

॥ विनायकस्तुतिः ॥

.. Vinayakastuti in Devpurana ..

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देवीपुराणान्तर्गतम् सटीप

विष्णुरुवाच-

स्तोष्ये सुरारिदमनं दमनं रिपूणां  
वैरिहाणं गजवक्रमुदन्तशोभम् ।  
तं भाति कुन्दहिमशङ्खशशाङ्कदन्तं  
ताम्राभकान्तिवपुषं रुचिरारुणाभम् ॥ १ ॥

तां भस्मव्यापितजगच्छशिसूर्यमार्गं var तं भाति अर्पित जग  
गां गच्छतीव मेरुसुरारिहन्तुम् ।  
तमहं नमामि भगवन् प्रमथेशजातं  
तर्जन् सुरारिभयदं दनुदर्पहन्तुम् ॥ २ ॥

ताराभमौक्तिककृतं वनमालग्रीवं  
वाराहवक्रदृढदंष्ट्रं इवांशुशोभम् । var वक्षदृढ  
भृङ्गोपगीतमदगण्डसुसेव्यमानं  
तमहं नमामि वरदं वरदायकं तम् ॥ ३ ॥

तारारिणं प्रमथभ्रातृवरं सुरेशं var सुवेशं  
शम्भोर्द्वितीय इव मूर्तिसुचारुवेशम् ।  
नानाविचित्ररूपशोभितचारुहारं  
जम्भकान्तकं च तमहं महाप्रमाणम् ॥ ४ ॥

नागेन्द्रभोगकृतशेखरमूर्द्धिमानं  
लम्बन्तचारुचमरं रणकार्यवीरम् ।  
स्तम्भन्तशत्रुवनकान्तमहान्तमन्तं  
तं मातृयोगिगणमर्चितसुष्टमिष्टम् ॥ ५ ॥

टङ्कारहाररचनादितघण्टशब्दं  
हुङ्कारकारवरनादघटाकलापम् ।  
पङ्काङ्कुरेणुरजपङ्कजचारुकवर्यं  
चामीकरावचितमरकतसंसेव्यमानम् ॥ ६ ॥

लम्बन्तकर्णपर्णशङ्खञ्च सुचारुचामरं  
रक्तास्तनेत्रकर्णायतचारुतुङ्गम् ।  
गम्भीरगर्जितमहारवमेघशब्दं var भेद्यशब्दं

दण्डाङ्कुशपरशुमेखलसूत्रधारम् ॥ ७ ॥

राराजते सकलपर्वतसानुकण्ठं  
चण्डातिनूपुरध्वनिमुखं विश्रान्तम् ।

var विभ्रान्तं वितातन्तं

तस्मै नमामि सततं जगतो हिताय  
विघ्नेश्वराय वरदाय वरप्रदाय ॥ ८ ॥

वामैकहस्तसततं कृतलङ्कुकाय  
सिद्धार्थकं सुरभिगन्धविलेपनाय ।  
ब्रह्मेन्द्रचन्द्रवसुशङ्करसंस्तुताय  
गङ्गाजलौघ इव दानमहाप्रदाय ॥ ९ ॥

इच्छार्थमीहितफलप्रदाय शिवाय  
सम्पूजयस्व मम देवशुभं शुभाय ।  
विघ्नं विनाशाय प्रभो सुरसिद्धशत्रुं  
शक्रस्य व्याधितदिवस्य शुभं प्रयच्छ ॥ १० ॥

स्तुत्वा तु शक्तितनयं प्रयतेन विष्णो  
स्तुष्टः समीहितवरं ददते च तस्य ।  
विष्णोस्तवार्थमिदं शैलवरं हरेण  
सम्प्रेषितो रिपुहराय पुरन्दरस्य ॥ ११ ॥

मयोच्यतां वद भवान् किमहं करोमि  
त्रैलोक्यनिर्जितरिपुं त्वमहं ददामि ।  
स्तुत्वैवं तदा देवं विष्णुना प्रभविष्णुना  
तुतुष्ट वरदीभूतो विघ्नस्य निघनाय च ॥ १२ ॥

इति श्रीदेवीपुराणे विनायकस्तवो नाम  
त्रयोदशाधिकशततमोऽध्यायः ॥ ११३ ॥

The vinAyakastava in the devIpurANa  
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From pages 83-89 in

