The Skanda Myth in the *Skandapurāṇa*

A Critical Edition and Study of *Adhyāyas* 163 to 165

of the *Skandapurāṇa*

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Contents

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List of Abbreviation

AH   Aṣṭāṅgahṛdaya

AŚ   Arthaśāstra

BhāgP   Bhāgavatapurāṇa

HV   Harivaṃśa

KS   Kumārasaṃbhava

MtP   Matsyapurāṇa

MBh   Mahābhārata (Critical Edition)

MBH$_{SR}$ Mahābhārata, Southern Recension (based on
            the Southern manuscripts of the Critical Edi-
            tion)

MS   Maitrāyaṇī-Saṃhitā

Rām   Rāmāyaṇa

RV   Ṛgveda

SkP   Skandapurāṇa, collection of independently
            composed works that claim to be parts
            (*khaṇḍas*) of the Skandapurāṇa

SP   Skandapurāṇa, or early Skandapurāṇa (Critical
            Edition) different from the SkP

SP$_{Bh}$ Skandapurāṇa edited by Bhaṭṭarāī

SuŚ   Suśruta-Saṃhitā

TBr   Taittirīya-Brāhmaṇa

ViP   Viṣṇupurāṇa

Part I

Study

1 Introduction

1.1   The object of this study

> *"He sat down and the sages, great ascetics, spoke to him:*
> *'Oh virtuous one, like once those dwelling in the Naimiṣa forest*
> *were told on the occasion of Brahmasattra, you told us the story of*
> *the Bhāratas and the great Purāṇa. Therefore you appear to us like*
> *the son of Satyavatī himself. You know the great purpose of sacred*
> *works, you are devoted to the eternal Dharma and you always hon-*
> *our the Brahmins, therefore please comply with our request: We*
> *want to hear from you about the birth of the wise Kārttikeya, a story*
> *resembling the Mahābhārata and surpassing the Purāṇa.'"*
>
> <div align="right">Skandapurāṇa 1.8-11</div>

After the death of the Gupta ruler Skandagupta around AD 468 his successors were unable to stop the decline of the great Gupta-Empire, which extended by the middle of the 5th century from the Indus in the west to the Ganges-Delta in the east and from Kashmir in the north to the Vindhya-Mountains in the south. Internal struggles and affairs had led to instability in the vast realm. Beyond that, the Hūṇas (also known as "White Huns") attacked from the north-west and, although finally driven out of India (between 530 and 532 AD), fifty years of war resulted in a collapse of the Empire and North India was split into several feudatory states. With the demise of the Guptas, the Maukharis, who had defeated the Hūṇas, became the ruling dynasty in central North India with their capital in Kanauj. They succeeded bringing back stability and cultural bloom to the re-

gion until the beginning of the seventh century. After King Grahavarman's death in battle against the kingdoms of Mālava and Gauḍa, his western ally and brother-in-law Rājyavardhana, king of Thanesar, avenged him by killing the Mālava king Devagupta, only to be murdered afterwards on command of the king of Gauḍa, named Śaśāṅka. Then Rājyavardhana's younger brother Harṣa (or Harṣavardhana), 15 years old, became the new king of Thanesar in AD 605. He swore revenge, successfully drove back Śaśāṅka, and made Kanauj the capital of his new empire, which at its heyday covered the whole of North India and lasted until Harṣa's death in AD 647.[1]

Until the fall of the Guptas, Vaiṣṇavism was the predominant religion in this area and its symbols were identical with those of the ruling dynasty. But with the end of the empire the old faith had become compromised. Nearly all subsequent rulers turned to Śaivism. This period of pervasive political and religious change, around the late reign of the Maukharis at the end of the sixth century and the rule of Harṣa in the first half of the seventh century is the assumed time of composition of the Skandapurāṇa, the object of this study. Like all texts belonging to the Purāṇic corpus, the Skandapurāṇa is guided by a claim of encyclopaedic completeness, which was already raised in the famous Indian epic Mahābhārata,[2] a text that generally set the standard for this genre. First and foremost, the Skandapurāṇa tells the story of the birth and deeds of Skanda (Kārttikeya), the mighty general of the army of the gods.[3] But all the cosmogonic

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[1] This extremely concise presentation of the historical events shall only give an idea of the political situation in North India at the middle of the first millennium. For a much more detailed account see Bakker 2014, especially pp. 25-130, and Kulke/Rothermund 2010, pp 121-123 and 139-142.

[2] MBh 1.56.33 *dharme cārthe ca kāme ca mokṣe ca bharatarṣabha | yad ihāsti tad anyatra yan nehāsti na tat kva cit ||*

[3] Skanda/Kārttikeya is frequently referred to as the Hindu god of war. While this predicate is not wholly out of place in the Western world of thought, this term can be misleading, because Skanda's role in Hindu mythology is much different from most European concepts of war gods. Ancient divinities like Ares, Mars or Odin – to note only some prominent ones – often represent war itself. Skanda, on the other hand, does not symbolise war. Actually, the term god of war (in Sanskrit *saṃgrāmadeva*) is not applied to Skanda at all. Moreover there is a whole range of other divinities in Hinduism who bear the characteristics of war gods. In fact, Skanda gains his designation from his office as commander of the army of the gods. He is the *mahāsena* ("one who has a great army") or *senāpati* ("master of the army") and as such he is more a symbol of power and leadership (which of course often counts for war gods of other cultures) than of slaughter and destruction. For religious life Skanda's significance was rather circumstantial in North India. At a certain time he might have been a prestigious deity for the Kṣatriyas, the warrior caste, but always subordinated to Śiva, who was worshipped also through his son Skanda. Only in South

stories and myths around this main theme are characterised by deep devotion to Śiva as the supreme deity and to his spouse Pārvatī.

The exact location of this text's composition cannot be stated with certainty. A lot speaks for Vārāṇasī, as pointed out in SP IIA[4], but there is also the idea that the very first version, a kind of core text, was written in Thanesar.[5] However, what is undeniable is the Śivaite character of the Skandapurāṇa. Because the text contains numerous references to the origin-story of the Pāśupatas (SP 110-138) and their doctrines, especially to Pāśupata yoga (SP 174-183), the prevailing opinion is that the text was conceived and composed in circles of scholars belonging to this Śivaite sect.[6] In later texts, especially early Dharmani-bandhas, quotations from the Skandapurāṇa testify to the authoritativeness of the text before the thirteenth century. After this point the original Skandapurāṇa appeared to have gone missing.

While this and much more is quite certain about the Skandapurāṇa, thanks to those scholars who have explored, translated, edited and analysed a great deal of this text up to this point, the eponymous core myth of this Purāṇa has only been investigated to a minor degree. This is not least due to the fact that Skanda as god of the Hindu pantheon only plays a comparatively minor role. Also in the Skandapurāṇa the Skanda narrative is not found in a prominent place but rather in the later part of the text and is not dwelled upon in an outstanding manner.

India or more specifically in Tamil-speaking areas (particularly today's Tamil Nadu) Skanda became a god of highest importance and devotion. The North Indian concept of the war god Skanda mixed with local Tamil cults around the god Murukaṉ or Murugan. This conflation took its final shape between the 7th and 8th century AD. Cf. also Zvelebil 1991, especially p. 73.

[4] Cf. SP IIA, p. 52, footnote 174. There is not much hard evidence for this assumption. But the mere fact that Vārāṇasī was the intellectual and religious centre of the region by the time of composition of the Skandapurāṇa makes this city the most likely place of composition.

[5] Basically, there are three proposed time-frames for the composition of the text. Yokochi dates the text between AD 550 and 650, based on her study of the Kauśikī-cycle in the *Skandapurāṇa* (Yokochi 2004, pp. 25f.). Bakker generally agrees with Yokochi but tries to narrow down the time of composition to AD 570 to 620 (Bakker 2014, p. 137). While Bakker assumes that the work on the *Skandapurāṇa* began under the reign of the Maukhari kings Śarvavarman or Avanti-varman, Martine Kropman argues in her recent article *The consecration of Kumāra*, that the composition of a "core Skandapurāṇa" started not before the reign of King Harṣa. She understands the narrative of Skanda's consecration and the killing of Tāraka as a mythological allegory on Harṣa's ascension to kinghood and his fight against the Gauḍa king Śaśāṅka. For this reason, she believes that the text was written for the occasion of Harṣa's coronation in Thanesar and was afterwards further elaborated. Kropman therefore gives the first half of the seventh century as a probable time-frame (Kropman *forthcoming*, pp. 45f.).

[6] For further information on the Pāśupata-sect see SP I, p. 4 and especially Bisschop 2006, pp. 38ff.

The question of why the text was named after this secondary deity would be indeed quite understandable. What is undeniable, on the other hand, is the text-historical significance of the Skanda account in the Skandapurāṇa when we attempt to track the evolution of the work. Since the story about Skanda is – at least formally – elevated to the core topic of this Purāṇa, it must be consequently assumed that this narrative was already part of the oldest version of the text.

Against this background, one feature of the Skanda account in the Skandapurāṇa is of particular interest. That is its relation to the different Skanda accounts in the epics, especially in the Mahābhārata. In his comprehensive study about the development and transformation of the Skanda cult from Vedic to post-epic times, Richard Mann has already pointed out that the Skanda story in the Skandapurāṇa, in contrast to other post-epic texts, can be considered "as something of an intermediary text between the epic accounts of Skanda and the later Purāṇic accounts"[7]. Indeed, beside the contextual parallels, there is also a lengthy textual parallel to the Mahābhārata account which even more heavily underscores the special connection.

The detailed study and analysis of the Skanda story in the Skandapurāṇa is one aim of this work. Hereby it shall be determined to what extent the composers of the text drew their material from the epic accounts and what parts of the text was their own creation. How and why did they utilise the different versions, and what was their motivation to modify them and mingle the epic ideas with their own? Is it even conceivable that the composers committed some kind of plagiarism? Admittedly this modern, Western concept is generally dismissed for the critical appraisal of Indian Epic and Purāṇic literature, but in search for an explanation for the present case I decided not to discard a possibly convincing approach out of mere principle. Moreover, plagiarism was definitely known among Sanskrit poets and scholars in the late first millennium and was taken seriously enough to lead them to try to establish rules about what was permitted as borrowing and what was illegitimate theft.[8]

However, another focus of this study will lie on an examination of the inner coherence of the Skanda-story in the Skandapurāṇa. The myth is actually told

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[7] Mann 2012, p. 195.
[8] Granoff 2009, p. 135 f.

in two different passages (*adhyāya* 72 and *adhyāya* 163-165) with 90 *adhyāyas* in between revolving around other Śaiva myths. Beside the acknowledgement of certain inconsistencies between the two parts, scholars so far have not seriously tried to conclusively answer the question of whether the two parts originally formed a literary whole or have always been independent accounts.[9] I will argue for the latter interpretation and will hold the opinion that *adhyāyas* 163-165 pre-date *adhyāya* 72.

Last but not least this work contains a critical edition of the *adhyāyas* 163-165 based on the only three manuscripts in which the text is preserved and an earlier but not critical edition of the text. The edition is preceded by an English synopsis of the text and complemented by an appendix of annotations.

1.2 The "original" *Skandapurāṇa*

The Skandapurāṇa (SkP) eminently stands out among the other Purāṇas.[10] It is generally considered the most comprehensive one. The reason for this, however, is that since its first formation (ca. 6th century) up to the 17th century, new text material emerged on a large scale that was attributed to the Skandapurāṇa (so-called *khaṇḍas* of the Skandapurāṇa). This practice – subsuming new texts under the titles of old, respected works - was used to give authority to the new texts. It was not customary to give any indication of authorship, whereas reliance

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[9] Just recently Martine Kropman expressed in her above mentioned article her belief that the two passages used to be one account which was split due to the interpolation of the Andhaka cycle. See Kropmann 2017, pp. 31.

[10] I am referring here to the eighteen so-called Mahāpurāṇas ("Great Purāṇas"), which are considered to be the most important ones. In fact there are hundreds if not thousands of texts which are referred to as Purāṇas and the principles on which a text is classified as Mahāpurāṇa are not conclusively established. Not least, this might be the reason why available lists of Mahāpurāṇas slightly differ from one another. What can be stated is, that the Mahāpurāṇas reflect an earlier date of composition than the so-called Upapurāṇas ("Lesser Purāṇas"), of which there are also eighteen. Generally it can be stated that the Purāṇas are a body of Hundu religious texts that have been transmitted mostly in manuscript form (later also in printed form) from the early centuries of the Common Era until the present day. They convey theology by narrating myths of prominent gods. A wide range of topics is incorporated into the texts, including themes of cosmogony, history, tradition, lifestyle and philosophy. But still, defining the genre Purāṇa is a difficult task. Some Purāṇas themselves refer to the so-called *pañcalakṣaṇa* ('five characteristics') as principle. For further information cf. Bailey 2010, pp. 127ff.

on age-old traditions was of great importance in this literary genre. For today's research, the Skandapurāṇa (SkP) in this sense is an extensive collection of very heterogeneous texts that came into existence from the second half of the 12th century onwards.[11]

At the beginning of the 20th century the Bengal Paṇḍit Haraprasad Shastri pointed out the existence and significance of a text previously little-known among modern scholars. Although quite extensive, it featured a much more homogeneous style than all other texts designated as Skandapurāṇa. It is preserved in palm-leaf manuscripts, the oldest of which dates to the year 810 A.D.[12] Therefore, presumably, not more than 200 to 300 years lie in between the composition of this oldest extant manuscript named Skandapurāṇa and the urtext Skandapurāṇa, which was possibly only handed down orally at the beginning. Thus, a new starting point was found to draw closer to the "original Skandapurāṇa". In research this text is called "early Skandapurāṇa" (or even more enthusiastically "original Skandapurāṇa") with the abbreviation SP to avoid confusion with the larger and stylistically heterogeneous Skandapurāṇa (SkP) described above.[13]

In 1988 Kṛṣṇaprasāda Bhaṭṭarāī published the *editio princeps* of the early Skandapurāṇa but without claiming it was a critical edition. The production of a critical edition of the entire Skandapurāṇa is a long-term project, which was initiated in 1990 by Prof. Dr. Hans Bakker at the University of Groningen. The local base for the Skandapurāṇa Project has changed to Leiden University, and four volumes of the edition have been published to date. [14] Furthermore Peter Bisschop published a study about Śaiva topography in the Skandapurāṇa together with the critical edition of *adhyāya* 167[15] and Hans Bakker traces in his study *The World of the Skandapurāṇa* the political and cultural history of North India at the time of the evolution of the text.[16] As already shown in the volumes of the Skandapurāṇa published so far, the critical edition is prepared on the basis of

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[11] Bakker 2004
[12] SP Volume I
[13] SP Volume I
[14] These are SP I, SP IIa, SP IIb, SP III. SP IV will be published, as far as I know, by the end of 2017. These five volumes will altogether comprise Adhyāyas 1 to 95 of the SP.
[15] Bisschop 2006.
[16] Bakker 2012.

three manuscript recensions.[17] Of these the Nepalese recension (S) is the oldest and consists of four palm-leaf manuscripts written in an early Nepalese 'Licchavi' script. S_1 is the above-mentioned oldest manuscript dated 810 A.D.[18] S_2 is probably slightly younger, while S_3 and S_4 probably date to no later than 1000 A.D. In fact, S_3 and S_4 must originally have formed the same codex, but they are differentiated mainly because they are preserved in different libraries.[19] Besides the Nepalese recension two other recensions exist, which are of much younger origin but basically display the same text as the Nepalese manuscripts: The so-called Revākhaṇḍa and Ambikākhaṇḍa. The older Revākhaṇḍa recension (R) is constituted by only one manuscript copied in 1682 A.D. and written in an early Bengali script. Although sometimes a challenge for the reader it is less corrupted than the Ambikākhaṇḍa and a valuable source for the editors in passages where all Nepalese manuscripts are lacking. The Ambikākhaṇḍa recension (A) is preserved in seven manuscripts which go back to one hyparchetype.[20] They are all much younger than R, probably most of them copied in the 19th century in Bengali script. As already mentioned they also feature noticeably more corruptions than R. However, as established mainly by Bisschop but also supported by contributions of other scholars, there must have been a common predecessor for R and A which at least existed before 1100 A.D. (This assumed common archetype is labelled SP_{RA} by Bisschop).[21]

Apart from a number of minor variants, omissions, and additions, the three recensions transmit the same text, but only until the end of *adhyāya* 162. After this chapter the R and A versions differentiate significantly from the S recension. Although loosely sharing some of the most important myths and mo-

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[17] Only a brief account of the manuscript situation is given here. For a detailed description of the different recensions and the individual manuscripts, see SP I, pp.31-38 and 41-45.

[18] The manuscript is actually dated 234, which is probably the era of Mānadeva saṃvat, equivalent to AD 810. Cf. Adriaensen/Bakker/Isaacson 1994, p. 326.

[19] For further description see SP I, pp. 32ff.

[20] As outlined below, the R and A recensions are not included in the edition in this book, therefore the exact relation between the A-manuscripts does not play a significant role for this thesis. For more details, see Bisschop 2006, p. 4 n. 5. And SP IIA, pp. 10 ff.

[21] Cf. Bisschop 2006, pp. 51 ff. The main evidence for this assumption is a quotation of three verses from R and A (SP_{RA} 4.5-7) in the *Kṛtyakalpataru* of Lakṣmīdhara that do not have parallels in the S-manuscripts. The evolution and transmission of the text and, associated with this, the relation between the existent manuscripts are some of the main objects of the current Skandapurāṇa research. For further reading, see also Bisschop 2002 and beyond that the articles of Törzsök, Harimoto, Bisschop and Yokochi in Bakker (ed.) 2004.

tives, the text in R and A is a completely distinct narrative and generally more extensive. This extreme divergence of R and A from S after *adhyāya* 162 is one of the great riddles in the history of transmission of the Skandapurāṇa. The simplest explanation would be that the scribes of SP$_{RA}$ had an incomplete version of the original text only preserved up to *adhyāya* 162 and that they then added what they thought was lost. But this idea is opposed by the fact that, although the vast majority of the text after *adhyāya* 162 is a composition of its own, textual parallels to S indeed exist.[22] Moreover, in the *anukramaṇikā* of the Skandapurāṇa (*adhyāya* 2), a sort of table of content for the Purāṇa, references are listed to stories which do not have a counterpart in S but do in R and A.[23]

Whatever the reasons for the divergence between the recensions may be, an adequate procedure is needed for the preparation of a critical edition of SP 163 onwards. In his edition of SP 167 Bisschop decided to prepare two versions, the first one based only on the S-manuscripts (SP$_S$) to approach the earliest/original version of the text, and the second one based on the R and A recensions (SP$_{RA}$) in an attempt to restore the archetype of R and A. Since my edition comprises *adhyāyas* 163-165, the birth and consecration of Skanda and the killing of the demon Tāraka, I decided to follow Bisschop's method in that I edited the S-manuscripts separately. But in contrast to Bisschop I refrained from preparing an edition of R and A. My reasons for this decision are of different nature. First of all, after comparing the different recensions of the Skanda myth I felt that the preparation of an edition of R and A – in addition to the edition of the S recension – would go beyond the scope of this work. The correlating passage to the three *adhyāyas* in SP$_S$ is extended in R and A to twelve *adhyāyas*. Furthermore, while there are three S-manuscripts which have to be taken into account (S$_1$, S$_2$, S$_4$), there are seven for A and one for R. Moreover, the readings in R and A are in many cases of very poor quality. The effort I would have had to expand in an attempt to prepare a critical edition with the available material would have

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[22] Cf. Harimoto 2004, p. 62.

[23] Judith Törzsök convincingly concludes, that the *anukramaṇikā* must have been composed at an early stage of composition of the Skandapurāṇa. While for most Epic and Purāṇic texts the *anukramaṇikā* was compiled retrospectively, in case of the Skandapurāṇa topics must have been promised to be dealt with in the text, but were not included in the earliest preserved recension. Instead they were revisited by the authors of the later recensions R and A. Cf. Törzsök 2004, p. 26.

been out of proportion with the amount of knowledge gain I am aiming at. For it is not only the sheer mass of work that affected my decision, but also the conviction that the extensive Skanda account in R and A is not part of the original Skandapurāṇa. Not only that the S-manuscripts are significantly older, but also in terms of language, style and quality the account in S appears as an integral part of the whole text. The Skanda-episode in R and A, in contrast, is stylistically so weak that it is sometimes very difficult to follow. The dense way in which all possible motifs from the Skanda-myth are reproduced, strung together and even mingled with new ideas leads to highly confusing inconsistencies and does not match the other narrations in the Skandapurāṇa at all.[24] However, it is my aim to render a critical edition and analysis of the eponymous mythological episode in the Skandapurāṇa, of which the original is preserved only in the S-manuscripts.

2 The Skanda account in the Skandapurāṇa – a classification

2.1 Skanda in the epics

Although the focus of this work shall lie on the Skanda account in the Skandapurāṇa and less on the development of the Skanda myth in general, it is necessary to take a look at earlier versions of the story to understand the literary-historical context of the Skanda account in the Skandapurāṇa.

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[24] This estimation is based on my attempts to read the available manuscripts, especially A_4. Fortunately, I had access to an unpublished rough English synopsis of the *adhyāyas* in question prepared by Judith Törzsök. While the composers of the S-manuscripts carefully chose motifs from the different Skanda-accounts in the Mahābhārata and tried to bring them into accord (For the different Mahābhārata accounts are highly inconsistent with one another), the composers of A incorporated each and every part of all the Mahābhārata accounts. Two noticeable novelties are the emergence of the four Kumāras from Skanda's body (A_4 *adhyāya* 163, folios 229v13-231r1) and the appearance of Vināyaka (Gaṇeṣa) as Skanda's jealous brother who tries to interfere during Skanda's consecration (A_4 adhyāya 166, folios 236v10-237v5).

Besides some more or less clear indications of Skanda in pre-epic texts that mention his names,[25] the first detailed account of the Skanda story is found in the Mahābhārata. These earlier indications should not be put aside as irrelevant. They show that those names, which in later texts are referred to as being Skanda's, already existed in earlier times. It is just not possible anymore to ascribe them definitely to the character Skanda from the epic and post-epic texts, and because of a lack of an actual story behind these mentions it cannot even be positively stated that there had already been a Skanda myth resembling the later accounts. Nevertheless, it cannot be deduced from this lack of records, so to say as *argumentum ex silentio*, that a Skanda myth did not exist by this time.

Because pre-epic accounts of the Skanda myth got lost in the course of time or possibly did not even exist, it is the Mahābhārata which first presents a detailed narrative dwelling upon Skanda. In fact, the text contains three different accounts of the story, which significantly deviate from each other. They are found in the third, ninth and thirteenth book of the epic.[26] Besides the Mahābhārata the Rāmāyaṇa also features the Skanda myth.[27] This account in turn seems to be closely connected with one of the Mahābhārata-accounts.

2.1.1   General remarks on the Mahābhārata and the Rāmāyaṇa

The Mahābhārata is a monumental Sanskrit text that tells in its central narrative the story of an epic war between the Pāṇḍava brothers and their cousins the Kauravas, both part of the ruling family in ancient India (The title refers to their common ancestor, the legendary emperor Bharata.). Apart from this main story, the text contains countless secondary narratives that allude to historical, legendary, social, political, religious and philosophical topics. It presents itself as

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[25] Skanda in the Chāndogya Upaniṣad (ChU 7.26.2), Senāpati (*senāpatya*) in the Arthaśāstra (AŚ 2.4.19), Skanda and Viśākha in the Mahābhāṣya (Patañjali's commentary on Pāṇini's 5.3.99) and Kumāra, Kārttikeya and Skanda in the Maitrāyaṇī Saṃhitā (MS 2.9.1). None of these passages renders information about the Skanda myth. It is even doubtful if the mentioned names and epithets actually refer to a character that is identical to the later, i.e. the Epic-Purāṇic concept of Skanda. Cf. also Mann 2012 p. 10ff.

[26] MBh 3.213-221; 9.43-45; 13.83-86.

[27] Rām 2.35-36

a kind of universal compendium which contains all the kinds of knowledge in the world.

The Mahābhārata probably goes back to ancient oral traditions of some kind of epic poetry, which "were transformed in a socioculturally revolutionary way" into the Bhārata epic during the Magadhan Era (between 345 B.C. and 188 B.C.).[28] Scholars more or less agree that the written Sanskrit text as we know it today was fixed before 500 A.D. These estimations result in a timeframe of more than 800 years during which the text evolved.[29] The oldest version most probably was much leaner and more focussed on the main plot, which basically revolves around the warrior society of this period and hence can be compared to heroic epics like the Iliad or Beowulf. For decades, Western scholars have tried to carve out this original or core epic of the Mahābhārata, with varying results. There are indications that this core Mahābhārata, underwent several revisions over time of predominantly brahmanical nature. This means that between 300 and 100 B.C., during a period when the Mauryan Empire was facilitating new religious movements such as Buddhism and Jainism, the pressured Brāhmiṇ caste exploited the text to promulgate its own beliefs and authority.[30] This might be the main reason for the extensive distension of the Mahābhārata, especially with regard to the additions of mythological content.

The Mahābhārata employs a frame-tale technique which is very common in ancient Indian texts. On the outmost narrative level the bard Ugraśravas recites the epic to a group of sages in the Naimiṣa forest. On the next level the sage Vaiśampāyana tells the story to the king Janamejaya, the great-grandchild of Arjuna, one of the protagonists of the Mahābhārata. On a third level it is reported that the legendary sage Vyāsa alias Kṛṣṇa Dvaipāyana, the teacher of Vaiśampāyana, once dictated the story to the god Gaṇeśa. This textual structure of different narrative levels in connection with the constellation of a storyteller

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[28] Fitzgerald 2010b, p. 72.
[29] However, there is still much debate about how the text evolved within this timeframe. Cf. Brockington 1998, pp. 130ff; Indeed, there are scholars, who take an entirely different position. Alf Hiltebeitel, for example, is convinced that the text is to the greatest extent the work of a small group of people, who composed the epic in much shorter time, "at most through a couple of generations." Hiltebeitel 2001, p. 20; Madeleine Biardeau even suggests the authorship of one genius Brahmin. Biardeau & Péterfalvi 1985, p. 27.
[30]For further reading on the theory of a Brahmin revision see Fitzgerald 2010a.

and an audience which frequently demands detailed descriptions is ideal for integrating subplots of any kind. In many cases these stories, especially those of mythological nature, in no way advance the plot but in their entirety draw out the religious background of the epic which, as mentioned above, is strongly brahmanical.

The Rāmāyaṇa is the second great epic of ancient India. Its story revolves around the heroic prince Rāma, who, deprived of his sound title as crown prince, searches for his wife Sītā, who was kidnapped by the demon king Rāvaṇa. Thought to be composed between 400 B.C. and 200 A.D., the work is ascribed to the legendary poet Valmīki, who is revered as the First Poet (*ādikavi*), and likewise the Rāmāyaṇa is considered to be the first poetic work (*ādikāvya*). Similar to the Mahābhārata, this epic contains innumerable stories and myths besides a main plot. But it is considered to be stylistically more cohesive than the Mahābhārata, particularly with regard to the main corpus, which comprises the second to the sixth book of altogether seven books. The first and last book are – according to dominant opinion – later additions (2nd century or later), which give the text a devotional character in favour of Vaishnava religion. Today's recensions of the text display Rāma as incarnation (*avatāra*) of the god Viṣṇu. It is presumed that the original text did not contain this identification of Rāma with the god.[31]

As we will see, the composers of the Rāmāyaṇa also put the Skanda myth into a frame narrative. The three different accounts of the Skanda-myth in the Mahābhārata and the account in the Rāmāyaṇa are sub-narratives, each of which can basically be regarded as story on its own. I argue that the Skandapurāṇa account of the Skanda myth is based on these epic accounts of the story. The following chapters will give a short summary of each of these accounts.

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[31] Similar to the case of the Mahābhārata scholars have considerably different suggestions for the time frame of composition of the Rāmāyaṇa. Cf. Brockington 1998, pp. 378 ff.

2.1.2 Skanda in the Āraṇyakaparvan

The Skanda episode in the third book of the Mahābhārata, the Āraṇyaka-parvan, marks the end of a description of the genealogy of Agni, the god of fire. In this story Agni departs from his duties as sacred fire and goes to the forest to practice austerities. While absent, the sage Aṅgiras takes Agni's place as sacred fire. Because the sage does his job so well, Agni becomes aware of the fact that there is another fire and approaches Aṅgiras to present him with his position for good. But Aṅgiras refuses his proposal and asks him instead to make him his son, which Agni accepts. In this way, Aṅgiras' children and his children's children become descendants of Agni and thus are all different kinds of fire themselves.[32]

After this the Skanda episode itself starts, showing a close relation to Agni's family history as well. Agni falls in love with the wives of the seven seers while watching them taking a bath. Aware that it is sinful to desire the good wives of Brahmins he becomes sick of love and again leaves for the forest. In the meantime, Svāhā, the daughter of Dakṣa, who has been in love with Agni before, realizes her chance to finally be with Agni.[33] She takes the form of the seers wives one after another and seduces Agni six times (She is not able to take the shape of the seventh wife, Arundhatī, whose extraordinary faithfulness to her husband protects her from Svāhā's magical power.). And six times she receives Agni's semen, not knowing what to do with it. So, afraid of her deceit being discovered, she takes the form of a bird and flies to Mount Śveta, where she leaves the semen in a place covered with reed stalks. From the seeds arises a child, Skanda, in a short amount of time, with six heads and twelve arms and legs. His emergence seems to amount to a catastrophe for the world. His wild, frightening appearance and unpredictable, violent behaviour paired with his boundless spirit and wondrous strength spreads fear and terror among all kinds of beings, who subsequently seek refuge with him. Without apparent motive he splits Mount

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[32] MBh 3.207-212.

[33] *svāhā* is originally a term used in the hymns of the Ṛgveda describing a beneficial exclamation during the sacrifice (For example in RV 1.13.12). Later it was identified with the oblation that was given into the sacrificial fire. The epic goddess Svāhā is its personification and therefore closely linked to the god of fire.

Krauñca with an arrow and cuts off the top of Mount Śveta with the effect that all the mountains fly up and leave the earth. This causes the earth to shake, and she seeks refuge with Skanda as well.[34]

Thereupon the gods come to Indra and call on him to kill Skanda, who would otherwise become the king of the gods due to his power. The distressed Indra summons the Mātṛs ('mothers') of the world to attack Skanda and they agree at first, only to seek refuge with Skanda after they have become aware of his puissance. They even declare him their son, offer him their milk and become his guards. Skanda's father Agni also comes to his son to honour and protect him.

Now Indra himself on his elephant Airāvata marches together with all the gods to kill Skanda and defend his kingship. Skanda, seeing the army of gods approaching him, attacks them with flames from his mouth. The gods burned by this fire also seek refuge with him. Only Indra hurls his thunderbolt against Skanda, hitting his right side. But from this impact arises another being, Viśākha, in golden armour and equipped with a spear. Seeing this, Indra surrenders to Skanda out of fear and pays homage to him.

After this follows a description of other wondrous beings that arise from the wound Skanda received from Indra's thunderbolt. So called Kumārakas ('little boys') are born, who cruelly rob babies and unborn children. Seven Kanyās ('maidens') emerge, who ask Skanda for permission to be the highest mothers of all the world. He agrees and gives them a terrifying, red-eyed son called Śiśu ('baby'). The so-called Vīrāṣṭakas ('eight heroes') are generated by Skanda as well.

Then Skanda is again worshipped by the gods and Brahmins, and Indra offers him his position as king of the gods, but Skanda declines and offers his service to Indra instead. So Indra commands Skanda to be anointed the general of the divine army.[35]

Thereupon begins Skanda's consecration, followed by his wedding with Devasenā[36]. During these ceremonies all different kinds of gods and celestial

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[34] MBh 3.213.42-.3.214.
[35] MBh 3.215.13-3.218.
[36]The Devasenā episode is a story that serves as a prediction of Skanda's birth (MBh 3.213.1-36).

beings come to Skanda and pay homage to him. For the sake of brevity only some details of this shall be highlighted here:

At first there is the motif of multiple parenthood. Śiva and Pārvatī approach Skanda and praise him. It is said that Rudra (Śiva), which is also a name of Fire, permeated Agni while Pārvatī permeated Svāhā when Skanda was begotten, meaning that he is also their son. Then the six wives of the great seers, who have erroneously been accused of being unfaithful to their husbands, come to Skanda. He speaks up for their innocence but accepts them as his mothers all the same. Then a group of beings called Mātṛs again enters the scene requesting to become Skanda's mothers and furthermore to obtain the status of mothers of the world. He again accepts their parenthood but refuses their second request, for he has already granted the title 'mothers of the world' to other mothers before. Instead, he bestows them with the right to devour the offspring of other mothers, but only if those mothers do not honour them.

Thereupon follows the next remarkable aspect of the scene. Another series of beings is mentioned either emerging from Skanda's body or just becoming part of Skanda's host. They are subsumed under the terms Grahas ('graspers') and, again, Mātṛs. They are all horrifying in appearance and haunt human beings. They can be categorized in two groups: those who feast on foetuses and children up to the age of sixteen, and those who haunt adults who have come into contact with divine beings, in order to make them go mad. These ghosts or demon-like beings can be propitiated by offerings, gifts and the like, and above all else by worshipping Skanda and Maheśvara (Śiva).[37]

After Skanda has been consecrated the general of the divine army on Mount Śveta, all the gods and other celestial beings depart for heaven in a great procession around Śiva. Then suddenly a great army of Asuras appears and attacks the procession with all of their might. The gods, about to panic and flee, are encouraged by Indra to withstand the demons and fight back. A great battle between gods and demons follows, with lots of casualties on both sides. Just as it seems that the gods will prevail, the chief of the Asuras, Mahiṣa, intervenes and slays countless soldiers of the gods, forcing Indra's army to flee from the battle-

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[37] MBh 3.219-220.

field. Then he assails Śiva's chariot. But Śiva stands back from fighting Mahiṣa, knowing it is Skanda's task to kill the demon king. At this moment Mahāsena appears in all his glory and splits Mahiṣa's head with one throw of his spear. Then he turns to the rest of the enemy's army and together with his dreadful companions he kills thousands of the demons. After this great victory he is honoured by all the gods and Śiva himself praises Skanda for his deed.[38]

2.1.3 Skanda in the Śalyaparvan

In the ninth book of the Mahābhārata, the Śalyaparvan, the episode about Skanda is part of a greater frame story about holy places (*tīrtha*) around the river Sarasvatī. Here, the consecration of Skanda as general of the divine army at the banks of the Sarasvatī is given priority. In contradiction to the Āraṇyakaparvan-account, Skanda arises directly from Śiva's semen, which is spilled (*skanna*) in the fire (*agni*). Agni, usually consuming everything, is unable to bear Śiva's embryo consisting of energy (*garbham tejomayam*) and gives it to Gaṅgā who likewise cannot stand its power. So she emits it into the Himālaya, where it evolves into Skanda. Then the so-called Kṛttikās[39] find the embryo and, desiring a son, breastfeed its six mouths. They also become aware of his power (*prabhāva*) and because of him all the mountains around appear golden. Thus, the boy became known as Kārttikeya. He is described as a great yogin endowed with serenity, energy and strength. Gods and celestial beings come to worship him, and Bṛhaspati, the priest of the gods, performs Skanda's birth-rites. Even the personified Vedas appear and pay homage to him. Then it is said that Skanda beholds Śiva, Pārvatī and their host. A detailed description is given of the wondrous beings surrounding Śiva. They have continuously transforming appearances with faces of all kinds of animals and some that look like mountains or clouds. There

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[38] MBh 3.221.

[39] In astronomy, the Kṛttikās are an open star cluster identically equal to the western Pleiades (Πλειάδες). While in Epic-Purāṇic literature they are regarded as a group of six, in the Taittirīya Brāhmaṇa seven are enumeratd by the names of Ambā, Dukā, Nitatnī, Abhrayantī, Meghayantī, Varshayantī and Chpuṇīkā (TBr 3.1.4). For further information see Agrawala 1984, p. 107.

are also seven groups of mothers (*sapta mātṛgaṇāḥ*) and other celestial beings, gods and even demons. [40]

Confronted with Śiva, Pārvatī, Gaṅgā and Agni all at once, Skanda perceives the wish of each one of them to be greeted first as his parent. He solves this problem by applying his yogic powers and splits himself into four different bodies, Skanda, Śākha, Viśākha and Naigameya. Thereupon each of the four gods claiming to be his parent is approached by one of these bodies. After this, Skanda's parents pay homage to Pitāmaha (Brahma) and request him to offer their son a suitable power (*ādhipatya*). So Brahma decides to devolve the generalship (*saināpatya*) over all creatures unto him. Then all the gods led by Brahma take Kārttikeya to the holy site Samantapañcaka[41] at the banks of the river Sarasvatī to perform the rites for Skanda's consecration.[42]

There again follows a long list of gods, celestial beings and personified natural phenomena (mountains, sky, earth, etc.) attending the ritual, and each one carries auspicious items for the consecration. One god after the other steps forward and gives Skanda attendants from his own host, who are all named and in some cases even characterised. Then comes an enumeration of names of Skanda's other troops, a description of their different appearances and of the various kinds of weapons they carry. Following this is a list of names of the mothers attending Skanda and subsequently of their appearances. Finally, Skanda is equipped by the gods with various weapons and other articles of war.[43]

After the consecration, Skanda immediately leads the divine troops into battle against the demon army. During the fight he protects all his soldiers from harm and slays a countless number of demons, including the four demon princes Tāraka, Mahiṣa, Hradodara and Tripāda. He achieves a splendid victory and is worshipped by all the deities.[44]

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[40] MBh 9.43.1-33.
[41] Bakker identifies this place as the Kurukṣetra, the place where the great battle of the MBh takes place. Cf. Bakker 2014, pp. 163 and 168, footnote 522.
[42] MBh 9.43.34-52.
[43] MBh 9.44.1-9.45.47.
[44] MBh 9.45.48-95.

2.1.4 Skanda in the Anuśāsanaparvan

In the Anuśāsanaparvan the conversation from the Śāntiparvan between Yudhiṣṭhira, the victorious Pāṇḍava king after the Mahābhārata war, and his uncle and teacher Bhīṣma continues. Bhīṣma, one of the eldest, wisest and most powerful heroes of the epic, has fought on the side of the Kaurava army because of his obligations to the Kauravas (he was also their teacher). But in fact he was well-disposed towards the Pāṇḍavas and now, mortally wounded during the battle, gives Yudhiṣṭhira advice for his future reign.[45] In this connection Yudhiṣṭhira asks for the origin of gold, its essence and why it is regarded as the foremost of all gifts (*dakṣiṇā*). Among other things Bhīṣma explains that gold is the offspring of fire and therefore praiseworthy and valuable. Then he narrates how the sage Vasiṣṭha told the following story to Paraśurāma: After the wedding of Śiva and Pārvatī, the gods approach Śiva and ask him not to procreate a child with his wife. They fear that the potential offspring's energy – for its divine parents are of such great ascetic power (*tapas*) – would make the three worlds a place where '"nothing remains" (MBh13.83.43-44). Śiva agrees to this request and in holding back his semen becomes known as *ūrdhvaretas* ('one who keeps the semen above'). Pārvatī, enraged because of this agreement, curses the gods not to have children themselves. Despite all this, a drop of Śiva's semen falls to the ground and into fire, where it starts to grow.

In the meantime the demon Tāraka appears and plagues the gods , causing them to seek refuge with Brahma, the lord of the universe. Brahma instructs the gods to find Agni, who was the only one spared from Pārvatī's curse (because he was not present and actually – because of his energy – it was not possible to curse him). Agni's child would eventually be able to slay Tāraka. Brahma praises Agni as lord of the world, as capable of going everywhere, existing in all things and being the creator of all beings and even as being older than Rudra (Śiva).[46] There follows a description of the search for Agni, who for some reason

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[45] He could do so, because he was granted a boon by his father Śāṃtanu after having taken the vow of celibacy. By this boon he was allowed choose the time of his death himself (MBh 1.94).
[46] MBh13.83.1-13.84.18

lies low in a secret place. The details of this short episode shall be left out here, for they are of little relevance for the story.[47]

Finally, Agni shows himself and asks the gods what they desire. They tell him about the affliction caused by Tāraka and ask him to rescue them. Agni agrees and puts a foetus into Gaṅgā, which begins to grow. But Gaṅgā, although willing to bear the child, is not able to endure the burning energy of Agni's offspring, and despite Agni's efforts at persuading her she casts it off on Mount Meru. When Agni questions her about this, she describes in detail the golden appearance and great splendour of the foetus, comparing it with the sun and soma. Thereupon the Kṛttikās find the foetus and rear it like it was their own son. There follows a short résumé of the origins of Skanda's names Kārttikeya, Skanda and Guha[48] and the conclusion that this story explains the origin of gold. Skanda is identified with it and – since he is the son of Agni – the essence of gold is fire (and for some reason soma).[49]

In the following chapter, the narrative about Skanda is interrupted by a detailed depiction of a sacrifice performed by Rudra and accounts that revolve around the births of other gods arising from Agni. Mann has very plausibly analysed this episode as a reference to a Vedic background and therefore as an attempt to put the Skanda myth into a framework of orthodox brahmanical nature.[50]

The actual Skanda-story continues in chapter 86. The six Kṛttikās, of whom it is said in chapter 84 that they nourished the child with their breasts, each implant the semen of Agni into their wombs and eventually deliver their parts of the child simultaneously. After this, the separate parts of Skanda unite into one. Once again the origins of Skanda's names are explained.[51] After Skanda's birth, all the gods, sages and other kinds of celestial beings come to see and

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[47] Missing Agni-story, MBh 13.84.19-44.
[48] Kārttikeya is the patronym of Kṛttikā. Skanda derivates from *skanna* (fallen, emitted), referring to Śiva's semen fallen to the ground, and Guha from *guhā* (hiding place), for he was reared in a secret place on Mount Meru.
[49] MBh 13.84.45-81.
[50] MBh 13.85; Mann p. 93-95.
[51] MBh 13.86.1-11. The explanation of the names appears quite redundant. This, combined with the somewhat contradictory depiction of the Kṛttikās bearing the child in their wombs, while already having nourished it by breastfeeding in chapter 84, gives reason to doubt the original connection between chapter 86 and 84.

honour him. He is described as having six heads, twelve eyes and arms and the appearance of fire and the sun. The gods present him with various kinds of gifts and eventually make him the general of the divine forces. He kills Tāraka with ease and re-establishes Indra's sovereignty over the gods.

Finally, Bhīṣma draws the line back to Yudhiṣṭhira's questions about gold and praises its auspiciousness and value, observing that it bears the essence of fire and was born together with Skanda.[52]

2.1.5   Skanda in the Rāmāyaṇa

The Skanda myth is recounted in the first book (*bālakāṇḍa* = The book of boyhood) of the Rāmāyaṇa when Rāma and his brother Lakṣmaṇa stay with ascetics, headed by the great sage Viśvāmitra, in the forest to protect them from attacks of Rākṣasas (demonic creatures, man-eaters). Viśvāmitra tells them several stories, of which one is the Skanda myth.

After their marriage, Śiva is desirous towards his wife Pārvatī and they start to make love for a hundred years of the gods, but without the goddess conceiving a child. By that time the other gods have become anxious about the prospect of a child from the divine couple and, led by Brahmā, they approach Śiva. They tell him that the world won't be able to bear his semen and that he should therefore retain it in his body. Śiva agrees, but asks what should happen to the semen he has already emitted, whereupon the gods answer that the earth will contain this semen. Thus it happens, and Śiva's semen fills the earth with its mountains and forests. Then the gods call on Agni to enter (*praviśa*) Rudra's semen together with Vāyu and so he does. The semen then transforms into a white mountain on which there is a thicket of reeds. In this place Kārttikeya comes into being, and the gods and sages worship Śiva and Pārvatī. But Pārvatī, enraged by the fact that the gods have prevented her from becoming pregnant, curses them to not have children themselves and moreover curses the earth to

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[52] MBh 13.86.12-34.

have various forms and husbands but likewise remain without child. Then Śiva and Pārvatī leave for a mountain peak in the Himālaya to undertake austerities.[53]

Thus ends *sarga* 35 of the Bālakāṇḍa. In the next *sarga*, the story continues with the gods searching for a leader for their army, while Śiva – who in this version of the story is considered to be the regular leader of the divine army – is engaged in austerities. Having made Agni their spokesman, the gods approach Brahmā and ask him for advice in this matter. He states that Pārvatī's curse is truly inviolable but that Agni can beget a son in Gaṅgā. This child shall become the general of the army of the gods. Then the gods go to Agni and request that he do as Brahmā has said, and he in turn goes to Gaṅgā to ask her to bear the embryo. She takes her divine form and, seeing her greatness, Agni scatters the semen on her. But Gaṅgā, filled with the powerful semen, can't bear it, for it burns her and confuses her mind. So Agni tells her to release the embryo at the foot of the Himalaya. So she does, and as the embryo, shining like pure gold, touches the ground, it produces copper, iron, tin and lead and, being of various elements, it grows. In its splendour the whole mountain turns to gold. Viśvāmitra adds that from this moment on, gold was also known as *jātarūpa* ('formed at birth'). After the birth of the boy, Indra and the Maruts induce the Kṛttikās to provide him with milk. The Kṛttikās do so and declare the child the son of all of them. Again it is added that since this happened, Skanda is known as Kārttikeya and Skanda because he came forth from the outpouring of the embryonic water. With the help of the Kṛttikā's milk, Skanda grows fast and with six heads in the course of only one day and, still a tender boy, defeats the army of the Daityas all alone. The gods thereupon consecrate him as the commander of the divine army.[54]

2.2   General remarks on the Skandapurāṇa

Like the Mahābhārata and most other Purāṇas, the Skandapurāṇa is structured by frame stories. On the outermost story level, an impersonal narrator tells about a group of sages assembling in Prayāga, the sacred place at the confluence

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[53] Rām 1.35.
[54] Rām 1.36.

of the rivers Gaṅgā and Yamunā. A bard appears at the spot and is asked by the sages to tell the story of Kārttikeya's birth, a story equal to the Mahābhārata and even better than the Purāṇa.[55] In the second frame story, the bard tells about the sage Vyāsa wandering through the worlds and seeing Sanatkumāra, the son of Brahmā. Vyāsa bows down to the divine Ṛṣi and, allowed to speak, asks Sanatkumāra to tell him the story of Kārttikeya's birth, for he does not quite understand how the god of war is considered to be the son of several different gods and other beings at the same time. While Sanatkumāra, now on the third narrative level, relates the actual narratives, Vyāsa serves as interlocutor whose questions drive forth the narration or cause a change of subject. This level starts in SP 2.1 and constitutes the main narrative of the Skandapurāṇa.

Like any other Purāṇa, the content of the Skandapurāṇa in a sense claims to be encyclopaedic. It tells nothing less than the history of the universe starting with Śiva installing Brahmā, referred to as his son, as demiurge. With the help of his father Brahmā starts creation. The Śivaite character of the Skandapurāṇa is obvious right from the start, for Śiva is praised in the first two verses of the Purāṇa, among other things as the source of the beginning, destruction and preservation (of everything).[56] He is portrayed as the creator of Brahmā, the creator par excellence, and is therefore at the top of the cosmological or mythological hierarchy. In fact his position "above everything" is beyond any comparison.

In an unpublished essay about the textual structure of the Skandapurāṇa, Yuko Yokochi convincingly divides and classifies the narrative layers of the text. Although her classification is solely based on the narratives themselves and shall therefore not constitute a division of the layers from the historical perspective, it can be stated that the accounts of Skanda's birth within the Skandapurāṇa, which according to Yokochi belong to the same narrative layer, are part of the earliest version of the text. This estimation arises from the simple fact that the story of Skanda's birth renders the formal frame of the text. It is the question about

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[55]SP 1.11 It is uncertain which Purāṇa is referred to here. It is possible that simply the genre Purāṇa is meant. But because of its mentioning after the Bhārata, which is the Mahābhārata and therefore a specific text, it is likely that the author also refers to a specific text with the word Purāṇa. Related to this issue, see SP Vol I, pp. 20ff.
[56] SP 1.1-2.

Skanda on the second as well as on the third frame story level that initiates the whole narrative.[57]

2.3 The Skanda-Cycle

There are two different passages in the Skandapurāṇa that revolve around the main Skanda story[58], namely *adhyāya* 72 and the *adhyāyas* 163 to 165. Despite the fact that between these two accounts a particular inconsistency cannot be denied, they jointly form the Skanda myth or Skanda cycle. Yokochi has shown that the extensive text-passage (90 *adhyāyas* after all) between these two passages, the so-called Andhaka cycle belongs to a different layer than the Skanda cycle and therefore must be considered to be a later insertion.[59]

While the content of the *adhyāyas* 163 to 165 recounts the actual account of Skanda's birth, consecration and deeds, *adhyāya* 72 narrates the background story revolving around Śiva and Pārvatī attempting to beget a son. This story is the familiar theme from the Rāmāyaṇa/Anuśāsanaparvan and their relationship shall be discussed in the following chapter.

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[57] Yokochi unpublished, pp. 1-3.

[58] I regard only those episodes as part of the main story (which I call the Skanda myth) that revolve around the circumstances of Skanda's birth and his fight against Tāraka (SP 72, 163-165). In fact there are two other passages in the Skandapurāṇa where Skanda plays an active role as well (SP$_{Bh}$ 109-110: Skanda captures Viṣṇu's son Vṛka. Consequently he fights with Viṣṇu, who has taken the form of the *varāha*, and wins; SP$_{Bh}$ 171.1-77: Skanda beats Indra in a foot race and kills the wrongful arbitrator Mount Krauñca, but resurrects him thereafter.). But in those "side-plots" almost entirely new motifs are narrated, which appear to be freshly created independently of the traditional, i.e. epic, material. Furthermore, the content of these narratives contradicts the mains story in anachronistic ways, which leads one to believe that they can certainly not have been part of the original myth cycle. Without a doubt, of course, a detailed analysis of these episodes is desirable for a deeper understanding of Skanda's mythology and its development (especially regarding Skanda's relation to Viṣṇu and Indra, representing the old faiths. With regard to the episode in SP$_{Bh}$ 171.1-77 cf. also Mann 2012, pp. 191 f.). But my distinction is guided by the motivation to reveal the connection of the SP-account of the myth to the epic material and to trace the process of the refashioning of this material. I believe the analysis of those secondary Skanda episodes is of little value in pursuit of these aims and have therefore decided to exclude it from this study.

[59] Essay Yokochi; In fact there are portions inserted into the Andhaka cycle which again belong to layers of subsequent date.

2.3.1 Adhyāya 72 based on the Skanda account in the Rāmāyaṇa and the Anuśāsanaparvan of the Mahābhārata

Mann chiefly connects the Skanda myth in the Skandapurāṇa with the Skanda accounts found in the Āraṇyakaparvan and the Śalyaparvan of the Mahābhārata, which is true in regard to the *adhyāyas* 163 to 165 of the Skandapurāṇa. The content of *adhyāya* 72 has, however, no parallel in these parvans. The Anuśāsanaparvan and the Skanda myth in the Rāmāyaṇa in contrast feature at least some images from this part of the story, which can be summarised as follows: Śiva and Pārvatī are roaming about Mount Mandara and enjoying nature when Devī asks her husband for a son born from her own body. Śiva agrees and builds a fortress in the Vindhya Mountains. While their servant Nandīśa (or Nandin) stands guard at the entrance, the divine couple resorts to a union of yoga (*yogasaṃdhānam*) for a thousand divine years, abandoning the world. In consequence the world is stricken by bad portents: The earth and oceans shake, the rivers dry up, meteors fall from the sky, etc. Called upon by the earth herself the gods assemble for deliberation. After a brief discussion they decide to send Agni in their name to Śiva. He is to ask him to refrain from performing the union with Pārvatī, to prevent Śiva's son from being born from her body. Thereupon Agni goes to Nandīśa, praises Śiva and asks for permission to see him. Nandīśa, willing to help Agni, lets him enter the fortress on condition that he remains undetected. In this way Agni enters, finds Śiva and Pārvatī and, in his mind, praises them and asks Śiva to come out because the gods are standing outside waiting for him. Śiva assents to this and goes to the gods' assembly, whereupon Agni resorts to yoga. The gods praise Śiva and ask him to stop his union with Pārvatī. No son should be born from Pārvatī's body. Śiva is willing to grant this boon, but asks the gods to find a repository for his seed (*tejas*). Agni consents to take it and Śiva emits his seed into Agni. For his acceptance of the seed Śiva wants to give Agni a boon. Agni expresses several wishes, among others that Śiva's son will be named after him, that he himself will become immune against curses and that he can bear and release the seed with ease. Śiva grants all of these boons, returns to Pārvatī and tells her about what he did. Devī becomes

enraged and nearly kills Nandīśa on impulse – only to be stopped by Śiva. Instead she curses the gods to never beget sons upon their wives themselves, and in addition curses the earth to have many husbands but never a son. Then the gods, headed by Agni, again come to Śiva, despaired, pregnant and ashamed. They lament that they cannot bear Śiva's seed and furthermore that the demon Andhaka is threatening them by performing austerities. Śiva calms the gods, assuring them that he will kill Andhaka and that they shall go to a forest on Mount Meru called Śaravara and split open their bellies to release his seed. They do as they are told, and because of the exceptional splendour of Śiva's seed, resembling the fire at the end of the world, the god's bellies become golden. Auspicious signs tell of the birth of Śiva's son.

In comparison to the Anuśāsanaparvan and Rāmāyaṇa accounts this episode is much more detailed and in some respects obviously different; nevertheless, I am convinced that the authors of the Skandapurāṇa at least used one of these versions as bases for their work. The changes in language and content emphasize certain aspects of the story in favour of the religious orientation of the composer (or of the composer's principal), i.e. the Śivaite religion of that time, while serving to obscure the connection to the Mahābhārata, at least to such a degree that it doesn't appear to be a mere imitation but a product from a tradition of its own. This estimation – as we will see below – applies to the *adhyāyas* 163-165 as well.

Since there are not any verbatim textual parallels to be found between the two accounts, the following analysis only refers to contextual parallels and differences.

The Skandapurāṇa account starts with a lengthy description of nature, whereupon Pārvatī wishes to have a child with Śiva. In the Anuśāsanaparvan it is actually Śiva who wishes to unite with his spouse after their wedding. In the reversal of this relation, Śiva's ascetic, dispassionate quality is emphasised. The bad portents that follow Śiva and Pārvatī's withdrawal from the world demonstrate Śiva's importance for the cosmic balance. According to Mann, this disappearance of the divine couple is a "transformation" of a similar myth in the Mahābhārata. All three accounts of the Skanda-story are more or less connected

with a myth of Agni hiding from the other gods. Mann calls this the "Hidden Agni theme".[60] I am not quite convinced of Mann's linking of the Hidden Agni theme with the withdrawal of Śiva and Pārvatī in the Skandapurāṇa. First of all, two accounts of the Mahābhārata (in the Āraṇyaka- and Śalyaparvan) do not even give a clear reason why Agni is missing. In the Āraṇyakaparvan it is just stated that Agni went to the forest to practice austerities, and in the Anuśāsana-parvan Brahmā tells the gods that Agni has to be found, for he is the only one who was spared by Pārvatī's curse not to have children and therefore his son would be able to defeat Tāraka (Cf. p. 20 of this study). In the Śalyaparvan it is said that Agni hides because he was cursed by Bhṛgu. Except for the account in the Anuśāsanaparvan, there is only a loose connection between the Hidden Agni theme and the birth of Skanda, and even if Agni is sought by the gods because they need him for a certain reason, there is no talk in the Mahābhārata accounts of bad portents or an imbalance of the universe due to Agni's disappearance. In my opinion, the story of Śiva and Pārvatī's withdrawal from the world in *adhyāya* 72 of the Skandapurāṇa is only based on the passage 13.83.39-41 in the Mahābhārata and especially on 1.35.6-7 and 1.36.1 ff. of the Rāmāyaṇa. While the Anuśāsanaparvan does not convey an impression of absence, in the Rāmāyaṇa it is said that Śiva and Pārvatī's union takes a hundred divine years (*divyaṃ varṣaśatam*)[61]. There is not any statement about problems or bad por-tents, but in the first verses of *sarga* 36 – in terms of content after the episode of Śiva and Pārvatī's union, the gods requesting Śiva to refrain from impregnating his wife and subsequently Pārvatī's curse – Śiva is absent indeed, engaging in austerities, and therefore the gods search for a new leader for their army. It ap-pears more natural to me that the composers of the Skandapurāṇa derived the image of Śiva and Pārvatī's withdrawal rather from these passages than from the 'Hidden-Agni-Theme'.

After Śiva and Pārvatī have repaired to their fortress in the Vindhya-mountains for their union (*saṃyoga*), which is referred to as being impossible for Sanatkumāra or even Brahmā to describe, there is a particular sequence found

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[60] Mann 2012, p. 195. For Mann's analysis of The Hidden-Agni-Theme see in the same study pp. 49ff.
[61] Rām 1.35.7.

only in the Skandapurāṇa. While the Rāmāyaṇa and the Anuśāsanaparvan of the Mahābhārata just state that the gods become anxious about the prospect of dealing with an overly powerful son of Śiva, the Skandapurāṇa gives a more detailed, somewhat complicated chain of events leading to Skanda's strange birth. The bad portents caused by Śiva and Pārvatī's absence cause the earth to seek protection with Viṣṇu, who summons the other gods for deliberations. The motif of the earth seeking refuge with Viṣṇu in times of distress is common in Vaiṣṇava mythology.[62] The composers of the Skandapurāṇa put this image of Viṣṇu in a context where Śiva stands above all events as omnipotent god. In this way, the Vaiṣṇava religion is included and simultaneously subordinated to Śaiva mythology.[63] Correspondingly, it is also Viṣṇu who leaves no doubt that the gods would be powerless against a son of Śiva. But he also states that Śiva would not beget a son who will be hostile to the gods, for they were Śaṃkara's (Śiva's) first born sons. Because of this, they have to prevent a son being born of Devī's body (SP 72.44-47). Apart from Viṣṇu's subordination, this passage shows that the gods do not plan to stop Skanda from being born, but rather from being born of Pārvatī's body. This concept that the actual threat for the gods comes from Śiva's son, only if he is born of Pārvatī's body, appears as a new idea. Nevertheless, in the Anuśāsanaparvan the gods likewise request that Śiva not have a son with Umā (Pārvatī). They emphasise that the union of both their energies would

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[62] Several of Viṣṇu's *avatāras* are connected with the saving of the earth. Most prominent is his lifting of the earth in the form of the *varāha* ('boar'), a myth already found in the Brāhmaṇas, but which was retold and developed in the epics and in several Purāṇas. In some texts and in iconography the earth is depicted as a woman or even as the wife of Viṣṇu (e.g. Bhāgavatapurāṇa 3.13.42). Cf. also Couture 2009, pp. 793 f.

[63] For such a practice Paul Hacker coined the term 'inclusivism': Instead of opposing a competing religion, its main ideas are accepted and included into one's own religious conceptions. Thereby the other conceptions, which are declared to be identical with one's own, are – explicitly or implicitly – subordinated to one's own (Hacker 1983, p. 12). Although Hacker's definition of inclusivism is challenged by other scholars, especially regarding his classification of inclusivism as a solely Indian mindset (cf. Wetzler 1983), the case at hand reflects Hacker's concept perfectly. His theory that upcoming religions from a position of weakness utilised inclusivism to prevail against the seemingly stronger long-established religion, appears especially valid here (Hacker 1983, p. 17). The Skandapurāṇa was an instrument to spread Śaivism, which was chosen as the new official religion by the rulers who followed the Guptas. But Vaiṣṇavism, favoured by the former kings, dominated in the region for centuries and must have had deep roots among the common people. For the rise of Śaivism see also Bakker 2014 and Bisschop 2006. For further reading on the mingling of Śaiva and Vaiṣṇava mythology in the Skandapurāṇa see Granoff 2004.

produce an "offspring that will consume all things in the three worlds without remnants"[64].

First of all, I conjecture that this theme was used as a kind of prophetic trick to eliminate the impression that Skanda's birth was an inadvertent incident. In this passage of the Skandapurāṇa, Skanda's birth is clearly going to happen and, in general, no one wants to prevent it. The potential threat coming from Skanda's birth is projected only on Pārvatī. In this way the image of Śiva is kept free from any harmful aspect. His intentions are pure and favourable, while Pārvatī is selfish and unpredictably dangerous. This image of Pārvatī is stressed by her reaction later on, when Śiva tells her about the boon he granted the gods to stand back from having a child with her. She almost kills Nandin for having allowed Agni to enter the fortress, and her cursing of the gods and the earth also fits the picture. Again, significant divergences from the Anuśāsanaparvan and the Rāmāyaṇa are due to the composers' own motives.

The episode in which Agni is chosen as the gods' messenger, who enters the fortress with Nandin's help and praises the divine couple, serves to give Agni an emphasised part in the story. The composers possibly felt the necessity of his introduction in preparation for his upcoming role as bearer of Śiva's semen as well as for the later scene where Śiva grants him the boon of not being affected by any curse. While in the Anuśāsanaparvan Agni is spared from Pārvatī's curse because he is hiding and therefore simply not part of the assembled gods who are responsible for Pārvatī's grief, in the Rāmāyaṇa Brahmā points out that due to the curse, the gods cannot have children from their wives. Therefore, Agni can very well have offspring with Gaṅgā.[65] These reasons for Agni being spared do not work with the story in the Skandapurāṇa. It is perhaps because of this that his part was further elaborated.[66]

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[64] MBh 13.83.44

[65] The specification of the curse that the gods can only not beget sons from their wives also occurs in the Skandapurāṇa, but is not referred to afterwards as an important fact.

[66] This elaboration of Agni's part in the story, which makes him the messenger who negotiates and speaks for the gods, is for the pious reader almost natural. Already in the Ṛgveda, Agni was considered the messenger *par excellence* (RV 7.10-11). He brings the oblation sacrificed in him by men to the gods and in return brings to men their gain from the sacrifice. The relation between men and gods in the Vedas is transferred in this passage to the gods and Śiva, the supreme god, with Agni as their intermediary.

The encounter of Śiva and the host of gods is much more like the narration in the Rāmāyaṇa than that of the Mahābhārata accounts. Here, Śiva grants the boon of standing back from having a child with Pārvatī but states that he needs a receptacle. In the Mahābhārata versions there is no such a need for a receptacle. In the Śalya- and Anuśāsanaparvan it rather appears accidental that the semen falls into Agni, and in the Āraṇyakaparvan Śiva's semen is not mentioned at all. In the Rāmāyaṇa it is the earth which serves as a vessel for Śiva's semen. Then Agni pervades the semen and transforms it into mount Śveta *(tad agninā punar vyāptaṃ saṃjātaḥ śvetaparvataḥ* [Rām 1.35.1]), of which it is said that Kārttikeya came into being there. This seems quite strange: Śiva's semen actually becomes Skanda's birthplace. This contradicts the narration in the next *sarga* of the Rāmāyaṇa, where Agni gives the semen/embryo to Gaṅgā and she releases it at the foot of the Himālaya, where the Kṛttikās take care of it, similar to the other epic accounts. I believe this inconsistency in the Rāmāyaṇa account induced the composers of the Skandapurāṇa to let the semen be transferred to Agni directly, who receives several boons for this service, among others the aforementioned ability to be immune to curses. But this modification of the Rāmāyaṇa account leads to an inconsistency in the further reading of the Skandapurāṇa. Pārvatī's cursing of the earth, separately mentioned after she has already cursed the gods, seems arbitrary in the Skandapurāṇa. Despite being afflicted by the bad portents, the earth actually has not played a significant role up to that moment. In the Rāmāyaṇa this absolutely fits the context. Here, the earth's role as the receptacle for Śiva's semen appears to be a comprehensible reason for the earth incurring Pārvatī's wrath. A not well-conceived adoption from the Rāmāyaṇa is obvious.

As mentioned above, the scene in which Pārvatī questions her husband about where he has been and what has been agreed upon with the gods serves on the one hand to stress Pārvatī's irritable character, and on the other hand to introduce two auspicious sanctuaries (SP 72.113-116 and SP 72.125-126) which were probably actual places the author had in mind.[67]

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[67] In the synopsis to *adhyāya* 72 in Vol. IV of the critical edition of the Skandapurāṇa, Bisschop refers to a village called Bhadrapuṣkarakagrāma, which is mentioned in the spurious *Nālandā Copper-Plate Inscription of Samudragupta*. Its name resembles the first of the two sanctuaries,

The final scene in *adhyāya* 72 again shows a curious inconsistency: The gods, headed by Agni, return to Śiva's abode in bad shape. Pale, dejected, ashamed and, strangely enough, pregnant (SP 72.127), they tell Śiva that they cannot bear his seed and that they are in pain. Furthermore, they are afraid of the demon Andhaka, who performs severe austerities. This passage matches the preceding story just as little as the *adhyāyas* 163 to 165, which take up Skanda's birth-story later in the text. Actually, only Agni has received the seed from Śiva, and one of the boons Śiva granted him was to be able to bear the semen with ease. In the continuation of the story, Agni gives the semen to Gaṅgā while in *adhyāya* 72 he and the other gods release it in a forest on Mount Meru upon the advice of Śiva. The pregnancy of the gods also contradicts the effectiveness of Pārvatī's curse. All of these contextual problems are of great interest and importance for the reconstruction of an assumed core-text of the Skandapurāṇa. Thus, the reasons for the mentioned inconsistencies will be discussed in the concluding chapter 3 of this work, which, among other things, deals with the textual history of the Skandapurāṇa.

As shown in this chapter, the composers of *adhyāya* 72 of the Skandapurāṇa based their prelude of Skanda's birth on the epic predecessor accounts in the Anuśāsanaparvan of the Mahābhārata and in the Rāmāyaṇa, but obscured the connection to these texts by rephrasing the content and by adding new aspects in favour of their religious purposes. Even though one could assume on the first glance a tradition of its own behind the text or possibly the influence of other accounts of the myth, a closer look at the individual passages clearly shows that the composers worked with an existent text. Obvious inconsistencies arose by linking formerly existing with newly added material, such as Agni's leaving and resorting to yoga (epic concept of the hidden Agni) after he has informed Śiva about the gods waiting for him but suddenly being present again when Śiva asks the gods afterwards for a receptacle for his semen. Additionally, the motives used in the Skandapurāṇa are only consistent with the accounts in

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Bhadrotpala, but Bisschop also expresses doubts, because Bhadrapuṣkarakagrāma may have been close to Nālandā, while Bhadrotpala is according to the SP 72.114 located in the Vindhya-mountains. The other sanctuary could not be identified. Cf. SP IV, synopsis of SP 72, *forthcoming*.

the Rāmāyaṇa and the Anuśāsanaparvan of the Mahābhārata, for example, the idea of the gods fearing a child begotten by Pārvatī. And the cursing of the earth is definitely adopted from the Rāmāyaṇa. In contrast, a comparison with the other accounts in the Āraṇyaka- and Śalyaparvan of the Mahābhārata does not reveal any parallels.

Passages of SP 72 compared to the corresponding accounts in the Anuśāsanaparvan of the Mahābhārata and the Bālakāṇḍa of the Rāmāyaṇa: [68]

SP 72	MBh 13 Anuśāsanaparvan	Rām 1 Bālakāṇḍa
3-9 Śiva and Pārvatī wander about on Mount Mandara. Nature pleases them with its beauty.		
10-26 Pārvatī asks Śiva for a son. Śiva grants her this boon and creates a residence for their union. Nandin stands guard at the entrance. The union takes a thousand divine years.	83.40-41d After their wedding Śiva wishes to unite himself with Pārvatī.	35.6-7 After their wedding Śiva, full of desire, starts to make love to Pārvatī for a hundred divine years, but for the time being without begetting a child.
27-30 Bad portents come up and the earth seeks refuge with Viṣṇu.		
31-57 Viṣṇu summons the gods for deliberations. They agree that they have to beseech Śiva to stand back from the union with Pārvatī. No son shall be born from her body. Agni is dispatched as messenger.		35.8 The gods think: 'who will be able to withstand the child born from this union?'
58-81 Agni convinces Nandin to let him enter Śiva and Pārvatī's abode by showing his devotion to Śiva. Inside Agni again praises the gods (in his mind) and asks Śiva to come out, for the gods desire to talk to him. Śiva agrees and goes to the gods while Agni resorts to Yoga.		
82-93 The gods praise Śiva and Pārvatī and request Śiva to stop the union with Pārvatī. They tell him of the bad portents and that he should arrange his son not be born from Pārvatī's body. Śiva agrees.	83.41e-46 The gods approach Śiva, praise him and Pārvatī and request him to stop the union with Pārvatī. For their powers united would create a child that would consume all things in the three worlds. Śiva agrees.	35.9-12 The gods approach Śiva and tell him the world cannot contain his semen and that he must contain it in his body if he doesn't want to destroy the world. Śiva agrees.

[68] The red highlighted sections contain those passages which are the closest to the corresponding passages in the Skandapurāṇa and therefore appear to be the main source the authors of the Skandapurāṇa used in the respective case.

94-102 Śiva calls on the gods to provide him with a receptacle for his seed. Agni consents to take the seed and in turn receives several boons from Śiva	83.47 Śiva retains his seed and becomes therefore known as Ūrdhvaretas.	35.13-19 Śiva tells the gods that he will retain the seed in his *tejas* with the help of Umā, but he needs a receptacle for the bit that has already been dislodged. The earth shall bear the semen. After the semen is spilled upon the earth, Agni, urged by the gods, permeates the semen together with Vāyu and transforms it into a white mountain with a thicket of reeds, the birthplace of Kārttikeya.
103-124 Back in his abode Śiva is confronted by Pārvatī about his absence. Upon being told about what has happened, Pārvatī almost kills Nandin out of anger, but is stopped by Śiva, which leads to the creation of the sacred place Bhadrotpala. Pārvatī curses the gods not to beget sons from their wives and the Earth to have many husbands but no son either.	83.48-53 Out of anger, Pārvatī curses the gods to remain sonless like her. Only Agni, who is not present at this moment, is spared, and a little portion of Śiva's seed is spilled and falls into fire where it begins to grow.	35.20-23 Out of anger, Pārvatī curses the gods not to have children from their wives and the earth to have many forms, many husbands but no son either
125-126 Sanatkumāra tells of a sacred place on the peak of the Vindhya called Ramaṇaśilā, where Pārvatī became known as Kaiṭabhā.		
127-140 The gods, headed by Agni, come to Śiva again. Distressed, ashamed and pregnant they tell him that they are not able to bear his seed. Moreover the Asura Andhaka performing *tapas* becomes dangerous to them. Śiva announces the killing of Andhaka and instructs them to split open their bellies in a place of reeds (śaravara/śaravaṇa) and to release his semen. They do as they are told. The released semen turns everything into gold. Wondrous omens testify to Skanda's birth. Pārvatī becomes mother through yoga and is finally satisfied.	83.54-57 The deities and all other celestial beings come to Brahmā and ask for advice, for they are being oppressed by an Asura named Tāraka.	

