

## CHAPTER 02

**The *Adhyātmārāmāyaṇam*  
(Its authorship, style and its place  
in the Sanskrit Literature)**

**(pp. 37-76)**

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### The *Adhyātmārāmāyaṇam*

(Its authorship, style and its place in the Sanskrit Literature)

यः पृथिवीभरवारणाय दिविजैः संप्रार्थितश्चिन्मयः  
सञ्जातः पृथिवीतले रविकुले मायामनुष्योऽव्ययः ।  
निश्चक्रं हतराक्षसः पुनरगाद् ब्रह्मत्वमाद्यं स्थिरां  
कीर्तिं पापहरां विधाय जगतां तं जानकीशं भजे ॥  
॥ अध्यात्मरामायणम् १/१/१ ॥

In fact there is no question regarding the authorship of the *Adhyātmārāmāyaṇam* (=AdhR), yet the modern trend of the intellectual researchers has created the direction of the research. This band of novice scholars is inclined to build a castle on an airy, yet illogical ground.

This chapter will prove itself to be an indirect reply to those so called creators of such research.

### Authorship

The Marathi commentator<sup>1</sup> writes in his commentary *Sārtha-śrīmadadhyātmārāmāyaṇam*, “Sage Vyāsa has composed the AdhR for the well-being of the people.”<sup>2</sup>

*Adhyātmārāmāyaṇam*<sup>3</sup> writes in the Introduction<sup>4</sup> the tradition of devoted scholars ascribe the authorship of the AdhR to *Maharṣi*

<sup>1</sup> The book preserved in the Printed Section of the Oriental Institute (MSU, Baroda) is very old and some of the pages of the beginning are torn, so commentator's name is not traceable.

<sup>2</sup> भगवान व्यास हे लोकांचा उद्धार होण्या साठी रामायण कथन करावे ---पृ. १.

<sup>3</sup> *Adhyātmārāmāyaṇa* with the comm. of Viśwanātha Singhju Deva, 1984.

<sup>4</sup> इत्थमस्य रचयिता महर्षिवेदव्यासः इति विचारधारा श्रद्धालुभक्तानां समुदाये प्रचलिता सञ्जाता । प्रसिद्धजर्मनविदुषा आफ्रक्टमहाभागेन ‘कैटालागस कैटालागारम्’ नामके ग्रन्थे इटालियनविदुषा डॉ.

Veda Vyāsa.” The renowned German scholar Aufrecht<sup>5</sup> and even the Italian scholar Tesiterry L. P. in the preface of his book *Rāmacarita-mānasa aur Vālmikirāmāyaṇa*<sup>6</sup> establish that Veda Vyāsa is the author of the AdhR.

Dr. Rāghavan in his *New Catalogues Catalogorum*<sup>7</sup> declares that AdhR is a part of *Brahmāṇḍapurāṇam*.

Śrīrāma Varman<sup>8</sup> (18<sup>th</sup> Cent.), the king of Śṛṅgaverapura writes in his Sanskrit commentary called *Setu*<sup>9</sup> on the AdhR that the author of the AdhR is great sage Veda Vyāsa.

अेल. पी. टेसीटरीमहोदयेन रामचरितमानस और वाल्मीकिरामायण पुस्तकस्य प्राक्कथने चाध्यात्मरामायणलेखको वेदव्यास एवेति प्रतिपादितम् ।

डॉ. राघवन महोदयेनाऽपि ‘न्यु कैटालागस कैटालागारम्’ ग्रन्थे अध्यात्मरामायण ब्रह्माण्डपुराणा-न्तर्गतमित्युद्धोषितम् ।

अध्यात्मरामायणस्य संस्कृत टीकाकारः शृंगवेरपुराधीशः श्रीरामवर्ममहोदय अध्यात्मरामायणस्य रचयिता महर्षिबेदव्यासः इत्यवोचत् ।

अध्यात्मरामायणस्य अंग्रेजीभाषानुवादकेन श्रीबैजनाथमहोदयेनाप्यनया विचारधारया सह स्वभूमि-कायां सहमतिः प्रकटिता । -----महाकविकम्बनमहाभागेन स्वरामायणस्य निर्माणे प्रेरणा-प्रदायकानां त्रयाणां रामायणानां चर्चा संविहिता । एतेषु रामायणत्रयेषु एकं रामायणं महर्षिबाल्मीकि-प्रणीतम् । शेषरामायणद्वयविषये एकं योगवाशिष्ठरामायणं द्वितीयञ्च अध्यात्मरामायणम् ।

<sup>5</sup> Aufrecht : Catalogus Catalogorum, P.11: AdhR: ‘A portion of *Brahmāṇḍapurāṇa*’.

<sup>6</sup> डॉ. अेल. पी. टेसीटरी, रामचरितमानस और वाल्मीकिरामायण, अनुवादक- डॉ. राधीकाप्रसाद त्रिपाठी: हमें विदित है कि तुलसीदासजी ने रामायण के रहस्यात्मक पुनःकथन अध्यात्मरामायण का भी उपयोग किया है, जिसे ब्रह्माण्डपुराण में सम्मिलित किया गया है ।

<sup>7</sup> New Catalogus Catalogorum, P 148, “AdhR: A portion of *Brahmāṇḍapurāṇa*”.

<sup>8</sup> Pt. Upadhyay Baldev : Sanskrit Sāhitya Kā Itihāsa, Śāradā niketan, Varanasi, 2001, P 48, ‘नागेशभट्ट (१८ शती) के शिष्य, शृंगवेरपुर के शासक वीसेनवंशी हिम्मतवर्मा के पुत्र रामवर्मा ने इसके (अध्यात्मरामायण के) उपर ‘सेतु’ नामक पाण्डित्यपूर्ण व्याख्या लिखी है ।

<sup>9</sup> *Adhyātmārāmāyaṇa*, ŚrīRāmavarmakṛta setunāmatikā, Venkateshwar Press, Mumbai, P 1, परमदयालुर्भगवान्-साक्षाद्बेदव्यासः स्फुटं नारदब्रह्मसंवादरूपेण ब्रह्माण्डपुराणे अध्यात्मरामायणसंहितां चक्रे ।

Rai Bahadur Lala Baijanatha, the English translator of the AdhR<sup>10</sup> holds the same opinion.

Great poet Kambana (12<sup>th</sup> Cent.)<sup>11</sup> discusses the three *Rāmāyaṇas* as the source of inspiration for his i.e. Kambana's *Rāmāyaṇa*. Among these, one is *Vālmīkirāmāyaṇa* and the rest two are the *Yogavāsīṣṭha-rāmāyaṇam* and the AdhR.<sup>12</sup>

Pande Rajabali notes in his *Hindudharmakośa*,<sup>13</sup> “AdhR: Besides the *Vālmīkirāmāyaṇa*, there is another famous *Rāmāyaṇa* named AdhR which is said to have been composed by Lord Śiva (Mahādeva). The scholars ascribe it to sage Veda Vyāsa. The *Rāmasaga* is narrated in all the 18 Purāṇas. It is said that the *Rāmasaga* found in the *Brahmāṇḍapurāṇam* is published separately under the title of the *Adhyātmarāmāyaṇam*.”<sup>14</sup>

<sup>10</sup> *Adhyātmarāmāyaṇa*, Introduction P i, ‘The *Adhyātmarāmāyaṇa* is a canonical book of *Vaiṣṇavas* and is a part of the *Brahmāṇḍapurāṇa*’.

<sup>11</sup> कामिल बुल्के: रामकथा, “द्रविडभाषाओ का रामकथा संबंधी सबसे प्राचीन काव्यग्रन्थ कम्बनकृत रामायण है जिसकी रचना बारहवीं शताब्दि में हुई थी।”

<sup>12</sup> *Kambarāmāyaṇa*, Tr: Rājagopan N. V., Ed. G. Avadhananda, Bihar Rashtrabhasa Parishad, 1963, P2, देववाणी (संस्कृत) में जिन तीन महापुरुषों (वाल्मीकि, वसिष्ठ और व्यास ।) ने रामायण की रचना की हैं, उनमें प्रथम कवि महर्षि वाल्मीकि की रचना के अनुसार ही मैंने तमिल पद्यों में यह रामायण रची हैं। . . . .

कम्ब ने भी कई स्थानों में अध्यात्मरामायण का अनुसरण किया हैं।

<sup>13</sup> *Hindu Dharmakośa*, अध्यात्मरामायण : वाल्मीकिरामायण के अतिरिक्त एक अध्यात्मरामायण भी प्रसिद्ध है, जो शिवजी की रचना कही जाती हैं। विद्वान् उसे वेदव्यासजी की रचना मानते हैं। अठारह पुराणों में रामायण की कथा आयी हैं। कहा जाता है कि ब्रह्माण्डपुराण में जो रामायण की कथा है वही अलग करके अध्यात्मरामायण के नाम से प्रकाशित की गयी हैं। (पृ. २५).

<sup>14</sup> Though Dr. Pande specifically writes ‘It is said’ (कहा जाता है), but it is a fact that like the other texts viz. *Śrīmad Bhagavadgītā*, *Sanstisujātagītā* or *mṛtyumīmāṃsā* and *Viṣṇusahasranāma* are separately published and regarded as the treatises independent of *Mahābhārata* and just like the *Sundarakāṇḍa* of both the *Vālmīkirāmāyaṇam* and *Rāmacarita-mānasa* are regarded as the independent treatises.

Dr. Dubey Bindoo notes in her *Śrīrāmacaritamānasa-brhad-antarakathākośa*, section on History of Secondary Narratives,<sup>15</sup> “Great Sage Veda Vyāsa is the author of AdhR. Besides Śrī Rāma Saga it delineates the topics like devotion, knowledge, worship, ethics and good conduct. It is named AdhR, as it deals mainly with spirituality. Apart from the preaching, it is important and interweaves the episodes like Ahalyā’s release, Śūrpaṇakhā, Jaṭāyu, Sage Vālmīki, Śabarī and others.”

A Classical Dictionary of Hindu Mythology & Religion (P 261) notes, “*Adhyātmārāmāyaṇa*: Besides the ancient *Rāmāyaṇa*, there is other popular work called AdhR. The authorship is ascribed to Vyāsa. It is generally considered to be a part of *Brahmāṇḍapurāṇa*. It is a sort of spiritual version of the (Vālmīki) *Rāmāyaṇa*, in which Rāma is depicted as a saviour and deliverer as a god rather than a man. It is divided into seven books which bear the same names as those of the original poem, but it is not so long.”

Walker Benjamin in his Hindu World notes, “*Brahmāṇḍapurāṇa*: *Brahmāṇḍapurāṇa* expounds the magnificence of the egg (*aṇḍa*) of Brahmā, and describes the future aeons. Like the *Skandapurāṇa* this does not exist as a composite work, but only in parts and fragments. The popular AdhR is one such part of this Purāṇa. The authorship of the AdhR is ascribed on Veda Vyāsa and in it Rāma is described as a savior god and deliverer rather than a mortal hero.” (P 256)

Garg Gaṅgārāma in his An Encyclopedia of Indian Literature notes, “AdhR: A Sanskrit *Rāmāyaṇa* in which Śrī Rāma is the Supreme Ātman. It consists of about 4000<sup>16</sup> verses, and is attributed

<sup>15</sup> अध्यात्मरामायण के रचयिता महामुनि वेदव्यासजी हैं। इसमें रामचरित के वर्णन के साथ भक्ति, ज्ञान, उपासना, नीति एवं सदाचार होने के कारण यह ग्रन्थ ‘अध्यात्मरामायण’ कहलाता है।

उपदेश के साथ साथ इस ग्रन्थ की कथा भी अत्यधिक महत्त्वपूर्ण है और अपने भीतर अहल्योद्धार, शूर्पणखा कथा, जटायुकी कथा, वाल्मीकि कथा, शबरी कथा आदि अनेक अन्तर्कथाएँ संजोए हुए हैं।

<sup>16</sup> The exact number of verses calculated by the researcher goes to 4224.

to the sage Vyāsa considered as a part of the *Brahmāṇḍapurāṇa*. It prescribes Vedantic monism (Advaita) and Rāmabhakti as path to salvation. Like the *Rāmāyaṇa* of Vālmīki, it is divided into seven books having the same titles. Though epic in its termal form, is a manual of devotion and *tāntrika* in character. Like *tantra*, it is in the form of a dialogue between Śiva and Pārvatī.”