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The concept of gaNapati can be traced back to the Vedic literature. Some scholars opine that worship of gaNesha was in vogue before the advent of the Aryans and the latter had adopted this tradition. The references to gaNapati in the Vedic literature denote gaNapati as gaNAnAm pati or the lord of the herd. He is not the pot-bellied god which we are acquainted with. We do not find gaNapati's references in the main upaniSads. But the gANapatyupaniSad, taittirIya AraNyaka mention names like gaNapati, mahAgaNapati, vakratuNDa, dantI etc. The early gRRihyasUtras and the dharmasUtras do not mention the worship of gaNapati either. The baudhAyana sUtras refer to gaNapati being the elephant headed and the master of obstacles. gaNapati came to eminence as a deity in the Epic-Puranic age. In the purANas various myths regarding his birth appeared. Along with these we find the iconographical descriptions of his forms. The agnipurANa, the brahmavaivartapurANa, the vAmanapurANa, the varAhapurANa, the padmapurANa and the garuDapurANa are the main purANas in which the cult of gaNapati has been dealt with. The gaNeshapurANa and the mudgalapurANa are the only two upapurANas which treat extensively about the gaNesha worship and the cult. We may, therefore, say that gaNesha is a typically Puranic

deity. Several theories have been established about the origin of gaNapati as he is the only animal-headed deity in the Indian pantheon. Mostly he has been shown as the son of Lord Shankara and goddess pArvatI. ShankarAchArya's pa nchAyatanapUjA has several verses in praise of gaNapati. It is said that gaNapati worship had been adopted by the Tantriks during sixth/seventh century. Dr. R.C. Hazra opines that gaNapati came to have elephant's head earlier than the 6th century A. D. which can be determined by the sculptural, epigraphic and literary evidences.[1]

The devIpurANa, one of the important shAkta upapurANas from the medieval period, is considered as a great authority on the worship of the Mother Goddess. The work professing shaktism, had been recognized by the early smRRiti writers of different parts of India, as an authoritative hand book of religious and social matters. Many digest texts based on the devIpurANa are prevalent in Bengal and are considered as the manual of religious rites. The society and social structure have changed considerably, but these texts are even now important as far as the religious instructions are concerned. Besides dealing with the exploits and worship of the devI, the purANa gives an account of eulogies by/of Lord viShNu, Lord sUrya and Lord

vinAyaka. The legend of vinAyaka depicted in the three chapters of the purANa, is however, quite different from those delineated in other purANas. It is Lord viShNu who eulogizes vinAyaka to get rid of the demon vighnAsura. The story of the origin of the demon vighna, his rise and his end has been interwoven with the worship of Lord vinAyaka. (Chs. 112-114)

Lord brahmA, while seated in penance, was once infatuated by

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ego. He began to think himself as the whole and sole of the three worlds by neglecting Lord sha Nkara and Lord viShNu. All or a sudden a fire broke out from the left side of his face and from there emerged a terrific demon named vighna who overpowered all the gods including brahmA. In order to subdue the demon, viShNu created vighnesha gaNapati and sought help by eulogizing him.

The myth regarding the birth of gaNapati in the text is as follows- Once Lord viShNu, while sporting with goddess lakShmI in the mount mAlavya, created gajAnana suddenly by rubbing his hand

(11.112). Immediately all the gods contributed their power in the growth of gaNesha. The sun and the moon became his eyes, brahmA his head, the trees became his hair and the Rudras were his throat, the stars and planets were his teeth. The dharma and adharma became his lips, and goddess sarasvatI was his tongue and the ten directions were his ears. Lord indra appeared in gaNapati's nose, Lord mahAdeva sat in between his eyebrows, the seas became his stomach. yakSha, rakShas, gandharvas, pishAchas were settled in his abdomen, shriyAdevI was seated in his heart. It is to be noted that gaNapati, in the devIpurANa, has been referred to as svayambhU and anAyaka. He is again addressed as pramatheshajAta, born from pramathesha and shaktitanaya, son of shakti.

viShNu prays to gajavaktra, the elephant faced god who is copper coloured complexion and has tooth as white and bright as conch shell or moon or the kunda flower, to intervene in the demon-god battle and help the god to subjugate vighnAsura. gaNapati has such a huge body that it obstructs

the orbits of sun and moon and even it pushes meru mountain downwards. The demons are very much apprehensive to face his valour. He is wearing a huge garland string with wild flowers and designed in row of stars. The bees are humming near his secreted throat. Like Lord pramatha his head is crowned with serpents and yoginIs are offering service to him. His roar sounds like the bell. The demons elephants are stuck on the tip of his tooth. His complexion is as red as red lotus. He is served by the jeweled fan. His huge ears are like the leaf of palAsha. His beautiful eyes extend up to his ears. He is holding some weapons in one hand and in one of his left hands he holds a lADDu. Lords like brahmA, indra, chandra, vasu, shankara are gratifying him. gaNesha is the god who bestows his devotee with whatever he desires. He helps his devotees to overcome all hurdles.

