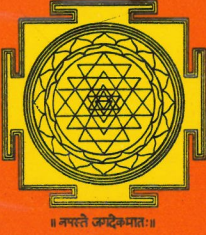


A PROJECT ON NAVAGRAHA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor: DAIVAJNA K.N. SOMAYAJI

NAVAGRAHA-KOSHA

VOLUME ONE



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

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॥ नमस्ते जगदेकमातः ॥

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NAVAGRAHA-KOSHA, Vol. I being an Encyclopaedic account of the Nava-Grahas: by Vidyalankara, Sastra-Chudamani, Vedantha-Nidhi, Sangeeta Kalarathna, Prof. S.K. Ramachandra Rao, and Published by Daivajna K.N. Somayaji, Chief Editor and Director, Kalpatharu-Research Academy, No. 37, ShankaraPark, Shankarapuram, Bangalore 4. Phone: 624847

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PREFACE

Kalpatharu Research Academy, Bangalore, has entered into the Fifteenth year of its Research and Academic activities. Now it is bringing out another valuable encyclopaedic work bearing on the Nava-Grahas. The Nava-Grahas are of great significance not only to Astrological studies but to people in daily life. The Nava-Grahas are worshipped extensively in Temples and in Homes. It was thought desirable to undertake an elaborate Research and a series of comprehensive publications on the subject. The first volume gives all available details concerning the Nine Grāhas in a methodical manner, while the second is intended to serve as a handbook and guide for the worship of the Nine Grahas.

The Academy has already published several Encyclopaedias, which have all been very well received by the public; besides the two important Koshas, Pratima-Kosha and Agama-kosha, several other Koshas like Lalitha-Kosha, Ganesha-Kosha and Oshadhi-Kosha have been brought out. The Academy is planning to undertake a big project on the Devata-Kosha in Ten volumes and Bharathiya-Samskrithi-Sarvasva-Kosha in several volumes. This would be a major contribution to the field of Indology.

As in the previous publications, we were fortunate to secure the co-operation of Vidyalkara, Sastra-Chudamani, Vedanta-Nidhi, Sangita-Kalaratna Prof. S.K. Ramachandra Rao, for this volume also. He has kindly agreed to prepare this volume, and the Academy is grateful to him for this.

The Academy also express its deep gratitude to Sri. J.P. Sharma I.A.S., Principal Secretary to the Govt. of Karnataka, for his continuous encouragement and support.

We also sincerely thank all of our friends and well-wishers, who have made this Research programme possible and have generally helped us in our projects.

Our grateful thanks are due to Sri. H. Venkataramaiah and his staff of M/s Payonidhi Printers Pvt. Ltd., for having printed this book neatly and in time.

Bangalore

30.06.95

DAIVAJNA K.N. SOMAYAJI

CHIEF EDITOR AND DIRECTOR

KALPATHARU RESEARCH ACADEMY

KALPATHARU RESEARCH ACADEMY

INSTITUTION FOR:

- * Promotion of Research-oriented studies in Veda, Vedanga, Agama, Jyothisha, Vedanta, Yoga and Ayurveda.
- * Study of Sanskrit language in particular and other related languages.
- * Propagation of Vedic Phonetics.
- * Establishment of Veda Patashalas in Guru-kula system.
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts.