It seems that the form as Garg Gaṅgārāma mentions, is a manual of devotion and *tāntrika* in character, he wants to adhere the authorship to Lord Śiva answering the question of mother Pārvatī, as is the fact with almost all the *tāntrika* texts like *Rudrayāmala* etc. It must be borne in mind that some of the texts of Yogic practices like *Śivasam* hītā, *Gheraṇḍasam* hītā, etc. also have the similar form of the Śiva-Pārvatī dialogue.

According to this Śrī Rāma is essentially the God Viṣṇu, Sītā abducted by Rāvaṇa is only an illusion and the real Sītā Lakṣmī or Prakṛti emerges after the fire ordeal at the end of the book.

Sharma Deva Narayana writes in his *Paumacariu tathā Rāmacaritamānasa – Eka Sāṅskṛtika Adhyayana*,<sup>17</sup> “Next to the *Vālmīkirāmāyaṇa* the AdhR has the foremost impact on the *Rāmacaritamānasa*. The AdhR is not a mere independent treatise, yet it is the portion of *Brahmāṇḍapurāṇa*.

The whole of Śrī Rāma narrative in it, is in the form of the dialogue between Umā (Pārvatī) and Maheśvara (Mahādeva). Besides its dialogue style, Gosvāmī (Tulsīdāsa) has adopted Śrī Rāma fully as the Supreme Brahman (परात्पर).” (P 45)

<sup>17</sup> वाल्मीकिरामायण के बाद सर्वप्रथम मानस पर हमें अध्यात्मरामायण का ही प्रभाव दीखता है। अध्यात्मरामायण कोई स्वतंत्र रचना नहीं है। यह ब्रह्माण्डपुराण का अंश है। इसमें रामकथा उमा-महेश्वर संवाद के रूप में कही गई है।

अध्यात्मरामायण से गोस्वामीजी ने कुछ अंश में संवाद प्रणाली तो ग्रहण की ही, साथ ही सबसे बड़ी बात उन्होंने उससे यह ली कि ‘राम पूर्ण परात्पर ब्रह्म हैं’। (पृ. ४५)... अध्यात्म की कथा में वाल्मीकिरामायण की कथा ही थोड़े परिवर्तनो के साथ में उपस्थित की गई है। उसका आधार है अध्यात्मज्ञान अथवा रामसीतातत्त्वमीमांसा। (पृ. ४९)

“....*Vālmīkirāmāyaṇa* is presented concisely with minor changes based on spiritual knowledge and exposition of the philosophy of Śrī Rāma and Sītā.” (P 49)

Winternitz M. in the History of Indian Literature (Trans. Mrs. Ketkar S.) under the topic of Epics & Purāṇas (P 575), writes, “AdhR, the *Rāmāyaṇa* in which Rāma is the Supreme Ātman. In which *Advaita* (the monism of the Vedānta) and Rāmabhakti are taught as path to salvation, is a very well known book, which is considered as a part of the *Brahmāṇḍapurāṇa*. As in the case of Vālmīki’s poem, the work is divided into seven books bearing the same titles as in the ancient epic.”

Krishnamachariar M. writes in the History of Classical Sanskrit Literature, “The AdhR is an extract from the *Brahmāṇḍapurāṇa*. It is divided into seven books, bearing the same names as the *Rāmāyaṇa* and its object is to show that Rāma was a manifestation of the Supreme Spirit and Sītā is identified with Lakṣmī, a type of Nature. It is in the form of dialogue between Umā (पार्वती) and Śiva (महादेव).

In the 1<sup>st</sup> chapter, the *Rāmahr̥daya*, the inner nature of Rāma is explained and his identification with Viṣṇu as the Supreme Spirit is asserted. The 5<sup>th</sup> chapter of the 7<sup>th</sup> Book, the *Rāmagītā* explains the advantage of giving up all works in order to meditate upon and become united with the Supreme Spirit.

Bulke Kamil in his book *Prācīna Rāmakathā Sāhitya – Utpatti aur Vikāsa* (P 152) and Chitrav Siddheshvara Shastri in his *Prācīna Caritra Kośa* very specifically adhere the authorship of the AdhR to Rāmānanda, the founder of the Rāmānandī sect of 14<sup>th</sup> Cent. AD. The reason seems to be a cursory reference of the Viśiṣṭādvaita philosophy in the statement of Tara after the death of her husband Vāli. She asks about the cause of pleasure and pain, as the body is insentient (अचित्) and the soul is sentient (चित्).<sup>18</sup> but both of them

<sup>18</sup> देहोऽचित्काष्ठवद्राम जीवो नित्यश्चिदात्मकः ।

सुखदुःखादिसम्बन्धः कस्य स्याद्राम मे वद ॥४/३/१७॥

have used the *double entendre* expressing the words “possibly (सम्भवतः)” and “unidentified (अनिश्चित).” Even an iota of the philosophical tenets and the spiritual practices followed by the Rāmānandī sect is not visible in any corner of the AdhR.

Some scholars believe that Ādi Śaṅkarācārya is the author of the AdhR.<sup>19</sup>

This argument is not tenable.

The AdhR deals with Śrī Rāma Saga on the line of Absolute Monism and hence impels one to ascribe the authorship to Ādi Śaṅkarācārya, but the AdhR is unanimously considered to be a part of *Brahmāṇḍapurāṇam* and the word Purāṇa itself means ancient.

Panchigar Ganapatalāla T.<sup>20</sup> writes, “The original *Rāmāyana* written by sage Vālmīki is an ancient (पौराणिक i.e. belonging to Purāṇa represents the history before Kali Era) historical life story (सत्यघटना) that was composed during the Tretā Era in which Śrī Rāma took incarnation and played His Divine Sport.”

Thus the above given statement fully nullifies the fake supposition that Ādi Śaṅkarācārya (788 - 820 AD) composed the AdhR. Over and above the explanation of the name Rāma<sup>21</sup> given by

<sup>19</sup> The researcher of this thesis was questioned regarding the all-accepted opinion that Ādi Śaṅkarācārya is the author of the *Adhyātmarāmāyana* but till the date of the submission of the thesis the researcher has not found any trace thereof.

<sup>20</sup> Panchigar Ganapatlāl T., *Kāgabhusuṇḍirāmāyana*, Gujarat Samachar, 7/6/06 Thursday, pp 4-5, मूळ वाल्मीकिऋषिअे लखेल रामायण एक पौराणिक (कळियुग बेठो ते पहेलाना इतिहासने पुराण कहेवाय छे) सत्यघटनात्मक कथानक छे, जे भगवान रामचंद्रनी देहलीला प्रकट थइ - अवातार थयो ते समये त्रेतायुगमां लखायुं छे.

<sup>21</sup> रामो विरामो विरजो मार्गो नेयो नयोऽनयः ॥ महा० अनु० विष्णुसहस्रनामस्तोत्रम् ५६ ॥



Ādi Śaṅkarācārya in his commentary on Viṣṇusahasranā<sup>22</sup> establishes firmly that Śrī Rāma has already been believed, considered, respected and has been worshiped as the Supreme Person in the time of *Anuśāsanaparva* itself of the Mahābhārata. This evidence is enough to prove that Śrī Rāma was worshiped long before the time of the Mahābhārata and for this reason Sage Veda Vyāsa, the historian (living at the time of the Mahābhārata) authored and not compiled (like other *Purāṇas*) the present text of the AdhR. Thus Ādi Śaṅkarācārya can not be ascribed the authorship of the AdhR, though his relation with the AdhR can not be rejected if at all, one can safely establish that the AdhR (the portion of the *Brahmāṇḍapurāṇam*) must have been one of the source texts for the systematization of his doctrine of the Absolute Monism (केवलद्वैत).

The thing can never be judged only from external appearance. On the other hand, the internal evidence is more important rather than the external evidence.

The text itself gives some (solid) proofs which help to prove sage Veda Vyāsa to be the author of the AdhR.

(1) The idea, “Just as the artificial dolls dance at the will of the puppet-master (कुहक)”<sup>23</sup> has extreme similarity with the verse of the *Śrīmadbhagvadgītā*<sup>24</sup>, “O Arjuna ! The lord dwells in the heart of all beings revolving them all by His mysterious Power *Māyā*, as if they were objects mounted on a machine.”

(2) The words of Mālyavān advising Rāvaṇa(6/5/36) that devotion to Śrī Rāma would purify even the wicked like Rāvaṇa has extreme

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<sup>22</sup> विष्णुसहस्रनामस्तोत्रम्, गीताप्रेस गोरखपुर, १९३४, “नित्यानन्दलक्षणेऽस्मिन् योगिनो रमन्त इति रामः; रमन्ते योगिनो यस्मिन् नित्यानन्दे चिदात्मनि । इति रामपदेनैतत् परं ब्रह्माभिधीयते ॥ पद्मपुराणे स्वेच्छया रमणीयं वपुर्वहन्वा दाशरथी रामः ।”

<sup>23</sup> यथा कृत्रिमनर्तक्यो नृत्यन्ति कुहकेच्छया ॥२/९/५८कड ॥

<sup>24</sup> ईश्वरः सर्व भूतानां हृद्देशेऽर्जुन तिष्ठति ।

भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥गीता० १८/६१॥

similarity with the verse of the *Śrīmadbhagvadgītā*<sup>25</sup>, “Even a confirmed sinner, if he worships Me with unwavering faith and devotion, must verily be considered as righteous; for he has indeed taken right resolve.”

