

Joi-1992
V-xllii

ISSN 0030-5324

JOURNAL OF THE ORIENTAL INSTITUTE

COMPLIMENTARY COPY

M. S. UNIVERSITY OF BARODA, VADODARA

42-1.2



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**Oriental Institute
VADODARA**

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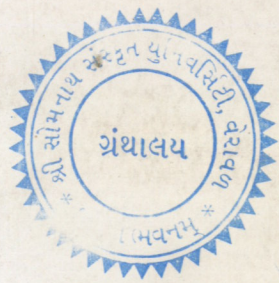
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ISSN 0030-5324

Journal of the oriental institute

M. S. UNIVERSITY OF BARODA, VADODARA
(CENTENARY ISSUE 1893-1993)

41-3-4



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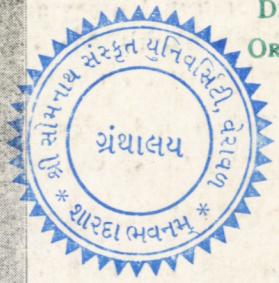
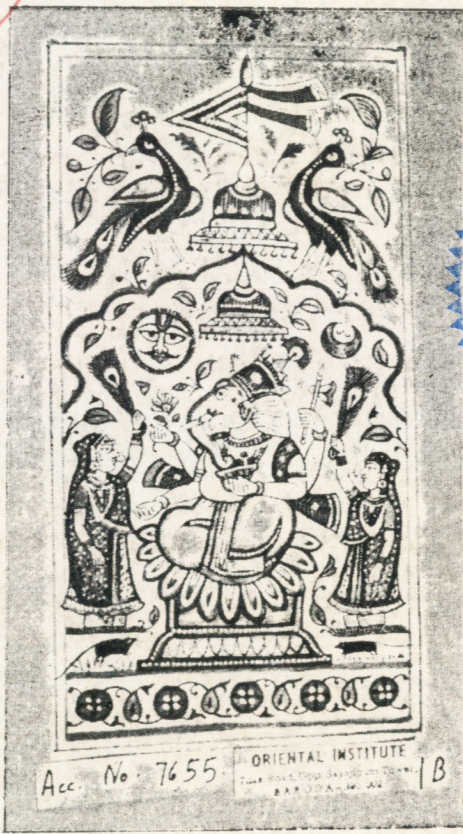
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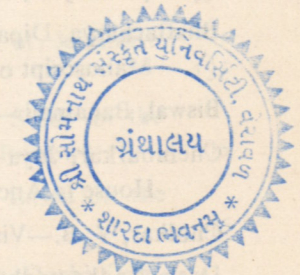
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1992-93



Compiled by
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BARODA

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ISSN 0030-5324

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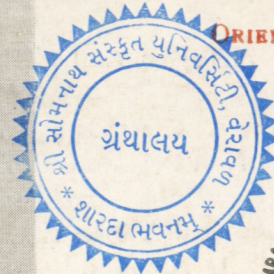
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[Refer to B. L. Nagarch's Article]



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Plate : XV
Zalod, Dist. Panchamahals (Gujarat)
Temple No. 9 Image of Śiva Pārvatī and jamb of
an image of Daśāvatāra Viṣṇu inside the sanctum

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A PROBLEM IN THE TRANSCRIPTION OF THE KASHMIR MANUSCRIPT OF THE ATHARVAVEDA PAIPPALĀDA

By

DIPAK BHATTACHARYA,*

Most of the typical confusions of letters in Śāradā manuscripts have been discussed by V. S. Sukthankar and S. M. Katre.¹ The Kashmirian manuscript (K) of the *Atharvaveda Paippalāda* in the Śāradā script² offer some more problems.

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June, 1993
Issue, pp. 101-106

* Pashchima Palli, P. O. Shantiniketan, 731235 (W-B)

¹ *Prolegomena to the Critical Edition of the Ādiparvan of the Mahābhārata*, Poona 1933 and subsequent papers on *Epic Studies* and *Epic Questions* by V. S. Sukthankar. *Indian Textual Criticism* by S. M. Katre, Bombay, 1941.

² For this and information on the publications mentioned in the next paragraph see—

- 1 Durgamohan Bhattacharyya, *Paippalāda Saṃhitā of the Atharvaveda* First Kāṇḍa, Calcutta, 1964 Introduction.
- 2 Barret, L. C. JAOS 26, 197-203, 1905.
- 3 HOS 7 and 8, 1905.



