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वैदिकव्याख्यायाः घटकतत्त्वपरिशीलनम्

प्रो. देवेन्द्रनाथ पाण्डेयः

सम्पूर्णेऽस्मिन् विश्वसाहित्ये, पौरुषेयमपौरुषेयश्चेति द्विविधं साहित्यमुपलभ्यते । तत्र पौरुषेयसाहित्येषु रामायणमहाभारताधारितानि कालिदासादिभिः रचितानि काव्यानि, पाश्चात्यदेशीयानि च पुनः ग्रीक-लेटिनप्राचीनभाषागर्भाद् विकसिताङ्ग्लादिभाषासु, चौसर-सेक्सपीयरप्रभृतिभिः रचितानि साहित्यानि सन्ति ।

तद्विपरीतं त्वपौरुषेयमार्षसाहित्यं वैदिकवाङ्मयमस्ति^१ तत्समकक्षं च तिष्ठति जेन्द-अवेस्ता^२ ईरानस्य । एतेषां समेषां साहित्यानां सम्यगर्थावबोधाय विशेष-विशेषपद्धतयः साहित्यविशेषप्रकृत्यनुसारं कालानुरोधेन विकसिताः विकासिताश्च जाताः सन्ति । विशेषरूपेणात्र वैदिकलौकिकसंस्कृतसाहित्यसन्दर्भे व्याख्यानं प्रवर्तितमस्ति । तत्रापि कश्चिद्विशेषविचारो विधास्यते वैदिकसाहित्यप्रसङ्गे ।

यथा वयं जानीमो यल्लौकिकदृश्यश्रव्यकाव्यादीनामर्थावबोधाय वेदाङ्गत्वेन कल्पितं^३ व्याकरणं तथैवान्ये कोशादिग्रन्थाः पौरुषेयाः सहायकीभूताः ग्रन्थाः आश्रीयन्ते । परन्तु श्रौतसाहित्यसङ्कुलस्यालौकिकत्वात्, अपौरुषेयत्वाच्च तैः लौकिकव्युत्पत्तिशास्त्रीयग्रन्थैः साधनैश्च सहान्येऽप्युपायाः अपेक्षिताः भवन्त्यर्थावबोधाय ।

अत एवास्मिन् विषये विचारोपक्रमः अधस्ताद्विखितानुसारमस्ति ।

वेदशब्दः-

बहुविधाभिव्युत्पत्तिभिर्निष्पादितोऽयं वेद-शब्दः नानाविधामभिख्यामभिधत्ते । नानाप्रकारकवेदशब्दव्युत्पत्तिजनितार्थचिन्तनं वैदिकसाहित्यैतिहासिकग्रन्थेषु गुम्फितं दृश्यते । अतस्तत्र दिङ्मात्रमेवप्रकाशः क्रीयते ।

वेदस्य सर्वासु व्युत्पत्तिषु विद्-ज्ञाने इति धातोःसिद्धावस्थायां विहितेन करणार्थे घञ्-प्रत्यययोगेन प्रतिपद्यते प्रतिपाद्यते प्रातिपदिको हि वेद इति । एतस्माद्वैदिक-

- (१०) सूर्यसिद्धान्त - माना. - १४
 (११) सूर्यसिद्धान्त - माना. - २०
 (१२) सूर्यसिद्धान्त - माना. - २१
 (१३) सिद्धान्तशिरोमणिः - २४
 (१४) सूर्यसिद्धान्त - माना. - २

Deviations and Innovations Introduced in the भीष्मचरितम् By Dr. Hari Narayan Dikshit in Comparison to the महाभारत

Dr. Kartik Pandya

The भीष्मचरितम्, composed by a great modern poet of our time Dr. Hari Narayan Dikshit on 12th February 1991, is an epic poem comprising of 20 cantos and 1118 verses. It occupies an important place among the mythological महाकाव्य for its aesthetic attributes. This mythological poem is worthy of note for a number of reasons. This poem describes the life of Devavrata भीष्म starting from his birth till death involving his valourous act, his mighty prowess, wisdom, philanthropic act and noble personality. The poet has nicely depicted the character of भीष्म. He has properly dealt with the subtle characteristics of भीष्म. There is no doubt that the pen of the poet has given birth to an excellent and pleasant epic in a beautiful, impressive and very heart-touching style. The work is appreciable for its theme and presentation. The poem is first of its kind and is a best one from literary perspective. The present research paper contains a comparative study between the epic भीष्मचरितम् and the महाभारत with reference to the deviations and innovations introduced by the poet.