(3) The statement of gods (3/7/20--24) that Śrī Rāma's greatness (महिमा) is such that any being remembers Him while leaving the body (कलेवरम्) attains His highest abode (परमपदम्), bears wonderful similarity of expression present in the *Śrīmadbhagvadgītā*.<sup>26</sup>

(4) The statement of the gods eulogizing Lord Śrī Rāma that He is the 8<sup>th</sup> (i.e. Fire) among the *Vasus* and Lord Siva among the eleven *Rudras*<sup>27</sup> has striking similarity with the statement of the *Vibhūtiyoga* of the *Śrīmad Bhagvadgītā*.<sup>28</sup>

(5) The phraseology of “I would be claimed to expiate on abandoning the actions. This is the misconception of ignorant only and not of the wise,”<sup>29</sup> is identical with the *Śrīmad Bhagvadgītā*,<sup>30</sup> Similarly it is also found in the dialogue of Uparicara Vasu of *Mahābhārata* as well as *Matsyapurāṇa* (chap. 143)

(6) Sage Veda Vyāsa the author of the *Purāṇa* reveals here in 7/9/68<sup>31</sup> which runs “Lord Mahādeva has narrated the Śrī Rāma Saga

<sup>25</sup> यद्यपि त्वं दुराचारो भक्त्या पूतो भविष्यसि । ६/५/३६  
cf. अपि चेत्सुदुराचारो भजते मामनन्यभाक् ।  
साधुरेव स मन्तव्यः सम्यग्व्यवसितो हि सः ॥गीता० ९/३०॥

<sup>26</sup> त्यजन्कलेवरं रामं स्मृत्वा याति परं पदम् ॥ ३/७/२४कड ॥  
cf. यं यं वापि स्मरन्भावं त्यजत्यन्ते कलेवरम् ।  
तं तमेवैति कौन्तेय सदा तद्भावभावितः ॥गीता० ८/६॥

<sup>27</sup> वसूनामष्टमोऽसि त्वं रुद्राणां शङ्करो भवान् । (६/१३/४कड)

<sup>28</sup> रुद्राणां शङ्करश्चास्मि ----- वसूनां पावकश्चास्मि-----॥१०/२३

<sup>29</sup> सप्रत्यवायो ह्यहमित्यधीरप्रसिद्धा न तु तत्त्वदर्शिनिः । (७/५/२३अब)

<sup>30</sup> नेहाभिक्रमनाशोस्ति प्रत्यवायो न विद्यते । २/४०

<sup>31</sup> एतावदेतोत्तरमाह शम्भुः श्रीरामचन्द्रस्य कथावशेषम् ।  
यः पादमप्यत्र पठेत्स पापाद्विमुच्यते जन्मसहस्रजातात् ॥

of the *Uttarakāṇḍa* till here (i.e. 7/9/67)” which annihilates the fake argument ascribing this work to Lord Śiva. Though the whole text is in the form of a dialogue between Lord Mahādeva and Pārvatī where Lord Mahādeva is the narrator and Mother goddess Pārvatī is the listener, but it does not also state that Sage VedaVyāsa is not the author of the AdhR. Hence the author is undoubtedly sage VedaVyāsa and none else.

(7) The last but not the least evidence is that no atheist systems like the common folk (लोकायत) and nowhere as an established system of Bṛhaspati or any important tenets of Buddhism and Jainism are even referred to directly or indirectly in the whole of the text of the AdhR containing 4224 verses. In this way the AdhR is composed before the established systems of Buddhism and Jainism.

Thus revered sage Veda Vyāsa is undoubtedly the author of the AdhR and none else.

The AdhR which is the portion of *Brahmāṇḍapurāṇam*, contains 07 Books bearing the same titles as in the *Vālmīkirāmāyaṇa* though its form is concise. It contains 64 cantos and 4224 verses.<sup>32</sup> It deals with the *Sri Rāmahr̥daya*, *Sri Rāmagītā*, episodes like Ahalyā's release, Sage Vālmīki, Śabarī etc. Śrī Rāma is the Supreme Person, Sītā is goddess Lakṣmī and the Primordial Matter.

### Date:

The date of the AdhR is a hard nut to crack, because as in most of the cases the problem of date remains permanently unsolved. Here below an attempt is made to arrive at tentative time period of the

<sup>32</sup> पार्वत्यै परमेश्वरेण गदिते ह्यध्यात्मरामायणे

काण्डैः सप्तभिरन्वितेऽतिशुभेदे सर्गाश्चतुःषष्टिकाः ।

श्लोकानां तु शतद्वयेन सहितान्युक्तानि चत्वारि वै

साहस्राणि समाप्तिः श्रुतिशतान्युक्तानि तत्त्वार्थतः ॥ पृ. ३९९,

अध्यात्मरामायण (हिन्दी), गीताप्रेस, गोरखपुर, सं. २०३१॥

composition of the AdhR from the 14<sup>th</sup> Cent. AD as the lowest limit and 3000 BC (the beginning of Kali Era) as the uppermost limit.

Different views are prevalent regarding the date of the AdhR. The attempt is made on the basis of its impact on the other *Rāmāyaṇas* composed in Sanskrit as well as in the other regional languages.

The AdhR has its impact on Saint Ekanātha's *Bhāvārtha-rāmāyaṇa*<sup>33</sup> composed in 16<sup>th</sup> Cent.<sup>34</sup>

Gosvāmī Tulasidāsa (15<sup>th</sup> Cent.)<sup>35</sup> the author of *Rāmacarita-mānasa* accepts the AdhR as one of the source-texts for his composition and tributes the ancient sages and authors by the out pouring words,

व्यास आदि कवि पुंगवनाना । जिन्ह सादर हरि सुजस बखाना ॥  
चरन कमल बंदउँ तिन्ह केरे । पुरवहु सकल मनोरथ मेरे ॥

The scholars like Bulke Kamil, Chitrao Siddheswar Śāstrī and Purshottamalal Bhārgava opine about the statement as below:

(1) Bulke Kamil in His *Prācīna Rāmakathāsāhitya* writes,<sup>36</sup> “The AdhR is possibly has been composed in the Rāmānandi Sect (P 152).

<sup>33</sup> Bulke Kamil : *Prācīna Rāmakathāsāhitya*. - Utpatti aur Vikāsa, P 164.

<sup>34</sup> Chitrao Siddheswar Shastri: *Madhyayugīna Caritrakośa*, P 171, Col. !1: अेकनाथ (१५३३ - १५९९) ।

<sup>35</sup> *Rāmacaritamānasa kalyāṇāṅka*, Gita Press Gorakhpur, August 1938, P 22, “संवत् १५५४ श्रावण शुक्ल सप्तमी के दिन उन्ही उम्पतिसे बारह महीनेतक गर्भमें रहनेके पश्चात् श्रीतुलसीदासजी का जन्म हुआ (पंद्रह से चौवन बिषै कालिन्दीके तीर ।

श्रावण शुक्ला सत्तिमी तुलसी धरेउ सरीर ॥)”

<sup>36</sup> रामानन्द के संप्रदाय में सम्भवतः अध्यात्मरामायणकी सृष्टि हुई थी । पृ. १५२ । साम्प्रदायिक रामायण में अध्यात्मरामायण निर्विवाद से सबसे महत्त्वपूर्ण है । इसके रचनाकाल तथा रचयिता के विषय खोज की अपेक्षा हैं । इस ग्रन्थ की रामानन्द सम्प्रदाय में बहुत प्रतिष्ठा है और इसका प्रभाव आनन्दरामायण, रामचरितमानस तथा एकनाथ के मराठी रामायण आदि पर प्रत्यक्ष है । रामानन्द को भी इसके रचयिता सिद्ध करने का प्रयत्न किया गया हैं । इसका मुख्य उद्देश्य हैं वेदान्तदर्शन के आधार पर रामभक्ति का प्रतिपादन पृ. १६४.

The founder of the Rāmānandī sect is believed to be a Rāmānanda who flourished in 14<sup>th</sup> Cent. AD

(2) Chitrav Siddheshwar Shastri notes in his *Prācīna Caritrakośa*,<sup>37</sup> *Adhyātmārāmāyaṇa* : The author unidentified, but Rāmānanda is its author according to many researchers. Time : 14<sup>th</sup> Cent. Importance : This is one of the most important treatises on the sectarian *Rāmāyaṇas*. The theory of Combination of Knowledge and Action (ज्ञानकर्मसमुच्चय) propounded by ŚrīRāmānujācārya is strongly refuted. It has its impact on *Ānandarāmāyaṇa*, *Rāmacaritamānasa* and Ekanātha's *Bhāvartharāmāyaṇa* in Marathi. It presents allegory of Śrī Rāma as the Supreme Person and Sītā as the Divine Power (माया) on the line of which the Absolute Monism (the topic of the present thesis) of Ādi Śaṅkarācārya, is propounded. It is considered to be highly respected because of its simple explanations, profound devotion, the philosophy of Absolute Monism and the concise form.

(3) Purshottamalal Bhargav notes in his *Sāhitya Vimarśa*<sup>38</sup> that the AdhR possibly has been composed in the 14<sup>th</sup> Cent. to propagate Śrī Rāma devotion.

The statements of the above mentioned scholars can be summed up simply in the following words:

Rāmānanda (14<sup>th</sup> Cent. AD), the founder of the Rāmānandī Sect has composed the AdhR to propagate the path of devotion to Śrī Rāma and (as Citrav Shastri states) the theory of the Combination of

<sup>37</sup> अध्यात्मरामायणः ग्रन्थकर्ता अनिश्चित किन्तु कई अभ्यासको के अनुसार रामानन्द इस ग्रन्थ के रचयिता हैं। काल - १४ वी शताब्दी, महत्त्वपूर्ण माना जाता है। इस ग्रन्थ में रामानुज समर्थित समुच्चयवाद का स्पष्ट शब्दों में विरोध किया गया है, विशिष्टताद्वैत का कहीं भी समर्थन नहीं हुआ।

आनन्दरामायण, रामचरितमानस एवं एकनाथ के मराठी भावार्थरामायण पर इसका काफी प्रभाव है। इस ग्रन्थ में राम एवं सीता को क्रमशः परमपुरुष एवं माया माना गया है, ----- यह ग्रन्थ भारतीय रामभक्तों में विशेष आदरीण माना जाता है। पृ. ७४१.

<sup>38</sup> Bhargav Purshottamlal, *Sāhitya Vimarśa*, Ajanta Publishers, Delhi; 1995.

Knowledge and Action<sup>39</sup> firmly established by Rāmānujācārya is refuted here in the AdhR.

These views are not acceptable.

Though the AdhR being one of the source-texts of *Rāmacarita-mānasa* is former to it, it doesn't prove that it has been composed in 14<sup>th</sup> Cent. On the other hand it is also the source-text of other *Rāmāyaṇas* composed in or before 14<sup>th</sup> Cent. and that can not be ignored.

Pt. Avasthi Nanda Kumar writes in the Introduction of his translation of *Kṛttivāsarāmāyaṇa*,<sup>40</sup> It is to be noted that the *Kṛttivāsarāmāyaṇam* came into being nearly hundred years before the *Rāmacaritamānasa* of Gosvami (Tulsīdāsa). It's source-texts are (Vālmīki) *Rāmāyaṇa*, *Śrīmad Bhāgavata*, *Adhyātmārāmāyaṇa* as well as other *Purāṇas* and *Upapurāṇas*.

There is also another *Adhyātmārāmāyaṇam*. Shri Eduttchhan wrote it in Malyalam in 1375 AD. It is based on the AdhR of Sanskrit<sup>41</sup>. Dr Pandya Vijay in his article<sup>42</sup> on Canonization of

<sup>39</sup> सा तैत्तिरीयश्रुतिराह सादरं न्यासं प्रशस्ताखिलकर्मणां स्फुटम् ।  
एतावदित्याह च वाजिनां श्रुतिर्ज्ञानं विमोक्षाय न कर्म साधनम् ॥  
विद्यासमत्वेन तु दर्शितस्त्वया क्रतुर्न दृष्टान्त उदाहृतः समः ।  
फलैः पृथक्त्वादबहुकारकैः क्रतुः संसाध्यते ज्ञानमतो विपर्ययम् ॥  
सप्रत्यवायो ह्यहमित्यनात्मधीरप्रज्ञप्रसिद्धा न तु तत्त्वदर्शिनः ।  
तस्माद् बुधैस्त्याज्यमविक्रियात्मभिर्विधानतः कर्म विधिप्रकाशितम् ॥७/५/२१-२३॥

<sup>40</sup> उल्लेखनीय हैं कि गोस्वामीजी के 'रामचरितमानस' के रचनाकाल से लगभग सो वर्ष पूर्व कृत्तिवासी रामायण का आविर्भाव हुआ । कृत्तिवास के स्रोत-ग्रन्थों में रामायण, श्रीमद्भागवत, अध्यात्म-रामायण तथा अन्य पुराण और उपपुराण ग्रन्थ हैं, जिनका यथास्थान उपयोग कवीश्वर ने किया है । प्रस्तावना - पृ.३.