2.3.2 Adhyāya 163 based on the Āraṇyaka- and Śalyaparvan of the Mahābhārata

The Skanda myth continues in *adhyāya* 163 after the ninety-one *adhyāyas* long Andhaka cycle, which – as mentioned above – is considered to be a narrative layer of its own. This extensive interruption of the story gives rise to several

questions, which will be discussed further below in chapter 3. In this chapter, however, the detailed analysis of *adhyāya* 163 itself is central. In contrast to *adhyāya* 72, it has much more in common with those accounts of the Skanda myth found in the Āraṇyaka- and Śalyaparvan than with those from the Rāmāyaṇa and the Anuśāsanaparvan.

Although this work features the critical edition of the *adhyāyas* 163-165 and an appendant synopsis, there follows a brief summary of the content of *adhyāya* 163 for a better understanding of the subsequent discussion. However, for a detailed insight I recommend the synopsis or, even better, the edition itself:

Vyāsa asks the sage Sanatkumāra about what happened after Agni received Śivas semen. What were the circumstances of Skanda's birth and how did he kill the demon Tāraka? Sanatkumāra tells him that Agni, not capable of bearing the semen, transfers it to Gaṅgā by his yogic power (*yogamāyā*). But Gaṅgā, having taken the semen reluctantly, begins to show signs of pregnancy and faces her annihilation because of the power of the semen. So she pours it in a place full of reeds (*śarastamba*), where a boy of supernatural power arises with six faces and twelve arms. The sage Viśvāmitra lights a fire and performs the birth ceremony for the child, and the six Kṛttikās appear and nurture the boy with their breast milk. Then Skanda is approached by personified auspicious texts, like the Vedas, and by several goddesses who stand for all kinds of virtues. After this, he takes up a divine bow and shoots off the peak of a mountain, causing awe and fear among those beings living there. Subsequently Indra, feeling that his position as king is threatened by the boy, dispatches the mothers to kill him. But the mothers, bereft of their energy, take refuge with Skanda. Then Indra himself, together with a host of celestials, attacks Skanda, who breaks their fighting spirit by roaring loudly and shooting beams of fire. Only Indra hurls his thunderbolt and splits Skanda in two. But both new-formed shapes continue fighting, with the result that Indra surrenders and offers Skanda his kingship. But Skanda declines the offer and states that he does not desire sovereignty. Then Indra asks him to become general of the divine army instead, but Skanda declares that he only follows the command of Śiva and calls on Indra to do likewise and to praise Śiva. Thereupon Śiva comes with his wife as well as Agni, Svāhā, Gaṅgā and the

Kṛttikās, all of whom wait upon Skanda to see whom he will greet first. Skanda, perceiving their thoughts, splits himself in six and greets them all simultaneously in his six forms: Skanda, Viśākha, Naigameṣa, Śākha, Guha and Ṣaṇmukha. Skanda receives several gifts from all of them and then the other gods, headed by Brahmā, approach and bow down to Śiva. Urged by the other gods, Indra tells Śiva about their distress caused by the demon king Tāraka, who oppresses them by stealing the Kalpa-trees and the oblation which is meant for the sacrificial fire. Now the gods wish to make Skanda general of their army in order to defeat Tāraka. Śiva eventually gives his permission for Skanda's consecration as general.

Like Mann I see several parallels in both Mahābhārata texts, but unlike Mann I do not compare the motives of Skanda in the texts but rather the texts themselves.[69] The episode of Agni giving the semen to Gaṅgā and Gaṅgā in turn pouring it in a place full of reeds is found in the Śalyaparvan, Anuśāsanaparvan and Rāmāyaṇa. Only in the Śalyaparvan is it stated that Agni suffers under the burden of the semen. In the Anuśāsanaparvan and the Rāmāyaṇa, the gods urge Agni to put the semen into Gaṅgā to beget a son who will be able to kill Tāraka. In both of these texts, it actually seems that Agni gives his own semen to Gaṅgā. Recalling Pārvatī's curse and its consequences for the gods, Brahmā advises the gods to ask Agni to put his semen into Gaṅgā for the sake of a child, because he was the only one spared from the curse. Even though one could presume that the semen mentioned here is Śiva's – just because one knows the previous narration – neither text mentions Śiva's name in any way. In the short dialogue between Agni and Gaṅgā, the river goddess also refers to 'your semen' (*na te śaktāsmi bhagavaṃs tejaso 'sya vidhāraṇe* | MBh 13.84.57; *aśaktā dhāraṇe deva tava tejaḥ samuddhatam* | Rām 1.36.15). One would at least expect some kind of indication of Śiva's role, if the passage at hand was originally connected with the

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[69]Mann 2012, pp. 192-195. In 'The Rise of Mahāsena' Mann has already referred briefly to the relationship between the Adhyāyas 163-165 of the Skandapurāṇa and the Āraṇyaka- and Śalyaparvan. However, Mann's chief object of research is the description of a transformation of the Skanda-cult through the ages, and therefore his focus lies on the progressive change of Skanda's image in the epic and post-epic era. Our approaches are therefore quite different, since the present study is an analysis of the relationship between the texts in question – without being an attempt to object to Mann's research results – but with special regard to the composition of the Skandapurāṇa.

previous part of the myth. Only in the text of the Śalyaparvan it is clearly stated that it is Śiva's semen that Agni holds and gives to Gaṅgā. For this reason I conjecture that the composers of the Skandapurāṇa initially followed the version of the Śalyaparvan, which seems to be much closer to the Skandapurāṇa version, but which admittedly is also more concise. For one thing, it lacks the dialogue between Agni and Gaṅgā. But the talk between both of the gods in the Skandapurāṇa can hardly be called a dialogue either. Agni's request is given in indirect speech while Gaṅgā's only reply is *evam astu* ('so shall it be'). Anyway, the Skandapurāṇa, unlike any other Skanda account, refers to Gaṅgā's reluctance to take the semen (she knows that the task is difficult, but takes the semen anyway because she fears making a mistake by denying Agni's request [SP 163.9]) and moreover to her showing signs of pregnancy while carrying it. These additions must have been conceived by the composers of the Skandapurāṇa themselves. I conjecture that their intention on the one hand was to illustrate the difficulty of the task of carrying the semen (her acceptance of the semen and her suffering from it) similar to how it is in the other texts. On the other hand, this shows the auspiciousness which arises for the bearer of the semen (the signs of pregnancy), for Gaṅgā, through her suffering and effort, becomes Skanda's mother, which is a good thing for her.

About to vanish due to the burning energy of the semen, Gaṅgā emits it in a place full of tufts of grass (*śarastamba*; This term is also used in the Āraṇyaka- and Śalyaparvan [MBh 3.214.10; MBh 9.43.11]. In the Anuśāsanaparvan it is *śaravaṇa* [MBh 13.84.75] and in SP 72.132 it is *śaravara*), where a boy arises with the typical characteristics of Skanda (six faces, twelve arms). Viśvāmitra performs the birth-rites, and the Kṛttikās approach and feed the child. These details are obviously borrowed from the Āraṇyakaparvan account. For instance, it is only in this text that Viśvāmitra performs the birth-rites. The Śalyaparvan features Bṛhaspati in this role, while the Anuśāsanaparvan and the Rāmāyaṇa do not mention these rites at all. It is also the Āraṇyakaparvan where it is stated right after Skanda's birth that he was born with six heads, twelve arms and, in addition to this, with twelve feet despite having only one trunk. All descriptions of Skanda's body differ slightly from one another. Only the six heads are mentioned in

every text. But the Skandapurāṇa text is the only one which does not explicitly give an explanation for this bizarre-seeming appearance. In the Āraṇyakaparvan, Skanda is born from Agni's seed, which Svāhā receives six times having taken the forms of six wives of six of the seven divine sages. In the Śalyaparvan and the Rāmāyaṇa it is stated that Skanda – apparently by his own power – grows six mouths/heads to suckle from the breasts of all six Kṛttikās. And in the Anuśāsanaparvan, Agni's seed is divided into six portions of which each of the six Kṛttikās bears one in her womb. The inconsistency in the Skandapurāṇa account arises from the composers' 'mistake' of generally adopting the version of the Śalyaparvan but taking some details from other accounts like the Āraṇyaka-parvan in this case. Then again, I assume that the characterisation of Skanda as six-headed (and/or twelve-armed, twelve-footed etc.) child was a well-known, somehow natural image for the composers as well as for the potential readers of that time, so that any further explanation was considered unnecessary. However, this passage shows again that the composers combined aspects of the different previous accounts of the story to create a new text, which cannot be easily traced back to one particular text.

As Skanda is being nurtured by the Kṛttikās, there follows a list of beings approaching young Skanda. These are personified auspicious texts (Vedas, Upavedas, Saṃgrahas), the arts and all kinds of sciences, and several goddesses who stand for all kinds of virtues as well as personified skills like yoga, strength (*bala*), wisdom (*prajñā*) etc. Such a list is only found in the Śalyaparvan. Even though it is much shorter there, the metaphor is the same. By the attendance of these personified sacred texts, virtues and skills, Skanda becomes a master of all of them. Unlike the Skanda in the Āraṇyakaparvan, who shows furious and terri-fying behaviour in the beginning,[70] the Śalyaparvan Skanda is the perfect leader right from the start, a master of yoga who is endowed with all desirable charac-teristics. The composers of the Skandapurāṇa adopted this version of Skanda, but again, not without adopting some aspects of the Āraṇyakaparavan as well. There, a fierce Skanda wrathfully attacks Mount Krauñca with his bow and Mount Śveta with his spear, apparently without purpose. In the Skandapurāṇa he also

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[70] MBh 3.214.20-35; See also Mann's interpretation of Skanda's frightful image in the Āraṇyakaparvan in Mann 2012, pp. 18ff.

shoots an arrow at a mountain (a random one, not Krauñca or Śveta), while the Śalyaparvan and also the other texts do not give an account of this episode. But the composers of the Skandapurāṇa changed the background of Skanda's incomprehensible action, probably because they were full aware of the discrepancy between this deed and the prudent image they actually wanted to convey. His deed is described as child's play (*saṃdhāya līlayā bāṇaṃ sa mumoca girau* ‖ SP 163.21cd). This alteration may allay the image of a wrathful Skanda, but is still not quite consistent with the concept of a prudent leader.

The next sequence fits this pattern. The narration in the Skandapurāṇa appears to be a concise and less frightful version of the Āraṇyakaparvan, although the chief motives remain the same: Indra sends out the mothers to kill Skanda, but upon being confronted with his power they defect and seek refuge with Skanda instead. Then Indra himself attacks, accompanied by the gods. In both texts Skanda beats the army with his roaring and the emitting of flashes of fire. Both texts also feature the splitting of Skanda by Indra's thunderbolt. But in the Skandapurāṇa it is only stated that Indra splits Skanda in two and subsequently stands against two opponents. In the Āraṇyakaparvan it is quite similar. But there it is rather a new being that arises from Skanda's side, called Viśākha. In the following chapter even more wondrous and terrifying beings come forth from Skanda's wound and become his attendants, the so-called Kumārakas ('little boys') and Kanyās ('maidens'), creatures which steal new and unborn babies, and Viśākha becomes their father. In the Āraṇyakaparvan the birth of these creatures is – as suggested by Mann – part of an earlier understanding of Skanda and evidence for a propitiation cult.[71] However, these gruesome beings obviously do not suit the image of Skanda at the time of the composition of the Skandapurāṇa and therefore the scene of Skanda's fight with Indra appears shortened and somehow strange in that Skanda's splitting is not mentioned again. He simply seems to be whole again after the fight.

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[71] Also the Mātṛs and Grahas ('graspers') play an important role in this cult. See Mann 2012, pp 25 ff. In an earlier treatise Mann also argues that the different splittings of Skanda function as a tool to dissociate the god Skanda from his original conception of a Graha on the one hand, and on the other to associate him with the gods, for which he splits himself to greet them simultaneously. Mann calls this technique splitting as a distancing narrative and splitting as an assimilative narrative. Cf. Mann 2007.

After Indra surrenders, he offers Skanda his kingship over the gods. The following dialogue, though divergent in the details, is also generally borrowed from the Āraṇyakaparvan. In the epic, the Brahmins first beseech Skanda to become the new Indra and explain to him the duties which come with this position. Thereafter Indra himself calls on Skanda to take his position, for he is the most suited to the task. But Skanda declines by stating that he does not desire sovereignty. In the Skandapurāṇa Skanda reasons in the exact same way and even the words are partly the same, which is actually quite a rare incident:

śādhi śakra tvam evedaṃ rājyaṃ ciram abhīpsitam | SP 163.37ab

śādhi tvam eva trailokyam avyagro vijaye rataḥ | MBh 3.218.14ab

While in the Mahābhārata Skanda declines the offered kingship and subsequently offers himself to be at Indra's service, in the Skandapurāṇa Skanda declines it because he considers rulership to be 'of many mistakes' (*bahudoṣa*; also translatable as 'of great harm/disadvantage' or just 'very bad'). By giving Skanda the attitude of holding rulership in low esteem, the composers emphasise Skanda's image as a great yogin and the son of Śiva, who himself – as the ascetic *par excellence* – often appears indifferent to worldly affairs.

Indra's reply is unfortunately incomplete in the manuscripts. The first part (the whole verse 163.39) is lost and the next verse, which consists of six *pādas*, lacks *pāda* 163.40d. What remains is difficult to fill with meaning:

(Verse 39 lost)… *Show us the whole aggregates of tasks you can accomplish* (*kāryajātāni*), *manifold, united, disunited…*(*pāda* 340d lost)… *the seizing of the power over the three worlds is well-continuing and imperishable.*[72]

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[72] SP 163.40-41:
darśaya no vicitrāṇi kāryajātāny anekadhā |
saṃgatāni vibhinnāni - - - - - - - - ‖ SP 163.40
 - - - - - - - - - - - - - - |
trailokyarājyagrahaṇaṃ svanubaddham anavyayam ‖ SP 163.41

With regard to what Skanda answers to this – he once again assures Indra that he does not have any desire for kingship – I assume that Indra argues one more time for Skanda to take over sovereignty and/or points to something that could change Skanda's mind later on. Skanda says that "they are not capable of moving my heart with force", but who are *they*? Maybe the Āraṇyakaparvan account can shed light on this matter. There Indra also attempts twice to convince Skanda of his obligation to become the new Indra. He argues that after his defeat by Skanda, the worlds (*lokāḥ*) will despise him and in case that Skanda does not take his position, they (the worlds) will strive to drive a wedge between the two of them (*āvayoś ca mitho bhede prayatiṣyanty atandritāḥ* ∥ MBh 3.218.16cd). Obviously, both text passages are not the same, but since the composers of the Skandapurāṇa have apparently borrowed from the Āraṇyakaparvan account I think it is justifiable to conjecture a similar reasoning process behind SP 163.39-40.

The Skandapurāṇa account differs in a significant instance from the Mahābhārata account: In the Āraṇyakaparvan, Skanda offers his service to Indra, who in turn commands Skanda to become the general of the divine army. Skanda agrees and is immediately consecrated by Indra. In the Skandapurāṇa, Indra praises Skanda's rejection of the offered kingship as suitable for someone of his prowess and states that he shall become the general of the divine army. But here Skanda replies that he only follows the commands of Śiva and calls on Indra to praise Śiva and to take his orders from him as well. Both texts share this phrase, which Indra uses to request that Skanda becomes commander of the divine troops:

> abhiṣicyasva devānāṃ senāpatye mahābala ∣ MBh 3.218.21ab

> senāpatye 'bhiṣicyasva surāṇām arthasiddhaye ∣ SP 163.47ab

Like in the case of SP 163.37ab this similarity could of course be a mere coincidence, but it could also be one of the rare textual indications of the suggested

connection between the texts, which the composers of the Skandapurāṇa perhaps attempted to conceal.

In the Āraṇyakaparvan, one gets the impression that Indra and Skanda come to an agreement on eye level: Indra stays king, while Skanda becomes commander in chief. The Skandapurāṇa, on the other hand, implies Indra's inferiority. The position of kingship has been spurned twice by Skanda before (SP 163.37 [see above] and SP 163.44: *rājyaṃ rājīvapatrākṣa na jātu manasāpy aham | doṣāṇāṃ nilayaṃ nityaṃ kāmaye pākaśāsana ‖*), and thereafter Skanda does not even accept Indra's offer to become commander in chief, but leaves the decision regarding his future occupation to Śiva. As a consequence Skanda's individual significance is likewise reduced, for he presents himself as an instrument of Śiva. In this way, the Śivaite element in the myth is again highlighted. Indra and Skanda, powerful gods themselves, are devotees of Śiva and follow his command.

After the conversation between Indra and Skanda, the Skandapurāṇa account narrates Śiva and Pārvatī's arrival at the scene. Śiva has learned about Skanda's intention to follow only his command and wishes to see him. The episode that follows is similarly narrated in the Śalyaparvan, but not in the other epic accounts, and therefore I suggest that the composers of the Skandapurāṇa borrowed from this account. Śiva, Pārvatī, Agni, Svāhā, Gaṅgā and the Kṛttikās appear before Skanda. They are all curious about whom he will greet first. Since they all regard themselves as Skanda's parents, each of them expects to be approached first. But actually, this set of facts is not explicitly stated. The text only says, "those, who have arrived in that place thought: 'to whom will Skanda come?'" (SP 163.53cd). The question about the order in which Skanda will greet all those who claim to be his parents is undoubtedly at issue here, but the author of the text obviously assumes that the reader understands the situation by himself. That is either because the reader, due to his social background, might find this question natural under the given circumstances, or because the story is familiar to him (or both). Either way, this whole episode seems to be somewhat shortened. The Śalyaparvan account, in contrast, reads: "'Whom will the boy approach first out of respect?' was the thought of all of them" (MBh 9.43.35). A

closer look at the group of attending parents could be even more confusing for a reader who is not conversant with the variants of the Skanda myth. The claims of Śiva, Pārvatī, Agni, Gaṅgā and the Kṛttikās to be Skanda's parents are comprehensible (Śiva's semen is borne by Agni and Gaṅgā, the child is nurtured by the Kṛttikās, and Pārvatī – as wife of Śiva – has become Skanda's mother through yoga[73]), but Svāhā has not been mentioned yet as a prominent figure in the story. Only in the Āraṇyakaparvan does she make a significant contribution to Skanda's birth by seducing Agni six times and taking his semen to Mount Śveta. Mann subsequently suggests that the composers of the Skandapurāṇa presupposed the reader's knowledge of the Āraṇyakaparvan account.[74] I agree with Mann but feel that there is still a need for clarification. Since the Svāhā episode in the Āraṇyakaparvan is virtually the alternative to the version presented in the Skandapurāṇa, in which the semen is transferred from Śiva to Agni to Gaṅgā, even prior knowledge cannot clear up the inconsistency that arises with the mentioning of Svāhā as parent of Skanda in the Skandapurāṇa.[75] In comparison, the Śalyaparvan put forward only four gods, Śiva, Pārvatī, Agni and Gaṅgā, who expect to be greeted as parents. Why didn't the composers of the Skandapurāṇa just adhere to the version from the Śalyaparvan? In my opinion the explanation for the composers' decision to feature Svāhā is their wish to put the number six in context. As is already known, Skanda solves the task by splitting himself in six (Skandapurāṇa) and four (Śalyaparvan), respectively. By the time of composition of the Skandapurāṇa, the general association of Skanda with the number six must have become exceptionally strong. All epic versions of the myth have in common the depiction of Skanda with six heads or at least six mouths. As mentioned above the different epic accounts feature different explanations for this

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[73] SP 72.140; Since this verse is the last one of *adhyāya* 72 it must consequently be considered to be part of the Andhaka-cycle-layer. Nevertheless, the reference to Pārvatī's motherhood by yoga could have already been part of the text by the time of the redaction of the new layer, but was worked into the redacted part of the text. But the cohesiveness of SP 72 and SP 163-165 is doubtful anyway. The reader of SP 163-165 can accept Pārvatī as Skanda's mother simply because she is Śiva's wife.

[74] Mann 2012, p. 193.

[75] Admittedly, since Svāhā is considered to be Agni's spouse, her parenthood can be explained through her partnership with Agni, whose claim is well conceivable. But still, in the other accounts, where Agni's support is also of great importance for Skanda's birth, Svāhā does not appear as parent either. I am convinced that Svāhā's active role in the Āraṇyakaparvan influenced the composers of the Skandapurāṇa to include her in the list of parents.

curious appearance (see p. 37). In most cases, Skanda's six-fold nature is derived from the six Kṛttikās, and only in the Āraṇyakaparvan it is derived from the six times Svāhā received Agni's semen. In the Skandapurāṇa, Skanda is simply born with six heads, at first seemingly without reason. Of course the six Kṛttikās still contribute to Skanda's birth and the learned reader would certainly realise the connection of their six-fold nature and Skanda's, but this connection is not explicitly mentioned. Only through Skanda's division, and thereby his recognition of his six parents, does the reason behind his affinity for the number six become apparent. Since the epic accounts do not feature this six-fold parenthood, it must be considered to be an alteration made by the composers of the Skandapurāṇa. They utilised the splitting episode to emphasise once more Skanda's relation to the number six, even at the risk of creating inconsistencies like the peculiar parenthood of Svāhā.

The rest of *adhyāya* 163 (verses 58-77) cannot be directly traced back to any of the epic accounts. After he has greeted his parents, Skanda receives gifts from each one of them. In the Śalyaparvan Skanda also receives presents, but these are of different kind, handed over at a later stage of the story and coming from other gods as well. One can only speculate about the composers' reasons for this insertion. Possibly, they just felt it would be appropriate for the parents to present gifts to their son, or maybe they intended to make the text appear as the result of a tradition of its own by adding new details. At any rate, the possibility of another source for this cannot be excluded.

Then all the gods, headed by Brahmā, approach and pay homage to Śiva. Indra, in the name of all the gods, tells Śiva about their grief because of the demon king Tāraka, who tyrannises the gods, and asks for permission to consecrate Skanda as general of the divine army in order to defeat Tāraka.[76] Śiva eventually

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[76] As has been independently discovered and pointed out by Martine Kropmann and Amandine Wattelier-Bricout, there is a definite parallel between SP 163.66-72 and several verses of the *Kumārasaṃbhava* (KS 2.20-21, 23, 35-36, 46, 49). The description of Tāraka's tyranny and the god's inability to challenge him as we find it in the Skandapurāṇa does not have a parallel in the Mahābhārata, but rather in Kālidāsa's Kāvya. This is certainly a curious matter, because it proves that the authors of the Skandapurāṇa were conversant with the poem. But since there is a lack of further parallels of any kind between the accounts and because this parallel is of contextual rather than phrasal nature, I am inclined to suggest that the image of the helpless gods being at the mercy of Tāraka, had become – through the popular *Kumārasaṃbhava* – a standard theme of the

gives his permission and leaves. Adding this passage was obligatory for the composers of the Skandapurāṇa because it completes the earlier modification when Skanda states that only Śiva can decide his destiny.

As shown in this chapter, the Skandapurāṇa account is significantly close to the versions in the Śalyaparvan and the Āraṇyakaparvan. It seems the authors generally attempted to give Skanda the image of a righteous, skilful and prudent warrior and leader as he is also portrayed in the Śalyaparvan. In particular, the episode when Skanda greets his many parents can only be found in the Śalyaparvan. On the other hand, the composers did not want to exclude the motives of Skanda found in the Āraṇyakaparvan. The attack on the mountains as well as Skanda's fight and subsequent dialogue with Indra found their way into the text. But the fierce and also terrifying picture of Skanda in the Āraṇyakaparvan was considerably attenuated and a different complexion was put on his deeds.

Passages of SP 163 compared to the corresponding accounts in the Āraṇyakaparvan, the Śalyaparvan and the Anuśāsanaparvan of the Mahābhārata and the Bālakāṇḍa of the Rāmāyaṇa:

SP 163	MBh 3 Āraṇyakaparvan	MBh 9 Śalyaparvan	MBh 13 Anuśāsanaparvan	Rām 1 Bālakāṇḍa
4-14 Agni, unable to bear Śiva's semen, gives it to Gaṅgā, who reluctantly accepts. Bearing the semen, she shows signs of pregnancy and suffering under the heat of the semen and eventually releases it in a place full of reeds.	214.1-15 Svāhā takes the forms of the wives of six of the seven seers, seduces Agni and secretly releases his seed six times in a place full of reeds on Mount Śveta.	43.6-9 Śiva's seed is spilled and falls into fire. Agni, even more splendid by the seed but unable to bear the embryo because of its energy, deposits it in Gaṅgā. She cannot bear it either and pours it into the Himavat mountain.	84.50-75 Urged by the gods, Agni unites himself with Gaṅgā and puts his semen in her, which grows into an embryo and causes Gaṅgā pain. She emits it in a forest of reeds. The embryo, having a golden form, makes everything around it appear golden as well.	36.10-17 Urged by the gods, Agni scatters his semen into Gaṅgā. She cannot bear the seed, which burns her, and emits an embryo at the foot of the Himavat mountain.
16-18 A boy arises with six faces and twelve arms. Viśvāmitra performs the birth rites for him. The Kṛttikās find the boy and nurture	214.16-29 A boy arises with six heads and twelve arms and feet and grows in short time into a fierce warrior. His roaring scares all the creatures in the three worlds and	43.10-21b The Kṛttikās find the embryo, claim it and nurture it. The god acknowledges their motherhood and drinks from their breasts with	84.76 The Kṛttikās nurture the child with their breasts. 86.5-13 The Kṛttikās take Agni's seed into their wombs and all give	36.18-28 A child emerges and with it all kinds of metal, particularly gold. The surroundings also turn to gold. Indra and the

Skanda myth by the time of the composition of the Skandapurāṇa. Cf. Kropmann *forthcoming*, pp. 18-20 and Wattelier-Bricout *forthcoming*.

him with their breasts.	many seek refuge with him. 215.7-10 Viśvāmitra performs the important sacraments for Skanda and praises him (birth rites and others).	six mouths. By his presence the child illuminates the earth and all the mountains around appear golden. He is praised and served by the celestials, and Bṛhaspati performs his birth rites.	birth at the same time. The six portions unite into one again. Kārttikeya grows up in a forest of reeds, nurtured by the Kṛttikās.	Maruts make the Kṛttikās supply the boy with milk, whereupon the Kṛttikās declare Skanda their son. Skanda grows six mouths to drink from their breasts.
19-20 Skanda is approached by the Vedas, Lakṣmī, Sarasvatī, Dharma, Yoga, *bala* and *prajñā*, among others.		43.21c-22 Skanda is approached by the Vedas, the Dhanurveda, Saṃgraha and Speech.		
21-23 Skanda playfully picks up a divine bow and shoots off the peak of a mountain, causing awe and fear among the creatures living nearby.	214.30-37 Skanda shoots arrows at Mount Śveta and cleaves Mount Krauñca, causing fear among the mountains. Then he cuts off Mount Śveta's peak with his spear. Subsequently the mountains leave the earth causing her to tremble and seek refuge with Skanda, who makes her stable again. The mountains come back and, together with all other beings, praise Skanda.			
24-33b Indra fears Skanda's power and dispatches the mothers to kill him. But overcome by Skanda's energy they seek refuge with him. Thereupon Indra himself charges at Skanda together with a host of gods. Skanda's roaring demoralizes the gods. Only Indra attacks and splits Skanda in two with his thunderbolt. The two shapes that emerge from that	215.13-217.13 The gods urge Indra to kill Skanda before he claims to be the new Indra. Indra fears Skanda's power and dispatches the mothers of the world to kill him. But once overcome by Skanda's energy they seek refuge with him and declare him their son. Agni approaches too and protects Skanda together with the mothers. Then Indra himself charges at Skanda together with a host of gods. Skanda's roaring demoralizes the gods and he beats them			

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strike continue attacking Indra, who eventually surrenders.	with bolts of flames from his mouth. Only Indra attacks, splitting open Skanda's side with his thunderbolt. Another being arises from this wound called Viśākha. Seeing this wonder, Indra surrenders. (Subsequently more gruesome beings emerge from Skanda's wound, becoming his host.)			
33c-50 Indra praises Skanda and offers him his position as king of the gods. Skanda declines by stating rulership was "of many mistakes". Indra (assumingly) asks Skanda to reconsider his decision, but Skanda emphasises that he does not desire kingship. Indra calls on him to become general of the divine army, but Skanda explains that he only follows Śiva's command.	218.5 Skanda is approached by Brahmins, who ask him to become Indra. Skanda asks about the duties of Indra and the Brahmins tell him, pointing out that he with his strength is the right one for the position. Indra also requests that Skanda takes his position. But Skanda refuses and offers his service to Indra instead.			
51-57 Thereupon Śiva arrives with Pārvatī. Together with Agni, Svāhā, Gaṅgā and the Kṛttikās they wonder who will be greeted first by Skanda. Skanda, a king among yogins, perceives their thoughts, splits himself in six forms and greets them simultaneously.		23-40) Skanda beholds Śiva, who is surrounded by all kinds of gods, spirits and wondrous beings. He approaches him and Śiva, Pārvatī, Gaṅgā and Agni wonder who will be greeted first out of respect. Perceiving their thoughts, Skanda splits himself into four forms (Skanda, Śākha, Viśākha, Naigameya) through his yogic power and greets them simultaneously.		

58-77 Skanda receives gifts from his 'parents'. Then all the gods come to see Śiva. They honour him, and Indra, speaking for them all, tells Śiva about the distress caused by the demon king Tāraka, who has been oppressing them. He asks for permission to consecrate Skanda as their general so that he might prevail over Tāraka. Śiva gives his permission for the consecration and then disappears.[77]				

2.3.3   Adhyāya 164 and its epic parallels. A close look at the Śalyaparvan

While no verbatim parallels with the epic sources can be detected in SP 72 and 163, or at best look very doubtful, SP 164 is to a large degree textually congruent with the corresponding passage in the Śalyaparvan. The passages in question are enumerations and their detailed analysis is one main subject of this chapter. However, for the coherence of my research attempt a brief summary shall again be given for an overview of the content of *adhyāya* 164, followed by a chronological analysis of the text.

Being authorised by Śiva to make Skanda their army's general, all the gods take Skanda to the holy place Samantapañcaka, located at the banks of the river Sarasvatī, to perform the necessary ceremony. The earth (Kṣiti) shows up, Skanda is seated on a divine golden throne, and gods and other celestial beings bring ornamented jars with water for the consecration. More gods, wondrous beings and the personified phenomena of nature are enumerated, bringing everything that is needed for the ritual. Bṛhaspati lights a fire and performs the cere-

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[77] The source/parallel for the description of the gods' distress caused by Tāraka is found in KS 2.20-21, 23, 35-36, 46, 49. Cf. footnote 76 of this work.

mony. Sages praise Skanda with hymns, and drums resound high in the sky. Then certain gods take up the water jars and consecrate Skanda as their first general. Skanda is given valuable gifts by some of the beings present and is endowed with mighty heroes, who serve as his attendants. Thereupon Pārvatī gives him a multitude of female warriors, called mothers, for his retinue. After this, several gods again give Skanda wondrous items and eventually Skanda, now the accomplished commander of the divine troops, sets out with his army to defeat the demon king Tāraka.

Even if the above summary is much shorter than those of the previous *adhyāyas* treated in this work, it must be stated that *adhyāya* 164 comprises 184 verses, that is quite a few more than *adhyāya* 72 (140 verses) and *adhyāya* 163 (77 verses). The simple reason for this lies in the descriptive nature of the *adhyāya* at hand. Its whole substantial action can be summarised under the one term "consecration", whereas the different steps of this ceremony are described in the most detail and are accompanied by lengthy enumerations of the beings taking part as well as and the names of Skanda's attendants. The appointment of Skanda as commander of the divine army is found in all epic accounts, but with a much different degree of elaborateness. In the Anuśāsanaparvan it is only casually mentioned in verse 13.86.27 right before it is said – also in just a few words – that Skanda slew Tāraka with his spear Amoghā. Similarly, it is only briefly stated in the Āraṇyakaparvan that Skanda was consecrated by Indra and all the gods (MBh 3.218.23). And in the Rāmāyaṇa the consecration – performed by the gods with Agni as their leader – takes place only after Skanda has conquered the troops of the demons, as if the appointment resulted from Skanda's victory. Here, the matter is also treated in only one verse (Rām 1.36.30).

The Śalyaparvan, in contrast, comprises a long description of the ritual similar to the Skandapurāṇa and is therefore the only account that merits the detailed comparison. Because of this situation – taken together with the aforementioned textual parallel – it is certain, in my view, that the account served as the basis on which *adhyāya* 164 of the Skandapurāṇa was composed.

In the Mahābhārata, the episode starts at the end of *adhyāya* 9.43 by stating that the gods led by Brahmā take Kumāra to an auspicious place at the banks

of the Sarasvatī called Samantapañcaka to consecrate him. This scene, although recounted in different words, is obviously the same in the Skandapurāṇa. In both accounts Brahmā leads the way and the consecration ground is called Samantapañcaka. The only noteworthy difference lies in the Śalyaparvan's locating of the place close to the Himālaya while in the Skandapurāṇa this detail is omitted. Instead, the landscape around the Samantapañcaka is described as suitable for the ritual[78], and it is stated that the place becomes even more auspicious thanks to the presence of the gods. Again the reason for the rephrasing of this passage appears to me as an attempt to establish a seemingly own textual tradition.

In the Skandapurāṇa, there then appears the personified earth (*kṣitiḥ mūr-timatī*), whereupon the ground all around becomes golden. This emphasised mentioning of Kṣiti's appearance – a metaphor for the delegation of royal power that comes with the consecration – cannot be found in the Śalyaparvan account. But it is reminiscent of a similar scene in the Āraṇyakaparvan account. There, it is the goddess Śrī who approaches Skanda in the form of a lotus after he has defeated Indra and has been described in all his splendour. By doing so she induces the Brahmins to call upon Skanda to become the new Indra (MBh 3.218.1-7). Śrī, known as the goddess of happiness and welfare, is also an insignia of power and royalty. The mentioning of her mere appearance has a similar function as that of Kṣiti in the Skandapurāṇa. I therefore conjecture that the authors of the Skandapurāṇa were inspired by this passage in the Āraṇyakaparvan. Following the narration of the Skandapurāṇa, Himālaya appears together with all the mountains and brings the kingly throne (*siṃhāsana* = "lion's seat"), apparently for Skanda to sit on. Then the oceans, Gaṅgā with all the rivers, Pārvatī with her retinue and the kings of the Yādas approach Skanda, each one carrying preciously decorated jars of water. Kubera brings bracelets, Vaivasvata chowries and Vasu (Indra) a parasol (all insignia of royalty). There follows an extensive list of more gods, celestials and personified natural phenomena who bring additional, unspecified auspicious items for the consecration. In the Śalyaparvan, Bṛhaspati first kindles a fire – in the Skandapurāṇa this happens as well, but only after the mentioned enumeration – and the king of the mountains also offers the throne to

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[78] The place is described as „being on the north-eastern bank of the Sarasvatī, levelled, free from holes, stones, thorns and saline soil". SP 164.2.

Skanda (here the throne is called *paramāsana*). Then it is merely stated that the gods bring consecration objects and auspicious items. What follows is an enumeration of the attending beings, not the same as in the Skandapurāṇa, but upon closer examination very well relatable to the corresponding passage. The Śalyaparvan does not feature the first part of the enumeration, where the bearers of the water jars and the insignia are highlighted. Instead, the list starts right away. The chart below contains both lists of the attending beings in order of their naming.

SP	Śalyaparvan
Himālaya	Himālaya
the oceans	Indra
Gaṅgā, the rivers	Viṣṇu
Pārvatī	the sun
king of the Yādas	the moon
Kubera	Dhātā
Vaivasvata (Yama)	Vidhātā
Vasu (Indra)	wind
the seasons	fire
Arundhatī	Rudra (Śiva)
Śacī	Pūṣan
Svāhā	Bhaga
Sinīvālī	Āryaman
Girīndrajā	Aṃśa
Aditi	Vivasvat
Niśā	Mitra
Sānumati	Varuṇa
Kuhū	the Rudras
Hrī	the Vasus
Śrī	the Ādityas
Puṣṭi	the Aśvins
the directions	the Viśvedevas
the sky	the Maruts
the daughters of Prajāpati	the Sādhyas
Rāka	the ancestors
Dhiṣaṇā	the Gandharvas
Surabhi	the Apsaras
the wives of the gods	the Yakṣas
the corporal herbs	the Rakṣas
Kauśikī	the snakes
the day	the Devarṣis
the Kāṣṭhās	the Brahmarṣis
the Muhūrtas	the Vaikhānasa
the months	the Vālakhilyas
the year	the Bhṛgus
the Kalās	the Aṅgiras
the eight elephants of the quarters	the Yatis
ascetics from the mountains	the Vidhyadharas

sages	the Yogasiddhas
the sons of Brahmā	Pitāmaha (Brahmā)
the kings of the snakes	Pulastya
the Garuḍas	Pulaha
the Apsaras	Aṅgiras
the wind	Kaśyapa
Bṛhaspati	Atri
Prajāpati (Brahmā)	Marīci
Viṣṇu	Bhṛgu
the Rudras	Kratu
the Ādityas	Hara
the Vāsavas	Pracetas
the Aśvins	Manu
the Jvalanas	Dakṣa
the Gandharvas	the seasons
the lokapālas	the planets
the maruts	the stars
the Bālakhilyas	the rivers
the ancestors	the vedas
the kings of the birds	the oceans
Dharma	the lakes
<mark>Dhātā</mark>	the tīrthas
<mark>Vidhātā</mark>	the earth
Kāla	the sky
Mṛtyu	the directions
the earth	the trees
Sandhyā	Āditi
Kānti	<mark>Hrī</mark>
Dhṛti	<mark>Śrī</mark>
Medhā	Svāhā
fame	Sarasvatī
Lalmī	Uma
Sarasvatī	Śacī
the vedas	Sinīvālī
the tīrthas	Ānumati
the mountains	Kuhū
the planets	<mark>Rākā</mark>
	<mark>Dhiṣaṇā</mark>
	the wives of the gods
	Himavat
	Vindhya
	Meru
	Airāvata
	the Kalās
	the Kaṣṭhās
	the months
	the fortnights
	the seasons
	the night
	the day
	Ucchaiḥśravas
	Vāsuki
	Aruṇa
	Garuḍa
	the trees

	the herbs
	Dharma
	the divine lord (*bhaga-vān devaḥ*)
	Kāla
	Yama
	Mṛtyu

At the first sight, the parallels in the lists are not very striking. Both contain more or less the most prominent gods and goddesses, celestials and other beings. The Skandapurāṇa features some names that cannot be found in the Śalyaparvan list, and vice versa. Noticeable is the mentioning of Śiva in the Śalyaparvan (here called Rudra) while he is absent in the Skandapurāṇa, which makes sense given his disappearance at the end of *adhyāya* 163. Furthermore, none of the lists display a specific order (e. g. from the highest beings to the most inferior ones). These characteristics of the two lists do not indicate that they are related to each other, but a closer look at certain points of the enumerations shows quite clearly that there is most probably a connection between them. First of all, while an overarching order is missing, both lists enumerate – at least in a loose way – beings of the same class together[79]. Moreover, in three cases (green marked in the table) two names in both lists are named one after another (Hrī and Śrī, Rāka and Dhiṣaṇā, Dhātā and Vidhātā). Of course, these cases could just be coincidences, especially in the case of Dhātā and Vidhātā, who are considered to be brothers (and supposedly sons of Brahmā or Bhṛgu) and would naturally follow one after the other. For further evidence of a connection between the lists, a comparison of certain verses is necessary. An interesting passage is the enumeration of the goddesses:

aditir devamātā ca hrīḥ śrīḥ svāhā sarasvatī |

umā śacī sinīvālī tathā cānumatiḥ kuhūḥ |

rākā ca dhiṣaṇā caiva patnyaścānyā divaukasām ‖ MBh 9.44.12

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[79] For example most of the goddesses are named one after another (In the SP: Arundhatī, Śacī, Svāhā, Sinīvālī, Girīndrajā, Aditi, Niśā, Sānumati, Kuhū, Hrī, Śrī, Puṣṭi; In the Śalyaparvan: Āditi, Hrī, Śrī, Svāhā, Sarasvatī, Uma, Śacī, Sinīvālī, Ānumati, Kuhū, Rākā, Dhiṣaṇā, the wives of the gods). The same applies to the enumeration of classes of gods and time measures etc.

arundhatī śacī svāhā sinīvālī girīndrajā |

aditir devamātā ca niśā sānumatī kuhūḥ || SP 164.24

hrīḥ śrīḥ puṣṭir diśo dyauś ca sutāḥ sarve prajāpateḥ |

rākā ca dhiṣaṇā caiva surabhir devayoṣitaḥ || SP 164.25

The green-marked parts of the above verses are word groups consisting of at least two successive words that exist in exactly the same way in both texts, while the red-marked parts are word groups which are very close to one another in both texts in terms of either writing or meaning. The mere quantity of parallels in only one and two verses, respectively, is a strong indication for the relation of the two passages. Moreover, since I conjecture that the authors of the Skandapurāṇa account drew on the Mahābhārata accounts of the story but tried to cover their tracks, the divergences and differences in the Skandapurāṇa may be an end in themselves. Maybe that is why the list in the Śalyaparvan appears more coherent: Sinīvālī, Anumati, Kuhū, and Rākā are all goddesses connected to certain moon phases. Enumerating them in a row without the names of others in between is more comprehensible than how they are named in the Skandapurāṇa, where they are apparently mixed with other goddesses.[80] The Śalyaparvan account also only gives names of celestial beings that can be labelled as goddesses, ending it with "and the other wives of the gods" (MBh 9.44.12f). The Skandapurāṇa in contrast also features the directions, the sky and the wish-granting cow Surabhi, while ending verse 164.25 with 'the god's wives' but without an interrelating word – like *anyāḥ* in the Mahābhārata – that clearly marks the previous named beings as one characteristic class. Thus, the detailed comparison of the enumeration of the goddesses shows on the one hand by the textual congruities and resemblances that the lists are most probably related to one another, and on the other hand that the Śalyaparvan list is more coherent and therefore probably the original list which was utilised by the authors of the Skandapurāṇa to create their seemingly own account of ceremonial attendance.

In both accounts, the enumeration is followed by the consecration itself, which is quite similarly described in both texts. The sprinkling of water from the

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[80] For example, in another enumeration in the Karṇaparvan these four are also named in a row (MBh 8.24.74cd).

above-mentioned jars has the priority in this ritual. Afterwards, following the Skandapurāṇa text, Skanda receives several gifts from certain gods. All accounts of the Skanda myth contain this theme of Skanda being endowed with precious gifts. In the Skandapurāṇa this happens thrice, in *adhyāya* 163 after Skanda's splitting into six (SP 163.58-62), after his consecration (SP 164.54-60) and then again at the end of the chapter (SP 164.176-183). The first two occasions do not have a counterpart in the epic accounts and must therefore be considered as additions of the composers of the Skandapurāṇa. Their reasons remain obscure, however, and it might be noteworthy that in both passages Skanda is endowed by Gaṅgā with a string of pearls, which appears quite redundant and indicates that one of these episodes was inserted by a second hand, possibly in a later redaction. As we will see at the end of this chapter, the third episode of Skanda receiving gifts is very close to the Śalyaparvan account.

After the consecration of Skanda and the presentation of gifts, there begins a lengthy part of the Skanda account, as it is depicted in the Skandapurāṇa and – to quite a great extent textually congruent – in the Śalyaparvan, where the assembled gods endow Skanda with a multitude of warriors, who become his attendants and the champions of his army. The detailed analysis of this part of the story clearly shows the textual parallels, but also that there are significantly many differences in the details.[81] At the first sight, one gets the impression that it must have been one particular manuscript that served as the template for the Skandapurāṇa authors, a manuscript that renders a reading which was treated secondarily by the editors of the Mahābhārata or which is even unknown or lost. In fact, the search for such a manuscript, in the apparatus of the Pune edition and also in other manuscripts that were not incorporated in this edition, was not fruitful.[82] Of course, that does not necessarily imply that such a manuscript does not exist or did not at one time exist. But as I was comparing the relevant passage in the Skandapurāṇa – which extends over 118 verses – with the corresponding passage in the Mahābhārata, it struck me that the occurrences of variations in the

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[81] This was already noted by Adriaensen a.o. in SP I, p. 26. See also Mann 2012, p. 195.
[82] I searched the database of the Nepal-German Manuscript Cataloguing Project (NGMCP) for Mahābhārata-manuscripts with a Nepalese background. None of the eligible manuscripts displayed particular common features with the Skandapurāṇa version of the passage in question. For general information on the manuscript situation of the Mahābhārata see Grünendahl 1993.

Skandapurāṇa are very evenly spread. In fact, almost none of the verses in the Skandapurāṇa are completely identical with those from the Śalyaparvan. While it is still undeniable that the passages – both extensive enumerations of warriors' names and their appearances – are very much alike, I again conjecture that the variations in the Skandapurāṇa are for a large part deliberately produced by the composers of the Skandapurāṇa themselves. Beyond that, the Mahābhārata manuscripts that were used by Sukthankar and his team for the Pune edition are dated from the 16th to the 19th century, while the oldest Skandapurāṇa manuscript (S_1) dates back to 811 CE. It is very difficult, if not impossible, to weigh how far this time gap plays a role at the evolution of the variants, but still, this fact should be kept in mind by considering the relation of the manuscripts.

The passage can be divided into five sections. The first one lists names of prominent gods together with the names of attendants (*mahāpāriṣadas*) he or she gives Skanda for his retinue (SP 164.61-84). The second lists only the names of those attendants Skanda receives from Śiva (SP 164.85-106). The third section gives an account of the most diverse appearances of the attendants and their troops (SP 164.107-139). In the fourth section, Pārvatī gives Skanda a multitude of female warriors called mothers, again an enumeration of names only (SP 164.140-168). And in the last section, a short description of the mothers' various appearances is given (SP 164.169-175). In comparing the Mahābhārata and Skandapurāṇa accounts, it strikes the eye that only in the first and fifth section do the Mahābhārata and the Skandapurāṇa feature the same grammatical cases for the enumerated beings/names. For the second to the fifth section, the enumerated beings/names/items are given in different cases.[83] I believe this divergence is intended. The congruence of the cases in the first section traces back to the fact

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[83] For the second section the Skandapurāṇa reads that Śiva (here called *vṛṣavāhana*) gives a multitude of attendants. In the following enumeration, the names of the attendants are in the accusative. In the corresponding passage in the Śalyaparvan, Vaiśaṃpāyana prefaces the enumeration by calling on Janamejaya to listen to the names of the (other) attendants, and here the names are in the nominative. The third section starts in the Skandapurāṇa with a relatively short reference to the various appearances of the troop commanders (in the nominative) – which is not found in the Mahābhārata – and then gives a lengthy description of the various appearances of the troops, which are in the instrumental, while again the corresponding passage in the Śalyaparvan features the nominative. Similar to the second section, the agent in the fourth section, here Kauśikī instead of Śiva, is in the nominative, who gives the mothers (accusative) to Skanda, while in the Śalyaparvan the mothers' names are just enumerated in the nominative. SP 146.61-178, MBh 9.44.21-9.45.40.

that every part of the enumeration contains the name of a giver and the names of attendants he or she gives to Skanda. In the usual manner, the giver is in the nominative case and the given warriors are in the accusative case. I think the authors of the Skandapurāṇa were unwilling to introduce a different grammatical structure here (for instance, putting the giver in the instrumental case and the given in the nominative case), because it would have taken far greater writing and composition skills and effort to change the whole passage while simultaneously maintaining its metre and general structure. The case conformity in the fifth section does not very strikingly point to a relationship between the passages, for with only 15 lines it is the shortest section in the Skandapurāṇa, and there are significantly more differences concerning the usage of words, word order and the number of verses (22 lines in the Mahābhārata). The next figure is a juxtaposition of the first verses of section one as it is given in the Skandapurāṇa and the critical edition of the Mahābhārata. It shall give an idea of the existing similarities and differences:

SP 164

dadau tasmai caturvaktraḥ prabhuḥ prīto mahātmane | 61ab
mahāpāriṣadānśūrānbalinaḥ kāmarūpiṇaḥ || 61cd
ghaṇṭākarṇaṃ suraktākṣaṃ nandiṣeṇaṃ ca durjayam | 62ab
caturthaṃ balināṃ śreṣṭhaṃ khyātaṃ kumudamālinam || 62cd
dadau sthāṇur mahāvīryaṃ mahāpāriṣadaṃ kratum | 63ab

sampravṛtte tadā ghore saṃgrāme tārakāmaye | 63cd
kruddho jaghāna daityānāṃ prayutāni caturdaśa || 63cd
vibudhāś ca dadus tasmai senāṃ nairṛtasaṃkulām | 64ab
daityayakṣakṣayakarīm ajeyāṃ viśvarūpiṇīm || 64cd

dadau vaivasvatas tasmai mahāpāriṣadāv ubhau | 65ab
unmāthaṃ ca pramāthaṃ ca mahāvīryaparākramau || 65cd
subhrājam bhāsvaram caiva dadau sūryo 'nuyāyinau | 66ab
kārttikeyāya saṃhṛṣṭo raṇe paramadurjayau || 66cd
kailāsaśikharākārau śvetasraganulepanau | 67ab
candramāpi dadau tasmai maṇiṃ sumaṇim eva ca || 67cd
jvālājihvam tathā jyotiṃ ātmajāya vibhāvasuḥ | 68ab
dadau paramasaṃprītaḥ śatrusainyanibarhaṇau || 68cd

MBh 9.44

tasmai brahmā dadau prīto balino vātaraṃhasaḥ | 21ab
kāmavīryadharān siddhān mahāpāriṣadān prabhuḥ || 21cd
nandiṣeṇaṃ lohitākṣaṃ ghaṇṭākarṇaṃ ca saṃmatam | 22ab
caturthaṃ asyānucaraṃ khyātaṃ kumudamālinam || 22cd
tataḥ sthāṇum mahāvegaṃ mahāpāriṣadaṃ kratum | 23ab
māyāśatadharaṃ kāmaṃ kāmavīryabalānvitam | 23cd
dadau skandāya rājendra surārivinibarhaṇam || 23ef
sa hi devāsure yuddhe daityānāṃ bhīmakarmaṇām | 24ab
jaghāna dorbhyāṃ saṃkruddhaḥ prayutāni caturdaśa || 24cd
tathā devā dadus tasmai senāṃ nairṛtasaṃkulām | 25ab
devaśatrukṣayakarīm ajayyāṃ viśvarūpiṇīm || 25cd
jayaśabdaṃ tataś cakrur devāḥ sarve savāsavāḥ | 26ab
gandharvayakṣarakṣāṃsi munayaḥ pitaras tathā || 26cd
yamaḥ prādād anucarau yamakālopamāv ubhau | 27ab
unmāthaṃ ca pramāthaṃ ca mahāvīryau mahādyutī || 27cd
subhrājo bhāskaraś caiva yau tau sūryānuyāyinau | 28ab
tau sūryaḥ kārttikeyāya dadau prītaḥ pratāpavān || 28cd
kailāsaśṛṅgasaṃkāśau śvetamālyānulepanau | 29ab
somo 'py anucarau prādān maṇiṃ sumaṇim eva ca || 29cd
jvālājihvaṃ tathā jyotiṃ ātmajāya hutāśanam | 30ab
dadāv anucarau śūrau parasainyapramāthinau || 30cd

The green-marked parts of the verses are those which are identical in both texts in terms of position as well as writing. The blue-coloured parts are those which are identical in both texts concerning wording and function but are in different positions, and the red-coloured parts are those which are not identical in wording or even position but have functional counterparts in each of the texts.

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These are very different cases, from just minor grammar changes to slightly different compounds to synonyms.

As mentioned above, textual parallels and more or less strong divergences are evenly spread in this passage. The content is the same across almost every line, and it is mostly just the details that make the difference, predominantly adjectives (e.g. *mahāvīryaṃ* for *mahāvegaṃ*) and certain terms (*vibudhāś ca* for *tathā devā*). By and large, the passage in the Mahābhārata contains five lines that do not exist in the Skandapurāṇa. The first three lines (MBh 9.44.23c-24b) refer to the martial qualities of the attendant Kratu. In the Skandapurāṇa, the absence of these verses does not stand out. Kratu's deeds as a fierce slayer of enemies in a past war are still mentioned. Interestingly enough, this past war is not specified in the Mahābhārata but is referred to as *tārakāmaya* in the Skandapurāṇa. In fact, the mentioning of this mythological war is a curious matter because there is strong uncertainty and disagreement among scholars regarding what this term actually refers to as well as how the compound is to be resolved.[84] I am convinced, however, that the composers of the Skandapurāṇa incorporated this term to refer back to SP 121-122. In these *adhyāyas* another monumental war with a viṣṇuite background is narrated, in which the demons Tāraka and Maya play a prominent role. The term *tārakāmaya* does not occur in this narrative, and the *ā* in the third syllable of *tārakāmaya* is problematic if it refers to Tāraka and Maya, but in HV 32-38 and MtP 172-178 the same conflict is narrated and there it is referred to as *tārakāmaya* despite the linguistic inconsistency. Since *adhyāyas* 121-122 are part of the Andhaka cycle and therefore most probably part of a later insertion, SP 164.63cd must also be a later addition or alteration.[85] But even if

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[84] Cf. an email-discussion on the internet in the indological forum http://indology.info/ under the keyword 'tArakAmaya' . This discussion, which took place from 1997 to 1998, was mainly between Devarakonda Venkata Narayana Sarma, Georg von Simson, Dominique Thillaud and Yaroslav Vassilkov. Also cf. the next footnote.

[85] In the Mahābhārata the term *tārakāmaya* appears several times without giving a full account of the conflict behind it. But in at least one case it clearly refers to the fight between Skanda and Tāraka (MBh 8.6.46) and in another it is said, that there was a battle that was named after Tāraka because he got killed in that battle by Skanda (*sa saṃgrāmas tārakākhyaḥ sutīvro yatra skandas tārakākhyaṃ jaghāna* ‖ MBh 9.42.40cd), which most probably refers to the term without mentioning it explicitly. However, the natural usage of the term throughout the epic with only very scarce explanation indicates that the myth behind it must have been commonly known by the time of the epic's redaction. Nīlakaṇṭha, in his famous commentary of the Mahābhārata the Bhāratabhāvadīpa (17th century), connects it with the myth concerning the war over Bṛhaspati's wife Tārā. He comments on this term, when it occurs for the first time in the epic (MBh 2.22.16,

my deliberations about the connection between the two passages prove to be wrong, the terminological semblance of Tāraka and *tārakāmaya* must at least be regarded as a pun made up by the authors of the Skandapurāṇa, a pun that gives the Skandapurāṇa account a sort of sophistication, which again strengthens the illusion of a standalone tradition. The other two missing lines (MBh 9.44.26) say that the gods and other attending beings cry out a shout of victory, which is an expendable remark. It seems odd here, because the enumeration simply goes on. Possibly, the composers of the Skandapurāṇa felt that this caesura was pointless and thus omitted it.

The lexical differences, of which the most, as I believe, are actually changes made by the authors of the Skandapurāṇa, are of simple nature. The Sanskrit language provides a multitude of possibilities to change names, attributes and word order without changing the content of a verse or its metre. Some changes are obligatory. Frequently, the text features vocatives that do not fit in the wider context. In the Śalyaparvan account, Vaiśaṃpāyana tells king Janamejaya the Skanda story, addressing the king now and then as *rājan* and *bhārata* among others. Instead of those vocatives, the Skandapurāṇa account gives additional attributes which refer to other components of the verse. In a sim-

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in the Nīlakaṇṭha-edition 2.24.17):| *tārakāmaye tārakā tārā bṛhaspatibhāryā saiva āmayavat vināśahetur yasmin* |. He solves the compound *tārakā + āmaya* with *tārakā* being synonym with *tārā* and *āmaya* with *vināśahetu* (To refer to the Skanda-Tāraka-war, the compound must be resolved as *tāraka + āmaya*). Also in the Purāṇas, *tārakāmaya* refers to the Tārā myth (BhāgP 9.14.1-14, MtP 23.29-47, ViP 4.6,1-22 to mention some of them. It is noteworthy that the term is used in the Matsyapurāṇa for both the Tārā myth and the Tāraka-Maya-war.). I believe that Nīlakaṇṭha's identification of the term was guided by these Purāṇic accounts.
Concerning the occurrence of the term in the Skanda account in the Skandapurāṇa, it is impossible that *tārakāmaya* refers back to the Skanda-Tāraka-war for obvious reasons. The Tārā myth is not part of the Skandapurāṇa text-corpus, and the Skandapurāṇa rather tends to the style, language and mythology tradition of the Mahābhārata than of the Purāṇas. The Harivaṃśa, also regarded as appendix to the Mahābhārata and most probably known to the composers of the Skandapurāṇa, renders a *tārakāmaya*, where Tāraka himself plays a role (instead of Tārā, a deity nowhere ever named Tārakā outside the compound that allegedly refers to her) and the same myth is narrated in the Skandapurāṇa before the Skanda account. For all these reasons it is in my opinion natural to assume that the reference goes back on this myth in SP 121-122. However, taken as a whole we have a curious case of the development of a term that was originally used (in the Mahābhārata) to refer to a certain myth (the Skanda-Tāraka-war), and which was later used to name myths different from the original (the Tāraka-Maya-war and the Tārā-war in the Harivaṃśa and the Purāṇas) and eventually appeared in a narrative of the original myth (in SP 164.63cd) to refer back to one of the later accounts (as the Tāraka-Maya-war in this case).

ilar manner, the authors of the Skandapurāṇa modified the whole passage at hand.

It must be stated that none of the manuscripts used for the Śalyaparvan in the Pune edition, 36 in number, reflects the main text of the edition in every detail, which is only the attempt to reconstruct an original reading of the Mahābhārata. Therefore not every difference can be traced back to the authors of the Skandapurāṇa. All manuscripts feature variants of the main text. A close comparison shows that 60 of those secondary readings are supported by the Skandapurāṇa manuscripts. This leads me to believe that these variants are not due to the modifications of the authors of the Skandapurāṇa but were adopted from the manuscript or manuscripts they used. The least I could do was to collect those cases where the Skandapurāṇa reads differently than the main text of the Pune edition but where single manuscripts share the variant with the Skandapurāṇa. By this method one can determine which of the Mahābhārata manuscripts are relatively closer to the one which was or those which were the source for the authors of the Skandapurāṇa. The following table shows the distribution of those cases among the different Mahābhārata manuscripts where the Skandapurāṇa and single manuscripts share a secondary reading.

Manuscripts on which the Critical Edition of the Śalyaparvan of the MBh is based	Occurrences of secondary readings which match the correlating passage in the SP (60 altogether)
Northern Recension (25 MSS)	
Śāradā Version	
$Ś_1$	2
Kaśmīrī Version	
K_1	2
K_2	5
K_3	1
K_4	9
K_5	1
Bengali Version	
B_1	5
B_2	3
B_3	3
B_4	2 (3)[86]

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[86] The number in brackets includes one case (SP 164.143d; MBh 9.45.5d) in which the reading (*vajra-*) is only found in one Skandapurāṇa manuscript (S_2) and reported as variant in the apparatus.

B$_5$	3
Devanāgarī Version of Nīlakaṇṭha	
Dn$_1$	7
Dn$_2$	7
Dn$_3$	7
Devanāgarī Composite Version	
D$_1$	5
D$_2$	9
D$_3$	10
D$_4$	8
D$_5$	6
D$_6$	4
D$_7$	6
D$_8$	5
D$_9$	5
D$_{10}$	5
D$_{11}$	12
Southern Recension (11 MSS)	
Telugu Version	
T$_1$	16
T$_2$	15
T$_3$	9 (10)[87]
T$_4$	15
Grantha Version	
G$_1$	23
G$_2$	18
G$_3$	20
Malayālam Version	
M$_1$	25
M$_2$	30 (31)
M$_3$	28 (29)
M$_4$	31 (32)

As one can see, every manuscript shares at least one case where a second-ary reading corresponds to the Skandapurāṇa manuscripts. But it is striking that the majority of congruities is found in the manuscripts of the Southern Recension, i.e. those manuscripts that were written in South Indian scripts. Here in particular each of the four Malayālam manuscripts features about half of all cases. That means, although there are still a large number of differences, the version of the passage in question in the Malayālam version of the Mahābhārata is by com-

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[87] The numbers in brackets in the rows for T$_3$, M$_2$, M$_3$ and M$_4$ include one case (SP 164.134a; MBh 9.44.101a), where the reading in the respective manuscripts is significantly close to the reading in the Skandapurāṇa but not entirely the same (*camīkarāpīḍa-* in T$_3$, M$_2$, M$_3$, M$_4$ instead of *cāmīkarāpīḍa-* in SP).

parison the closest to the passage in the Skandapurāṇa. As Sukthankar states in his Prolegomena to the first volume of the Critical Edition, the Malayālam version is "the best Southern version", because it is "largely free from the interpolations" he detected in the Telugu and Grantha version and is therefore least influenced by the Northern recension.[88] At the same time, however, "[it] has several striking agreements with Ś₁ (Śāradā version)" which Sukthankar chose as "the norm to follow" for his editorial work.[89] This relation is quite remarkable since the origin of the Malayālam version is to be localised at the most southern edge of the Indian subcontinent while the Śāradā manuscripts come from Kashmir in the far north. Now the fact is that Ś₁ shares only two cases of secondary readings with the Skandapurāṇa, but still, the Malayālam version's proximity to Ś₁ indicates a connection to a northern tradition that brought forth the Śāradā version and which might have also been the source from which the authors of the Skandapurāṇa drew for the passage at hand.

Because this shared passage is so extensive and – as I have attempted to show – of such a text-historical interest, the relevant verses from the Mahābhārata are inserted in the edition in this book in juxtaposition to their counterparts from the Skandapurāṇa. I decided to prepare this passage based on the Critical Edition of the Mahābhārata, but only took into account the versions of the Southern Recension (the Malayālam-, Grantha- and Telugu-versions). The result is a version of the text which is, I believe, relatively close to the one the composers of the Skandapurāṇa used as a source for their reworked version. To this short, newly edited Mahābhārata passage is henceforth referred to as MBh$_{SR.}$

I will now return to the few significant textual differences between the two passages, which are only those cases where parts of the enumerations have been deleted without substitution or changes due to the context.[90] Most of the

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[88] MBh Vol. I, p. LXXIII f.

[89] Sukthankar justifies his decision as follows: „While it [the Śāradā version] is the shortest extant version, it is a demonstrable fact that it contains relatively little matter that is not found, at the same time, in all other versions of both recensions [Northern and Southern Recension]. It is clear, therefore, that it must contain, relatively, less spurious matter than any other known version. That is precisely the main reason why it is taken as the norm for this edition." MBh Vol. I, p. XLVII.

[90] The numerous cases of word interchangings, differences in single names, attributes, compound elements and instances of synonymity, which are found in nearly every verse of the passage in question, are not taken in to account here. These deviations, as I believe, are largely the result of

verses that have been omitted in the Skandapurāṇa provide either repetitive references to Skanda as receiver of the warriors or statements about certain qualities of those warriors. The authors of the Skandapurāṇa obviously felt that these parts were expendable or maybe even attempted to harmonise the text (for it appears very random which of the numerous Gaṇas is honoured with an extra verse about his qualities and deeds and which is only named). However, another possibility is that these verses were not part of the recensions of the Mahābhārata text the Skandapurāṇa authors had at hand, but this is difficult if not impossible to determine, and so I am instead inclined to believe in a deliberate alteration of the text by its authors. The reference to *tārakāmaya* in SP 164.63, which is not found in the Mahābhārata, and the omissions of MBh 9.44.23c-f and 9.44.26 have already been discussed above (see pp. 57 ff. and especially footnote 85). The next omitted *pādas* are MBh$_{SR}$ 9.44.32ef (after SP 164.70e), which refer to the fighting skills of Utkrośa and Patkara (in the Skandapurāṇa Satvara). Then MBh$_{SR}$ 9.44.37c-38a (after SP 164.74d) are omitted, which only provide references to Skanda as receiver and the quality of the warriors Suvrata und Satyasandha. The next greater difference is found at the end of the first enumeration section (cf. pp. 55 f.). After MBh$_{SR}$ 9.44.48b it is stated that Skanda received even more troops from other beings and that the interlocutor (Janamejaya) shall listen to their names (MBh$_{SR}$ 9.44.48c-51c). This passage is replaced in the Skandapurāṇa by the statement that Vṛṣavāhana (Śiva) gave Skanda a multitude of great warriors (SP 164.85). The main reason for this alternation is obviously the authors' intention to give Śiva a superior role in the equipping of Skanda to emphasise his general superiority to the other gods. A second reason could be the wish to create a formal difference to the Mahābhārata passage, since the grammatical cases of the names in the following enumeration change from nominatives to accusatives (cf. footnote 83).

Again, another noteworthy difference occurs at the end of this enumeration section. In both accounts, some qualities are named (SP 164.106c-107d;

the ambitions of the authors to change the text in order to obscure their borrowing from the Mahābhārata. But occasionally they can go back on a reading of the Mahābhārata that got lost due to transmission. Attempting to distinguish between these possibilities is a very difficult – if not impossible – task and can at most be speculative in nature.

MBh$_{SR}$ 9.44.72a-73b). In the Mahābhārata they likely refer to a single warrior (probably Ṭuṇḍaka, for he is named last), because the attributes are given in the singular. In the Skandapurāṇa they are in the plural and therefore must refer to all the warriors that have been enumerated.[91] Besides yogic prowess, greatness as warriors, etc. the Mahābhārata names *paitāmaha* ("relating to or derived from Pitāmaha [Brahmā]") as one of the qualities, which is not found in the Skandapurāṇa. I argue that the authors of the Skandapurāṇa changed this passage, particularly to remove this reference to Brahmā from the text, so that there is no doubt that these warriors are solely related to Śiva. The following verses in the Skandapurāṇa (SP 164.108-111) are, in turn, not found in the Mahābhārata. They refer to the appearances (clothing, hair, ornamentation, behaviour, weapons) of the enumerated warriors.[92] The explanation for this insertion is again the attempt to create differences to the source text. And indeed, it results in quite a change: First the inserted passage itself (four verses) creates a contrast and secondly the enumeration section following the insertion, mainly containing descriptions of the different kinds of faces and physical characteristics, does not refer to the warriors of the preceding enumeration. In SP 164.107d and 110d these warriors are labelled as Gaṇanāyakas ('commander of troops'), a term only used in the Skandapurāṇa version and only in this short passage. It is stated that they are surrounded by their Gaṇas ('troops'). The following list of the various appearances only contains instrumental cases and therefore refers to the Gaṇas, not the Gaṇanāyakas. In the Mahābhārata version, which does not feature this

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[91] The Critical Edition of the Mahābhārata also gives the plural, which appears nicer to me as well, but a distinct majority of the South Indian manuscripts (and also some of the Northern Recension) has the singular, a fact I had to take into account for the "derived edition" in this book (MBh$_{SR}$), which I refer to in case of the passage parallel to the Skandapurāṇa. Also in the Critical Edition the respective *akṣaras* are underscored with a wavy line, which shows the editors' uncertainty about these readings. Admittedly, this difference of the South Indian versions to the Skandapurāṇa speaks against a particularly close relation, but still, on the whole I think that the congruities outweigh this deviation.

[92] In fact, the *pādas* SP 164.108cd (*gajendracarmavasanān vyāghrakṛṣṇājināmbarān ‖*) occur almost identically in the Mahābhārata (*gajendracarmavasanās tathā kṛṣṇājināmbarāḥ |*) but somewhat later in the next enumeration section (MBh$_{SR}$ 84ab). The actual parallel to this line is SP 164.122ab (*gajendracarmavāsobhiḥ śūraiḥ samaradurjayaiḥ |*), which indeed deviates much more from the Mahābhārata version than SP 164.108cd, but can still be recognised as such. This consequently leads to a redundancy in the Skandapurāṇa in regard to the first *pāda*, what again speaks for an alternation on the account of the Skandapurāṇa authors. Moreover, the fact that the original reading survived in almost identical form in an inserted passage somewhere else in the text proves that this reading was well known to the authors.

distinction of troops and commanders, Vaiśampāyana just states that Janamejaya shall listen to his descriptions of the various faces (and without a doubt these descriptions simply refer to the aforementioned warriors), which are given in the nominative case.

This longest section is here and there somewhat shortened in the Skandapurāṇa. Altogether there are 12 lines missing, which are, like most of this list, of descriptive nature. Their absence is inconspicuous and can be skipped over. Another verse is omitted (MBh$_{SR}$ 9.44.102), where Vaiśampāyana addresses Janamejaya, who shall hear about the various weapons of the Gaṇas. Only at the end of the section, which is also the end of the *adhyāya* 9.44 in the Mahābhārata, the Skandapurāṇa displays a significant difference. The last four lines of the *adhyāya* (MBh$_{SR}$ 9.44.109-110) cannot be found in the Skandapurāṇa, most probably because the content of MBh$_{SR}$ 9.44.109 did not suit the composers, for it again refers to the warriors' origin and relation to other gods than Śiva: 'They were divine, related to the sky, related to the earth, related to the wind; ordered by the gods those heroes became Skanda's attendants.' The removal of these references to different masters than Śiva is merely consistent with the establishment of Śiva as the major bestower of attendants in SP 164.85 and the omission of a reference to Brahmā (MBh$_{SR}$ 9.44.72) in the Skandapurāṇa.