The attributes of vinAyaka in the devIpurANa illustrate nicely his character as the one who is the destroyer of vighna, the problem personified. Image of the god can be classified into terrific and pacific types according to the portrayal of nature of the deity. The terrific or the raudra image is characterized by sharp, long tusks and nails, and a large number of hands carrying weapons. It also has wide eyes and fire round its head. The raudra form of images are worshipped for the attainment of objects requiring for violence. The shAnta form of images are peaceful looking in appearance and are worshipped for the attainment of peaceful aims and objects. The Hindu theism attributes various names and powers to a particular deity and sculpt images according to the attributed nature. We find almost 91 types of gaNapati with four hands, six hands, ten hands and twelve hands from the iconography described in the purANas, tantras, Agamas and the



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idols found in different temples. In the devIpurANa we find the vinAyaka gaNapati in raudra form as he has been depicted as the protector of the three worlds. The text does not mention the number of hands vinAyaka has. He must be having at least six hands as he is holding a daNDa, an aSNkusha, parashu, mekhalA, and sUtra in his hands. The weapons in the deity's hands are all of symbolic significance. parashu is a battle axe. gaNesha is parashudhara, the destroyer of the evil. aSNkusha is an elephant's driver's hook. This symbolizes the control power, control over the misdeeds. It is also j nAnashakti. The controlling weapon in the right hand indicates controlling capacity of the brain. mekhalA is a girdle or belt, may be a serpent indicating the latent kulakuNDalinI. daNDa is a staff or a club. laDDu is a type of sweet resembling happiness and bliss. It also symbolizes life. vinAyaka is wearing a crown, a coiled snake. It represents the kuNDalinI shakti which has been elevated to the head. This means vinAyaka has attained the yogic power and has become yogeshvara. He has beautiful broad ears like conch shell. The broadness represents the hearing power of the oMkAra by which one can be free from life and death circle. He has a huge body, an elephant face and a big tusk. The elephant having a gigantic body is an irresistible force that can face as well as progress through all odds. The elephant head stands for the organs of cognition and action. The tusk stands for concentration. vinAyaka is stated to have served by the yoginIs. Since ancient times vinAyaka had a close connection with the seven mAtRRikAs. The devIpurANa does not mention the number of yoginIs, the text may have indicated the seven mAtRRikAs. The seven mAtRRikAs or the yoginIs are the forces of gaNesha. No reference to mouse as gaNesha's mount

is referred to here.

Digressions from the main theme are numerous in the devIpurANa. Though this is a shAkta upapurANa yet it establishes

gaNapati as the supreme, even superior than the other gods. The text mentions some practices or methods of worship or the vows or rituals connected with the gaNapati worship in two separate chapters.[2] It does not contain any instruction for making of image. But the iconographic feature of gaNapati described in the text shows some Tantric influence. In Tantric rituals worship of gaNesha, mAtRRis and grahas are performed prior to every auspicious event. The yoginIs' association with the deity and the weapons and ornaments mentioned bear the same significance. The text, though, is lacking in enough material regarding the gaNesha cult the stava depicted here may be an important addition to the gaNapati stotras as the devIpurANa is a very little known work and is not much studied.

#### REFERENCES

1. Hazra R.C., "gaNapati Worship and the upapurANas Dealing with It," Journal of the Ganganath Jha Kendriya Sanskrit Vidyapeeth, Vol. V, p. 269.
2. Chapter 69 in the devIpurANa explains gaNayAga where it has been said that one, who has experienced a terrible dream should perform a ritual in order to satisfy gaNapati. The rite includes offering of meat, fish and wine along with sweetmeats like curd, pAyasa,(milk with rice) modakas prepared with jaggery etc. to gaNapati and also offering of flowers, durvA and white mustards to his mother ambikA. Chapter 70 mentions rakShAvidhAna of gaNapati. The mantras like oM

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vinAyakAya gaum namaH, gAM hRRidayAya namaH, gIM  
shiraH, gUm

shikhA, gaiM netre, goM kavacham, gaH astram should be  
written


in silver plate or in bhurjapatra (birch bark) and one has to  
perform some rites so that he can live long and healthy and  
can get rid of all obstacles.

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