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ISSN 0030-5324

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PROF. DR. BHOGILAL J. SANDESARA COMMEMORATION VOLUME



A Rare Sculpture from Modherā
(Refer to the Article of Manilal M. Mistry)

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ISSN 0030-5324

Journal of the oriental institute

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Sept.-Dec., 1995

M. S. University of Baroda



ELEMENT OF CONTRAST IN THE ṚG-VEDIC POETRY

By

S. G. MOGHE*

It is noticed that the element of contrast is fruitfully utilised by the classical poets like Kālidāsa, Bhāravi, Bhavabhūti and Jagannātha in their poetic compositions to heighten the effect of poetry.

It is further observed that the element of contrast found in the *Mahābhārata* has served as a hint to Bhāravi to compose the stanzas in the mouth of Draupadī in the first canto of the *Kirātārjunīyam*.¹

In the light of this background, an attempt is made in the present paper to collect a good number of examples illustrating the principle of contrast in the Ṛg-Vedic poetry. It may be remembered here that Prof. H. D. Velankar has pointed out some places of contrast in the course of his notes on the hymns of the *Ṛg-Veda*. But the learned Professor has not devoted a special section for this purpose to point out the various varieties of contrast we notice in the Ṛg-Vedic poetry. Hence an attempt is made here to show the varieties of contrast with good illustrations, making the best use of the material available in the notes on the Ṛg-Vedic poetry at the hands of scholars.

In the first variety, we find that there is a marked contrast in the actions of the two persons—deities and other persons to be more specific. Agni is described as 'undeceived² deceiver' at *Ṛg-Veda* V.19.3. Even the Ādityas are described

Journal of the Oriental Institute, Vol. 45, Nos. 1-2, September-December, 1995
Issue, pp. 1-8.

* 74-B, Tatyā Gharpure Path, J.S.S. Road, Bombay-400004.

¹ किरातार्जुनीयम् I. 34-36 and 38 to 40.

² अद्वयः दमः—RV, V. 19.3.

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ISSN 0030 - 5324

Journal of the Oriental Institute

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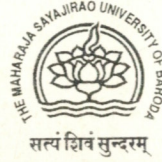
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Plate - 3

Sahibdin - Rāma & Lakṣmaṇa lying unconscious

[Refer to Ratan Parimoo's article]

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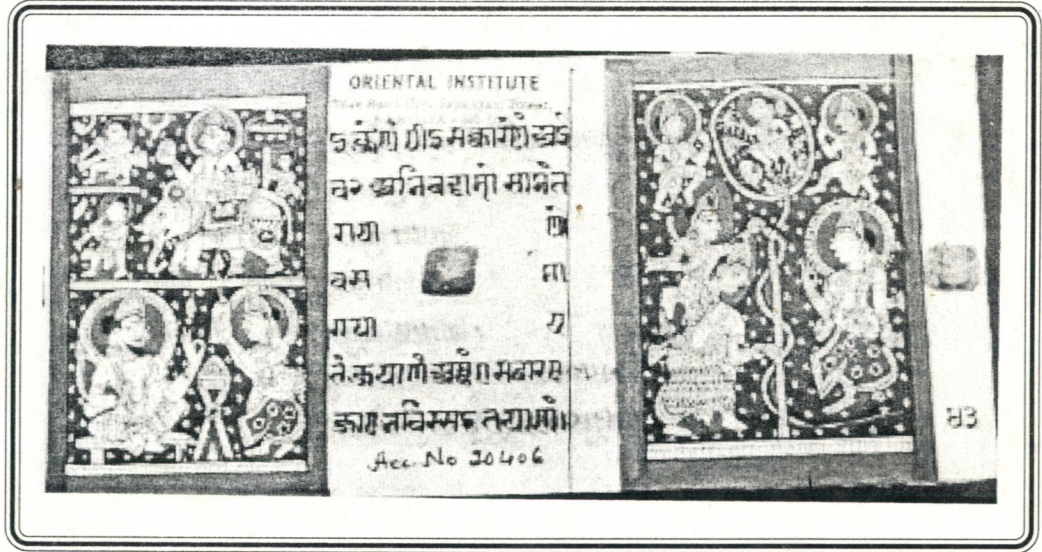
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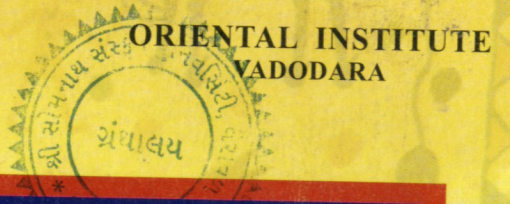
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M.S. UNIVERSITY OF BARODA, VADODARA.