The next section of enumeration does not feature any omissions on the side of the Skandapurāṇa like the section before, but is introduced again in both texts in distinctive ways. In the Mahābhārata, Vaiśampāyana addresses Janamejaya in the familiar manner, telling him that he shall hear the names of the glorious Mātṛs (MBh$_{SR}$ 9.45.1-2). In SP 164.140, in contrast, it is stated that Kauśikī gave Skanda the Mātṛs, which have arisen from her body. Thereupon follows in both texts long lists of female names which correspond for a large part with one another. The introduction of Kauśikī[93] as the other major giver besides Śiva is a significant difference from the Mahābhārata version. Kauśikī plays a prominent role in a different segment of the Skandapurāṇa (SP 34.1-61 and 53-69), which was termed the Kauśikī cycle by Yokochi in her thesis. In one episode of this myth cycle, Kauśikī, who is in fact the dark aspect of Śiva's spouse

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[93] In the Skanda myth, Kauśikī is mentioned only briefly before the passage at hand in SP 164.26 as one of the deities attending Skanda's consecration.

Pārvatī, splits off from the goddess, who wished to obtain a fair complexion.[94] In preparation of her battle against the demons Sumbha and Nisumbha, a great number of goddesses come forth from Kauśikī's body. These female warriors help her to defeat and kill her enemies (SP 64.19-29). Although they are not labelled as Mātṛs in the Kauśikī cycle, there is little doubt that it is this host of goddesses to which SP 164.140 refers.[95] The similarities between the lists of the goddesses in the Kauśikī cycle and the enumeration in SP 164 are quite scarce. The Kauśikī cycle mentions 40 names of goddesses, while in SP 164 there are 219 names of Mātṛs. There are only eight names that occur in both accounts (Vāyasī, Prabhāvatī, Śivā, Vijayā, Pūtanā, Ṣaṣṭhī, Mukhamaṇḍikā and Lakṣmī) and two names that have very similar counterparts (Bahuputrā - Bahuputrikā, Lambikā - Lambā).[96] Nevertheless, it is striking that among those eight shared names only two are also shared by the Mahābhārata list (Prabhāvatī, Pūtanā). I construe from this that the authors of the Skanda myth deliberately changed elements of the Mātṛ list, which they had borrowed from the Mahābhārata, in order to emphasise the connection to the Kauśikī cycle, which they themselves established by making Kauśikī the giver of the Mātṛs. This reference to the Kauśikī Cycle as well as some more parallels in SP 165 that are discussed in the next chapter reveal the special relation of both these narratives and indicate the high probability that they are both part of the earliest version of the Skandapurāṇa.

As mentioned above, there are no verse omissions in the enumerations of the Mātṛs in the Skandapurāṇa. The only obvious – but in my opinion not particularly substantial – difference to the Mahābhārata is that *pādas* SP 164.164c-167b and SP 164.167c-170d are found in the Mahābhārata in reverse order

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[94] This boon is granted to her by Brahmā at the behest of Śiva (SP 55.25-26). Interestingly, she is granted another boon immediately afterwards because of the abundance of her *tapas*. She wishes for a son, and Brahmā predicts the birth of Skanda (SP 55.27-33). The process of her getting rid of her dark complexion is described as a kind of sloughing off of her dark skin while bathing (*vigāgamānā vyajahat kṛṣṇāṃ kośīṃ*). Kauśikī arises from the discarded dark skin.

[95] This identification of the Mātṛs from *adhyāya* 164 with the goddesses from *adhyāya* 64 has already been pointed out by Yokochi. She also investigated the correspondence of the Mātṛs' theriomorphic depictions in the Skandapurāṇa and iconographic images from the Kuṣaṇa period and the Gupta period. For further reading see Yokochi 2004, pp. 99 ff.

[96] Content-wise, the differences between the numbers and names of the Kauśkī cycle and the Skanda myth in the Skandapurāṇa are unproblematic. In both accounts it is stated that the names mentioned are only a selection and that there are many more goddesses/Mātṛs having arisen from Kauśikī's body.

(MBh$_{SR}$ 9.45.24a-27b corresponds with SP 164.165c-168d and MBh$_{SR}$ 9.45.27c-29b with SP 164.162c-165b). Again, I suspect a simple alteration for the sake of concealing the connection to the Mahābhārata.

The last section that displays clear textual parallels to the Mahābhārata is the shortest and, at the same time, the most deviating one. It is about the Mātṛs' various appearances. Of the 22 lines in the Mahābhārata, seven are missing in the Skandapurāṇa (MBh$_{SR}$ 9.45.34c-37d). This omission is one of the most striking ones, because the passage in question comprises associations of groups of Mātṛs with well-known male gods[97]. Yokochi already observed this exclusion in the Skandapurāṇa and concluded that, since the Mahābhārata does not allude anywhere else to the conception of the Mātṛs being female counterparts of male gods while this idea is depicted elsewhere in the Skandapurāṇa (SP$_{Bh}$ 171.108-114), the passage in question possibly found its way into the epic after the formation of the Skandapurāṇa.[98] While I acknowledge Yokochi's argumentation and the possibility of a later accretion, I rather prefer a different explanation for the absence of those verses: Just as it was in the case of the omission of MBh$_{SR}$ 9.44.72 and with it a reference to Brahmā, I believe that the authors deliberately left out the verses in question to erase any reference to deities other than Śiva. As an aspect of Śiva's spouse Pārvatī, Kauśikī is acceptable as patron of the Mātṛs but none of the other famous gods in the Hindu pantheon. And anyway, how can goddesses or Mātṛs having come forth from the goddess Kauśikī be associated with male gods like Varuṇa, Indra or Agni? Yokochi herself concedes that none of the regional recensions of the Mahābhārata support her assumption and therefore, if those verses were a later insertion, it cannot be much later.[99] This is the last ma-

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[97] MBh$_{SR}$ 9.45.35a-36b:
vāruṇyo 'py atha māhendryas tathāgneyyaḥ paraṃtapa |
vāyavyā atha kauberyo brahmyaś ca bharatarṣabha ‖ 35 ‖
yāmyā raudryas tathā saumyāḥ kaumāryo 'tha mahābalāḥ | 36ab
Since these verses are from my MBh$_{SR}$ and not the Pune edition there is an irregularity with *yāmyā*, which must technically be regarded as singular. However, I think the authors of the manuscripts intended a plural, which is the only comprehensible interpretation in the context of the enumeration. I stood back from any kind of emendation from my side because the preparation of MBh$_{SR}$ did not have the aim of establishing a thoroughly correct Sanskrit text following the general editorial standards, but to have a text that reflects as precisely as possible the reading of the Southern Recension of the Mahābhārata as *comparandum* to the Skandapurāṇa version.
[98] Cf. Yokochi 2004, pp. 101 f. and 106 ff.
[99] Yokochi 2004, p. 102.

jor difference between the parallel passages. The textual congruities end after SP 164.175 and MBh$_{SR}$ 9.45.40b, respectively.

Upon the enumeration and description of attending warriors and mothers there follows in both texts another enumeration of gifts and their givers. We do not find any more verbatim parallels here, but the contextual parallels are striking again. The following table shows givers and presents in chronological order in both texts:

Givers and gifts in the Skandapurāṇa (SP 176-183)	Givers and gifts in the Śalyaparvan (MBh 9.45.41-47)
	Indra, a spear and a banner
	Paśupati (Śiva), an army
Viṣṇu, the garland Vaijayanti	Viṣṇu, the garland Vaijayanti
Pārvatī, two robes	Umā (Pārvatī), robes
Gaṅgā, a vessel produced from Amṛta and filled with nectar (*sudhāvāri*)	Gaṅgā, a vessel produced from Amṛta
	Bṛhaspati, a staff
Garuḍa, his son the peacock Citrabarha	Garuḍa, his son the peacock Citrabarhin
Aruṇa, the cock Tāmracūḍa	Aruṇa, the cock Tāmracūḍa
Varuṇa, a goat (*chāga*)	Varuṇa, a snake (but T$_1$, T$_2$ and G read also *chāgam*)
Brahmā, a robe made of black antelope-skin	Brahmā, a black antelope-skin
Bṛhaspati, a staff	

All givers in the Skandapurāṇa can be found in almost the same order (except the position of Bṛhaspati) in the Śalyaparvan and with the exception of Varuṇa, who gives a goat here and a snake there, all the gifts are quite the same. But again South Indian manuscripts prove to be significantly closer to the Skandapurāṇa version because two of the Telugu (T$_1$, T$_2$) and all three Grantha manuscripts also read *chāgam* in this passage.

2.3.4 Adhyāya 165, a piece of genuine poetry or a patchwork of epic battle scenes

In *adhyāya* 165 the Skanda-myth concludes with a fulminant battle between the gods, with Skanda as their new general, and the demons led by their king Tāraka. Right after the consecration of Skanda as Senāpati, the troops of the gods get the order to gear up for battle. Drums are beaten, Skanda is worshipped once more by the champions of his army, and preparations are made for the campaign. Awful portents befall the army of the demons and Tāraka, seeing what is coming, commands his forces to gear up for battle as well. The two armies meet with a great clash and fierce combat commences. When it increasingly appears that the gods are gaining the upper hand over their enemies, Tāraka himself intervenes, whereupon Skanda faces the demon king. His superiority becomes apparent, and he kills Tāraka together with all his forces. Skanda, now having fulfilled his task, is praised by the leaders of the gods and repairs to the vicinity of Śiva.

This battle-chapter is with 44 verses the shortest of those *adhyāyas* that constitute the Skanda myth in the Skandapurāṇa. Moreover it is composed (almost entirely) in the Triṣṭubh-metre, while the other *adhyāyas* – just like the vast majority of textual material in the Purāṇas and epics – are composed in Ślokas[100]. But still, this change in metre is not unusual and should not be overinterpreted. Generally, it can be stated that the longer the verses are, the more artistically or ornately they can be styled. The composer probably chose the Triṣṭubh for *adhyāya* 165 because he felt it to be more suitable or practical for the narration of the battle scene.

Concerning the relation of this *adhyāya* to the epic versions of the Skanda myth, it is very difficult to draw a straight line to any account in particular (as in the case of the previous *adhyāyas*). Each of them refers to Skanda conquering the forces of the demons, but to a much different extent and sometimes with significant deviation in terms of content. A close comparison does not reveal strikingly

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[100] Verses 164.28-34 are an exception. Here the metre changes to the so called Drutavilambita. The formal difference between the metres is mainly constituted by the number of the syllables. The standard Śloka consists of a couplet of verse lines, which is subdivided into 4 *pādas* of 8 syllables each. The Triṣṭubh-metres have 11 syllables per *pāda* and the Drutivilambita has 12.

textual parallels between the texts. It appears more likely that the composers of the Skandapurāṇa created here – more than in any of the other *adhyāyas* belonging to the Skanda-account – a largely original version of the story. Nevertheless, even if the narrative is an original piece of literature in terms of composition and matters of detail, all the basic motifs are already found in the Mahābhārata.

In the first twelve verses of the chapter the mobilisation of the divine army is depicted. First general arrangements are mentioned, like the beating of drums, the equipping of horses and elephants and the raising of banners and flags. Then the war preparations of particular gods are described, of Indra, the Rudras, the moon, the Sūryas, Sudharman, Yama, Varuṇa and Kubera.

While the Āraṇyaka- and Anuśāsanaparvan do not refer to such preparations, the Śalyaparvan again gives a similar account of the situation. As Skanda sets out to conquer the demon army, a great number of musical instruments is played, flags, banners and all kinds of weapons are displayed, and the gods praise Skanda and sing together with the Gandharvas while Apsaras dance. Skanda elicits shouts of excitement from his troops by proclaiming he will slay all enemies in battle who attempt to kill his soldiers. The personified resolution (*vyavasāya*), victory (*jaya*), justice (*dharma*), success (*siddhi*), good fortune (*lakṣmī*), firmness (*dhṛti*) and memory (*smṛti*) are marching at the front of the troops. Altogether the atmosphere of eagerness for battle is just the same as in the Skandapurāṇa.

In the Skandapurāṇa, the appearance of ominous portents precedes the actual battle (meteors fall, thunder comes from a cloudless sky, the earth shakes, dust and a rain of blood falls from the sky, animals cry and scream unnaturally, and a destructive wind arises). Similar happenings are described in the Āraṇyakaparvan (the heaven catches fire, the earth shakes, the world is covered in darkness). Interestingly, in the Skandapurāṇa the portents befall the demon army, whereas in the Mahābhārata the ambushed procession of the gods is hit and shocked by the phenomena.[101] In the Śalyaparvan, occurrences of that kind

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[101] However, the occurrence of portents before a battle is common in Epic and Purāṇic literature. An example which is similar to the portents in the Skandapurāṇa is found in MBh 5.153.28-31. The portents follow the inauguration of Bhiṣma as the commander of the Kaurava-army:
siṃhanādāś ca vividhā vāhanānāṃ ca nisvanāḥ |
prādurāsann anabhre ca varṣaṃ rudhirakardamam ‖ 28 ‖

do not precede the battle but happen simultaneously with Skanda's attack during the battle. When he throws his spear a meteor falls to the ground and storms arise, just as if his action unleashes the forces of nature. Even though there are differences between the narratives, it is likely that the inclusion and description of the portents in the Skandapurāṇa was influenced by the Mahābhārata accounts.

In the Skandapurāṇa, Tāraka has foreseen the attack and his army is prepared as well. The demons, arrogant and eager to fight, attack without having spoken a prayer (*maṅgala*) for their cause. This preparedness of the demons on the one hand and the reference to their omission of a *maṅgala* on the other are not found in any of the epic accounts. Actually, in the only account displaying a similar situation, in the Śalyaparvan, the demons rather appear to be surprised, for they flee out of fear when they catch sight of Skanda (whereas in the Āraṇyakaparvan it is the demons who attack; the Anuśāsanaparvan does not provide any details of the battle at all.). I could not find any passage in the epics or in the Purāṇas where it is explicitly stated in a similar way that a *maṅgala* was not spoken before a battle. It must therefore be an innovation on the part of the composers of the Skandapurāṇa.

So the battle ensues. Gods and demons fight equally ruthlessly and courageously, but still honourably, since the different branches of the armies (elephants, cavalry, chariots, infantry) only attack their counterparts. The mothers also join in the fray, and eventually the army of the demons begins to totter. Then Tāraka appears to support his soldiers and attacks the gods with a mass of deadly arrows. This induces Skanda to intervene: he throws his flaming spear, which multiplies in the air. All of these spears then fall down on the enemy's

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nirghātāḥ pṛthivīkampā gajabṛṁhitanisvanāḥ |
āsaṁś ca sarvayodhānāṁ pātayanto manāṁsy uta || 29 ||
vācaś cāpy aśarīriṇyo divaś colkāḥ prapedire |
śivāś ca bhayavedinyo nedur dīptasvarā bhṛśam || 30 ||
senāpatye yadā rājā gāṅgeyam abhiṣiktavān |
tadaitāny ugrarūpāṇi abhavañ śataśo nṛpa || 31||
'And one could hear manifold roarings of lions and the voices of the animals in the camp. And even without clouds there was a rain of blood and mud. There were thunderstorms, earthquakes and the roaring voices of elephants causing the minds of all the warriors to fall. There were even incorporal voices and meteors falling from the sky. Jackals, with shrill voices, told of the danger. Such phenomena by hundreds occurred, oh prince, when the king (Dhṛtarāṣṭra) made the son of Gaṅgā (Bhīṣma) commander of the troops.'

army, killing each and every one of them at once. After this, the spear returns to Skanda's hand.

The narrative in the Śalyaparvan (MBh 9.45.58-82), on the other hand, gives the impression that the battle is a complete massacre of the demon army from start to finish. Skanda and his forces are vastly superior and – in contrast to the Skandapurāṇa account – there is no word of dying or injured god-soldiers. Nor does Skanda stay back from the fight in the beginning; on the contrary, he fights at the front right from the start. Even though he slays Tāraka first, the killing of other prominent demon princes (Mahiṣa, Tripāda, Hradodara) is mentioned as well. It is also described in detail how Skanda cleaves Mount Krauñca when the demon Bāṇa tries to hide from him on this mountain[102] (Whether Bāṇa is eventually killed is not made clear in most of the manuscripts.[103]). Skanda's spear multiplies and returns to him in this account as well, but he himself also multiplies, which appears to be a reference to his splitting into four to greet his different parents (MBh 9.43.36-40).

In the Āraṇyakaparvan (MBh 3.221.33-71) the fortune of war changes more than once: first the demons, due to their surprise attack, seem to be winning. Then Indra encourages the gods to fight fearlessly, whereupon they gain

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[102] Mann interprets the cleaving of Mount Krauñca during the battle as evidence for a general change in the depiction of Skanda. In the Āraṇyakaparvan, where Mann presumes a rather ancient characterization of the god, Skanda destroys the mountain out of rage right after his birth. Mann argues that later narratives about Skanda tried to erase this fierce image. Therefore, the cleaving of Mount Krauñca became an act of "friendly fire" (Cf. Mann 2012, p. 85). Indeed, the image of the newborn Skanda destroying a mountain is also found in SP 163.21-22, but the difference is that here Skanda's deed is referred to as child's play and the aim is not Krauñca but a random mountain. And still, the destruction of Krauñca by Skanda is found in SP_Bh 171.1-77 under very different circumstances (cf. above footnote 58). There, Kauñca tries to fool Skanda and gets killed by him in return, though Skanda resurrects him afterwards. This narrative does not prove Mann's idea wrong, because Skanda's killing of Krauñca was to some degree an act of justice and not just arbitrary. On the other hand, in the passage in question (SP_Bh 171.25-27), Skanda indeed acts out of wrath because he felt cheated by Krauñca. However, as I have stated above I do not believe that this episode is part of the original Skanda cycle. Skanda competing with Indra does not suit the dialogue between the two of them after Skanda has beaten Indra in combat (SP 163.26-49). Through this, Skanda has shown his superiority, which Indra acknowledges. And Skanda in return rejects the offered kingship. So why would they challenge each other again afterwards? Overall, Skanda appears in SP 163-165 as a serene and sovereign deity, even described as *yogīśa* ('king of yogins', SP 163.54). I am convinced that these two narratives convey a different image of Skanda and should not be regarded as belonging to the same literary and historical layer.
[103] The verse which refers to the killing of Bāṇa is only found in the manuscripts belonging to the Bengali Version and the Devanāgarī Composite Version of the Critical Edition (16 manuscripts in all. The verse is inserted after 9.45.79b.).

the upper hand, only to be pushed back again. The demon king Mahiṣa[104] enters the scene and, throwing a large mountain, kills thousands of heavenly soldiers. He even presses Rudra (Śiva) by grabbing the pole of his chariot. But Śiva, no doubt capable of warding off the attack, leaves this task to Skanda, who eventually interferes. Skanda's mere appearance makes the demon forces flee from the battle. He splits Mahiṣa's head with his spear and kills thousands of other enemies. The return of Skanda's spear back to his hand is also explicitly mentioned in this narrative.

Concerning the course of events, the Āraṇyakaparvan narrative of the actual battle is much closer to the Skandapurāṇa version than the Śalyaparvan. In both accounts, the armies fight each other with losses on both sides – there is actually a feeling of suspense while reading it – whereas in the Śalyaparvan the gods' triumph is a foregone conclusion. It is also in these two versions where Skanda only interferes after the leader of the demons (Tāraka/Mahiṣa) himself attacks the divine troops to turn the tide of the battle.

While I am convinced that the composers of the Skandapurāṇa drew upon the material of the Mahābhārata for *adhyāya* 165, the textual comparison of the different narratives, one by one, admittedly only gives a weak impression of the connection. Actually it is just vaguely perceptible.

Since in the other *adhyāyas* (72, 163 and 164) the utilisation of the epic material, as I have set out before, is obvious in various ways, it is reasonable to be skeptical about the scant evidence for a relation of the *adhyāya* at hand to the Mahābhārata account. The explanation for this relatively independent-seeming account of the battle chapter in the Skandapurāṇa lies in the change of Skanda's mythological function, especially in regard to his role as the slayer of Tāraka.

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[104] Since the circumstances of Skanda's birth in the Āraṇyakaparvan are not connected with the need for a general and hero who is capable of killing Tāraka, this demon does not even play a role in this account. Instead, the Asura Mahiṣa ('buffalo') is the antagonist. In the Purāṇic literature, the killing of Mahiṣa is performed by Durgā in her form as Mahiṣāsuramardinī. This conception is much more well known and the motif of the goddess killing the buffalo-demon became popular among Hinduist artists. The Skandapurāṇa also features this episode. In SP 68 the slaying of the demon is attributed to Kauśikī-Vindhyavāsinī, whereby the myth, through the assimilation of Mahiṣāsuramardinī to Kauśikī, becomes part of the myth cycle of Kauśikī-Vindhyavāsinī. For further information on this integration process see Yokochi 2004, pp. 127-156. Cf. also Mann 2012, pp. 72 f.

Originally it seems that the purpose for Skanda's birth had nothing to do with the gods' oppression by a certain demon. In the Āraṇyakaparvan as well as in the Rāmāyaṇa Skanda's destiny was simply to become the general of the divine army and, accordingly, to overcome the gods' enemies in battle. Skanda's marriage with Devasenā (literally 'army of the gods', MBh 3.218.42-48) after Skanda's consecration is the perfect metaphor for this circumstance. In these two accounts there is no mentioning of Tāraka. The introduction of the demon Mahiṣa in the Āraṇyakaparvan as Skanda's opponent appears to be somehow random, for this demon was not mentioned beforehand either. Aside from the general and everlasting antagonism between gods and demons, there is no fateful cause for Skanda's birth. His future occupation is just hinted at in the Devasenā episode and his actual appointment to general of the divine army is decided by Indra when Skanda refuses to take Indra's position as king.

Tāraka is mentioned in the Śalyaparvan, but Skanda also kills other demons who are mentioned by their names (including Mahiṣa). Furthermore, Tāraka was never introduced as being an extraordinary foe[105], much less as the explicit reason for Skanda's birth. There is not even the slightest reference to a cause for Skanda's birth. He rather appears to be the result of a chain reaction (Śiva spills semen, semen is passed over to Agni, then to Gaṅgā, the embryo is nurtured by the Kṛttikās, Skanda is born). The gods have to approach Brahmā to find a purpose for the powerful child, and it is Brahmā, who eventually decides (after considering the matter for a while) that Skanda shall be anointed general of the gods' army.

Only in the Anuśāsanaparvan does Tāraka enjoy the status of a vastly superior enemy who harasses the gods. He has gained a boon from Brahmā[106] and

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[105] He is only mentioned in MBh 9.42.40 – just before the actual Skanda account starts – as being the namesake of the battle in which he was killed by Skanda.

[106] The nature of this boon is specified in MBh 13.84.5-7:

devā ūcuḥ
varadānād bhagavato daiteyo balagarvitaḥ |
devair na śakyate hantuṃ sa kathaṃ praśamaṃ vrajet || 5 ||
sa hi naiva sma devānāṃ nāsurāṇāṃ na rakṣasām |
vadhyaḥ syām iti jagrāha varaṃ tvattaḥ pitāmaha || 6 ||
devāś ca śaptā rudrāṇyā prajocchede purā kṛte |
na bhaviṣyati vo 'patyam iti sarvajagatpate || 7 ||

The mentioning of the gods' inability to procreate indicates that the emergence of a being more powerful than gods, demons and Rākṣasas would be the solution. This is exactly what Brahmā

has thereby become invincible. Here the gods call on Brahmā for help, who predicts Skanda's birth as the god's saviour. This version is also found in Kālidāsa's *Kumārasaṃbhava* and thus became the most famous, not to say the standard, version in post-epic times. The Skandapurāṇa account is slightly different. The gods' need for a general who is capable of killing Tāraka is referred to, but not until the end of *adhyāya* 163. After Skanda's birth, his spectacular greeting of the parents and the joyous gathering of all the gods, Indra approaches Śiva and tells him of the gods' distress caused by Tāraka ending with the request for permission to make Skanda their Senāpati to defeat the demon. In this way the composers of the Skandapurāṇa created a unique composite version of the myth. [107]

Bearing all this in mind – to draw the line back to *adhyāya* 165 – it is natural that the battle narrative can hardly be linked to any of the three accounts in particular. It appears as if the author by and large wanted to tell the story which is found in the Anuśāsanaparvan, where Tāraka's role as tyrant is equally (or even more strongly) emphasised. But there is no actual battle scene. Skanda's slaying of the demon is simply mentioned in passing (MBh 13.86.27-29). Therefore, the author wrote his own narrative to describe the battle, a new narrative, loosely guided by the Śalyaparvan or rather the Āraṇyakaparvan account.

Another special feature of *adhyāya* 165 is its relation to another battle-narrative, which is found in SP 64-66. These chapters are about the fight between Kauśikī and her army of goddesses and the demon brothers Sumbha and Niṣumbha and their army. There are significant parallels between those two accounts with regard to form, content, and the texts themselves.

First, a large part of the verses in *adhyāya* 64-66 is in different metres than the usual Śloka, mostly Triṣṭubh just like (almost) the whole *adhyāya* 165. Second, although the account in the Kauśikī cycle is much longer and narrated in more detail, the sequence of events in the battle is very similar: the armies get ready for battle by gearing up men and animals to the beating of drums; the leaders of the armies are praised; ominous portents predict the defeat of the demons;

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points out in the following verses by referring to Agni. In this account Agni was spared from Pārvatīs curse and must therefore be considered to be the main parent of Skanda.

[107] Cf above footnote 76. Since the borrowing from the Kumārasaṃbhava is ascertained, while evidence for a connection to the Anuśāsanaparvan is quite scant, it is even possible that the Anuśāsanaparvan was not necessarily used as source for the Skandapurāṇa.

the two armies charge one another and everyone fights bravely; and for a while the outcome of the battle is uncertain. Then, in the Kauśikī account in *adhyāya* 65, there follows a detailed description of individual fights between specific demon-champions and goddesses, which are all won by the goddesses, while in *adhyāya* 165 only general impressions of the gruesome battle are depicted. This, however, resembles *adhyāya* 66, in which the fight between the elephant division of the armies is described. Then, in both accounts, the demon army begins to tremble and the respective leaders themselves – Tāraka or Sumbha and Nisumbha – enter the battle, only to be masterfully defeated along with all of their troops by Skanda and Kauśikī, respectively.

There is a whole range of battle narratives in the Skandapurāṇa, and none of them – as far as I can tell – are as analogous to each other as the two in question here. Furthermore, there are also two interesting cases of textual congruity:

sedur gajās tomaraśaktibhinnās turaṅgamā bāṇahatā nipetuḥ |
<u>*saphenam āsyai rudhiraṃ vamanto*</u> *dṛḍhaprahārān mumuhuś ca yodhāḥ* ‖ SP 165.26

yodhā nipetuḥ pariniṣṭananto viddhāḥ śarair marmasu devatābhiḥ |
<u>*saphenam āsyai rudhiraṃ vamanto*</u> *dhanūṃṣi sajjāni karair dadhānāḥ* ‖ SP 66.10

and

<u>*chinnāni petur niśitaiḥ kṣurapraiḥ*</u> *sakuṇḍalāny ānanapaṅkajāni* |
anyonyam āviṣkṛtadarparoṣair mahāhave dānavadevamukhyaiḥ ‖ SP 165.27

<u>*chinnāni petur niśitaiḥ kṣurapraiḥ*</u> *samucchritāny ātapavāraṇāni* |
citrāḥ patākā vividhā dhvajāś ca paraspareṇāhanane gajebhyaḥ ‖ SP 66.9

There is only one like *pāda* in each of these cases, but these are not simply stock phrases, for they are not found anywhere else in the Skandapurāṇa. Moreover, the instances are in the same passage – the verses are actually next to each other.

So what can be concluded from all that?

While it is still not entirely impossible that the two accounts were composed by different redaction groups at different times with just one of the groups copying from the other, I rather think that the cumulative evidence points in the other direction. I interpret the parallels as proof for a high level of homogeneity in terms of narrative structure, style and language between the passages in question and therefore as proof for the fact that the Kauśikī cycle (which roughly comprises *adhyāyas* 60 to 68) and the Skanda myth in the Skandapurāṇa were composed by the same redaction group, possibly by the same author.

3 Conclusion

As shown in chapter 2.3.1, the Skanda story in SP 72 is heavily influenced by the Skanda accounts in the Anuśāsanaparvan of the Mahābhārata and especially by the Bālakāṇḍa of the Rāmāyaṇa. Images such as that of the gods showing concern about the union of Śiva and Pārvatī because of the powerful offspring born from Pārvatī's body and the cursing of the gods and the earth by Pārvatī can only be found in these accounts. The same is true for the concept of Śiva and Pārvatī withdrawing from the world for their union. Mann's idea of a change in conception from a Hidden-Agni-Theme to a Hidden-Śiva-Theme possibly influenced the authors of the Skandapurāṇa, because they emphasised that Śiva and Pārvatī's absence causes distress for the earth. But in general the idea that Skanda's story begins with Śiva and Pārvatī withdrawing in order to beget a child already exists in both epics. The strong connection to the Rāmāyaṇa is the major difference between SP 72 and SP 163-165 with regard to the origins of both of these accounts. For even if motifs from the Anuśāsanaparvan can be found in both accounts, the influence of the Āraṇyaka- and Śalyaparvan on SP 163-165 is clearly dominant, of which there is nothing to be found in SP 72. I am positive that the intention of the authors of SP 72 was to create the prequel to SP 163-165, but the contextual inconsistencies between the two accounts are also striking in such a way that the possibility of the same authorship for both ac-

counts is more than doubtful. The most obvious problem is that Agni, having become pregnant (together with all the other gods) by Śiva's semen, splits his belly and emits it again at the end of SP 72 on Śiva's advice, while SP 163 begins with Agni still carrying the semen. Kropman, as the only one who seriously tried to make sense of the unsmooth transition from SP 72 to SP 163, explains this inconsistency with the incorporation of the Andhaka cycle, which starts in SP 73. She argues that the authors of the presumably later Andhaka cycle modified the end of SP 72 to smooth out the transition from SP 72 to SP 73, but in doing so sacrificed the consistency of the Skanda story. Leaving out this last part would make the story perfectly logical.[108] I disagree with Kropman's view, because besides the fact that the redactors of the Andhaka cycle could have incorporated elements pointing to the Andhaka story without necessarily bringing in new elements that change the Skanda story in such an invasive manner, there is another inconsistency between SP 72 and SP 163 aside from the emitting of the semen by Agni. When Agni takes the semen from Śiva, he is granted the boon that he will be able to carry and emit the semen with ease (SP 72.99). But in SP 163 the semen causes Agni pain, burning him so much so that he asks Gaṅgā to carry it instead. It appears to me highly unlikely that the same author is responsible for such conflicting story elements. Anyway, SP 72 is quite contradictory in itself, for Agni also suffers from the burden of the semen there. Agni also resorts to yoga after having organised the meeting between Śiva and the gods, but is right back when the gods need a receptacle for Śiva's semen as if he has never left. The cursing of the earth is only comprehensible in the context of her role as receptacle for the semen in the Rāmāyaṇa, an aspect omitted in the Skandapurāṇa. In comparison, SP 163-165 is much more coherent than SP 72, it also does not refer back in any way to the events in SP 72. For all these reasons I argue that SP 163-165 was composed earlier than SP 72. In a later redaction, SP 72 was added to the existing material. The account was probably created

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[108] I understand Kropman to mean that SP 72.127 (in SP_Bh it is verse 142c. Kropman refers to Bhaṭṭarai's edition) onwards to the end of the *adhyāya* is the later addition. Cf. Kropman 2017, pp. 30 f. Admittedly, I had the exact same idea, which I also expressed during a presentation of my research on the *adhyāyas* in question before members of the Skandapurāṇa project in Kyoto in 2016. And I still believe that the authors or redactors of the Andhaka cycle modified SP 72, but only with regard to the inclusion of Andhaka as upcoming danger to the gods.

mostly based on the account in the Rāmāyaṇa and was simply inserted as a whole without much regard to the contradictions it created when combined with SP 163-165 (which were based on the very different Mahābhārata accounts). At an even later redaction stage the Andhaka cycle was inserted and with it the end of SP 72 was modified but only with regard to the inclusion of Andhaka. Another possibility is that the SP 72 was inserted together with the Andhaka cycle, possibly with the intention of giving the account a certain importance by positioning it within the Skanda story.

Concerning SP 163-165, the influence of at least two Mahābhārata accounts is undeniable. As we have seen, a large part of the content of SP 163 was taken from the Āraṇyakaparvan (Skanda causing fear right after his birth by shooting off a mountain-peak, the fight and dialogue with Indra) and worked into the frame story of the Śalyaparvan (Śiva's semen passed to Agni, to Gaṅgā, to the Kṛttikās; the decision to consecrate Skanda as general of the gods). Textual borrowings are only vaguely perceptible, and contextual differences to the epic sources exist. But they can be traced back either to the Śivaite background of the narrative (such as when Skanda leaves the decision about him being consecrated as general of the gods to Śiva) or to the development of Skanda's image since the composition of the epic accounts (such as when Skanda appears less like a wild and unpredictable source of prowess than a powerful yogin) or to the intention of the authors to not let their work appear to be a mere copy but instead their own traditional account of the myth (These differences are found in the details, like Gaṅgā showing signs of pregnancy and Skanda receiving gifts from his six parents [instead of only four].). Finally, the incorporation of material from Kālidāsa's Kumārasaṃbhava at the end of the *adhyāya* shows that the composers were conversant with this poetic work and deemed it worthy to include its image of the gods being harassed by Tāraka into their own text.

This relation between the Skandapurāṇa account and the epic is even more evident when it comes to *adhyāya* 164. Besides one assumed exception (the parallel between the appearance of Kṣiti in the beginning of SP 164 and the appearance of Śrī in the Āraṇyakaparvan) the whole chapter follows the lines of the Śalyaparvan. Until SP 164.60 the parallels are mostly only obvious on the con-

textual level, but from 164.61 onwards a passage of about 110 verses has been copied from the Mahābhārata, a large enumeration of entities who become soldiers in Skanda's glorious army and their appearances. However, hundreds of minor differences and modifications of this passage to all Mahābhārata Recensions show a laborious reworking on the side of the composers of the Skandapurāṇa to provide the borrowed passage with a kind of distinction. The only conceivable reason for this effort is in my opinion the attempt to conceal the composers' practice of borrowing. Moreover, some alternations in this passage once more show the religious motivation of the Śivaite authors, who erased lots of connections of the warriors to any other gods than Śiva and Kauśikī. On the other hand, a close comparison of the different manuscript recensions of the Mahābhārata with the Skandapurāṇa version reveals a significant literary proximity to the Southern Recension of the Mahābhārata, a discovery, which might also be of value for the research of the manuscript transmission of the Mahābhārata.

The detailed analyses of *adhyāya* 165 sheds light on the composers' general perception of Skanda's purpose as slayer of Tāraka. The description of the battle is more similar to the Āraṇyakaparvan account than to any other in the epics. But this presumably earliest preserved version of the myth does not feature Tāraka as Skanda's main antagonist. Only in the Anuśāsanaparvan is Skanda's birth fatefully connected with the elimination of the demon. But this connection is not the same in the Skandapurāṇa. Tāraka is not mentioned until the end of SP 163, which is after Skanda's birth. And this passage is not directly inspired by the account in the Anuśāsanaparvan as might be expected, but rather by Kālidāsa's *Kumārasaṃbhava*.[109] In fact, there isn't any verifiable parallel at all between the Anuśāsanaparvan and SP 163-165. For this reason, and also because I am convinced that SP 72 is a later addition to the Skanda account, it could even be possible that by the time of the composition of SP 163-165 the Skanda-account as we find it in the Anuśāsanaparvan was not part of the Mahābhārata

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[109] Here, Tāraka is indeed introduced before Skanda's birth. So the idea of Skanda being born with the destiny of ending Tāraka's tyranny existed already and must have been familiar to the composers of SP 163-165. Nevertheless, they did not incorporate this aspect into their narrative, possibly because the concept was relatively new and not yet regarded as an essential element of the story.

yet, or at least not of the version the composers of the Skandapurāṇa used as a template for their Skanda narrative.[110] Much more enlightening for the understanding of *adhyāya* 165 is its comparison with the battle in the Kauśikī cycle (SP 64-66). The similar general structure, the same metre in SP 66, the similar style in the description of individual battle scenes and clear verbatim parallels testify to the special relation of these accounts. The connection to this other narrative in the Skandapurāṇa is much more striking than the connection to any epic account.

So the Skanda myth and the Kauśikī cycle are connected on a structural and verbal level and even on a contextual level. Because, aside from the fact that Kauśikī and her female warriors play a certain role in the Skanda myth as well, Kauśikī's story is generally reflected in the Skanda account. Both of the gods are the children of Śiva and Pārvatī (For Kauśikī this is stated in SP 67.40), they are both born in a very unorthodox way, they both save the gods from powerful demons and they are consecrated by the gods in a similar manner (Kauśikī's consecration takes place after the battle with the demons Sumbha and Nisumbha. Cf. SP 67).

Concerning the general composition and development of the Skandapurāṇa the Skanda myth must have been part of the original version of the text for obvious reasons. I believe that this was only SP 163-165 and that any other Skanda narrative was added at a later point. Because of the close relation of the Skanda myth with the Kauśikī cycle, I assume that these accounts shared authorship and that they together formed the original core of the Skandapurāṇa.

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[110] Among Mahābhārata reasearchers the Anuśāsanaparvan counts as one of the youngest parts of the epic. Some scholars estimate a time of incorporation well after the 7th century (Cf. Brockington 1998, pp. 131 f.). Therefore it is significant that a connection between the Skandapurāṇa and the Skanda account in this book of the Mahābhārata connot be established unequivocally.

4   Reading the present Edition

Even if this work is not going to be published in the Groningen series of the Skandapurāṇa, it shall contribute to the efforts of the Groningen research group by providing a critical edition of the *adhyāyas* 163 to 165.

For this reason, the presentation of the text in this edition basically follows the principles found in the volumes of the Critical Edition of the Skandapurāṇa. However, for the convenience of the reader an adapted and abridged version of the general information on the manuscript situation and on the presentation of the edition given in SP I (pp. 31-54) is provided below.

As mentioned before, the manuscripts from the R and A manuscripts do not convey the Skanda narrative found in the Nepalese Recension (S), but a very different account of the story. Because this version contrasts markedly with the style and language of the text in S (which is by and large the same in R and A up to SP 162), I discarded it as a source for this critical edition. Hence, only manuscripts of the S-Recension were taken into account. Three are preserved in all, which contain the text of *adhyāyas* 163-165 or at least parts of it. These are S_1, S_2 and S_4.[111]

Concerning the main text of the edition, the verse numbering and division is my own, for *adhyāya* 165 the count is congruent with Bhaṭṭarāī's edition (SP_{Bh}).

In contrast to SP I-III, which also feature the R- and A-Recension, the critical apparatus in this edition is only divided into two layers instead of four. The one at the bottom of the page is the main critical apparatus, which renders deviating readings from the constituted text in the manuscripts and in Bhaṭṭarāī's edition. The apparatus is a positive one generally structured as follows: the location in the text of the variant is given by a verse-number and *pāda*-letter printed in bold. Then follows a lemma repeating the text portion for which a variant shall be reported. Immediately after the lemma-sign ( ]) are given those sources that have the reading of the lemma. The variant or variants follow, separated by

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[111] The manuscripts are briefly described in chapter 1.2 of this work. More information is found under 'Sigla of the Manuscripts used' on page 108 f. For further description see SP I, pp. 32 ff.

commas. In cases of more than one reported variant per *pāda* a dot (•) separates the different entries.

Although in many instances the variant is found in only one syllable, for the sake of easier reading and understanding of the variant the lemma is always a bit longer, at least one syllable or even more. Besides this, *kuṇḍalas* (°) indicate that a word is not quoted completely.

For those sources that are reported as having the reading of the lemma a number of orthographical variants have been ignored, judging them as non-substantial.[112] Such instances are the interchange of *anusvāra* and homorganic nasal, assimilation of *visarga* with following sibilants, gemination after or before semi-vowels and de-gemination before semi-vowels or consonants. Furthermore, *śa* and *sa* are often indistinguishable in S$_4$, as well as *ja/je* and *jā/jo*, these cases are also unreported. In cases where a visarga stands before a voiceless labial consonant (*pa* or *pha*) S1 gives an *upadhmānīya*, a Vedic form of the *visarga*. Those cases are not reported either. However, in cases where one of these generally ignored variants could be of substantial meaning and have an effect on the interpretation of the text, it is reported.

In cases when variants of the *edition princeps* are reported, which are not found in any of the manuscripts, the abbreviations 'em.' or 'conj.' before the Bh indicate Bhaṭṭarāī's emendation or conjecture.[113] When the apparatus in Bhaṭṭarāī's edition does not make evident that the reading is not found in the manuscripts, '(silently)' stands after the Bh. Sometimes Bhaṭṭarāī's edition displays differences from the manuscripts, which appear to be typographical errors rather than deliberate emendations or conjectures (e.g. the omission of an *akṣara*). In those cases '(typo)' is added. There are also a few instances where a reading is adopted which is not found in any of the manuscripts or in Bhaṭṭarāī's

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[112] Here again I follow the practice of the editors of SP I-III, which they explain in the Prolegomena of SP I: "This [practice of not recording certain orthographical variants] is to some degree regrettable, but most experienced readers will, we assume, be aware of this kind of non-substantive, orthographical variants, and will take it into account when judging text-critical problems, without it being essential to have the precise orthography of each manuscript reported. The loss of information is relatively insignificant, and the saving of space, and hence improvement of clarity in the apparatus, considerable." SP I, p. 48.

[113] The difference between an emendation and a conjecture is subjective. The abbreviation 'em.' indicates a fairly high degree of confidence in regard to the reading, while 'conj.' indicates that the editor estimates a lower degree of certainty on Bhaṭṭarai's part.

edition in the exact same way. In such a case, 'em.' or 'conj.' follow the lemma-sign, indicating my own emendation or conjecture.

The manuscripts quite frequently display corrections, some possibly made by the original scribe himself, some probably by a second hand. In order to reflect the content of the manuscripts as precisely as possible, corrections, as far as they were distinguishable, are reported. To indicate a reading before correction, the abbreviation 'ac' (*ante correctionem*) is attached as superscript to the siglum, and for a reading after correction 'pc'(*post correctionem*) is used.

The second apparatus, directly above the main one, is a register of lacunae, reporting the *akṣaras* that are lost, illegible or poorly legible in each of the manuscripts. Syllables within angled brackets (⟨ ⟩) are considered illegible. An arrow pointing right indicates that the lacuna continues in the next verse, for which the entry correspondingly features an arrow pointing left. Besides these lost parts of the text, there is a considerable number of syllables that cannot be regarded as lost but are difficult to decipher due to the age and damage to the manuscript. When a reading is uncertain, the *akṣaras* in question are given within round brackets (( )), not only in the register of lacunae but also in the main apparatus when readings are reported that include uncertain syllables.

On the first page of each *adhyāya* the apparatus of lacunae is also used to register the available manuscripts for the chapter and to give reference to the relevant folios. With respect to S_1, the references are to the colour photographs, with one number identifying the roll of film and one the exposure. An 'a' or 'b' is added when the exposure shows two leaves, which is usually the case. The references for S_2 and S_4 are to the number of the exposure on the microfilms made by the NGMPP[114] with the respective folio number in parentheses. From page 126 to 159 the text of MBh_{SR} 9.44.21-9.45.40 is juxtaposed to SP 164.61-175. For a better comparison of the passages, correlating verses are arranged directly opposite to one another, frequently resulting in blank lines between the verses.

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[114] Nepal-German Manuscript Preservation Project (predecessor project to the NGMCP).

Part II

Synopsis

SP 163

1 Vyāsa asks Sanatkumāra what Vahni (Agni) did after having received Śiva's semen (*tejas*) and under which circumstances and in which place Skanda was born. He wants to know how and why Skanda was consecrated as general of the gods and how he slew the demon king Tāraka in battle.

4 Sanatkumāra tells. Pāvaka (Agni) is not capable of bearing Śiva's semen that had arisen from the wish for a son. Therefore he asks Gaṅgā to take it and she agrees. Through his yogic power Agni transfers the semen onto Gaṅgā. Knowing how difficult it would be to bear it, she still takes it, afraid of the fault of rejecting the suppliant.

10 As a result of bearing the semen, Gaṅgā begins to show signs of pregnancy. Her nipples become dark, she grows a line of hair under the navel, and although she becomes exhausted she cannot come to rest.[115]

13 Even touched by the cold rays of the moon she is about to fade, burned by the semen. Therefore, on the top of Mount Śveta, in a place full of tufts of grass she pours out Hara's semen shining like melted gold on the first day of the Śukra-month.

16 From the grass a boy arises who is of non-boyish valour (*abālaparākrama*) with six faces, twelve arms and the radiance of ten million suns. Viśvāmitra lights a fire in that place according to instructions and performs the birth-

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[115] Gaṅgā is described as *śyāmāmukhapyodharā* ('having breasts with dark nipples' SP 163.10d) and *tanvyā romarājyā rarāja* ('she appears as a slender woman with a line of hair' SP 163.11ab). The term *romarāji*, found particularly in Kāvya and Āyurvedic literature, refers to a line of hair near the navel. Differing descriptions of *romarāji* makes it difficult to ascertain what it really is. While in most medical texts it is located below the navel and regarded as a sign of puberty for boys, we find it in poetic texts as a typical attribute of a beautiful woman, mostly described as being above the navel. Anyway, it is also regarded as a sign of pregnancy in the Āyurvedic work Aṣṭāṅgahṛdaya by Vāgbhaṭa. Significantly it is enumerated together with the darkening of the nipples among other things during the second month of pregnancy:
jṛmbhā prasekaḥ sadanaṃ romarājyāḥ prakāśanam |
amleṣṭatā stanau pīnau sastanyau kṛṣṇcūcukā ‖ AH 2.1.51
This 'appearing' (prakāśanam) might rather indicate that the linea nigra is meant here, which is a dark pigmentation occurring during pregnancy. The growing of hair around the navel as a result of pregnancy seems strange on the other hand. For further reading see Sarma 1995.

ceremony for this auspicious boy. Thereupon the Kṛttikās, whose breasts are yielding milk, catch sight of the boy and come to him. (In verse 18 some text is missing)[116]

19 And also the Vedas, Upavedas and Saṃgrahas, the arts, all sorts of sciences, Lakṣmī, Medhā and Sarasvatī approach him as well as the desire (*kānti*), the Dharma, the compassion (*dayā*), the endurance (*kṣānti*), the resolution (*dhṛti*), the intelligence (*dhairya*), the courage (*parākrama*), the Yoga, the energy (*tejas*), the strength (*bala*), the wisdom (*prajñā*), the steadfastness, the profundity and the hospitality.

21 Then this extraordinary powerful one picks up the divine bow, playfully takes aim and shoots an arrow at a mountain. By this shot the mountain peak forcefully breaks off with terrified birds flying up in the sky. When those beings living there on the mountain see that great wonder, they are stricken with awe and with fear at the same time.

24 Now, Balasūdana (Indra) becomes aware of the danger coming from that individual and dispatches the Mothers to eliminate this being of infinite splendour. When the Mothers arrive in that place and catch sight of this treasure of energy, their energy is taken away by his energy and they take refuge with him.

26-33 Thereupon, the enraged Indra approaches, mounted on his elephant Airāvata and in company of a multitude of heavenly beings. Beholding the advancing gods, the resplendent one (Skanda) roars and rushes against them like a lion against ruttish elephants. By this sound the gods are filled with confusion and they quail confronted with the flaming light-beams emitted by the son of Śiva. Only the wrathful Indra hurls his thunderbolt and splits Skanda in two. But both new-formed shapes continue to attack Indra and the chief of the gods abandons his pride and surrenders. He bows down to that storehouse of energy and speaks:

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[116] Because *tasya* stands alone and Skanda is mostly referred to by his names or glorifying adjectives the missing syllables are likely to refer to Skanda.

34 'Now take over the kingship, which is desirable for the wise ones! Only you are fit for protecting the worlds, oh son of fire. While other beings' energies become destructive by heat (*tapas*), the oblation offered in fire (*agni*) becomes auspicious.'[117]

The mighty one (Skanda) replies smiling: 'Oh Śakra (Indra), better you keep the coveted leadership. I do not have any desire for this, which has many faults.' Having heard Skanda's speech with an untroubled mind, Indra speaks again these excellent words: 'Show us the whole aggregates of tasks you can accomplish (*kāryajātāni*), manifold, united, disunited. The seizing of the power over the three worlds is well-continuing and imperishable.'[118]

42 After Indra has spoken like this with joy the illustrious one answers smiling with a deep clear voice: 'Oh Śakra, neither are deceitful ones (*śaṭhāḥ*) able to move my heart, nor can fire brands burn the water of the ocean. Oh lotos-eyed one, by no means I do desire sovereignty, which at all times is the abode of vices.' Again, Indra responds to these words looking at Skanda with affectionate eyes: 'Oh Lord, this is hardly surprising in you, who you are praiseworthy and full of energy. For powerful ones do not adhere to enjoyments, not even to the greatest. You shall be consecrated to the state of generalship for the benefit of the gods! I honour (your) figure in this world and not (your) rule.' Upon this the long-armed and twelve-eyed one (Skanda) speaks: 'I am at the disposal of the master of the world, he who is not born from another and who is unmeasurable, whose ensign is the bull, oh destroyer of strongholds (Indra). Praise this mighty one with devotion and receive your order! I will accept whichever the lord will give me.

51 When the god of the gods, the one with the bull on his banner, learns of Skanda's intention, he comes together with his wife wishing to examine the son. Agni, Svāhā, Gaṅgā and the Kṛttikās (also come) to Śveta, best among the mountains. And all of them there on top of the mountain think simultaneously: 'To whom will he come?' When that wise one perceives their thoughts, Skanda, a

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[117] This is partly a conjecture, the last five syllables of 35 and pādas 36ab are lost.
[118] The oddness of this speech is due to the loss of the whole verse 39 and pādas 40d to 41b. This is the unsatisfying translation of the leftovers.

king among yogins, becomes six-fold. Skanda approaches Śiva, Viśākha (another form of him) approaches the mountain-daughter, Naigameṣa (another form) goes to Gaṅgā and the splendid Śākha (another form) to Agni. Guha (another form) goes to Svāhā and Ṣaṇmukha (another form) quickly approaches the Kṛttikās. Using his different manifestations the son of Śiva, this king of yogins, fulfils all their wishes at once.

58 Thereupon Śiva bestows him a fourfold collection of missile weapons and Pārvatī a nectar-oozing precious jewel worn on the head. Gaṅgā gives a string of pearls generated from *amṛta*. Agni endows the boy with the deadly radiant spear called Amoghā ('the unfailing'). Svāhā gives a divine red banner and the Kṛttikās a marvellous garland made of lovely filaments. Then all the gods, head-ed by Brahmā, come to the beautiful top of mount Śveta eager to see the one whose ensign is the bull (Śiva). When he sees all the gods, Mahādeva honours them with a kind glance. The deities bow down to the god of gods and sit down on the rocks so that the white mountain (*śveta*) appears even more white (*śveta*) by this assembly of celestial beings.

67 Urged by the other gods the king of the gods (Indra), having paid reverence to Śiva, speaks as follows: 'The one called Tāraka has violently wiped away our good fortune. Our divine weapons are useless against his power. He has stolen the heavenly Kalpa-trees from the divine garden, Anila, the god of wind, out of fear has become his personal fan and the frightened seasons praise him with their blossoms. He has robbed the oblation which is meant for the sacrificial fire. All the gods wish to consecrate Skanda as general of our army in order to prevail over the demon king thanks to your Grace, oh Śaṃkara.'

76 Informed by Indra in this manner, Śiva gives his permission for Skanda's consecration to generalship. The assembly of the gods again praises him, the de-stroyer of Kāma, the one whose crown is the half moon. Then, with eyes full of love, he has a long close look at his son and disappears at once from the white rocks.

SP 164

1 The gods, headed by Brahmā, take Skanda to the auspicious place called Sa-mantapañcaka[119] at the banks of the river Sarasvatī and sit down around Skanda, making this holy place even more auspicious with their presence. When they start the consecration, the earth shows up and suddenly the sand of the area becomes golden. When great beings sit down in a place without envy, it is there where their mights become free from sins.

8 Then the Himālaya draws near, bringing the golden throne, accompanied by the mountains carrying golden jars, which are decorated with lotus-flowers and filled with auspicious water. Then the shaking oceans quickly approach, wearing jewels and pearl-strings. Thereupon Gaṅgā comes attended by all other rivers, thrilled with joy and carrying jars made of jewels filled with the best water. Upon this glorious Pārvatī draws near together with lots of goddesses, bringing valuable consecration jars, which shine by the light of various gems. Then the king of the Yādas (Varuṇa) appears, presenting beautiful jars as well and a crown, pure and shining like the moon. And also Dhaneśvara (Kubera) approaches with gem-studded bracelets, Vaivasvata (Yama) with precious chowries made of fibres from the moon and the son of Vasu (Indra), presenting him a parasol as sign of supremacy over the gods.[120]

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[119] This holy place (*tīrtha*) is also mentioned in MBh 9.43.51 as consecration-ground. As mentioned before Bakker identifies this place as the Kurukṣetra.

[120] Varuṇa, Yama, Indra and Kubera are the Lokapālas, at least in the epic tradition, with every deity guarding one of the four cardinal directions. In later literature, particularly Purāṇas, the Lokapālas are considered as a group of eight. In those lists the four additional deities guard also the intermediate directions. This passage displays the affinity of the Skandapurāṇa to the epic mythological traditions instead of further developed concepts found in other Purāṇas. Besides that, it is striking that the participation of the Lokapālas in the consecration is highlighted because it symbolises the transfer of power over the world from the deities guarding the world to Skanda. Skanda is consecrated as general of the gods, but the rite appears rather like the anointment of a king. This royal consecration of Skanda supports – at least slightly – Kropman's view that the narrative reflects the life and rise to power of Harṣa, king of Thanesar, in the beginning of the 7th century. It should be noted that the Lokapālas are mentioned again in SP 164.49 and 55 as participants in the consecration. It would seem that they are distinguished from Varuṇa etc., especially in the case of SP 164.55. This inconsistency is not due to the borrowing from the Mahābhārata, because there the Lokapāla's are neither explicitly mentioned nor are the four gods named in a row like in the SP. For more information on the Lokapālas see Hopkins 1915, pp. 150 ff., Wessels-Mevissen 2001, pp. 12 ff. and Bailey 2009, pp. 538. For the parallels between Harṣa and Skanda cf. Kropmann 2017, pp. 12 ff.

23 The seasons come to the place and decorate the trees with flowers. Arundhatī approaches, and with her Śacī, Svāhā, Sinīvālī, Girīndrajā, Aditi, mother of the gods, Niśā, Sānumati, Kuhū, Hrī, Śrī, Puṣṭi, the directions, the sky, all the daughters of Prajāpati, Rākā, Dhiṣaṇā, Surabhi, the wives of the gods, the corporeal herbs, Kauśikī, the goddess of the forest, the day, the Kāṣṭhās, the Muhūrtas, the months, the year and the Kalās and the elephants of the quarters Airāvaṇa, Supratīka, Vāmana, Kumuda, Añjana, Puṣpadanta, Mahāpadma and Sārvabhauma. They bring everything that is needed for the consecration of this noble one.

28 The inhabitants of the mountains come to him, the son of fire, the greatest ascetics, having bound their fiery, curly hair. Hosts of sages come, honoured by the gods, having interrupted their austerities. And the mighty sons of the lotus-born (Brahmā)[121] draw near to the son of the three-eyed one (Śiva) with joy in their hearts. Likewise the kings of the snakes approach with jewelled hoods and – even though poisonous – of very beautiful form. The Garuḍas come flying to the one who is resplendent like the sun. The youthful Apsaras with beautiful eyes dance, displaying various charming sentiments (*rasa*). And the winds blow, red from pollen and with the sweetest fragrances.

35 Bṛhaspati kindles a fire and performs the consecration ceremony for the grass-born one (Skanda). The sages embrace the son of Śiva with their blessings and sing the best hymns of praise for him. The Gandharvas sing and Nārada plays the lute. The Guru (Bṛhaspati) positions the blessed one on the throne with his face to the east. Then, high in the sky, a mass of various kettledrums resounds and sweet-scented blossoms rain with chants of bees.

41 Praising Skanda with his four faces, Prajāpati takes hold of a jar with auspicious water. Viṣṇu, dressed in a yellow garment, also takes up a water jar touching it with his Kaustubha-jewel. Thereupon the destroyer of strongholds (Indra) takes up a jar, then the Rudras with fire-red hair adorned with crescents and ser-

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[121] Even though Brahmā, as the god of creation, is considered to be the father (or grandfather) of a whole range of beings, the term 'Brahmā's sons' primarily refers to the so called 'Kumāras', mystic sages born from Brahmā's mind. They are the wise gurus par excellence, who travel the universe with the only desire to teach and giving advice. The Mahābhārata names seven Kumāras (Sana, Sanatsujāta, Sanaka, Sanandana, Sanatkumāra, Kapila, Sanātana) (MBh 12.327.64), while the Bhāgavatapurāṇa mentions only four "Sanas" (BhāgP 2.7.5).

pents as bracelets, the Ādityas shining brightly and pleasant, the Vasus display-
ing wounds inflicted on them by the tusks of the elephants of the enemies of the
gods, the Aśvins, the Jvalanas, the kings of the Nāgas and the Gandharvas, the
Lokapālas, the hosts of the Maruts, the Ṛṣis, the Vālikhilyas, the forefathers, the
lords of the birds, Dharma, Dhātā, Vidhātā, Time, Death, Earth, Sandhyā, Kānti,
Dhṛti, Medhā, Fame, Lakṣmī, Sarasvatī, the oceans, the rivers, the Vedas, the
pilgrimage sites (*tīrthas*), the mountains and the planets. Each of them takes hold
of a jar and they consecrate the son of fire as their general.

53 Thereupon the assembled gods and sages hail the victorious son of Śiva with
shouts of victory. Maghavat (Indra) puts up a white parasol for him studded with
manifold gems, the Lokapālas wave white chowries with jewelled handles, the
daughter of the Himālaya places a divine crown arisen from Amṛta and brought
by Pracetas on his head, the best among rivers (Gaṅgā) attaches a precious neck-
lace on his golden chest and the gods think: 'Is it the necklace that adorns his
chest or is it Guha's chest that adorns the necklace?' Finally Arundhatī endows
him with massive bracelets so that he becomes much brighter, just like fire be-
comes brighter when clarified butter is poured into it.

61 The four-faced one (Brahmā) gives the high-minded one (Skanda) mighty
heroes who are capable of taking any form, Ghaṇṭākarṇa, Suraktākṣa, the invin-
cible Nandiṣeṇa and the mighty Kumudamālin. Sthāṇu[122] gives him the powerful
Kratu, who killed millions of demons in the battle called *tārakāmaya*.[123] The
gods endow him with an army abounded with Nairṛtas which brought destruction
to the Daityas and Yakṣas, unconquerable and of diverse form. Vaivasvata (Ya-
ma) gives him two great attendants, Unmātha und Pramātha, both with the vigour
of great heroes. Sūrya gladly gives Kārttikeya Subhrāja and Bhāsvara, both very
difficult to overcome in battle. Maṇi and Sumaṇi, having both the form of the
peak of Mount Kailāsa, are given by Candramas. Vibhāvasu (Agni) delightedly
gives his son Jvālājihva and Jyoti, both destroyers of hostile armies. The wise

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[122] Sthānu is regularly identified with Śiva, but since Śiva plays a prominent role in this narrative
and moreover is mentioned again in 164.85 (*vṛṣavāhana*) as giver of a multitude of warriors –
which rather suits this role – interpreting Sthānu as Śiva appears quite inconsistent.
[123] For more information on this battle and its reference here see p. 58 f. of this work and particu-
larly footnote 85.

Aṃśa gives Skanda five followers: Parigha, Paṭṭaka, Bhīma, Daha and Ati-dahana. Śatakratu (Indra) gives the son of the god of the gods Utkrośa and Sat-vara, both wielding diamond staffs. Viṣṇu joyfully supplies the son of fire with Cakra, Vikramaka and the invincible Saṃkrama[124]. The Aśvins give Skanda the mighty Vardhana and Nandana, both experts in all branches of science. Dhātṛ gives the son of Agni Kundara, the mighty Kumuda and the very strong Kumu-da[125] as well as Ḍambara and Āḍambara. Tvaṣṭṛ gives Skanda the cloud-faced Vakra and Anuvakra difficult to subdue in battle and with the power of illusion. Mitra gives Suvrata and Satyasandha. Vidhātṛ gives Skanda Suprabha having the power of illusion and also Śubhakarman, both deadly for the enemy party. Pūṣan supplies Skanda with two attendants, the vigorous Pālintaka and the mighty Kālaka. Vāyu thrilled with joy, gives Kārttikeya Bala and Atibala, both of huge stature and great strength. Varuṇa gives Ghasa and Praghasa, both being fish-faced, big-bellied and armed with nooses. The Himālaya gives Skanda the mighty Suvarcas and also Ativarcas, both exceedingly strong. Meru supplies the Son of fire with Kāñcana, master of illusion, and Jīmūtamālin. Moreover Mahāmeru gives Skanda two attendants, Sthira and Atisthira.[126] Vindhya gives Skanda two great beings, Ucchṛta and Atiśṛṅga, both warriors fighting with rocks and stones. The Ocean provides Kārttikeya with two attendants called Saṃgraha and Vigraha, both equipped with maces. Pārvatī gives her son Un-māda, Puṣpadanta and the invincible Śaṅkukarṇa, all mighty beings of great vig-or. The Nāgas give the high-souled one Jaya and Mahājaya. And the highly de-lighted Vṛṣavāhana (Śiva) gives a great number of attendants, all heroes hard to defeat in battle: Gajakarṇa, Nikumbha, Padma, Kumuda[127], Sunanda, Dvādaśabhuja, Kṛṣṇa, Upakṛṣṇaka, Kṛtagrīva, Kapiskandha, Kāñcanākṣa Jaland-hama, Akṣisaṃtardana, Kuṣṭha, Pārśvagrīva, Mahodara, Ekākṣa, Dvādaśabhu-ja[128], Vakrapāda, Mahājaṭa, Sahasrabāhu, Vikaca, Vyāghrāsya, Kṣitikampana,

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[124] *atidurjayam*, the word for invincible, could generally also be a name, but I doubt it. The corre-sponding passage in MBh_{SR} 9.44.33 reads *mahābala*, and there it is definitely an adjective.
[125] For the double occurance of Kumuda see the Annotation to SP 164.73ab.
[126] In MBh_{SR} 9.44.43-44 it appears that the same Meru is mentioned twice and gives four attend-ants. In SP 164.80-81 Meru and Mahāmeru can be interpreted as being two different givers, who each give two attendants.
[127] This name is already mentioned twice in SP 164.73.
[128] Already mentioned in this list. See in Annotations Verse 164.88ab.

Pṛṣṭhavaktra, Sunāman, Pārśvānana and Mahānana, Parisruta, Kokanada, Priyamālyānulepana, Ajodara, Gajaskandha, Skandhākṣa, Śatalocana, Jvālājihva, Karāla, Sitakeśa, Natodara, Aṣṭajihva, Caturdaṃṣṭra, Meghanāda, Pṛthūdara, Vidyudakṣa, Dhanurvaktra, Jaṭhara, Mārutāśana, Udarākṣa, Jhaṣākṣa, Vajranābha, Suprabha, Samudravega, Gokarṇa, Śailakampana, Patrameṣa, Pravāha, Nanda und Upanandaka, Dhūmra, Śveta, Kaliṅga, Siddhārtha, Varada, Priyaka, Gardabhāsya, Gonanda, Bhūtatāpana, Ānanda, Pramoda, Svastika, Dhruvaka, Kṣemavāpa, Sujāta, Siddhayātra, Mahāvara, Govraja, Kanakapīḍa, Mahāpārśva, Mahodara, Gāyana, Hasana, Bāṇakhaṅgadhara, Prabhu, Vaitāli, Atitāli, Śaṭhika und Vāṭika, Māṃsaja, Paṅkadigdha, Samudronmātha, Avyaya, Raṇotkaṭa, Prabhāsa Śvetamūrdhana, Acyuta, Kālakaṇṭhaśarīra, Kuṣmaṇḍa, Śatrutāpana, Gomāyuvaktra, Śyenāsya, Bhūtalonmāthana, Yajñavāha, Pravāha, Kākāsya, Kākalocana, Mañjula, Vaktranāsa, Mahānāsa, Gajodara, Tuhana, Tuhāna, Citradeva, Aja, Khara, Madhura, Suprasāda, Kirīṭa, Makuṭotkaṭa, Vasana, Madhuvarṇa, Kalaśa, Kalaśodara, Evanta, Manmathakara, Sūcīvaktra, Gajānana, Śvetavaktra, Suvaktra, Cāruvaktra, Pāṇḍara, Kaṇḍabāhu, Subāhu, Baka, Kokilaka, Acala, Kanakākṣa, the first leader of the children (*balānām agranāyaka*), Sañcāra, Kokamukha, Gṛdhrāsya, Jambuka, Lomaśa, Jarāsya, Uṣṭragrīva, Kamaṇḍalu, Daṇḍaka, Dīrghajaṅgha, the mighty Haṃsavaktra, Kaṇḍaka, Śatapāda, Śatākṣa, Apapṛṣṭhaka, Śikṣaka, Apavaktra, Śākhavaktra, Kuṇḍaka. These commanders of the forces, noble beings of great yogic power, constantly leading the life of celibate students, invincible, of great vigour, and slayers of enemies in battle, fighting with all kinds of weapons, manifold in form and of great might, are surrounded by their various-faced troops.

108 They are clothed in elephant-skins and hides of tigers and black antelopes, some are red-haired, some have tawny beards, some have shaved heads and others are naked, some have twisted hairs, yellow-eyes, some have girdles made of snakes, bracelets of snakes, or hissing snakes as earrings. There are ones whose bodies are smeared with purifying white ashes and there are dancing, jumping, and laughing ones. Those leaders of troops are surrounded by many other kinds of troops, that have faces of tortoises and cockerels, of hares, iguanas and wolves, terrifying ones with faces of donkeys, camels, horses, boars and buffa-

los, faces of men and sheep, faces of dogs, jackals and deer, of sea monsters (*makara*), dolphins and fishes, of cats and wolves[129], with long faces and some with no faces at all, with faces resembling those of mongeese, owls, cakra-birds (*cakrāhva*) and peacocks, with mouths like those of moles, ichneumons and cats, difficult to overcome by enemies, with faces of goats and rams and others with faces of parrots and ducks, of bears and tigers, of leopards and lions, frightening ones with elephant-faces, hyena-faces, Garuḍa-bird-faces, jackal-faces and with faces of crows and cuckoos, others again with cow-faces, monkey-faces, eagle-faces and vulture-faces, ones with big bellies and feet, with star-eyes and of great strength, others with the faces of pigeons and cocks, quails, partridges and also lizards; ones who wear clothes of yellow silk and ones who wear garments of bark, ones being wrapped in serpents and wearing various snakes as bracelets, ones with big bellies and thin limbs and ones with thin bellies and big limbs, with short necks and big ears and adorned with all kinds of snakes, warriors dressed with the skins of elephants, hard to defeat in battle, ones with the mouth on their shoulders, ones without mouths, ones with mouths on their back and ones with mouths everywhere, heroes with arms of various shapes, decorated with all kinds of snakes, with manifold costumes, of great yogic power, dwelling in different kind of places, others wearing all kinds of dresses, garlands and un-guents, various kinds of skins and ornaments, ones with turbans and ones with crowns, with shell-like necks, ones with agreeable forms, ones wearing tiaras, ones with five tufts of hair and with crests made of twisted locks, ones who have three, two or seven tufts of hair, crested ones, ones with long twisted hair, bald ones and ones with tawny-coloured hair, ones with various kinds of eyes, mouths and with all kinds of garlands and ointments, heroes dressed in various robes constantly fond of fighting, some with dark fleshless faces, with long backs and gaunt bellies, some with massive backs, thick necks, hanging down bellies and penises, ones with big arms, big mouths, short necks, meagre faces, hunchbacks, long thighs, and with elephant-ears or elephant-heads, very strong ones with long lips, long tongues, long eyes, long noses, big fangs, beautiful fangs and all other kinds of fangs, ones with well-shaped bodies, some splendid and some beautiful-

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[129] Already mentioned in this list.

ly adorned, some with reddish-brown eyes, big ears, pointed ears, and some with no ears at all, ones with long fangs, broad chests, with thick lips and yellow hair and ones with various kinds of feet, lips and fangs and various kinds of hands and heads, some clothed in various skins, some covered with different kinds of cloth, some elated, jumping around, dancing and shouting loudly, ones with long ears, great chests, blue throats, three eyes, some resembling parrot-bellies and others resembling black ointment, some with white limbs, red necks, yellow eyes, some being a terrifying sight, some with speckled hands and feet and some with the shiny appearance of jasmine and cinnabar, some with headdresses resembling golden chaplets, some being white with red streaks, some appearing like lapis lazuli[130] and some like peacocks, some with hands holding nooses, some with wide opened mouths uttering loud cries, some with yellow eyes, blue throats and arms like iron bars, some with Śataghnī-weapons[131] and spears in their hands, some with clubs and maces, lances and swords, others of great strength and with big bodies, some heroes equipped with Bhuśuṇḍī-weapons[132], darts, axes, nooses, hammers, cakras and javelins, heroes wielding all kinds of weapons, blocking all the directions, some with nets of bells tied to their limbs and some wearing nets of small bells; surrounded by these troops, all great mighty beings, the commanders of the troops attend the noble and glorious Kārttikeya.

140 And Kauśikī gives him the mothers, arisen from her body, strong great beings undefeated in battle: Prabhāvatī, Viśālākṣī, Palitā, Vṛṣanāsikā, Śrīmatī, Bahulā, Siṃhī, Vijayā, Bahuputrikā, Gopālī, Suprabhā, Ṣaṣṭhī, Bṛhadambālikā, Kṛśā, Jayāvatī, Mālatikā, Dhruvaratnā, Prabhākarī, Suprabhā[133], Vasudā, Viśokā,

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[130] Dictionaries give a multitude of different words for the lapis lazuli, and in most cases it is very uncertain if it is really this stone which these words refer to. The word used in the case at hand is *rājāvarta*. Georg Buddruss comments on this term in his paper to this topic "Zum Lapis Lazuli in Indien – Einige philologische Anmerkungen" that in the case of *rājāvarta* we can be most certain that it really refers to the lapis lazuli. He points out that the word must be derived from Persian *lājvard*. Cf. Buddruss 1980, p. 7.