The researcher has observed some deviations made in the present epic भीष्मचरितम् by Dr. Hari Narayan Dikshit in comparison to the *Mahâbhârata*. In the महाभारत, we find some incidents that are moulded in the present epic by the poet. The poet has used his poetic skill in describing and elevating the character of भीष्म पितामह in this epic. I have tried to show the difference between both by comparing both the incidents as below:

1. The passing away of सत्यवती i.e. the separation of सत्यवती from the king शान्तनु :

As per the महाभारत, शान्तनु saw सत्यवती on the banks of river गंगा and enamoured by her beauty and asked her to marry him. She agreed but with the condition that शान्तनु would never question her, no matter what her actions - if he ever broke his promise, she would leave him, never to be a part of his life again.

एतच्छ्रुत्वा वचो राज्ञः सस्मितं मृदु वल्गु च ।
वसूनां समयं स्मृत्वाऽथाभ्यगच्छदनिन्दिता ॥
उवाच चैव राज्ञः सा ह्लादयन्ती मनो गिरा ।
भविष्यामि महीपाल महिषी ते वशानुगा ॥
यत्तु कुर्यामहं राजन् शुभं वा यदि वाऽशुभम् ।
न तद्द्वारयितव्याऽस्मि न वक्तव्या तथाऽप्रियम् ॥
एवं हि वर्तमानेऽहं त्वयि वत्स्यामि पार्थिव ।
वारिता विप्रियं चोक्ता त्यजेयं त्वामसंशयम् ॥

- महाभारत, आदिपर्व, 98.1 to 4

शान्तनु readily agreed to this seemingly harmless condition and was thus married to सत्यवती. Eight children were born to this union, the eighth of which was भीष्म himself. The seven siblings born before him were drowned by their mother सत्यवती in order to break their curse - as they were incarnations of the aforementioned Vasus, who do not like to live the life of Humans. शान्तनु silently bore the torture of watching his wife drown his offspring seven times. However, when सत्यवती was about to drown भीष्म, शान्तनु could no longer contain his anguish and burst into protest. सत्यवती, aware of the eighth child's destiny to live a long life on earth, did not drown the child. However, since शान्तनु had broken his promise given to her at marriage, she left शान्तनु promising to return the child to him once he is grown up. In this way Goddess सत्यवती disappeared with her child Devavrata. This is how सत्यवती passed away.

While in the भीष्मचरितम्, we found that once सत्यवती gave birth to a son who was bright like Vasu. For a long time with love and affection, she kept on kissing the child. After this, he handed over that child into the

hands of the king शान्तनु and very politely spoke to the king thus. O revered one! After this no longer your beloved wife, I am able to stay with you. That is why accept your dear son. Now the time has come to get separated from each other. A faithful and virtuous wife सत्यवती, loving her husband and befall in comma because of death, could not come out of comma even though by merciful words coming from the tender heart of the king शान्तनु. This way सत्यवती passes away due to the extreme pain of post pregnancy. This is how our poet has deviated the death of सत्यवती.

प्रसूय पुत्रं वसुतेजसं शुभा
चुचुम्ब सा स्नेहयुता हि तं चिरम् ।
समर्प्य तं शान्तनुहस्तयोस्ततो
जगाद खिन्ना विनयेन भूपतिम् ॥
इतः परं नाथ ! भवाम्यनीश्वरी
सह त्वया वस्तुमहं तव प्रिया ।
अतो गृहाणात्मजमात्मवल्लभं
वियोगवेला समुपागताद्य नौ ॥
महामहीपस्य गतस्य दीनतां
विलापवाक्यैरपि मानसोद्भवैः ।
पतिव्रता प्रेमपरायणापि सा
प्रबोधमाप्नोन्नहि मृत्युमूर्च्छिता ॥ भीष्मचरितम्, I.35, 36 & 49

2. The nurturing and bringing up of the child Devavrata:

As per the महाभारत, when सत्यवती was about to drown भीष्म, शान्तनु could no longer contain his anguish and burst into protest. सत्यवती, aware of the eighth child's destiny to live a long life on earth, did not drown the child. However, since शान्तनु had broken his promise given to her at marriage, she left शान्तनु promising to return the child to him once he is grown up. And goddess सत्यवती disappeared. During his time with his mother, भीष्म learnt political science from बृहस्पति, the guru of the Devas, Vedas and वेदाङ्ग's from the sage विशिष्ठ, and archery from परशुराम, also known as भार्गव, thus becoming an exceptionally skilled administrator. Hence, he was brought up and trained by his mother सत्यवती and not by his father शान्तनु.