<sup>41</sup> *Rāmāyaṇa, Its Universal Appeal And Global Role*, Ed. Lallanprasad Vyas, 1992, P 13

<sup>42</sup> I am extremely thankful to Dr. Pandya Vijay for providing a Xerox copy of this article published in *Vāmana Virama, Research in Indological Studies* (Prof. V. M, Kulkarni Feli. Vol) Ed. Dr. S. Y, Wakankar, Bharatiya Kala Prakashan, New Delhi, 2006.

Rāmakathā as apotheosized in the character of Sītā writes, “The *Adhyātmārāmāyaṇa* (of the 13<sup>th</sup> Century AD circa) ..... to maintain Sītā’s purity and to believe in it.”

The above given date has not been proved by the author of the said research article either by any reference to the other author or by mentioning any scholar who worked on it and hence it is not acceptable.

Besides in his (i.e. Prof. Pandya’s) another article on Rāmāyaṇa Connection in the post-classical *Upaniṣads*,<sup>43</sup> he describes, “The gradual development of Rāmakathā. Such a development of the neo upaniṣad (as Gajendragadkar K. V. names) is not at all cursorily referred to nor mentioned anywhere in the text of the AdhR which also proves the antiquity of the AdhR, though Vijay Pandya affords<sup>44</sup> to correlate the above ideology with the AdhR thus ‘This symbolism hinting at the story has a parallel idea in the *Adhyātmārāmāyaṇa*.’”

Dr. Kuttan Pillai N. P. in his Purāṇic Sandarbhaśa<sup>45</sup> notes, “*Adhyātmārāmāyaṇa* : It is an excellent spiritual treatise in Sanskrit in which Śrī Rāma’s life and exploits (अवदान) are narrated. Many *Rāmāyaṇas* composed in regional languages are based on it.”

Great poet Kamban declares the three *Rāmāyaṇas* as the source-texts of inspiration for his *Rāmāyaṇa*. The AdhR is one among these three.<sup>46</sup>

<sup>43</sup> Pandya Vijay, Sanskrit textual criticism, Parshva Publication, Ahemadabad, 2001.

<sup>44</sup> But there is one more Upaniṣad Tārasāra which contains a hint about the development of the Rāmakathā. There is a reference to the *Aum* a Tāraka which ferries the Jīva across the empirical existence. *Aum* has been symbolised in the term of Rāmaka is the Parmātman who become Rāma. (P 193).

<sup>45</sup> Dr. Kuttanpille N. P., Puranic Sandarbhaśa, 1984: अध्यात्मरामायणः संस्कृत में रचित एक श्रेष्ठ आध्यात्मिक ग्रन्थ जिसमें भगवान राम के जन्म एवं अवदानो का वर्णन आया है। भारतकी कई प्रान्तीय भाषाओ में इसी आधार पर रामायणोकी रचना हुई है। पृ. ३१.

<sup>46</sup> Vide Above Fn. No. 12.

Regarding the date of *Kambarāmāyaṇam*, Bulke Kamil in his *Rāmakathā*<sup>47</sup> writes, 'Kamban's *Rāmāyaṇa* is the foremost ancient poem of Dravidian language composed in 12<sup>th</sup> Cent.

On the contrary, Dr. Rajgopalan N. V. remarks in the Preface of *Kambarāmāyaṇam*,<sup>48</sup> "Though the date of Kamban is not decided, some scholars consider him to be in 9<sup>th</sup> Cent."

So the AdhR must have been composed before 9<sup>th</sup> Cent. AD or at least before 12<sup>th</sup> Cent.

Dr. Asha Bharti in her Hindi *Rāmakāvya paramparā*, vikāsa aur prabhāva writes,<sup>49</sup> "*Brahmāṇḍapurāṇa* : According to *Matsyapurāṇa* lord Brahmā has narrated it. The AdhR is its portion. Its special feature is that in this narrative Śrī Rāma is considered to be the Highest Brahman."

Thus the AdhR is undoubtedly the portion of the *Brahmāṇḍapurāṇam*. The scholars like Pargiter F. E., Kane P. V. and Hazara R. C. have tried to fix by the compilation period of the *Brahmāṇḍapurāṇam*.

Pargiter F. E. in his Ancient Indian historical tradition<sup>50</sup> writes that *Vāyu* and *Brahmāṇḍa* are two of the oldest *Purāṇas* and were one originally (P 23).

"The *Vāyu* and *Brahmāṇḍa* have the best text of genealogies. Their accounts agree closely, so that they are really only two versions of the same text. Nearly all mention the *Brahmāṇḍa* putting

<sup>47</sup> रामकथा सम्बन्धी सबसे प्राचीन काव्यग्रन्थ कम्बनकृत रामायण है जिसकी रचना बारहवीं शताब्दी में हुई थी।

<sup>48</sup> कम्बन का निश्चित नहीं है, कुछ विद्वान् उन्हें इसाकी नवीं शताब्दी मानते हैं। भूमिका. पृ. ६.

<sup>49</sup> डॉ. आशा भारती : हिन्दी रामकाव्य परम्परा, विकास और प्रभाव, ब्रह्माण्डपुराण : मत्स्यपुराणानुसार ब्रह्माने इसका उपदेश दिया। अध्यात्मरामायण इसका एक भाग है। इसकी रामकथा की विशेषता यह है कि यहाँ राम को परब्रह्म माना गया है। पृ. ५६.

<sup>50</sup> Pargiter F. E.: Ancient Indian Historical Tradition, London oxford University Press, 1922.



it last and omit the *Vāyu*, though it was one of the best known. The *Kūrma* also mentions it last and calls the *Vāyavīya Brahmāṇḍa* (P 77). The *Brahmāṇḍa* has unfortunately one very serious lacuna in its account after III.74.103..... These two appear to be the oldest of the *Purāṇas* that we possess now and are on the whole the most valuable in all matters of traditional history.” (P 78)

“As the collective terms *Itihāsa* and *Purāṇa* are often mentioned as distinct and yet are sometimes treated as much the same; thus the *Vāyu* calls itself both a *Purāṇa* and *Itihāsa* and so also the *Brahmāṇḍa*.” (P 193)

The *Vāyupurāṇa* existed before 620 AD, because it is referred to by Bāṇa in his *Harsacaritam*.

In this way *Brahmāṇḍapurāṇam* is compiled at least before 6<sup>th</sup> Cent. AD.

Kane P. V. in his *History of Dharmaśāstra*<sup>51</sup> writes, that the *Skanda* (*Prabhāsakhaṇḍa* 2/8-9) states there was formerly only one *Purāṇa* called *Brahmāṇḍa* containing one hundred crores of verses and that later it was distributed into 18 parts. It was probably composed near the rise of Godāvarī. (P 895) It may be placed between the 4<sup>th</sup> and 6<sup>th</sup> cent. AD. (P 896)

Hazara R. C. writes, “The *Brahmāṇḍa* though one of the oldest of the extant *Purāṇas*, is assigned the 18<sup>th</sup> place in almost all the lists of *Māhāpurāṇas* from the facts that it has sometimes been called ‘*Vāyavīya Brahmāṇḍa*’ that it also like the *Vāyupurāṇa* is said to have been proclaimed by *Vāyu* and that its chapters often agree almost literally with those of the *Vāyu*..... It is not known definitely when and why the same original *Purāṇa*, which was named most probably after *Vāyu*, come to have a second version with a different title..... The cause of separation may be

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<sup>51</sup> Kane P. V.: *History of Dharmaśāstra* (Vol-5, Part II), Bhandarkar Oriental Institute, 1962, pp 895-896.

## Chapter 02

sectarian because in the *Brahmāṇḍa* there are few chapters (viz. III 21 ff) which smack of *Vaiṣṇavism*.”

“The numerous large extracts<sup>52</sup> and isolated verses, quoted from the *Brahmāṇḍa* not found in the present *Brahmāṇḍa* show that the text of the *Brahmāṇḍa* was in many respects different from that of the *Brahmāṇḍa* known to Ballālasena.” (P 17)

Further Hazra R. C. dates the chapters as follows:<sup>53</sup>

Chapters	Topic	Date
II, 29-32	On Yugadharma	-C between 200 and 275 AD
III, 10 (vv. 52 ff.) to III,20	On Funeral sacrifice, impurity and purification of things	-C 200 – 300 AD probably in the middle of 3 <sup>rd</sup> Cent.
IV, 2	On hells and results of actions done	Not known. May belong to 200 – 275 AD

Thus he places *Brahmāṇḍapurāṇa* between 200-275AD.

This view is though authentic and acceptable, it requires an additional suggestion regarding still higher ancient nature of the *Brahmāṇḍa* and consequently of the AdhR on the basis of the following facts.

### Internal evidence

There are also some internal evidences which support to decide the date of the AdhR.

<sup>52</sup> Hazara R.C.: Studies in the Purāṇic records on Hindu Rites and Customs, The University of Dacca.

<sup>53</sup> Ibid. P 175.

The posteriority of the AdhR (i.e. by Veda Vyāsa) than the *Vālmīkirāmāyaṇam* clearly pointed out, is referred to expressively with the words,<sup>54</sup> “formerly (i.e. in ancient time) in the *Rāmāyaṇa* (पुरा रामायणे (1/1/26A)).”

The usage ‘with the hymns of yore’ (स्तोत्रैः पुराणोद्भवैः)<sup>55</sup> indicates that the hymns of the *Purāṇa* text (available now) were not popular that much in the time of the composition of the AdhR (the portion of the *Brahmāṇḍapurāṇam*).

Besides the usage the statements i.e. stories or narratives of the *Purāṇa* texts (पुराणवाक्यैः -1/5/11C), refers to the Vedic narratives and not the narratives of the *Purāṇa* text and the epics (which are too posterior).<sup>56</sup>

## Style

Now when it is proved that the AdhR is the portion of the *Brahmāṇḍapurāṇa* and revered sage Veda Vyāsa is undoubtedly the author, it is essential here to discuss the word ‘*Purāṇa*’. The *Brahmāṇḍapurāṇa* itself defines the term ‘*Purāṇa*’ as,

पुरा एतत् अभूत् (It was before as it is.) Though it is ancient, it seems new.<sup>57</sup> *Śivamahāpurāṇa* explains the characteristics<sup>58</sup> as,

<sup>54</sup> पुरा रामायणे रामो रावणं देवकण्डकम् । हत्वा रणे रणश्लाघी सुपुत्रबलवाहनम् ॥१/१/२६॥

<sup>55</sup> अस्तोषीच्छ्रुतिसिद्धनिर्मलपदैः स्तोत्रैः पुराणोद्भवैः ।

भक्त्या गद्गदया गिरातिविमलैरानन्दबाष्पैर्वृतः ॥१/२/७॥

<sup>56</sup> Pt. Munilal translates here, ‘beautiful narratives of the *purāṇas* and epics’ (पुराण और इतिहासादिकी मधुर सुनाते हुए.. . . पृ. ३८), though he has himself translated (1/2/7) ‘स्तोत्रैः पुराणोद्भवैः’ (as the hymns of the Vedas) ‘श्रुतिसिद्ध विमलपक्षो.. . . पृ. २६’.

<sup>57</sup> ‘पुरा नवं भवति’ (Nirukta 3/19)

<sup>58</sup> सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।

वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥शिव० ७/१/४१॥

“The five characteristics of the Purāṇa are : (1) the Creation (सर्ग), (ii) Dissolution (प्रतिसर्ग), (iii) Dynasty (वंश), (iv) the Age of Manu (मन्वन्तराणि) and (v) the genealogies of the dynasty (वंशानुचरितम्).”