[131] In his doctoral thesis on all kinds of weapons and armour in ancient India Mehr-Ali Nehwid describes *śataghnī* as a massive iron club, studded with spikes and intended for being thrown at the enemy. Cf. Newid 1986, pp. 19f.

[132] According to Newid is Bhuśuṇḍī a sort of heavy missile made of stone and having three spikes. Cf. Newid 1986, p. 26.

[133] Already mentioned in this list.

Nandinī, Vajracūḍā, Mahācūḍā, Vakranemi, Mahāprabhā, Añjanī, Bharatsenā, Kamalākṣī, Śaśiprabhā, Śatruñjayā, Mahānāsā, Krodhanā, Śalabhī, Khaṣī, Mādhavī, Śukavaktrā, Kīrtinemi, Aninditā, Gītapriyā, Mahāmāyā, Vāyasī, Amṛtā, Satī, Sarasvatī, Bhogavatī, Subhrū, Kanakāvatī, Sutā, Lakṣmī, Vīryavatī, the mighty Vidyujjihvā, Padmāvatī Sunakṣatrā, Kundarā Bahuyojanā, Santānikā, Śivā, Kamalā, Maladā, Sudāmā, Bahudāmā, Suprabhā[134], Yaśasvinī, Nṛttapriyā, Varārohā, Śatolūkhalamekhalā, Śataghaṇṭā, Śatānandā, Śatanetrā, Yaśasvinī[135], Vapuṣmatī, Śīlā, Bhadrakālī, Bhairavā, Saṃkārikā, Niṣkuṭikā, Bhramā Catvaravāsinī, Sumaṅgalā, Svastimatī, Vṛddhikāmā, Janapriyā, Dhanadā, Supradā, Bhavadā, Sukhadā, Velī, Bhelī, Samelī, Vetālī, Jananī, Niśā, Kaṇḍū, Piṅgalikā, Devamitrā, Yaśasvinī[136], Lambusī, Sanakā, Citrasenā, Acalā, Kukūṇikā, Śaṅkhanikā, Jharjharikā, Kuṇḍālikā, Kālavikā, Kaṇḍarā, Śatodarī, Utkvāthanī, Jarelā, Mahāvegā, Kaṅkaṇā, Manojavā, Kaṇṭakinī, Vighasā, Pūtanā, Vaiśayā, Caccuhā, Vāmā, Krodhanā, Mukhamaṇḍikā, Maṇḍodarī, Ṭuṇḍā, Koṭarā, Meghavāsinī, Subhagā, Lambinī, Lambā, Vāsacūlā, Vikatthanā, Ūrdhvaveṇīdharā, Lalāṭanayanā, Pṛthibahī, Mahākāyā, Madhukumbhā, Taḍitprabhā, Manthānikā, Unmunikā, Jarāyu, Jarjarānanā, Khyātā, Dahadahā, Dhamadhamā, Khaṭūkkhaṭā, Mahāvīryā, Vṛṣaṇā, Maṇituṇḍikā, Bahuveṇī, Dharādhārā, Piṅgākṣī, Lambakarṇikā, Āmodā, Pramodā, Lambapayodharā, Śaśolūkamukhī, Kṛṣṇā, Kharajaṃghā, Mahāravā, Śiśumāramukhī, Śvetā, Lohitākṣī, Vibhīṣaṇā, Jaṭālikā, Kāmacarī, Dīrghajihvā, Lolupā, Kanelikā, Vāsanikā, the mighty Mukuṭā, Lohitākṣī, Mahākāyā[137] Haripiṇḍī, Durjayā, Paśudā, Vinudā, Vīrā, the mighty Aṅgadā, Payodā, Gopradā, Śaṅkhā, Suniṣaṇṇā, Tarasvinī, Pratiṣṭhā, Supratiṣṭhā, Rocamānā, Surocanā, Gokarṇī, Aśvakarṇī, Sasirā, Kharikā, Kacakracā, Megharavā, Meghamālā, Virocanā, these and many other mothers having the speed of the wind, Ekākṣarā, Sugandhā, Kṛṣṇakarṇī, Dāruṇā, Kṣurakarṇī, Catuṣkarṇī,

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[134] Already mentioned (Vers 164.144, 145). Because *suprabhā* is given for the third time in this list, it might not be a name but an attribute for one of the mothers. This is actually difficult to decide, since almost every name can be translated as Bahuvrīhi-compound connected as attribute with another name. On the other hand inconsistencies are not quite unusual in such lists – as already seen in the list about the attendants (164.61-107) – and therefore prompt me, for the sake of consistency, to consider all the nouns/compounds to be personal names, even if there are repetitions.

[135] Already mentioned in this list.

[136] Already mentioned in this list.

[137] Already mentioned in this list.

Karṇaprāvaraṇā, Catuṣpathaniketā, Gokarṇī[138], Mahiṣānanā, Kharakarṇī, Mahākarṇī, Bherīsvanā and Mahāsvanā, and Śaṅkhakumbhaśravā unconquered in battle, Gaṇā, Sugaṇā Vāpī, Kāmagā, Catuṣpatharatā, Bhūtinī, Dhanyagocarā.

169 These thousands of Kārttikeya's followers feature highly diverse appearances: some have long fangs, fingernails and long dreadful faces, charming ones, sweet ones, youthful ones and some are beautifully adorned. Some are endowed with great majesty, some are able to assume any shape, and some are of great strength. There are some with fleshless limbs, some are fair and some appear like gold, some are black and some have the colour of clouds, some have smoke-coloured hair and some look very dangerous. Some have the great fangs and long hair of demons, some wear white robes, some have upwards pointing ears, yellow eyes and long girdles. Some have large bellies, hanging lips, ears and breasts. Some have red eyes and red faces, some have tawny eyes and hair. Some live in trees, quadrangular places or crossways, in caves, cremation grounds and in mountain springs. Some wear all kinds of ornaments, garlands and unguents, various kinds of garments and weapons. These and others Kauśikī gives Skanda with joy.

176 Viṣṇu presents him with Vaijayantī, a garland with beautiful flower-filaments, rich in various fragrances, blown and with beautiful eyes.[139] The delighted Pārvatī gives Skanda two stainless robes, which have the shades of the rising sun. Gaṅgā gives Kumāra, who has a profound mind, a vessel arisen from Amṛta and filled with nectar (*sudhāvāri*). Garuḍa joyfully presents Skanda with his beloved son the mighty peacock Citrabarha, able to assume any shape. Aruṇa gives Skanda the vigorous Tāmracūḍa, a cock fighting with his feet, endowed with excellence, valour and speed and a delightful sight. Varuṇa gives him the mighty Chāga ('goat'), able to betake himself wherever he wants and capable of taking any form. Brahmā gives Brahmaṇya (Skanda) an unblemished robe made of the skin of a black antelope, whirling like the coquettish gestures of young

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[138] Already mentioned in this list.
[139] Vaijayantī is indeed described as having beautiful eyes (*cārulocanām*). Since this is a quite strange feature of a garland, even if it is Viṣṇu's, I assume that it is a personification of the god's necklace the reader shall picture to himself.

women (*pramadāhāvavibhrāntam*) and resembling the interior of the eye (*locan-odarasaṃnibham*). The very pleased Bṛhaspati presents Skanda, this treasure of energy, with a staff furnished with a beautiful golden garland. After all the gods have joyfully consecrated the son of Hutāśa (Agni) as general of their army, these mighty ones altogether set out on their victorious march to bring about the ruin of the demon king.

SP 165

1 After they have put Skanda in charge the gods quickly order the forces to gear up for battle. Hundreds of drums are beaten with mighty sticks studded with gold and jewels. The elephants of the directions, equal to mountains, overflowed by the water of Gaṅgā, are led near and the leaders of the forces worship (Skanda) with various fragrances and garlands. They put on all kinds of armour and attach golden sheaths for their weapons to their best elephants and riders. They raise manifold banners and flags with golden poles and they furnish the sides with garlands of sharp-edged arrows and bells. They harness flying steeds to war chariots which have golden wheels and which are adorned with shiny gems. Śakra (Indra) ties to his impenetrable chest precious and stainless armour, yellow like the interior of a lotus and shining like fire by the reflection of his thunderbolt. The Rudras tie up their orange massy curls with hissing snakes and thrilled with joy they put shiny armours on their chests, which are scarred by the tusks of the demons' elephants. The glorious one (the moon) wears a wonderful harness, a sword and arm and finger protectors. And even equipped with a bow the vigorous shiny moon is still not deprived of his natural gentleness. With effort the Sūryas put on their iron armour, shining somewhat by the gods' innate splendour, impenetrable by arrows, beautiful and decorated with gold. Yama has a terrifying appearance, that maintainer of justice, wearing a shiny harness and a yellow sword at the side, wields a club and wears a crest on his head. Pracetas (Varuna), beyond all measures surrounded by bright light constantly shakes with his mighty upper body, his noose virtually proclaims the annihilation of the enemies. Also Dhaneśa (Kubera), having arms like iron bars, is staring at his mace

with fire-yellow eyes, knowing of the destruction of the enemies of the gods in battle by the victorious grace of Śiva.

13 Then massive sparking meteors fall on the army of the demons. Although there are no clouds the sky roars frighteningly and the earth shakes with all its trees and mountains. All around grey dust falls from the sky. Banners with golden poles fall down and clouds emit a rain of blood. Miserable horses constantly shed tepid tears and the rut-fluid ceases from the faces of the elephants. Birds, deer and horses cry out with strident voices and a harsh wind arises all around and crushes to pieces rows of palaces[140]. The great army, noisy and thrilled with excitement approaches the demon king. But the Daitya (Tāraka), knowing about the gods' attack commands his forces to gear up for battle. The troops of the gods and demons meet with raised weapons like the eastern and western stormy waters of the oceans at the end of the world. The arrogant demons eager for victory attack without having finished a propitious ceremony (*maṅgala*). Chariots, horses and infantry strike up dust and the dust and their terrifying din fills every quarter of the world. By all the weapons, banners, bows and parasols the firmament appears like filled with lightning, moons, rainbows and flocks of birds.

22 The weapons of demons and gods create noise and sparks of fire as they bash the armoured bodies. As the gods see the demons being endowed with courage and strength, some of them, without regard to their companions, gear themselves like elephants with their rut-fluid when they see other rutting elephants. The vanguard troops of the gods and demons approach each other from afar with high speed, and abandoning all hope of living, they bravely strike one another. There is a tumultuous fighting in the great battle between gods and demons, whose hearts and minds are filled with enmity and who wish to kill each other in this place. Elephants collapse pierced by lances and spears, horses fall shot by arrows, and warriors hit by severe blows lose consciousness with bloody foam coming from their mouths. The best warriors among gods and demons showing outright arrogance and hatred for each other cut off each other's heads with sharp arrows. The mothers and the troops assault the crowd of enemies dashing

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[140] *prāsādamālāḥ* is translated with 'rows of palaces' here. The term is found twice in the Mahābhārata in a similar sense (MBh 5.150.26, MBh 12.44.8).

them to pieces with punches, kicks and wrestling holds. The troops attack the demons' elephants with elephants, the cavalry with cavalry, the chariots with chariots and the infantry with infantry. The champions of the divine forces violently crush the elephant riding soldiers of the demon king, whose eyes have popped out due to powerful strokes of fists and axes. Stricken with rage they split their enemies with axes, cut them into pieces with swords, pierce them with spears and crush them with arms thick like ropes used to hold elephants. And also the goddesses attack the demon forces in this great fray, mounted on horses, standing on chariots and riding elephants. The demon army begins to tremble when its commanders have been beaten by the divine champions, just like the deep water of the ocean when it is hit by the wind of Garuḍa's wing beat.

34 Then, Tāraka, who has perceived his soldiers being violently killed by the leaders of the gods' army, draws near, filled with wrath, red-eyed and protected by his best troops. He shoots his gem-studded bow with a sound resembling that of Indra's thunderbolt and fills the sky with a multitude of deadly arrows furnished with the feathers of cranes. The son of fire, having become aware of the demon king's coming, roars loudly and looks at his spear which is furnished with golden bells. Kārttikeya's roaring fills the sky in all directions, conquers the minds of the gods' enemies and causes confusion in their great host. As he sees Tāraka assailing shielded by his mighty army, Guha (Skanda) hurls his spear, which shines forth like fire, to bring about the annihilation of the gods' enemies. That spear, thrown by Skanda, covers the sky and all directions with flames. It multiplies in the atmosphere like a terrifying illusion and causes bewilderment among the demons. Then it falls down on the strong and armoured bodies of the enemies, all at once, and splits open their chests with unstoppable speed. Slain they lie scattered all over the earth with red eyes, hanging out bitten tongues and limped bodies. Vomiting blood they draw their last breath.

42 Just as the sun disperses the impervious darkness with its rays of light, Agni's son has destroyed the forces of the enemies on the battlefield with his spears. After he has killed at one blow the foes of the gods, who were full of valour and

great arrogance – like the light to the sun, after having burnt the worlds – the spear comes back to Skanda.

Having slain in the battlefront the demon king Tāraka together with a powerful mass of sons of Diti, this almighty one, praised by the delighted leaders of the gods, repairs with them to the vicinity of the spear-bearer (Śiva).

Part III

Edition

Skandapurāṇa

Adhyāyas 163-165

Symbols and Abbreviations in the Apparatus

⟨⟩   In the layer of apparatus recording lacunae, these brackets enclose references (by *pāda* letter and raised syllable number) to illegible or lost syllables in the manuscripts.

()   In the layer of apparatus recording lacunae, these parantheses enclose references (by *pāda* letter and raised syllable number) to poorly legible syllables in the manuscripts.

       In the registers with variants, they are used in reporting a manuscript reading to enclose syllables that are uncertain. They are also used after a siglum to enclose comments in English.

←⟶   Used within the layer of apparatus recording lacunae to indicate that a lacuna extends beyond the verse-boundary.

•   Used to separate different lemmas within the same *pāda*.

…   Used to represent illegible or lost syllables in a manuscript reading when the illegible or lost portion extends beyond the lemma.

-     Used to represent illegible or lost syllables.

conj.   conjecture
em.   emendation
ac   before correction
pc   after correction
col.   colophon
f.   folio
r   recto
v   verso

Sigla of the Manuscripts

The Nepalese Recension of the Skandapurāṇa

S₁ National Archives, Kathmandu MS 2-229. Rotographs preserved in the Bodlein Library, Oxford, as MS Max Müller 22. Described in Shastri 1905, 141-146; Gambier Parry 1930, 22-25; Bṛhatsūcīpatram vol. 8, 278; Bhaṭṭarāī 1988, *prastāvanā* p. 37. Microfilmed by the NGMPP on reel No. B 11/4. Palm-leaf, early Nepalese 'Licchavi' script. Bhaṭṭarāī's siglum *kha*. This manuscript is dated 234 (AD 810). For further description see SP I, 32.

S₂ National Archives, Kathmandu, MS 1-831. Described in Bṛhatsūcīpatram vol. 8, 292; Bhaṭṭarāī 1988, *prastāvanā* p. 36. Microfilmed by the NGMPP on reel B 12/3. Palm-leaf, early Nepalese 'Licchavi' script. Bhaṭṭarāī's siglum *ka*. Undated. For further description see SP I, p. 33.

S₄ National Archives, Kathmandu, MS 4-2260. Described in Bṛhatsūcīpatram vol 8, 292; Bhaṭṭarāī 1988, *prastāvanā* p. 37. Microfilmed by NGMPP on reel B 12/2 Palm-leaf, early Nepalese 'Licchavi' script. Bhaṭṭarāī's siglum *ga*. Undated. For further description see SP I, p. 34.

The Southern Recension of the Mahābhārata

Although the actual MSS of the Southern Recension of the Mahābhārata have not been used for this work but only their texts and further information edited in the Critical Edition of the Mahābhārata, information about the MSS shall still be provided here.

Malālam Version [M]

M1 Baroda, Oriental Institute, No. 6919. Undated.

M₂ Cochin, State Library, No. 33. Undated.

M₃ Alwaye, Travancore. Ponnokottu Mana Library. Unnumbered. Dated Kollam 1014 (A. D. 1838).

M₄ Calicut, Padiññāre Kovilakam Collection, Unnumbered and undated.

Grantha Version [G]

G₁ Tanjore, Sarasvathi Mahal Library, No. 11845. Undated.

G₂ Madras, Adyar Library, No. XXIX/C21. Undated.

G₃ Mysore, Government Library, No. 2452. Undated.

Telugu Version [T]

T$_1$ Tanjore, Sarasvathi Mahal Library, No. 11810. Undated.

T$_2$ Poona, Mahābhārata Collection of the BORI, No. 61 (presented by Shri Ramakrishna Kavi). Dated Kalyabda 4973 = Śaka 1794 (A. D. 1872).

T$_3$ Melkote, Yadugiri Yatirāj Math Library. Unnumbered and undated.

T$_4$ Lahore, D. A. V. College Library (now transferred to Hoshiarpur, East Panjab), No. 5615. Undated.

त्रिषष्ट्युत्तरशततमो ऽध्यायः

व्यास उवाच ।
शार्वं तेजः समादाय वह्निः किं कृतवांस्तदा ।
कथं स्कन्दः समुत्पन्नः कस्मिन्स्थाने महाद्युतिः॥ १ ॥
सेनापत्ये कथं चासावभिषिक्तः सुरोत्तमैः ।
किमर्थमभिषिक्तश्च कस्मिन्देशे ऽपि वा प्रभो ॥ २ ॥
तारकश्च कथं तेन निहतो रणमूर्धनि ।
एतदिच्छाम्यहं वेत्तुं त्वत्प्रसादान्महामुने ॥ ३ ॥
इति विज्ञापितो धीमान्व्यासेनाक्लिष्टकर्मणा ।
प्रोवाच वदतां श्रेष्ठः पितामहसुतस्तदा ॥ ४ ॥

सनत्कुमार उवाच ।
अथ त्रैलोचनं तेजः सुतसंकल्पसंभवम् ।
न धारयितुमुत्सेहे दीप्तिमानपि पावकः ॥ ५ ॥
दाहात्मको ऽपि भूतानां दह्यमानः स तेजसा ।
गङ्गामभ्यर्थयामास धारणे तस्य तेजसः ॥ ६ ॥
सा तेनाभ्यर्थिता देवी हुताशेन त्रिलोकगा ।
एवमस्त्विति साशङ्कमुवाच मधुरस्वरा ॥ ७ ॥
तत्तेजो देवदेवस्य तेजस्वी हव्यवाहनः ।
तदा संक्रामयाञ्चक्रे गङ्गायां योगमायया ॥ ८ ॥
ज्ञात्वापि दुर्धरं तत्सा प्रतिपेदे वरानना ।

Manuscripts available for this chapter: S$_1$ photos 5.3b, 2.23b, 2.24a, 5.2a and 4.36; S$_1$ ro-
tographs pp.24(8)-271 1/1, 1/3, pp.145-300 6/2; S$_2$ exposures 202a (f. 226?^{v}), 202b (f. 231?^{r})
and 203a (f. 231?^{v}) one folio has been lost, containing the text of **15a-50c**; S$_4$ (from 27b)
3a (f. 253^r), 4a (f. 253^v), 1b (f. 254^r) and 2b (f. 254^v) one folio has been lost, containing the
text **1a-26d**.
1 (c^8- d^8) (tops of the syllables from c^8- d^8 are lost) S$_1$ **2** ⟨a^1- a^2⟩ S$_1$, (c^1) S$_2$ **5** ⟨speaker
indication - a^2⟩ S$_1$ **8** ⟨a^1⟩ S$_1$, (c^8) S$_2$

1b वह्निः] S$_1^{pc}$S$_2$Bh, वह्नि S$_1^{ac}$ **1c** कथं] S$_1$Bh, कथ S$_2$ ● समुत्पन्नः] S$_2$Bh, समुत्पन्न S$_1$ **2b** ॰षिक्तः] S$_2$Bh,
॰शिक्तः S$_1$ ● सुरोत्तमैः] S$_2$Bh, सुरोत्तम S$_1^{pc}$, सुरोत्तमे S$_1^{ac}$ **2c** ॰षिक्तश्च] S$_2$Bh, ॰षिक्तश्च S$_1$ **2d** प्रभो] S$_1$Bh,
प्रभोः S$_2$ **3c** वेत्तुं] S$_2$Bh, वेत्तुं S$_1$ **4c** श्रेष्ठः] S$_2$Bh, श्रेष्ठ S$_1^{pc}$, श्रेष्ठन S$_1^{ac}$ **4d** ॰सुतस्त॰] S$_1^{pc}$S$_2$Bh, ॰सुतास्त॰S$_1^{ac}$
5c धारयितुमुत्सेहे] S$_1$S$_2$, धारयिमुतुत्सेहे Bh (typo) **6a** ऽपि भूतानां] S$_2$Bh, विभूतानां S$_1$ **6b** तेजसा] S$_1^{pc}$S$_2$Bh,
तेजयाS$_1^{ac}$ **7a** सा] S$_1$S$_2^{pc}$Bh, स S$_2^{ac}$ ● ॰भ्यर्थिता] S$_1^{pc}$S$_2$Bh, ॰भ्यर्थता S$_1^{ac}$ **7b** त्रिलोकगा] S$_1^{pc}$S$_2$Bh, त्रिलोकशा
S$_1^{ac}$ **7c** साशङ्क॰] S$_2$Bh, साशांक॰ S$_1^{pc}$, साशांका S$_1^{ac}$ **8a** तत्तेजो] S$_1$Bh, तनेजो S$_2^{ac}$, तन्तेजो S$_2^{pc}$

अर्थिप्रणयिनिर्भङ्गदोषभीता सरिद्धरा ॥ ९ ॥
अथ सा क्षिप्रमभवन्मन्थरालसगामिनी ।
प्रभावात्तेजसस्तस्य श्यामामुखपयोधरा ॥ १० ॥
भिन्नाञ्जनरुचा तन्व्या रोमराज्या रराज च ।
घनराज्या घनापाये लेखेवानुष्णदीधितेः ॥ ११ ॥
जगाम च तदा ग्लानिं किंचिदाविष्लुतेक्षणा ।
नोपलेभे तदा देवी रतिं शय्यासनेषु च ॥ १२ ॥
अमृतस्यन्दिभिः शीतैः स्पृष्टापि शशिनः करैः ।
मम्ले सा तेजसा तेन दह्यमाना तदानघा ॥ १३ ॥
अथ श्वेतगिरेर्मूर्ध्नि शरस्तम्बाभिराजिते ।
सोत्ससर्ज तदा तेजः शुक्रस्य प्रथमे ऽहनि ॥ १४ ॥
समुत्सृष्टन्तया तच्च द्रुतचामीकरप्रभम् ।
- - - - - - - - - - - - - - - - ॥ १५ ॥
शरमध्यात्समभवद्बालो ऽबालपराक्रमः ।
षड्वक्त्रो द्वादशभुजः सूर्यकोटिसमद्युतिः ॥ १६ ॥
समिध्य विधिना तत्र पावकं पावकत्विषः ।
विश्वामित्रस्ततश्चक्रे जातकर्म सुजन्मनः ॥ १७ ॥
कृत्तिकास्तं तदा दृष्ट्वा प्रस्नुतोरुपयोधराः ।
आजग्मुरन्तिकं तस्य स्नेह - - - - - ॥ १८ ॥
उपतस्थुश्च तं वेदाः सोपवेदाः ससंग्रहाः ।

9 (c²) S₁ **10** (d⁴-d⁷) S₁ **11** ⟨a¹⟩ (a²) S₁, (d⁵, d⁷- d⁸) S₂ **12** (b⁷, c⁸, d²) S₁, (a¹) S₂ **14** ⟨a¹-b⁴⟩(b⁵)⟨b⁶⟩(b⁷-c⁸)⟨d¹-d⁷⟩(d⁸) S₁ (For b⁵-c⁸ and d⁸only the tops are legible), (a¹-a²)⟨a³-a⁴⟩(a⁵-a⁶)⟨a⁷⟩(a⁸)⟨b¹⟩(b²-b⁸)⟨c¹-c²⟩(c³-c⁷)⟨c⁸-d⁴⟩(d⁵-d⁸) S₂ (The following text is lost up to pāda 50d5) **15** ⟨c¹- d⁸→⟩ S₁ **16** ⟨a¹- a³⟩ (a⁴- b⁴) S₁ **18** (b²-b³, b⁷-d²)⟨d³-d⁸→⟩ S₁ (tops of the syllables from b⁷-d² are lost)

9a तत्सा] S₁Bh, तत्स S₂ **9b** प्रति॰] S₁S₂ᵖᶜBh, प्रत॰ S₂ᵃᶜ **9c** अर्थिप्रणयि॰] S₁ᵖᶜS₂, अर्द्धिप्रणयि॰ S₁ᵃᶜ, अथिप्रणय॰ Bh (conj.?) ● ॰निर्भङ्ग॰] S₁ᵃᶜS₂Bh, ॰निभङ्ग॰ S₁ᵖᶜ **10d** श्यामामु॰] S₂, श्यामोन्मु॰ S₁Bh **11a** तन्व्या] S₂Bh, तध्या S₁ **11b** रराज च] S₁S₂ᵖᶜ, रराज्य च S₂ᵃᶜ, रराज सा Bh (conj.) **11c** घना॰] S₂Bh, घण॰ S₁ᵃᶜ, घणा॰ S₁ᵖᶜ **11d** ॰वानुष्ण॰] S₂Bh, ॰वानुह्णु॰ S₁ ● ॰दीधितेः] S₂Bh, ॰दीविते S₁, ॰दी(धितेः) S₂ **12a** ग्लानिं] S₁Bh, ग्लानि S₂ **12d** रतिं] S₂ᵖᶜBh, र(तिं) S₁, रति S₂ᵃᶜ **13a** ॰स्यन्दिभिः] S₁Bh, ॰स्यन्दिनिः S₂ **13ab** शीतैः स्पृ॰] S₁Bh, शीतै स्पृ॰ S₂ᵃᶜ, शीतैःस्पृ॰ S₂ᵖᶜ **13c** मम्ले] S₁, मम्ला S₂ᵃᶜ, मम्ले S₂ᵖᶜBh **13d** ॰नघा] em. Bh, ॰नाघा S₁, ॰नघाः S₂ **14a** अथ श्वेतगिरेर्मूर्ध्नि] conj., (अथ) - - (गिरे) -(र्ध्नि) S₂, - - - - ि॰ - ॰ि -Bh **14b** शरस्तम्बाभिराजिते] conj. Bh (silently), - - - - ॰ि॰ - ॰ि॰ S₁, -(रस्तम्बाभिराजिते) S₂ **14c** सोत्ससर्ज तदा तेजः] , (सोत्ससर्ज तदा तेजः) S₁, - -(सर्ज तदा ते)- S₂, सोत्ससर्ज तदा तेजो conj. Bh (silently) **14d** शुक्रस्य प्रथमे ऽहनि] em., (शु) - - - - - - - S₁, - - (स्य) - (॰थमे ऽहनि) S₂, हरस्योग्रं शुभे ऽहनि conj. Bh **16a** शरमध्यात्स॰] conj. Bh (silently), - - - (ध्या स॰) S₁ **16b** द्बालो] Bh, (॰द्बालो) S₁ᵖᶜ, (॰द्बलो) S₁ᵃᶜ **17c** ॰मित्रस्ततश्च] em., ॰मित्र ततश्चS₁, ॰मित्रस्तदा conj. Bh (silently) **18b** प्रस्नुतोरुपयोधराः] em. Bh, प्र(स्नवो)रुपयो(धरा) S₁ (visarga possibly lost) **18d** स्नेह] conj. Bh, (स्नेह) S₁

कला विद्याश्च निखिला लक्ष्मीर्मेधा सरस्वती ॥ १९ ॥
कान्तिर्धर्मौ दया क्षान्तिर्धृतिर्धैर्यं पराक्रमः ।
योगस्तेजो बलं प्रज्ञा स्थितिगाम्भीर्यसत्क्रियाः ॥ २० ॥

अथातो धनुरादाय दिव्यमद्भुतविक्रमः ।
सन्धाय लीलया बाणं जघान शिखरं गिरेः ॥ २१ ॥

प्रोद्भिन्नं सहसा तेन भूभृतः शिखरोत्तमम् ।
पपाताशु परित्रस्तभीतोद्भ्रान्तविहङ्गमम् ॥ २२ ॥

तद्दृष्ट्वा महदाश्चर्यं सत्वानां तन्निवासिनाम् ।
विस्मयश्च भयश्चैव युगपत् संबभूवतुः ॥ २३ ॥

अथ प्रेक्ष्य भयं तस्मादात्मनो बलसूदनः ।
मातॄः संप्रेषयामास विनाशायामितद्युतेः ॥ २४ ॥

आगत्य मातरस्तत्र दृष्ट्वा तं तेजसां निधिम् ।
तमेव शरणं जग्मुस्तत्तेजोहृततेजसः ॥ २५ ॥

आजगाम ततः क्रुद्धः सह व्रातैर्दिवौकसाम् ।
ऐरावतगजस्कन्धमारूढः पाकशासनः ॥ २६ ॥

आगच्छतः सुरान्दृष्ट्वा ननादोच्चैर्महाद्युतिः ।
अभ्यद्रवच्च संक्रुद्धः सिंहो मत्तान्गजानिव ॥ २७ ॥

बभूवुस्तेन नादेन मुहुर्मूढा दिवौकसः ।
अभूदैरावणस्यापि मदध्वंसः कपोलयोः ॥ २८ ॥

अर्चींषि च प्रदीप्तानि विससर्ज सहस्रशः ।
त्रिलोचनसुतस्तेषां सुराणां सुरदर्पहा ॥ २९ ॥

अर्चिर्भिर्हृतकान्तीनि मुखान्यसुरविद्विषाम् ।

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19 ⟨←a^1- a^2⟩ S$_1$ **21** (c^8-d^7)⟨d^8→⟩ S$_1$ **22** ⟨←a^1⟩ S$_1$ **24** (c^7-c^8, d^3, d^5, d^7-d^8) S$_1$ **25** (a^1) S$_1$ **27** (d^6-d^8) S$_1$, ⟨a^1-a^6⟩(a^7-b^1, d^4) S$_4$ **28** ⟨a^1⟩ S$_1$ **29** ⟨c^1-d^8→⟩ S$_4$

19a उपतस्थु॰] conj. Bh, - - तस्थु॰ S$_1$ **19ab** वेदाः सोपवेदाः] em. Bh, वेदान्सोपवेदान् S$_1$ **19d** लक्ष्मीर्मेधा] em. Bh, लक्ष्मी मेधा S$_1$ **20b** ॰र्धैर्यं] em. Bh (silently), ॰र्दैर्यं S$_1^{pc}$, ॰र्दैर्या S$_1^{ac}$ **20d** ॰गाम्भीर्य॰] em. Bh, ॰गम्भीर्य॰ S$_1$ ● ॰सत्क्रियाः] em. Bh, ॰सत्क्रिया S$_1$ **21a** अथातो] Bh, अथातः S$_1$ **21d** जघान शिखरं गिरेः] conj., (जघान -खिरं गि) - S$_1$, स सुमोच गिरो - - conj. Bh (silently) **22d** ॰तोद्भ्रान्तविहङ्गमम्] em. Bh, ॰तो भ्रान्तविहङ्गमन S$_1$ **23b** ॰वासिनाम्] S$_1^{pc}$Bh, ॰वासिचाम S$_1^{ac}$ **23d** संबभूवतुः] em. Bh, संबभूवतु S$_1$ **25d** ॰तेजसः] S$_1$, ॰चेतसः conj. Bh (silently) **26b** व्रातैर्दि॰] em. Bh (silently), व्रातैः दि॰ S$_1$ **27a** आगच्छतः] em. Bh (silently), आगच्छत S$_1$ **27b** ॰दोच्चैर्म॰] S$_1$Bh, ॰दोच्चै म॰ S$_4$ **27c** अभ्यद्रवच्च] S$_1$Bh, अभ्यद्रव च S$_4$ ● संक्रुद्धः] S$_4$Bh, संक्रुद्ध S$_1$ **27d** सिंहो मत्तान्] S$_1$Bh, सिंहोन्म(त्तां) ग॰ S$_4$ **28a** बभूवुस्] em. Bh, - भूवुस S$_1$, बभूवस S$_4$ **28b** मुहुर्मूढा] S$_1$Bh, मुहु मूढ S$_4$ **28c** अभूदैरावण॰] S$_1^{pc}$Bh, अमूदैराण॰ S$_1^{ac}$ (unmetrical), आभूदैरावण॰ S$_4^{pc}$, आभूदैवावण॰ S$_4^{ac}$ **28d** मदध्वंसः] em. Bh (silently), समदध्वं S$_1$, मदध्वंस S$_4$ **29a** अर्चींषि] em. Bh (silently), , अर्चींषि S$_1$, अचींषि S$_4$

बभूवुर्हिमदग्धानि सरोजानि सरेष्विव ॥ ३० ॥
अथ वज्रं समादाय ज्वलितं ज्वलनद्युतेः ।
रोषादाताम्रनेत्रान्तो विससर्ज शतक्रतुः ॥ ३१ ॥
तेन वज्रप्रहारेण स द्विमूर्तिस्तदाभवत् ।
द्वाभ्यामपि च मूर्तिभ्यामभ्यधावत्पुरंदरम् ॥ ३२ ॥
अथ दर्पं विहायाशु प्रणेमे पाकशासनः ।
तेजसां निधये तस्मै प्राह चेत्थं विनिर्जितः ॥ ३३ ॥
गृहाण राज्यमद्यैव प्रार्थनीयं मनस्विनाम् ।
त्वमेव युक्तो लोकानां पालने पावकात्मज ॥ ३४ ॥
सत्स्वप्यन्येषु तेजःसु तपसा विनिहन्तृषु ।
अग्नावेव हविः पुण्यं हूयते - - - - - ॥ ३५ ॥
- - - - - - - - - - - - - - - - - ।
प्राह प्रभवतां श्रेष्ठो विहस्य विबुधाधिपम् ॥ ३६ ॥
शाधि शक्र त्वमेवेदं राज्यं चिरमभीप्सितम् ।
अनेन बहुदोषेण नाहमर्थी पुरंदर ॥ ३७ ॥
निशाम्य तद्वचः श्रीमान्स्कन्दस्याक्लिष्टचेतसः ।
अर्थवद्वचनं श्लक्ष्णं पुनराह शचीपतिः ॥ ३८ ॥
- - - - - - - - - - - - - - - ।
- - - - - - - - - - - - - - - ॥ ३९ ॥
दर्शय नो विचित्राणि कार्यजातान्यनेकधा ।
संगतानि विभिन्नानि - - - - - - - ॥ ४० ॥
- - - - - - - - - - - - - - - ।

30 (d⁷-d⁸) S₁, ⟨←a¹-b¹⟩ S₄　**31** ⟨a¹⟩(a²-a⁴, b¹) S₁　**32** (b⁸, d⁵-d⁸) S₁, ⟨c⁷-d⁸→⟩ S₄　**33** (a³-b⁴)⟨b⁵-b⁶⟩(b⁷-b⁸, d¹-d⁷)⟨d⁸→⟩ S₁, ⟨←a¹-c⁵⟩ S₄　**34** ⟨←a¹-a²⟩(a³-a⁸, b²) S₁　**35** (a¹-a⁸, b⁴, b⁶-d¹)⟨d²-d⁸→⟩ S₁, ⟨b⁶⟩(b⁷)⟨c⁷-d⁸⟩S₄　**36** ⟨←a¹-d⁸⟩ S₁, ⟨a¹-b⁸⟩(c¹-c⁸) S₄　**37** (a¹) S₁　**38** (c⁷-d³)⟨d⁴-d⁸→⟩ S₄　**39** pādas from 39a - 41b omitted in S₁ and verse 39 is lost in S₄　**40** (a¹-b², c⁷-c⁸)⟨d¹-d⁸→⟩ S₄

30a अर्चिर्भिर्हि०] em. Bh (silently), अर्चिभिर्हि० S₁　**30c** बभूवुर्हि०] S₁Bh, बभूवु हि० S₄　**30d** सरेष्विव] S₁S₄, सरःस्विव conj. Bh　**31a** वज्रं] em. Bh, (वज्रं) S₁, वज्र S₄　**31b** ज्वलनद्युतेः] S₁Bh, ज्वलनद्युते S₄　**31c** ०नेत्रान्तो] S₁Bh, ०नेत्रान्ते S₄　**31d** शतक्रतुः] S₄Bh, शतक्रतु S₁　**32b** द्विमूर्तिस्तदा०] S₄Bh, द्विमूर्ति तदा० S₁　**33d** चेत्थं] S₄, (चेत्थं) S₁, चैवं Bh (conj.)　● विनिर्जितः] em. Bh, विनि - S₁, विनिर्मितः S₄　**34a** ०मद्यैव] S₄, (०मद्यैव) S₁, ०मप्येयत् Bh (conj.?)　**34c** त्वमेव युक्तो] S₁Bh, त्वामेव सक्तो S₄　**34d** पालने] S₁ᵖᶜS₄Bh, पलने S₁ᵃᶜ　● पावकात्मज] S₁ᵖᶜBh, पावकात्मजः S₁ᵃᶜS₄　**35a** सत्स्वप्यन्येषु] Bh(conj?), (सत्स्वप्येसु च) S₁, सस्वप्यन्येषु S₄　● तेजःसु] em., (तेजस्सु) S₁, तेजसु S₄, तेजस्सु Bh　**35b** तपसा] S₁S₄, तमसां conj. Bh　● विनिहन्तृषु] Bh(conj.?), विनिह ₜ(षु) S₁, विनि -(न्नि)षु S₄　**36c** प्राह प्रभवतां श्रेष्ठो] conj. Bh(silently), (प्राह प्रभवता श्रेष्ठो) S₄　**37b** राज्यं चिर०] S₁Bh, राज्य विर० S₄　**37d** पुरंदर] em. Bh, पुरन्दरः S₁, पुरन्दरम् S₄　**38a** तद्वचः] S₄Bh, तद्वच S₁　**40c** विभिन्नानि] Bh, विभि(न्द)ʿ S₄

त्रैलोक्यराज्यग्रहणं स्वनुबद्धमनव्ययम् ॥ ४१ ॥
एवमुक्तवति प्राह मघवत्यनलद्युतिः ।
स्पष्टगम्भीरया वाचा स्मितपूर्वमिदं वचः ॥ ४२ ॥

न विचालयितुं चेतः शक्र शक्ताः शठा मम ।
न वारि सरितां पत्युरलातैः संप्रतप्यते ॥ ४३ ॥

राज्यं राजीवपत्त्राक्ष न जातु मनसाप्यहम् ।
दोषाणां निलयं नित्यं कामये पाकशासन ॥ ४४ ॥

तस्य तद्वचनं श्रुत्वा पुनर्वक्तुमियेष सः ।
सुधानिष्यन्दिभिः स्कन्दं स्नपयन्निव लोचनैः ॥ ४५ ॥

आधारे तेजसां श्लाघ्ये नैतच्चित्रं त्वयि प्रभो ।
शक्ता एव न सज्जन्ते भोगेषु सुमहत्स्वपि ॥ ४६ ॥

सेनापत्ये ऽभिषिच्यस्व सुराणामर्थसिद्धये ।
वपुः संमानयामीह नाज्ञापकमहं प्रभो ॥ ४७ ॥

अथ तद्वचनं श्रुत्वा पुरुहूतं महाभुजः ।
द्वादशाक्षः सहस्राक्षमित्थमाहोरुविक्रमः ॥ ४८ ॥

मम प्रभवति श्रीमान्लोकानां प्रभुरव्ययः ।
अनन्यभूर्मेयात्मा वृषकेतुः पुरंदर ॥ ४९ ॥

तमाराध्य प्रभुं भक्त्या गृहाणाज्ञां शतक्रतो ।
तामहं प्रतिपत्स्यामि यामसौ दास्यति प्रभुः ॥ ५० ॥

तस्याभिप्रायमाज्ञाय देवदेवो वृषध्वजः ।

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41 ⟨←a¹-d⁸→⟩ S₄ **42** (b²) S₁, ⟨←a¹-d⁸⟩ S₄ **43** (a¹-a⁵) S₄ **44** (b⁶, d⁷)⟨d⁸→⟩S₄ **45** ⟨c¹-c²⟩(c³) S₁, ⟨←a¹-d⁸⟩S₄ **46** (a¹,a²) S₄ **48** ⟨c¹-c²⟩(d²) S₁, (a³)⟨a⁴-d⁶⟩ S₄ **50** ⟨a¹-d⁴⟩(d⁵-d⁸) S₂, (d⁴) S₄

42b मघवत्य॰] conj., म(घ)वत्य॰ S₁, सम्भवत्य Bh **42c** स्पष्टगम्भीरया] em., स्पष्टगम्भीरया S₁, स्निग्धगम्भीरया conj. Bh (silently) **43a** चेतः] em. Bh, चैवः S₁, चेत S₄ **43b** शक्र शक्ताः] conj., शक्र शक्ता S₁Bh, शक्रः शक्ता S₄ ● शठा मम] S₁S₄, हठान्मम conj. Bh **43d** ॰लातैः संप्र॰] S₁Bh, ॰लातै सप्र॰ S₄ **44a** ॰पत्त्राक्ष] S₁, ॰पत्राक्ष conj. Bh (silently), ॰पत्राक्ष S₄ **44b** मनसाप्यहम्] S₁ᵖᶜBh, मनसाम्यहम् S₁, मनाप्यहं S₄ᵃᶜ **44c** निलयं नित्यं] S₄, नित्यमावासः S₁, नित्यमावासं conj. Bh **44d** कामये पा॰] Bh, कामयेम्पा॰ S₁ᵖᶜ, कामोयम्पा॰ S₁ᵃᶜ, कामोय पा॰S₄ (anusvāra possibly lost) ● पाकशासन] S₁ᵖᶜBh, पाकशासनः S₁ᵃᶜ **45b** ॰मियेष] Bh, ॰मियेस S₁ **45c** ॰न्दिभिः] Bh, ॰न्दिभि S₁ **46a** आधारे] S₁, (आधा)रे S₄, आकरे Bh (conj.) **46b** नैतच्चित्रं] S₁Bh, नैतचित्तं S₄ ● प्रभो] S₁S₄ᵃᶜBh, प्रभोः S₄ᵖᶜ **46c** एव] S₁S₄, एवं Bh ● सज्जन्ते] S₁Bh, सजन्ते S₄ **47b** ॰सिद्धये] S₁ᵃᶜS₄Bh, ॰सिद्धयेत् S₁ᵖᶜ **47c** वपुः संमानयामीह] conj. Bh, वपुः सम्मानयाम्यहं S₁ (unmetrical), वपुः सन्मानयाम्यहं S₄ **47d** नाज्ञापकमहं] S₁S₄, नाहमाज्ञापये Bh ● प्रभो] S₁, विभो S₄Bh **48c** द्वादशाक्षः] em. Bh(silently), (द्वाद)शाक्ष S₁ **48cd** क्षमित्थमा॰] conj., ॰क्षमि(त्थ)मा॰ S₁, ॰क्षमिदमा॰ conj. Bh(silently) **49b** ॰व्ययः] S₄Bh, ॰व्यय S₁ **49d** पुरंदर] S₁ᵖᶜS₄ᵖᶜBh, पुरंदरः S₁ᵃᶜS₄ᵃᶜ **50a** भक्त्या] S₁S₄Bh, भक्ता S₄ **50b** गृहाणाज्ञां] S₁S₄ᵖᶜBh, गृहाणा(न्त्त) S₄ᵃᶜ ● शतक्रतो] S₁Bh, शतक्रतो: S₄ **50c** तामहं] S₄Bh, तमहं S₁ ● प्रतिपत्स्यामि] S₁S₄, प्रतिवक्ष्यामि S₄ **50d** दास्यति] S₁ᵖᶜBh, दास्यतिः S₁ᵃᶜ, (दा)स्यति S₄

आजगाम सपत्नीको दिदृक्षुस्तनयं तदा ॥ ५१ ॥

स्वाहया सहितो वह्निर्गङ्गा च सरितां वरा ।

कृत्तिकाश्च सुसंहृष्टाः श्वेतं शिखरिणां वरम् ॥ ५२ ॥

युगपत्ते तदा तत्र श्वेतस्य शिखरोत्तमे ।

चिन्तयामासुरायान्तः कं नु स्कन्दो ऽभियास्यति ॥ ५३ ॥

अथ तेषामभिप्रायं ज्ञात्वा मतिमतां वरः ।

षोढा समभवत्स्कन्दो योगीशो बलवान्तदा ॥ ५४ ॥

स्कन्दो ऽभ्यगान्महादेवं विशाखो हिमवत्सुताम् ।

नैगमेषो ययौ गङ्गां वह्निं शाखो महाद्युतिः ॥ ५५ ॥

स्वाहां जगाम संहृष्टां काकपक्षधरो गुहः ।

कृत्तिकाः षण्मुखः श्रीमान् वेगादभिससार च ॥ ५६ ॥

मनोरथान्स सर्वेषां देवदेवात्मजः प्रभुः ।

युगपद्योगिनामीशः पूरयामास मूर्तिभिः ॥ ५७ ॥

अथ तस्मै ददौ शम्भुरक्षग्रामं चतुर्विधम् ।

सुधाकणपरिस्रावि चूडारत्नं च पार्वती ॥ ५८ ॥

स्वमनोनिर्मलां गङ्गा विशुद्धाममृतोद्भवाम् ।

एकावलिं ददौ तस्मै गुहायोत्फुल्ललोचना ॥ ५९ ॥

द्विषत्त्राणहरां गुर्वीममोघां हव्यवाहनः ।

अर्चिष्मतीं ददौ चास्मै शक्तिं शक्ताय सूनवे ॥ ६० ॥

पताकां महतीं रक्तां ज्वलत्पावकसप्रभाम् ।

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51 ⟨c¹-c⁴⟩⟨c⁵-c⁸⟩ S₁, (a¹-b⁴) S₂ (tops of the syllables lost), ⟨a⁶-d⁵⟩(d⁶) S₄ **52** (d⁵) S₂ **53** (c², d²-d⁴)⟨d⁸⟩ S₂ **54** (a⁸-b⁴)⟨b⁵-c⁴⟩(c⁵-d²) S₁, (a⁴)⟨a⁵-d¹⟩(d²-d³) S₄ **55** (c⁶) S₂, (b⁷) S₄ **56** (a¹-d⁴)⟨d⁵-d⁸→⟩ S₁ (tops of the syllables from a¹-c⁶ lost), ⟨d³-d⁸→⟩ S₄, ⟨d⁵⟩ S₂ **57** ⟨←a¹-b⁸⟩ S₁, ⟨←a¹-b⁷⟩ S₄ **59** (a⁶-a⁷)⟨a⁸-d⁸→⟩ S₄ **60** (a¹-c²) S₁ (upper half of the syllables from a¹-b⁸ lost), ⟨←a¹-d¹⟩ S₄

52a स्वाहया] S₂S₄Bh, स्वाहाया S₁ **52ab** वह्निर्गङ्गा] S₁S₂Bh, वह्निगङ्ग S₄ ● सरितां वरा] S₂S₄Bh, सरिताद्धरा S₁ **52c** कृत्तिकाश्च] S₂S₄Bh, कृत्तिका च S₁ ● ०हृष्टाः] S₁Bh, ०हृष्ट S₂S₄ **52d** वरम्] S₁S₄^{pc}Bh, वरः S₂S₄^{ac} **53c** ०रायान्तः] S₁S₄^{pc}Bh, ०रायान्त S₂S₄ **53d** कं नु] S₁^{pc}S₂^{pc}S₄Bh, क(न्त) S₁^{ac}, क(न्तु) S₂^{pc} **54c** षोढा] em. Bh (silently), षोढान् S₂^{pc}, (योधा)न् S₂^{ac} ● ०भवत्स्क०] conj. Bh (silently), (०भवत्क०) S₁, ०भव स्क० S₂ **54d** योगीशो] S₂Bh, (योगी)षो S₁, -(गीशो) S₄ ● बलवान्त०] em., बलवत्त० S₁S₂S₄Bh **55a** ०देवं] S₂S₄Bh, ०देव S₁ **55b** हिमवत्सु०] S₂Bh, हिभवत्सु० S₁, हिमवा(त्सु)० S₄ **55c** गङ्गां] S₁S₄Bh, गङ्गा S₂ **55d** वह्निं] S₂S₄Bh, वह्नि S₁ **56a** स्वाहां] S₂Bh, (स्वाहां) S₁, स्वहां S₄ ● संहृष्टां] em., (संहृष्टो) S₁, संहृष्ट S₂S₄, संहृष्टः conj. Bh (silently) **56c** कृत्तिकाः] em. Bh, (कृत्तिका) S₁ (anusvāra possibly lost), कृत्तिकां S₂^{ac}, कृत्तिकां S₂^{pc}S₄ ● षण्मुखः] S₂S₄, (षङ्मुख) S₁ **57c** ०मीशः] S₁Bh, ०मीश S₂S₄ **58c** ०स्रावि] S₁S₄Bh, ०श्रावि S₂ **58d** ०रत्नं च] S₁S₂Bh, ०रत्नझ S₄ ● पार्वती] S₁^{pc}S₂S₄Bh, पावजा S₁^{ac} **59a** गङ्गा] S₂Bh, गङ्गां S₁ **59b** विशुद्धा०] S₁^{pc}S₂Bh, विशुद्धा० S₁^{ac} ● ०द्भवाम्] S₁Bh, ०द्भवान् S₂ **59c** तस्मै] S₁S₂^{pc}Bh, तस्मा S₂^{ac} **59d** ०योत्फुल्ल०] S₁Bh, ०योफुल्ल० S₂ **60b** ०मोघां] em. Bh (silently), (०माघ) S₁, ०मोघा S₂ **60c** ०मतीं] S₁Bh, ०मती S₂ ● चास्मै] S₁Bh, वास्मै S₂

किङ्किणीनादितां दिव्यां प्रादात्स्वाहा महात्मने ॥ ६१ ॥

सुपुण्यगन्ध्यामुत्फुल्लां स्वरजःपरिपिञ्जराम् ।

कृत्तिकाश्च ददुस्तस्मै मालामञ्चितकेसराम् ॥ ६२ ॥

अथाजग्मुः सुराः सर्वे पितामहपुरःसराः ।

श्वेताद्रेः शिखरं रम्यं वृषकेतुं दिदृक्षवः ॥ ६३ ॥

तानागतान्समं सर्वान्तदा तत्र दिवौकसः ।

दृष्ट्वा संभावयामास महादेवः प्रसन्नया ॥ ६४ ॥

प्रणम्य देवदेवाय लब्ध्वानुज्ञां दिवौकसः ।

शिलासु शशिगौरीषु निषेदुरमितौजसः ॥ ६५ ॥

प्रोत्तुङ्गशिखरः श्वेतो द्युतिमानपि भूधरः ।

तेजसां संनिपातेन बभूव द्युतिमत्तरः ॥ ६६ ॥

अथ प्रचोदितः सर्वैर्विबुधैर्विबुधाधिपः ।

व्यज्ञापयन्महादेवं प्रणम्य वदतां वरः ॥ ६७ ॥

तारकाख्येन नो लक्ष्मीरामृष्टा प्रसभं प्रभो ।

वज्रं वक्षःस्थले तस्य कठिने कुण्ठतां ययौ ॥ ६८ ॥

चक्रं हरेः सहस्रारं ज्वलितं ज्वलितौजसः ।

आसाद्य मृदुतां भेजे कण्ठं तस्यामरद्विषः ॥ ६९ ॥

दण्डो वैवस्वतस्यापि प्रदीप्तानलभास्वरः ।

अलातमिव तोयौघैर्निर्वाणो दानवोरसि ॥ ७० ॥

समरे रिपुदुर्वारो महापाशः प्रचेतसः ।

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61 (c³, c⁵) S₂ **62** (b⁶)⟨b⁷-d⁸→⟩ S₄ **63** ⟨←a¹-d¹⟩ S₄ **64** (c²) S₂ **65** (b⁸)⟨c¹-d⁸→⟩ S₄
66 (b⁵-c²) S₁, ⟨←a¹-d²⟩(d⁴-d⁵)⟨d⁶⟩(d⁸) S₄ **67** (a⁷) S₄ **68** (d⁴-d⁶) S₂, ⟨b⁸-d⁸→⟩ S₄ **69**
(c³)⟨c⁴-c⁵⟩(c⁶, d²-d³) S₁, ⟨←a¹-d⁵⟩(d⁶-d⁸) S₄ **70** (a¹-a²) S₁, (a¹-a²)⟨a³-a⁸⟩ S₄

61a रक्तां] S₁S₂S₄ᵖᶜBh, (न्न)क्तां S₄ᵃᶜ **61c** किङ्किणी॰] S₁, किंक(णी)॰ S₂, किंकिणी॰ S₄, किङ्किणी॰ Bh • ॰नादितां]
S₁Bh, ॰ना(दि)तां S₂, ॰नादिता S₄ **61d** प्रादात्स्वाहा] S₁S₂Bh, प्रादास्वाहा S₄ **62a** ॰मुत्फुल्लां] S₁S₂Bh, ॰मुत्कुलां
S₄ᵖᶜ, - - लांS₄ᵃᶜ **62c** ददुस्तस्मै] S₂ᵖᶜBh, ददौ तस्मै S₁, ददौस्तस्मै S₂ᵃᶜ **63c** श्वेताद्रेः शिखरं] S₁S₂Bh, श्वेताद्रे खिशरं S₂
63d ॰केतुं] S₁S₂Bh, ॰केतु S₄ **64a** तानागतान्समं] S₁Bh, तानागतान्सम S₂S₄ **64c** दृष्ट्वा] S₁, द(ष्ट्वा) S₂, दृष्ट S₄,
दृष्ट्वा Bh (silently) **64d** प्रसन्नया] S₁S₂Bh, प्रसनया S₄ **65a** देवदेवाय] S₁S₂S₄, देवदेवेशं Bh **65b** लब्ध्वानुज्ञां]
Bh, लब्ध्वानुज्ञां S₁S₂S₄ • दिवौकसः] S₁S₂Bh, दिवौक(सा) S₄ **65d** निषेदुर॰] S₁Bh, निसेदुर॰ S₂ **66a** प्रोत्तुङ्ग॰]
S₁ᵖᶜS₂Bh, प्रेत्तुङ्ग॰ S₁ᵃᶜ **67a** सर्वैर्] S₁S₂Bh, सर्वे S₄ᵖᶜ, सर्वे(वै) S₄ᵃᶜ (unmetrical) **67c** व्यज्ञापयन्महादेवं] em. Bh,
विज्ञापयन्महादेवं S₁ᵃᶜ, विज्ञापयन्महादेवं S₁ᵖᶜ, व्यज्ञापयन्महादेवं S₂S₄ **68a** नो] S₁Bh, तो S₂S₄ **68b** ॰मृष्टा] S₁Bh,
॰मिष्टा S₂S₄ **68c** वक्षःस्थले] em. Bh (silently), वक्षस्थले S₁S₂ **68d** कुण्ठतां] Bh, कुण्ठितां S₁ᵖᶜ, कु(ण्ठयां) S₁ᵃᶜ,
(कुण्ठ)- S₂ **69a** हरेः] em. Bh (silently), हरे S₁S₂ • सहस्रारं] S₂Bh, सहस्रार S₁ **69c** मृदुतां] S₂Bh, --(षु)
S₁ **69d** कण्ठं] conj. Bh (silently), क(ण्ठ) S₁ (anusvāra possibly lost), कण्ठे S₂ • तस्यामरद्विषः] S₂Bh,
(त)स्यामरिद्विष S₁ **70b** भास्वरः] S₁Bh, भास्वरुः S₂S₄ **70c** अलत॰] S₂S₄Bh, आलात॰ S₁ • तोयौघैर्] S₁,
तायौघे S₂S₄, तोयौघे conj. Bh (silently) **70d** ॰वाणो] S₂S₄Bh, ॰बाणो S₁ᵖᶜ, ॰ब्रणो S₁ᵃᶜ • ॰वोरसि] S₁S₂ᵖᶜBh,
॰वारसि S₂ᵃᶜS₄

तस्य कण्ठे समभवन्मन्त्रेणेव वशीकृतः ॥ ७१ ॥

उत्पाट्य प्रसभं तेन नन्दने कल्पपादपाः ।
निवेशिता यथाकामं स्वगृहोद्यानभूमिषु ॥ ७२ ॥

समीपे तस्य साशङ्कस्तालवृन्तायते ऽनिलः ।
स्वपुष्पनिकरैर्भीता ऋतवस्तमुपासते ॥ ७३ ॥

हविर्भुजि हुतं हव्यमाच्छिनत्ति बलादसौ ।
मिषतां सर्वदेवानां देवदेव दितेः सुतः ॥ ७४ ॥

अभिषिच्य सुराः स्कन्दं सेनापत्ये महाद्युतिम् ।
जेतुमिच्छन्ति दैत्येन्द्रं प्रसादात्तव शंकर ॥ ७५ ॥

एवं विज्ञापितस्तत्र वज्रिणा वृषभध्वजः ।
ददावनुज्ञां स्कन्दाय सेनापत्याभिषेचने ॥ ७६ ॥

अथ विबुधसमूहैर्वन्दितो वन्दनीयो
मदनतनुविहन्ता बालचन्द्रार्धमौलिः ।
तनयमभिसमीक्ष्य स्नेहसंफुल्लनेत्रः
शशिकिरणसिताद्रेराशु सो ऽन्तर्बभूव ॥ ७७ ॥

इति स्कन्दपुराणे त्रिषष्ट्युत्तरशततमो ऽध्यायः ॥ १६३ ॥

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71 ⟨c¹⟩⟨c²⟩ S₁, (d²-d³)⟨d⁴⟩ S₂, (a⁷)⟨a⁸-b¹, b⁷-d⁸→⟩ S₄　**72** (a⁶-a⁷, b²-b⁸, c², c⁴, d¹, d⁴-d⁵) (tops of the syllables from b³-b⁸ lost) S₁, ⟨←a¹-d⁸→⟩ S₄　**73** (a¹, a⁴-a⁸) S₁, (a¹-a⁴, a⁷-b³, c¹-c³, c⁷-d⁸) (tops of the syllables c⁸-d⁸ lost) S₂, ⟨←a¹-a⁸⟩ S₄　**74** (c¹, c⁶) S₁, (b⁵-c³, d³-d⁸) S₂,(b³-b⁵)⟨b⁶⟩⟨b⁷, c³-c⁴⟩⟨c⁵-d⁸→⟩ S₄　**75** ⟨a¹-a⁶⟩ S₂, ⟨←a¹-d⁸→⟩ S₄　**76** ⟨←a¹⟩(a²-a³)⟨a⁴⟩(a⁵-a⁶, b⁵)⟨b⁶⟩(b⁷) S₄　**77** (b⁴-b⁵, c⁸) S₁, (c¹⁵) S₂, ⟨b¹³- beginning of the colophon⟩ S₄

71a रिपुद्रुवीरो] S₁Bh, ऋपुद्रुव्वीरो S₂, ऋपुद्रु(वी)- S₄　**71b** महापाशः] S₁ᵖᶜBh, महापाश S₄ᵃᶜS₂, - हापाश S₄　**71d** वशीकृतः] S₂Bh, वशीकृते S₁ᵖᶜ, - शीकृते S₁ᵃᶜ　**72a** उत्पाट्य प्रसभं] S₁Bh, उत्पाठ्याप्रसभन॒ S₂　**72c** यथाकामं] S₂Bh, यथाकं S₁ᵖᶜ (unmetrical), यथाकां S₁ᵃᶜ (unmetrical)　**72d** स्वगृ॰] S₂Bh, ष्वगृ॰ S₁　**73c** ॰निकरैर्भी॰] S₁Bh, ॰निकरै(र्भी)॰ S₂, ॰निकरै भी॰ S₄　**74ab** ॰माच्छिनत्ति] S₁Bh, ॰माच्छि - त्ति S₂ᵖᶜ, ॰माच्छित्ति S₂ᵃᶜ (unmetrical), ॰माच्छि(नत्ति) S₄　**75a** , सुराः] em. Bh (silently), पुरा S₁　**75b** सेनापत्ये] S₁S₂ᵖᶜBh, सेनापत्ये S₂ᵃᶜ　**76c** ददावनुज्ञां] S₁S₂, ददावनुज्ञ S₄, दादावनुज्ञां Bh (typo)　**77a** ॰मूहैर्] S₁S₂Bh, ॰मूहै S₄　● वन्दितो वन्दनीयो] S₄ Bh, वन्दितो वन्दनीयो S₁, वन्दितोर्वन्दनीयो S₂　**77b** ॰चन्द्रार्धमौलिः] S₂ᵖᶜ, ॰चन्द्रोरुमौली S₁, ॰चन्द्रार्धमौलिम् S₂ᵃᶜ, ॰चन्द्रा --- S₄, ॰चन्द्रार्धमौलिः Bh (typo)　**77d** ॰सिताद्रेराशु] S₂Bh, ॰सिताद्रैराशु S₁　● ॰भूव] em. Bh, ॰भूवेति S₁ (इति part of the Col.), भूव इति S₂ (इति part of the Col.)　**Col.** ॥ स्कन्दपुराणे स्कन्दाभिषेकानुज्ञाते अध्यायः ॥ S₁, ॥ स्कन्दपुराणे त्रयषष्ट्यात्तरशतो ऽध्यायः ॥ १६३ ॥ S₂ᵖᶜ, ॥ स्कन्दपुराणे त्रषष्ट्यात्तरशततो ऽध्यायः ॥ ७ ॥ S₂ᵃᶜ, ... पुराणे नामो ऽध्यायः S₄, इति स्कन्दपुराणे स्कन्दाभिषेकानुज्ञाने त्रिषष्ट्युत्तरशततमो ऽध्यायः Bh

चतुःषष्ट्युत्तरशततमो ऽध्यायः

सनत्कुमार उवाच ।

अथ ते स्कन्दमादाय सुरा ब्रह्मपुरःसराः ।
समन्तपञ्चकं पुण्यमाजग्मुरमितौजसः ॥ १ ॥

तस्मिंस्तीरे सरस्वत्याः प्रागुदक्स्रवणे समे ।
विस्तीर्णे श्वभ्रपाषाणकण्टकोषरवर्जिते ॥ २ ॥

स्कन्दस्य परितः सर्वे तदा संहृष्टचेतनाः ।
निषेदुरमरश्रेष्ठा ज्वलितानलवर्चसः ॥ ३ ॥

तत्पुण्यममरैः पृक्तं स्थानं पुण्यतरं पुनः ।
अभूद्धाङ्गैरिवाम्भोभिः समेतं यामुनं पयः ॥ ४ ॥

आजगामाथ तं देशं क्षितिर्मूर्तिमती तदा ।
स्कन्दाभिषेके सञ्जाते हर्षसंफुल्ललोचना ॥ ५ ॥

अथासौ क्षिप्रमभवद्देशः कनकवालुकः ।
विचित्रः परितश्चित्रैः स्फुरद्रत्नगभस्तिभिः ॥ ६ ॥

अध्यासन्त महात्मानो यं देशमपमत्सराः ।
निरस्तदुरिताः शश्वत्तत्र तेषां विभूतयः ॥ ७ ॥

अथ सिंहासनं दिव्यं शातकौम्भं सुसंस्कृतम् ।

Manuscripts available for this chapter: S_1 photos 4.36, 4.28a, 4.27b, 2.30b, 2.31a, 2.23a , 2.22b, 3.5a, 3.4b, 5.5a and 5.4b; S_2 exposures 203a (f. 231?^{v}), 231b (f. 222?^{r}), 232a (f. 222?^{v}), 230a (f. 223?^{r}), 229b (f. 223?^{v}), 111 (f. 229?^{r}), 112 (f. 229^v), 195b (f. 211^r), 196a (f. 211^v), 204a (f. 261?^{r});S_4 2b (f. 254^v) one folio has been lost, containing the text **7a-36c** and all folios containing the text **65d onwards**

2 (c^3) S_1, (a^1-a^3)⟨a^4-d^8→⟩ S_4 **3** ⟨←a^1-a^6⟩ S_4 **4** ⟨c^4-d^8→⟩ S_4 **5** (c^3) S_2, ⟨←a^1-c^2⟩ S_4 **6** ⟨d^4-d^8→⟩ S_4 (the following text is lost in S_4 up to verse 36d) **7** (a^1) S_1, (a^6-a^7) S_2

1b सुरा] S_1S_4Bh, सुराः S_2 • ०सराः] $S_1^{pc}$$S_2S_4$Bh, ०सरः S_1^{ac} **1cd** पुण्यमा०] S_2Bh, पुण्यंमा० S_2S_4 **2a** तस्मिंस्तीरे] S_1Bh, तस्मिन्तीरे S_2 • सरस्वत्याः] Bh (silently), सरस्वत्या $S_1S_2^{pc}$, स्वरस्वत्या S_2^{ac} **2b** ०क्स्रवणे] S_2Bh, ०क्स्रवणे S_1 **2c** विस्तीर्णे श्वभ्र०] S_2Bh, विस्ती(र्ण) स्वर्णं० S_1 **2d** कण्टकोष०] S_2Bh, कण्टकोस० S_1 **3a** परितः] S_2Bh, पतितस० S_1 **3ab** सर्वे तदा] S_2Bh, सर्वन्तदा S_1, पूर्वे तदा S_4 **3b** संहृष्टचेतनाः] S_1, संहृष्टचेतसः S_2Bh, संहृष्टचेतः S_4 (unmetrical) **3c** निषेदुरमरश्रेष्ठा] S_1, निषेदुस्ते सुरश्रेष्ठ S_2S_4, निषेदुस्ते सुरश्रेष्ठ Bh **4a** तत्पुण्यममरैः पृक्तं] S_1Bh, तस्मिंस्तीरे सरस्वत्या S_2S_4 **4b** स्थानं पुण्यतरं पुनः] S_1Bh, त(त्सु) तत्पुण्यममरैः S_2^{pc}, त(त्सु) - - - - - - S_2^{ac} (illegible due to corrections), तत्पुण्यममरमरैः S_4 (S_2 and S_4 have another two pādas not existent in S_1 of which is left - - - - - - पृक्तं स्थानं पुण्यतरं पुनः S_2, पृक्तं स्था - - - - - - - - - - - - - S_4 the rest is lost or illegible due to corrections) **4c** अभूद्] S_2Bh, आभूद् S_1 • गाङ्गैर्०] em. Bh (silently), गाङ्गैर् $S_1S_2^{pc}$, गङ्गैर् S_2^{ac} **5b** क्षितिर्मू०] S_1Bh, क्षितीमू० S_2 **5c** स्कन्दाभिषेके] S_1Bh, स्कन्दा(भि)भिषेके S_2 (unmetrical), - - भिषेके S_4 **5d** ०संफुल्ल०] S_1S_2Bh, ०संफुल० S_4 • ०लोचना] S_2S_4Bh, ०लोचनाः S_1 **6a** अथासौ] S_1Bh, अथसौ S_2S_4 **6ab** क्षिप्रमभवद्देशः] $S_1S_2^{pc}$Bh, क्षिप्यमभवद्देश S_2^{ac}, क्षिप्रमभवदेशः S_4 **6c** विचित्रः] em. Bh (silently), विचित्र S_1, विचित्ता S_2, विचित्रा S_4 • परितश्चित्रैः] S_1^{pc}Bh, परितश्चित्रै $S_1^{ac}S_2S_4$ **7a** अध्यासन्त] S_1S_2, अध्यासत conj. Bh **7c** ०दुरिताः] S_2, ०दुरिता S_1 ०दुरितः Bh • शश्वत्] S_1S_2, सोभूत् Bh **7d** विभूतयः] S_1S_2, विभूतिभिः Bh

गृहीत्वा गिरिभिः सार्धमाजगाम हिमाचलः ॥ ८ ॥

रत्नैरोषधिभिर्गन्धैः पूर्णान्पुण्यैश्च वारिभिः ।

आदाय कलशान्हेमान्फुल्लाम्बुरुहमालिनः ॥ ९ ॥

उदन्वन्तः सुसम्भ्रान्ताः प्रचलन्मणिकुण्डलाः ।

आजग्मुस्त्वरितास्तत्र हारविभ्राजितोरसः ॥ १० ॥

गङ्गा रत्नमयांश्चारून्कलशान्स्फुरितत्विषः ।

हैमाम्बुजकृतोत्तंसान्पूर्णान्परमवारिणा ॥ ११ ॥

गृहीत्वा सह सर्वाभिः सरिद्भिः सरितां वरा ।

आजगाम तदा हर्षात्प्रस्खलन्ती समेष्वपि ॥ १२ ॥

अभिषेचनिकान्कुम्भान्ग्राहयित्वा सुसंस्कृतान् ।

नानारत्नप्रभोद्योतप्रतिरक्तार्कदीधितीन् ॥ १३ ॥

देवीभिः सह बह्वीभिराजगाम दिवौकसाम् ।

आक्रामन्तीव तेजांसि तेजसा स्वेन पार्वती ॥ १४ ॥

अद्भिः परमपुण्याभिः पूर्णान्रत्नांशमालिनः ।

कलशान्स्फाटिकमयान्ग्राहयित्वा सुसंस्कृतान् ॥ १५ ॥

मुकुटं च महच्छ्लाघ्यं दीप्तिमच्चारुविग्रहम् ।

नानारत्नविचित्रांशुसमूहस्फुरितोदरम् ॥ १६ ॥

हारं च निस्तलं शुद्धं शशाङ्ककिरणत्विषम् ।

कान्तं मुक्तावितानं च चेतसां हारि निर्मलम् ॥ १७ ॥

अभ्यागमत्तदा तत्र प्रहृष्टो यादसां पतिः ।

दानवाधिपमातङ्गविषाणोल्लिखिताङ्गदः ॥ १८ ॥

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8 (c¹) S₂, (d¹) S₁ 9 (a⁸)⟨c¹-d⁸→⟩ S₁ 10 ⟨←a¹-c²⟩(c³-d⁸)(upper half of the syllables from c³-d⁸ lost) S₁ 11 (a¹-b⁵, c¹-c⁸, d⁸)(tops of the syllables from a¹-b⁵ and c¹-c⁸ lost) S₁, (a⁸-b¹)⟨b²-b⁴⟩(b⁵-d⁶)(lower part of the syllables b⁵-d¹ lost) S₂ 12 (a¹-d⁵)⟨d⁶-d⁸→⟩(tops of the syllables from a¹-d⁵ lost) S₁, (b¹) S₂ 13 ⟨←a¹-a³⟩(a⁴-a⁵) S₁, (a¹-a³)⟨a⁴-d⁸⟩ S₂ 14 (d⁸) S₂ 15 ⟨d⁷-d⁸→⟩ S₁, (a²-a⁸)⟨b¹-b²⟩(b³-c⁸)(tops of the syllabes c⁴-c⁸ lost) S₂ 16 ⟨←a¹⟩(a²) S₁