अजमीढो वरस्तेषां तस्मिन्वंशः प्रतिष्ठितः ।
 षट्पुत्रान्सोप्यजनयात्तिसृषु स्त्रीषु भारत ॥
 ऋक्षं धूमिन्यथो नीली दुष्यन्तपरमेष्ठिनौ ।
 केशिन्यजनयज्जह्वं सुतौ व्रजनरूपिणौ ॥
 तथेमे सर्वपञ्चाला दुष्यन्तपरमेष्ठिनोः ।
 अन्वयाः कुशिका राजञ्जहोरमिततेजसः ॥
 व्रजनरूपिणयोर्येष्ठमृक्षमाहुर्जनाधिपम् ।
 ऋक्षात्संवरणो जज्ञे राजन्वंशकरः सुतः ॥
 आर्क्षे संवरणे राजन्प्रशासति वसुंधराम् ।
 संक्षयः सुमहानासीत्प्रजानामिति नः श्रुतम् ॥
 व्यशीर्यत ततो राष्ट्रं क्षयैर्नानाविधैस्तदा ।

क्षुन्मृत्युभ्यामनावृष्ट्या व्याधिभिश्च समाहतम् ॥ आदिपर्व, 94.31 to 36

While in the भीष्मचरितम्, we find how the king शान्तनु gets involved in nurturing the child Devavrata after the death of his beloved wife सत्यवती in the second canto. For, He himself was caring for the physical growth of the child and was giving milk of a young cow in order to keep the trust of his wife of saving the family tree. The king appointed selected females belonging to a Brahmin family who were expert in caring and bringing up his child and always working for the welfare of the royal family. To diagnose the body of the child everyday paediatric was coming. The king शान्तनु was showing his son to that doctor in front of his eyes only and getting the news of the welfare of his son directly from him.

प्रियतमानिधिपालनलालसः
 प्रतिदिनं समये स्वयमेव सः ।
 सुतशरीरविवर्धनहेतवे
 नवलधेनुपयस्तमपाययत् ॥
 परिचिता द्विजवंशसमुद्भवाः
 नृपकुलस्य हिते सततं रताः ।
 कतिपया महिलाश्च नियोजिताः
 तनुजपोषणकर्मणि भूभृता ॥

शिशुशरीरपरीक्षणहेतवे
 प्रतिदिनं शिशुरोगविदागम् ।
 निजसमक्षमसौ तमदर्शयत्
 तनयवार्तमवेच्च तदाननात् ॥ भीष्मचरितम्, II.7, 8 & 11

3. Sage Devala's advice to the king शान्तनु of sending Devavrata भीष्म to the sage परशुराम for his special training in archery:

In the महाभारत, we do not find such an incident as the child Devavrata is already trained in the arts of archery. During his time with his mother, भीष्म learnt political science from बृहस्पति, the guru of the Devas, Vedas and वेदाङ्ग from the sage वशिष्ठ, and archery from परशुराम, also known as भार्गव, thus becoming an exceptionally skilled administrator as per आदिपर्व, 94.31 to 36.

While in the भीष्मचरितम्, sage Devala says to the king शान्तनु, I know that your son, having learnt the art of archery, has become a popular archer on the earth now days. It is indeed true that no archer can defeat him in the war of archery. Still O King! I understand that he has not mastered this art of archery completely. Therefore, the way is still left for his special training. Sage परशुराम has indeed the entire knowledge of archery. In my opinion, there is no any other successful teacher in the art of archery like him in this world. If he with his grace teaches all the specialities of this art of archery to your son Devavrata, then your son will indeed become the best archer by being a great danger for his enemies. O king! Therefore my suggestion is that you send your son to him; and let prince start serving him by going to him.

जानामि जातो भवतस्तनुजो
 धनुर्धरो भूमितले प्रसिद्धः ।
 न कोऽपि वीरः प्रभुरस्ति जेतुं
 तं साम्प्रतं यद्यपि तथ्यमेतत् ॥
 तथाप्यहं भूप ! विचारयामि
 पारङ्गतो नास्त स चापवेदे ।
 तस्माद्विशिष्टाध्ययनाय तस्य
 यत्नोऽवशिष्टः करणीय एव ॥

सर्वज्ञता चापकलाकलापे
 वर्वति नूनं मुनिजामदग्न्ये ।
 लोकेऽवलोके नहि तत्समानं
 धनुर्गुरुं कश्चिदमोघविद्यम् ॥
 स बोधयेच्चेत्कृपया कुमारं
 देवव्रतं नूनं मुनिजामदग्न्ये ।
 असंशयं श्रेष्ठधनुर्धरोऽयं
 भूत्वा भवेद्भीतिकरो रिपूणाम् ॥
 अतो मदीयं मतमस्ति राजन् !
 तदन्तिके प्रेषय राजसूनुम् ।
 सेवेत गत्वा स च जामदग्न्यं
 सेवा सतां सिद्धिकरी जगत्याम् ॥ भीष्मचरितम्, IV.14 to 18

4. The departure of Devavrata भीष्म for his special training and the description of the mountain Mahendra:

In the महाभारत, we do not find such an incident as the child Devavrata is already trained in the arts of archery. During his time with his mother, भीष्म learnt political science from बृहस्पति, the guru of the Devas, Vedas and वेदाङ्ग from the sage वशिष्ठ, and archery from परशुराम, also known as भार्गव, thus becoming an exceptionally skilled administrator as per आदिपर्व, 94.31 to 36.