Among these characteristics, the AdhR can be placed under the category of *Vaṁśānucaritam*. There were two outstanding powerful as well as major dynasties in ancient India: (1) the Solar dynasty (सूर्यवंश also known as *Raghuvamśa*) and (ii) the Lunar dynasty (*Candravamśa* or *Somavamśa*).

The AdhR deals with the life story of Śrī Rāma who is the descendent of the Solar dynasty and hence it can be placed under *Vaṁśānucaritam*.

The AdhR has following characteristics of a Purāṇa.

(1) The colophon of the glorification (माहात्म्यम्) reads, इति श्री-ब्रह्माण्डपुराणेऽध्यात्मरामायणमाहात्म्यं सम्पूर्णम् ।

(2) The AdhR is considered to be a portion of the *Brahmāṇḍapurāṇam*. At the end of each canto the metre of the stanza is changed like *Vālmīkirāmāyaṇam*. Sage Veda Vyāsa follows the style of *Vālmīki-rāmāyaṇam* in presenting the different metres<sup>59</sup> to suggest the end of the canto. It is obvious that the later rhetoricians have framed this rule of a *Mahākāvya*.<sup>60</sup>

(3) The principles of the *Sāṅkhya* system have a nice blending (सामरस्य) with the tenets of the Vedānta, esp. the *Kevalādvaita*. Moreover the Purāṇic philosophy has a footing on the पुरुष and प्रकृति of the *Sāṅkhyas* finding the identity in the Highest Reality of the

<sup>59</sup> Vide. Appendix 02.

<sup>60</sup> एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः । (साहित्यदर्पण. ७/३२०)

Vedānta,<sup>61</sup> though both the systems have not taken the form of 02 distinct schools of philosophy.

(4) The AdhR imbibing the Purāṇic genre presents the various hymns<sup>62</sup> of eulogy like other Purāṇas.

(5) The AdhR contains the verses of reward (फलश्रुतिः) of reading, listening to, etc. of text like any text of Purāṇic genre.<sup>63</sup>

(6) The AdhR presents a sort of description at the time of birth, marriage, victory of gods, slaying of demons, etc. expressing joy, happiness, anger, sorrow, etc. through the natural phenomena like Ether,<sup>64</sup> Air,<sup>65</sup> Fire, Water, Earth,<sup>66</sup> Directions<sup>67</sup> including the

<sup>61</sup> पं. बलदेव उपाध्याय, पुराणविमर्श : सांख्य का प्रभाव पुराणोके उपर विशेषरूप से है । परन्तु पौराणिक सृष्टिविद्या का अपना वैशिष्ट्य हैं, स्वातन्त्र्य है, सांख्यमत से प्रभावित होने पर भी उसमें अपना व्यक्तित्व है । पुराणकालीन सांख्य निरीश्वर दर्शन न होकर सेश्वर दर्शन है अर्थात् सांख्य-वेदान्त में किसी प्रकार का विरोध या वैषम्य इस प्राचीनकाल में लक्षित नहीं होता जैसा वह अवान्तर काल में स्पष्टतया प्रतीत होता है । यहाँ तो सांख्य तथा वेदान्त का मञ्जुल सामरस्य है अर्थात् प्रकृति पुरुष द्वैत का प्रतिपादक सांख्य अद्वय ब्रह्म के द्योतक वेदान्तके साथ मिलकर पौराणिक दर्शनकी मूलभित्ति तैयार करता है । प्रकृति तथा पुरुष दो भिन्न तत्त्व नहीं है, प्रत्युत वे दोनों ब्रह्म के द्वारा प्रेरित अपने कार्य के सम्पादन में समर्थ होते हैं । पृ. २७४-२७५.

<sup>62</sup> Vide appendix 03.

<sup>63</sup> e.g. (अ) पठन्ति ये नित्यमनन्यचेतसः शृण्वन्ति चाध्यात्मिकसंज्ञितं शुभम् ।

रामायणं सर्वपुराणसम्मतं निर्धूतपापा हरिमेव यान्ति ते ॥१/१/३॥

(ब) तदद्य कथयिष्यामि शृणु तापत्रयापहम् ।

यच्छ्रुत्वा मुच्यते जन्तुरज्ञानोत्थमहाभयात् ।

प्राप्नोति परमाबुद्धिं दीर्घायुः पुत्रसन्ततिम् ॥१/२/५॥

<sup>64</sup> आकाशेऽपि च देवानां शुश्रुते दुन्दुभिस्वनः ॥६/९/४९कड ॥ and also in 6/9/50A, 6/11/78AB, 6/16/74AB etc.,.

<sup>65</sup> ववौ घोरतरोऽनिलः ॥१/७/४ड ॥ and also in 7/9/51A, etc.,.

<sup>66</sup> रामेऽभिषिक्ते राजेन्द्रे सर्वलोकसुखावहे ।

वसुधा सस्यसम्पन्ना फलवन्तो महीरुहाः ॥६/६/१॥ and also in 6/9/44, etc.,.

<sup>67</sup> दिशश्च विदिशश्चैव स्वर्गं मर्त्यं रसातलम् ।

तदद्भुतमभूत्तत्र देवानां दिवि पश्यताम् ॥१/६/२६॥

reactions<sup>68</sup> of celestial and semi-divine beings.<sup>69</sup> Again this is the style of Purāṇic text.

As the AdhR is a Purāṇic text from the pen of great sage VedaVyāsa, its antiquity is obvious and consequently the *purāṇic* characteristics are also witnessed along with the arche-type usages (आर्षप्रयोग). Some of the arche-type forms can be cited alphabetically as under.

### Verbs

(1) अगाहत् (5/2/52A)<sup>70</sup> instead of अगाहत.

(2) बभूवरे (6/3/75B)<sup>71</sup> instead of बभूवुः.

(3) ऊचुः (7/8/60C)<sup>72</sup> instead of उवाच.

In the verse 7/8/61, the speech seems to be of sage Vasiṣṭha, because the word 'I have known' (ज्ञातो विज्ञानचक्षुषा) (7/8/61CD) is in singular though the principal verb is 'they said' (ऊचुः) (7/8/60C).

The text AdhR follows the Vedic customary rule that all the rules of formation (रूपाख्यान) and declensions (विभक्तिरूप) enjoy options in the Vedic literature (सर्वे विधयः छन्दसि विकल्प्यन्ते). Here below is an

<sup>68</sup> ववर्षुः पुष्पवर्षाणि स्तुवन्तश्च मुहुर्मुहुः ॥६/९/४८कड ॥ and also in 1/3/15B, 1/6/27AB, 6/8/30CD, 6/11/77AB, etc.,

<sup>69</sup> ततो दुन्दुभयो नेदुर्दिवि देवगणेरिताः ।

ननृतुश्चाप्सरा हृष्टा जगुर्गन्धर्वकिन्नराः ॥३/२/३५॥ and also in 1/5/9CD, 1/6/82, 6/9/48AB, etc.,

<sup>70</sup> अगाहत्पुत्रपौत्रैश्च कृत्वा वदनमालिकाम् ॥३/२/५२अब ॥

<sup>71</sup> श्रुत्वा रामस्य वचनं मन्त्रिणः सपुरोहिताः ।

ऊचुः प्राञ्जलयः सर्वे राममक्लिष्टकारिणम् ॥७/८/६०॥

पूर्वमेव हि निर्दिष्टं तव भूभारहारिणः ।

लक्ष्मणेन वियोगस्ते ज्ञातो विज्ञानचक्षुषा ॥७/८/६१॥

example of employing plural instead of singular (though the agent is also in plural) i.e. the ministers headed by the family priest (i.e. Vasiṣṭha) said (मन्त्रिणः सुपुरोहिताः ऊचुः) in 7/8/60 where पुरोहित उवाच is understood, because in 7/8/61 the text reads, ‘I have known through my divine vision’ (ज्ञातो विज्ञानचक्षुषा) : Vasiṣṭha has known Śrī Rāma’s separation from Lakṣmaṇa through divine vision.

(2) गिरा गद्गदयैलत (१/५/४२D) <sup>73</sup> = गिरा गद्गदया ऐलत instead of ऐडत.

### Participles

(1) गच्छतीम् (२/५/५D) <sup>74</sup> for गच्छन्तीम्.

(2) परिचोदिताः (६/१४/७१) <sup>75</sup> for परिनोदिताः। <sup>76</sup>

(3) रक्तमुद्रमती (५/१/४६) <sup>77</sup> for रक्तमुद्रमन्ती।

### Vowel Sandhi

योऽध्यात्मिकरामसंहिताम् (६/१६/३८A) <sup>78</sup> for यः आध्यात्मिकरामसंहिताम्।

<sup>73</sup> उत्थाय च पुनर्दृष्ट्वा रामं राजीवलोचनम् ।

पुलकाङ्कितसर्वाङ्गा गिरा गद्गदयैलत ॥१/५/४२॥

<sup>74</sup> यत्र रामः सभार्याश्च सानुजो गन्तुमिच्छति ।

पश्यन्तु जानकीं सर्वे पादचारेण गच्छतीम् ॥२/५/५॥

<sup>75</sup> Normally the classical literature avoids such a usage of चुद् (चोदयति) 10 U by replacing नुद् (नोदयति) cf. Vallabhācārya’s Aṇubhāṣya 1.1.1 नोदनालक्षणोऽर्थो धर्म instead of चोदनालक्षणोऽर्थो धर्मः ।

<sup>76</sup> भरतस्य वचो श्रुत्वा शत्रुघ्नपरिचोदिताः ।

अलशङ्कुश्च नगरीं मुक्तारत्नमयोज्ज्वलैः ॥६/१४/७१॥

<sup>77</sup> हनुमानापि तां वाममुष्टिनावज्ञयाहनत् ।

तदैव पतिता भूमौ रक्तमुद्रमती भृशम् ॥५/१/४६॥

<sup>78</sup> शृणोति योऽध्यात्मिकरामसंहितां

प्राप्नोति राजा भवमृद्धसम्पदम् ।

शत्रून्विजित्यारिभिरप्रधर्षितो

व्यपेतदुःखो विजयी भवेन्नृपः ॥६/१६/३८॥

Similar usage of the vowel sandhi is comparable with the *Kāthopanīṣad*<sup>79</sup> गूढोऽत्मा (गूढः आत्मा).

### Word

(1) अखिलाः प्रशंसन्ति (२/२A)<sup>80</sup> for अखिले प्रशंसन्ति (Pronouns are declined like सर्वः सर्वौ सर्वे).

(2) जनित्री (६/७/६७)<sup>81</sup> for जनयित्री.

(3) शत्रुहणम् (६/१४/६७A)<sup>82</sup> (Acc Sing. of शत्रुहन् - शत्रुहा) for शत्रुघ्नम्.

### Structure

The Puranic style is explicit from the usage of following particles like अथ, ततः and so on.

(1) अथ means 'now', 'hence', 'moreover', 'if', etc.

The indeclinable अथ indicates the beginning of the new canto e.g. in 1/3/1AB Śrī Rāma Saga begins by introducing Daśaratha – the king of Ayodhyā.<sup>83</sup>

The same style is also found in 1/7/1, 2/2/1, 3/1/1, 7/8/1 and so on to introduce a new topic as well as the beginning of the canto.