8b शातकौम्मं] S₁, शातकुम्भ॰ S₂, , शातकुम्भं सु॰ Bh **8d** हिमाचलः] S₁, हिमालयः S₂, हिमलयः Bh (typo?) **9a** ॰र्गन्धैः] Bh, ॰र्ग(न्धैः) S₁, ॰र्गन्धै S₂ **9b** ॰पुण्यैश्च] S₁Bh, ॰पूण्यैश् S₂ **9c** ॰न्हेमान्] S₂, ॰न्हैमान् Bh (conj.) **9d** ॰मालिनः] em. Bh (silently), मालिन S₂ **10a** उदन्वन्तः सुसम्भ्रान्ताः] Bh (silently), उदन्वन्त्र ससम्भ्रान्ता S₂ **11ab** रत्नमयांश्चारून्क॰] em. Bh, (रत्नमयांश्चारूक॰) S₁, रत्नमयांश्चा(रून्क॰)S₂ **12b** ॰तां वरा] S₂Bh, (॰तां वराः) S₁, ॰ताम्बरा Bh **13b** ॰स्कृतान्] em. Bh (silently), ॰स्कृताम् S₁ **14c** आक्रामन्तीव] em. Bh (silently), आक्रमन्तीव S₁, आक्रन्दमन्तीव S₂ (unmetrical) **15b** ॰रत्नांशमालिनः] S₁, (॰रत्नांशमालिनः) S₂, ॰रत्नांशुमालिनः Bh (silently) **15c** कलशान्] S₂Bh, कलशा S₁ ● स्फाटिकमयान्] em., स्फारिकमयान् S₁, (स्फटीकमयान) S₂, स्फाटिकान् शुभ्रान् Bh (conj.?) **15d** सुसंस्कृतान्] Bh, सुसंस्कृताम् S₂ **16c** ॰विचित्रांशु॰] S₁S₂, ॰विवित्रांशु॰ Bh (typo) **17a** निस्तलं] S₁S₂ᵖᶜ, निस्त - S₂ᵃᶜ, निर्मलं Bh(conj.?) **17b** ॰किरणत्वि॰] S₂Bh, ॰किरणं त्वि॰ S₁ **17c** कान्तं मु॰] S₂Bh, कान्तमु॰ S₁ **17d** चेतसां हारि निर्॰] S₁, चेतसां हार निर्॰ S₂, चेतोहारि सुनिर्॰ Bh

रत्नाङ्गदानि चारूणि द्युतिमन्ति धनेश्वरः ।
समादायाभ्यगात्सारं सर्वासामिव संपदाम् ॥ १९ ॥

निशाकरांशुगौराणि दीर्घाणि रुचिमन्ति च ।
आदाय रत्नदण्डानि चामराणि महाद्युतिः ॥ २० ॥

वैवस्वतो ऽपि संपूर्णशरच्चन्द्रांशुनिर्मलम् ।
प्रोद्वहन्वक्षसा हारमाजगाम तदन्तिकम् ॥ २१ ॥

आतपत्रापदेशेन ददौ तस्मै महात्मने ।
फलं सुराधिपत्यस्य समग्रमिव वासवः ॥ २२ ॥

भूषयन्तस्तरूंस्तत्र स्वपुष्पनिकरोद्गमैः ।
ऋतवस्तं तदा देशमाजग्मुस्तुष्टचेतसः ॥ २३ ॥

अरुन्धती शची स्वाहा सिनीवाली गिरीन्द्रजा ।
अदितिर्देवमाता च निशा सानुमती कुहूः ॥ २४ ॥

ह्रीः श्रीः पुष्टिर्दिशो द्यौश्च सुताः सर्वाः प्रजापतेः ।
राका च धिषणा चैव सुरभिर्देवयोषितः ॥ २५ ॥

ओषध्यो मूर्तिमत्यश्च कौशिकी वनदेवता ।
अहः काष्ठा मुहूर्तांश्च मासाः संवत्सरः कलाः ॥ २६ ॥

ऐरावणः सुप्रतीको वामनः कुमुदोञ्जनः ।
पुष्पदन्तो महापद्मः सार्वभौमश्च दिग्गजाः ।
आभिषेचनिकं सर्वमुपनिन्युर्महात्मनः ॥ २७ ॥

ज्वलितवह्निसमानरुचो जटाः परिनियम्य हिमाचलवासिनः ।
तमभिजग्मुरुदीर्णतपोबला मुनिवरा मुदिता दहनात्मजम् ॥ २८ ॥

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18 (d⁶-d⁷)⟨d⁸→⟩ S₁ **19** ⟨←a¹⟩ S₁, (a¹) S₂ **21** (c¹-c⁵, d⁶-d⁸) S₁ **22** (c⁷, d⁵, d⁷-d⁸) S₁ **23** (a⁷) S₁ **24** (c¹, d³-d⁸) S₁ **25** (a¹, a⁶, a⁸, c³, d⁵, d⁸) S₁, (b⁴)⟨b⁵⟩ S₂ **26** (a¹, c⁴) S₁ **27** (b⁷-d⁴)⟨d⁵⟩(d⁶-d⁷)⟨d⁸-e³⟩(e⁴-f²) S₁, (f⁴)⟨f⁵-f⁷⟩ S₂

18b यादसां प॰] S₁Bh, यादृषाम्प॰ S₂ᵖᶜ, याद(वा)म्म॰ S₂ᵃᶜ **18d** ॰णोलिखि॰] em. Bh (silently), ॰णोलिखि॰ S₁, ॰णोलिख॰ S₂ **19b** द्युतिमन्ति] S₁Bh, द्युति मति S₂ **19d** संपदाम्] S₂Bh, सम्पदा S₁ (anusvāra possibly lost) **20d** महाद्युतिः] em., नहाद्युतिः Bh (typo, conj.), महाद्युते S₁S₂ **21a** संपूर्ण॰] S₁Bh, यत्पूर्ण॰ S₂ **21b** शरच्चन्द्रांशु॰] S₁Bh, शरश्चन्द्रांशु॰ S₂ **21c** हार॰] S₁S₂ᵖᶜBh, हा(-)॰ S₂ᵃᶜ **22d** वासवः] Bh, वा(सवः) S₁, वासुवः S₂ **23a** ॰न्तस्तरूंस्तत्र] S₂ᵖᶜBh, ॰न्ततत(रू)न्तत्र S₁ (unmetrical), ॰न्तस्तरून्स्तत्र S₂ᵃᶜ **23b** स्वपुष्प॰] S₁S₂, खपुष्प॰ Bh (typo?) **24b** ॰न्द्रजा] S₁Bh, ॰न्द्रजाः S₂ **24d** सानुमती] S₂, (सानुमती) S₁, सानुमतिः Bh (conj.) ● कुहूः] Bh, (कुहूः) S₁, कुहू S₂ **25a** ह्रीः श्रीः पुष्टिर्दिशो] em. Bh, ह्री पुष्टिर्विदि(शो) S₁, ह्री श्री पुष्टिर्दिशो S₂ ● द्यौश्च] em. Bh (silently), द्यौ च S₁S₂ **25b** सर्वाः] conj. Bh (silently), सर्वे S₁S₂ **26b** ॰देवता] S₁Bh, ॰देवताः S₂ **26c** मुहूर्तंश्च] S₂Bh, मूहूर्त्ता च S₁ **26d** मासाः] S₁Bh, मासा S₂ **27a** सुप्रतीको] S₁S₂ᵖᶜBh, सुप्रती S₂ᵃᶜ (unmetrical) **27d** सार्वभौमश्च] em. Bh (silently), (सर्वभौमा)- S₁, सार्वभौमश्च S₂ ● दिग्गजाः] Bh, दिग्गजा S₂ **27f** ॰पनिन्युर्म॰] S₁Bh, ॰प(न्युर्म॰) S₂ (unmetrical)

विबुधसद्भरता ज्वलितौजसस्त्रिदशावन्दितपादसरोरुहाः ।
ऋषिगणास्त्वरिताभिययुर्गुहं नियमिता नियतेन्द्रियगोचराः ॥ २९ ॥

समुदिता मुदितोत्सुकमानसाः कमलयोनिसुताश्च महौजसः ।
तमभिजग्मुरुदारयशोभृतस्त्रिनयनात्मजमग्र्यबलोदयम् ॥ ३० ॥

अभिययुस्त्वरिता भुजगेश्वराः स्वफणरत्नमरीचिवितानिनः ।
विषभृतो ऽप्यतिसौम्यवपुर्धरा दहनसूनुमलंघ्यपराक्रमम् ॥ ३१ ॥

उपययुर्गरुडाश्च विमत्सरा भुजगराजसुरूढबलोदयाः ।
द्रुततरं तरुणार्कसमद्युति पवनवेगविजिह्मितपादपाः ॥ ३२ ॥

ननृतुरायतलोलविलोचना विविधभावविलासरसान्विताः ।
परमयौवनरूपगुणान्विताः प्रमुदिताः परितो ऽप्सरसो ऽलसाः ॥ ३३ ॥

विविधपुष्परजोरुणमूर्त्तयः सुरभिगन्धवहा विववुस्तदा ।
विरजसो ऽतितरां मृदुवृत्तयो विबुधचित्तसुखाश्च समीरणाः ॥ ३४ ॥

आभिषेचनिकं कृत्स्नं विधिं तस्य बृहस्पतिः ।
समिध्य ज्वलनं सम्यक्चार शरजन्मनः ॥ ३५ ॥

आशीर्भिराशिषां धाम समाश्लिष्य शिवात्मजम् ।
स्तुत्यं स्तुतिभिरभ्याभिस्तुष्टुवुर्मुनयस्तदा ॥ ३६ ॥

मङ्गलानि जगुस्तस्य गन्धर्वा नारदश्च यः ।
प्रतिसार्य तदा वीणां तारं रक्तमनाकुलम् ॥ ३७ ॥

अथ तं दक्षिणे पाणौ गृहीत्वा कृतमङ्गलम् ।

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28 (a¹-b¹⁰, c¹-c⁵, d³-d⁵) S₁ **29** (a¹-a², a⁵-a⁸, a¹¹-b¹²)⟨b¹¹-b¹²⟩(c¹-c⁴)⟨c⁵-d³⟩(d⁴-d⁸)⟨d⁹⟩(d¹⁰-d¹¹)⟨d¹²-d¹³⟩ (lower part of the syllables b⁵-b⁸ and c¹-c⁴ lost) S₁, (d³-d⁹)⟨d¹⁰-d¹²⟩ S₂ **30** (a⁴-a¹¹, c³-d¹²) (tops of the syllables a⁶-a¹¹ and c³-d¹² lost) S₁ **31** (a¹-c¹⁰)⟨c¹¹-d⁵⟩(d⁶) (tops of the syllables a¹-c¹⁰ lost) S₁, ⟨c¹-c⁴⟩(c⁵-c⁸) (tops of the syllables c⁵-c⁹ lost) S₂ **33** (c¹-c⁶)⟨c⁷-c¹¹⟩(c¹²) (tops of the syllables c¹-c⁶lost) S₂ **36** ⟨← a¹-d¹⟩(d²-d⁶) S₄

28a जटाः] S₂^pc Bh, (जटाः) S₁, जटा S₂^ac **29ab** ०दशावन्दितपादसरोरुहाः] conj. Bh, ०दश(पादववन्दि) - -ः (रो) - -ः S₁ (unmetrical), ०दशापादविवन्दितसरोरुहाः S₂ **29c** ०ययुर्गुहं] Bh, ०ययुगृहम् S₂ **29d** नियमिता नियतेन्द्रियगोचराः] conj., - - (मिता नियतेन्द्रि)यगोचराः S₁, नियमितो (नियतेन्द्रि) - - - S₂^pc, नियमितो (नितेन्द्रि) - - - S₂^ac (unmetrical), नियमितोर्जितनित्यतपःक्रियाः Bh(conj.?) **30a** ०त्सुक०] S₁S₂^pc Bh, ०त्सुका० S₂^ac ● ०मानसाः] Bh, ०मानसा S₁S₂ **31a** भुजगेश्वराः] S₂Bh, (भुजगेश्वरा) S₁ **31b** स्वफणरत्न०] S₂, (स्वफणरत्न०) S₁, स्वफणिरत्न० Bh (silently) **31c** ०भृतो ऽप्यतिसौम्य०] Bh (conj.), (०भृतोप्यसौम्य०) S₁ (unmetrical), ०- - (प्यतिसौम्य०) S₂ **32a** विमत्सरा] S₁Bh, विमत्सराः S₂ **32b** ०बलोदयाः] S₁Bh, ०बलोदया S₂ **32d** ०विजिह्मित०] S₁Bh, ०विजिह्मत० S₂ **33c** ०गुणान्विताः] em. Bh, ०गुणान्विता S₁, ...(ता) S₂ **33d** प्रमुदिताः] em. Bh, प्रमुदिता S₁S₂ **34b** ०गन्धवहा] S₁S₂^pc Bh, ०गन्धविहा S₂^ac **34c** मृदुवृत्तयो] em. Bh, मृदुवृत्त S₁ (unmetrical), मृविवित्तदा S₂ **35b** बृहस्पतिः] S₁Bh, बृहस्पति S₂ **35c** pādas 35cd - 38ab are omitted in S₁ (with crossmark by second hand) ● समिध्य] S₂, समिध्य Bh (silently) **35cd** सम्यक्चार शरजन्मनः] conj. Bh (silently), सम्यचराचर सुजन्मनः S₂ **37b** नारदश्च] S₂Bh, नारदाश्च S₄

गुरुः सिंहासने तस्मिन्प्राङ्मुखं संन्यवेशयत् ॥ ३८ ॥

अनाहतास्तदा व्योम्नि नेदुरुच्चैर्दिवौकसाम् ।
भृशं दुन्दुभयश्चित्राः सम्यक् चेतोपहारिणः ॥ ३९ ॥

मत्तद्विरेफसंगीताः स्वकिञ्जल्कारुणत्विषः ।
पुण्यगन्धा विचित्राश्च निपेतुः पुष्पवृष्टयः ॥ ४० ॥

चतुर्भिर्वदनैः स्कन्दं स्तुवन्गीर्भिः प्रजापतिः ।
आददे कलशं पूर्वं पूर्णं पुण्येन वारिणा ॥ ४१ ॥

समाधायाम्बरं पीतं ततो विष्णुः समाददे ।
कलशं कौस्तुभमणेः परामृष्टं गभस्तिभिः ॥ ४२ ॥

ततः केयूररत्नांशुखचितं पाकशासनः ।
उत्तरीयं नियम्याशु जग्राह कलशं तदा ॥ ४३ ॥

निबध्य शशिलेखाङ्का जटा ज्वलनपिङ्गलाः ।
जगृहुः कलशाच्छुद्रा भुजङ्गकृतकङ्कणाः ॥ ४४ ॥

बिभ्रतो ऽपि परां दीप्तिं सुखसंस्पर्शमूर्त्तयः ।
सूर्याश्च जगृहुः पूर्णान्कलशान्पुण्यवारिभिः ॥ ४५ ॥

वसवो ऽपि सुरेन्द्रारिगजदन्तक्षतोरसः ।
आददुः कलशांस्तत्र पूर्णान्पुण्येन वारिणा ॥ ४६ ॥

अश्विनावपि पुण्याभिः पूर्णावब्धिः सुसंस्कृतौ ।
आददाते तदा कुम्भौ हैमौ रत्नांशुमालिनौ ॥ ४७ ॥

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38 $(b^6$-$b^7)\langle b^8\rangle(c^1$-$c^3$, c^8-$d^3)\langle d^5$-$d^8\rightarrow\rangle$ S_4 (tops of the syllables from c^8-d^3 lost) **39** $(b^8)\langle c^1\rangle(c^2$-$c^3)$ S_1, (c^1) S_2, $\langle\leftarrow a^1$-$d^8\rightarrow\rangle$ S_4 **40** $\langle\leftarrow a^1\rangle(a^2$-$a^4)$ S_4 **41** $\langle d^8\rightarrow\rangle$ S_4 **42** $(a^5$-a^7, b^3-$b^5)\langle b^7$-$c^2\rangle$ S_1, $\langle\leftarrow a^1$-$d^8\rightarrow\rangle$ S_4 **43** $\langle\leftarrow a^1$-$b^3\rangle(b^4$-b^5, $d^6)$ S_4 **45** $(b^4$-$b^6)\langle b^7$-$c^3\rangle(c^4$-$c^5)$ S_1, $\langle a^1$-a^2, $a^4\rightarrow\rangle$ S_4 **46** $\langle\leftarrow a^1$-$b^3\rangle(b^4$-$b^5)$ S_4 **47** $(b^3$-$c^5)$ (lower part of the syllables b^3-c^5 lost) S_2, $\langle d^6$-$d^8\rightarrow\rangle$ S_4

38a अथ तं] S_2Bh, अथ त S_4 **38b** कृत०] S_2Bh, हृत० S_4 **38c** गुरुः] S_2Bh, गुरु S_1, (गुरुः) S_4 **38d** संन्यवेश०] em. Bh, सन्यवेश० S_1, सन्यवेद० S_2 **39c** भृशं दुन्दुभयश्चित्राः] conj. Bh (silently), (भृ)श(न्त)दुभयश्चित्ता S_1, (भृ)शत्तदुभयश्चित्रा S_2 **40a** ०संगीताः] S_1Bh, ०संगीता S_2S_4 **40b** स्वकिञ्जल्का०] BhS$_2$S$_4$, सुकिञ्जल्का० S_1 **40c** ०गन्धा विचित्राश्च] S_1Bh, ०गन्धां विचित्राश्च S_2, ०गन्धा विचित्राश्च S_4 **41a** चतुर्भिर्वदनैः] Bh, चतुर्भिर्वदने S_1S_2, चतुभिवेदनै S_4 **41b** स्तुवन्गीर्भिः] S_2Bh, स्तुवंशीमिः S_1, स्तुवगीर्भिः S_4 **41d** वारिणा] S_2Bh, वारि - S_4, वारिणाः S_1 **42b** विष्णुः समा०] Bh, (विष्णुस्स)मा० S_1, विष्णु समा०S_2 **42c** कौस्तुभमणेः] S_1Bh, कौस्तुभमणे S_2 **42d** परामृष्टं] em. Bh, परामृष्यं S_1, परापृष्टं S_2 **43b** ०शासनः] S_2S_4Bh, ०शासनम् S_1 **44a** निबध्य] em. Bh, निमध्य S_1, निबध्य S_2S_4 ● ०खाङ्का] S_1S_2Bh, ०खाङ्का S_4 **44b** जटा] S_1Bh, जल S_2S_4 **44cd** ०च्छुद्रा भु०] S_1S_4, ०च्छुद्रान्भु० S_2, ०न रुद्रा भु०Bh (typo, unmetrical) **45a** बिभ्रतो] S_1Bh, विभवो S_2, ...वो S_4 **45c** सूर्याश्च S_2, आदित्या] Bh (conj.) **45cd** पूर्णान्कलशान्पु०] em. Bh, पूर्णा कलां पु०S$_1^{ac}$ (unmetrical), पूर्णा कलं - पु०S$_1^{pc}$, पूर्णां कलशं पृ० S$_2^{ac}$, पूर्णां कलशं पृ० S$_2^{pc}$ **46c** कलशांस्तत्र] S_1S_2Bh, कलशास्तत्र S_4 **46d** पूर्णान्पु०] S_2Bh, पूर्णापु० S_1, पूर्णपु० S_4 **47a** अश्विना०] S_2S_4Bh, अश्विस्ना० S_1 **47b** पूर्णा०] S$_1^{pc}$S$_2S_4$Bh, पूर्णा ० S$_1^{ac}$ **47c** आददाते] S_1Bh, (आददाते) S_2, आददे S_4 (unmetrical) ● तदा कुम्भौ] S_2S_4Bh, तद् कुम्भौ S$_1^{pc}$ (unmetrical), तद् म्भौ S$_1^{ac}$ (unmetrical) **47d** हैमौ] S_2S_4Bh, हेमौ S_1 ● रत्नांशु०] S_1S_2Bh, रनाश्रु० S_4 (anusvāra possibly lost)

कुम्भानाददिरे तत्र ज्वलना ज्वलितत्विषः ।
हैमाम्बुरुहसंछन्नाश्चित्रात्रह्नगभस्तिभिः ॥ ४८ ॥

नागगन्धर्वराजानो लोकपाला मरुद्गणाः ।
ऋषयो वालिखिल्याश्च पितरः पतगेश्वराः ॥ ४९ ॥

धर्मो धाता विधाता च कालो मृत्युर्वसुन्धरा ।
सन्ध्या कान्तिर्धृतिर्मेधा कीर्तिर्लक्ष्मीः सरस्वती ॥ ५० ॥

समुद्राः सरितो वेदास्तीर्थानि गिरयो ग्रहाः ।
कुम्भानाददिरे तत्र पूर्णान्परमवारिणा ॥ ५१ ॥

अथ ते हृष्टमनसः प्रहृष्टं पावकात्मजम् ।
अभ्यषिञ्चंस्तदा सर्वे सेनापत्ये महौजसम् ॥ ५२ ॥

जयशब्दं ततश्चक्रुः समं सर्वे दिवौकसः ।
जयिनः शर्वपुत्रस्य ऋषयश्च समागताः ॥ ५३ ॥

जग्राह मघवांस्तस्य श्वेतमातपवारणम् ।
सर्वरत्नप्रभाव्रातवितानपरिवेषवत् ॥ ५४ ॥

दुधुवुश्चामरैर्दीर्घैः शरच्चन्द्रांशुनिर्मलैः ।
परितो रत्नदण्डैश्च लोकपाला महाद्युतिम् ॥ ५५ ॥

अमृतादुत्थितं दिव्यमुपनीतं प्रचेतसा ।
मौलिमारोपयामास सुतस्य हिमवत्सुता ॥ ५६ ॥

हेमावदाते विस्तीर्णे शशाङ्ककिरणद्युतिम् ।
तस्य वक्षःस्थले हारं बबन्ध सरितां वरा ॥ ५७ ॥

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48 ⟨b⁸-d⁴⟩(d⁵-d⁸) (lower part of the syllables d⁵-d⁸ lost) S₁, ⟨←a¹-d⁸→⟩ S₄ **49** (a¹-b⁷) (lower part of the syllables a¹-b⁷ lost) S₁, (a¹-a⁸)⟨b¹-d⁸→⟩ (lower part of the syllables a¹-a⁸ lost) S₂, ⟨← a¹-a⁷⟩(a⁸-b³, b⁷) S₄ **50** (a⁸-b¹, c⁵) S₁, ⟨← a¹-a²⟩(a³-a⁴) S₂, (c⁵-c⁷)⟨c⁸-d⁸→⟩ S₄ **51** ⟨← a¹-a⁵⟩(a⁶-b³) (tops of the syllables a⁶-b² lost) S₁, ⟨←a¹-d⁸→⟩ S₄ **52** (a¹-a³, a⁸)⟨b¹-b²⟩(b³-b⁶, d⁴-d⁸) S₂,⟨← a¹-a⁴⟩(a⁵-b³)(tops of the syllables b²-b³ lost) S₄ **53** ⟨a¹-a⁸⟩ S₂,(c⁷-d³)⟨d⁴-d⁸→⟩ (tops of the syllables c⁷-d³ lost) S₄ **54** ⟨a¹-a²⟩(a³) S₁, ⟨←a¹-d⁸→⟩ S₄ **55** ⟨← a¹-b³⟩(b⁴) S₄ **57** ⟨a¹⟩(a²) S₁, ⟨a³-d⁸→⟩ S₄

48a कुम्भा॰] S₁S₂, कुम्मा॰ Bh (typo) **49c** वालिखिल्याश्च] S₄, वालिल्याश्च S₁ (unmetrical), बालखिल्याश्च conj. Bh **50b** ॰सुन्धरा] em. Bh, ॰सुन्धराः S₁S₂S₄ **50c** कान्ति॰] S₁S₂Bh, कार्ति॰ S₄ **50d** ॰लक्ष्मीः] em., ॰लक्ष्मी S₁, ॰लक्ष्म S₂, ॰लल्मीः Bh (typo?) **51b** ॰तीर्थानि] em. Bh, (॰तीर्थानि) S₁, ॰तीथानि S₂ **52a** ॰मनसः] S₁Bh, ॰मन(सः) S₂, (॰मनसाः) S₄ **52c** अभ्यषिञ्चं॰] S₂Bh, अभ्यसिञ्च॰ S₁S₄ **53b** सर्वे दि॰] S₁Bh, सर्वदि॰ S₂S₄ **53c** शर्वपुत्रस्य] S₂Bh, सर्वभूतस्य S₁, सर्वपु(त्रस्य) S₄ **53d** समागताः] S₂Bh, समागाताः S₁ **54a** मघवांस्तस्य] S₁S₂, मघवा तस्य conj. Bh **54c** ॰प्रभाव्रात॰] S₂Bh, ॰प्रभाप्रात॰ S₁ **55a** दुधुवुश्चा॰] S₂Bh, दुधुतश्चा॰ S₁ **55b** शरच्चन्द्रांशु॰] S₁Bh, सरश्चन्द्रांशु॰ S₂, ...(न्द्रा)शु॰ S₄ **55c** रत्नदण्डैश्च] S₁S₄Bh, रत्नण्डैश्च S₂ (unmetrical) **55d** ॰द्युतिम्] S₁S₂Bh, ॰र्चर्ति S₄ **56b** ॰पनीतं] S₁Bh, ॰पनीत S₂S₄ (anusvāra in S₂ possibly lost) **56c** ॰यामास] S₁, ॰याञ्चक्रे S₂Bh, ॰यं चक्रे S₄ **56d** सुतस्य] S₁ᵖᶜS₂S₄Bh, सुतस्या S₁ᵃᶜ ● हिमवत्सुता] S₁Bh, हिमवां सुता S₂, हिमवासुता S₄ **57c** वक्षःस्थ॰] em. Bh, वक्षस्थ॰ S₁S₂

हारेणालंकृतं वक्षः किं नु हारो गुहोरसा ।
इति तत्र वितर्को ऽभूत्तदा विबुधसंसदि ॥ ५८ ॥

आबबन्ध महाबाहोरङ्गदानि स्वलंकृता ।
भुजेषु वारणालानस्तम्भपीनेष्वरुन्धती ॥ ५९ ॥

दीप्तिमान्पावकसुतस्तदाभूद्दीप्तिमत्तरः ।
सर्पिषा हूयमानेन ज्वलितो ऽग्निरिवाध्वरे ॥ ६० ॥

ददौ तस्मै चतुर्वक्रः प्रभुः प्रीतो महात्मने ।
महापारिषदाञ्शूरान्बलिनः कामरूपिणः ॥ ६१ ॥

घण्टाकर्णं सुरक्ताक्षं नन्दिषेणं च दुर्जयम् ।
चतुर्थं बलिनां श्रेष्ठं ख्यातं कुमुदमालिनम् ॥ ६२ ॥

ददौ स्थाणुर्महावीर्यं महापारिषदं क्रतुम् ।
संप्रवृत्ते तदा घोरे संग्रामे तारकामये ।

क्रुद्धो जघान दैत्यानां प्रयुतानि चतुर्दश ॥ ६३ ॥

विबुधाश्च ददुस्तस्मै सेनां नैर्ऋतसंकुलाम् ।
दैत्यपक्षक्षयकरीमजेयां विश्वरूपिणीम् ॥ ६४ ॥

ददौ वैवस्वतस्तस्मै महापारिषदावुभौ ।

58 ⟨← a^1-b^8⟩ S$_4$ **59** (a^1) S$_4$ **60** ⟨← a^1⟩(a^2) S$_1$, (a^5)⟨a^6-d^8→⟩ S$_4$ **61** ⟨← a^1-b^2⟩(b^3) S$_4$ **62** (a^7) S$_4$ **63** ⟨a^1-a^2⟩ S$_1$, (a^4)⟨a^5-e^8⟩(f^1-f^2) S$_4$

58b किं नु] S$_2$Bh, किन्तु S$_1$ **58cd** ऽभूत्तदा] S$_1^{pc}$S$_2$S$_4$Bh, ऽभूतदा S$_1^{ac}$ **59a** आबबन्ध] S$_2$S$_4$Bh, आबबद्ध S$_1$ **59b** ॰ङ्गदानि] S$_1$S$_2$Bh,॰ग्ङादानि S$_4$ ● स्वलंकृता] S$_1$Bh, स्वलङ्कृताम् S$_2$, स्वलंकृताम् S$_4$ **59c** वारणालान॰] conj., वारणाकाल॰ S$_1$, वारणानाल॰ S$_2$S$_4$, पारणालान॰ Bh (typo?) **59d** ॰पीनेष्वरुन्धती] S$_2^{pc}$Bh, ॰मीनेष्वरुन्धती S$_1$, ॰पीनेष्व(न्)न्धती S$_2^{ac}$, ॰पीनेष्वनुन्तती S$_4$ **60d** ॰वाध्वरे] S$_2$Bh, ॰वोध्वरे S$_1$ **61c** ॰पारिषदाञ्] S$_1$S$_2$Bh, ॰पारिषदा S$_4$ (anusvāra possibly lost) **62a** घण्टाकर्णं] S$_2$Bh, घण्टकर्णं S$_1$S$_4$ **62c** चतुर्थं] em. Bh, चतुथ S$_1$, चतुर्थं S$_2$, चतुर्थ S$_4$ (anusvāra possibly lost) ● बलिनां] S$_1$S$_2$Bh, बलिना S$_4$ (anusvāra possibly lost) ● श्रेष्ठं] S$_1$S$_4$Bh, श्रेष्ठ S$_2$ **63a** ॰वीर्यं] S$_2$Bh, ॰वीर्यो S$_1$ **63f** प्रयु॰] S$_1$S$_2$, (प्रयु॰) S$_4$, योयु॰ conj. Bh ● चतुर्दश] em. Bh, चतुर्दशः S$_1$S$_2$S$_4$ **64b** सेनां] S$_2$Bh, सेना S$_1$S$_4$ ● नैर्ऋत॰] S$_1$Bh, नैर्ऋज॰ S$_2$, नैर्ऋत॰S$_4$ **64c** दैत्यपक्ष॰] S$_1$S$_2$, दैत्यक्ष॰ S$_4$Bh **64cd** ॰करीमजेयां] S$_1$Bh, ॰करी अजेयं S$_2$S$_4$

चतुश्चत्वारिंशो ऽध्यायः

तस्मै ब्रह्मा ददौ प्रीतो बलिनो वातरंहसः ।
कामवीर्यधरान्सिद्धान्महापारिषदान्प्रभुः ॥ २१ ॥
नन्दिषेणं लोहिताक्षं घण्टाकर्णं च संमतम् ।
चतुर्थं चाप्यतिबलं ख्यातं कुमुदमालिनम् ॥ २२ ॥
तथा स्थाणुर्महावेगं महापारिषदं क्रतुम् ।
मायाशातधरं वीरं कामवीर्यबलान्वितम् ।
ददौ स्कन्दाय राजेन्द्र सुरारिविनिबर्हणम् ॥ २३ ॥
स हि देवासुरे युद्धे दैत्यानां भीमकर्मणाम् ।
जघान दोर्भ्यां संक्रुद्धः प्रयुतानि चतुर्दश ॥ २४ ॥
तथा देवा ददुस्तस्मै सेनां नैर्ऋतसंकुलाम् ।
देवशत्रुक्षयकरीमजय्यां विश्वरूपिणीम् ॥ २५ ॥
जयशब्दं तदा चक्रुर्देवाः सर्वे सवासवाः ।
गन्धर्वयक्षरक्षांसि मुनयः पितरस्तथा ॥ २६ ॥
ततः प्रादादनुचरौ यमः कालोपमावुभौ ।

25 ⟨b⟩T₃

21c काम॰] **SR**, क्रम॰ G₃ • ॰सिद्धान्] **SR**, ॰सर्वान् G₃, ॰नित्यं T₃ **21d** ॰महा॰] **SR**, ॰तथा G₁G₃T₁T₂T₃, ॰तदा T₄ • ॰महापारिषदान्प्र॰] **SR**, ॰नववर्षपदान्प्र॰ M₁ **22a** नन्दिषेणं] **SR**, नन्दिषेकं M₂, नन्दिर्गणं T₁, नन्दिशेषं T₂ **22c** चाप्यतिबलं] **SR**, वाप्यतिबला T₃ **22d** ख्यातं कुमुद॰] **SR**, ख्यातं कुपित॰ G₁G₃T₃T₄, पंचमं केतु॰ G₂ **23a** तथा] **SR**, ततः T₁T₄ • स्थाणुर्] M₃, स्थाणुं **SR** • ॰वेगं] **SR**, ॰वेणुं M₁, ॰देवो G₁, ॰देवं G₃T₂T₃ T₄ **23b** T₃ is damaged. महापारिषदं क्रतुम्] G₂G₃T₄, महापार्षदमक्रतुम् M₁, महापार्षतं क्रतुम् M₂ (unmetrical), माहापरिषदं क्रतुम् M₃, महापार्षदं क्रतुम् M₄G₁ (unmetrical), महापरिषदं क्रतुम् T₁, महापारिषदं कृतं T₂ **23c** मायाशत॰] **SR**, महामाया॰ M₁ • वीरं] msSR, वीर्यं G₁ **23d** कामवीर्य॰] **SR**, कामराग॰ M₂M₄, कामरूप॰ T₃ **23f** ॰बर्हणम्] **SR**, ॰बर्हिणम् M₁ **24a** हि] **SR**, ह T₂ • युद्धे] **SR**, राजन् T₃T₄ **24b** भीम॰] **SR**, अभि॰ T₃ **25** M₂ reads 25-26 (transposed) after 20 **25a** तथा] **SR**, तदा G₂T₂ **25b** सेनां नैर्ऋतसंकुलाम्] **SR**, सेनां वै त्र्यंगसंकुलाम् M₁, सेनान्ये धृतसंकुलां G₃, सेनान्यै भूतसंकुलां T₁T₂ **26** M₂ reads 25-26 (transposed) after 20 **26a** तदा] M₁M₄T₃T₄, ततश्च M₂M₃G₂, तथा G₁G₃T₁T₂ **26b** ॰देवाः] **SR**, सुराः M₂ • सवासवाः] **SR**, सदानवाः G₁ **26c** गन्धर्व॰] **SR**, गंधर्वा॰ G₁T₁

उन्माथं च प्रमाथं च महावीर्यपराक्रमौ ॥ ६५ ॥
सुभ्राजं भास्वरं चैव ददौ सूर्यो ऽनुयायिनौ ।
कार्त्तिकेयाय संहृष्टो रणे परमदुर्जयौ ॥ ६६ ॥
कैलासशिखराकारौ श्वेतस्त्रगनुलेपनौ ।
चन्द्रमापि ददौ तस्मै मणि सुमणिमेव च ॥ ६७ ॥
ज्वालाजिह्वं तथा ज्योतिमात्मजाय विभावसुः ।
ददौ परमसंप्रीतः शत्रुसैन्यनिबर्हणौ ॥ ६८ ॥
परिघं पट्टकं भीमं दहातिदहनौ तथा ।

अंशो ऽप्यनुचरान्पञ्च ददौ स्कन्दाय धीमते ॥ ६९ ॥
उत्क्रोशं सत्वरं चैव वज्रदण्डधरावुभौ ।
सुताय देवदेवस्य ददौ प्रीतः शतक्रतुः ॥ ७० ॥

चक्रं विक्रमकं चैव संक्रमं चातिदुर्जयम् ।
ददौ ज्वलनपुत्राय विष्णुः प्रीतो महायशाः ॥ ७१ ॥
वर्धनं नन्दनं चैव सर्वविद्यान्तगावुभौ ।
स्कन्दाय ददतुः प्रीतावश्विनौ च महाबलौ ॥ ७२ ॥
कुन्दरं कुमुदं चोग्रं कुमुदं च महाबलम् ।
डम्बराडम्बरौ चोभौ ददौ धातात्रिसूनवे ॥ ७३ ॥

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65 $\langle c^1$-$c^2 \rangle$ S$_1$, (c^6) S$_2$, $\langle b^1$-$b^3 \rangle \langle c^6$-$d^8 \rangle$ S$_4$ (after this verse the rest of the chapter is lost in S$_4$)
67 $\langle c^1$-$c^2 \rangle$(c^3) S$_1$ **70** $\langle c^1$-$c^2 \rangle$ S$_1$ **71** (d^8) S$_2$ **72** $\langle a^1 \rangle$(a^2-a^3, a^7, c^2) S$_2$ **73** $\langle c^1$-$c^2 \rangle$ S$_1$

65c उन्माथं च प्रमाथं च] S$_2$Bh, - - थाञ्च प्रमाथाञ्च S$_1$, उन्मथञ्च प्र - - - S$_4$ **66a** सुभ्राजं भास्वरं चैव] em. Bh, सुभ्राजाभास्वरश्चैव S$_1$S$_2$ **66c** संहृष्टो] S$_1$Bh, संहृष्ट S$_2$ **66d** ०दुर्जयौ] S$_2$Bh, ०दुर्जयौ S$_1$ **67b** श्वेतस्त्रग०] S$_1^{pc}$Bh, श्वेतस्त्रग्रा० S^{ac}, श्वेतः स्त्रग० S$_2$ **68c** ०संप्रीतः] S$_1$Bh, ०सप्रीतः S$_2$ **69a** पट्टकं] S$_1$, वटाकं S$_2$, पटहं Bh(conj.) ● भीमं] S$_1^{pc}$S$_2$Bh, (वी)मं S$_1^{ac}$ **70d** प्रीतः] S$_2$Bh, प्रीतिः S^{pc}, प्रीति S^{ac} **71c** विष्णुः] S$_2$Bh, विष्णु S$_1$ **72a** वर्धनं] S$_1$, -(र्द्धनं) S$_2$, वर्द्धनं Bh (silently) **72b** ०गावुभौ] S$_2$Bh, ०गापुभौ S$_1$ **72c** ददतुः] conj. Bh, प्रददुः S$_1$, ददनु S$_2$ **72d** प्रीतावश्विनौ] S$_1$Bh, प्रीता अश्विनौ S$_2$ **73c** डम्बराडम्बरौ] em. Bh, - - रादुम्बरो S$_1$, डम्बराडाम्बरो S$_2$ ● चोभौ] S$_1$S$_2$, चौभौ Bh (typo)

उन्माथं च प्रमाथं च महावीर्यौ महाद्युती ॥ २७ ॥

सुभ्राजो भास्वरश्चैव यौ तौ सूर्यानुयायिनौ ।
तौ सूर्यः कार्त्तिकेयाय ददौ प्रीतः प्रतापवान् ॥ २८ ॥

कैलासशृङ्गसंकाशौ श्वेतमाल्यानुलेपनौ ।
सोमोऽप्यनुचरौ प्रादान्मणि सुमणिमेव च ॥ २९ ॥

ज्वालाजिह्वं तथा ज्योतिरात्मजाय हुताशनः ।
ददावनुचरौ शूरौ परसैन्यप्रमाथिनौ ॥ ३० ॥

परिघं विकटं चैव भीमं च सुमहाबलम् ।
दहातिदहनौ चैव प्रचण्डान्वीर्यसंमतान् ।
अंशोऽप्यनुचरान्पञ्च ददौ स्कन्दाय धीमते ॥ ३१ ॥

उत्क्रोशं पत्करं चैव वज्रदण्डधरावुभौ ।
ददावनलपुत्राय वासवः परवीरहा ।
तौ हि शत्रून्महेन्द्रस्य जघ्नतुः समरे बहून् ॥ ३२ ॥

चक्रं विक्रमकं चैव संक्रमं च महाबलम् ।
स्कन्दाय त्रीननुचरान्ददौ विष्णुर्महायशाः ॥ ३३ ॥

वर्धनं नन्दनं चैव सर्वविद्याविशारदौ ।
स्कन्दाय ददतुः प्रीतावश्विनौ भरतर्षभ ॥ ३४ ॥

कुन्दरं कुमुदं चैव कुसुमं च महायशाः ।
डम्बराडम्बरौ चैव ददौ धाता महात्मने ॥ ३५ ॥

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27 ⟨c³-c⁴⟩ G₃, ⟨c¹-d⁸⟩ T₄ (pādas 27cd omitted) **28** ⟨a¹-d⁸⟩ T₄ (verse 28 omitted) **29** ⟨a¹-b⁸⟩ T₄ (pādas 29ab omitted) **33** ⟨b¹-d⁸⟩ M₃ (pādas 33bcd omitted) **34** ⟨a¹-a⁸⟩ M₃ (pādas 34a omitted), ⟨a¹-d⁸⟩ T₂ (verse 34 omitted) **35** ⟨a⁴-a⁶⟩ G₃, ⟨a¹-b⁸⟩ T₂ (verse 35ab omitted)

27a ०चरौ] **SR**, ०चरान् T₃, ०समौ T₄ **27b** यमः] **SR**, यम० G₂, मया T₂ **27c** उन्माथं च प्रमाथं] **SR**, उन्मादं च प्रमादं G₂T₂T₃ **27d** ०द्युती] **SR**, ०मति M₃, ०मती G₁, ०मतिः T₃ **28a** सुभ्राजो] **M**, व्यभ्राजो G₁G₃, सुभ्राजौ G₂ **T** ●भास्वरश] M₂M₃M₄, भास्वरा M₁, भास्वरौ G₁T₂T₃, भास्करौ G₂T₁, भास्करश G₃ **28d** प्रीतः] **SR**, राजन् M₁ **29c** सोमोऽप्यनु०] **SR**, सोमेऽप्यनु० T₂, सोपि चानु० T₄ **30a** ज्वाला०] **SR**, बाला० M₁ ●तथा] **SR**, तदा G₃ ●ज्योति] **SR**, ज्योतिर् G₂G₃T₄ **30c** शूरौ] **SR**, वीरौ G₃T₄ **30d** ०सैन्यप्रमाथिनौ] **SR**, ०लोकप्रमादिनौ T₃ **31a** विकटं] **SR**, विटकं M₃, विघटं T₁T₂, विकथं T₃ **31c** दहातिदहनौ] M₂M₃M₄G₃T₄, पदातिदहनौ M₁G₂, दहतिदहनौ G₁, महादिदहरौ T₁, महादिवहरौ T₂, ददौ च दहनाच् T₃ **31e** अंशो] M₂M₃M₄T₂, ईशो M₁**G**T₁T₃T₄ **32a** उत्क्रोशं] **SR**, उत्क्रोश० M₃ ●पत्करं] G₁G₃T₂T₄, पत्तरं M₁, वल्करं M₂, वेत्करं M₃, वत्करं M₄, पङ्क्रजं G₂, संस्तरं T₁, सत्करं T₃ **32b** वज्रदण्ड०] **SR**, ज्ञानगन्ध० T₃, ज्ञानदण्ड० T₄ **32e** हि] **SR**, च T₄ ●शत्रून्म०] **SR**, शत्रोर्म० T₂ **32f** जघ्नतुः] **SR**, निघ्नतः T₁T₂ **33** The sequence in G₂ is: 35d-36a, 33b-35c, 35d (r), 38, 36a (r), 36b-37b, 41, 39a-40b, 41ab (r), 42ab, 40cd **33a** चक्रं विक्रमकं] **SR**, चक्रं च विक्रमं M₂M₄, चक्रं विचक्रकं G₂G₃T₄, चक्रतिचक्रतुश T₃ **33b** संक्रमं] **SR**, संभ्रमं T₃ ●०बलम्] **SR**, ०बलः T₃ **34** For the sequence in G₂ cf. v. l. 33 **34a** वर्धनं नन्दनं] **SR**, वर्धनं दंतनं T₁, वर्धनं चंदनं T₃, वर्धोनानं चक्रं T₄ **34b** ०विशारदौ] **SR**, ०विशारदं T₁ **35** For the sequence in G₂ cf. v. l. 33 **35a** कुन्दरं कुमुदं] **SR**, कुन्दरं कमुकं G₁, कुन्दरं - - - G₃, कुंदं कुमुदकं T₄ **35b** कुसुमं] **M**, क्रमकं G₁, संक्रमं G₂T₃T₄, कमुकं G₃T₁ **35c** डम्बराडम्बरौ] **SR**, संबरासंबरौ G₁

वक्रानुवक्रौ बलिनौ मेघास्यौ दुर्जयौ रणे ।
ददौ त्वष्टा महामायौ स्कन्दायानुचरावुभौ ।
सुव्रतं सत्यसन्धं च ददौ मित्रो महात्मने ॥ ७४ ॥

सुप्रभं च महामायं शुभकर्माणमेव च ।
प्रादाद्विधाता स्कन्दाय शत्रुपक्षनिषूदनौ ॥ ७५ ॥

पालिन्तकं महावीर्यं कालकं च महाबलम् ।
ददौ पारिषदौ पूषा स्कन्दायामिततेजसे ॥ ७६ ॥

बलं चातिबलं चैव महाकायौ महाबलौ ।
प्रददौ कार्त्तिकेयाय वायुः प्रीतो महात्मने ॥ ७७ ॥

घसं च प्रघसं चैव तिमिवक्रौ महोदरौ ।
ददौ ज्वलनपुत्राय वरुणः पाशधारिणौ ॥ ७८ ॥

सुवर्चसं महावीर्यं तथा चाप्यतिवर्चसम् ।
हिमवान्प्रददौ तस्मै स्कन्दायातिबलावुभौ ॥ ७९ ॥

काञ्चनं च महामायं तथा जीमूतमालिनम् ।
ददावनुचरौ मेरुरुभौ ज्वलनसूनवे ॥ ८० ॥

स्थिरं चातिस्थिरं चैव तथा पारिषदावुभौ ।
पुनर्ददौ महामेरुः स्कन्दायामिततेजसे ॥ ८१ ॥

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74 (a⁵, e⁷, f¹-f³)⟨f⁴⟩ S₂ (top of a⁵ possibly lost)   **75** (c²) S₁   **76** ⟨a¹⟩ S₁   **79** ⟨a¹-a²⟩⟨a³⟩ S₁

74b मेघास्यौ दुर्जयौ] S₂, मेघास्यो दुर्जयो S₁, मेघास्यौ दुर्जयौ conj. Bh   **74c** त्वष्टा] S₂Bh, त्वष्ट्रा S₁   **75d** ॰निषूदनौ] em. Bh, ॰निसूदनौ S₁S₂   **76a** महावीर्यं] S₂Bh, महावीर्यां S₁   **76c** पारिषदौ] S₁Bh, च पार्षदौ S₂ᵖᶜ, पार्षदौ S₂ᵃᶜ (unmetrical)   **77c** कार्त्तिकेयाय] S₁ᵃᶜS₂Bh, कार्त्तिकेयायः S₁ᵖᶜ   **78a** घसं] S₁Bh, घं̐सं S₂   **78b** तिमिवक्रौ महोदरौ] S₂Bh, समुद्रश्च गदाधरौ S₁   **78d** पाश॰] S₂Bh, पाष॰ S₁   **79a** ॰वीर्यं] S₂Bh, वीर्यं S₁   **80c** ॰नुचरौ] S₂Bh, ॰नचरी S₁   **80cd** मेरुरुभौ] em. Bh, मेरु उभौ S₁S₂   **81b** पारिषदावुभौ] S₁, पार्षदावुभौ S₂, परिषदावुभौ Bh (typo?)   **81c** महामेरुः] em. Bh (silently), महामेरु S₁S₂

वक्रानुवक्रौ बलिनौ मेषवक्रौ बलोत्कटौ ।
ददौ त्वष्टा महामायौ स्कन्दायानुचरावुभौ ॥ ३६ ॥

सुव्रतं सत्यसंधं च ददौ मित्रो महात्मने ।
कुमाराय महात्मानौ तपोविद्याधरौ प्रभुः ॥ ३७ ॥

सुदर्शनीयौ वरदौ त्रिषु लोकेषु विश्रुतौ ।
सुप्रभं च महात्मानं शुभकर्माणमेव च ।
कार्त्तिकेयाय संप्रादाद्द्विधाता लोकविश्रुतः ॥ ३८ ॥

पालित्तंकं कालकं च महामायाविनावुभौ ।
पूषा पारिषदौ प्रादात्कार्त्तिकेयाय भारत ॥ ३९ ॥

बलं चातिबलं चैव महावक्रौ महाबलौ ।
प्रददौ कार्त्तिकेयाय वायुर्भरतसत्तम ॥ ४० ॥

घसं चातिघसं चैव तिमिवक्रौ महाबलौ ।
प्रददौ कार्त्तिकेयाय वरुणः सत्यसंगरः ॥ ४१ ॥

सुवर्चसं महात्मानं तथा चाप्यतिवर्चसम् ।
हिमवान्प्रददौ राजन्हुताशनसुताय वै ॥ ४२ ॥

काञ्चनं च महात्मानं मेघमालिनमेव च ।
ददावनुचरौ मेरुरग्निपुत्राय भारत ॥ ४३ ॥

स्थिरं चातिस्थिरं चैव मेरुरेवापरौ ददौ ।
महात्मनेऽग्निपुत्राय महाबलपराक्रमौ ॥ ४४ ॥

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37 ⟨c¹-d⁸⟩ **G**T₃T₄ (pādas 37cd omitted) **38** ⟨c¹-c²⟩ G₃ **39** ⟨c¹-c⁵⟩ G₃ **40** ⟨c¹-d⁸⟩ M₃ (pādas 40cd omitted) **41** ⟨a¹-b⁸⟩ M₃ (pādas 41ab omitted), ⟨a¹-d⁸⟩ T₃T₄ (verse 41 omitted) **42** ⟨b¹-d⁸⟩ M₂ (pādas 42bcd omitted), ⟨a¹-b⁸⟩ T₃T₄ (pādas 42ab omitted) **43** ⟨a¹-a⁸⟩ M₂ (pāda 43a omitted), ⟨c¹-d⁸⟩ G₂ (pādas 43cd omitted) **44** ⟨a¹-d⁸⟩ G₂ (verse 44 omitted), Text from 44b to 93b is lost in T₃ due to missing folios

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36 For the sequence in G₂ cf. v. l. 33 **36a** वक्रानुवक्रौ] **SR**, चक्रानुचक्रौ T₃T₄ **36b** ॰वक्रौ] **SR**, ॰वक्रा T₁G₁ ● बलोत्कटौ] **SR**, मदोत्कटौ M₂M₄ **36c** ॰मायौ] **SR**, ॰भागौ G₁G₃ **36d** स्कन्दायानु॰] **SR**, स्कन्दस्यानु॰ **T**G₁ ● ॰चरावुभौ] T₄, ॰चरौ तदा M₁M₂M₄, ॰चरौ च तौ M₃, ॰चरौ परौ G₁T₁, ॰चरौ वरौ G₂G₃T₂T₃ **37** For the sequence in G₂ cf. v. l. 33 **37a** सुव्रतं] **SR**, सुप्रीतं M₂M₄ ● सत्यसंधं] **SR**, सत्यसत्यं T₂T₄ **37b** मित्रो] **SR**, तस्मै M₃ **37d** तपो॰] **SR**, ततो॰ T₁T₂ **38** For the sequence in G₂ cf. v. l. 33 **38e** कार्त्तिकेयाय संप्रादाद्] G₁G₂, प्रददौ कार्त्तिकेयाय M₁M₂M₄, कार्त्तिकेयस्य स प्रादाद् M₃, कार्त्तिकेयस्य संप्रादाद् G₃**T** **38f** ॰विश्रुतः] M₁M₂M₄**G**T₁T₂T₄, ॰विश्रुतौ M₃, ॰विश्रुतान् T₃ **39** For the sequence in G₂ cf. v. l. 33 **39a** पालित्तंकं कालकं च] conj.., पालित्तंकं पालकं च M₁, हलित्तकं कालकं च M₂, हलीसकं कालकं च M₃, हलीत्तकं कालकं च M₄, बलिनं वलकं चैव G₁, वालिनं वल्कलं चैव G₂T₁T₃, बलिनं बलिकं चैव G₃, पालिनं वलकं चैव T₂, वालिनं बलिनं चैव T₄ **39c** पारिषदौ] **SR**, पार्षद्ददौ M₁, च पार्षदौ M₂M₄, परिषदौ T₂T₄ ● प्रादात्] **SR**, चादात् G₃ **40** For the sequence in G₂ cf. v. l. 33 **40b** महावक्रौ] **SR**, महावक्र॰ M₂M₄ **41** For the sequence in G₂ cf. v. l. 33 **41a** घसं चातिघसं] M₁, घसं च त्रिघसं M₂, ससं चातिससं M₄, सवं चातिसवं G₁G₃T₁T₂, यमं चातियमं G₂ **42b** तथा चा॰] **GT**, तथैवा॰ M **42c** ॰प्रददौ] **SR**, ॰स ददौ T₃ **42d** ॰हुताशन॰] **GT**, ॰प्रजापति॰ M **43c** ददावनुचरौ] **SR**, ददौ चानुचरौ G₃ ● मेरुर्] **SR**, एताव् T₄ **44b** मेरुरेवापरौ ददौ] **SR**, मेरुरेवापरापरौ T₁T₂

उच्छूतं चातिशृङ्गं च शिलापाषाणयोधिनौ ।
प्रादाद्द्विन्ध्यो महासत्त्वौ स्कन्दाय ज्वलितौजसे ॥ ८२ ॥
संग्रहं विग्रहं चैव समुद्रश्च गदाधरौ ।
प्रददौ कार्त्तिकेयाय महापारिषदौ तदा ॥ ८३ ॥
उन्मादं पुष्पदन्तं च शङ्कुकर्णं च दुर्जयम् ।
महावीर्यान्महासत्त्वान्प्रादात्पुत्राय पार्वती ।
जयं महाजयं चैव ददुर्नागा महात्मने ॥ ८४ ॥
ददौ च परमप्रीतः स्कन्दाय वृषवाहनः ।
बहून्पारिषदाञ्छूरान्समरे दुर्जयान्परैः ॥ ८५ ॥

गजकर्णं निकुम्भं च पद्मं कुमुदमेव च ।
सुनन्दं द्वादशभुजं तथा कृष्णोपकृष्णकौ ॥ ८६ ॥
कृतग्रीवं कपिस्कन्धं काञ्चनाक्षं जलन्धमम् ।
अक्षिसंतर्दनं कुछं पार्श्वग्रीवं महोदरम् ॥ ८७ ॥
एकाक्षं द्वादशभुजं वक्रपादं महाजटम् ।

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82 $\langle a^1$-$a^2\rangle\langle a^3$-$a^5\rangle$ S$_1$ **84** $\langle e^1$-$e^3\rangle$ S$_1$ **86** (b^2-b^3, c^6) S$_1$ **87** (a^3-b^7)$\langle$b^8-c$^2\rangle$ (tops of the syllables a^1-b^2 lost) S$_1$, (d^8) S$_2$

82a उच्छूतं चातिशृङ्गं] conj., - - - (चाति)शृङ्गञ S$_1$, उच्छूतषांतिशृङ्गञ S$_2$, उच्छूङ्गं च विश्रृङ्गं Bh (conj.?)   **82c** प्रादाद्द्विन्ध्यो] S$_1$Bh, प्रादाद्द्विन्ध्यं S$_2$ **84c** महावीर्यान्] S$_1$Bh, महावीर्यं S$_2$ **84f** नागा] em. Bh (silently), नागां S$_1$S$_2$ **85a** ददौ च] S$_2$Bh, ददौ स S$_1$ • ०प्रीतः] em. Bh (silently), ०प्रीत S$_1$S$_2$ **85c** छूरान्] S$_1$Bh, छूरा S$_2$ **86c** सुनन्दं] S$_1$S$_2$, सनन्दं Bh (typo)   **86d** कृष्णोपकृष्णकौ] S$_1$Bh, कृष्णापकृष्णकौ S$_2$ **87a** कपिस्कन्ध्यं] em. Bh, कपिस्क(न्ध्यं) S$_1$, कपिस्कन्ध S$_2$ **87c** कुछं] S$_1$, कुण्ठं BhS$_2$

उच्छ्रितं चातिशृङ्गं च मेघमालिनमेव च ।
प्रददावग्निपुत्राय विन्ध्यः पारिषदाञ्शुभान् ॥ ४५ ॥

संग्रहं विग्रहं चैव समुद्रोऽपि गदाधरौ ।
प्रददावग्निपुत्राय महापारिषदावुभौ ॥ ४६ ॥

उन्मादं पुष्पदन्तं च शङ्कुकर्णं तथैव च ।
प्रददावग्निपुत्राय पार्वती शुभदर्शना ॥ ४७ ॥

जयं महाजयं चैव गङ्गा ज्वलनसूनवे ।
प्रददौ पुरुषव्याघ्र महाबलपराक्रमौ ॥ ४८ ॥

एवं साध्याश्च वसवो रुद्राश्च पितरस्तथा ।
सागराः सरितश्चैव गिरयश्च महाबलाः ॥ ४९ ॥

ददुः सेनागणाध्यक्षाञ्शूलपट्टसधारिणः ।
दिव्यप्रहरणोपेतान्नानावेषविभूषितान् ॥ ५० ॥

शृणु नामानि चान्येषां ये चान्ये स्कन्दसैनिकाः ।
विविधायुधसंपन्नाश्चित्राभरणवर्मिणः ॥ ५१ ॥

गजकर्णो निकुम्भश्च पद्मः कुमुद एव च ।
सुनन्दो द्वादशभुजस्तथा कृष्णोपकृष्णकौ ॥ ५२ ॥

द्रोणश्रवाः कपिस्कन्धः काञ्चनाक्षो जलंधमः ।
अक्षिसंतर्जनो राजन्कुनदीकस्तथाभ्रकृत् ॥ ५३ ॥

एकाक्षो द्वादशभुजस्तथैवैकजटः प्रभुः ।

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45 ⟨d¹-d⁸⟩ G₁G₃ (pāda 45d omitted), ⟨a¹-b⁸⟩ G₂ (pāda 45ab omitted), T₃ missing (cf. v. l. 44) **46** ⟨d¹-d⁸⟩ M₂ (pāda 46d omitted), ⟨a¹-d⁸⟩ G₁G₃ (verse 46 omitted), T₃ missing (cf. v. l. 44) **47** ⟨a¹-c⁸⟩ M₂G₁G₃ (pādas 47abc omitted), T₃ missing (cf. v. l. 44) **48** T₃ missing (cf. v. l. 44) **49** T₃ missing (cf. v. l. 44) **50** T₃ missing (cf. v. l. 44) **51** T₃ missing (cf. v. l. 44) **52** ⟨d²-d⁸⟩ M₁ (syllables omitted), T₃ missing (cf. v. l. 44) **53** ⟨a¹-d⁸⟩ M₁ (verse 53 omitted), T₃ missing (cf. v. l. 44)

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45 T₄ reads pādas 45d-47c twice **45a** उच्छ्रितं] M₃G₁, उच्छ्रितं M₁M₂M₄G₃**T** • चाति॰] **SR**, चापि॰ T₁T₂ **45c** प्रददावग्नि॰] **SR**, ददावनिल॰ G₂ **45d** विन्ध्यः] **SR**, विन्ध्य॰ M₃M₄ • पारिषदाञ्शुभान्] M₃**T**, पार्षदाञ्शुभान् M₁M₂M₄ (unmetrical), पारिषदावुभौ G₂ **46d** ॰पारिष॰] M₃G₂T₁, ॰पार्ष॰ M₁M₄ (unmetrical), ॰परिष॰ T₂T₄ **47a** पुष्पदन्तं च] **SR**, पुष्पकं चैव G₂ **48a** जयं महाजयं] **SR**, गयं महागयं G₁G₃ **49a** साध्याश्च] **SR**, संध्याश्च M₃ • वसवो] **SR**, बहवो M₃T₂, देवाश्च M₃ **49c** सागराः] **SR**, सरांसि G₂G₃T₄ • ॰तथैव॰ **SR**, ॰ताश्चैव M₁ **49d** ॰बलाः] **SR**, ॰बलान् G₂G₃T₁, ॰बल T₂ **50a** ॰गणाध्यक्षाञ्] **SR**, ॰गणाध्यक्ष M₃ **50b** ॰धारिणः] **SR**, ॰योधिनः M₁ **50d** ॰विभूषितान्] **SR**, ॰विभूषणान् G₁G₂, ॰समन्वितान् T₄ **51b** ये चान्ये स्कन्दसैनिकाः] **SR**, येऽन्ये स्कन्दस्य सैनिकाः M₂ **51d** ॰भरण॰] MG₂G₃, ॰वरण॰ G₁T₁T₂, ॰वरुण॰ T₄ **52a** निकुम्भश्च] **SR**, निकुंभिश्च T₄ **52c** ॰भुजस्॰] **SR**, ॰भुजौ M₂ **52d** कृष्णोप॰] **SR**, कृष्णोति॰ T₄ **53b** जलंधमः] **SR**, बलंधमः M₃, जलंदमः T₂ **53c** अक्षि॰] **SR**, अक्षिः G₂, दृष्टिः G₃, अक्ष॰ T₄ • ॰संतर्जनो] **SR**, ॰संधर्जनो M₃, ॰संदर्शनो T₂ **53d** ॰कुनदीकस्॰] **SR**, ॰कुरंदीकस॰ G₂, ॰कुनदीनस॰ T₁T₂ • ॰तथाभ्रकृत्] **SR**, ॰तथाभिजित् M₂, ॰तथाश्रुकृत् G₃, ॰तथाग्रकृत् T₄

सहस्रबाहुं विकचं व्याघ्रास्यं क्षितिकम्पनम् ॥ ८८ ॥
पृष्ठवक्त्रं सुनामानं पार्श्वाननमहाननौ ।
परिस्रुतं कोकनदं प्रियमाल्यानुलेपनम् ॥ ८९ ॥
अजोदरं गजस्कन्धं स्कन्द्याक्षं शतलोचनम् ।
ज्वालाजिह्वं करालं च सितकेशं नतोदरम् ॥ ९० ॥
अष्टजिह्वं चतुर्दंष्ट्रं मेघनादं पृथूदरम् ।
विद्युदक्षं धनुर्वक्त्रं जठरं मारुताशनम् ॥ ९१ ॥
उदराक्षं झषाक्षं च वज्रनाभं वसुप्रभम् ।
समुद्रवेगं गोकर्णं शैलकम्पनमेव च ॥ ९२ ॥
पत्त्रमेषं प्रवाहं च तथा नन्दोपनन्दकौ ।
धूम्रं श्वेतं कलिङ्गं च सिद्धार्थं वरदं तथा ॥ ९३ ॥
प्रियकं गर्दभास्यं च गोनन्दं भूततापनम् ।
आनन्दं च प्रमोदं च स्वस्तिकं ध्रुवकं तथा ॥ ९४ ॥
क्षेमवापं सुजातं च सिद्धयात्रं महावरम् ।
गोव्रजं कनकापीडं महापार्श्वं महोदरम् ॥ ९५ ॥
गायनं हसनं चैव बाणखड्गधरं प्रभुम् ।

90 ⟨c¹-c²⟩ S₁   **91** (a², a⁴-b²)⟨b³-b⁶⟩(d⁷) (lower part of the syllables a⁴-b² lost) S₂   **93** ⟨c¹-c²⟩ S₁, (c¹, c⁵-d⁸) S₂   **94** (a¹-a⁴)⟨a⁵-b⁸⟩ S₂

88ab ०जं वक्रपादं] S₁, ०जं एकपादं S₂, ०जमेकपादं Bh   **88d** व्याघ्रास्यं] S₁ᵖᶜS₂ᵖᶜBh, व्याघ्रस्यं S₁ᵃᶜ, व्याघ्रास्यां S₂ᵃᶜ   **90c** ज्वालाजिह्वं] Bh, ...जिह्वं S₁, ज्वालाजिह्वां S₂   ● करालं च] S₁ᵖᶜS₂Bh, कराला(स्यं) S₁ᵃᶜ   **90d** सितकेशं नतो०] S₁, सितकेशम्ततो० S₂, शितकेशं ततो० Bh (typo?)   **91a** चतुर्दंष्ट्रं] Bh, चतुर्दंष्ट्र S₁, ⟨चतुर्दंष्ट्र⟩ S₂   **91c** धनुर्वक्त्रं] S₁Bh, धनुक्त्रं S₂ (unmetrical)   **91d** जठरं] S₁S₂, जरठं Bh (conj.?)   **92a** झषाक्षं] S₂Bh, मयाक्षं S₁   **92b** वसुप्रभम्] S₁, च सुप्रभम् S₂Bh   **92c** गोकर्णं] S₂Bh, गोकर्णणं S₁   **93a** प्रवाहं] S₁S₂, प्रबाहं Bh(conj?)   **93c** श्वेतं] S₂Bh, श्वेत S₁   **93d** सिद्धार्थं] em. Bh (silently), सिद्धार्थं S₁S₂   **94b** गोनन्दं] S₁, गोनर्दं Bh(conj.?)   **95a** क्षेमवापं] S₁, क्षेपवापं S₂Bh   **95c** गोव्रजं] S₂Bh, गोप्रजं S₁   ● कनकापीडं] S₁Bh, कनकापीड S₂

सहस्रबाहुर्विकचो व्याघ्रास्यः क्षितिकम्पनः ॥ ५४ ॥

पुण्यनामा सुनामा च सुवक्त्रः प्रियदर्शनः ।

परिस्रुवः कोकनदः प्रियमाल्यानुलेपनः ॥ ५५ ॥

गजोदरो गजशिराः स्कन्धाक्षः शतलोचनः ।

ज्वालाजिह्वः कराळश्च वज्रनाभो वसुप्रभः ॥ ५६ ॥

चतुर्दंष्ट्रोऽष्टजिह्वश्च मेघनादः पृथुश्रवाः ।

विद्युदक्षो धनुर्वक्त्रो जठरो मारुताशनः ॥ ५७ ॥

उदराक्षो झषाक्षश्च वज्रनाभो वसुप्रभः ।

समुद्रवेगो राजेन्द्र शैलकम्पी तथैव च ॥ ५८ ॥

तत्रमेषः प्रवाहश्च तथा नन्दोपनन्दकौ ।

धूम्रः श्वेतः कलिङ्गश्च सिद्धार्थो वरदस्तथा ॥ ५९

प्रियकश्चैव नन्दश्च गोनन्दश्च प्रतापवान् ।

आनन्दश्च प्रमोदश्च स्वस्तिको ध्रुवकस्तथा ॥ ६० ॥

क्षेमवापः सुजातश्च सिद्धयात्रश्च भारत ।

गोव्रजः कनकापीडो महापारिषदेश्वरः ॥ ६१ ॥

गायनो हसनश्चैव बाणः खड्गश्च वीर्यवान् ।

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54 ⟨a¹-b¹⟩ M₁ (syllables omitted), T₃ missing (cf. v. l. 44)   **55** T₃ missing (cf. v. l. 44)   **56** ⟨d¹-d⁸⟩ M₃ (pāda 56d omitted), T₃ missing (cf. v. l. 44)   **57** ⟨a¹-d⁸⟩ M₁ (verse 57 omitted), T₃ missing (cf. v. l. 44)   **58** ⟨a¹-b⁸⟩ M₁ (pādas 58ab omitted), T₃ missing (cf. v. l. 44)   **59** T₃ missing (cf. v. l. 44)   **60** T₃ missing (cf. v. l. 44), ⟨d³-d⁵⟩⟨d⁶⟩ T₄   **61** T₃ missing (cf. v. l. 44)

54a एकाक्षो] **SR**, वीराक्षो G₂   **54b** ॰तथैवैकजटः प्रभुः] **SR**, ॰तथैवैकजडः प्रभुः G₁T₄, ॰तथैव च जडः प्रभुः G₃, ॰तथैवैकादशप्रभुःT₁T₂   **54d** व्याघ्रास्यः] **T**, व्याघ्राक्षः **MG**   **55b** सुवक्त्रः] **SR**, सुचक्रः G₁   **55c** परिस्रुवः] **M**, परिस्रावः **G**T₁T₄, पारिस्रावः T₂   **56b** स्कन्धाक्षः] **SR**, स्कंदाक्षः G₁G₃T₄   **56d** वसुप्रभः] **SR**, वसुप्रदः M₂M₄, वसुप्रियः G₁G₃   **57a** चतुर्दंष्ट्रो] **SR**, चतुर्दंतो M₂G₂   • ऽष्ट॰] **SR**, ऽछ॰ M₂G₁G₂T₁, द्वि॰ M₃M₄   **57b** मेघनादः] **SR**, मेघनाथः T₂   **57c** ॰दक्षो] **SR**, ॰ताक्षो M₂, ॰त्क्षोभ॰ G₃, ॰द्दंडो T₂   **57d** जठरो] **SR**, जंघालो G₂T₄   • मारुताशनः] **SR**, मारुतात्मजः T₁T₂   **58a** उद॰] **M**T₁T₂, उदा॰ **G**T₄   • झषा॰] **SR**, विषा॰ G₂   **58b** वज्रनाभो] **SR**, वज्राक्षम् M₂M₄, यज्ञनाभो G₃   • ॰प्रभः] G₂G₃**T**, ॰प्रदः **M**, ॰प्रभुः G₁   **58d** ॰कम्पी] **SR**, ॰कंपस् G₁G₃, ॰कर्मा T₄   **59a** तत्रमेषः] M₃M₄, तत्रमेघः M₁, तंत्रमेषः M₂, तत्रमेषः G₁G₃, मंत्रयोगः G₂, पुत्रमेष॰ T₁T₄, तंत्रमेष॰ T₂   • प्रवाहश्च] **MG**₁G₂, प्रभावश्च G₃T₂T₄, प्रभाषश्च T₁   **59b** नन्दोपनन्द॰] **SR**, नंदावनंद॰ G₂   **59c** धूम्रः] G₃T₁, धूम्र॰ **M**G₂T₂, धूरुः G₁, धूम्रः T₄   • कलिङ्गश्च] **SR**, कर्लिंगश्च T₂   **59d** वरदस्त॰] **SR**, वरदास्त॰ M₃   **60a** प्रियकश्चैव नन्दश्च] **SR**, प्रियश्चैव सुनंदश्च G₂, प्रियकश्चैव दंतश्च T₁T₂   **60b** गोनन्दश्च] **SR**, महावीर्यः M₁   **60d** स्वस्तिको] **SR**, सस्ति - T₄   • ध्रुवकस्त॰] M₁M₂M₄, ध्रुवतस्त॰ M₃, ध्रुवकृत्त॰ **G**, धृतकस्त॰ T₁T₂, - - -स्त॰ T₄   **61a** क्षेमवापः सुजातश्च] M₂, क्षेमपापः सुजातश्च M₁M₄G₁G₃T₁T₂, क्षेमापश्च तथा M₃ (unmetrical), क्षेमपालः सुजातश्च G₂, क्षेमवाहः सुजातश्च T₄   **61b** सिद्धयात्रश्च] G₁G₃T₄, सिंहयात्रश्च M₁, सिद्धमात्रश्च M₂M₄, प्रियकस्चैव M₃, सिद्धपात्रश्च G₂, चित्रयात्रश्च T₁T₂   • भारत] **SR**, नंदश्च M₃   **61c** ॰व्रजः] **MT**, ॰वृषः G₁G₃, ॰वज्रः G₂   • कनकापीडो] **SR**, कनकंचहो G₃, कनकापीठो T₂, कनकाविद्धो T₄   **61d** महापारिषदेश्वरः] **SR**, महापाषदेश्वरः M₁G₁ (unmetrical), महात्मा पाषदेश्वरः M₂M₄