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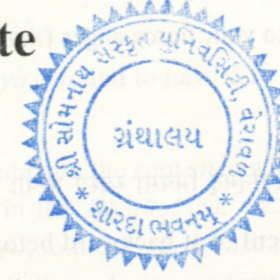
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MANYU IN THE RĠVEDA AND MAINYU IN THE AVESTA*

S. K. LAL*

In the Rġveda, the word *manyu* generally means 'anger, rage, wrath, fury', etc. To quote a few instances⁴:

1. RV. 7.86.6 ab :

न स स्वो दक्षो वरुण धृतिः सा सुरा मनुर्विभीदेको अचित्तिः ।

"It is not our will, but the fate, mindlessness, wine, dice, or anger (*manyu*), that is the real cause of our downfall, O Varuṇa !"

The Rk- mentions that there are five things that induce a person to his ruin. *Manyu* is one of them.

2. RV. 1.104. 2 cd :

देवासो मनुं दासस्य श्रमन् ते न आ वक्षन् सुविताय वर्णम् ॥

"Let the gods eat up the fury (*manyu*) of the *dāsa*.....".

3. RV. 2.24.2 ab :

यो नन्त्वान्यनमृच्योजसोताददर्मन्युना शम्बराणि वि ।

"He (Brahmaṇaspati)..... with his rage (*manyunā*) crushed the holds of Śambara."

Journal of the Oriental Institute, Vol. 50, Nos. 1-4, Sept.-June 2000-2001 Issue, pp. 1-7.

* References to the *Avesta* are from the *Gāthā Zarathuṣtrācyā āṇi yasna haptānhaiti* (with Marathi translation), Mehendale, M.A., *Vaidika Samśodhana Maṇḍal*, Pune, 1994.

* B-402, Mantri Kinara, Shanta Apte Road, (Off Bhau Patil Road) BOPODI, Pune-411020.

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JOURNAL OF THE ORIENTAL INSTITUTE

