



# **iJRASET**

International Journal For Research in  
Applied Science and Engineering Technology



---

# **INTERNATIONAL JOURNAL FOR RESEARCH**

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

---

**Volume: 5      Issue: VIII      Month of publication: August 2017**

**DOI: <http://doi.org/10.22214/ijraset.2017.8332>**

**[www.ijraset.com](http://www.ijraset.com)**

**Call: ☎ 08813907089**

**E-mail ID: [ijraset@gmail.com](mailto:ijraset@gmail.com)**

# Kamroopa The name: A Historical Study

Dr. Rajesh Kumar Dhar Dubey

*Principal, Smt. Draupadi Devi P.G. College, Khajani, Gorakhpur*

**Kamroopa** was established as an important Vishaya in north eastern region of India from very ancient time. The ample references have been found in Ramayana,<sup>i</sup> Mahabharata<sup>ii</sup> and Puranas<sup>iii</sup> related with this state. Pragjyotishpur<sup>iv</sup> mentioned as the Capital of the State. Hemachandra<sup>v</sup> accepted about the similarity of Kamroopa and Pragjyotishpur (Kamroopah Pragjyotishah) 'Purushottam<sup>vi</sup> also in the favour of the similarity of those two, **Kamproopa** and **Pragjyotishpura**. The great ancient warrior Bhaumasur (Narkasur) his son Bhagdutta, and his grand son Bajradutta described as the Kings of the region in Mahabharata and Puranas.<sup>vii</sup> **Kamroopa** described as Mlekshha<sup>viii</sup> and Asura<sup>ix</sup> state in Mahabharata. This state was situated at the border area of Chinies and Kirata Country.<sup>x</sup>

King Bhagdutta called as the King conjoined with Mleksha and Yavana's (**Pragjyotishadhih shooro Mlekshana madhipo bali yavanai Sahito Raja Bhugadatto Mahabali**).<sup>xi</sup>

It is interesting to say that the region of Kamroop was closely related with God Sun and his worship. The name Pragjyotishpur means the first light of the Sun. **Arunanchal**, the name of another regional state gave the same meaning. **Arun** described as chariot driver of the Sun in Vedic Puranic context.<sup>xii</sup> The Puranic Kings of the region were called Asuras, like Bhaumasura; because of their association with Asuropasana (homage of Asura). Asura was related closely with old Irarian Ahur, means God.<sup>xiii</sup> They were the worshiper of Sun, so they were called Asura. There were ample descriptions found in Mahabharata and Puranas about the specialty and prosperity of the region, naturally it is decorated by the first ray of Sun' Shine (Prak-Jyoti= First – Rays). The name Kamroop has also attached many distinguish historical connections.

Many of the historic events have been revealed by the etymological study of the Kamroop. Term Kamroop originate from Sanskrit Kam+ungas+Anuroop+um, means, to collative of the image (Ikshhadheen Vighram), assuming the shape.<sup>xiv</sup> M. M. Williams also suggests that Kamroop means a shape assumed<sup>xv</sup>. A.K. Kumarswami use the terms Kamlok and Kamdhatu for the preparation of the image.<sup>xvi</sup> The confidence and the expertisation in the field of arts and craft, an image making procedure, the region got the name Kamroopa. In this context, the term like Namroopa (conventional dissemination) is also important<sup>xvii</sup> like the terms Rupya, Roopkar, Roopdaksha were clearly used for the manifestation of the image or shaping of the image making arts.<sup>xviii</sup> The ample evidences have been found about the term Roop used in the science of Arts, in also Mahabharata, Arthshastra, Rigveda and other Indian classics. In ancient India the term **Taksha** often was used for cutting, trashing and colouring.<sup>xix</sup> The Deva Tvashtara described as the maker and **trasher** of the Vazra of Indra.<sup>xx</sup> Tvashtara described as the god of the science of cutting and trashing, its type of works called Roop pinshana.<sup>xxi</sup> The terms **charu**, **karu**, has been used for craftsman, group of craftsmen in Arthshastra.<sup>xxii</sup> In an inscription the term **Shailroopakarma** is used for establishing and trashing of the image.<sup>xxiii</sup>

Due to above mentioned evidences my clear opinion that Kamroopa was well known for their specialties of the knowledge in the field of the science of Arts and craft, the image making, the art of shaping and manifestation. The King Bhaumasura also lived in as Murlilingastha (A shape, made for him),<sup>xxiv</sup> probably the king Bhaumasur, for his security purpose lived in a special dom, made for him, under the earth. This type of indication also found in Mahabharata, elsewhere.<sup>xxv</sup> The Capital Pragjyotishapur famous in that time of world for its security wall.<sup>xxvi</sup>