वैतालिं चातितालिं च तथा शठिकवातिकौ ॥ ९६ ॥
मांसजं पङ्कदिग्धं च समुद्रोन्माथमव्ययम् ।
रणोत्कटं प्रभासं च श्वेतमूर्धानमच्युतम् ॥ ९७ ॥
कालकण्ठशरीरं च कुष्माण्डं शत्रुतापनम् ।
गोमायुवक्त्रं श्येनास्यं भूतलोन्मथनं तथा ॥ ९८ ॥
यज्ञवाहं प्रवाहं च काकास्यं काकलोचनम् ।
मञ्जुलं वक्रनासं च महानासं गजोदरम् ॥ ९९ ॥
तुहनं च तुहानं च चित्रदेवमजं खरम् ।
मधुरं सुप्रसादं च किरीटं मकुटोत्कटम् ॥ १०० ॥
वसनं मधुवर्णं च कलशं कलशोदरम् ।
एवन्तं मन्मथकरं सूचीवक्त्रं गजाननम् ॥ १०१ ॥
श्वेतवक्त्रं सुवक्त्रं च चारुवक्त्रं च पाण्डरम् ।
कण्डबाहुं सुबाहुं च बकं कोकिलकं तथा ॥ १०२ ॥
अचलं कनकाक्षं च बलानामग्रनायकम् ।

96 ⟨c^1-c^2⟩⟨c^3⟩ S$_1$, (d^8) S$_2$ **97** (a^6-b^8) ⟨c^1⟩(c^2-c^4) S$_2$ **99** (b^8) S$_1$ **101** (b^8)⟨c^1-c^3⟩(c^4, c^8-d^1)⟨d^2-d^8⟩ S$_1$ **102** ⟨a^1-b^3⟩(b^4-b^8)⟨c^1-c^3⟩(c^4-c^5)⟨c^6⟩(c^7-c^8)⟨d^1⟩(d^2-d^8) S$_1$

96b ॰खङ्ग॰] S$_2$, ॰खद्ग॰ S$_1$, ॰खङ्ग॰ Bh **96d** ॰वातिकौ] S$_2$Bh, ॰चातिकौ S$_1$ **97d** ॰मूर्धानमच्युतम] em. Bh, ॰मूर्धानमच्युतम् S$_1$, ॰मूद्र्धानमुच्यतम S$_2^{pc}$, ॰मूद्र्धानमुच्यताम S$_2^{ac}$ **98a** कालकण्ठ॰] S$_2$Bh, तालकण्ठ॰ S$_1$ **98b** कुष्माण्डं] S$_1$S$_2^{pc}$Bh, कुष्माण्ड S$_2^{ac}$ **98c** गोमायु॰] S$_1$Bh, गोमाय॰ S$_2$ **98d** ॰मथनं] S$_1$S$_2$, ॰माथनं Bh(typo?) **100a** तुहानं] S$_2$Bh, तुदानं S$_1$ **100d** किरीटं] S$_1$Bh, किरीट S$_2$ **101c** एवन्तं] S$_2$, रेवन्तं Bh (conj.) **102c** कण्ड॰] S$_2$, कण्ठ॰ conj. Bh (silently)

वैताळी चातिताळी च तथा कलिकवातिकौ ॥ ६२ ॥

मांसादः पङ्क्तिदिग्धाङ्गः समुद्रोन्मादनश्च ह ।

रणोत्कटः प्रहासश्च श्वेतशीर्षश्च नन्दकः ॥ ६३ ॥

कालः कांडशरीरश्च तथा कुम्भाण्डकोऽपरः ।

बलकांडः सितश्चैव भूतलोन्मादनस्तथा ॥ ६४ ॥

यज्ञवाहः प्रवाहश्च देवयाजी च सोमपः ।

ऋजालश्च महातेजाः क्रुद्धाक्रुद्धौ च भारत ॥ ६५ ॥

तुह्नश्च तुहानश्च चित्रदेवश्च वीर्यवान् ।

मधुरः सुप्रसादश्च किरीटी च महाबलः ॥ ६६ ॥

वसनो मधुकर्णश्च कलशोदर एव च ।

धवंतो मन्मथकरः सूचीवक्रश्च वीर्यवान् ॥ ६७ ॥

श्वेतवक्रः सुवक्रश्च दारुवक्रश्च पाण्डरः ।

कुण्डबाहुः सुबाहुश्च राजन्कोकिलकस्तथा ॥ ६८ ॥

आढकः कनकाक्षश्च बालानामयिकः प्रभुः ।

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62 T_3 missing (cf. v. l. 44) **63** T_3 missing (cf. v. l. 44) **64** T_3 missing (cf. v. l. 44) **65** T_3 missing (cf. v. l. 44) **66** T_3 missing (cf. v. l. 44) **67** T_3 missing (cf. v. l. 44) **68** T_3 missing (cf. v. l. 44)

62a गायनो] $M_2M_3M_4$, गायको M_1, हायनो GT_4, गायनी T_1T_2 • हसन०] MG_2, वासन० $G_1G_3T_4$, हायनी० T_1, हसनि० T_2 **62b** बाणः] **SR**, बाण० $M_1G_1G_2$ **62c** वैताळी] M_1, वेताळी $M_2M_3M_4T_4$, वैतालिश G_1, वैताली $G_2T_1T_2$, वैताळश G_3 • चातिताळी] **SR**, चातिकाळी M_2M_4, चातिदादी M_3, चातिताली T_2 **62d** कलिकवातिकौ] M_2M_4, शौलिकपातिकौ M_1, तालिकपातिकौ G_1, ताळीकपालिकौ G_2, ताळिकपातिकौ G_3, काळिकपातिकौ T_1, काशिकपालिकौ T_2, ताळिकपाळिकौ T_4 **63a** मांसादः पङ्क्तिदिग्धाङ्गः] M_3 मांसादः कंकदिग्धाङ्गः $M_1M_2M_4$, मांसालिकः कदिग्धांगः G_1G_3, मांसादः खड्गविद्धांगः G_2, मांसादः खड्गदिग्धांगः T_4, मांसाळी कंकदिग्धाङ्गः T_1T_2 **63b** समुद्रोन्मादनश्च ह] $M_1M_2M_4$, समुद्रो मादनश्च ह M_3, समुद्रो मानसश्च ह $G_1G_3T_1T_2T_3$, समुद्रो मानसश्च हि G_2, समुद्रो मनसश्च ह T_4 **63cd** रणोत्कटः प्रहासश्च श्वेतशीर्षश्च नन्दकः] $M_2M_4G_3T_1T_4$, प्रभासः श्वेतशीर्षश्च नंदकः कालखंडकः M_1, रणोद्धटः प्रहासश्च श्वेतशीर्षश्च नन्दकः M_3 (unmetrical), मनोत्कटः प्रभासश्च श्वेतशीर्षश्च नन्दकः G_1, रणोत्कटः प्रहासश्च श्वेतशीर्षश्च नन्दकः G_2, , रजत्कटप्रभासश्च श्वेतशीर्षश्च नन्दकः T_2 **64a** कालः कांडशरीरश्च] $M_2M_4G_2G_3T_4$, गिरिकश्च माहावीर्यम् M_1, बालः कांडशरीरश्च M_3, काळं कांडुशरीरश्च G_1, काळः कांडशरीरश्च T_1T_2 **64c** बलकांडः सितश्चैव] $M_2M_3M_4$, वलाकश्च सितश्चैव M_1, बालकंसिः स्थिरश्चैव G_1, बालकः स्थविरश्चैव G_2, बालकर्धिः स्थिरश्चैव G_3T_4, नळकादि स्थिरश्चैव T_1, नळकांधि स्थिरश्चैव T_2 **64d** भूतलोन्मादन०] $M_2M_3M_4G_3T_1$, भूतलो मादन० M_1G_1, भूतकोन्मानस० G_2, भूतलोन्मादन० T_2, भूतलोन्मादक० T_4 **65a** यज्ञवाहः] **SR**, यज्ञबाहुः M_3, यज्ञवाहः T_2 • प्रवाहश्च] $M_2M_3M_4$, सुवाहश्च $M_1GT_1T_4$, स्ववाहश्च T_2 **65b** देवयाजी] **SR**, देवयानि T_2 **65c** ऋजालश्च] M_1M_3, ऋजाजश्च M_2M_4, सजलाश्च० G_1, ऋग्बालश्च G_2, सजाळश्च G_3, जालरश्च T_1T_2, सजालश्च T_4 • ०तेजाः] **SR**, ०देव० T_4 **66a** तुह्नश्च तुहानश्च] **MT**, तुहानश्च तुहानश्च G_1, तुहसश्च तुहासश्च G_2, तुहानश्चातुहानश्च G_3 **66b** ०देवश्च] MG_3, ०सेनश्च G_1G_2T **66c** मधुरः] $M_2M_3M_4G_2T_4$, माधुरः $M_1T_1T_2$, मातुरः G_1G_3 • सुप्रसादश्च] MT_4, सुप्रभातश्च G_1, संप्रखादश्च G_2, सुप्रभावश्च G_3, सुप्रसारश्च T_1T_2 **67a** वसनो] **SR**, वसंतो S_1, वसुनो G_1G_3, वसानो T_1T_2 • मधुकर्ण०] **SR**, मधुपर्ण० M_1, मसुकर्ण० G_1 **67b** कलशो०] **SR**, कल्याणो० G_2 **67c** धवंतो] $M_2G_1G_3T_2$, धमन्तो M_1, सवनो M_3M_4, यवनो G_2, यवंतो T_1T_4 **67d** सूचीवक्र०] $M_2M_4T_1T_2$, सूचिवक्र० M_1M_3, सूचीपाल० GT_4 **68a** सु०] **SR**, च T_1T_2 **68b** दारुवक्रश्च पाण्डरः] **SR**, दारुवक्रश्च भांडरः M_2, पांडुरः सुमहाबलः T_1T_2 **68c** कुण्ड०] **SR**, क्रुण्ड० M_2M_4

संचारं च कोकमुखं गृध्रास्यं जम्बुकं तथा ॥ १०३ ॥
लोमशं च जरास्यं च उष्ट्रग्रीवं कमण्डलुम् ।
दण्डकं दीर्घजङ्घं च हंसवक्त्रं महाबलम् ॥ १०४ ॥
कण्डकं शतपादं च शताक्षं चापपृष्ठकम् ।
शिक्षकं चापवक्त्रं च शाखावक्त्रं च कुण्डकम् ॥ १०५ ॥
महायोगान्महासत्त्वान्सततं ब्रह्मचारिणः ।
अप्रधृष्यान्महावीर्यान्समरे रिपुसूदनान् ॥ १०६ ॥
नानाशस्त्रप्रहरणान्नानारूपान्महौजसः ।
नानावक्त्रैः परिवृतान्गणैश्च गणनायकान् ॥ १०७ ॥
गजेन्द्रचर्मवसनान्व्याघ्रकृष्णाजिनाम्बरान् ।
रक्तकेशान्हरिश्मश्रून्मुण्डान्दिग्वाससो ऽपरान् ॥ १०८ ॥
जटिनः पिङ्गनेत्रांश्च भुजङ्गकृतमेखलान् ।
पन्नगाङ्गदिनः शूराञ्छ्वसद्भोगीन्द्रकुण्डलान् ॥ १०९ ॥
पावनैः परिदिग्धाङ्गान्भस्मभिश्चन्द्रपाण्डरैः ।
नृत्यतो वल्गमानांश्च हासोत्फुल्लविलोचनान् ।
गणैः परिवृतानन्यैर्बहुभिर्गणनायकान् ॥ ११० ॥
कूर्मकुक्कुटवक्त्रैश्च शशगोधावृकाननैः ।
खरोष्ट्राश्वमुखैर्भीमैर्वराहमहिषाननैः ॥ १११ ॥
मनुष्यमेषवक्त्रैश्च श्वशृगालमृगाननैः ।
भीमैर्मकरवक्त्रैश्च शिशुमारझषाननैः ॥ ११२ ॥

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103 ⟨a¹⟩(a²-a³, a⁵, a⁷-b⁶, c¹, c³-c⁶, c⁸, d²-d³) S₁   **104** (a⁵-b⁶)⟨b⁷-c², d¹⟩(d²-d³) (tops of the syllables from a⁵-b⁶ lost) S₁   **105** (b²-b⁴, d¹) S₁   **107** (a³-a⁵, b⁷-b⁸)⟨c¹⟩(c²-c⁵, c⁷-d⁶) S₁   **108** S₁   **110** (a²-a³, a⁶-b⁶, b⁸)⟨c¹-c²⟩(c³-d⁵, e³) S₁, (d⁸) S₂   **112** (d⁵) S₁

103d गृध्रास्यं] Bh, गृ(ध्रास्यं) S₁, गृध्रास्यं S₂   **104c** दीर्घजङ्घं च] S₁, दीर्घं च S₂(unmetrical), दीर्घवक्त्रं च conj. Bh (silently)   **104d** महाबलम्] S₂Bh, मबलम् S₁(unmetrical)   **105a** कण्डकं] em., कण्डक S₁ (anusvāra possibly lost), टुण्टुकं S₂, टुण्डुकं Bh (typo?)   **105d** शाखावक्त्रं] S₂ᵖᶜ, शाखवक्त्रं S₁Bh, शाखाक्रं S₂ᵃᶜ (unmetrical)   **106d** रिपुसूदनान्] S₁Bh, रिपुसूदनम S₂   **108b** ०म्बरान्] S₁S₂ᵖᶜBh, ०म्बरम् S₂ᵃᶜ   **108cd** ०श्मश्रून्मु०] em. Bh, ०श्मश्रून्म० S₁, ०श्मश्रून्म० S₂   **109c** पन्नगाङ्ग] S₁S₂ᵖᶜBh, पन्नगङ्ग S₂ᵃᶜ   • शूराञ्] S₁Bh, शूरा S₂   **109d** छ्वसद्भो०] em. Bh, च्छ्वसद्भो० S₁, श्वसंभो० S₂   • ०कुण्डलान्] S₁S₂, ०कुण्लान् Bh(typo, unmetrical)   **110a** परिदिग्धा०] S₂Bh, परिदग्धा० S₁   **111a** कूर्मकुक्कुट०] S₁, कूर्मकुक्कुट० S₂, कूर्मकुक्कुट० conj. Bh(silently), कूर्मकुक्कुट० S₂   **111c** खरोष्ट्राश्व०] S₂Bh, खरोष्ट्राश्व० S₁   **112a** मनुष्यमेषवक्त्रैश्च] S₁S₂ᵖᶜ, मनुष्यवक्त्रैश्वश्च S₂ᵃᶜ (unmetrical), मनुष्यमेढवक्त्रैश्च Bh   **112d** शिशुमारझष०] S₂ᵖᶜBh, शिशुमार(झ)सा० S₁, (श्रु)श्रुमारझषा० S₂ᵃᶜ

संचारकः कोकनदो गृध्रवक्त्रश्च जम्बुकः ॥ ६९ ॥
लोपाशावक्रो जठरः कुम्भवक्त्रश्च चण्डकः ।
उग्रग्रीवश्च कृष्णौजा हंसवक्त्रश्च चन्द्रभाः ॥ ७० ॥
पाणिकर्मा च मण्डूकः पञ्चवक्त्रश्च शिक्षकः ।
मेषवक्त्रश्च जम्बूकः शाखावक्त्रश्च तुण्डकः ॥ ७१ ॥
योगयुक्तो महात्मा च सततं ब्राह्मणप्रियः ।
पैतामहो महात्मा च महापारिषदश्च यः ।
यौवनस्थाश्च बालाश्च वृद्धाश्च जनमेजय ॥ ७२ ॥
सहस्रशः पारिषदाः कुमारमुपतस्थिरे ।
वक्त्रैर्नानाविधैर्ये तु शृणु ताञ्जनमेजय ॥ ७३ ॥

कूर्मकुक्कुटवक्त्राश्च शशगोधामुखास्तथा ।
खरोष्ट्रवदनाश्चैव वराहवदनास्तथा ॥ ७४ ॥
मनुष्यमेषवक्त्राश्च सृगालवदनास्तथा ।
भीमा मकरवक्त्राश्च शिशुमारमुखास्तथा ॥ ७५ ॥

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69 T₃ missing (cf. v. l. 44)   **70** T₃ missing (cf. v. l. 44)   **71** T₃ missing (cf. v. l. 44)   **72** T₃ missing (cf. v. l. 44)   **73** T₃ missing (cf. v. l. 44)   **74** ⟨c¹-d⁸⟩ M₁ (pādas 74cd omitted), T₃ missing (cf. v. l. 44)   **75** ⟨a¹-d⁸⟩ M₁G₃T₁ (verse 75 omitted), ⟨c¹-d⁸⟩ G₁T₂ (pādas 75cd omitted), T₃ missing (cf. v. l. 44)

69a कनकाक्ष०] **SR**, कांचनाक्ष० M₁, कनकाक० G₃   **69b** बलानामयिकः] M₂M₃M₄, बालानामयिकः M₁G₂, बालोनामाधिकः G₁G₃T₁T₂, बालानामधिकः T₄   **69c** संचारकः] **SR**, संचारिकः G₁G₃   **69d** गृध्रवक्त्र०] **SR**, गृध्रपत्र० M₂M₃, गृध्रपक्ष० M₄, शुभ्रवक्त्र० G₃   • जम्बुकः] **M**T₂, जांबुकः G₁G₃, चुंचुकः G₂, चुंबकः T₁, वंचुकः T₄   **70a** लोपाश०] **SR**, पालाश० M₂M₃M₄   • जठरः] **SR**, जफलः T₁T₂   **70b** कुम्भवक्त्रश्च चण्डकः] **SR**, शाखावक्त्रश्च तुंडकः T₁T₂   **70c** उग्र०] M₂M₃M₄T₁T₂, ओछ० M₁, शुभ्र० G₁G₃T₄, शुद्ध० G₂   • कृष्णौजा] **SR**, चंडौजा G₂, कृष्णश्च T₁T₂   **70d** हंस०] **SR**, हास० T₄   • चन्द्रभाः] M₂M₃M₄, वीर्यवान् T₁, चंद्रमाः G₁G₃T, चंद्रभः G₂   **71a** पाणिकर्मा च मण्डूकः] **SR**, सर्वकर्मविशेषज्ञः M₁, वाणिकर्मा वकंडुकः M₃, मणिकर्मा च मण्डूकः G₂, वाणिकर्मा च मण्डूकः T₁   **71b** शिक्षकः] **SR**, शिक्षतः G₁, शीर्षकः T₄   **71c** मेष०] **SR**, शुक्ष० T₄   • जम्बूकः] **SR**, जंबूषः M₁M₂M₄   **71d** शाखावक्त्रश्च तुण्डकः] **SR**, शरागवक्त्रश्च शांडिकः M₁ (unmetrical), छाकवक्त्रश्च कुण्डकः G₂   **72a** ०युक्तो] **SR**, ०युक्ता G₂G₃T₄   **72d** पारिषदश्च यः] M₂M₃M₄G₂, ०पार्षदश्च यः M₁G₁ (unmetrical), ०परिषदश्च यः G₃T₁T₂, ०परिषदस्ततः T₄   **72ef** बालाश्च वृद्धाश्च] **SR**, वृद्धाश्च बालाश्च M₁   **73a** पारिषदाः] **SR**, पार्षदाः M₁G₁   **73b** कुमारमुप०] **SR**, कुमारमव० T₁T₂   **73c** ०विधैर्ये तु] **SR**, ०विधैर्ये तत् G₁, ०विधाकारौ msTd   **74** After 74b M₃ reads 76ab. G₂ reads 74cd after 83b.   **74a** ०कुक्कुट०] **SR**, ०कर्कट० M₁   **74b** शशगोधा०] **SR**, शिशुमार० G₂   **74c** ०नाश्चैव] **SR**, ०नाश्चान्ये M₃   **75** After 75c M₂M₄ read 76d-77a.   **75b** सृगाल०] **SR**, सृगाल० T₂

मार्जारशुकवक्त्रैश्च दीर्घवक्त्रैरवक्त्रकैः ।
नकुलोलूकचक्राह्वशतपत्रनिभाननैः ॥ ११३ ॥

आखुबभ्रुविडालानां तुल्यास्यै रिपुदुर्जयैः ।
छागमेषमुखैश्चान्यैः शुककारण्डवाननैः ॥ ११४ ॥

ऋक्षशार्दूलवक्त्रैश्च द्वीपिसिंहाननैस्तथा ।
भीमैर्द्विरदवक्त्रैश्च तरक्षुवदनैस्तथा ॥ ११५ ॥

गरुडक्रोष्टुकास्यैश्च काककोकिलवक्त्रकैः ।
गोवानरमुखैश्चान्यैः श्येनगृध्रमुखैस्तथा ॥ ११६ ॥

महाजठरपादाङ्घ्रैस्तारकाक्षैर्महाबलैः ।
पारावतमुखैश्चान्यैः कृकवाकुमुखैस्तथा ।
लावतित्तिरिवक्त्रैश्च कृकलासमुखैरपि ॥ ११७ ॥

पीतकौशेयवासोभिश्चीरवल्कलधारिभिः ।

फणीन्द्रानद्धगात्रैश्च चित्रगोनासकङ्कणैः ॥ ११८ ॥

स्थूलोदरैः कृशाङ्गैश्च स्थूलाङ्गैश्च कृशोदरैः ।
ह्रस्वग्रीवैर्महाकर्णैर्नानाव्यालविभूषणैः ॥ ११९ ॥

गजेन्द्रचर्मवासोभिः शूरैः समरदुर्जयैः ।

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113 ⟨a¹-a⁸⟩⟨b¹-b²⟩⟨b³-b⁵⟩ S₁(c¹, c⁸, d²-d⁴) S₁   **115** (c³)⟨c⁴-c⁶⟩(c⁷-d¹) S₂   **116** (a³, a⁷-a⁸, d¹) S₁   **117** (c⁶-d⁸)⟨e¹-f⁴⟩(f⁵-f⁸) S₁   **118** (a¹-a⁴, b¹-b³) (tops of the syllables a¹-a⁴ lost) S₁, (b⁷-b⁸, c⁷)⟨c⁸⟩ S₂   **119** (c¹-c⁴)⟨c⁵-d⁷⟩(d⁸) S₁

113a मार्जारशुक॰] S₂, मार्जारवृक॰ Bh (conj.),   **113c** नकु॰] S₁S₂, लकु॰ Bh(typo?)   ● ॰कचक्रा॰] S₁Bh, ॰कवचक्रा॰ S₂ᵖᶜ (unmetrical), ॰कवचक्रैका॰ S₂ᵃᶜ (unmetrical)   **115b** द्वीपिसिंहाननैस्] S₁, तरक्षुवदनैस् S₂, द्वीपिसिंहान-नैस् Bh(typo?)   **115c** भीमैर्द्विरदवक्त्रैश्च] S₁Bh, द्विपिसि - - - (श्चैव) S₂   **115d** तरक्षुवदनैस्तथा] S₁Bh, (भी)मैर्द्विरदवक्त्रकैः S₂   **116a** ॰क्रोष्टु॰] S₁Bh, ॰कोष्टु॰ S₂   **116d** ॰गृध्र॰] S₂Bh, ॰गृद्ध॰ S₁   **117c** ॰श्चान्यैः] Bh, ॰(श्चान्यैः) S₁, ॰श्चान्यै S₂   **117d** कृकला॰] Bh, ककला॰ S₂   **118b** चीरवल्क॰] S₂Bh, (चीरव)ल्क॰ S₁ᵖᶜ, (चीर)ल्क॰ S₁ᵃᶜ(unmetrical)   **118d** ॰गोनास॰] S₁, ॰गोनस॰ S₂Bh

मार्जारशुकवक्त्राश्च दीर्घवक्त्राश्च भारत ।
नकुलोलूकवक्त्राश्च श्ववक्त्राश्च तथापरे ॥ ७६ ॥

आखुबभ्रुमुखाश्चैव मयूरवदनास्तथा ।
मत्स्यमेषाननाश्चान्ये अजाविमहिषाननाः ॥ ७७ ॥

ऋक्षशार्दूलवक्त्राश्च द्वीपिसिंहाननास्तथा ।
भीमा गजाननाश्चैव तरक्षुवदनास्तथा ॥ ७८ ॥

गरुडास्याः खड्गमुखा वृककाकमुखास्तथा ।
गोवानरमुखाश्चान्ये वृषदंशमुखास्तथा ॥ ७९ ॥

महाजठरपादाङ्घ्रास्तारकाक्षाश्च भारत ।
पारावतमुखाश्चान्ये तथा बस्तमुखाः परे ॥ ८० ॥

कोकिलावदनाश्चान्ये श्येनतित्तिरिकाननाः ।
कृकलासमुखाश्चैव विरजोम्बरधारिणः ॥ ८१ ॥

बालवक्त्राः स्थूलमुखाश्चण्डवक्त्राः शशाननाः ।
आशीविषाः सक्तकण्ठा गोनासावरणास्तथा ॥ ८२ ॥

स्थूलोदराः कृशाङ्गाश्च स्थूलाङ्गाश्च कृशोदराः ।
ह्रस्वग्रीवा महाकर्णा नानाव्याळविभूषिताः ॥ ८३ ॥

गजेन्द्रचर्मवसनास्तथा कृष्णाजिनाम्बराः ।

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76 ⟨a¹-d⁸⟩ M₁G₁G₃T₁T₂ (verse 76 omitted), T₃ missing (cf. v. l. 44)   **77** ⟨a¹-b⁸⟩ M₃ (pādas 77ab omitted), ⟨a¹-d⁸⟩ G₁G₃T₁T₂ (verse 77 omitted), T₃ missing (cf. v. l. 44), ⟨d¹-d⁸⟩ T₄ (pāda 77d omitted)   **78** ⟨c¹-c²⟩ M₃ (syllables omited), ⟨a¹-d⁸⟩ G₁G₃T₁T₂T₄ (verse 78 omitted), T₃ missing (cf. v. l. 44)   **79** T₃ missing (cf. v. l. 44), ⟨c¹-d⁸⟩ G₁G₃ (pādas 79cd omitted), ⟨a¹-b⁸⟩ T₁ (pādas 79ab omited), ⟨a¹-c⁸⟩ T₄ (pādas 79abc omitted)   **80** T₃ missing (cf. v. l. 44)   **81** ⟨c¹-d⁸⟩ G₁G₃ (pādas 81cd omitted), T₃ missing (cf. v. l. 44)   **82** ⟨a¹-d⁸⟩ G₁G₃ (verse 82 omitted), T₃ missing (cf. v. l. 44)   **83** ⟨a¹-b⁸⟩ G₁G₃ (pādas 83ab omitted), T₃ missing (cf. v. l. 44)   **83** T₃ missing (cf. v. l. 44)

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76 For the sequence in M₂M₄ cf. v.l. 75. M₃ reads 76ab after 74b   **76a** मार्जारशुक॰] **SR**, मार्जालशुक॰ M₃   **76d** श्ववक्त्राश्च तथा॰] **SR**, श्वेतवक्त्रास्तथा॰ M₃   **77** After 77c M₁ reads 79d-80c. For the sequence in M₂M₄ cf. v.l. 75.   **77a** आखुबभ्रुमुखाश्चैव] M₁, आखुबभ्रुरूवक्त्राश M₂, आखुबभ्रुरवक्त्राश M₄, आघुबभ्रुकवक्त्राश G₂, आखुवभ्रुकवक्त्राश T₄   **78** For the sequence in M₁ cf. v.l. 77.   **79** M₁ reads 79d-80c after 77c.   **79a** गरुडास्याः] M₁G₂, गरुडाननाः **SR** (unmetrical)   ● खड्ग॰] **SR**, खग॰ M₁G₃, पद्म॰ G₂   **79b** ॰काक॰] **SR**, ॰कोक॰ G₂   **79c** गोवानर॰] **SR**, गोखरोष्ट्र॰ M₁   **80** For the sequence in M₁ cf. v.l. 79.   **80a** महा॰] **SR**, भोगी॰ T₁T₂   ● ॰पादाङ्घ्रास्] **SR**, ॰पादांसास M₁, ॰पादाश्च G₂   **80b** ॰तारकाक्षाश्च] **SR**, ॰श्वकाकाक्षाश्च G₁G₃T₁, ॰काकाक्षापि च T₂   **80d** बस्त॰] M₂M₃M₄, व्यक्त॰ M₁**GT**   **81** M₃ reads 81c-82b after 87.   **81a** ॰श्चैव] **SR**, ॰श्चान्ये M₁G₁   **81d** विरजोम्बर॰] **SR**, विरजांबर॰ M₄, विजरांबर॰ T₂   **82** For the sequence in M₃ cf. v.l. 81.   **82a** बाल॰] M₂M₃M₄**T**, वाल॰ M₁, फाल॰ G₂   ● स्थूल॰] msM, मणि॰ G₂**T**   ● मुखाश्] वक्त्राश् M₃   **82b** ॰चण्ड॰] **SR**, ॰चंद्र॰ M₁T₂, ॰चक्र॰ M₃   ● शशा॰] msSR, भृशा M₂   **82c** आशी॰] **SR**, आसी॰ T₂   ● विषाः सक्तकण्ठा] **SR**, विषैश्चीरधरा M₁   **82d** गोनासावरणा॰] M**T₄**,गोनासचरणा॰ G₂, गोनागाभरणा॰ T₁T₂   **83** After 83b G₂ reads 74cd.   **83b** कृशो॰] **SR**, वृको॰ M₁, फाल॰ G₂T₄   **83c** ॰कर्णा] **SR**, ॰काणा G₁, ॰काय॰ G₂, ॰कंठा T₁T₂

स्कन्धवक्रैरवक्रैश्च पृष्ठास्यैः सर्वतोमुखैः ॥ १२० ॥

नानाकृतिभुजैर्वीरैर्नानाभुजगभूषणैः ।
नानावेषैर्महायोगैर्नानास्थाननिवासिभिः ॥ १२१ ॥

नानावस्त्रधरैश्चान्यैर्नानामाल्यानुलेपनैः ।
नानाचर्माम्बरैरन्यैर्नानाभरणधारिभिः ॥ १२२ ॥
उष्णीषिभिर्मुकुटिभिः कम्बुग्रीवैः सुसंस्थितैः ।
किरीटिभिः पञ्चशिखैर्जटामुकुटधारिभिः ॥ १२३ ॥
त्रिशिखैर्द्विशिखैश्चैव तथा सप्तशिखैरपि ।
शिखण्डिभिर्दीर्घजटैर्मुण्डैः कपिलमूर्धजैः ॥ १२४ ॥
चित्राक्षकैश्चित्रमुखैश्चित्रस्रगनुलेपनैः ।
चित्राम्बरधरैः वीरैः सततं प्रियविग्रहैः ॥ १२५ ॥
कृष्णनिर्मांसवक्रैश्च दीर्घपृष्ठैः कृशोदरैः ।
स्थूलपृष्ठैर्महाग्रीवैः प्रलम्बोदरमेहनैः ॥ १२६ ॥
महाभुजैर्महावक्रैर्ह्रस्वग्रीवैः कृशाननैः ।
कुब्जैश्च दीर्घजङ्घैश्च हस्तिकर्णशिरोधरैः ॥ १२७ ॥

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120 ⟨a²-c⁷⟩(c⁸-d⁶) S₁   **122** (b⁸, d⁷) S₁   **123** (a¹-a³, a⁷, b⁷)⟨b⁸-c⁶⟩ S₁   **126** (b⁸)⟨c¹-c⁶⟩(c⁷-c⁸) S₁

121b ०भुजगभूषणैः] S₁, ०भुजगभीषणैः S₂Bh   **121c** नानावेषैर्महा०] S₂Bh, नानावेगैर्महा० S₁   **122a** नानावस्त्र०] S₁ Bh, नानावक्र० S₂   **122cd** ०न्यैर्नाना०] S₁Bh, ०न्यैनाना० S₂   **124a** ०द्विशि०] S₂Bh, ०र्विशि० S₁   ● ०श्चैव] S₁S₂, ०श्चापि Bh (conj.)   **124d** ०र्मुण्डैः] S₁Bh, ०र्मुण्डे S₂   **125a** चित्राक्षकैश्चित्रमुखैश] S₁Bh, चित्राक्षैश्चित्रमुखैश S₂   **125b** ०स्रगनुलेपनैः] S₂Bh, ०स्रग्यानुलेपनैः S₁   **126cd** ०वैः प्रलम्बोदरमेहनैः] S₁ᵖᶜ, ०वैः प्रलम्बोदमेहनैः S₁ᵃᶜ (unmetrical), ०वैल्म्बोदरमहोदरैः S₂ (unmetrical), ०वैर्ल्म्बोदरमहोदरैः Bh

स्कन्धेमुखा महाराज तथा ह्युदरतोमुखाः ॥ ८४ ॥

पृष्ठेमुखा बाहुमुखास्तथा जङ्घामुखा परे ।
पार्श्वाननाश्च बहवो नानादेशमुखास्तथा ॥ ८५ ॥

तथा कीटपतंगानां सदृशास्या गणेश्वराः ।
नानाव्यालमुखाश्चान्ये बहुबाहुशिरोधराः ॥ ८६ ॥

नानाकृतिमुखाः केचिद्बहुकर्णाक्षिनासिकाः ।
भुजंगभोगवदना नानागुल्मनिवासिनः ॥ ८७ ॥

चीरसंवृतगात्राश्च तथा फलकवाससः ।
नानावेषधराश्चैव नानामाल्यानुलेपनाः ।
नानावस्त्रधराश्चैव चर्मवासस एव च॥ ८८ ॥

उष्णीषिणो मुकुटिनः कम्बुग्रीवाः सुवर्चसः ।
किरीटिनः पञ्चशिखास्तथा कठिनमूर्धजाः ॥ ८९ ॥

त्रिशिखा द्विशिखाश्चैव तथा सप्तशिखाः परे ।
शिखण्डिनो मकुटिनो मुण्डाश्चैव जटाधराः॥ ९० ॥

चित्रमाल्याम्बरधराः केचिद्रोमाननास्तथा ।
दिव्यमाल्याम्बरधराः सततं प्रियविग्रहाः ॥ ९१ ॥

कृष्णनिर्मांसवक्राश्च दीर्घपृष्ठा निरूदराः ।
स्थूलपृष्ठा ह्रस्वपृष्ठाः प्रलम्बोदरमेहनाः ॥ ९२ ॥

महाभुजा ह्रस्वभुजा ह्रस्वगात्राः प्रबाहवः ।
कुब्जाश्च दीर्घजिह्वाश्च हस्तिकर्णशिरोधराः ॥ ९३ ॥

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84 T_3 missing (cf. v. l. 44)   **85** $\langle c^1$-$d^8 \rangle$ G_3 (pādas 85cd omitted), T_3 missing (cf. v. l. 44)   **86** T_3 missing (cf. v. l. 44)   **87** T_3 missing (cf. v. l. 44)   **88** $\langle d^1$-$e^8 \rangle$ $M_2M_3M_4$**GT** (pādas 88de omitted), $\langle d^3$-$d^5 \rangle$ G_1 (syllables omited), T_3 missing (cf. v. l. 44)   **89** T_3 missing (cf. v. l. 44)   **90** T_3 missing (cf. v. l. 44)   **91** T_3 missing (cf. v. l. 44), $\langle b^1$-$c^8 \rangle$ T_4 (pādas 91bc omitted)   **92** T_3 missing (cf. v. l. 44), $\langle c^1$-$d^8 \rangle$ M_2M_4 (pādas 92cd omitted)   **93** T_3 missing (cf. v. l. 44), $\langle a^1$-$d^8 \rangle$ M_2M_4 (verse 93 omitted)

84a गजेन्द्र॰] **SR,** मृगेंद्र॰ M_1 **84c** स्कन्धे॰] **SR,** स्कंधो॰ M_1, स्कंदे॰ T_2 **84d** तथा ह्यु॰] **SR,** तथाप्यु॰ M_3G_2 **85ab** बाहुमुखास्तथा] **SR,** तथा कंठेमुखा T_1T_2 **85b** परे] **SR,** अपि M_1, ह्यपि M_2M_4 **85 d** ॰तथा] **SR,** ॰परे $G_1T_1T_2$ **86b** सदृशास्या ग॰] **SR,** सदृशाश्चा ग॰ M_3, सदृशास्यग॰ G_2 **86c** ॰व्याल॰] **SR,** ॰व्याल॰ G_3T_4 • ॰मुखाश्चा॰] **SR,** ॰मृगाश्चा॰ G_1 **86d** बहुबाहुशि॰] **SR,** बहवो बाह॰ G_1 **87a** ॰कृतिमुखाः] **SR,** ॰वेषधराः M_1, ॰वृक्षभुजाः T_1 **87c** ॰वदना] **SR,** ॰वसना M_1M_2 **87d** ॰गुल्म॰] **SR,** ॰मल॰ T_4 **88b** तथा] **SR,** नाना॰ M_3 • फलक॰] **MG**$_1$**G**$_3$, वल्कल॰ $G_2T_1T_2$, पलल॰ T_4 **88c** ॰श्चैव] **SR,** ॰श्चान्ये $G_1G_3T_1T_2$ **89a** मुकुटिनः] G_1, मकुटिनः **SR**   **89b** सुवर्चसः] **SR,** सुवाससः M_1 **89d** कठिन॰] **SR,** कुटिन॰ M_3 **90a** द्विशिखा॰] **MT,** विशिखा॰ **G**   **90c** मकुटिनो] **SR,** मुकुटिनो T_1 **91a** ॰माल्याम्बर॰] **SR,** ॰मालांबर॰ M_1 **91c** दिव्यमाल्याम्बरधराः] **SR,** तीक्ष्णाननप्रहरणाः M_1 **92a** ॰निर्मांस॰] **SR,** ॰निर्माण॰ G_2 **92b** ॰पृष्ठा निरूदराः] $M_1M_2M_4$, ॰पृष्ठोदरोरसः **SR**   **92d** प्रलम्बोदर॰] $M_1M_3T_1T_2$ लंबकोटर॰ G_1G_3, लंबकोदर॰ G_2T_4 **93b** ॰गात्राः प्रबाहवः] $M_1M_3G_2T_4$, ॰गात्रनिबाहवः G_1G_3, ॰गात्राः प्रभाहवः T_1, ॰मात्राः प्रभाहतः T_2

दीर्घोष्ठैर्दीर्घजिह्वैश्च दीर्घाक्षैर्दीर्घनासिकैः ।
महादंष्ट्रैः सुदंष्ट्रैश्च चित्रदंष्ट्रैर्महाबलैः ॥ १२८ ॥

सुविभक्तशरीरैश्च दीप्तिमद्भिः स्वलंकृतैः ।
पिङ्गलाक्षैर्महाकर्णैः शंकुकर्णैरकर्णकैः ॥ १२९ ॥

दीर्घदंष्ट्रैः पृथूरस्कैः स्थूलोष्ठैर्हरिमूर्धजैः ।
नानापादोष्ठदंष्ट्रैश्च नानाहस्तशिरोधरैः ॥ १३० ॥

नानाचर्मभिराच्छन्नैर्नानावासोभिरावृतैः ।

हृष्टैः परिपतद्भिश्च नृत्यद्भिश्च महारवैः ॥ १३१ ॥

लम्बकर्णैर्महोरस्कैर्नीलकण्ठैस्त्रिलोचनैः ।
शुकोदरनिभैः कैश्चित्कैश्चिदञ्जनसन्निभैः ॥ १३२ ॥

श्वेताङ्गैर्लोहितग्रीवैः पिङ्गाक्षैर्भीमदर्शनैः ।
कल्माषपाणिपादैश्च जातीहिङ्गुलकप्रभैः ॥ १३३ ॥

चामीकरापीडनिभैः श्वेतैर्लोहितराजिभिः ।
राजावर्तसवर्णैश्च मयूरसदृशप्रभैः ॥ १३४ ॥

129 (b⁸)⟨c¹-c⁶⟩(c⁷) S₁ **132** (b⁸)⟨c¹-c⁷⟩(c⁸-d²)⟨d³-d⁵⟩(d⁶-d⁸) S₁ **133** (a¹-a², c²) S₁, (d⁴)⟨d⁵-d⁷⟩(d⁸) S₂ **134** (b³) S₁, (a¹-b³) (tops of the syllables lost) S₂

128a °जिह्वैश्च] S₂Bh, °जघैश्च S₁ **130b** स्थूलोष्ठैर्°] S₂Bh, स्थूलाक्षैर्° S₁ **130c** °पादोष्ठ°] S₁Bh, °पादौष्ठ° S₂ **130d** °शिरो°] S₁Bh, °शिरौ° S₂ **131b** °वासोभि°] S₁Bh, °वारोभि° S₂ **131c** हृष्टैः परि°] S₂Bh, हृष्टैःपरि° S₁ **132b** °कण्ठैस्] S₁Bh, °कर्णैस्S₂ᵖᶜ, °कर्ग्रैस्S₂ᵃᶜ **133d** जातीहि°] S₂Bh, जाति हि° S₁ **134a** °पीड°] S₂Bh, °पीत° S₁

हस्तिनासाः कूर्मनासा वृकव्याघ्रनसास्तथा ।
दीर्घौष्ठा दीर्घजिह्वाश्च विकराळा ह्यधोमुखाः ॥ ९४ ॥

महादंष्ट्रा ह्रस्वदंष्ट्राश्चित्रदंष्ट्रास्तथापरे ।
वारणेन्द्रमुखाश्चान्ये भीमा राजन्सहस्रशः ॥ ९५ ॥

सुविभक्तशरीराश्च दीप्तिमन्तः स्वलंकृताः ।
पिङ्गलाक्षाः शङ्कुकर्णाः वक्रपादाश्च भारत ॥ ९६ ॥

पृथुदंष्ट्रा महादंष्ट्राः स्थूलोष्ठा हरिमूर्धजाः ।
नानापादोष्ठपृष्ठाश्च नानाहस्तशिरोधराः ।
नानावर्मभिराच्छन्ना नानाभाषाश्च भारत ॥ ९७ ॥

कुशला देशभाषासु जल्पन्तोऽन्योन्यमीश्वरं ।
हृष्टाः परिपतन्ति स्म राजन्पारिषदाः स्मृताः ॥ ९८ ॥

दीर्घग्रीवा दीर्घनखा दीर्घपादशिरोभुजाः ।
पिङ्गलाक्षा नीलकण्ठा लम्बकर्णाश्च भारत ॥ ९९ ॥

शुकोदरनिभाश्चैव केचिदञ्जनसंनिभाः ।
श्वेताङ्गा लोहितग्रीवाः पीनाङ्गाश्च तथापरे ।
कल्माषबाहवो राजंश्चित्रवर्णाश्च भारत ॥ १०० ॥

चामीकरापीडनिभाः श्वेतलोहितराजयः ।
नानावर्णसवर्णाश्च मयूरसदृशप्रभाः ॥ १०१ ॥

पुनः प्रहरणान्येषां कीर्त्यमानानि मे शृणु ।

96 ⟨d¹-d⁸⟩ G₃ (pāda 96d omitted)   **97** ⟨a¹-d⁸⟩ M₃**GT** (verse 97 omitted)   **98** ⟨a¹-d⁸⟩ G₃ (verse 98 omitted)   **99** ⟨a¹-c⁸⟩ G₃ (pādas 99abc omitted)   **100** ⟨a¹-d⁸⟩ **GT** (verse 100 omitted)   **101** ⟨c¹-d⁸⟩ **GT**₃T₄ (pādas 101cd omitted)

94a कूर्म॰] **SR**, व्याघ्र G₃   **94b** वृकव्याघ्रनसास्तथा] **M**, व्याघ्रनासा वृकाननाः G₁, वृकनासास्तथापरे G₂T₁, कूर्मनासा वृकाननाः G₃, वृकव्याघ्रनखास्तथा T₂T₃, वृकव्याघ्रानास्तथा T₄   **94c** ॰जिह्वाश्च] **SR**, ॰जिह्वोष्ठ T₄   **94d** विकराळा] **SR**, विकराला G₂G₃T₂T₄   • ह्यधो॰] **SR**, ह्रोसो॰ M₃, ह्वयो॰ G₃   **95c** वारणेन्द्र॰] **SR**, वारूणेन्द्र॰ T₃, चारणेंदु॰ T₄   **95d** भीमा] **SR**, भीम॰ T₃   **96c** पिङ्गलाक्षाः शङ्कुकर्णाः] M₂M₃M₄T₄, पिङ्गाक्षाः शङ्कुकर्णाश्च M₁, पिङ्गलाक्षाः शंखकर्णाः G₁, पिङ्गलाक्षाः शङ्कुकर्णाः G₂T₁T₂T₃, पिङ्गलाक्षाः नीलकर्णाः G₃   **96d** वक्र॰] **M**, चक्र॰ G₁**T**, छिद्र॰ G₂   **97a** पृथु॰] M₁M₄, पृष्ठ॰ M₂   **97c** ॰पादोष्ठ॰] M₂M₄, ॰पदोष्ठ॰ M₁   **98a** कुशला देश॰] **SR**, कुशला एक॰ G₂, कुशला नेक॰ T₃   **98b** जल्पन्तो॰] **SR**, जल्पंते M₂M₄, ज्वलंतो G₂T₃T₄   • ऽन्योन्यमीश्वरं] msSR, ऽन्योन्यमीश्वराः M₁T₃   **98c** हृष्टाः परि॰] **SR**, मुदा परि॰ T₃, हृदा मुदा॰ T₄   • ॰पतन्ति] **SR**, ॰वर्दंति G₁   **98d** राजन्पारिषदाः स्मृताः] M₃T₁T₂, राजन्पार्षदास्तथा M₁ (unmetrical), राजन्पारिषदाः स्मृताः M₂M₄ (unmetrical), राजन्परिषदास्तथा G₁, राजन्परिषदास्तथा G₂, राजन्परिषदां तथा T₃, महापारिषदास्तथा T₄   **99a** ॰नखाः] **SR**, ॰भुजा M₃   **99b** ॰पादशिरोभुजाः] M₁M₂M₄T₁, ॰पादशिरोनखाः M₃, ॰बाहुशिरोधराः **GT**₃T₄, ॰पादशिरोरुहाः T₂   **99c** पिङ्गलाक्षा] **M**, पिङ्गलाक्षा **GT**   • नीलकण्ठा] **SR**, नीलकर्णा T₁T₂   **100a** शुकोदरनिभाश्चैव] M₂M₄, शुकोदरशिभाश्चैव M₃, वृकोदरनिभाश्चैव M₁   **100d** पीनाङ्गाश्च] M₂M₃M₄, पीनांसाश्च M₁   **100f** ॰वर्णाश्च] M₄, ॰मल्लाश्च M₁M₂, ॰मालाश्च M₃   **101a** चामी॰] **SR**, चमी॰ M₂M₃M₄T₃   • , ॰पीड॰] **SR**, ॰वेद॰ T₃   **101c** ॰सवर्णाश्च] **M**, ॰सुवर्णाश्च **T**

पाशोद्यतकरैः कैश्चिद्व्यात्तवक्त्रैर्महारवैः ।
पिङ्गाक्षैर्नीलकण्ठैश्च महापरिघबाहुभिः ॥ १३५ ॥
शतघ्नीशक्तिहस्तैश्च गदामुसलपाणिभिः ।
शूलासिपाणिभिः कैश्चिन्महाकायैर्महाबलैः ॥ १३६ ॥
भुशुण्डीप्रासहस्तैश्च वीरैः परशुपाणिभिः ।
पाशामुद्गरहस्तैश्च चक्रतोमरपाणिभिः ॥ १३७ ॥

चित्रायुधधरैर्वीरैरावृण्वद्भिर्दिशो दिशः ।
घण्टाजालपिनद्धाङ्गैः किङ्किणीजालधारिभिः ॥ १३८ ॥
वृता गणैर्गणाध्यक्षा महासत्त्वैर्महाबलैः ।
उपतस्थुर्महात्मानं कार्त्तिकेयं यशस्विनम् ॥ १३९ ॥

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135 (a⁷-a⁸, b⁵)⟨b⁸-d⁸→⟩ S₁   **136** ⟨←a¹-a²⟩(a³-a⁷)⟨a⁸-b⁶⟩(b⁷-b⁸)⟨c¹-d⁸→⟩ S₁, (d⁴-d⁸) (tops of the syllables lost) S₂   **137** ⟨←a¹-a²⟩(a³)⟨a⁴-a⁶⟩(a⁷)⟨a⁸-d⁸→⟩ S₁, (a¹-a²)⟨a³-a⁵(a⁶-a⁷) S₂
138 ⟨←a¹-d⁸→⟩ S₁   **139** ⟨←a¹-d⁸→⟩ S₁

135a पाशोद्यत॰] S₂Bh, पाषोद्यत॰ S₁   **135b** ॰व्यात्त॰] S₁S₂ᵃᶜBh, ॰व्याघ्र॰ S₂ᵖᶜ   **136b** गदामुसल॰] S₂, गदामुशल॰ Bh(conj.?)   **136c** कैश्चिन॰] Bh, केश्चिन॰ S₂   **138b** दिशः] conj., दिशम् S₂Bh   **138c** ॰पिनद्धाङ्गैः] conj., ॰विनद्धाङ्गैः S₂Bh   **139c** ॰त्मानं] S₂ᵖᶜBh, ॰त्मानां S₂ᵃᶜ

शेषैः कृतं पारिषदैरायुधानां परिग्रहम् ॥ १०२ ॥
पाशोद्यतकराः केचिद्व्यादितास्याः खराननाः ।
पृथ्वक्षा नीलकण्ठाश्च तथा परिघबाहवः ॥ १०३ ॥
शतघ्नीपाशहस्ताश्च तथा मुसलपाणयः ।
शूलासिहस्ताश्च तथा महाकाया महाबलाः ॥ १०४ ॥
गदामुसुण्ठिहस्ताश्च तथा मुद्गरपाणयः ।
असिपट्टृसहस्ताश्च दण्डहस्ताश्च भारत ॥ १०५ ॥
आयुधैर्विविधैर्घोरैर्महात्मानो महाजवाः ।
महाबला महाभागा महापारिषदास्तथा ॥ १०६ ॥
अभिषेकं कुमारस्य दृष्ट्वा हृष्टा रणप्रियाः ।
घण्टाजालपिनद्धाङ्गा ननृतुस्ते महौजसः ॥ १०७ ॥
एते चान्ये च बहवो महापारिषदा नृप ।
उपतस्थुर्महात्मानं कार्त्तिकेयं यशस्विनम् ॥ १०८ ॥
दिव्याश्चाप्यान्तरिक्षाश्च पार्थिवाश्चानिलोपमाः ।
व्यादिष्टा देवतैः शूराः स्कन्दस्यानुचराभवन् ॥ १०९ ॥
तादृशानां सहस्राणि प्रयुतान्यबुदानि च ।
अभिषिक्तं महात्मानं परिवार्योपतस्थिरे ॥ ११० ॥

इति श्रीमहाभारते शल्यपर्वणि चतुश्चत्वारिंशोऽध्यायः ॥ ४४ ॥

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102 ⟨a¹-d⁸⟩ **G**T₃T₄ (verse 102 omitted)   **103** ⟨a¹-d⁸⟩ **G**T₃T₄ (verse 103 omitted)   **104** ⟨a¹-b⁸⟩ **G**T₃T₄ (pādas 104ab omitted)   **105** ⟨b¹-c⁸⟩ T₃ (pādas 105bc omitted)   **108** ⟨a¹-d⁸⟩ M₁ (verse 108 omitted)   **109** ⟨a¹-b⁸⟩ M₁ (pādas 109ab omitted)

102a ॰न्येषां] **SR**, ॰न्येव M₁   **102c** शेषैः कृतं] **SR**, एषां कृतः M₁, शेषैः कृतः T₂   • पारिषदैर्] M₃T₂, पार्षदैर् M₁M₂M₄ (unmetrical), परिषदैर् T₂   **102d** ॰ग्रहम्] M₂M₃M₄, ॰ग्रहः M₁T₁T₂   **103a** ॰कराः केचिद्] M₁, ॰कराश्चैव **SR**   **103c** पृथ्वक्षा] M₁M₃M₄, प्रचक्षा M₂, प्रादग्घ॰ T₁, प्रदृष्ट॰ T₂   • नीलकण्ठाश्च॰] M₁M₄, नीलकर्णाश्च॰ M₂T₁T₂, दीर्घकण्ठाश्च॰ M₃   **104c** शूलासिहस्ताश्च तथा] **SR**, शूलहस्तहस्तिपदा G₂, शूलासिहस्ताश्च तदा G₃, शूलासिहस्त्यधपदा T₃   **104d** ॰काया] **SR**, ॰काळा G₂   **105a** ॰मुसुण्ठि॰] G₃T₁, ॰मुसुण्ठि॰ M₁M₃M₄, ॰मुसुंद्धि॰ M₂, ॰मुसंठि॰ G₂T₂T₄, ॰मुसुंडि॰ G₁T₃   **106b** जवाः] **SR**, ॰बलाः M₁, ॰जवैः G₂T₃   **106c** ॰बला] **SR**, ॰जवा M₁T₂   • ॰भागा] **SR**, ॰वेगा G₂   **106d** महापारिषदास्तथा] M₃G₂T₃T₄, महापार्षदास्तथा M₁M₂M₄ (unmetrical), महदापार्षदास्तथा G₁, महापरिषदस्तथा G₃T₁T₂   **107b** हृष्टा] **SR**, हृद्धा M₁   **107d** ननृतुस्ते महौजसः] **SR**, नन्दुश्चानिलोपमाः M₁   **108b** महापारिषदा] G₂T₃T₄, महापार्षदा M₂M₄ (unmetrical), महापारिषदो M₃G₃, महदापार्षदा G₁, महापरिषदा T₁T₂   **109a** ॰श्चाप्यान्तरिक्षाश्च] G₂G₃T₃T₄, ॰श्चाप्यांतरीक्ष्याश्च M₂, ॰श्चैवान्तरिक्षाश्च M₃, ॰श्चाप्यंतरिक्षाश्च M₄G₁T₁T₂   **109b** ॰श्चानिलोपमाः] **SR**, ॰श्चानलोपमाः T₁T₂   **109c** देवतैः शूराः] M₂M₃, देवतैः शूराः M₄, देवतैः शूरैः **G**T₂T₄, देवतैः शूरैः T₁, देवतातूर्यैः T₃

मातृश्च प्रददौ तस्मै कौशिकीदेहसंभवाः ।
महाबला महासत्वाः समरेष्वपराजिताः ॥ १४० ॥

प्रभावतीं विशालाक्षीं पालितां वृषनासिकाम् ।
श्रीमतीं बहुलां सिंहीं विजयां बहुपुत्रिकाम् ॥ १४१ ॥
गोपालीं सुप्रभां षष्ठीं बृहदम्बालिकां कृशाम् ।
जयावतीं मालतिकां ध्रुवरत्नां प्रभाकरीम् ॥ १४२ ॥
सुप्रभां वसुदां चैव विशोकां नन्दिनीं तथा ।
वज्रचूडां महाचूडां वक्रनेमिं महाप्रभाम् ॥ १४३ ॥
अञ्जनीं च भरत्सेनां कमलाक्षीं शशिप्रभाम् ।
शत्रुञ्जयां महानासां क्रोधनां शलभीं खषीम् ॥ १४४ ॥
माधवीं शुकवक्त्रां च कीर्तिनेमिमनिन्दिताम् ।
गीतप्रियां महामायां वायसीममृतां सतीम् ॥ १४५ ॥

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140 ⟨←a¹-a⁸⟩(b¹-b⁵, d⁸) (tops of the syllables from b¹-b⁵ lost) S_1, (b³) S_2 **141** ⟨a¹-a⁷⟩(a⁸-b¹) (Pādas 143cd don't exist) S_1 **143** (c⁵) S_2 **144** (b⁸)⟨c¹-c⁶⟩(c⁷) S_1

140a मातृश्च] S_2, ॰मातृश्च Bh (typo) **140b** ॰संभवाः] em. Bh (silently), ॰सम्भवाम् S_1, ॰संभवान् S_2 **140c** महाबला महासत्वाः] em. Bh, महाबलाम्महासत्वाम् S_1, महाबलां महासत्वां S_2 **140d** ॰जिताः] em. Bh (silently), ॰जि(ताम) S_1, ॰पराजितां S_2 **141a** प्रभावतीं विशालाक्षीं] em. Bh (silently), - - - - - - - (क्षीम्), प्रभावती विशालाक्षी S_2 **141b** पालितां] S_2, (पा)लिता S_1 (anusvāra possibly lost), पलितां Bh **141c** श्रीमतीं] em. Bh (silently), श्रीमती S_2 ● सिंहीं] em. Bh (silently), सिम्ही S_2 **142b** बृहदम्बालिकां] S_1Bh, बृहदत्पालिशां S_2 **142c** जयावतीं] S_1Bh, जयावती S_2 **143c** महाचूडां] $S_1S_2^{pc}$, महाचू - डां S_2^{ac}, महचूडां Bh (typo) **143d** वक्रनेमिं] S_1, वज्रनेमिं S_2Bh **145a** ॰वक्त्रां च] S_2Bh, ॰वक्त्रांश्च S_1 **145b** ॰निन्दिताम्] S_2Bh, ॰नन्दिताम् S_1

पञ्चचत्वारिंशो ऽध्यायः

वैशंपायन उवाच ।
श्रृणु मातृगणान्राजन्कुमारानुचरानिमान् ।
कीर्त्यमानान्मया वीर सपत्नगणसूदनान् ॥ १ ॥
यशस्विनीनां मातृणां श्रृणु नामानि भारत ।
याभिर्व्याप्तास्त्रयो लोकाः कल्याणीभिश्चराचराः ॥ २ ॥
प्रभावती विशालाक्षी पालिता गोनसा तथा ।
श्रीमती बहुला चैव तथैव बहुपुत्रिका ॥ ३ ॥
अप्सुजाता च गोपाली बृहदम्बालिका तथा ।
जयावती मालतिका ध्रुवरत्ना भयंकरी ॥ ४ ॥
वसुदामा सुदामा च विशोका नन्दिनी तथा ।
एकचूडा महाचूडा चक्रनेमिश्च भारत ॥ ५ ॥
सुतेजनी भरत्सेना कमलाक्ष्यथ शोभना ।
शत्रुंजया तथैवाथ क्रोधना शलभी तदा ॥ ६ ॥
माधवी शुभवक्त्रा च तीर्थनेमिश्च भारत ।
गीतप्रिया च कल्याणी कद्रुला चामिताशना ॥ ७ ॥

This edition is based on the Critical Edition of the Mahābhārata. It displays only the readings from the manuscripts of the Southern Recension (**SR**), which are: the Malayālam-manuscripts (M$_1$, M$_2$, M$_3$, M$_4$), the Grantha-manuscripts (G$_1$, G$_2$, G$_3$) and the Telugu-manuscripts (T$_1$, T$_2$, T$_3$, T$_4$).