INTRODUCTION

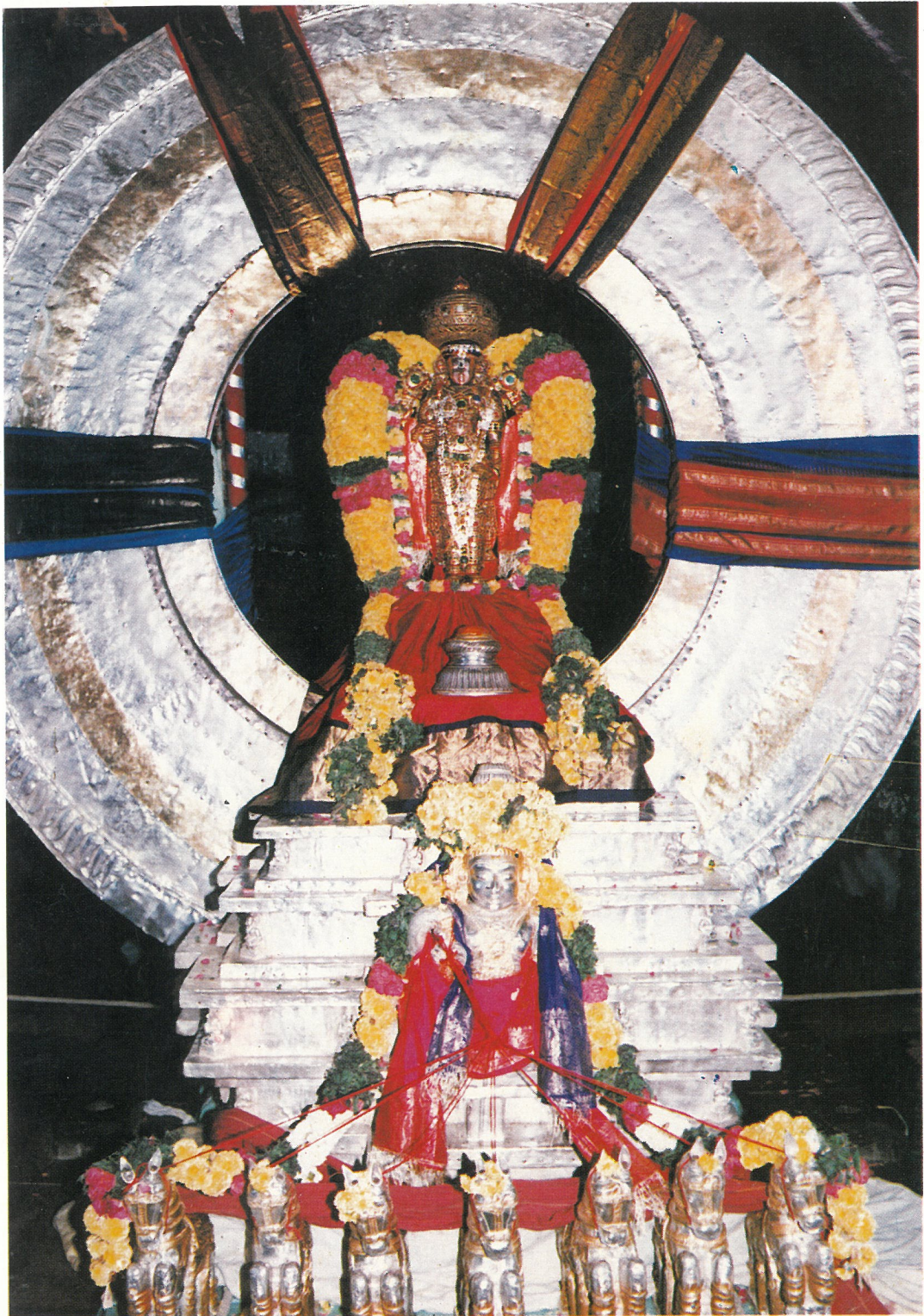
The ideology of the Nine Planetary-deities (The Nava-Grahas) is an important one in our country. All the rituals, daily and occasional, involve the propitiation of these Grahas. It was therefore thought desirable that the Kalpatharu Research Academy should take up the study on Navagrahas and to bring out a 'Vishwa-Kosha' on these Grahas. When Daivajna Sri. K.N. Somayaji suggested that a Research Programme may be planned on the subject, and requested me to undertake its preparation, I readily agreed for this work, as it would be useful to many.

I thank him for the opportunity and assistance he provided me to prepare this volume. Not being familiar with Astrology, I have mostly confined my attention to the details found in religious, philosophical, iconographic and general works in Sanskrit.

I have suggested to the Academy that a separate work may be planned to cover the Astrological aspects of the Planets and their influence, in the subsequent volumes.

The illustrations in the volume include some line-drawings from a medieval scroll, prepared by one of the palace artists of the court of Krishnaraja Wodeyar III; I am grateful to the great grandson of this artist, Sri. Y.V. Subrahmanya Raju the well-known painter for permission to reproduce them. There are also some drawings included here, prepared by the staff of the Art Design Centre (All India Handicrafts and Design Development Centre), Bangalore. I acknowledge the kind courtesy of the Director of the Centre.