<sup>79</sup> एषः सर्वेषु भूतेषु गूढोऽत्मा न प्रकाशते ॥कठ० १/३२/१२॥

<sup>80</sup> भगवन् राममखिलाः प्रशंसन्ति मुहुर्मुहुः ।  
पौराश्च निगमा वृद्धा मन्त्रिणश्च विशेषतः ॥

<sup>81</sup> भक्तिर्जनित्रीज्ञानस्य भक्तिर्मोक्षप्रदायिनी ।  
भक्तिहीनेन यत्किञ्चित्कृतं सर्वमसत्समम् ॥६/७/६७॥

<sup>82</sup> आज्ञापयच्छत्रहणं मुदा युक्तं मुदान्वितः ।  
दैवतानि च यावन्ति नगरे रघुनन्दन ॥६/१४/६७॥

<sup>83</sup> अथ राजा दशरथः श्रीमान्सत्यपरायणः ।



The new topic is mostly introduced with the word अथ, e.g. in 2/1/7 the divine sage Nārada comes to remind Śrī Rāma about accomplishing the task of gods. The same style is also found in 7/6/34<sup>84</sup> to introduce the narration of the Horse sacrifice (in Ayodhayā) under the running topic of Kuśa and Lava passing their life in singing Śrī Rāma's glory in sage Vālmīki's hermitage.

It is also employed to change the topic e.g. in 2/2/8, 3/2/41<sup>85</sup>, 7/3/29 and so on.

It is employed to show the succession of the event e.g. in 6/6/15, 7/1/2, 7/6/34 and so on.

It is employed in the sense of 'moreover' e.g. in 6/11/78.

It is employed in the sense of 'hence' e.g. in 3/2/12.

(2) The indeclinable 'ततः' (then, after that, thereafter) is employed to indicate the changing of topic or idea or sometimes to add something in continuity.

It is employed in 1/1/44A to show the continuity of the topic but the change of the speaker.

It is employed to show the result of the action done prior e.g. 1/2/8 and so on.

It is employed in the sense of 'thereafter' in 1/3/11A, 1/4/26A, 1/6/18A and so on.

It is employed in the sense of 'at that time' in 1/4/33A, 1/5/37C, 1/6/13C and so on.

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<sup>84</sup> अथ रामोऽश्वमेधादींश्चकार बहुदक्षिणान् ।

यज्ञान् स्वर्णमयीं सीतां विधाय विपुलद्युतिः ॥७/६/३४॥

<sup>85</sup> अथ प्रभाते मुनिना समेतो रामः ससीतः सह लक्ष्मणेन ।

अगस्त्यसम्भाषणलोलमानसः शनैरगस्त्यानुजमन्दिरं ययौ ॥

It is employed in the sense of ‘therefore’, in 2/2/3A etc.

Dr. Gaṅgārāma Garg mentions that the AdhR is a manual of devotion and *tāntrika* in character, he wants to adhere the authorship to Lord Śiva answering the question of mother goddess Pārvatī, as is the fact with almost all the *tāntrika* texts like *Rudrayāmala* etc. It must be borne in mind that some of the texts of Yogic practices like *Śivasam* hītā, *Gheraṇḍasam* hītā, etc. also have the similar form of the dialogue between Lord Śiva and Pārvatī.

It is possible that the description of the the ritualistic worship (क्रियायोगः) explained by Śrī Rāma to Lakṣmaṇa in 4/4, the scholar is tempted to prove the AdhR as a manual of *tāntrika* in character on the basis of the said description where various placements (न्यासम्) like (1) external (2) internal (3) names of Lord Viṣṇu (4) elements (तत्त्वन्यासम्) (5) *pañjaranyāsa* (6) the formula (मन्त्रम्) are prescribed under 4/4/21-23.

## Metre

The AdhR containing Śrī Rāma Saga in 07 *Kāṇḍas* divided into 64 Cantos and 4224 verses employs various metres.<sup>86</sup>

The change of metre is employed in the hymn e.g. Ahalyā’s hymn (1/5/43-60), Brahmā’s hymn (6/13/10-23), Indra’s hymn (6/13/24-32) and so on.

The change of metre is employed to introduce a new episode also as e.g. (i) 1/2/6. Here the beginning of Śrī Rāma Saga is indicated by change of metre.

(ii) In the AdhR (7/8/9) on the arrival of Time (काल), there begins a new episode and that is indicated by the change of metre.

## Textual Analysis

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<sup>86</sup> For details, vide. Appendix 02.

(1) *Bālakāṇḍa* comprises of 391 verses in 07 cantos. Lord Śiva narrates Śrī Rāma Saga as the reply of Parvatī's question. On the request of Lord Brahmā, Lord Viṣṇu along with His divine glories incarnates Himself to lessen the burden of the earth as the sons of king Daśaratha. The four brothers grow up and their childhood sports are described.

Sage Viśvāmitra asks Daśaratha to send Śrī Rāma for the protection of the sacrifice. Śrī Rāma and Lakṣmaṇa go with him. Śrī Rāma kills Tātakā, defeats Mārīca as well as Subāhu and releases Ahalyā from the curse.

After the breaking of Śiva's bow Śrī Rāma was offered Sītā's hand. On the path of their return to Ayodhyā, there is a confrontation with Bhārgava Rāma.

(2) *Ayodhyākāṇḍa* comprises of 728 verses in 09 cantos.

Divine sage Nārada reminds Śrī Rāma the task of His incarnation. King Daśaratha decides to coronate Śrī Rāma as heir-prince in which Kaikeyī creates hindrance by asking the two boons given to her formerly by the king.

Kaikeyī demands exiling Śrī Rāma for 14 years and Bharata's enthronement on the throne. Śrī Rāma departs to the forest and he king dies in His separation. Bharata rejecting the kingdom, goes to the forest to bring Śrī Rāma back. He returns with Śrī Rāma's wooden-shoes.

(3) *Aranyakāṇḍa* comprises of 472 verses in 10 cantos.

Śrī Rāma kills Virādha in their way to Daṇḍaka forest. They visit the hermitage of sage Śarabhaṅga, Sutīkṣṇa and sage Agastya. They stay at Pañcavatī where they meet Jaṭāyu. Lakṣmaṇa makes demon-ess Śūrpaṅkhā deformed and Śrī Rāma destroys the demons like Khara.

As a result Rāvaṇa her brother abducts Sītā with the help of Mārīca. Jaṭāyu, while rescuing Sītā gets injured and hence dies after reporting Śrī Rāma about Sītā's abduction. Kabandha attains liberation, after being killed by Śrī Rāma. The two brothers meet Śabarī who guides them to Sugrīva for getting Sītā back.

(4) *Kiṣkindhākāṇḍa* comprises of 560 verses in 09 cantos.

Śrī Rāma allies with Sugrīva. Śrī Rāma kills Sugrīva's brother Vālī who had kidnapped his wife. Lakṣmaṇa threatens Sugrīva to start processing Sītā's search. Monkeys are on the search of Sītā. They meet Sampāti, the brother of Jaṭāyu. Hanumān becomes ready to cross the ocean on the prompting of Jāmbavān.

(5) *Sundarakāṇḍa* comprises of 227 verses in 05 cantos.

Hanumān while crossing the sea, meets with the demoness Surasā, Mt. Maināka and demoness Samāhikā. He reaches in Laṅkā and is con-fronted with *Laṅkini*. He delivers Śrī Rāma's message to Sītā and gets arest-jewel from Sītā for Śrī Rāma. He is captivated in Brahma-nooze. He burns Laṅkā and returns to Śrī Rāma.

(6) *Yuddhakāṇḍa* comprises army march to Laṅkā, Vibhīṣaṇa's surrender to Śrī Rāma. The army invades Laṅkā. The war takes place.

Hanumān goes to bring the divine medicinal herb for Lakṣmaṇa's swoon. Śrī Rāma kills Kumbhakarna and Lakṣmaṇa kills Indrajit.

The monkeys obstructs the sacrifice performed by Rāvaṇa. Śrī Rāma kills Rāvaṇa, Sītā's fire-ordeal takes place and they depart for Ayodhyā. Śrī Rāma is enthroned on the throne of Ayodhyā.

(7) *Uttarakāṇḍa* comprises of 611 verses in 09 cantos. Sage Agastya and others approach Śrī Rāma and narrate the past life of Rāvaṇa, etc. and the reign of demons. The sage narrates the past life of Vālī and Sugrīva. Śrī Rāma's reign is described. Śrī Rāma abandons Sītā. He instructs Lakṣmaṇa. Śatrughna slays demon Lavaṇa.

Śrī Rāma performs *Aśvamedha* sacrifice in which sage Vālmīki comes with Lava and Kuśa. Both sing the Śrī Rāma Saga. Sītā enters into the earth.

Śrī Rāma instructs the mother. Time (काल) arrives and on the bereaking of the condition, Śrī Rāma abandons Lakṣmaṇa. Lakṣmaṇa ascends to heaven.

Śrī Rāma ascends to His abode.

The Adh.R II.9.11-17AB need to be reconstructed as follows:

ततोऽनुरुदुः सर्वा मातरश्च तथापरे ॥२/९/१५अब ॥ should be after  
सीता च लक्ष्मणश्चैव विलेपतुरतो भृशम् ॥१६कड ॥, because there lies the  
problem of context

श्रुत्वा तत्कर्णशूलाभं गुरोर्वचनमञ्जसा ।

हा हतोऽस्मीति पतितो रुदन् रामः स लक्ष्मणः ॥१४॥

हा तात मां परित्यज्य क्वगतोऽसि घृणाकर ।

अनाथोऽस्मि महाबाहो मां को वा लालयेदितः ॥१५॥ .

सीता च लक्ष्मणश्चैव विलेपतुरतो भृशम् ।

ततोऽनुरुदुः सर्वा मातरश्च तथापरे ॥१६॥

These words of the preceptor went into Śrī Rāma's ears like the piercing pain of an ear-cancer. He fell on the ground and laments "O father, O father, Woe unto me." and along with Lakṣmaṇa He began to weep. He cried aloud, "O merciful father, where have you gone abandoning me?" He bemoaned saying, "O noble one, I am now orphaned. Who will hereafter fondle me? Following Him, Sītā and Lakṣmaṇa cried out even more loudly. Following Him, all his mothers and others began to cry.

स्वप्नदृष्टिगतराघवं तदा बोधितो विगतनिद्र आस्थितः ॥३/६/२४अब ॥ should be  
taken as 3/6/23EF, because तद्भवानपि विमुच्य चाग्रहं राघवं प्रतिगृहं प्रयाहि भोः  
॥३/६/२४कड ॥ and

रक्ष राक्षसकुलं चिरागतं तत्स्मृतौ सकलमेव नश्यति ।

तव हितं वदतो मम भाषितं परिगृहाण परात्मनि राघवे ॥३/६/२५॥ should be taken as 3/6/25 due to (1) the metre is द्रुतविलम्बित, (2) the context tallies.

The AdhR (7/6/27-29) is a remarkable case of text mixing or clearly saying, the case of interpolation. The three verses run like this:

“The sage gave them the names to Sita’s two sons, Kuśa to the elder boy and Lava to the younger. Both of them acquired learning gradually. The sage initiated both of them, too when they were prepared for the Vedic studies. He narrated to both the boys the entire Ramayana that was narrated formerly by Lord Śiva, destroyer of the cities to Pārvatī and which was taught for the sake of amplifying the Vedas (वेदोपबृंहणार्थाय).”<sup>87</sup>

The above text shows clearly that a latter scribe or a traditional devotee follower has inserted the verse (29) in the main body of the AdhR. It is a fact the V.R. is the first composition of the Classical Sanskrit literature, because it is well known as the Ādi Kāvya of Vālmīki teaches the *Rāmāyaṇa* which is obviously his own historical poem which has been composed during the life time of Śrī Rāma hence the words Formerly narrated by lord Śiva do not fit in the context. So 7/6/29 is a clear case of interpolation.