2 ⟨b^3-d^8⟩ T$_3$ **3** ⟨a^1-b^6⟩ T$_3$ **4** ⟨c^5-d^8⟩ T$_3$ **5** ⟨a^1-c^6⟩ T$_3$ **6** ⟨b^5-b^8⟩ T$_3$, ⟨a^1-d^8⟩ T$_4$ (verse 6 omitted) **7** ⟨d^1-d^3⟩ G$_1$ (syllables omited), ⟨a^1-b^8⟩ T$_4$G$_3$ (pādas 7ab omitted)

1b ॰कुमारानुचरानिमान्] **SR**, ॰कुमारचरितानिमान् T$_4$ **1c** ॰मया वीर] **M**, ॰महावीर्यान् GT$_1$T$_2$T$_3$, ॰महावीरा T$_4$ **2a** यशस्विनीनां मातृणां] **SR**, यशस्विनो मातृगण्णुञ् G$_1$T$_4$ **2c** ॰त्रयो] **SR**, ॰त्विमे M$_1$ **2d** कल्याणीभिश्चरा॰] **SR**, कल्याणीश्च चरा॰ T$_4$ **3b** पालिता] M$_2$M$_4$, पलिता M$_1$G$_1$, पालिका M$_3$G$_2$G$_3$T$_2$T$_4$, पालीका T$_2$ **3c** बहुला] **SR**, बहुला G$_2$T$_2$T$_3$ **3d** ॰पुत्रिका] **SR**, ॰पुत्रका G$_3$T$_2$, ॰पुत्रिकाः T$_1$ **4a** ॰जाताथ] **M**, ॰जाता च GT ● गोपाली] MT$_1$T$_2$, बृहती GT$_3$T$_4$ **4b** बृहदम्बालिका तथा] **SR**, बृहदंबालिकास्तथा M$_1$, बृहदंबातिनामदा G$_2$, बृहदंबाधिका तथा T$_1$, बृहदम्बालिका तदा T$_2$, बृद्वावालिना तथा T$_3$ **4c** जया॰] G$_1$G$_3$T$_3$T$_4$, जाया॰ MG$_2$T$_1$, जाया T$_2$ ● ॰वती मालतिका] M$_1$, ॰वती मालिनिका M$_2$M$_4$G$_2$G$_3$T$_1$T$_4$, ॰वती मालिनीका M$_3$G$_1$, च मालिनीका च T$_2$ **4d** ध्रुवरत्ना] **SR**, ध्रुतरत्ना G$_2$, ध्रुवयत्ना G$_3$, ध्रूपयत्ना T$_2$, यूपरत्ना T$_4$ **5a** वसुदामा सुदामा] **SR**, वसुदामा सुभामा M$_3$, बहुदामा सुदामा G$_1$T$_1$, वसुधामा सुधामा G$_2$, बहुधामा सुधामा T$_2$ **5b** विशोका] **SR**, विशाखा M$_2$, पिशंगी T$_1$T$_2$ **5c** एकचूडा महाचूडा] **SR**, एकचूळा महाचूळा M$_2$T$_2$ **5d** ॰नेमिश्च] **SR**, ॰नेमी च M$_3$ **6a** सुतेजनी] M$_2$M$_3$, अंतेजानी M$_1$, सुतेजिनी M$_4$, अतेजस्व G$_1$, अतेजस्वी G$_2$G$_3$T$_1$T$_2$, अतेजिसे T$_3$ ● भरत्सेना] **SR**, धरत्सेना M$_1$, हरत्सेना G$_2$, भवत्सेना T$_1$T$_2$ **6b** कमलाक्ष्यथ] **SR**, कमलाक्ष्यसि॰ G$_2$, कमलाक्षाति॰ T$_2$, कमलाच॰ T$_3$ **6c** शत्रुंजया] **SR**, शत्रुजाया T$_3$ ● तथैवाथ] MG$_3$, तथैवाधि॰ G$_1$, तथैकाक्षी G$_2$, तथैवान्या T$_1$, तथैव च T$_2$, तथैवाक्षा T$_3$ **6d** क्रोधना] **SR**, नाशना G$_1$G$_3$ ● शलभी तदा] M$_3$, शलभामुखी M$_1$G$_2$T$_3$, वलभीमुखा M$_2$M$_4$, शलभामुखा G$_1$G$_3$, शलभीमुखा T$_1$, शलभीमुखी T$_2$ **7a** शुभ॰] **SR**, शुभ्र॰ M$_3$, भव्य॰ T$_1$, भव॰ T$_2$ **7c** गीत॰] **SR**, गीति॰ T$_1$ **7d** कद्रुलामिताशना] M$_2$M$_3$M$_4$, अमिताशना G$_1$ (unmetrical), रुद्रमालामिताशना G$_2$, कुरुमालातिशोभना G$_3$, मधुमालामितौजसा T$_1$T$_2$, शूरमालोमिवाशना T$_3$, रुद्रमालामितनना T$_4$

सरस्वतीं भोगवतीं सुभ्रूं च कनकावतीम् ।
सुतां लक्ष्मीं वीर्यवतीं विद्युज्जिह्वां महाबलाम् ॥ १४६ ॥
पद्मावतीं सुनक्षत्रां कन्दरां बहुयोजनाम् ।
सन्तानिकां शिवां चैव कमलां मलदामपि ॥ १४७ ॥
सुदामां बहुदामां च सुप्रभां च यशस्विनीम् ।
नृत्तप्रियां वरारोहां शतोलूखलमेखलाम् ॥ १४८ ॥
शतघण्टां शतानन्दां शतनेत्रां यशस्विनीम् ।
वपुष्मतीं च शीलां च भद्रकालीं च भैरवाम् ॥ १४९ ॥
संकारिकां निष्कुटिकां भ्रमां चत्वरवासिनीम् ।
सुमङ्गलां स्वस्तिमतीं वृद्धिकामां जनप्रियाम् ॥ १५० ॥
धनदां सुप्रदां चैव भवदां सुखदामपि ।
वेलीं भेलीं समेलीं च वेतालीं जननीं निशाम् ॥ १५१ ॥
कण्डुं पिङ्गलिकां चैव देवमित्रां यशस्विनीम् ।
लम्बुसीं सनकां चैव चित्रसेनामथाचलाम् ॥ १५२ ॥
कुकूणिकां शाङ्खनिकां तथा झर्झरिकामपि ।
कुण्डालिकां कालविकां कण्डरां च शतोदरीम् ॥ १५३ ॥
उत्काथनीं जरेलां च महावेगां च कङ्कणाम् ।
मनोजवां कण्टकिनीं विघसां पूतनां तथा ॥ १५४ ॥

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146 ⟨d⁴⟩ S₂   **147** ⟨c¹-c⁵⟩(c⁶) S₁   **148** (c⁴) S₁   **150** ⟨c¹-c⁵⟩(c⁶) S₁, ⟨a⁴-a⁵⟩S₂   **153** (b⁸)⟨c¹-c⁵⟩ S₁, (a⁷)⟨a⁸-b¹⟩ S₂

146c सुतां लक्ष्मीं] S₂Bh, सुता लक्ष्मी S₁   • वीर्यवतीं] S₁Bh, वीर्यवती S₂   **146d** विद्युज्जि०] S₂Bh, विद्युज्जि० S₁
147c शिवां चैव] S₂Bh, - (वां)श्चैव S₁   **148d** शतो०] em., स्वेतो० S₁, सतो० S₂, सितो० Bh   **150a** संकारिकां] S₁,
संकारि - S₂, संहारिकां Bh (typo?)   **150b** भ्रमां] S₁S₂ᵃᶜ, भूतां S₂ᵖᶜBh   **150c** स्वस्तिमतीं] S₂Bh, -(स्ति)मती S₁
(anusvāra possibly lost)   **150d** ०प्रियाम्] S₂Bh, ०प्रियान् S₁   **151a** सुप्रदां] S₁Bh, सुप्रधाञ् S₁   **151c** वेलीं] S₁,
ऐलीं S₂Bh   **152a** कण्डुं] S₁, कण्डुं S₂Bh   **152c** लम्बुसीं] S₁, लम्बुसी S₂, लम्बुषीं Bh   **152d** ०चलाम्] S₂ᵃᶜS₂
Bh, ०चलम् S₁ᵖᶜ   **153a** कुकूणिकां] conj., कुकूणिकां S₁, कुकूनिकां S₂Bh   • शाङ्खनिकां] S₁, शाङ्खि(नि)- S₂, शांखिनिकां
Bh   **153b** झर्झरिकामपि] S₂Bh, जर्म्मरिकाम(पि) S₁   **153c** कालविकां] conj., -लविकां S₁, कोलविलां S₂Bh   **153d**
कण्डरां] S₁Bh, कण्ठरां S₂   **154a** जरेलां] S₁, जुरेलां S₂Bh   **154b** महावेगां] S₁ᵖᶜ, महावेलाञ् S₂Bh, महावे(क्र)ञ्S₁ᵃᶜ
• कङ्कणाम्] S₁Bh, कङ्कणा S₂

तेजस्विनी भोगवती सुभ्रूश्च कनकावती ।
अलाताक्षी वीर्यवती विद्युज्जिह्वा च भारत ॥ ८ ॥

पद्मावती सुनक्षत्रा कन्दरा बहुयोजना ।
संतानिका च कौरव्य रामा च कमलावती ॥ ९ ॥

मालिदा बहुदामा च सुप्रभा च यशस्विनी ।
नृत्तप्रिया च राजेन्द्र ततोलूखलमेखला ॥ १० ॥

शतघण्टा शतानन्दा भागनेत्रा च भामिनी ।
वपुष्मती चन्द्रभीता भद्रकाली च भारत ॥ ११ ॥

संकारिका निष्कुटिका भ्रमा चतुरवासिनी ।
समङ्गला सास्तिमतिवृद्धिकामा जराप्रिया ॥ १२ ॥

धनदा सुप्रसादा च भवदा च जनेश्वरा ।
होली वेली समेली च वैताली जननी तथा ।
तण्डुली कालिका चैव देवमित्रा च भारत ॥ १३ ॥

लम्बुसी पनसा चैव चित्रसेना तथानला ।
कुक्कुटिका शङ्खणिका तथा झझेरिका नृप ॥ १४ ॥

कुण्डालिका कालविका कण्डरा च शतोदरी ।
उत्काथिनी ज्वरेन्द्रा च महावेगा च कङ्कणा ॥ १५ ॥

मनोजवा कण्टकिनी प्रघसा पूतना तथा ।

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11 ⟨a^1-d^8⟩ M_2M_3M_4**GT** (verse 11 omitted)　　**12** ⟨a^1-d^8⟩ M_2M_3M_4**GT** (verse 12 omitted)　　**13** ⟨a^1-d^8⟩ M_2M_3M_4**GT** (verse 13 omitted)　　**14** ⟨a^1-b^8⟩ M_2M_3M_4**GT** (verse 14 omitted)

8b सुभ्रूश्च कनकावती] **SR**, सुभद्रा कनावती M_1 (unmetrical), सुभ्रूश्च रसनावती T_3　　**8c** ॰ताक्षी] **SR**, ॰ताक्षा T_4　　• वीर्यवती] **SR**, विर्य्यवती M_2M_4　　**9a** सु॰] **SR**, च M_3, स॰ M_4　　**9b** कन्दरा] **SR**, कंधरा G_2, कुंदरा T_2　　• बहुयोजना] **SR**, बहुशोधना M_1, बाहुयोजना G_2T_3, बहुलोचना T_1T_2　　**9c** संता॰] **SR**, सांता॰ T_3　　• कौरव्य] **SR**, कौरव्या M_3G_2G_3T_4　　**9d** रामा] **SR**, कमला M_1 (unmetrical)　　**10a** मालिदा] **SR**, मालिका M_1, मालिढा G_2, मारिघा T_3　　• ॰दामा] **SR**, ॰धामा T_2T_3　　**10b** सुप्रभा] M_1, वसुहा M_2M_4, वसुभा M_3, वसुदा G_1G_3, सुधर्मा G_2, वसुना T_1T_2, सुधामा T_3, सुदामा T_4　　**10d** ततो॰] M_2M_3M_4T_1, तथो॰ M_1G_2T_3, दंतो॰ G_1G_3, शतो॰ T_2T_4　　• ॰मेखला] **SR**, ॰मेखळा T_2　　**11d** ॰काली] em., ॰काळी M_1　　**13a** धनदा सु॰] em., धनदा सा M_1 (unmetrical)　　**13c** होली वेली समेली च] em., होळी वेळी समेळी च M_1　　**13d** वैताली] em., वैताळी M_1　　**13e** कालिका] em., काळिका M_1　　**14c** कुक्कुटिका] **SR**, कुक्कुनीका M_2, कुरूपिका G_2, ककूटाका T_2, कुकूपिका T_3　　• शङ्खणिका] **SR**, शंखणीका M_2, शंकणिका M_4, शिरखंडिका T_1　　**14d** तथा] **SR**, ततो M_2M_4　　• झझेरिका] **SR**, जर्जरिका M_1T_4, जझेरिका T_1, जझेरिता T_3　　**15a** कुण्डालिका] M_2M_4, कुंडळीका M_1M_3G_2G_3T_2, कुंदिलिका G_1, कुंडालिका T_1, कुलिका वै T_3, कुलीकका T_4　　• कालविका] M_2M_4T_1, कौळबिला M_1, कालबिला M_3, काश्लिका G_1G_3T_3T_4, कबळिका G_2, कालविला T_2　　**15b** कण्डरा च शतोदरी] M_3, बर्बरा च शतोदरी M_1, करंडाथ शतोदरी M_2, करंडा च शतोदरी M_4, कमला च शतोदरी G_1T_3, कुंडला च शतोदरी G_2T_1T_2, कमलाधरतोदरी G_3, ममला च शतोदरी T_4　　**15c** उत्काथिनी] M_1, उळ्ळाधिका M_2, उत्काधिका M_3M_4, उत्कोर्डिका G_1G_3T_4, उल्कालिका G_2, उत्कारिका T_1, उत्ताधिका T_2, उल्कालिका T_3　　• ज्वरेन्द्रा च] M_1, च राजेंद्र M_2M_3M_4T_3, जरेंद्रादा G_1G_3T_1, जरेंद्रा च G_2, जरेंद्राथ T_2, जरेंद्रेदा T_4　　**15d** ॰वेगा] **SR**, ॰वेदा M_2M_4　　• कङ्कणा] G_3T_1T_2, कंक्षणा **M**G_1T_3T_4, कर्षणी G_2

वैशयां चच्चुहां वामां क्रोधनां मुखमण्डिकाम् ।
मण्डोदरीं च टुण्टां च कोटरां मेघवासिनीम् ॥ १५५ ॥

सुभगां लम्बिनीं लम्बां वासचूलां विकत्थनाम् ।
ऊर्ध्ववेणीधरां चैव ललाटनयनां तथा ॥ १५६ ॥

पृथुबहीं महाकायां मधुकुम्भां तडित्प्रभाम् ।
मन्थानिकामुन्मुनिकां जरायुं जर्जराननाम् ॥ १५७ ॥

ख्यातां दहदहां चैव तथा धमधमामपि ।
खटूक्खटां महावीर्यां वृषणां मणितुण्डिकाम् ॥ १५८ ॥

बहुवेणीं धराधारां पिङ्गाक्षीं लम्बकर्णिकाम् ।
आमोदां च प्रमोदां च तथा लम्बपयोधराम् ॥ १५९ ॥

शशोलूकमुखीं कृष्णां खरजंघां महारवाम् ।
शिशुमारमुखीं श्वेतां लोहिताक्षीं विभीषणाम् ॥ १६० ॥

जटालिकां कामचरीं दीर्घजिह्वां च लोलुपाम् ।
कनेलिकां वासनिकां मुकुटां च महाबलाम् ॥ १६१ ॥

लोहिताक्षीं महाकायां हरिपिण्डीं च दुर्जयाम् ।

155 (a^5) S$_2$ **156** (b^2-b^5)⟨b^6-c^6⟩(c^7)⟨c^8-d^{3}S$_1$, (a^1-a^1-a^5)⟨a^6-b^2⟩(b^3-b^4) S$_2$ **157** (c^1-c^2) S$_2$ **159** ⟨a^5-b^8⟩ S$_1$, (a^7-b^4)⟨b^5-b^8⟩(c^1) S$_2$ **160** (a^1-b^3) (tops of the syllables lost) S$_1$ **161** (b^8) S$_1$

155a वैशयां] S$_1$Bh, वेशायां S$_2$ • चच्चुहां] S$_1$, चच्चि(ह्चां) S$_2$, चर्चिकां Bh   • वामां] S$_1$Bh, वायां S$_2$ **155b** क्रोधनां] S$_1$Bh, क्रोधानां S$_2$ **155c** मण्डोदरीं] S$_1$Bh, मन्दोदरीं S$_2$ • टुण्टां च] S$_1$S$_2$, टुण्डाञ्च conj. Bh (silently)   **155d** कोटरां] S$_1$Bh, कोटरा S$_2$ • मेघवासिनीम्] S$_2$Bh, मघवासिनीम् S$_1$ **156b** वासचूलां] em., वा(सचूलां) S$_1$, --(चूलां) S$_2$, वामधूलीं Bh (conj.?)   **157a** ॰बहीं] S$_1$S$_2$, ॰बहाँ conj. Bh (silently)   **157c** ॰मुनिकां] S$_1$, ॰मुनिका S$_2$ (anusvāra possibly lost), ॰मनिकां conj. Bh (silently)   **158c** खटूक्खटां] S$_1$, खटक्खटां S$_2$, खटंखटां Bh (conj.?)   **158d** वृषणां] em. Bh (silently), वृषणा S$_1$S$_2$ (anusvāra in S$_2$ possibly lost)   **159a** बहुवेणीं] conj., महवेणी S$_1$ (anusvāra possibly lost), ब(हु)वेणीं S$_2$, बद्धवेणीं Bh (conj.?)   **159b** लम्बकर्णिकाम्] conj. Bh (silently), (ल) - - - - S$_2$ **160a** शशो॰] S$_1$Bh, सशो॰ S$_2$ **160d** ॰ताक्षीं] S$_1$Bh, ॰ताक्षी S$_2$ **161a** कामचरीं] S$_1$Bh, कामचरां S$_2$

एषिका चच्चुदा वामा क्रोधनाथ तडित्प्रभा ॥ १६ ॥
मण्डोदरी च चण्डा च कोटरा मेघवासिनी ।
सुभागा लम्बिनी लम्बा वासचूला विकर्तना ॥ १७ ॥
ऊर्ध्ववेणीधरा चैव पिङ्गाक्षी लोहमेखला ।
पृथुवर्ती मधुरिका मधुकुम्भा तथैव च ॥ १८ ॥
मन्थानिका ममणिका जरायुर्जर्जरानना ।
ख्याता दहदहा चैव तथा धमधमा नृप ॥ १९ ॥
खदामदा च राजेन्द्र भूषणा मणिकुण्डला ।
बहुवेणीधरा चैव पिङ्गाक्षी हेममेखला ॥ २० ॥
आमोदा चैव कौरव्य तथा लम्बपयोधरा ।
शशोलूकमुखी कृष्णा खरजङ्घा महारवा ॥ २१ ॥
शिशुमारमुखी श्वेता लोहिताक्षी विभीषणा ।
जटालिका कामचरी दीर्घजिह्वा च लोहहा ॥ २२ ॥
कालेडिका वामनिका कुमुदा चैव भारत ।
लोहिताक्षी महाकाया हरिपिण्डी च भारत ॥ २३ ॥

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16 ⟨c^1-d^8⟩ $T_1 T_2$ (pādas 16cd omitted) **17** ⟨a^1-b^8⟩ $T_1 T_2$ (pādas 17ab omitted) **18** ⟨c^1-d^8⟩ **GT** (pādas 18cd omitted) **19** ⟨a^1-d^8⟩ **GT** (verse 19 omitted) **20** ⟨a^1-d^8⟩ **GT** (verse 20 omitted) **23** ⟨c^1-d^8⟩ $G_3 T_1 T_2 T_3$ (pādas 23cd omitted)

16a कण्ट०] **SR**, घंट० $M_3 T_1$, कुंटा० T_2, कुल० T_3 **16b** प्रघसा] $M_2 M_3 M_4 T_1 T_2$, प्रभासा M_1, प्रस्रवना G_1, प्रखासा G_2, प्रसखा $G_3 T_3 T_4$ **16c** एषिका चच्चुदा वामा] M_4, तोषिका चुच्चुटा वामा M_1, पेषदा चच्चुदा वामा M_2, ऐषिका पुश्वदा वामा M_3, ऐषिका पुच्छंदवामा G_1, ऐषिका चुच्छुदा वामा G_2, श्रेपिका पुच्छदा वामा G_3, मोषिका पुच्छवासामा T_3, एपिका पुच्छदा वामा T_4 **16d** क्रोधनाथ तडित्प्रभा] $M_2 M_4$, तोल्णाथ तडित्प्रभा M_1, कोपनाथ तडित्प्रभा M_3**G**, कोपना वातवत्प्रभा T_3, कोपनाभाथ दिक्प्रभा T_4 **16c** एषिका चच्चुदा] M_4, घंट० $M_3 T_1$, कुंटा० T_2, कुल० T_3 **17a** मण्डो०] **SR**, मंदो० $G_2 G_3 T_3$ ● च चण्डा] **SR**, च मुंडा M_1, प्रचंडा $G_1 G_3$ **17b** कोटरा] **GT**, कोरटा M_1, कोदारा$M_2 M_3 M_4$ ● ०वासिनी] **SR**, ०वाहिनी M_1 **17c** सुभागा] M_1, सुकला $M_2 M_3 M_4$, पूतना $G_1 G_3$, सुतला G_2, सुतरा $T_1 T_2$, सुतना $T_3 T_4$ ● लम्बिनी लम्बा] **SR**, तंत्रिणी लम्बा $T_1 T_2$, लम्बिनी अंबा T_3 **17d** वासचूला] em., वासचूळा $M_1 M_3 G_1 G_3$, वायुचूडा M_2, वासचूडा M_4, ताम्रचूडा G_2, वासचूडा **T** ● विकर्तना] **SR**, वक्तथ्नी M_1 **18a** ०वेणी०] **SR**, ०वर्णा० $T_1 T_2$ **18b** लोह०] $M_2 M_3 M_4$, हेम० M_1**GT** ● ०मेखला] **MT**$_1$, ०मालिनी $G_1 G_3 T_3$, ०मालिका $G_2 T_4$, ०मेखळा T_2 **19a** मन्थानिका ममणिका] $M_3 M_4$, पद्मानिका मुकुलिका M_1, मस्थानिका ममणिका M_2 **19c** दहदहा] **SR**, दहनका M_1 **19d** तथा] M_1, ख्याता **SR** **20a** खदामदा] $M_3 M_4$, चेटकूटा M_1, चदामदा M_2 **20b** भूषणा] **SR**, पूषला M_1 **21a** आमोदा] **SR**, आरोदा $G_1 T_4$, अरावा G_2, अमोदा T_2, आरूघा T_3 ● कौरव्य] **SR**, रजेंद्र M_1, कौरव्या T_2 **21d** खर०] **SR**, कर० $M_1 M_3$, कार० M_4 ● महारवा] **SR**, महाजवा G_3, मनोजवा $T_1 T_2$ **22a** श्वेता] **SR**, चैव $G_2 T_3$ **22b** विभी०] **SR**, बिमी० $M_1 T_2 T_3$, विभा० M_3 **22c** जटालिका कामचरी] $M_2 M_3 M_4 T_2$, जटिलाका कामचरा M_1, जटालिका कामचारी $G_1 G_3 T_1 T_4$, जटिला कामचारी च G_2, जटारिका कामचरी T_3 **22d** ०जिह्वा च लोहहा] $M_1 M_2 M_4 T_2$, ०जिह्वाथ लोभगा M_3, ०जिह्वाथ लोहभा G_1, ०जिह्वाथ लेलिहा $G_2 T_4$, ०जिह्वाथ लोळहा G_3, ०जिह्वाथ लोहहा T_1, ०जिह्वा च लेलिहा T_3 **23** G_2 repeats 23c-24b after verse 25 (with variations) **23a** कालेयका पाशनिका] em., काळेयका पाशनिका $M_2 M_3 M_4$, अनेळका वाशकुनी M_1, कानेळिका वथतिका $G_1 G_3$, कानेळिका वागतिका G_2, कानेळिका वाशातिका $T_1 T_2 T_4$, कानेदिवा काशलिका T_3 **23b** कुमुदा] **SR**, मुमुदा G_2 **23c** लोहि०] **SR**, शोभि० $G_1 G_2$ (second time) T_4 **23d** हरिपिण्डी च भारत] $M_2 M_4$, हरिपिण्डी च भूमिप M_1, हारिर्चिडी च भूमिप M_3, गिरिंडी चैव भारत G_1, चिरंडी चैव भारत G_2 (first time), गरिकर्णी च भारत G_2 (second time), शिरिंडी चैव भारत T_4

पशुदां विनुदां वीरामङ्गदां च महाबलाम् ॥ १६२ ॥
पयोदां गोप्रदां शङ्खां सुनिषण्णां तरस्विनीम् ।
प्रतिष्ठां सुप्रतिष्ठां च रोचमानां सुरोचनाम् ॥ १६३ ॥
गोकर्णीमश्वकर्णीं च ससिरां खरिकां तथा ।
कचक्रचां मेघरवां मेघमालां विरोचनाम् ॥ १६४ ॥
एताश्चान्याश्च बहुला मातरो मारुतस्यदाः ।
एकाक्षरां सुगन्धां च कृष्णकर्णीं च दारुणाम् ॥ १६५ ॥
क्षुरकर्णीं चतुष्कर्णीं कर्णप्रावरणां तथा ।
चतुष्पथनिकेतां च गोकर्णीं महिषाननाम् ॥ १६६ ॥
खरकर्णीं महाकर्णीं भेरीस्वनमहास्वने ।
शङ्खकुम्भश्रवां चैव संग्रामेष्वपराजिताम् ॥ १६७ ॥
गणां च सुगणां चैव तथा वापीं च कामगाम् ।
चतुष्पथरतां चैव भूतिनीं धन्यगोचराम् ॥ १६८ ॥

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162 (b⁸) S₂ **165** (c⁸)⟨d¹-d²⟩ S₂

162c विनुदां] S₁S₂, वित्तदां conj. Bh (silently) **162d** महाबलाम्] S₁S₂, महबलाम् Bh (typo) **163a** पयोदां गो॰] S₁Bh, पयोदा शो॰ S₂ **163d** रोचमानां] S₁Bh, रोचमाना S₂ **164b** ससिरां] S₁, सशिरां S₂Bh **165a** एताश्चान्याश्च बहुला] Bh conj., एतांश्चान्यांश्च बहुलां S₁S₂ **165b** मातरो] S₂Bh, मारुतो S₁ ● मारुतस्यदाः] S₁Bh, मारुतस्यदाम् S₂ **165c** एकाक्षरां सुगन्धां] S₂Bh, एकाक्षदां युगन्धां S₁ **165d** ॰कर्णीं] S₁Bh,॰कर्णी S₂ **166a** क्षुरकर्णीं चतुष्कर्णीं] S₂Bh, क्षुरकर्णींश्चतुष्कर्णी S₁ **167b** ॰स्वने] S₁Bh, ॰स्वनाम् S₂ **167c** ॰कुम्भश्रवां चैव] Bh (conj.)., ॰कुम्भश्रवांश्चैव S₁, कुम्भश्रवाश्चैव S₂ **168a** गणां च सुगणां] S₂Bh, गणां सुगणां S₁ (unmetrical) **168b** वापीं च S₁] , वातीं च S₂Bh **168c** चतुष्पथरतां] S₁, चतुष्पथरथां S₂, चतुष्पथरवां Bh (conj.) **168d** धन्यगोचराम्] S₁, धान्यगोचराम् S₂, वन्यगोचराम् Bh(conj.?)

एकाचरा संकुसुका कृष्णकर्णी च भारत ।
क्षुरकर्णी चतुष्कर्णी कर्णप्रावरणा तथा ॥ २४ ॥
चतुष्पथनिकेता च गोकर्णी महिषानना ।
खरकर्णी महाकर्णी भेरीस्वनमहास्वने ॥ २५ ॥
शङ्खकुम्भस्वरा चैव भङ्गदा च महाबला ।
गणा च सुगणा चैव तथाभीत्यथ कामदा ॥ २६ ॥
चतुष्पथरता चैव भूतिनी धन्यगोचरा ।
पशुदा वित्तदा चैव भगदा च महाबला ।
पयोदा गोमहिषदा सुनिषण्णा च भारत ॥ २७ ॥
प्रतिष्ठा सुप्रतिष्ठा च रोचमाना सुरोचना ।
गोकर्णी च सुकर्णी च ससिरा सैरिका तथा ।
करचक्का मेघरवा मेघमाला विरोचना ॥ २८ ॥
एताश्चान्याश्च बहुला मातरो भरतर्षभ ।

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26 ⟨b¹-c⁸⟩ T₃ (pādas 26bc omitted)   **27** ⟨b¹-c⁸⟩ T₁T₂ (pādas 27bc omitted)

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24 After 24a M₃ reads 26d-27c for the first time, repeating it in its proper place. For the repetition in G₂ cf. v. l. 23   **24a** एकाचरा संकुसुका] M₁, एकाक्षी कसुका चैव M₂M₄, एकाक्षी कुसुमा चैव M₃, एकाळका च कुसुमा G₁, एकदंता सुकुसुमा G₂ (first time), एका कंकुसुमा चैव G₂ (second time), एकळका च कुसुमा G₃, एकालिका कुंकुसुमा T₁, एकाळका कुंकुसुमा T₂, एकालका कुंकुसुमा T₃, एकाळका सुकुसुमा T₄   **24b** ०कर्णी] M₁, ०कर्णा M₂M₄G₂ (second time) T₂, ०कल्वा M₃, ०वर्णा G₁G₂ (first time) G₃T₁T₃T₄   **24c** क्षुरकर्णी] M₁M₃M₄, क्षरकर्णा M₂, क्षराणी च G₁G₃T₁, क्षतांगी च G₂, क्षुराणी च T₂T₃T₄   ● चतुष्कर्णी] **SR**, चतुष्कर्णा G₁G₃T₁T₂T₃   **24d** ०प्रावरणा] **SR**, ०प्रवरणा M₁   ● तथा] **SR**, तदा T₃   **25** After verse 25 G₂ repeats 23c-24b (with variations)   **25b** गोकर्णी] **SR**, गोकर्णा G₂G₃T₂T₃T₄   **25c** खर०] **SR**, त्वर० M₁, वर० M₂, स्वन० T₁   **25d** ०महास्वने] M₃T₁T₂T₃, ०महास्वना **SR**   **26a** ०कुम्भ०] **SR**, ०कूर्म० G₃   ● ०स्वरा] **SR**, ०गरा M₃, ०स्वना G₂   **26b** भवदा] M₂M₃M₄T₁T₄, भगदा M₁, भयदा G, भवता T₂   **26c** गणा च सुगणा चैव] **SR**, सगणा सुगुणा चैव G₂   **26d** तथा कालितकामदा] M₂M₄, तथा कालितकामदे M₁M₃, तथा कालिककामदा G₁, तथा काळीककामदा G₂, तथाभीत्यथ कामदा G₃, तथा काळी मदा तथा T₁, तथा काळी तथा मदा T₂, तथा काळिकमामदा T₃, तथा काळीकमादमा T₄   **27a** चतुष्पथरता] M₁M₂M₄**G**, चतुष्पदरता M₃, चतुष्पथरथा T₁, चतुष्पदरथा T₂, चतुष्पथरसा M₃M₄   **27b** भूतिनी धन्यगोचरा] **MG₁** G₃, भूतिनी वाच्यगोचरा G₂, भृतिनाथान्यगोचरा T₃, तिर्दिनी धन्यगोचरा T₃   **27c** वित्तदा] **SR**, वित्तगा G₂   ● चैव] **SR**, वित्ता T₄   **27d** भगदा] M₂M₃M₄G₂, भवदा G₁, भयदा G₂, महदा T₁T₂T₃, शुहदा T₄   ● महाबला G₁G₃, महायशाः M₁M₂G₂**T**, महाशना M₃M₄   **27e** पयोदा गो०] **SR**, पयोदाग्नि० T₃   **27f** सुनिषण्णा] M₁, सुनीवर्णा M₂, वसुवर्णा M₃, सुनिवर्णा M₄T₄, अग्निवर्णा G₁G₃, शुनिवर्णा G₂T₃, सुवर्णानि T₁, सुवर्णानी T₂   **28a** प्रतिष्ठा] **SR**, प्रतिमा T₁T₃   ● सुप्र०] **SR**, ह्यप्र०G₂   **28b** सुरोचना] **SR**, सुकोचरा G₁, सुलोचना T₂   **28c** गोकर्णी] **SR**, गोकर्णा T₂   ● सुकर्णी] **SR**, सुकर्णा M₂M₄   **28d** ससिरा] M₂M₃T₂, सारिका M₁, ससिसिरा M₄ (unmetrical), सविका G₁, ससीका G₂, सरिका G₃T₄, सशिरा T₁, नशिका T₃   ● सैरिका] **SR**, स्थिरिका M₁, सेरिका M₂, सरिका M₃, सैनिका G₃, शौलिका T₃   **28e** करचक्का] **SR**, कुरचक्का M₁, करवक्का G₂, सुरचका T₁, नरचका T₂, खरचंद्रा T₄   ● मेघ०] **SR**, मेघ० T₃   **28f** ०माला] **SR**, ०माली T₃, सुलोचना T₂   ● विरो०] **SR**, विलो० G₁, विमो० G₃, विशो० T₄

कार्त्तिकेयानुयायिन्यो नानारूपाः सहस्रशः ।
दीर्घदन्त्यो ऽतिनख्यश्च दीर्घवक्त्राश्च दारुणाः ॥ १६९ ॥

चतुरा मधुराश्चैव यौवनस्थाः स्वलंकृताः ।
महात्म्येन च संयुक्ताः कामरूपा महाबलाः ॥ १७० ॥

निर्मांसगात्र्यः श्वेताश्च जाम्बूनदसमप्रभाः ।
कृष्णा जीमूतवर्णाश्च धूम्रकेश्यो महाभयाः ॥ १७१ ॥

असुराणां महादंष्ट्रा दीर्घकेश्यः सिताम्बराः ।
ऊर्ध्वकर्णीधराश्चैव पिङ्गाक्ष्यो लम्बमेखलाः ॥ १७२ ॥

लम्बोदर्यो विलम्बोष्ठ्यो लम्बकर्णपयोधराः ।
ताम्राक्ष्यस्ताम्रवक्त्राश्च हर्यक्ष्यो हरिमूर्धजाः ॥ १७३ ॥

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169 (a^1)⟨a^2⟩ S$_2$ **170** (Pādas from 170c to 172d don't exist) S$_1$ **172** ⟨b^3-b^4⟩ S$_2$ **173** (d^7) S$_1$

169a ०केयानु०] S$_2$Bh, ०केयान० S$_1$ **169b** ०रूपाः] em. Bh, ०रूपा S$_1$S$_2$ **169c** ऽतिनख्यश्च] em. Bh, ऽतिनख्यञ्च S$_1$, ऽनितख्यश्च S$_2$ **169d** ०वक्त्राश्च दारुणाः] S$_1$, ०वक्त्रातिभीषणा S$_2$, ०वक्त्रातिभीषणाः Bh   **170a** चतुरा] S$_2$Bh, चरा च S$_1$ **170b** यौवनस्थाः स्वलंकृताः] em. Bh, पिङ्गाख्यो लम्बुमेखला S$_1$, यौवनस्था स्वलंकृताः S$_2$ **170c** ०युक्ताः] em. Bh, ०युक्ता S$_2$ **170d** ०बलाः] em. Bh, ०बला S$_2$ **171a** ०गात्र्यः] em. Bh, ०गात्र्य S$_2$ **171b** ०प्रभाः] em. Bh, ०प्रभा S$_2$ **171c** कृष्णा] em. Bh, कृष्णाः S$_2$ **171d** ०भयाः] em. Bh, ०भया S$_2$ **172b** ०केश्यः] conj., ०दंष्ट्राः conj. Bh (silently)   **173a** लम्बो०] S$_1$S$_2^{pc}$Bh, (व)म्बो० S$_2^{ac}$ **173b** ०धराः] S$_1$Bh, ०धरा S$_2$ **173c** ०क्ष्यस्ता०] S$_2$Bh, ०क्ष्य ता० S$_1$ • ०वक्त्राश्च] S$_2$Bh, ०वक्त्यश्च S$_1$ **173d** ०मूर्धजाः] em. Bh, ०मूर्द्धजा S$_2$, ०मु(र्द्ध)जाः S$_1$

कार्त्तिकेयानुयायिन्यो नानारूपाः सहस्रशः ॥ २९ ॥
दीर्घदन्त्यो दीर्घनखा दीर्घतुण्ड्यश्च भारत ।
सरला मधुराश्चैव यौवनस्थाः स्वलंकृताः ॥ ३० ॥
माहात्म्येन च संयुक्ताः कामरूपधरास्तथा ।
निर्मांसगात्र्यः श्वेताश्च तथा काञ्चनसंनिभाः ॥ ३१ ॥
कृष्णा मेघनिभाश्चान्या धूम्राश्च भरतर्षभ ।
अरुणाभा महाभागा दीर्घकेश्यः सिताम्बराः ॥ ३२ ॥
ऊर्ध्ववेणीधराश्चैव पिङ्गाक्ष्यो लम्बमेखलाः ।
लम्बोदर्यो लम्बकर्णास्तथा लम्बपयोधराः ॥ ३३ ॥
ताम्राक्ष्यस्ताम्रवक्त्राश्च हर्यक्ष्यश्च तथापराः ।
वरदाः कामचारिण्यो नित्यं प्रमुदितास्तथा ॥ ३४ ॥
वारुण्योऽप्यथ माहेन्द्र्यस्तथाग्नेय्यः परंतप ।
वायव्या अथ कौबेर्यो ब्राह्म्यश्च भरतर्षभ ॥ ३५ ॥
याम्या रौद्र्यस्तथा सौम्याः कौमार्योऽथ महाबलाः ।
रूपेणाप्सरसां तुल्या जवे वायुसमाश्च ताः ॥ ३६ ॥
शक्रवीर्योपमाश्चैव दीप्ता वह्निसमप्रभाः ।
परपुष्टोपमा वाक्ये तथाढ्या धनदोपमाः ॥ ३७ ॥

31 ⟨d¹-d⁸⟩ G₂T₃ (pāda 31d omitted) 32 ⟨a¹-d⁸⟩ T₃ (verse 32 omitted) 33 ⟨a¹-d⁸⟩ T₃ (verse 33 omitted) 34 ⟨a¹-a⁸⟩ T₃ (verse 34a omitted)

29a बहुला] SR, बहुळा G₂T₂T₃T₄ 29b भरतर्षभ] SR, बहुलास्तथा T₄ 30a ॰दन्त्यो] SR, ॰दैत्या G₁G₃, ॰दंता T₁T₂ ● ॰नखा] M₁, ॰नेत्रा SR 30b ॰तुण्ड्यश्च] SR, ॰तुंडाश्च G₂G₃T₂T₃, ॰तुंडा च T₁ 30c सरला] T, सरळा M₁M₂M₄G, कराळा M₃ ● मधुराश्चैव] SR, मधुरा चैव G₁G₃T₄ 30d यौवनस्थाः] SR, योगावस्थाः T₃ 31 After 31c the sequence in G₂ is: 34b, 32-33, 36ab, 36cd, 37ab, 34a, 34b (repeated), 34cd, 35, 36ab (repeated), 37cd, 38. 31a माहात्म्येन] M₁T₄, महत्त्वेन SR 31b ॰रूपधरास्तथा] SR, ॰क्रोधरतास्तथा G₁ 31c ॰गात्र्यः] M, ॰गात्राः GT 32 For the sequence in G₂ cf. v. l. 31 32a कृष्णा] M₃, कृष्ण॰ SR ● मेघ॰] M₃, ॰मेघ॰ SR, ॰मेष॰ T₂ 32c अरुणाभा] SR, आरुरोह T₄ 32d सिताम्बराः] M₂, सितननाः SR, स्थितननाः G₁, शितननाः T₂, स्थिरननाः T₄ 33 For the sequence in G₂ cf. v. l. 31 33a ॰धराश्चैव] SR, ॰धराश्चापि G₂ 33b पिङ्गाक्ष्यो] SR, पिंगाक्षा T₂ ● लम्बमेखलाः] M, लोलमेघलाः G₁, लोममेखलाः G₂T₁T₄, लोलमेखलाः G₃, लोममेखलाः T₂ 33c लम्बोदर्यो] M, लंबोदरा GT ● लम्बकर्णास्] SR, लंबकर्ण्यस M₁ 34 For the sequence in G₂ cf. v. l. 31 34a ताम्रा॰] SR, धूम्रा॰ T₄ ● वक्त्राश्च] MG₁G₃, ॰चूडाश्च G₂, ॰वर्णाश्च T 34b हर्यक्ष्यश्च] M, हर्यक्षाश्च GT₁T₂T₃, हर्यक्षीश्च T₄ 34c काम॰] SR, काल॰ M₃ 34d नित्यं] SR, नित्य॰ M₂M₃M₄ ● प्रमुदितास्तथा] SR, प्रमुदितास्तदा T₃ 35 For the sequence in G₂ cf. v. l. 31 35a वारुण्योऽप्यथ] SR, वारुण्यश्चैव M₁, वारुण्यास्त्वथ T₄ ● माहेन्द्र्यस्] SR, माहेंद्रास् T₁ 35b ॰ग्रेय्यः] SR, ॰ग्रेयाः T₃ 35c कौबेर्यो] SR, कौमार्या G₁, कौर्व्यो T₂ 36 For the sequence in G₂ cf. v. l. 31 36a याम्या] SR, याम्यो M₂M₄T₂T₄, याम्य॰ T₃ ● रौद्र्यस्तथा] SR, रौद्रास्तथा T₁T₂, ॰काद्यानना T₃ ● सौम्याः] SR, सौम्या G₁G₃, सोम्या T₄ 36b कौमार्योऽथ] M₁M₃M₄, नानारूपा G₁G₂ (second time) G₃T₃T₄, कौबेर्योऽथ G₂ (first time) T₁T₂ 36c ॰णाप्सरसां] SR, ॰णाप्सरसा G₁ 36d ॰माश्च ताः] SR, ॰माश्च याः T₃, ॰माश्च ये T₄ 37 For the sequence in G₂ cf. v. l. 31 37a शक्र॰] SR, चक्र॰ M₃ ● ॰वीर्योपमा॰ SR, वीर्यसमा॰ T₃ 37b दीप्ता] SR, दीप्या M₁G₂T₄, दीप्त॰ T₁T₂ 37c ॰पुष्टोपमा] SR, ॰पुष्णोपमा T₂ 37d तथाढ्या] M₂M₃, तथर्ध्या M₁, तथायां M₄, धनाढ्या GT

वृक्षचत्वरवासिन्यश्चतुष्पथनिकेतनाः ।
गुहाश्मशानवासिन्यः शैलप्रस्रवणालयाः ॥ १७४ ॥

नानाभरणधारिण्यो नानास्रग्नुलेपनाः ।
नानावस्त्राणि बिभ्रत्यो नानायुधधरास्तथा ।
एताश्चान्याश्च संहृष्टा ददौ स्कन्दाय कौशिकी ॥ १७५ ॥

वैजयन्तीं ददौ तस्मै मालामञ्चितकेसराम् ।
विष्णुर्विविधगन्धाढ्यामुत्फुल्लां चारुलोचनाम् ॥ १७६ ॥

वाससी विरजस्के च तरुणार्कसमप्रभे ।
संप्रीता प्रीतमनसे ददौ स्कन्दाय पार्वती ॥ १७७ ॥

कमण्डलुं सुधावारिसंपूर्णममृतोद्भवम् ।
ददौ प्रीता कुमाराय गङ्गा गम्भीरचेतसे ॥ १७८ ॥

गरुत्मान्दयितं पुत्रं चित्रबर्हं शिखण्डिनम् ।
ददौ स्कन्दाय संप्रीतो बलिनं कामरूपिणम् ॥ १७९ ॥

ताम्रचूडमदाद्धीरमरुणश्चरणायुधम् ।
भववीर्यजवोपेतं स्कन्दाय प्रियदर्शनम् ॥ १८० ॥

महाभारसहं छागं कामगं कामरूपिणम् ।
प्रददौ वरुणस्तस्मै स्कन्दाय बलवत्तरम् ॥ १८१ ॥

ब्रह्मण्याय ददौ ब्रह्मा मेध्यं कृष्णाजिनाम्बरम् ।
प्रमदाहाविविश्रान्तं लोचनोदरसंनिभम् ॥ १८२ ॥

तेजसां निधये तस्मै ददौ दण्डं बृहस्पतिः ।
स्कन्दाय परमप्रीतश्चारुचामीकरस्रजम् ॥ १८३ ॥

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175 $(d^3-d^6)\langle d^7-e^1\rangle(e^2-e^5)$ S$_1$, $(c^1)\langle c^2-c^3\rangle(c^4)$ S$_2$ **177** (a^5-d^8) (lower part of the syllables lost) S$_2$ **178** $(a^8-b^1)\langle b^2-b^8\rangle$ S$_1$, $\langle a^1-a^2\rangle(a^3-a^4$, b^1-b$^2)$ S$_2$ **179** $(c^1-c^6$, d^4-d$^7)\langle d^8\rightarrow$ S$_1$ **180** $\langle\leftarrow a^1-c^6\rangle(c^7-d^7)$ (tops of the syllables c^7-d^7 lost) S$_1$, $(a^1-b^6$, b^8, c^5-d$^2)\langle d^3-d^5\rangle(d^6-d^8)$ (tops of the syllables a^1-b^6, c^5-d^2 lost) S$_2$ **181** $(a^1-a^2)\langle a^3-a^4\rangle$ S$_2$ **182** $(c^1)\langle c^2-c^3\rangle(c^4)\langle c^5\rangle(c^6-c^7$, d^5-d$^8)$ S$_1$ **183** $\langle a^1-b^8\rangle$ S$_1$

174ab ०सिन्यश्च०] S$_1$Bh, ०सिन्यां च० S$_2^{ac}$, ०सिन्यच० S$_2^{pc}$ **174b** ०केतनाः] S$_1$Bh, ०केतना S$_2$ **174c** ०सिन्यः] S$_1$Bh, ०सिन्यां S$_2^{ac}$, ०सिन्य S$_2^{pc}$ **174d** ०लयाः] S$_1$Bh, ०लया S$_2$ **175b** ०स्रग०] S$_2$Bh, ०स्रग्न० S$_1$ **175d** तथा] Bh (conj.), तदा S$_2$ **175e** संहृष्टा] S$_1$Bh, बिभ्रत्यो S$_2$ **176a** ०यन्तीं] S$_2$Bh, ०यन्ती S$_1$ **176cd** ०ढ्यामुत्फु०] em. Bh (silently), ०ढ्यंमुत्फु० S$_1$, ०ढ्यामुन्मु० S$_2$ **176d** चारुलोचनाम्] S$_1$S$_2$, चारुदर्शनाम् Bh (conj?) **177b** ०समप्रभे] S$_1$Bh, ०(समद्युतिः) S$_2$ **178d** गङ्गा ग०] S$_2$Bh, गङ्गाङ्ग० S$_1$ **179a** ०दयितं] S$_1^{pc}$S$_2$Bh, ०दयिता S$_1^{ac}$ **180a** ताम्रचूड] em. Bh (silently), (ताम्रचूल०) S$_2$ **182cd** ०न्तं लोच०] S$_2$Bh, ०न्तलोच० S$_1$ **183b** बृहस्पतिः] em. Bh(silently), बृहस्पतिम् S$_2$ **183cd** ०प्रीतश्चा०] em. Bh(silently), ०प्रीत चा० S$_1$S$_2$ **183d** ०चामीकरस्रजम्] S$_1$S$_2^{pc}$Bh, ०मीकरस्रजनम् S$_2^{ac}$

वृक्षचत्वरवासिन्यश्चतुष्पथनिकेतनाः ।
गुहाश्मशानवासिन्यः शैलप्रस्रवणालयाः ॥ ३८ ॥
नानाभरणधारिण्यो नानामाल्याम्बरास्तथा ।
नानाविचित्रवेषाश्च नानाभाषास्तथापराः ॥ ३९ ॥
एताश्चान्याश्च मातृणां गणाः शत्रुभयंकराः ।
अनुजग्मुर्महात्मानं त्रिदशेन्द्रस्य संमते ॥ ४० ॥

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40 ⟨a¹-b⁸⟩ T₄ (pādas 40ab omitted)

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38 For the sequence in G₂ cf. v. l. 31 **38a** वृक्ष॰] **SR**, वृष॰ M₂ ● ॰वासिन्यश् **SR**, ॰वासीश्च M₁ **38b** ॰तुष्पथ॰] **SR**, ॰तुष्कस्थ॰ G₃ ● ॰निकेतनाः ● **SR**, ॰निवेशनाः M₂M₃M₄ **38c** गुहा॰] **SR**, गुह्याः G₁, शुभाः T₁, शुबाः T₂ **38d** ॰प्रस्रवणा॰] **SR**, ॰प्रासवना॰ M₃ **39b** ॰माल्याम्बरास्तथा] **SR**, ॰वेषांबरस्रजः M₄, ॰मालांबरस्रजा G₁ **39c** ॰वेषाश्च] **SR**, ॰वेगाश्च T₂ **39d** ॰भाषा॰] **SR**, ॰वेषा॰ M₂M₄, ॰भासा॰ G₃ ● ॰स्तथापराः] **SR**, ॰स्तथापरे M₃ **40a** एताश्चान्याश्च] **G**T₃Bh, एते चान्ये **M**T₁T₂ **40b** गणाः शत्रु॰] **M**T₁T₂, शत्रुसैन्य॰ G₁T₃, शत्रुसेना॰ G₂G₃ **40d** त्रिदशेन्द्रस्य संमते] M₁T₂T₃, त्रिदशेशस्य संमते M₂M₃M₄, त्रिदशेंद्रसमं मतौ G₁G₃, त्रिदशेंद्रसुसंमतं G₂T₃

सेनापतिं तमभिषिच्य हुताशपुत्रं
सम्यक्प्रहृष्टमनसो विबुधाः समेताः ।
दैत्येश्वरस्य निधनाय महाप्रभावा
यात्रां सुरा विजयिनीं सहिताः प्रजग्मुः ॥ १८४ ॥

इति स्कन्दपुराणे चतुःषड्युत्तरशततमो ऽध्यायः ॥ १६४ ॥

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184 ⟨a¹⁴⟩⟨d⁵⟩⟨d⁶-d⁷⟩ S₂

184a ॰पतिं] S₁S₂ᵖᶜBh (silently), ॰पतं S₂ᵃᶜ   **184b** विबुधाः] S₂Bh, विबुधा S₁   ● समेताः] S₁Bh, समेता S₂
184d यात्रां] S₂Bh, यात्रा S₁ᵖᶜ, यात्रा S₁ᵃᶜ   ● सुरा विजयिनीं] S₁, यात्रां नीं S₂ᵃᶜ (unmetrical), सुरा(रि) - - नीं S₂ᵖᶜ,
सुरारिजयिनीं Bh (conj.?)   ● प्रजग्मुः] S₁S₂, प्रचक्रुः Bh (conj.?)   **Col.** ॥ स्कन्दपुराणे सेनापत्याभिषेके अध्यायः ॥
S₁, ॥ स्कन्दपुराणे चतुर्षड्ध्याक्तरशतो ऽध्यायः ॥ S₂, इति स्कन्दपुराणे सेनापत्याभिषेके चतुःषड्युत्तरशततमो ऽध्यायः Bh

पञ्चषष्ट्युत्तरशततमो ऽध्यायः

सनत्कुमार उवाच ।
स्कन्दं पुरोधाय सुराः समस्ताः संनाह्यामासुरनीकमाशु ।
आहत्य भेरीः शतशो महद्भिर्दण्डैर्दृढैर्हाटकरत्नचित्रैः ॥ १ ॥

दिग्वारणान्भूधरकूटकल्पान्मन्दाकिनीवारिभिराप्लुताङ्गान् ।
आनाय्य गन्धैर्विविधैश्च माल्यैरभ्यर्चयाञ्चक्रुरनीकमुख्याः ॥ २ ॥

चित्राणि वर्माणि ततो बबन्धुर्बद्धा प्रयत्नातिशयेन कक्ष्याः ।
तेषां सुयत्नाद्ध्वजसादिमुख्या हैमानि यन्त्राणि तथायुधानाम् ॥ ३ ॥

चित्राः समुच्छिश्रियिरे पताका ध्वजांश्च चामीकरचारुदण्डान् ।
क्षुरप्रमाला विविधा बबन्धुः पक्षेषु घण्टाश्च समाससज्ज्ञुः ॥ ४ ॥

रथश्च कार्तस्वरचारुचक्रं सांग्रामिकं रत्नमरीचिचित्रम् ।
संयोजयामासुरुदारवेगैः प्रहृष्टचित्तैः खगमैस्तुरङ्गैः ॥ ५ ॥

पर्यच्छमम्भोरुहगर्भगौरं बबन्ध शक्रः कवचं महार्हम् ।
वक्षस्यभेद्ये हरिचन्दनाक्ते वज्रप्रभाप्रज्वलितप्रकाशम् ॥ ६ ॥

बबन्धुरुच्चैर्विनियम्य पिङ्गा जटा भुजङ्गैर्बृहतीः श्वसद्भिः ।
चित्राणि हृष्टाः कवचानि रुद्रा वक्षःसु दैत्यद्विपविक्षतेषु ॥ ७ ॥

चित्रं दधानः कवचं महाद्युतिर्निबद्धनिस्त्रिंशतलाङ्गुलित्रवान् ।
बिभ्रद्धनुः सज्जमपीड्यपौरुषो जहौ शशाङ्कः सहजां न सौम्यताम् ॥ ८ ॥

यत्नाद्बबन्धुः कवचानि सूर्याः किंचित्प्रदीप्तानि तदा स्वदीप्त्या ।

Manuscripts available for this chapter: S₁ photos 5.4b, 5.5b, 5.6a and 5.6b; S₂ exposures 204a (f. 261?ʳ), 203b (f. 261?ᵛ), 144b (f. 232?ʳ), 145a (f. 232?ᵛ).
 1 ⟨speaker indication⟩ S₁ **6** ⟨c¹⟩ S₂ **8** (d⁹, d¹²) S₂

1ab सुराः समस्ताः संना॰] S₁Bh, सुरां समस्तान्सन्ना॰ S₂ **1b** ॰मासुर॰] S₁Bh, ॰माशुर् S₂ • ॰नीकमाशु] S₂ᵖᶜ Bh, ॰नीकवाशु S₁, ॰ - कमाशु S₂ᵃᶜ **1c** भेरीः] em. Bh (silently), भेरीं S₁, भेरी S₂ • शतशो] S₁Bh, शतसो S₂ **1cd** ॰र्दण्डैर्दृढैर्हाट॰] S₁S₂, ॰र्दण्डैर्दृढं हाट॰ conj. Bh (silently) **2c** आनाय्य] S₁S₂ᵖᶜBh, आनाघ S₂ᵃᶜ **2d** नीकमुख्याः] S₁ᵖᶜS₂Bh, नीमुख्याः S₁ᵃᶜ (unmetrical) **3a** चित्राणि व॰] S₂Bh, चित्रा व॰ S₁ᵃᶜ (unmetrical) **3b** कक्ष्याः] S₂ᵖᶜ, कक्ष्या S₁ᵖᶜ, क॰ - S₁ᵃᶜS₂ᵃᶜ, कक्षे Bh **3c** सुयत्नाद्] em. Bh, सुयत्ना S₁, सुयत्ता S₂ • गजसादिमुख्या] S₁, गजवाजिमुख्यान S₂Bh **4a** चित्राः] em. Bh (silently), चित्रा S₁, चित्रां S₂ • समुच्छिश्रि॰] em. Bh, समुच्छिश्रि॰ पताका S₁, समुच्छिच्छि॰ S₂ • पताका] S₁Bh, पताकां S₂ **4b** ध्वजांश्च] S₂, ध्वजाश्च S₁Bh • ॰चारुदण्डान्] em., ॰चारुदण्डाः S₁Bh, ॰चारुदण्डा S₂ **4c** क्षुरप्रमाला] S₂Bh, क्षुरप्रवाला S₁ **4d** ॰ससज्ज्ञुः] em., ॰ससज्ञुः S₁S₂, ॰सर्सज्जुः conj. Bh **5a** कार्तस्वर॰] conj. Bh, कार्त्तस्वन॰ S₁S₂ **5b** सांग्रामिकं] S₁ᵖᶜBh, सङ्ग्रामिका S₁ᵃᶜ, साङ्ग्रामिक S₂ᵖᶜ, सङ्ग्रामिक S₂ᵃᶜ • रत्न॰] S₂Bh, रत्न॰ S₁ • ॰चित्रम्] S₂Bh, ॰चित्रान् S₁ **5c** ॰वेगैः] S₁S₂, ॰वेषैः conj. Bh (silently) **5d** प्रहृष्टचित्तैः] S₂Bh, प्रहृष्टचित्तैः S₁ **6a** पर्यच्छ॰] conj. Bh, प्रर्यच्छ॰ S₁S₂ **7b** ॰बृहतीः] em. Bh, ॰बृंहती S₁S₂ **7c** हृष्टाः] S₂Bh, हृष्ट S₁ **7d** दैत्यद्विप॰] S₁ᵖᶜS₂Bh, दैत्याधिप॰ S₁ᵖᶜ **8a** दधानः] S₂Bh, घधानः S₁ **8ab** महाद्युतिर्] S₂Bh, महाद्युति S₁ **8b** ॰तलाङ्गुलि॰] S₂Bh, ॰लताङ्गुलि॰ S₁ **8c** बिभ्रद्] S₂Bh, बिभ्रन S₁ᵖᶜ, नि-(ब्र)न S₁ᵃᶜ

लोहान्यभेद्यानि शरैः परास्तैश्चारूणि चामीकरचित्रितानि ॥ ९ ॥

निबद्धभास्वत्कवचः सुवर्मा सुपीतनिस्त्रिंशनिबद्धपार्श्वः ।

गृहीतदण्डो विनिबद्धमौलिर्भयानको ऽभूत्सुतरां यमो ऽपि ॥ १० ॥

रुचा परीतः परयातिमात्रं स्फुरन्मुहुः प्रोन्नतपूर्वकायः ।

पराभवं विद्विषतां समाजे प्रचेतसः ख्यापयतीव पाशः ॥ ११ ॥

दृष्टिं धनेशो ऽपि हुताशपिङ्गां दधद्द्दायां परिघोरुबाहुः ।

ईशप्रसादेन जिनेन वेत्ति सुरद्विषामाहनने विनाशम् ॥ १२ ॥

सैन्ये ऽथ देवद्विषतां निपेतुरुल्काः स्फुरद्द्ह्विकणा बृहत्यः ।

विना घनैर्व्योम ररास भीमं सवृक्षशैला विचचाल चोर्वी ॥ १३ ॥

रजो नभस्तः परितः पपात वातेरितं रासभपृष्ठधौम्रम् ।

ध्वजा निपेतुर्दृढहेमदण्डा रक्ताम्बुवृष्टिं ससृजुः पयोदाः ॥ १४ ॥

मुहुर्मुहुर्दैन्यपरीतचित्ताः कदुष्णमस्रं मुमुचुस्तुरङ्गाः ।

कपोलभित्तीः प्रजहौ गजानां मदश्च पारावतकण्ठनीलः ॥ १५ ॥

स्थानेषु दीप्तेषु विनेदुरुच्चैर्दीप्तिस्वराः पक्षिमृगाश्चसंघाः ।

प्रासादमालाः परितो विमृद्रन्ववौ विवृद्धः परुषो नभस्वान् ॥ १६ ॥

सेना प्रहृष्टा महती सुराणामभ्याययौ दैत्यपतिं रणाय ।

दैत्यो ऽपि देवागमनं विदित्वा संनाह्यामास तदा स्वसैन्यम् ॥ १७ ॥

सैन्यानि तानि त्रिदशासुराणामन्योन्यमासेदुरुदायुधानि ।

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10 ⟨c¹-²⟩⟨c³-c⁵⟩ S₁, (a¹⁰-d¹¹, b⁹-b¹⁰)⟨b¹¹⟩ S₂ **12** (c⁸-c¹⁰)⟨c¹¹⟩(d¹-d²) S₁, (b⁸)⟨b⁹-b¹¹⟩S₂ **15** (a¹) S₁, (a²)⟨a³⟩ S₂ **16** (d¹) S₁ **17** (b¹) S₁

9a यत्तादृ] S₂Bh, यत्तात् S₁ᵖᶜ, यत्ना S₁ᵃᶜ • सूर्याः] S₁Bh, सूर्या S₂ **9b** स्वदीप्त्या] S₁Bh, स्वदीप्सी S₂ **9c** लोहा] S₁S₂, लौहा conj. Bh • परास्तैश्च] S₁Bh, परस्तैश्च S₂ **9d** चामी॰] S₂Bh, भामी॰ S₁ **10a** सुवर्मा] S₁S₂ᵖᶜ, सु - - S₂ᵃᶜ, सुधन्वा conj. Bh **10b** सुपीत॰] S₁S₂, सुपीन॰ conj. Bh (silently) **10c** गृहीतदण्डो विनिबद्ध] S₂Bh, --(तदण्डो) ऽद्य विबद्ध S₁ • ॰मौलिर्] S₁Bh, ॰मौलि S₂ **11a** ॰मात्रं] S₁Bh, ॰मात्र S₂ (anusvāra possibly lost) **11b** मुहुः] S₁Bh, मुहु S₂ • ॰कायः] S₁Bh, ॰काय S₂ **12a** ॰पिङ्गां] S₁Bh, ॰पिङ्ग S₂ (anusvāra possibly lost) **12b** ॰दायां] S₁Bh, ॰दायां S₂ (anusvāra possibly lost) **12c** जिनेन] S₂, निजेन S₁Bh • वेत्ति] S₂, (वे)- S₁, वेति conj. Bh (silently) **12d** ॰द्विषामाहनने] S₁ᵖᶜS₂Bh, ॰द्विषामाहनन S₁ᵃᶜ • विनाशम्] S₁ᵖᶜS₂Bh, वि(ता)शम् S₁ᵃᶜ **13ab** निपेतुरुल्काः स्फु॰] em. Bh (silently), निपेतु उल्कान्फु॰ S₁, निपेतुः उल्का स्फु॰ S₂ **13d** चोर्वी] S₁Bh, चोर्वीः S₂ **14a** रजो] S₁ᵖᶜS₂Bh, राजौ S₁ᵃᶜ • परितः पपात] S₂ᵖᶜBh, पतितः पपातः S₁, परितः पापात S₂ᵃᶜ **14b** धौम्रम्] S₁, घोश्रम् S₂, धूस्रम् Bh(conj.?) **14c** दण्डा] S₁S₂, ॰दण्डा Bh(typo) **14d** ॰वृष्टिं] S₁Bh, ॰वृष्टिः S₂ **15a** दैन्य॰] S₁ᵖᶜS₂ᵖᶜBh, दै - ॰ S₁ᵃᶜS₂ᵃᶜ • ॰परीतचित्ताः] em. , ॰परीतचित्ता S₁S₂, परितचिताः conj. Bh(silently) **15b** कदुष्णमस्रं] em. Bh, कदुष्टमस्रं S₁, कदुष्णसास्रं S₂ • ॰तुरङ्गाः] S₁Bh, ॰तुरङ्ग S₂ **15c** ॰भित्तीः] em. Bh, ॰भित्ती S₁S₂ • प्रजहौ] S₁Bh, व्रजहौ S₂ **16b** ॰स्वराः] S₁Bh, ॰स्वरा S₂ • ॰मृगाश्चसंघाः] conj. Bh, ॰मृगाश्च संघः S₁ᵖᶜ, ॰मृगाश्च संघः S₁ᵃᶜ, ॰मृगाश्च संघा S₂ **16c** प्रासादमालाः] em., प्रासादमाला S₁S₂, प्रसादमालाः Bh **16cd** परितो विमृद्रन्ववौ] conj., परितोष मृदुध्न(म्ब)भौ S₁, परितो विमृद्रं बभो S₂, परितो विमृद्रन्ववौ Bh(typo?) **16d** विवृद्धः] S₂ Bh, विबद्धः S₁ **17a** प्रहृष्टा] S₁ᵖᶜS₂Bh, (प)हृष्टा S₁ᵃᶜ **17b** दैत्यपतिं रणाय] S₁ᵖᶜ, दैत्यपरिं रणाय S₁ᵃᶜ, दैत्यपति सुराणा S₂, दैत्यपति ररणा Bh (conj.?)

क्षुभ्यान्यतीव प्रलये महोदधेः पूर्वापराणीव तदा जलानि ॥ १८ ॥

निशाम्य दैत्या रणतूर्यनिस्वनं प्ररूढगर्वा बलिनो जयोत्सुकाः ।

अतिप्रहर्षादसमाप्तमङ्गला गृहीतशस्त्राः समराय निर्ययुः ॥ १९ ॥

रथाश्वपादातसमुद्धतं रजो रणाजिरे वानरकण्ठधूसरम् ।

स्वनश्च तेषामतिदारुणो महान्नभस्तदा व्याप दिशश्च सर्वतः ॥ २० ॥

समुच्चतैर्दानवदेवतायुधैर्ध्वजैः पताकातपवारणैस्तथा ।

बभौ सविद्युच्छशिशक्रकार्मुकं सहंसपंक्तीव तदा नभस्तलम् ॥ २१ ॥

शस्त्राणि गात्रेषु तनुत्रवत्सु निपात्यमानानि परस्परस्य ।

दैत्यामरैराहनने प्रचक्रुः शब्दं स्फुरद्वह्निकणैः समेतम् ॥ २२ ॥

दृष्ट्वासुरान्सत्त्वबलोपपन्नान्सुराः सहायाननपेक्ष्य केचित् ।

सन्नेहिरे मत्तगजानिवेभा मदाम्बुभिः श्यामकपोलदेशाः ॥ २३ ॥

बलानि वेगादभिसृत्य दूरमग्रेसराणि त्रिदशासुराणाम् ।

स्वजीविताशामपहाय जघ्नुरन्योन्यमाविष्कृतपौरुषाणि ॥ २४ ॥

निकामवैराशयमानसानां जिघांसतां तत्र परस्परेण ।

स संप्रहारस्तुमुलस्तदासीत्सुरासुराणामभवन्महाजौ ॥ २५ ॥

सेदुर्गजास्तोमरशक्तिभिन्नास्तुरङ्गमा बाणहता निपेतुः ।

सफेनमास्यै रुधिरं वमन्तो दृढप्रहारान्मुमुहुश्च योधाः ॥ २६ ॥

छिन्नानि पेतुर्निशितैः क्षुरप्रैः सकुण्डलान्याननपङ्कजानि ।

अन्योन्यमाविष्कृतदर्परोषैर्महाहवे दानवदेवमुख्यैः ॥ २७ ॥

ता मातरस्ते च गणा विचेरुर्विपोथयन्तः समरे अरिसंघान् ।

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19 ⟨b⁶⟩⟨b⁷⟩ S₁ **20** (d⁵) S₁ **21** la c¹⟩ S₁ **23** la d¹⟩(d²) S₁ **24** la c⁸⟩(d⁵-d⁶) S₂ **26** (a¹) S₁, (a⁷, a¹¹-b⁶)⟨b⁷-c⁴⟩(c⁵, c⁸, c¹⁰-d⁶, d⁹-d¹¹) S₂ **27** (a¹)⟨a²-a⁵⟩(a¹¹) S₂

18a सैन्यानि] conj. Bh, सैन्ये हि S₁S₂ • तानि त्रिदशा०] S₂Bh, तानिस्त्रिदशा० S₁ **18c** महोदधेः] S₁ (unmetrical), महोदधे S₂ (unmetrical), महाब्धेः] conj. Bh **19b** प्ररूढगर्वा] S₂Bh, प्ररूढगर्वे S₁ᵖᶜ, प्रूढगर्वे S₁ᵃᶜ • जयोत्सुकाः] S₁Bh, जयोत्सुका S₂ **19c** ०समाप्त०] S₁S₂ᵖᶜBh, ०समाप्त्त० S₂ᵃᶜ **19d** ०शस्त्राः समराय] S₁Bh, ०शस्त्रा समराय S₂ **20a** ०पादातसमुद्धतं] em. Bh, ०पादातसमुद्धतं S₁, ०पादातिसमुद्धतं S₂ **20b** रणाजिरे] S₁Bh, रजाजिरे S₂ **20c** ०दारुणो] S₂Bh, ०दारुणा S₁ **20cd** महान्नभ०] S₁Bh, महान्नभ० S₂ **20d** व्याप] S₂Bh, -प S₁ᵖᶜ -प S₁ᵃᶜ • दिशश्च] S₁Bh, दिसश्च S₂ **21a** समुच्चतैर्दा०] S₂Bh, समुच्चतैर्दा० S₁ **22b** निपात्य०] S₁Bh, निपात्त्य० S₂ (unmetrical) **22c** दैत्या०] S₁S₂ᵖᶜBh, -त्या० S₂ᵃᶜ **22d** ०वह्निकणैः] S₁S₂, ०वह्तिकणैः Bh (typo) **23b** ०सुराः सहा०] S₁Bh, ०सुरासहा० S₂ • केचित्] S₁ᵖᶜS₂Bh, किचित् S₁ᵃᶜ **23c** सन्नेहिरे] S₁ᵖᶜS₂Bh, सनेहिरे S₁ᵃᶜ **24a** ०भिसृत्य] S₁Bh, ०भिसत्य S₂ **24b** ०सराणि त्रिदशा०] conj. Bh, ०सराणिद्दशे S₁, ०श्वराणान्त्रिदशा० S₂ **24c** जघ्नु०] S₁ᵖᶜS₂Bh, ज-० S₁ᵃᶜ **25cd** ०तदासीत्] S₁Bh, ०तदासी S₂ **25d** ०मभवन्महाजौ] S₂, ०मभवत्तदाजौ S₁ᵖᶜ, ०मभवत्तजौ S₁ᵃᶜ (unmetrical), ०मनवो महाजौ Bh (conj.?) **26b** निपेतुः] S₁ᵖᶜ, ०नितुः S₁ᵃᶜ (unmetrical), नियेतुः Bh (silently, typo?) **26d** ०प्रहारान्मुमुहुश्च] em. Bh, ०प्रहारा मुमुचुश् S₁, (०प्रहारामु)मुहुश् S₂ **27b** ०कुण्डलान्यान०] S₁ᵖᶜS₂ᵖᶜBh, ०कुण्डला-न्त० S₁ᵃᶜ, ०कुण्डला-ान० S₂ᵃᶜ **27c** ०विष्कृत०] S₂Bh, ०विस्कृत० S₁ **27d** ०म्हाहवे दानवदेवमुख्यैः] S₁Bh, ०म्हाहवैर्दानवदैत्यमुख्यैः S₂

मुष्टिप्रहारैस्तलपार्ष्णिघातैर्विकर्षणावेष्टनपीडनैश्च ॥ २८ ॥

मातङ्गमुख्यान्द्विरदैः प्रभिन्नैस्तुरङ्गमान्वाजिभिरुत्तमांश्च ।
रथान्रथैः पत्तिगणान्पदातैर्गणा निजघ्नुर्युधि दानवानाम् ॥ २९ ॥

उत्पत्य वेगात्पिषिषुर्गणेन्द्रा गजाधिरूढान्दितिजेन्द्रयोधान् ।
मुष्टिप्रहारैः कुलिशोग्रपातैर्विभिन्नमस्तिष्कविनिर्गताक्षान् ॥ ३० ॥

परश्वधैश्चिच्छिदुरात्तरोषाः खड्गैश्चकर्तुर्बिभिदुश्च शूलैः ।
महाद्विपालाननितान्तपीनैः प्रपोथयां चक्ररुरीन्भुजैश्च ॥ ३१ ॥

देव्यो ऽपि तान्दैत्यगणान्निजघ्नुर्महासमाजे समुपात्तशस्त्रान् ।
उत्पत्य वाजिप्रवराधिरूढान्रथस्थितान्वारणधूर्गतांश्च ॥ ३२ ॥

प्रचुक्षुभे तद्बलमासुरं तदा गणेन्द्रनिष्पिष्टबलाग्रनायकम् ।
गरुत्मतः पक्षसमीरणाहतं महाह्रदं यद्दगाधमम्बुधेः ॥ ३३ ॥

अथाभिवीक्ष्य प्रसभं गणाधिपैर्निहन्यमानानि बलानि तारकः ।
रुषा तदा ताम्रतरायतेक्षणः समभ्यगान्मौलबलाभिपालितः ॥ ३४ ॥

विस्फार्य शक्राशनितुल्यनिस्वनं रत्नप्रभाप्रज्वलितं स कार्मुकम् ।
संछादयन्बाणशतैर्नभस्तलं मर्मातिगैः कङ्कमयूरपत्रिभिः ॥ ३५ ॥

तस्यागमं दैत्यपतेर्विदित्वा तदा ननादानलसूनुरुच्चैः ।
स्वपाणिसंस्थामभिवीक्ष्य शक्तिं विचित्रचामीकरचारुघण्टाम् ॥ ३६ ॥

नभो विगाह्य प्रदिशो दिशश्च स कार्त्तिकेयस्य तदा निनादः ।
मनांसि देवद्विषतां प्रसह्य विमोह्यामास महासमाजे ॥ ३७ ॥

अथापतन्तं समभीक्ष्य तारकं बलेन गुप्तं महता महाहवे ।

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28 (a^7) S$_1$, (b^6-b^{11})⟨c^1-d^{11}→⟩ (tops of the syllables b^6-b^{11} lost) S$_2$ **29** ⟨←a^1-b^7⟩ S$_2$ **31** (c^2-c^5)⟨c^6⟩ S$_2$ **32** (a^{11})⟨b^1-b^2⟩(b^3) S$_1$ **33** ⟨a^1⟩(a^2-a^3) S$_1$, ⟨d^7⟩(d^8) S$_2$ **34** (d^{10}-d^{12}) (tops of the syllables lost) S$_1$ **36** ⟨a^6-a^7⟩ S$_2$

28a मातरस्ते] S$_1$S$_2^{pc}$Bh, मास्ते S$_2^{ac}$ (unmetrical)   **28b** विपोथयन्तः] S$_2$Bh, विपोह्ययन्तः S$_1$ • ऽरिसंघान] Bh, ऽरिसिंहान S$_1$, (ऽरिसंघान)   **29a** ०मुख्यान्द्वि०] em. Bh (silently), ०मुख्या द्वि० S$_1$ **29b** ०स्तुरङ्गमान्वाजिभिरुत्तमांश्] em. Bh (silently), ०स्तुरङ्गमा वाजिभिरुत्तमांश् S$_1$, ०------रुत्तमांश् S$_2$ **29c** रथान्रथैः] S$_1$Bh, रथाद्रथैः S$_2$ **30a** उत्पत्य] S$_1^{pc}$S$_2$Bh, उत्पेत्य S$_1^{ac}$ • वेगात्पिषिषुर्] conj., वेगादिषु तद् S$_1$, वेगन्मिषुभिर् S$_2$, वेगादिषुभिर् conj. Bh   **30c** ०शोग्र०] S$_1$Bh, ०सोग्र० S$_2$ **30d** ०मस्तिष्क०] S$_2^{pc}$Bh, ०मस्तिस्क० S$_1$, ०मस्ति-० S$_2^{ac}$ • ०ताक्षान्] S$_1$Bh, ०ताक्षान् S$_2$ **31a** परश्व०] S$_1$S$_2^{pc}$Bh, पर-० S$_2^{ac}$ • ०रोषाः] S$_1$Bh, ०दोषा S$_2$ **31c** ०नितान्त०] S$_2$Bh, ०निभान्त० S$_1$ **31d** प्रपोथयां] S$_2$Bh, प्रप्रोढ्याञ् S$_1$ **32a** ऽपि तान्दैत्य०] S$_1$Bh, ततन्दैत्य० S$_2$ **32b** ०पात्तशस्त्रान्] S$_1^{pc}$S$_2$Bh, ०पान्त-स्त्रान् S$_1^{ac}$ **32c** ०प्रवराधि०] S$_2$Bh, प्रवराति० S$_1$ **32d** रथस्थितान्] S$_2^{pc}$Bh, रथस्थितो S$_1^{pc}$, - -स्थितो S$_1^{ac}$, रथस्थितम् S$_2^{ac}$ • ०धूर्गतांश्] S$_1$Bh, ०धूर्गताश्S$_2$ **33a** प्रचुक्षुभे] Bh, -(ुक्षु)मे S$_1$, प्रचक्षुभे S$_2$ **33c** गरुत्मतः] S$_2$Bh, गरुद्मतः S$_1$ • पक्ष०] S$_1$Bh, पक्षि० S$_2$ **33d** यद्दगाधमम्बुधेः] em. Bh, यद्दगाधमम्बुधिः S$_1^{pc}$, यद्ब-गाधमम्बुधेः S$_1^{ac}$, यद्दगाधमम्बुधे S$_2$ **34a** ०वीक्ष्य] S$_1$S$_2^{ac}$Bh, ०वैक्ष्य S$_2^{pc}$ **34ab** ०धिपैर्निं०] S$_1$Bh, ०धिपैः निं० S$_2$ **34b** बलानि] S$_1$S$_2^{pc}$Bh, बालानि S$_2^{ac}$ • तारकः] S$_1$Bh, तारक S$_2$ **34c** ०क्षणः] em. Bh, ०क्षण S$_1$S$_2$ **34d** ०गान्मौलबलाभि०] S$_1^{ac}$S$_2^{pc}$, ०गान्मौलबलावि० S$_1^{pc}$, ०गान्मौलबलाभि० S$_2^{ac}$, ०गान्मौलिबलाभि० conj. Bh(silently)   **35c** शतैर्] S$_1$S$_2$, ०तलैर् Bh(typo?)   **37b** निनादः] S$_1$Bh, निनाद S$_2$ **37c** देवद्विषतां] S$_1^{pc}$S$_2$Bh, देवाद्विषतां S$_1^{ac}$

मुमोच शक्तिं ज्वलितानलप्रभां विनाशनायामरविद्विषां गुहः ॥ ३८ ॥

सा तेन मुक्ता ज्वलनात्मजेन ज्वालाभिरावृत्य नभो दिशश्च ।

अनेकधा व्योम्न्यभवत्सुघोरा मायेव दैत्यान्परिमोहयन्ती ॥ ३९ ॥

पपात वक्षःसु च संहतेषु सुरद्विषां चित्रतनुत्रभृत्सु ।

समं समस्तेष्वनिवार्य वेगाद्विदार्य चोरांसि विवेश तूर्णम् ॥ ४० ॥

देवद्विषस्ते ऽभिहताः समस्ताः पर्यस्तपृथ्वायतरक्तनेत्राः ।

सन्दष्टजिह्वाधरविह्वलाङ्गाः प्राणाञ्जहुः शोणितमुद्गमन्तः ॥ ४१ ॥

तमांसि यद्वत्सविता भिनत्ति समं मयूखैरतिरस्कृतानि ।

बिभेद तद्द्विषतां बलानि रणाजिरे शक्तिभिरग्निसूनुः ॥ ४२ ॥

निहत्य देवद्विषतः समस्तान्रणाजिरे प्रोन्नतदर्पवीर्यान् ।

प्रभेव सूर्यं परितप्य लोकान्पुनस्तदा स्कन्दमियाय शक्तिः ॥ ४३ ॥

दितितनयसमूहैः सार्धमाविप्रतापैः

समरशिरसि हत्वा तारकं दैत्यराजम् ।

त्रिदशसमितिमुख्यैः स्तूयमानः प्रहृष्टैः

प्रतिययुरमितौजाः शूलपाणेः समीपम् ॥ ४४ ॥

इति स्कन्दपुराणे पञ्चषष्ट्युत्तरशततमो ऽध्यायः ॥ १६५ ॥

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38 ⟨c⁵-c⁹⟩⟨c¹⁰-c¹¹⟩ S₂ **40** (d⁸)⟨d⁹-d¹¹→⟩ S₂ **41** (d⁹) S₁, ⟨←a¹-b³⟩(b⁴-d⁴)(tops of the syllables c⁴-d⁴ lost) S₂ **43** (b²-b⁷)⟨b⁸-c⁴⟩(c⁵) S₂ **44** (colophon only partly legible) S₁

38a समभीक्ष्य] S₁Bh, समवीक्ष्य S₂ **38b** गुहं] S₁Bh, गुप्त S₂ **38d** विनाशना०] S₁S₂ᵖᶜBh, विनाशनाा० S₂ᵃᶜ **39a** सा तेन मुक्ता] S₁Bh, स तेन मुक्त S₂ **39b** नभो दिशश्च] S₁ᵖᶜS₂Bh, नभो नभो दिशश्च S₂ᵃᶜ (unmetrical) **39c** ०सुघोरा] S₁Bh, ०सुघोरं S₂ **39d** ०यन्ती] S₂Bh, ०यन्ती S₁ **40a** वक्षःसु च] em. Bh, पक्षःसु च S₁, वक्षःसुर S₂ • संहतेषु] S₁Bh, संघतेषु S₂ **40c** समस्तेष्वनि०] conj., समस्तेष्वभि० S₁, समस्तैष्व S₂, समस्तैस्त्वनि० conj. Bh • वेगाद्] S₁ S₂, वेगा conj. Bh **40d** चोरांसि] em. Bh, चोरांस S₁, चौराम्सि S₂ **42b** ०रतिरस्कृ०] S₂Bh, ०रविरस्कृ० S₁ **42c** बिभेद] S₂Bh, बिभेति S₁ • ०द्विषतां] S₁Bh, ०द्विषतं S₂ **42d** शक्ति०] S₁Bh, शक्त० S₂ **43d** शक्तिः] S₁Bh, सक्तिम् S₂ **44a** ०विप्रतापैः] S₁Bh, ०विःप्रतापै S₂ (unmetrical) **44c** मुख्यैः] em. Bh, मुख्यै S₁S₂ • स्तूयमानः] S₁ᵖᶜBh, स्तूयमान S₁S₂ **44d** ययुर०] S₂, ०रयुर० S₁, ०गमद० conj. Bh • ०पाणेः] S₂Bh, ०पाणै S₁ **Col.** ॥ स्कन्दपुराणे ... (अध्यायः) ॥ S₁, ॥ स्कन्दपुराणे पञ्चषष्ट्याःत्तरशतो ऽध्यायः ॥ , इति स्कन्दपुराणे तारकवधे पञ्चषष्ट्युत्तरशततमो ऽध्यायः Bh

Annotations

SP 163

4c

śreṣṭhaḥ] The reading of S_1^{ac} (*śreṣṭhan*) is meant to be an accusative (so the *n* is to be interpreted as an *anusvāra*) and refers to the speech, not Sanatkumāra.