S.K. RAMACHANDRA RAO



SŪRYA MANDALA



VISHNU

CHAPTER ONE

INTRODUCTION

In India, the two diverse disciplines of the present day, Astronomy and Astrology, together constituted the science or art of Jyotisha. The word basic to Jyotisha is 'Jyoti', which means light or brightness, especially of the sky ('jyutṛ, dīptau+ isih', or 'dyuta dīptau'+ dyuterisinnādeścha jah' *Uṇādi-sūtra*, 2,

111); it refers to the light of the heavenly bodies like sun, moon, stars and planets. We have the expression 'Jyotiś-chakra', which signifies the sphere of heavenly bodies in their courses or positions ('jyotibhih svā-svāvasthānena virachitam chakram'); The sphere consists of planets (graha), stars (nakshatra) and Zodiacs (rāśi).

The discipline known as Jyotisha (sometimes Jyautisha) deals with these celestial bodies and their influence on human beings and on their activities.

P. Thomas wrote in his *Incredible India* (1966, D.B. Taraporevala sons, Bombay, p.164):

'The question whether astrology is a regular science or not has seldom troubled the Hindu thinker, and practically every orthodox Hindu believes in stellar influences just as he does in the spirit world. In Hindu India, the dividing line between astronomy and astrology has always been vague, and the same Sanskrit word "Jyotish" is applied to both. Nor has modernism and contact with the West lessened Hindu belief in astrology; if anything, the West seems to have been considerably influenced by the East in this matter, and "What the stars foretell" has now become, more or less, a regular feature of popular journals in the West'.

This was written about thirty years ago. But the words ring true today even as they did then. And the claims of astrology for a scientific status are more articulate and eloquent now than they then were. Whatever the import of this position, it is true that in our minds we do not even now

think of astrology as far removed from astronomy. In fact, it is for us, a package deal. The discipline dealing with heavenly bodies must, according to most of us, also recognize their influences on us. It may have a profound theoretical or academic aspect, but the practical value of the discipline, even if not so profound, naturally weighs considerably in our minds.

Jyotisha is defined as the branch of learning which seeks to understand the movements and so on of the celestial bodies.

ज्योतिः सूर्यादीनां ग्रहाणां गत्यादिकं
प्रतिपाद्यतया अस्त्यस्येति अच्।

The origin of this branch of learning is traced back to the Vedic period. There is a reckoning of six auxiliary disciplines, without which the Vedic corpus remains meaningless and devoid of significance; and Jyotisha is the foremost among them (others being Kalpa or the ritual regulations, Vyākaraṇa or grammar, Nirukta or etymology, Chhandas or prosody, and Śikshā or phonetics). Even as the crown is for a peacock, or jewel on the head for a cobra, so is the science of calculation for the sciences which are auxiliary to the Vedic corpus:

यथा शिखा मयूराणां नागानां मणयो

यथा।

तद्वद्वेदाङ्गशास्त्राणां गणितं मूर्ध्नि
संस्थितम्॥

The relevance of Jyotisha to Veda consists in helping the performers of Vedic sacrifices to ascertain the exact time during which a ritual must be performed for best results. This branch of learning is useful in determining the most proper time for a sacrifice, for study, for observances during occasions like transition of Sun from one Zodiac to the other, for the pacification of planets, and for the performance of the sixteen rites of purification and consecration. We read in *Nāradiya-Samhitā*.

अस्य शास्त्रस्य सम्बन्धो वेदाङ्गमिति
चोदितः।

अभिधेयं च जगतां शुभाशुभनिरूपणम्॥
इज्याध्ययन संक्रान्तिग्रह षोडशकर्मणाम्।
प्रयोजनं च विज्ञेयं तत्तत्कालविनिर्णयः॥

Jyotisha also tells the people what is auspicious and inauspicious in store for them, based on the knowledge of the movement of the stellar bodies. *Gārga-samhitā* speaks of the effects, good or bad, of the 'Jyotiśchakra' about which a mention

was made earlier, and extols the knowledge of Jyotisha in this regard as of supreme value.