The verse 7/9/70<sup>88</sup> reads “Śrī Rāma becomes pleased on hearing His (रघुनायकस्य) account which was composed by lord Śiva (महेश्वरेण)

<sup>87</sup> मुनिस्तयोर्नाम चक्रे कुशो ज्येष्ठोऽनुजो लवः ।  
क्रमेण विद्यासम्पन्नौ सीतापुत्रौ बभूवतुः ॥७/६/२७॥  
उपनीतौ च मुनिना वेदाध्यनतत्परौ ।  
कृत्स्नं रामायणं प्राह काव्यं बालकयोमुनिः ॥७/६/२८॥  
शङ्करेण पुरा प्रोक्तं पार्वत्यै पुरहारिणा ।  
वेदोपबृंहणार्थाय तावग्राहयत प्रभुः ॥७/६/२९॥

<sup>88</sup> आख्यानमेतद्रघुनायकस्य कृतं पुरा राघवचोदितेन ।

who was inspired by Śrī Rāma for the future (enhancement of devotion) of His dear most person (i.e. Pārvatī).<sup>89</sup>”

The author of the Purāṇa is revealed here in 7/9/68 which says, “Lord Mahādeva narrated the Rāma Saga of the *Uttarkāṇḍa* upto here.” The word ‘upto here’ means upto the V. 7/9/67.<sup>90</sup> Till here the story of the *Uttarkāṇḍa* is narrated by lore mahādeva.

### (A) The AdhR & Upaniṣads

It is interesting to note that many principles of the Upaniṣadic ideology are imbibed in the AdhR. The most important one is that of the Garbhopaniṣad. It will be clear from the following table of comparison.

<i>Adhyātmarāmāyaṇa</i> (4/8/22-28)	<i>Garbhopaniṣad</i>
२२कड दिनेनैकेन कललं भूत्वा रुढत्वमाप्नुयात्	एकरात्रेषितं कलिलं भवति
२३अब पञ्चरात्रेण बुद्बुदाकारतामियात्	-
२३कड सप्तरात्रेण तदपि	सप्तरात्रेषितं बुद्बुदं भवति
२४अब पक्षमात्रेण स पेशी रुधिरेण परिप्लुता	अर्धमासाभ्यन्तरेण पिण्डो भवति
२४कड तस्या एवाङ्कुरोत्पत्तिः पञ्चविंशतिरात्रिषु	-
२५अब ग्रीवा शिरश्च स्कन्धश्च पृष्ठवंशस्तथोरदम् ।	मासाभ्यन्तरेण कठिनो भवति
२५कड पञ्चधाङ्गानि चैकैकं जायन्ते मासतः क्रमात् ॥	-
२६अब पाणिपादौ तथा पार्श्वः कटिर्जानु तथैव च ।	मासद्वयेन शिरः संपद्यते
२६कड मासाद्वयात्प्रजायन्ते क्रमेणेव न चान्यथा ॥	-
२७अब त्रिभिर्मासे प्रजायन्ते अङ्गानां सन्धयः क्रमात्	मासत्रयेण पादप्रदेशो भवति
२७कड सर्वाङ्गुल्यः प्रजायन्ते क्रमान्मासचतुष्टये	चतुर्थे मासेऽङ्गुल्यजठर कटिप्रदेशो भवति
२८अब नासा कर्णौ च नेत्रे च जायन्ते पञ्चमासतः ।	पञ्चमे मासे पृष्ठवंशो भवति
२८कड दन्त पङ्क्तिर्नखा गुह्यं पञ्चमे जायते तथा ॥	अर्वाकषण्माससशिच्छ्रं

महेश्वरेणाप्तभविष्यदर्थं श्रुत्वा तु रामः परितोषमेति ॥

<sup>89</sup> श्रीरामचन्द्रोऽखिललोकसारे भक्तिर्दृढा नौर्भवति प्रसिद्धा ॥१/१/१०कड ॥

<sup>90</sup> एतावदेवोत्तरमाह शम्भुः श्रीरामचन्द्रस्य कथावशेषम् ।

यः पादमायत्र पठेत्स पापाद्विमुच्यते जन्मसहस्रजातात् ॥७/९/६८॥

The AdhR<sup>91</sup> incorporating the Upaniṣadic method of ‘Not that, Not that’ (नेति नेति) of the *Chāndogyopaniṣad*) explains Śrī Rāma as the Supreme Reality. The same idea is incorporated in रतद्व्यावृत्त्या of the *Śivamahimnastotram* of Puṣpadantācārya.<sup>92</sup>

The ocean before the construction of the bridge, prays to Śrī Rāma calling Him the *Vairāja* when He adopts the qualities of His illusory power and says that the gods, the creators and Rudra are produced out of the *Sattva*, *Rajas* and *Tamas* portions of the *Vairāja*, This ideology can be well compared with the passage of the *Taittiriyaopaniṣad* (2/6) तत्सृष्ट्वा तदेवानुप्राविशत् । and the *Brahmasutra* (2/1/33) लोकवत्तु लीलकैवल्यम् ॥<sup>93</sup>

Sri Rama can not be perceived by gods, demons or serpents except the one whom he grants favour.<sup>94</sup> The idea is similar to the *Kathopaniṣad*, “This Self can not be known through much hearing. It can be known through the self alone that the aspirant prays to; this self of that seeks reveals its true nature.”<sup>95</sup>

### (B) AdhR & Śrīmadbhagavadgītā

The AdhR (1/1/34 & 4/7/17AB ) states, “When Sita (i.e. the Primordial Matter) gets associated with Supreme Intelligence, creates the world, yet the ignorant superimpose the doership upon Śrī Rāma.” The same idea is found in the *Gītā* (7/5) “This, O mighty

<sup>91</sup> अतन्निरसनमुखैर्वेदशीर्षैः॥७/२/२५अब ॥

<sup>92</sup> अतीतः पन्थानं तव च महिमा वाङ्मनसयोरतद्व्यावृत्त्या यं चकितमभिधत्ते श्रुतिरपि ।  
स कस्य स्तोतव्यः कतिविधगुणः कस्य विषयः पदेत्वाचीने पतति न मनः कस्य न वचः ॥ महिम्न. २॥

<sup>93</sup> निर्गुणस्त्वं निराकारो यदा मायागुणान्प्रभु ।  
लीलयाङ्गीकरोषि त्वं तदा वैराजनामवान् ॥  
गुणात्मनो विराजश्च सत्त्वाद्देवा बभूविर ।  
रजोगुणात्प्रजेशाद्या मन्योर्भूतपतिस्तव ॥६/३/७४-७५॥

<sup>94</sup> द्रष्टुं न शक्यते कैश्चिद्देवदानवपन्नगैः ।  
यस्य प्रसादं कुरुते स चैवं द्रष्टुमर्हति ॥७/४/५१॥

<sup>95</sup> नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुना श्रुतेन ।  
यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्माविवृणुते तनूः स्वाम् ॥कठ० १/२/२३॥



armed, is my lower nature. Know that, as different from it, is my higher nature forming the source of all Jīvas and the support of the whole universe.”<sup>96</sup>

The AdhR (1/7/32) declares that the power of projection which depends upon the Supreme Self is within His perception, produces the world like foam in water and smoke in fire. This idea is similar to the *Gītā* (9/10) “Under my direction and control, Nature brings out this mighty universe of living and non-living beings. Thus does the wheel of this world revolve.”<sup>97</sup>

The AdhR (2/1/1 ) states that the *Māyā* endowed with 03 Qualities, gets the contact with the Supreme Reality, creates Brahmā and others. This is similar to that of the *Gītā* (7/13) “Delivered by the mental states accruing from the three *guṇās* of *Prakṛti*, this world knows not me, the imperishable, transcending these *guṇās*.”<sup>98</sup>

According to the AdhR (4/8/16) the doership and the enjoyship are also superimposed on the Self. This thought is similar to the *Gītā* (3/27) “Every where the disposition (powers) of Nature perform all works. But deluded by egoism, man thinks, ‘I am the doer’.”<sup>99</sup>

Nārada on the slaying of Kumbhakarna (6/8/36) ascends on the earth and addresses Śrī Rāma as one who resides in the heart of all the beings. The same idea is also found in *Upaniṣad* as well as in *Gītā* (18/61) “O Arjuna! The Lord dwells in the heart of all beings

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<sup>96</sup> अपरेयमितस्त्वन्यां प्रकृतिं विद्धि मे पराम् ।

जीवभूतां महाबाहो ययेदं धार्यते जगत् ॥गीता० ७/५॥

<sup>97</sup> मयाऽध्यक्षेण प्रकृतिः सूयते सचराचरम् ।

हेतुनाऽनेन कौन्तेय जगद्विपरिवर्तते ॥गीता० ९/१०॥

<sup>98</sup> त्रिभिर्गुणमयैर्भावैरेभिः सर्वमिदं जगत् ।

मोहितं नाभिजानाति मामेभ्यः परमव्ययम् ॥गीता० ७/१३॥

<sup>99</sup> प्रकृतेः क्रियमाणानि गुणैः कर्माणि सर्वशः ।

अहङ्कारविमूढात्मा कर्ताहमिति मन्यते ॥गीता० ३/२७॥

revolving them all by His mysterious power *Māyā*, as if they were objects mounted on a machine.”<sup>100</sup>

The AdhR (7/4/52-53)<sup>101</sup> mentions that Śrī Rāma is not perceived through the means like sacrifice, etc., but only through the profound devotion with knowledge. The thought is similar to *Gītā*, “On whom His grace has been bestowed, none in this world could see Him by Vedic study, by sacrifice, by good works, by rituals, or by severe austerities.”<sup>102</sup> It is also found in 11/53.

### (C) AdhR & Other *Rāmāyaṇamas*

The AdhR (1/5/27) is completely the innovation of the author or in other words it is an allegorical presentation of the curse given by *Gautama* that Ahalyā turns into the stone.<sup>103</sup> According to VR Ahlayā would get disappeared for people and mere by ŚrīRāma’s sight she would get her original form back after getting released from the curse.

The AdhR (3/7/1-3) reads, “Śrī Rāma knows Rāvaṇa’s plan and speaks Sītā that she should stay invisible in the fire for a year leaving her shadow (छाया). She would regain her original form (पूर्ववत्) after Rāvaṇa’s destruction.” Such a mention is found in VR, while other texts like *Saupadyarāmāyaṇam*, *Rāmacaritamānasa*, etc. do mention *Chāyā Sītā*.

<sup>100</sup> cf.(1) ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।

भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥गीता० १८/६१॥

(2) एष देवो विश्वकर्मा महात्मा सदा जनानां हृदये संनिविष्टः ।

सदा हृदिस्थं मनसा य एनमेवं विदुरमृतास्ते भवन्ति ॥ श्वेता० ४/२०कड ॥

<sup>101</sup> न च यज्ञतपोभिर्वा न दानाध्ययनादिभिः ।

शक्यते भगवान्द्रष्टुमुपायैरितरैरपि ॥

तद्भक्तैस्तद्गतप्राणैस्तच्चित्तैर्धूकल्मषैः ।

शक्यते भगवान्विष्णुवदिन्तामलदृष्टिभिः ॥७/४/५२-५३॥

<sup>102</sup> वेदयज्ञाध्ययनैर्न दानैर्न च क्रियाभिर्न तपोभिरग्नैः ।

एवंरूपः शक्य अहं नृलोके द्रष्टुं त्वदनेन कुरूप्रवीर ॥११/४८॥

<sup>103</sup> *Nṛsiṃhapurāṇam* mentions this episode in the same way.