11d

lekhevanuṣṇadīdhiteḥ] This is Bhaṭṭarāī's reading. The only clearly legible manuscript reading is found in S_1 (-*dīvite*), which does not make much sense. S_2 could have the same reading as Bhaṭṭarāī, but it could also be -*dīvite*. However, Bhaṭṭarāī's reading is very comprehensible; *anuṣṇadīdhiti* is a name for the moon ('he who has cold rays').

14

Generally the manuscript situation for the whole verse is difficult, and Bhaṭṭarāī's reading was therefore of great help to reconstruct the verse.

The reading of *pāda* 14a is a conjecture based on two things. First, there are remnants in S_2. The tops are legible and the *ū* in 14a7 as well as the *na* in 14a8 can be identified at the bottom of the line. Second, old rotographs of S_1, preserved at Oxford University, which I have not used for my edition because they are of comparatively bad quality, shall still be in parts legible in this verse as Yuko Yokochi has kindly informed me. She told me that at least *śvetagire* is recognisable. Since I have full confidence in Yokochi's information I consider the reading of 14a as correct. It also fits the context perfectly. The *pāda* must be a reference to the place, 'which is covered with reeds' (14b), and in the most epic accounts it is Mount Śveta where the semen is deposited.

pāda 14b can quite easily be identified in S_2, while *pāda* 14c can be deduced from the tops in S_1 in connection with the remnants in S_2. For 14c8 the upper dot of a *visarga* is visible in S_1, which Bhaṭṭarāī has not adopted. But the *visarga* does not work with Bhaṭṭarāī's reading of *pāda* 14d1. For *pāda* 14d in S_1 only

the first syllable is preserved while in S_2 only the bottoms of some of the letters are visible. Due to this lack of evidence Bhaṭṭarāī conjecures *śubhe hani* for 14d5-8. But fortunately also here Yuko Yokochi informed me that a rotograph of S_1 preserved at Oxford University retains this *pāda* and reads *śukrasta prathame hani*. Taking into consideration that the subscript *y* of 14d3 is visible in S_2, we may reconstruct this *pāda* as *śukrasya prathame 'hani* ('on the first day of the Śukra (= Jyeṣṭha) month'), which fits with the visible bottoms of letters in S_2.

15

The verses 163.15-163.26 are only preserved in S_1. The manuscript features another verse between 163.14 and 163.15 of Bhaṭṭarāī's edition. Bhaṭṭarāī just skipped the verse as if it would not exist. Therefore the verse count in this edition differs from Bhaṭṭarāī's from verse 163.15 onwards. On the microfilm by the NGMCP this verse is not legible anymore, while the rotograph at Oxford University features the reading of 15ab that is given in this edition.

18

Although in 18c1-d2 of S_1 the tops of the syllables are missing and the bottoms are very faded, *ājagmur antikaṃ tasya* can quite easily be derived from the remnants. Of *sneha* only the *na* at the bottom of the first *akṣara* and the *ha* can be identified. The rest of the verse – which is lost – probably refers to the Kṛttikās having affectionate feelings towards Skanda. Therefore *sneha* (love, attachment i.a.) fits the context quite well.

21

Bhaṭṭarāī's conjecture for *pāda* 21d (*sa mumoca girau ‒ ‒*) does not fit the strongly faded remnants of this *pāda* in S_1. Actually, the word *jaghāna* is quite identifiable. Then follows the vowel *i*, but the consonant of this *akṣara* is lost. And then – very indistinct indeed – the syllables *khara gi* can be conjectured. Since this episode is about Skanda attacking a mountain my approach to fill the textual gaps appears just natural to me: *jaghāna śikharaṃ gireḥ* ('he struck the peak of the mountain').

27d

siṃho mattān] S4 reads *simhonmatt(āṃ)*. This is probably a case of double *sandhi*: *siṃhaḥ* + *unmattān*

30d

sareṣviva] Bhaṭṭarāī's *saraḥsviva* is his own conjecture. He himself gives the reading of S_1 and S_4 in his apparatus. I assume therefore that he considered *sara* as word for lake/pond as a wrong or irregular form and rather opted for the "correct" form, even if it is not supported by the manuscripts.

33d

cetthaṃ vinirjitaḥ] In S_4 it is *cetthaṃ vinirmitaḥ.* Bhaṭṭarāī gives *cetyaṃ* for this manuscript which does not seem correct to me. For S_1 he gives *divi sthita* for the last four syllables but with a question mark, which shows that he obviously could not read the last *pāda* properly either. I also believe that it is not *caivaṃ* in S_1 but *cetthaṃ* like in S_4, for, although very faded, one can most certainly see that there isn't any sign for an *ai* on top of the syllable and a ligature with *tha* in the following one. Even if *vinirjitaḥ* is not confirmed by the two preserved manuscripts, it makes much more sense than *vinirmitaḥ* and seems to be the original reading.

35ab

satsv apy anyeṣu tejaḥsu tapasā vinihantṛṣu] *satsv apy anyeṣu* is Bhaṭṭarāī's reading, which fits better than *satsv apy eṣu ca* of S_1. The word "others" (*anyeṣu*) suits the context better than just a pronoun like *eṣu*. The *ca* in S_1 is superfluous anyway.

Bhaṭṭarāī's reading of *pāda* b is more problematic because it is not confirmed by any of the preserved manuscripts. I do not understand why Bhaṭṭarāī chose *tamasāṃ* instead of *tapasā* (Although I have the impression that Bhaṭṭarāī understood S_4 to be reading *tamasāṃ* because he doesn't give a divergent reading in his apparatus. In fact, S_4 reads *tapasā* just like S_1.). Also does Bhaṭṭarāī give a wrong variant for S_1 (*vinivartiṣu*). Admittedly, the *akṣaras* are difficult to read, but the

remnants look much more like Bhaṭṭarāī's own reading *vinihantṛṣu*. Beyond all this, the verse cannot be edited completely because at least the last five *akṣaras* are illegible in both preserved manuscripts. However, the simile in this verse is still comprehensible.

36

Since this verse is lost completely in S$_1$ and only the last ten syllables in S$_4$ are clearly legible, *pāda* c is mainly based on Bhaṭṭarāī's edition, but the remnants of *pāda* c in S$_4$ (the upper third is partly preserved) indeed support this reading.

37d

puraṃdara] Since it is Skanda speaking in this verse, the reading of S$_1$ (*pu-randaraḥ)* makes no sense and therefore must be a mistake.

39-41

In this passage S$_4$ diverges from the reading in S$_1$. S$_4$ gives five more verse lines (while Bhaṭṭarāī only recognises four), which unfortunately are lost or hardly legible. However the edition follows the reading and verse count of S$_4$, which rather seems to have the original reading: Omitting the five lines given in S$_4$ the pādas 41cd (in S$_1$ 39ab) formally stand alone, which is very unlikely. In terms of content in verse 38 Indra is about to speak (*arthavad vacanaṃ ślakṣṇam punar āha śacīpatiḥ*). Without the missing lines from S$_4$ he only says *trailok-yarājyagrahaṇaṃ svanubaddham anavyayam*, which is not absolutely inconceivable but seems a bit odd due to its shortness and the context. However, in S$_1$ there is an insertion mark before verse 41cd, probably by a second hand, but the insertion is nowhere to be found.

In the end there is no complete satisfying reading possible and therefore I chose the S$_4$-reading, because even without having most of the *pādas* a more extensive version is probably closer to the original text.

The reading of verse 40ab is partly based on Bhaṭṭarāī's conjecture, but the remnants in S$_4$ appear to support this reading.

43

Since Indra's preceding speech is incomplete and thereby most of its content is lost, it is quite difficult to put this reply of Skanda right. Bhaṭṭarāī conjectured a strong corruption and changed the whole *pāda* 43b in favour of his own interpretation of the verse. I on my part conjecture that Indra has expresses his apprehension that, if Skanda does not take over kingship now, hostile forces could try to drive a wedge between the two of them, just as he does in the corresponding passage in the Āraṇyakaparvan (MBh 3.218.15-18). Having this in mind, the reading of S$_4$ appears quite comprehensible. It is only necessary to read *śaktāḥ* instead of *śaktā* in 43b as adjective plural qualifying *śaṭhāḥ* ('deceitful ones').

44c

nilayaṃ nityaṃ] Because Bhaṭṭarāī's reading here (*nityam āvāsaṃ*) is not fully attested by the manuscripts I chose the reading of S$_4$, which has the same meaning. The S$_1$-version is grammatically incorrect.

45

For this verse we only have the text of S1. Bhaṭṭarāī's reading for the missing syllables seems fitting to me.

47cd

vapuḥ saṃmānayāmīha nājñāpakam ahaṃ prabho] The reading of 47c in S$_1$ (*vapuḥ saṃmānayāmy ahaṃ*) is unmetrical and in S$_4$ (*vapuḥ saṃmānayāmy āhaṃ*) simply corrupt. Anyway, since there is another *aham* in 47d one is superfluous. Therefore I adopted Bhaṭṭarāī's reading here. For *pāda* 47d I adopted the reading of the manuscripts. In my opinion there is no need for Bhaṭṭarāī's alteration of the text. Generally it must be stated that the verse is somewhat strange. Indra honouring *vapus* ("form, appearance, figure") is unusual, also there is no clear indication that it is Skanda's *vapus*, although I interpret Indra's saying this way. It is not unlikely that these *pādas* originally had a different content.

48c

dvādaśākṣaḥ] Nearly the whole verse is lost in S$_4$, but the reading of S$_1$ only lacks the first two syllables of *pāda* 48c, which – being part of Skanda's name *dvādaśākṣa* – are easily to deduce from the rest of the verse and are also found in Bhaṭṭarāī's edition.

49b

avyayaḥ] The reading in S1 (*avyaya*) must be corrupt or a simple orthographic mistake. In terms of content it might be possible that Skanda addresses his interlocutor as "imperishable one", but it is unlikely since this is not a common name of Indra but all the more of Śiva to whom Skanda is referring here.

50bcd

The name *śatakratu* is commonly used for Indra. That is why I rather prefer the version of S$_1$ than the one of S$_4$ where it is applied to Śiva. In *pāda* 50c I chose the reading of S$_4$, because in S$_1$ the pronoun *tam* makes no sense at all in the context (it does not fit to the correlative *yām* in *pāda* 50d which refers to *ājñām* I believe). Concerning the verb I think both versions (*pratipatsyāmi* and *prativakṣyāmi*) are possible, but since both manuscripts read –*patsyāmi* I chose it over *-vakṣyāmi.*

53d

kaṃ nu] In S$_1$ *kannu* appears to be a correction. Unfortunately the reading *ante correction* cannot be reconstructed. Therefore the second syllable is given in brackets in the apparatus. Instead of *kanta kantu* could be possible as well as reading *ante correctionem*, only that the *u* also appears to be added by a second hand.

54d

balavān] All manuscripts read *balavat* which is somewhat unsuitable. An adjective instead of an adverb fits the context much better.

56a

saṃhṛṣṭāṃ] The reading *saṃhṛṣṭā* in all three manuscripts is grammatically incorrect and must therefore be corrupt. I do not approve Bhaṭṭarāī's version (*saṃhṛṣṭaḥ*) either, although it is conceivable. But I think it is Svāhā who is "thrilled/delighted", not Skanda and therefore *saṃhṛṣṭāṃ* is likely to be the original reading (Because the tops of the syllables in S$_1$ are lost it is even possible that this manuscript confirms this reading. Of course this is just conjectured).

56c

kṛttikāḥ] I follow Bhaṭṭarāī's reading, even if none of the manuscripts confirms it (*kṛttikāṃ*). They all seem to be corrupt here, because it is unlikely that there is talk of only one Kṛttikā. The Kṛttikās always appear in a group of six and they all are considered to be Skanda's mothers.

57c

yoginām īśaḥ] The vocative in S$_2$ and S$_4$ is quite unlikely (*yoginām īśa*). It could only be addressed to Vyāsa by Sanatkumāra, which would be unique in this chapter and without particular reason. Also was Skanda already named *yogīśa* in SP 163.54. That is why I adopted the reading of S$_1$ (like Bhaṭṭarāī did as well).

59c

tasmai] S$_2$ gives the vowel signs for *ai* as well as *ā*, but with the *ā*-stroke crossed out. It is questionable if the mistake was immediately recognized and corrected – as it appears to me due to the script – or if the emendation was done at a later time by a second hand.

61c

kiṅkaṇī-] S$_4$ gives a slightly different reading (*kiṅkiṇī* instead of *kiṅkaṇī*). Both words have the same meaning and are conceivable. As against Bhaṭṭarāī I adopted *kiṅkaṇī*, because it is recorded in S$_1$ and S$_2$.

62c

dadus] The singular form in S₁ (*dadau*) is a grammatical mistake maybe because of a copying process and maybe also due to the fact that verse 56 in all manuscripts mentions only one *kṛttikā* (a corruption as well, see above). Besides that, obviously, S₂ originally had *dadau/dadaus* as well but has been corrected afterwards in favour of the plural form (*daduḥ*).

64c

dṛṣṭyā] Bhaṭṭarāī's reading (*dṛṣṭvā*) might also be the reading of S2, but this is difficult to ascertain due to the bad legibility of the *akṣara*. S₄ gives *dṛṣṭā* which does not make any sense in the context. In my opinion, only S₁ gives a suitable reading (*dṛṣṭyā*). While Bhaṭṭarāī's absolutive case seems syntactically awkward and makes *prasannayā* a noun, *dṛṣṭyā* ("look, glance") fits as the thing Śiva honoured (*saṃbhāvayām āsa*) the gods with. *prasannayā* ("clear, kind, gracious") is just the attribute of *dṛṣṭyā*.

65a

devadevāya] All three manuscripts give *devadevāya* which fits grammatically as well as in terms of content. I do not understand why Bhaṭṭarāī adopted *devadeveśaṃ* since *praṇamya* works with the dative case as well as with the accusative case. The term 'chief of the god of the gods' can indeed be ascribed to Śiva but just as well as the term 'god of the gods'. For these reasons I chose the readings of the manuscripts.

65b

labdhvā] I adopted Bhaṭṭarāī's reading, because *labdhā* (all the manuscripts) does not make sense here. A case of double *sandhi* is possible (labdhāḥ + anu-jñām).

67a

sarvair] The reading of S_4 (*sarve*) must be corrupt, since it does not make sense grammatically. Interestingly enough the author of the manuscript wrote an additional syllable, looking like the correct *rvai*, but "corrected" it by blurring it.

67c

vyajñāpayan] The augment of the imperfect verb is missing in S_1 which results in a grammatically wrong form. But then, it is also possible that the augmentless form is deliberately chosen. In earlier times those forms were used indeed.

68b

āmṛṣṭā] The reading of S_2 and S_4 must be corrupt. There is no form like *āmiṣṭā*.

68d

kuṇṭhatām] The syntax requires an abstract noun that fits the verb (*yayau*). For this reason the reading of S_2 seems more natural to me than the reading of S_1 (*kuṇṭhitām*).

70

toyaughair] Bhaṭṭarāī's reading (*toyaughe*) is very suitable for the comparison because it corresponds with *dānavorasi* ('on the demon's chest'), which is also in the locative case. I can imagine that this once was the original reading, but there is no evidence for this. S_2 and S_4 also feature the locative, but they read *tāyaughe* which is not making much sense. So the only manuscript having a reading that works is S_1, unfortunately without the locative case but with the instrumental case, which works as well only without the correspondence to *dānavorasi.*

77b

bālacandrārdhmauliḥ] This reading (S_2) appears to me to be the best reading. As a Bahuvrīhi that qualifies Śiva I would translate it 'he who is crested with the fresh crescent moon'. I believe the divergence in Bhaṭṭarāī's edition is just a typo

and that he also adopted this reading. The version of S$_1$ (*bālacandrorumaulī*) is not entirely unimaginable, but the *uru* (wide, broad) seems a bit odd here. By the way, in S$_4$ you can still read the part of the compound *bālacandrā* before the rest of the verse is unfortunately lost. Because of that one can at least say that it is likely that S$_4$ gives the same reading as S$_2$.

SP 164

1cd

puṇyam ājagmur] The wrong reading in S$_2$ and S$_4$ *puṇyammājagmur* appears to be a scribal error and demonstrates the closeness of the two manuscripts on the one hand and shows on the other how uncritical the text was copied.

2a

sarasvatyāḥ] Here only the genitive case makes sense. That's why I adopted Bhaṭṭarāī's version.

2b

prāgudakpravaṇe] S$_1$ reads *prāgudaksravaṇe* ('streaming to the north-east'). This is not entirely absurd in the context, but actually this Bahuvrīhi-compound refers to the banks of the river and not the river itself, therefore the reading of S$_2$ *prāgudakpravaṇe* ('directed to the north-east') makes more sense. Also Bhaṭṭarāī chose this reading, but remained silent about the variant.

2c

śvabhrapāṣaṇa-] The reading of S$_1$ (*svarṇa-* = gold) is not entirely unconceivable, but the reading of S$_2$ (*śvabhra-* = hole) appears more natural to me due to the fact that the compound comprises a list of objects that are negative for the ground of the bank of the River Sarasvatī.

3a

sarve] S$_4$ reads *pūrve* instead of *sarve*. In my opinion this reading is just as good as the other. I only adopted *sarve* because it is the reading of S$_2$ and S$_1$ reads at least similarly *sarvan* (= *sarvaṃ*). Moreover S$_4$ is severely damaged at this passage (only parts of the verses are preserved) and the following verses diverge significantly from the reading in the other manuscripts.

3c

niṣedur amaraśreṣṭhā] The reading of S$_1$ is adopted here, while S$_2$ and S$_4$ share a different reading (*niṣedus te suraśreṣṭha*), which is grammatically faulty. Bhaṭṭarāī apparently preferred the version of S$_2$ and S$_4$, but corrected the mistake (*suraśreṣṭhā*). I do not see any convincing reason for this choice.

4

In S$_2$ and S$_4$ the verse seems to have consisted of six *pādas* originally. Of these only *pādas* ef can be found in S$_1$ (as *pādas* 4cd, confer with the reading of this edition). First of all *pāda* 4a in S$_2$ and S$_4$ is identical with *pāda* 164.2a. In S$_2$ a correction in *pāda* b and c led to a significant confusion of the verse: The first six *akṣaras* of *pāda* 4a in S$_1$ (*tatpuṇyam amaraiḥ)* were inserted for the last six *akṣaras* in 4b in S$_2$, which in terms of content does not make much sense. The first six *pādas* of 4c in S$_2$ are crossed out – probably by the same corrector – leaving the verse unmetrical and hardly comprehensible (*pṛktaṃ sthānaṃ puṇyatamaṃ punaḥ*). In S$_4$ most of the verse is lost (from the third *akṣara* of *pāda* 4c to the end). What is left is similar to the reading of S$_2$ but not entirely (*tasmin tīre sarasvatyā tatpuṇyām amare maraiḥ /pṛktaṃ sthā...*). The reading is definitely corrupt and maybe the result of an attempt to adopt the corrected but corrupted reading of S$_2$.

4c

gāṅgair] Even though both available manuscripts read gaṅgair, Bhaṭṭarāī's emendation is very convincing and therefore adopted here. As this is an adjectival derivation the long vowel is perfectly right.

7a

ādhyāsata] Compared to the reading of the manuscripts Bhāṭṭarai's version makes sense.

7cd

nirastaduritāḥ śaśvat tatra teṣāṃ vibhūtayaḥ] Even though Bhāṭṭarai's reading (*nirastaduritaḥ so 'bhūt tatra teṣāṃ vibhūtibhiḥ*) appears very suitable it is not supported by any of the manuscripts. Moreover its context seems redundant to me, because it has already been stated in verse 164.4 that the presence of the gods makes this place even more auspicious. Here, in contrast, the manuscripts depict this effect to be mutual: The presence of the gods makes themselves being freed from sins.

8b

śātakumbhasusaṃskṛtam] Bhaṭṭarāī's reading of two separate adjectives (*śāta-kumbhaṃ susaṃskṛtam*) is just as good and also supported by S_1. But S_1 reads *śātakaumbhaṃ*, which is possible but does not appear to me as natural as the reading of S_2.

8cd

S_1 features an odd *sandhi*: *sārdhaṃ (ā)jagāma* instead of *sārdhamājagāma*. Anyway, since the reading is generally like in S_2 – except the *sandhi* – there is no reference in the apparatus.

8d

himācala is synonym with the popular name *himālaya*. I do not see a tangible reason to reject this reading given in S_1.

10a

udanvantaḥ susambhrāntāḥ] Bhaṭṭarāī's reading is very comprehensible, but it seems strange that he does not note the unintelligible reading of S_2 (*udanvantra*

sasambhrāntā), which is unfortunately the only manuscript where this verse is preserved.

12b

saritāṃ varā] Although I believe that Bhaṭṭarāī was aware of the manuscripts' meaning here (despite the misplaced *visarga* in S_1), the reading in his edition (*saritāmbarā*) calls for correction. Lots of ancient and medieval scribes did not differentiate between the letters *ba* and *va*, which also holds for S_2 and S_4. In the case of S_1, at least for the *adhyāyas* we are dealing with, the scribe actually uses different characters. In direct comparison one can see that the bulge that forms the *ba* is slightly bigger and wider to the top (similar to the *pa*). The bulge of the *va*, in contrast, nearly forms a triangle. Whatever Bhaṭṭarāī's intention was, his reading does not reflect the manuscript. Possibly his reading is just an orthographic mistake.

The matter of *ba* and *va* is highly significant because in other parts of the manuscript the two letters share a character. This fact indicates that the scribe might have changed at a certain point (or even more than once). Detecting those passages where the treatment of *ba* and *va* changes appears to me to be of great value for the study of the evolution of S_1.

14c

ākrāmantīva] While the reading in S_2 (*ākrandamantīva*) is unintelligible and unmetrical, the reading in S_1 (*ākramantīva*) only lacks the long vowel, but that is an unusual, irregular form. That is why I adopted Bhaṭṭarāī's silent emendation.

15c

sphāṭikamayān] This is my emendation. Bhaṭṭarāī's reading *sphāṭikān śubhrān* contains the same correction for the first two syllables, which are corrupt in the manuscripts (S1: *sphārika-*; S2 *sphaṭīka-*), but I do not understand why he preferred the rest of his conjectured version.

17a

nistalaṃ] Bhaṭṭarāī's reading *nirmalaṃ* is a common attribute for jewelry in San-skrit literature and seems therefore to be more suitable here than *nistalaṃ* ('une-ven, round'), but it is on the one hand not supported by the manuscripts which apparently had the same reading before the corrections and on the other hand in 17d the crown is already referred to as *nirmala*. It is quite unlikely that *nirmala* attributed twice to the same object in the same verse. (Interestingly Bhaṭṭarāī has changed the *nirmalam* in 17d into *sunirmalam*)

18b

yādasāṃ patiḥ] "Lord of the Yādas" is a term for the sea, but in this case – also because the oceans have already been enumerated – it must refer to Varuṇa, who is also linked to the realm of water. This interpretation is supported by the fact that together with the following enumerated gods (Kubera, Yama, and Indra) Varuna forms the group of the *lokapālas*, but only those for the four cardinal directions (Traditionally the *lokapālas* are regarded as a group of eight, those guarding the cardinal and those guarding the intermediate directions.).

20d

mahādyutiḥ] Despite his typo (*nahādyuti*) Bhaṭṭarāī's reading is the only one which is reasonable. Both preserved manuscripts give *mahādyute*, which is the vocative case and therefore quite unlikely to be the original reading, because this verse is not part of a direct speech and Sanatkumāra does not address Vyāsa di-rectly in the whole chapter.

24d

sānumatī] Bhāṭṭarai's reading (*sānumatiḥ*) is not found in any of the two manu-scripts. S$_2$ reads *sānumatī* and S$_1$ is very faded, but still, the character for an *ī* can be detected at the end of the word. I conjecture that Bhaṭṭarāī adopted his reading from MBh 9.44.12d (*cānumatiḥ*). This passage is a clear parallel (cf. above pp. 51 f.). The authors of the Skandapurāṇa borrowed from these verses in the Mahābhārata, but changed the content partially. In the critical apparatus in the

Pune edition the secondary reading *cānumatī* is given in the M-manuscripts and T₃. This fact strengthens my point, that the composers of the Skandapurāṇa used a Mahābhārata version as a source, which can be rather connected to the Southern than to the Northern Recension.

25b

sutāḥ sarvāḥ prajāpateḥ] Although the manuscripts clearly feature the masculine form (*sarve* instead of *sarvāḥ*), Bhaṭṭarāī's reading is adopted here. The only reason for this is that in verse 164.30 Brahmā's sons are mentioned once more (*kamalayonisutāḥ*). This redundancy, as I believe, is due to a copy mistake or even the attempt of a scribe to correct an alleged error in the text. Brahmā's sons are famous characters in Hindu mythology, while about Brahmā's female descendants is reported much less. But still the daughters fit in this part of the list quite well, for there are primarily female deities enumerated. This passage corresponds to MBh 9.44.12, albeit without any mention of Brahmā's daughters or sons.

27d

sārvabhaumaś] Both manuscripts have the plural form *sā(a)rvabhaumāś* (S₁ is hardly legible, but the *ā* is clearly visible). Theoretically the word can be interpreted as adjective for the eight *diggajāḥ* ('elephants of the quarters'), but *sārvabhauma* is actually the name of one of them and if it is not interpreted as such one elephant would be missing. Therefore Bhaṭṭarāī's reading is adopted here.

28-34

The seven verses are written in the Drutavilambita-metre. In S₂ every *pāda*-ending is treated like a verse ending, which means it is in the respective pausa form. The orthographical differences arising from this fact are not taken into account in the critical apparatus of the edition.

29b

tridaśavanditapādasaroruhāḥ] Bhaṭṭarāī's reading is adopted here, because the compound does not make much sense in the manuscripts, at least in S$_2$, which is clearly legible and obviously corrupt. S$_1$ on the other hand is very faded. It might have rendered a considerable reading once, but there is too much lost for a re-construction. It can only be stated with certainty that the reading is different from Bhaṭṭarāī's conjecture as well as from S$_2$.

29c

tvaritābhiyayur] This is most probably a case of double *sandhi*. *tvaritā* or even *tvarita* does not make sense here, rather *tvaritāḥ* would be expected as an adjective qualifying the hosts of sages. But with usual *sandhi* this would be read *tvaritā abhiyayur*, not fitting the metre anymore due to the additional syllable. Therefore the author conflated *ā* and *a* simply into ā.

31c

viṣabhṛto 'py atisaumyavapurdharā] Only the bottom of this *pāda* is left in S$_1$ and in S$_2$ the first four syllables are lost. But still, *viṣabhṛto* can be identified with considerable certainty and the following syllables ('*py atisaumya*) are in accordance with the remnants of S$_2$. Therefore Bhaṭṭarāī's reading is adopted here without relying too much on his conjecture.

32a

vimatsarā] Due to *sandhi* the *visarga* of *vimatsarāḥ* (nominative plural) must be elided. But the Author of S$_2$ obviously took this *pāda*-ending as a grave syntactical ending (like at the end of a *śloka*) and chose the final form with *visarga*.

34c

mṛduvṛttayo] Bhaṭṭarāī's reading is adopted. S$_2$ does not make any sense (*mṛvivit tadā*) and in S$_1$ something is missing (*mṛduvṛtta*) leaving the compound grammatically wrong and the verse unmetrical. Bhaṭṭarāī just emended the missing grammatical ending.

35c-38b

In S$_1$ the *pādas* 35c to 38b of the edition are omitted (while S$_2$ contains these *pādas*). However, there is a cross mark – apparently by a second hand – in front of pāda 38c, which is likely to be some kind of reference to the missing passage. Unfortunately the passage is not elsewhere to be found in the manuscript either.

35cd

samyak cacāra śarajanmanaḥ] This is Bhaṭṭarāī's reading, which is not supported by S$_2$, the only manuscript, in which these *pādas* are preserved. Unfortunately the reading of S$_2$ *samya carācara sujanmanaḥ* is obviously corrupt, especially since it does not contain a finite verb, which should actually be expected here. Significantly, Bhaṭṭarāī stays silent about variants of his reading, which makes me conjecture that he might have had another source.

39c

dundubhayaś] Bhaṭṭarāī's reading is adopted here. Definitely drums are beaten in this verse and *dundubhi* is a common term for drums in Epic and Purāṇic literature. The reading found in both manuscripts (*tadubhayaś*) must be some kind of corruption – caused by the author of S$_1$ or even earlier scribes – that was uncritically adopted in later versions of the text.

42d

parāmṛṣṭaṃ] This is Bhaṭṭarāī's reading. In his apparatus he gives the reading of S$_2$ (*parāpṛṣṭaṃ*), but does not refer to the reading of S$_1$ (*parāmṛṣyaṃ*). However, his reading appears to be the only reasonable. Therefore it is adopted here.

45a

bibhrato] The reading found in S$_2$ (*vibhavo*) and – probably once – in S$_4$ (- - *vo*) is not entirely impossible, but the transitive function of *bibhrat* works much better with the accusative forms in the verse.

45c

sūryāś ca] Bhaṭṭarāī reads *ādityā*, which is apparently an emendation deliberately opposing the reading in the manuscripts. The reading *sūryāś ca* is preserved in S₂ and Bhaṭṭarāī himself states in his apparatus that S₁ also has this reading. *sūrya* usually refers to the sun and is therefore for obvious reasons generally in the singular. Nevertheless in its plural form it can be also regarded as synonym for the Ādityas and is therefore an acceptable reading in this verse.

45d

kalaśān] In S₁ a crossmark denotes a correction. The character which should be inserted cannot be detected. It probably was at the bottom of the folio, but got lost due to damage. It is very likely that this character was the missing *śa*, maybe even a corrected form of the whole word.

49c

vālikhilyāś] For some reason Bhaṭṭarāī reads *bālakhilyāś*, not only in this passage but each time, when this group of sages is mentioned in the Skandapurāṇa. In S₂ this *pāda* is lost, but S₄ has *vālikhilyāś* and in S₁ only the *khi* is missing – obviously a scribal error – resulting in *vālilyāś*, therefore *vālikhilyāś* was here also the intended writing. In his edition of *adhyāya* 167 of the Skandapurāṇa Bisschop adopted *vālikhilya* as well (cf. Bishop 2006, p. 176), and points to other passages, where this reading is found in S1 (SP_Bh 159.22c and SP_Bh 159.24a).

56c

maulim āropayām āsa] The reading in S₂, which is also adopted by Bhaṭṭarāī (*maulim āropayāṃ cakre*), is just as good as that in S₁. I simply give S₁ the precedence.

59cd

vāraṇālānastambhapīneṣv-] Taken strictly, this reading is my conjecture, but since it is – in my opinion – quite certain, that Bhaṭṭarāī's reading *pāraṇā-* instead of *vāraṇā-* is in fact a typo (For *vāraṇā* is one of the clearly legible portions

of the compound given in each of the three manuscripts.), I actually follow his intended version of this compound. Problematic is the second part of the compound *ālāna* which is Bhaṭṭarāī's conjecture while the manuscripts read *a/ākāla* (S₁) and *a/ānāla* (S₂, S₄). The versions of the manuscripts are not very plausible and therefore appear to be corrupt. Bhaṭṭarāī's version on the other hand – just by a switch of two syllables – makes perfect sense: Skanda's arms are described to be thick (*pīna*) as a post (*stambha*) suitable for ropes (*ālāna*) for tying elephants (*vāraṇa*).

64c

daityapakṣakṣayakarīm] Since the letters *pa* and *ya* are very similar in the manuscripts they are easily to confuse, but I do not believe that a well-versed scholar like Bhaṭṭarāī, who edited the whole SP, made such a mistake. But odd enough, Bhaṭṭarāī remains silent about variants here. In my opinion his reading (*daityayakṣakṣayakarīm* = 'bringing destruction to Daityas and Yakṣas') is in no way better than that of S1 and S2 ('bringing destruction on the side of the Daityas'). Anyway, Yakṣas are not generally considered to be enemies of the gods in contrast to the Daityas. For comparison, the corresponding verse in the Mahābhārata reads *devaśatrukṣayakarīm* (MBh$_{SR}$ 9.44.25) and is therefore not very helpful in this case.

66a

subhrājaṃ bhāsvaraṃ] S₁ and S₂ read *subhrājabhāsvaraś*, a compound qualifying Sūrya. Bhaṭṭarāī's emendation consequently follows the pattern of the enumeration to name a god and the warriors he gives for Skanda's army. It appears very likely to me that this indeed is the original reading of the verse instead of the mere mentioning of two 'followers' (*anuyāyinau*)

67c

candramāpi] This is a case of double *sandhi*. The nominative singular of *candramas* is *candramāḥ*. Followed by *api* the correct *sandhi* would be *candramā api*.

185

68a

jyotim] The manuscripts and Bhaṭṭarāī read *jyotim* which is not a regular form. The Mahābhārata correctly reads *jyotir* in the corresponding verse (MBh$_{SR}$ 9.44.30), but significantly gives *jyotim* as variant found in the manuscripts T$_{1-3}$, G$_1$ and M. These are all manuscripts from the Southern Recension of the Mahābhārata, which I suggest to be the closest to the version which was used by the composers of the SP (particularly M). I retain the not quite correct reading *jyotim*, because I believe that it is the original. For more on this matter see chapter 2.3.3 of this work (especially page 60 ff.).

69a

paṭṭakaṃ] None of the readings, including Bhaṭṭarāī's conjecture, is very convincing. The Mahābhārata reads in the corresponding passage *vikaṭa*, which I have not adopted because I consider it to be deliberately changed by the SP author (The variants in the Mahābhārata are not helpful either.). For this reason I simply adopted the reading of S$_1$ because it is the oldest version.

72a

vardhanaṃ] I do not see any reason to choose Bhaṭṭarāī's reading *barddhanaṃ* over the reading of S$_1$, which is the only manuscript where the first syllable of the word is preserved. Moreover also the Mahābhārata reads *vardhanaṃ* (MBh$_{SR}$ 9.44.34) in the corresponding passage. Since Bhaṭṭarāī does not give any variant for this word, it is quite certain that he mistook the *va* for a *ba*.

72c

dadatuḥ] even though this reading is only found in Bhaṭṭarāī's edition, it appears very likely to be the original one. S$_1$ reads *pradaduḥ*, which – as a plural form – is not the proper form for the two Aśvins. Beyond that, *dadanu* from S$_2$, which is obviously corrupt, at least resembles the correct reading conjectured by Bhaṭṭarāī.

73ab

kundaraṃ kumudaṃ cograṃ kumudaṃ ca mahābalam] This sequence of names is already marked with a question mark in Bhaṭṭarāī's edition. Obviously one of the *kumudaṃs* is redundant. MBh$_{SR}$ 9.44.35 reads *kundaraṃ kumudaṃ caiva kusumaṃ* which is more plausible. It is also possible that the two Kumudas shall be distinguished by their attributes, one being *ugra* and the other *mahābala*. The synopsis reflects this interpretation.

73c

ḍambarāḍambarau] The reading in S$_1$ is corrupt (- - rādumbaro). This is due to the mere fact that the ending is not matching the following *cobhau*. The *ā* instead of *a* in the reading of S$_2$ (*ḍambarāḍāmbarau*) is quite possibly just an orthographical error. Therefore I adopted Bhaṭṭarāī's reading which is also congruent with the Mahābhārata reading.

74b

meghāsyau] Bhaṭṭarāī opted for the reading *meṣāsyau*, which parallels the reading in MBh$_{SR}$ 9.44.36 (*meṣavaktrau*). Also the meaning 'ram-faced' instead of 'cloud-faced' is much more plausible because a lot of Skanda's soldiers are described as having the faces of various kinds of animals (See especially SP 164.111 ff.). But both of the available manuscripts undoubtedly read *meghāsyau* and since I generally suspect that the authors of the Skandapurāṇa on the one hand borrowed from the Mahābhārata but on the other deliberately changed lots of details in order to give the impression of originality, I adopted this reading.

78b

timivaktrau mahodarau] S$_1$ reads *samudraś ca gadādharau*, but Varuṇa is the giver in this verse and not the ocean (also according to MBh$_{SR}$ 9.44.41). Moreover, the words *samudraś ca gadādharau* are found only a few verses later in SP 164.83 where they suit the content very well. I deduce from these facts that the scribe of S$_1$ accidentally missed the right line.

82a

ucchṛtaṃ cātiśṛṅgaṃ] Bhaṭṭarāī's reading (*ucchṛṅgaṃ ca viśṛṅgaṃ*) is reasonable but not supported by the manuscripts. My conjecture (*ucchṛtaṃ cātiśṛṅgaṃ*) in contrast fits to the remains of S$_1$ and can also be found in the corresponding Mahābhārata verse (MBh$_{SR}$ 9.44.45). The reading of S$_2$ is corrupt, but still closer to my reading and the Mahābhārata-reading than to Bhaṭṭarāī's version.

87c

kuṣṭha] S$_2$ reads *kuṇṭha* which was also adopted by Bhaṭṭarāī. But I don't see convincing evidence for this decision. The Mahābhārata does not support any of the readings either. Therefore I give preference to S$_1$.

88ab

dvādaśabhujaṃ vakrapādaṃ] S$_2$ reads *dvādaśabhujaṃ ekapādaṃ* which was also adopted by Bhaṭṭarāī with only adjusting the *sandhi* (*dvādaśabhujam ekapādaṃ*). But there is no convincing reason to choose this reading over that of S$_1$. In a footnote Bhaṭṭarāī gives the reading of S$_1$ as *dvādaśabhujaṃ vaktrapādaṃ* which is wrong, it is definitely *vakra-* not *vaktra-*. However, this wrong reading might explain Bhaṭṭarāī's choice. "Face-footed" (instead of "crooked-footed") could have been harder to imagine than "one-footed".

Another matter is that *dvādaśabhuja* is already mentioned in this list in SP 164.86. The corresponding list in the Śalyaparvan in the Pune edition gives *dvādaśākṣa*, which is less confusing. But the whole southern recension seems to read *dvādaśabhuja* as well (some manuscripts are missing or have omissions in this passage). Sukthankar just opted for *dvādaśākṣa*.

92a

jhaṣākṣaṃ] S$_1$ reads *mayākṣaṃ*. It is difficult to ascertain the original reading here. Since the Mahābhārata also reads *jhaṣākṣa* (MBh$_{SR}$ 9.44.58), it is possible that the composers of S$_1$ or even earlier versions of the SP changed the text purposely and that later scribes changed it back for some reason. But the names

listed in this passage are all of descriptive nature, and *mayākṣa*, which is difficult to visualize, is in my opinion rather a corruption than a deliberate alteration.

93a

pattrameṣaṃ] The basic meaning of *pattra* is 'feather', 'leaf' or 'leaf for writing', while *meṣa* means 'ram' or 'sheep', so there is no satisfying translation for this compound. MBh$_{SR}$ 9.44.59 (*tatrameṣaḥ*) reflects this problematic. None of the MBh-manuscripts reads *pattra-*, but there are quite a few variants, which do not make much sense either (*tantra-*, *mantra-*, *putra-*). For *-meṣa* there are also variants (*-megha*, *-yoga*). The editors of the Pune edition chose *putrameṣa* but underscored *putra-* with a wavy line. In my opinion there is no solution to this problem, but at least the manuscripts are clear and congruent.

101c

evantaṃ] S$_1$ is illegible here and Bhaṭṭarāī conjectures *revantaṃ*, for which I do not see any indication. Also the Mahābhārata manuscripts have so many unconvincing variants that the adopted reading in the Pune edition (*dhamanto*) is marked with a wavy line. In MBh$_{SR}$ 9.44.101 *dhavaṃto* is shared by at least four manuscripts (M$_2$, G$_1$, G$_3$, T$_2$). However, even if I could not find *evanta* in any other text, I accept it because it is simply the only manuscript reading (S$_2$) we have.

105a

kaṇḍakaṃ] S$_2$ reads *ṭuṇṭukaṃ*, which Bhaṭṭarāī adopted wrongly as *ṭuṇḍukaṃ* (Also in his footnote he gives the wrong reading *kaṇḍuka* for S$_1$). Frequently Bhaṭṭarāī prefers the reading of S$_2$ where are no objective reasons to do so. In the Mahābhārata this passage does not have a parallel, therefore I adopted the reading of S$_1$ (I only emended the *anusvāra*.).

108d

muṇḍān] In this case Bhaṭṭarāī's reading is adopted, even if it is not supported by any of the manuscripts. After the mentioning of hair and beards *muṇḍān* ('bald ones') fits much better the context than *maṇḍān*.

111a

kūrmakurkkuṭavaktraiś] While Bhaṭṭarāī has obviously adopted the reading -*kukkuṭā*- from MBh$_{SR}$ 9.44.74, both manuscripts clearly show the character for an *r* (in S$_2$ also in the next syllable, which I think is an orthographical mistake). I decided to adopt the reading of S$_1$, also with the duplication of *k*, for I do not know if it is just because of the preceding *r* (duplication of consonants following *r* is the usual practice in all the S-manuscripts) or just the common spelling of the word.

112a

manuṣyameṣavaktraiś ca] It appears that the S$_2^{ac}$ and S$_2^{pc}$ is by the same hand. The scribe probably noticed his fault, the omission of -*meṣa*-, immediately and corrected it before writing on. At least that would explain the strange reading of S$_2^{ac}$ (*manuṣyavaktraiścaś ca*).

Bhaṭṭarāī's conjecture *manuṣyameḍhavaktraiś* is incomprehensible. The manuscripts clearly read -*meṣa*- just as MBh$_{SR}$ 9.44.75. Therfore I assume a typo. Bhaṭṭarāī probably wanted to conjecture -*meḍhra*- which means "penis", but unwittingly omitted the *ra*.

113a

mārjāraśukavaktraiś] Bhaṭṭarāī conjectures -*vṛka*- instead of adopting -*śuka*- from S$_2$, but the most manuscripts of the Southern Recension also read -*śuka*-. Interestingly all manuscripts of the Northern Recension except D$_{n1}$ and D$_{11}$ read -*śaśa*- (Therefore this reading is found in the main text of the Pune edition.).

113c

nakulolūkacakrāhva-] S$_2$^{ac} as well as S$_2$^{pc} are unmetrical. Obviously this is due to a copying mistake. The scribe first wrote *nakulolūkavaktra* (in this passage of the enumeration *vaktra* often occurs as latter part of compounds). Probably he immediately realized his mistake and corrected the syllable *ktra* to *ca*, but neglected to delete the preceding syllable *va*, leaving the still wrong reading *nakulolūka-vacakrāhva-*

115

In S$_2$ this whole verse is structured differently than in S$_1$, in Bhaṭṭarāī's edition and also in the Mahābhārata. In this case it is convenient to take a look at the whole verse given in S$_2$: *ṛkṣaśārdūlavaktraiś ca tarakṣuvadanais tathā / dvīpisi - - - (caiva) bhīmair dviradavaktrakaiḥ //.* Basically *pādas* 115bcd of S$_1$ are interchanged in S$_2$ to dbc. In addition the conjunctions are slightly changed. The reason for this deviation can hardly be explained by means of the content. I do not believe that the sequence of the enumerated animal-faces made the scribe feel the urge to change the text. Rather I can imagine that the scribe missed the right line, noticed the mistake and just interchanged the *pādas* because he thought it would not make a difference.

135b

vyāttavaktrair] S$_2$^{pc} reads *vyāghravaktrair*, which is easily conceivable in the context. But the *ghra* is a correction, and even if the former reading is not legible anymore it could very well have been *tta* like in S$_1$. Additionally the Mahābhārata reads in the parallel passage *vyāditā-* (MBh$_{SR}$ 9.44.103), which has the same meaning as *vyātta*. Therefore *vyātta* is adopted here.

137a

bhuśuṇḍīprāsahastaiś] This reading mainly rests upon Bhaṭṭarāī's conjecture, but is at least supported by the remains of S$_2$. With some effort (*bhuśun*) - - - (*hastaiś*) can be recognised.

138c

ghaṇṭājālapinaddhāṅgaiḥ] This verse is only preserved in S₂, which reads -*vinaddhā*- instead of -*pinaddhā*-. Also Bhaṭṭarāī adopted this reading. But MBh$_{SR}$ 9.44.107 reads -*pinaddhā*-, which has the exact opposite meaning to *vinaddhā* and appears much more plausible here ('having nets of bells tied to their limbs' instead of 'having nets of bells untied to their limbs'). For the sake of reasonableness and comprehension, but also because *va* and *pa* look quite similar and might have been confused by the scribe, I exceptionally adopt the reading from the Mahābhārata.

140

This verse is grammatically curious. The mothers given to Skanda by Kauśikī are qualified by a number of adjectives and since they are the object of the sentence the accusative feminine plural would be expected. But in both manuscripts we find the accusative masculine plural for all the adjectives. At first sight, one gets the impression that the author regarded the mothers as male entities, but the following list definitely gives exclusively female names and later we also find female plural forms pertaining to the mothers (Cf. SP 164.169 ff.).

The explanation for the grammatical inconsistency must be sought for in the compositional process of the text. A blunder was commited, which clearly shows, maybe better than any other passage in the Skanda myth in the Skandapurāṇa, the composer's attempt to borrow from the Mahābhārata and simultaneously to obscure the connection. For in MBh$_{SR}$ 9.45.1 the mothers are introduced also in accusative plural, but as *mātṛgaṇas*. Since *gaṇa* is masculine the following qualifying adjectives are, of course, in accusative masculine plural. I regard this as substantial evidence for a kind of plagiarism.

143d

vakranemiṃ] S₂ reads *vajranemiṃ,* which was also adopted by Bhaṭṭarāī. I think each version is just as good as the other. MBh$_{SR}$ 9.45.5 reads *cakra*- instead of *vakra*- which makes much more sense. But interestingly some manuscripts from

the Northern Recension, also read *vakra-* (Ś₁, K₁, K₂, D₂) and *vajra-* (B₄), respectively.

148d

śatolūkhalamekhalām] S₁ reads *svetolūkhala-* and Bhaṭṭarāī reads *sitolūkhala*. MBh$_{SR}$ 9.45.10 reads *tatolūkhala-* and none of the other Mahābhārata manuscripts supports any of the readings of the Skandapurāṇa manuscripts. But the Pune edition reads *śatolūkhala-* (indeed, with a wavy underline). Since *sa* and *śa* are very similar in the manuscripts, the reading of S₂ (*satolūkhala-*) is quite close to this version. This compound is the most comprehensible, therefore I adopted it here.

153 a

kukūṇikāṃ] MBh$_{SR}$ 9.45.14 reads *kukkuṭikā* and gives several alternative readings, which do not shed light on the divergent readings in the SP-manuscripts. In the MBh$_{SR}$ the name is obviously derived from *kukkuṭaka*, which is some kind of wild cock (Monier-Williams). In case of the Skandapurāṇa I conjecture a derivation from *kukūṇaka* which is described in the Uttaratantra of the Suśruta-Saṃhitā as a kind of eye-disease only afflicting children (Suśruta-Saṃhitā 6.16.8). Because of the Matṛs' special characteristic to be a serious danger for the health of children this connection is quite conceivable. *kukūṇikā*, the reading adopted here, is somehow a hybrid of the readings of S₁ and S₂ and is based on this consideration.

153c

kālavikāṃ] This reading is my conjecture, which is consistent with the remains in S₁ (*-lavikāṃ*) and with the parallel passage in MBh$_{SR}$ 9.45.15.

159b

lambakarṇikām] This reading is based on Bhaṭṭarāī's conjecture only. Interestingly, Bhaṭṭarāī remains silent about this fact, he also does not give any other elucidation about his reading. MBh$_{SR}$ 9.45.20 reads *hemamekhalā*, but since in S₂

at least the *la* can be detected with relative certainty, I adopted Bhaṭṭarāī's version.

165ab

etāś cānyāś ca bahulā mātaro mārutasyadāḥ] In this verse the situation is similar to that in SP 164.140. Both manuscripts read *etāṃś cānyāṃś ca bahulām*, making the mothers grammatically masculine. The reason for this is even simpler than in the previous case: It seems that the author just copied the line from MBh$_{SR}$ 9.45.29 and felt the necessity to change the endings to make the nominatives accusatives, not paying regard to the gender. Moreover S$_1$ actually has the feminine form *mārutasyadāḥ* (in S$_2$ *mārutasyadām*), which is a Bahuvrīhi qualifying the mothers and not found in any of the Mahābhārata manuscripts. But the correct form now collides with the incorrect masculine forms. Again in a dilettantish way the Mahābhārata text was adopted and poorly changed, producing grammatical inconsistencies.

170-172

In S$_1$ the *pādas* 170c-172d are omitted, while S$_1$ 170b (*piṅgākhyo lambumekhalā*) is much closer to the reading in 172d (*piṅgākṣyo lambamekhalāḥ*). Therefore in terms of content the *pādas* 170b to 172c were omitted. Ten pādas can easily be a whole line on a palm leaf, therefore I conjecture that the scribe of S$_1$ simply missed the right line.

172b

dīrghakeśyaḥ] Since the third and fourth syllable of 172b are lost in S$_2$ and the *pāda* is omitted in S$_1$, Bhaṭṭarāī's reading *dīrghadaṃṣṭrāḥ* must be a conjecture (Bhaṭṭarāī does not refer to this circumstance, nor gives he variants or points out that verses are omitted in S$_1$.). Possibly he derived his reading from the preceding *mahādaṃṣṭrā*, but I am not convinced by this. In this case I decided to follow the reading in the parallel passage in the MBh$_{SR}$ (9.45.32), for even if the two verses show differences it is not unlikely that the author of the SP at least adopted the term in question.

1d

dṛḍhair] Bhaṭṭarāī reads *dṛḍham* which works well, he interprets the word as an adverb. But both manuscripts read *dṛḍhair* (although the stroke for the *ai* is only very light in S_2), which works just as well. There it is an adjective qualifying the drum sticks. I do not quite understand Bhaṭṭarāī's motivation for his alteration (he also stays silent about variants) and adopted the manuscript reading.

3b

kakṣyāḥ] Bhaṭṭarāī conjectures *kakṣe*. After correction S_1 reads *kakṣyā* and S_2 *kakṣyāḥ*. The previous readings cannot be detected anymore. However, a similar syntax occurs in SP 64.3: *baddhvā kakṣāś ca saṃnāhyā graiveyāñ ca su-saṃskṛtān* with kakṣyāś as variant. Because of this parallel I adopted the reading in S_2.

3cd

These *pādas* altogether seem to be corrupt. *suyattā* (S_2)/*suyatnā* (S_1) are both odd expressions. Bhaṭṭarāī's modification (*suyatnād[t]* – "with good effort") makes at least some sense. *yantrāṇi* is difficult to interpret either. *yantra* is some kind of mechanical instrument or a band or a fetter. I understand it as a sheath because it is for the weapons (*āyudhānām*). Generally a verb is missing, although I think *babandhuḥ* is meant to be applied here. One way or the other the verse has a very deficient sentence structure.

4b

dhvajāṃś ca cāmīkaracārudaṇḍān] This is my emendation. The banners are in the accusative case plural and since it is masculine – in contrast to the feminine *patākās* – dhvajān is the right form and *cāmīkaracārudaṇḍān* is simply a Bahu-vrīhi qualifying the *dhvajas*.

6a

paryaccham] This is Bhaṭṭarāī's reading. Both manuscripts read *prarya-* instead of *parya-*. However, I could not find the reading anywhere else in Sanskrit literature. *accha* is given in the Peterburger Wörterbuch with the meanings 'klar, durchsichtig, rein' (clear, transparent, pure). Together with the prefix *pari-* one can translate it as "very pure" (*prarya-* does not work at all). In fact I think the reading is corrupt, but it has not much effect on the verse, since it is only an adjective qualifying *kavacaṃ*.

8

This verse features a different metre than the others in this *adhyāya*. Instead of the Triṣṭubh-metre with 4 x 11 *akṣaras* it has 4 x 12 *akṣaras* and is therefore a so-called Jagatī-metre (Indravāṃśa).

10b

supītanistriṃśa-] Bhaṭṭarāī reads *supīna-*, making the "yellow sword" a "fat sword". I think both versions are strange and adopted *supīta-* simply because it is the manuscript reading.

14b

rāsabhapṛṣṭhadhaumram] This is the reading of S$_1$, but Bhaṭṭarāī gives in his apparatus for S$_1$ -*dhausram*, which does not exist. I believe this is why he conjectured *dhūsra*. But this is also wrong. If anything *dhūsara* would be possible, but then the verse would be unmetrical.

16b

pakṣimṛgāśvasaṃghāḥ] I adopted Bhaṭṭarāī's reading here because the manuscripts reading *pakṣimṛgāś ca* appears less likely to me than a compound with saṃghāḥ at the end. Also the *ca* is somewhat redundant.

16c

prāsādamālāḥ] The *visarga* is an emendation on my part. Bhaṭṭarāī emended it as well but also reads *prasāda-* instead of *prāsāda-*, which is the reading in both manuscripts. In the synopsis this compound is translated with 'rows of palaces'. The term is found twice in the Mahābhārata in a similar sense. MBh 5.150.26, MBh 12.44.8.

16cd

parito vimṛdnan vavau] In principle I follow the reading of S_2 here (*parito vimṛdnan babhau*) but changed the verb to *vavau* like Bhaṭṭarāī did in his edition. It fits much better the context. Bhaṭṭarāī reads *-mṛdran-* instead of *-mṛdnan-*, which is possibly just a typographical error.

18a

sainyāni] This is Bhaṭṭarāī's reading. The manuscripts read *sainye hi* instead, which is grammatically problematic. A nominative dual in the sense of two armies only works as feminine, but then it actually should be *senā* and not *sainyā*. But apart from this, *tāni* would be without antecedent, the agent in this verse would be vague. Therefore I prefer Bhaṭṭarāī's version.

18a

In contrast to the manuscripts' readings Bhaṭṭarāī conjectured mahābdheḥ, probabl for metrical reasons. But it is not so unusual that Jagatī metre pādas are mixed up with Triṣṭubh meter pādas within one verse. This blend is called Upajāti. Thus, mahodadheḥ is metrically all right.

23cd

sannehire mattagajān ivebhā madāmbubhiḥ śyāmakapoladeśāḥ] These *pādas* a problematic. The soldiers are compared to elephants which get in rut confronted with other ruttish elephants, but a verb is missing like one that refers to the other elephants (*mattagajān*).

28

Bhaṭṭarāī gives six *pādas* for this verse of which the last two are lost in the manuscripts. This is wrong, both manuscripts have four *pādas*. In S$_1$ after *pāda* 28d verse 29 starts righ away. In S$_2$ the last two *pādas* are lost completely and the following verse 29 is also incomplete, but there is not such a big piece of the folio missing that another two *pādas* could have fit in.

29

Bhaṭṭarāī's (silent) emendations in the first two *pādas* are necessary. Theoretically nominatives are possible instead of accusatives as given in S$_1$, but this would be inconsistent with *pādas* c and d, where the manuscripts definitely give accusative forms. Moreover, while most of *pādas* a and b in S$_2$ is lost, at least the last two words *uttamāṃś ca* are legible. From *uttamāṃś* we can deduce that the lost antecedents have been in the accusative case too.

30a

vegāt pipiṣur] This is my conjecture. The readings of S$_1$ (*vagād iṣu tad*) and S$_2$ (*veganmiṣubhir*) are corrupt to the point that they do not make any sense at all. Bhaṭṭarāī's conjecture *vegād iṣubhiṛ* does not work in my view either, because iṣu is not compatible with *muṣṭiprahāra*.

31b

cakartur] Technically this form is wrong, it should be *cakṛtur*. But the author opted for this form for metrical reasons.

33-35

As SP 164.8 these verses have 4 x 12 *akṣaras* and have therefore a Jagatī-metre (Indravāṃśa).

42c

bibheda] S$_1$ reads *bibheti* which is possible but unlikely in the context. Skanda is not terrifying the demons, he is piercing and slaying them with his spear.

44d

pratiyayur] Bhaṭṭarāī conjectured *pratigamad* instead of adopting the reading in S1, while the reading in S2 is obviously slightly corrupt. Bhaṭṭarāī probably felt that the plural form is not compatible with the singular subject. But the actual meaning in this passage is plural, because Skanda goes to Śiva with the other gods. The usage of this type, the number of verb accords to not the formal subject but the actual subject, occurs in the epic Sanskrit and also in other passages in the SP.

MBh$_{SR}$ 9.44.21-110

39

The reading in 39a is very different in all the manuscripts. But still, the readings of the G- and T-manuscripts appear to be close to one another. On the other hand the M-manuscripts, which differ significantly from the G- and T-manuscripts in this *pāda*, feature readings that are relateable to the reading in the Skandapurāṇa (*pālintakaṃ mahāvīryaṃ kālakaṃ ca mahābalam /* SP 164.76ab). For this reason I adopted a composed version of M$_1$ (*pālittaṃkaṃ*) and the other M-manuscripts (*kālakaṃ*).

79a

garuḍāsyāḥ] This reading is supported by only two manuscripts (M$_1$, G$_2$) of the Southern Recension while all others (except those T-manuscripts where the *pāda* is missing or omitted) read *garuḍānanāḥ* just like the manuscripts of the Northern Recension. However, this majority reading makes the verse unmetrical, therefore I adopted the other.

88bc

Only M$_1$ has the two pādas *nānāmālyānulepanāḥ / nānāvastradharāś caiva* after 88c. This way verse 88 consists of three *ślokas*. While this reading is also fea-

tured by the Bengali and Devanāgarī Version of the Northern Recension, these *pādas* cannot be found in the other South Indian manuscripts. Nevertheless they are – apart from differences in grammatical cases, particles and order – found in a very similar way in the Skandapurāṇa (*nānāvastradharaiś cānyair nānāmālyānulepanaiḥ /* SP 164.124ab). For this reason I adopted the minority reading.

89a

mukuṭinaḥ] Even though only G_1 has this reading while all other manuscripts of the Southern Recension (the Northern Recension is also *mukuṭinaḥ*) read *ma-kuṭinaḥ*, I adopted the minority reading because it corresponds to the reading in the Skandapurāṇa.

92b

dīrghapṛṣṭhā nirūdarāḥ] Here the minority reading is adopted instead of *dīrghapṛṣṭhodarorasaḥ*, because it is closer to the Skandapurāṇa version *dīrghapṛṣṭhaiḥ kṛśodaraiḥ* (K_4 reads *kṛśodarāḥ*, which is even closer to the SP. But since it is not part of the Southern Recension it is not taken into account.).

100f

citravarṇāś] Here the four M-manuscripts (which are the only available manuscripts for this verse) have three different readings: *citravarṇāś* (M_4), *citramallāś* (M_1, M_2), *citramālāś* (M_3). The corresponding verse in the SP deviates completely in this *pāda*. Therefore I adopted the reading of M_4 which appeared the most natural to me (and which is – by the way – also shared by most manuscripts of the Northern Recension).

103

kecid] The minority reading of M_1 is adopted here (instead of *caiva*, which is read by all other available manuscripts of the Southern Recension) because the Skandapurāṇa correspondingly reads *kaiścid*.

3b

pālitā] This reading is supported only by M_2 and M_4, but I adopted it, because it corresponds to the Skandapurāṇa reading.

4c

mālatikā] This reading is supported only by M_1, but I adopted it, because it corresponds to the Skandapurāṇa reading. However, since M_1 reads *jāyā-* before (unlike the SP which reads *jayā-*), none of the Southern manuscripts corresponds exactly to the reading of the SP in this *pāda*.

6d

śalabhī tadā] Here the reading of M_3 is adopted, because it is the only manuscript that features *śalabhī* (opposed to *śalabhā/valabhī* in the other manuscripts) without building a compound with *-mukhā* or *-mukhī*. In my opinion this is the version closest to the Skandapurāṇa (*śalabhīṃ khaṣīṃ*).

11-14

Except for M_1 all manuscripts omit verses 11-14b. Therfore, for this passage, the edition is based on M_1 only.

20-21

The order of *pādas* 20cd and 21ab as given in the edition is only found that way in the M-manuscripts. The other manuscripts of the Southern Recension omit verse 20 completely while all manuscripts of the Northern Recension read 20cd and 21ab in reverse order (Hence this version was also adopted in the Pune edition.).

Even though the corresponding *pādas* in the Skandapurāṇa (which are those of verse 164.161) obviously differ in the details, they can be clearly matched to those of the Mahābhārata (as it is the case for most of the verses in the passage at

hand) and they are in the same order as in the M-manuscripts. In my opinion this is very striking evidence for the exceptional proximity of the M-manuscripts to the SP.

24a-27b and 27c-29b

MBh$_{SR}$ 24a-27b corresponds with SP 165c-168d and MBh$_{SR}$ 27c-29b with 162c-165b. The passages virtually appear transposed.

30a

dīrghanakhā] All manuscripts but M$_1$ read *dīrghanetrā* here. Notwithstanding this strong indication the reading of M$_1$ is adopted here, because it is the only one showing at least a vague resemblance to the Skandapurāṇa reading (*[a]tinakhyaś ca*).

32a

kṛṣṇā] This reading is only found in M$_3$, but is adopted because it corresponds to the Skandapurāṇa reading. But it should be mentioned, that – in contrast to the case in verse 30 – in this passage the reading in the Skandapurāṇa is an emendation made by Bhaṭṭarāī and adopted by me. The syllables in question are only preserved in S$_2$, which actually reads *kṛṣṇāḥ*. Anyway, I approve Bhaṭṭarāī's reading and conjecture it to be the original. In fact the reading of M$_3$ can be regarded as support for Bhaṭṭarāī's emendation.

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Zusammenfassung

Das Skandapurāṇa ist eine umfangreiche altindische religiöse Schrift, die schätzungsweise zu Beginn des 7. Jhdts n. Chr. in Nordindien verfasst wurde. Wie alle Texte der purāṇischen Literatur erhebt sie Anspruch auf enzyklopädische Vollständigkeit und erfüllt vor allem den Zweck theologische Lehren zu vermitteln. Dies geschieht insbesondere durch die literarische Verarbeitung der reichen indischen Mythologie, im Falle des Skandapurāṇas aus stark śivaitisch geprägter Perspektive. Wahrscheinlich wurde der Text in einer Zeit des religiösen Umbruchs bewusst zur Verbreitung einer verhältnismäßig neuen religiösen Doktrin, dem Śivaismus der Pāśupata-Bewegung, angefertigt, um alten, in der Bevölkerung tief verwurzelten Glaubensinhalten, vornehmlich viṣṇuitischer Prägung, entgegenzuwirken.

Der Name des Purāṇas ist auf den Kriegsgott Skanda zurückzuführen, der gemeinhin als Sohn Śivas gilt. Der Mythos von Skandas Geburt und seinem Kampf gegen den Dämonenkönig Tāraka ist zentraler Bestandteil des Skandapurāṇas, und auch wenn die eigentliche Geschichte nur einen verhältnismäßig geringen Teil des Gesamttextes umfasst, so ist die Frage nach derselben Ausgangspunkt der ganzen Erzählung.

Die vorliegende Arbeit beinhaltet eine kritische Edition der Adhyāya 163 bis 165 des Skandapurāṇas, jener Kapitel, die ebendiesen Skandamythos wiedergeben. Von den drei überlieferten Manuskriptrezensionen enthält nur die älteste (die sogenannte Nepalese Recension) die ursprüngliche Fassung des Narratives. Die drei Manuskripte dieser Rezension sowie die *editio princeps* des Textes von Kṛṣṇaprasāda Bhaṭṭarāī von 1988 bilden die Grundlage meiner Edition. Eine Synopsis des Inhalts der edierten Kapitel ist in englischer Sprache dem Sanskrittext vorangestellt. Außerdem stellte ich einer größeren Passage des Editionstexts (über hundert Verse aus dem Adhyāya 164) einen Textabschnitt aus dem Mahābhārata gegenübergestellt. Die Parallelen zwischen diesen beiden Abschnitten sind frappierend und unterstützen meine Argumentation für eine starke Inanspruchnahme des Epos vonseiten der Autoren des Skandapurāṇas als Quelle für die eigene Erzählung. Diese Überlegung ist zentraler Bestandteil des zweiten

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wichtigen Abschnitts dieser Arbeit (Dieser ist der Edition quasi als Einführung vorangestellt). Darin wird aufgezeigt in welchem Maße sich die Verfasser des Skandapurāṇas tatsächlich das Material der unterschiedlichen Skandanarrative des Mahābhāratas zu Eigen machten und inwieweit sie versuchten, diese Praxis zu verschleiern. Hierbei beziehe ich auch den Adhyāya 72 des Skandapurāṇas in meine Überlegungen mit ein, obgleich ich ihn nicht als ursprünglichen Bestandteil der Erzählung betrachte. Die darin wiedergegebene Vorgeschichte zu Skandas Geburt weist auffallende Parallelen mit einem Abschnitt im Rāmāyaṇa, dem zweiten großen altindischen Epos, auf. Des Weiteren zeichne ich das Verhältnis der Skandaerzählung im Skandapurāṇa zum Gesamttext auf. Das Skandapurāṇa ist höchstwahrscheinlich über einen längeren Zeitraum mehrfach überarbeitet und umfassend erweitert worden. Parallelen zwischen dem sogenannten Kauśikī-Zyklus (der hauptsächlich die Kapitel 53 bis 69 umfasst) und dem Skandanarrativ, weisen auf eine besondere Verbindung dieser beiden Textabschnitte hin. Ich vermute, dass sie das Gros der Urfassung des Textes umfassen.

Abstract

The Skandapurāṇa is an extensive ancient Indian religious work, which was composed in North India approximately at the beginning of the 7th century. Like all texts belonging to the Purāṇic text corpus, the Skandapurāṇa is guided by a claim of encyclopaedic completeness, and above all had the purpose to impart religious doctrines. This is accomplished particularly by a literary treatment of the rich Indian mythology from a strong Śivaite perspective. The text was probably composed in times of religious change with the intention to spread the teachings of a relatively new doctrine, the Śaivism of the Pāśupatas. For centuries Viṣṇuism was the dominant religion in North India and the Skandapurāṇa might have been an instrument to counter its deep-rooted beliefs.

The name of the Purāṇa goes back to Skanda, the god of war, who is generally regarded as Śiva's son. The myth about his birth and his fight against the demon king Tāraka is a central component of the Skandapurāṇa. Although the actual narrative about these events comprises only a relatively small part of the whole

work, the question of these events is the starting point and the overarching theme of the text.

The present thesis contains a critical edition of the *adhyāyas* 163 to 165 of the Skandapurāṇa, which are those chapters that comprise the Skanda myth. Of the three manuscript recensions handed down to us only the most ancient one (the so-called Nepalese Recension) contains the original version of the story. The three manuscripts of this recension as well as the *editio princeps* of the text, prepared and published by Kṛṣṇaprasāda Bhaṭṭarāī in 1988, are the basis for my edition. A synopsis of the content is given in English. Furthermore, I inserted a text passage (more than one hundred verses) from the Mahābhārata into the edition and put it in juxtaposition with a corresponding passage in *adhyāya* 164 of the Skandapurāṇa. The parallels between these passages are striking, and they support my argument for an extensive utilisation of the epic on the part of the authors of the Skandapurāṇa as a source for their own narrative. This deliberation is a central element of the second important part of this work (which precedes the edition, so to say, as introduction). In this study I point out to what extent the composers of the Skandapurāṇa adopted the material of the different Skanda accounts in the Mahābhārata, and how far they attempted to obscure this procedure. I also included *adhyāya* 72 of the Skandapurāṇa into my considerations, although I do not regard it as original part of the account. It contains the back story of Skanda's birth and shows significant parallels to the Skanda account in the Rāmāyaṇa, the other great Indian epic. Moreover, I trace the relation of the Skanda narrative in the Skandapurāṇa to the whole text. In all likelyhood the Skandapurāṇa is a grown composition, which was revised and extended several times in the process of its evolution. The so-called Kauśikī cycle (which mainly comprises the *adhyāyas* 53 to 69) displays curious similarities with the Skanda myth, which points to a particular connection between both these accounts. I conjecture that they once formed the major part of the original version of the text.