For their artistic approach and imaginary power the tales about the king **Banasur** his daughter **Usha** and her friend **Chitraklekha** give very significant information. Banasur, the king of Sonitapur's daughter Usha saw her dream, Vrishne clan warrior Krishna's grandson Aniruddha, and she told the story to her dearest friend Chitraklekha. Chitraklekha sketched the images of the younger warriors of the famous states of the Indian territory of that time, when she sketched the image of the Aniruddha, Usha conforms that this is the boy, which she had seen in her night dream. Chitraklekha sends the message to the Aniruddha and call him the house of Usha. The story strongly shows a clear picture about the knowledge of image; making, arts and craft and other artistic approach of the people of the region. I give the attention that the old city Sonitpur<sup>xxvii</sup> has also prevailed presently as Tezpur District of Assam, only the name synonymically changed; originally the meaning of Shonit is Tez. In the Asamees folk the remembrance of Vedic-puranic goddess Usha, image has also been prevailed as Usha hill.<sup>xxviii</sup> From their expertisation in arts and crafts, knowledge of different type of manufacturing, the people of the region gave more help for the prosperity of the region. **Mur** the commander of the State lived in the house built under the water and the king Bhaum lived in the house built under the earth. We have been found more

description in Mahabharata about the chariot and the vehicles of the region. Shri Krishna was also being wonder after seeing the different type of Artistic goods of the region.<sup>xxix</sup>

Really it is notable that the capability and the knowledge of the science of Arts and crafts, image making, scientific approach about security, the people of the region, the land got enough prosperity and comparatively, they pushed background to Kuber (the god of wealth)<sup>xxx</sup>. The capability of image, shape making (Roop karma) the region got the name Kamroopa. Lastly I give my homage in the lotus feet of **Ma Kamakhya**, the mother goddess of the region.

## REFERENCES

- [1] Ramayana, Yuddhakand
- [2] Mahabharata, Sabha Parva, 38, 44, 119, 51, 16. Also seen : Kamrupin, Taittiriya Aranyaka, 9, 1.5. Shatapatha Brahmana quoted in Sanskrit English Dictionary, M.M. Williams, page 272.
- [3] Bhagvata Purana, 10, 59, Skand Puarana, Maheshwar khand, 61.
- [4] Yan Mahi Sushrute Devi Yasya Pragjyotishpuram Vishayanipalshetwara Yasyasan Yuddhadurmadhah. Mahabharata, Sabhaparva, 38.
- [5] Abhidhanchintamani, IV, 22.
- [6] Trikanada, Page. 92.
- [7] Mahabharata Karna parva, v. 104. 05, Sabha Parva- xxx, 1000 and next.
- [8] Mahabharata, ibid.
- [9] Mahabharata, Vanparva, xii, 488.
- [10] Mahabharata Udyoga Parva, xvii, 584 and next.
- [11] Mahabharata, 44, 119, 51, 16.
- [12] Bhagavatapurana, 5, 21, 15-16, "Saptarunyojita vahanti Devamadityam".
- [13] Tripathi Hari Shankar, *Avesta Hyomast*, Page 55-56; Prayag, India, 1991.
- [14] Kamen Rupani Yasyatam, Kalidas Kosh, p. 93 (*Padkoshah, Meghdoota*), Shukla, Hiralal, Rachana Prakashana, Allahabad, 1980.
- [15] Monier Monier, Williams, Sanskrit English dictionary, p. 272, Kamroopa a shape Assumed at will assuming at will Prateen.
- [16] Kumar Swami Anand, K., The transformation of nature in Art, p. 206, 191, Sensible plan of Manifestation (Kamdhtu, Kamloka) Intelligible plan of Manifestation (Rupadhatu or Rupaloka).
- [17] Kumarswami, Ibid, p. 225.
- [18] Kumarswami, Ibid. Rupkara, Imager (Maker of Images)Ruya, Beautiful, Sharply, formal.Ruya, Beautiful, Sharply, formal.
- [19] Mishra, R. N. Ancient Artist and Art activities, p. 3.
- [20] Rigveda, 1, 32, 2; I, 85, X, 48.
- [21] Mishra, R.N., ibid, p. 3.
- [22] Arthshastra, 1, Fourth, 1, 65, Seen – Mahavastu, Jones, J.J., 111, 112, p. 443-444.
- [23] Luders list, 1045.
- [24] S. Bhumiya Murlilingasthah Sarvadevasurantakah Manushananmrishinam cha Pratipam Karot Tada. Mahabharata, Sabhaparva, Chapter 35.
- [25] Nihatya Purushbyaghra Patalviver yayo- ibid.
- [26] Bhagavatapurana, 10, 59, 3 Giridurgaih Shastradurgerjalagnial durgam.Murpashyutanirghoraidridhaih Sarat Aavritam. Also seen Skandpurana, Maheshwar Khand, 61, 34-36.
- [27] Bhagavatapurana, Chapter 62, 14-20.
- [28] Rigveda, 3, 55, 1, 3, 61, 3, 61, 2-3.
- [29] Mahabharata, Sabhaparva, 38.
- [30] Ibid, 38.





10.22214/IJRASET



45.98



IMPACT FACTOR:  
7.129



IMPACT FACTOR:  
7.429



# INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Call : 08813907089  (24\*7 Support on Whatsapp)