M. S. UNIVERSITY OF BARODA, VADODARA

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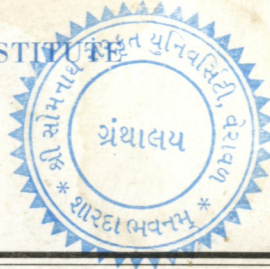
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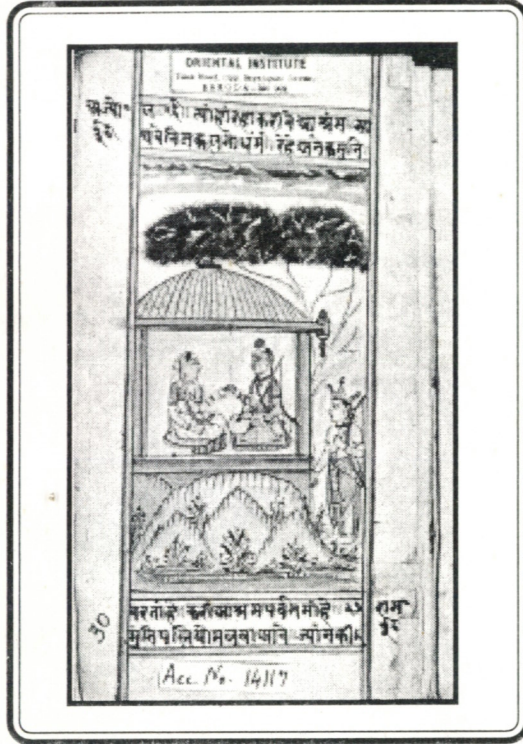
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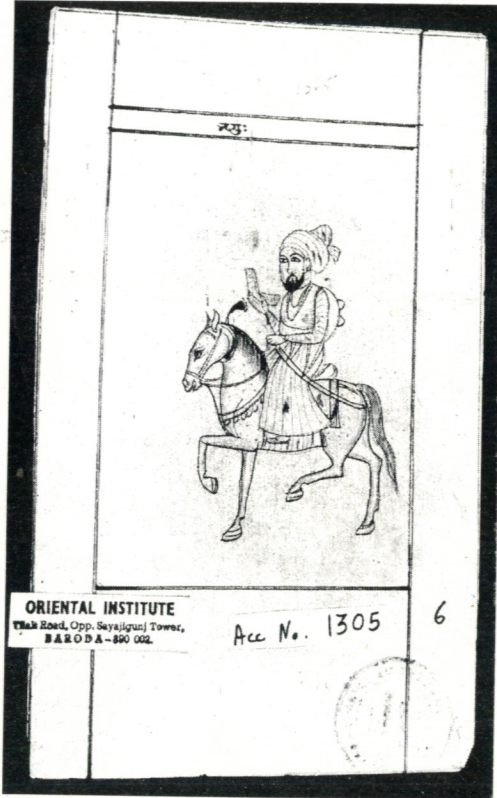
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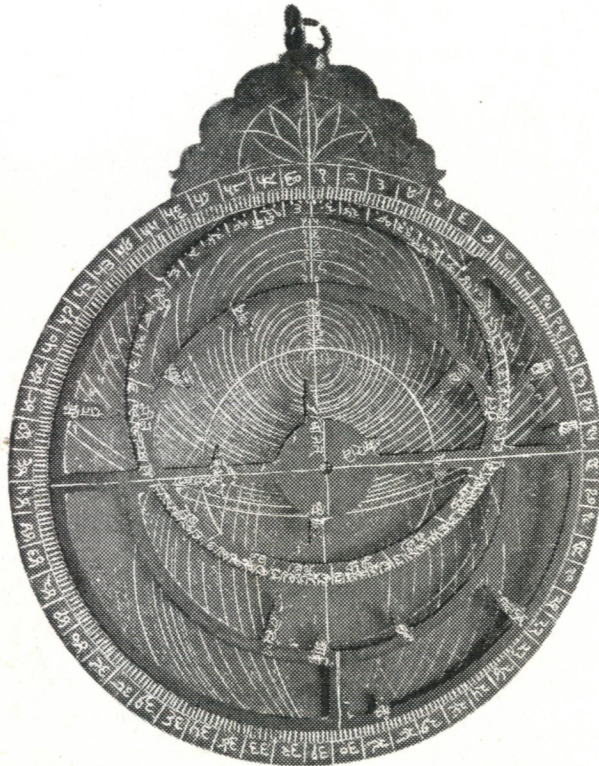
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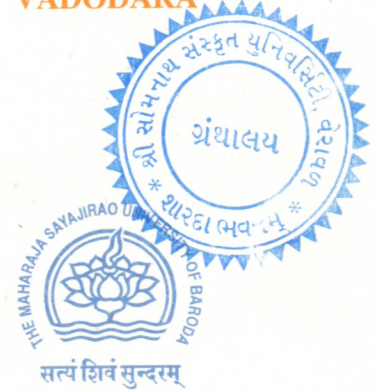
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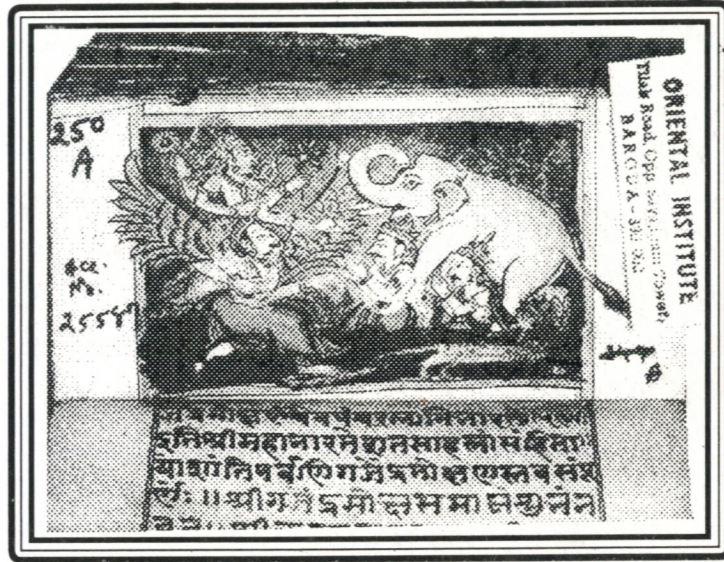
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ISSN 0030 – 5324

Journal of The Oriental Institute

Vol. 64 Nos. 1-4



Oriental Institute

The M. S. University of Baroda, Vadodara

Editor
Sweta Prajapati



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V-64-1-4

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