While in the भीष्मचरितम्, we find the description of Devavrata भीष्म's journey. Prince Devavrata, being sent by his father in auspicious time, having the desire of acquiring the knowledge, being extremely happy for this opportunity and having climbed on the chariot, left to reach near sage परशुराम. Without seeing his teacher परशुराम but with faith in his heart, having the desire to serve him fully and with the wish to learn the art of archery from him, prince started his journey towards south direction.

विद्याभिलाषी स शुभे मुहूर्ते
 पित्रा विमृष्टो बहुभैर्भूषणम् ।
 रथाधिरूढो मुदितां दधानः
 चचाल पार्श्वं जमदग्निः ॥

श्रद्धामदृष्टेऽपि गुरौ वितन्वन्
 सर्वात्मना तं च सिषेविषुः सः ।
 तद्बाणविद्यां प्रति साभिलाषश्-
 चकार यात्रां प्रति दक्षिणाशाम् ॥ भीष्मचरितम्, IV.27 & 28

From the verse no. 29 to 42 of the fourth canto, we get the description of the mountain Mahendra.

5. Sage परशुराम's special training in the art of archery and giving of the divine weapons to the prince Devavrata भीष्म

In the महाभारत, we do not find the description of how the prince Devavrata is trained specially in the arts of archery. There is only the mention of the name of his teacher in the arts of archery. While in the भीष्मचरितम्, the completely fifth canto is dedicated to it.

6. Devavrata भीष्म's appointment of spy to know the secret of his father शान्तनु's love for सत्यवती:

In the महाभारत, Devavrata came to know the cause of his father's affliction through an old minister who was devoted to his father. From him he came to learn his father's secret. He said nothing to anybody.

अभ्यगच्छत्तदेवाशु वृद्धामात्यं पितुर्हितम् ।
 तमपृच्छत्तदाऽभ्येत्य पितुस्तच्छोककारणम् ॥
 तस्मै स कुरुमुख्याय यथावत्परिपृच्छते ।
 वरं शशंस कन्यां तामुद्दिश्य भरतर्षभ ॥ आदिपर्व, 100.73 & 74

While in the भीष्मचरितम्, prince Devavrata, seeing all his people sad after trying very much, wished to know the cause of his father's affliction through secret means. Therefore, he immediately sent his spy on the same way on which the king शान्तनु has gone for wandering in the forest.

तस्मिन्काले विहितयतनान्स्वान्निराशान्विलोक्य
 गूढोपायैर्जनकविरतिं ज्ञातुमैच्छत्कुमारः ।
 तस्मद्राजा वनविहृतये येन मार्गेण यातः
 तेनैवैकं निजमनुचरं प्रेषयामास शीघ्रम् ॥ भीष्मचरितम्, VIII.25

This incident glorifies the character of भीष्म. From this, it is clear that he has concerned for his father.

7. The description of the love-sporting between the king शान्तनु and सत्यवती:

In the महाभारत, there is not at all any description of the love-sporting between the king शान्तनु and Satyawati is found. While in the भीष्मचरितम्, we find the description of the love-sporting between the king शान्तनु and सत्यवती in the tenth canto from the verse numbers 27 to 47.

8. भीष्म पितामह's advice on राजधर्म, आपधर्म and मोक्षधर्म to the पाण्डव :

In the महाभारत, we find the description of the above said points from शान्तिपर्व, 56.12 to अनुशासनपर्व, 165. While in the भीष्मचरितम्, we find भीष्म पितामह's advice on राजधर्म, प्रजाधर्म and माक्षधर्म to the पाण्डव in modern context in the canto number seventeen, eighteen and nineteen respectively.

9. The main plot of the present epic is centred on the character of भीष्म :

In the महाभारत, the plot is not centred to the character of भीष्म or any of the characters. While in the भीष्मचरितम्, the main plot of the present epic is centred on the character of भीष्म.

Conclusion: These are the deviations and innovations introduced by the poet in his epic. He has nicely dealt with the innovations and deviations in describing and elevating the character of भीष्म पितामह in his epic.

Open Access and Institutional Repository (IR) or Digital Library (DL)

✍ Ravindra Suryakant Kale

1. Introduction:

Libraries aim to ensure free access to global knowledge for all citizens, and particularly to education, science, and scholarship. In order to achieve this they obtain a selection of the academically relevant publications and store them for future use and unrestricted access. This selection reflects the plurality and diversity of science, scholarship, and society, and is in accordance with the specific needs of its current and future users.

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Licenses have suddenly become vastly more expensive. Many university libraries are thus no longer able to obtain them to a sufficient degree in order to supply their scientists and scholars. Many important