The AdhR (3/7/36-37AB) follows VR and hence there is no reference to the line marked by Lakṣmaṇa (लक्ष्मणरेखा) which seems to be a later addition. Even there is no reference in *Mānasa*. According to *Ānandarāmāyaṇa Sārakāṇḍa* 8/98-100:

तथापि शृणु मद्वाक्यं यन्मयात्रोच्यते हितम् ।  
 मयैतां धनुषां रेखां कृतां त्वत्परितोऽधुना ॥९८॥  
 त्वद्रक्षणार्थं दुष्टानां दुर्विलंघ्यां महत्तमाम् ।  
 मा त्वमुल्लङ्घस्वेमां प्राणैः कण्ठगतैरपि ॥९९॥  
 इत्युक्त्वा धनुषः कोट्या कृत्वा रेखां समन्ततः ।  
 बाह्यदेशे पञ्चवट्या सौमित्रिः परिघोपमाम् ॥१००॥

The AdhR (3/10/38) reads that Śabarī suggests Śrī Rāma to make friendship with Sugrīva who would help Him in the search of Sītā, VR (3/72/7-15) reads that Kabandha requests Śrī Rāma to visit sage Matanga's hermitage (where Śabarī is waiting) and then to Sugrīva to get the information about Sītā as well as His help, because Sugrīva suffers with the same problem (of losing his wife and kingdom).

It seems that the verse (3/10/44)<sup>104</sup> must have been incorporated from some other text of Śrī Rāma Saga, because the metre is different and the change of metre also marks the end of the canto.

The AdhR (4/7/51) and the *Mānasa* (4/6/7) are unanimous in stating that the combat between Vālī and demon Māyāvī lasted for 01 month, while the VR (4/1/15) states the duration of 01 year.

Both the AdhR (4/1/74AB)<sup>105</sup> and the *Rāmacaritamānasa*<sup>106</sup> read that Śrī Rāma's arrow pierces the 07 palm trees (तालवृक्षाः), while VR reads *Sāla*<sup>107</sup> trees.

<sup>104</sup> भक्तिर्भक्तिविधायिनी भगवतः श्रीरामचन्द्रस्य हे  
 लोकाः कामदघाङ्घ्रिपद्मयुगलं सेवध्वमत्युत्सुकाः ।  
 नानाज्ञानविशेषमन्त्रवितर्तिं त्यक्त्वा सुदूरे भृशं  
 रामं श्यामतनुं स्मरारिहृदये भान्तं भजध्वं बुधाः ॥

The AdhR (7/6/27CD-29) mentions directly the teaching of *Rāmāyana* by sage Vālmīki which not only proves the prior composition of the VR (naturally too the AdhR) but also indicates the historicity of the VR composed during the life time of Śrī Rāma,

The AdhR (7/4/24-26) narrating the episode of Śambuka's killing presents Śrī Rāma's superhuman acts (अमानुषाणि कार्याणि), hence Sītā's abandoning is taken place afterwards i.e. in 7/4/55-59, while the VR (7/45) puts it after Sītā's abandoning.

### Various hymns of the AdhR

Hymns	Importance	Reward of reciting, listening to, etc.
(1) <i>Śrī Rāma hrdaya</i> (1/1/44-56)	Extremely precious, secret, dear to the Śrī Rāma's heart, purifier and destroyer of the sin. <sup>108</sup> It is the valuable compendium of Vedānta.	It removes the sin incurred through Brahminicide and brings liberation even for them who are sinful, greedy and lustful.
(2) <i>Brahmākṛtā-stutih</i> (1/2/14/24)	Lord Brahmā eulogizes Śrī Rāma as the Creator etc., Importance of devotion.	---
(3) <i>Kausalyākṛtā-stutih</i>	Śrī Rāma's glory as the Supreme Self is described.	The reciter attains Śrī Rāma's form and His

<sup>105</sup> तालान्सप्त विनिर्भिद्य गिरिं भूमिं च सायकः ॥४/१/७४कड॥

<sup>106</sup> दुन्दुभि अस्थि ताल देखराए ।

बिनु प्रयास रघुनाथ धहाए ॥मानस० ४/७/१२॥

<sup>107</sup> सायकस्तु मुहूर्तेन सालान् भित्त्वा महाजवः ।

निष्पत्य च पुनस्तूणं तमव प्रविवेश ह ॥४/१२/४॥

<sup>108</sup> एतत्तेऽभिहितं देवि श्रीरामहृदयं मया ।

अतिगुह्यतमं हृद्यं पवित्रं पापशोधनम् ॥१/१/५३॥

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(1/3/20-34)		remembrance at the time of death. <sup>109</sup>
(4) <i>Ahalyākṛtā-stutih</i> (1/5/43-64)	Śrī Rāma's glory is described.	It makes one free from all sins such as violating preceptor's bad, liquor-drinking, killing of mother etc. It offers a son to a barren woman. <sup>110</sup>
(5) <i>Paraśurāma-kṛtāstutih</i> (1/7/21-45)	Śrī Rāma's glory.	It brings devotion with knowledge.
(6) <i>Nārada-kṛtā-stutih</i> (2/1/9-31)	Śrī Rāma and Sītā are described as universal parents, the female form is Sītā and the male form is Śrī Rāma.	It leads to the attainment of the Absolution.
(7) <i>Virādhakṛtā-stutih</i> (3/1/38-46)	The devotee hankers after the Rāma's lotus-feet.	It brings Śrī Rāma's blessings. <sup>111</sup>

<sup>109</sup> संवादमावयोर्यस्तु पठेद्वा शृणुयादपि ।  
सयाति मम सारूप्यं मरणे मत्स्मृतिं लभेत् ॥१/३/३४॥

<sup>110</sup> अहल्यया कृतं स्तोत्रं यः पठेद्भक्तिसंयुतः ।  
स मुच्यतेऽखिलैः पापैः परं ब्रह्माधिगच्छति ॥  
पुत्राद्यर्थे पठेद्भक्त्या रामं हृदि निधाय च ।  
संवत्सरेण लभते वन्ध्या अपि सुपुत्रकम् ॥  
सर्वान्कामानवाप्नोति रामचन्द्रप्रसादतः ॥  
ब्रह्मघ्नो गुरुतल्पगोऽपि पुरुषः स्तेयी सुरापेऽपि वा  
मातृभ्रातृविहिंसकोऽपि सततं भोगैकबद्धातुरः ।  
नित्यं स्तोत्रमिदं जपन् रघुपतिं भक्त्या हृदिस्थं स्मरन्  
ध्यायन्मुक्तिमुपैति किं पुनरसौ स्वाचारयुक्तो नरः ॥ १/५/६२-६५॥

<sup>111</sup> रामेण रक्षोनिधनं सुघोरं शापाद्विमुक्तिर्वरादानमेवम् ।  
विद्याधरत्वं पुनरेव लब्धं रामं गृणन्नेति नरोऽखिलार्थान् ॥३/१/४६॥

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(8) <i>Sutīkṣṇakṛtā stutiḥ</i> (3/2/27-37)	-----	The reciter becomes dear to Śrī Rāma. <sup>112</sup>
(9) <i>Agastyakṛtā stutiḥ</i> (3/3/17-50)	Śrī Rāma is the Brahman described in Vedas. His cosmic form is Virāj.	The listener goes away highly satisfied in the direction shown by the sage. <sup>113</sup>
(10) <i>Mokṣavarāṇm</i> (3/4/19-55)	The nature of <i>Māyā</i> , knowledge etc. are described.	It shatters the thick darkness of Ignorance and leads to liberation. <sup>114</sup>
(11) <i>Jaṭāyukṛtā stutiḥ</i> (3/8/44/56)	Śrī Rāma is the high-est object of worship.	The reciter remembering Śrī Rāma at the time of death attains to His form.
(12) <i>Kabandhakṛtā stutiḥ</i> (3/9/30-56)	The universe is super-imposed on Śrī Rāma. He is <i>Hiraṇyagarbha</i> .	The reciter crosses over <i>Samā sāra</i> , the product of Ignorance and attains the state of perpetual intuition of Śrī Rāma. <sup>115</sup>
(13) <i>Sugrīvakṛtā stutiḥ</i> (4/1/76-93)	The devotee seeks the devotion to Śrī Rāma's lotus-feet, offers all movements of his mind to His feet and serves Śrī Rāma through all his limbs.	--

<sup>112</sup> निरपेक्षानान्यगतास्तेषां दृश्योऽहमन्वहम् ।

स्तोत्रमेतत्पठेद्यस्तु त्वत्कृतं मत्प्रियं सदा ॥३/२/३७॥

<sup>113</sup> श्रुत्वा तदागस्त्यसुभाषितं वचः स्तोत्रं च तत्त्वार्थसमन्वितं विभुः ।

मुनिं समाभाष्य मुदान्वितो ययौ प्रदर्शितं मार्गमशेषविद्धरिः ॥३/३/५०॥

<sup>114</sup> य इदं तु पठेन्नित्यं श्रद्धाभक्तिसमन्वितः ।

अज्ञानपटलध्वान्तं विधूय परिमुच्यते ॥३/४/५४॥

<sup>115</sup> तुष्टोऽहं देवगन्धर्व भक्त्या स्तुत्या च तेऽनघ ।

याहि मे परमं स्थानं योगिगम्यं सनातनम् ॥३/९/५५॥

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(14) <i>Kriyāyoga-varṇanam</i> (4/4/11-40)	The ritualistic worship of Śrī Rāma is described.	The reciter or the listener gets the reward of ritualistic worship.
(15) <i>Vibhīṣaṇakṛtā stutiḥ</i> (6/3/17-32)	Śrī Rāma is the Supreme Self.	It brings Śrī Rāma's favour and attainment of <i>Sārūpya</i> type of liberation.
(16) <i>Nārada-kṛtā stutiḥ</i> (6/8/34-52)	Śrī Rāma is eulogized as the Supreme Person.	----
(17) <i>Brahma-kṛtā stutiḥ</i> (6/13/10-18)	Śrī Rāma's divine glory is described.	It brings freedom from all sins.
(18) <i>Indra-kṛtā stutiḥ</i> (6/13/24-32)	Śrī Rāma's form is eulogized.	--
(19) <i>Bharadwāja-kṛtāstutiḥ</i> (6/14/15-38)	Śrī Rāma is the witness of all. The Supreme Consciousness reflected in all living beings.	--
(20) <i>ŚrīMahādeva-kṛtāstutiḥ</i> (6/15/51-63)	Śrī Rāma is the luster among all lustrous and consciousness among all living beings.	It brings the highest state as well as Śrī Rāma's grace.
(21) <i>Śrī Rāma Gītā</i> (7/5/1-62)	It is the compendium of the Vedas (श्रुतिसारसङ्ग्रहः).	It removes all sins and brings bliss. The reciter attains Śrī Rāma's form.

## Conclusion

This chapter deals with the authorship, style and the place of the AdhR in the Sanskrit literature.

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The external as well as the internal evidences, its puranic style, structure and subject matter have unanimously proved that great sage VedaVyāsa is the author of the AdhR and none else.

The AdhR being a portion of the *Brahmāṇḍapurāṇam*, its date is one and the same of that of the *Brahmāṇḍapurāṇam*.

The philosophy presented through out the entire Rāma saga is none but *Kevalādvaitavāda* philosophy. Hence any claim for its authorship in favour of Rāmānandi cult is not tenable and ultimately that argument seems futile. Even the authorship cannot be ascribed to Ādi Śaṅkara or any of his followers, as the philosophy found in the AdhR is philosophy in making which is not analyzed systematically. It is the practical philosophy similar to Śrīmad - bhagavadgītā which based upon upanisadic philosophy. The AdhR has its impact on later Sanskrit *Rāmāyaṇas* as well as other *Rāmāyaṇas* composed in different vernacular languages of India.

In this way it is undoubtedly one of the most popular Rāma Saga ever read with due respect by the readers worldwide.

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