ज्योतिश्चक्रे तु लोकस्य सर्वस्योक्तं
शुभाशुभम्।
ज्योतिर्ज्ञानं तु यो वेद स याति परमां
गतिम्॥

Jyotisha as a Vedāṅga, or an auxiliary science to the Vedic corpus, had probably a limited purpose: sacrifices or rituals constitute the chief purpose of the Veda, and the sacrifices or rituals necessitate and follow the determination of time when to perform them; Jyotisha as a Vedāṅga helps in such determination of time:

वेदा हि यज्ञार्थमभिप्रवृत्ताः
कालानुपूर्व्या विहिताश्च यज्ञाः।
तस्मादिदं कालविधानशास्त्रम्
यो ज्योतिषं वेद स वेद यज्ञान्॥

(*Vedāṅga-jyotisham*)

There are injunctions in the Brāhmaṇa texts that a ritual must be performed for a certain period (e.g. 'Samvatsaram etad vratam charet', *Taittirīya-āraṇyaka* 1,32,1 or 'māsi māsi pṛshthānyupayāti', *Taittirīya-samhitā*, 7,5,1) or during one of the fortnights (e.g. 'pūrva-pakshe yājayet', ibid. 2, 23, 1), on a specific day ('phalguṇī-pūrṇamāse, dīksheran',

ibid, 7,4,8,1 ; or 'kṛttikāsvagnim ādadhīta', *Taittiriya-brāhmaṇa* 1,1,2,1) or morning or evening ('prātar juhōti, sāyam juhōti', ibid, 2,1,2,7). Jyotisha is meant to calculate the precise time for such performances.

Vedāṅga-jyotisha is said to have been systematized by Lagadha, about whom nothing is known. He may have done to Jyotisha what Yāska did to Nirukta. His pioneering work is remembered in one of the three extant works on Vedāṅga-Jyoutisha (about which details would be given in sequence):

Ārcha-jyoutisha:

प्रणम्य शिरसा कालमभिवाद्य सरस्वतीम्।
कालज्ञानं प्रवक्ष्यामि लगधस्य महात्मनः॥

This is how the work starts. And it is interesting that Lagadha's work is here called 'Kāla-Jñāna.'

There are two works on Vedāṅga-jyoutisha, one belonging to Ṛgveda and the other to Yajurveda. The former is known as Ārcha-Jyoutisha, and has thirty-six ślokas classified in seven chapters (khaṇḍas) each, with one śloka outside the groups. The work commences thus:

ज्योतिषामयनं कृत्स्नं प्रवक्ष्याम्यनुपूर्वशः।

विप्राणां संमतं लोके यज्ञकालार्थसिद्धये॥

It is obvious that the work had a limited purpose: determination of the suitable time for the performance of sacrifices. But the language is so terse and the treatment of the subject-matter so involved that little can be made out of the text.

Having many of the ślokas of this work in common is another work affiliated to Yajurveda: *Yājusha-Jyoutisha*, containing forty-three ślokas. These two works are assigned by scholars to about 1200 B.C.

While these two works fall strictly within the scope of Vedāṅga-Jyoutisha, there is another work belonging to Atharva-Veda, *Ātharva-Jyoutisha*, which appears to be a much later production, dealing with topics like muhūrta, tithi, karaṇa, vāra and yoga.

But soon Jyotisha branched out on an independent career. The post-Vedic period witnessed the rise of the cult of household rituals (smārta-karma), in addition to, or supplanting, the Vedic sacrifices (śrauta-karma). The life of a devout Hindu began to be governed by Śrauta and Gṛhya-sūtras. And the determination of the

proper time for these major and minor rituals by a householder engaged the attention of the experts in Jyotisha. Accordingly, the Jyotisha now became structured into three important divisions; Siddhānta, Samhitā and Hora, and set out on a career 'to benefit mankind'

सिद्धान्तसंहिताहोरारूपस्कन्धत्रयात्मकम्।
वेदस्य निर्मलं चक्षुर्ज्योतिः

शास्त्रमकल्मषम्॥

विनैतदखिलं श्रौतं स्मार्तं कर्म न

सिद्ध्यति।

तस्माज्जगद्धितायेदं ब्रह्मणा निर्मितं पुरा॥

(Nārada-samhitā)

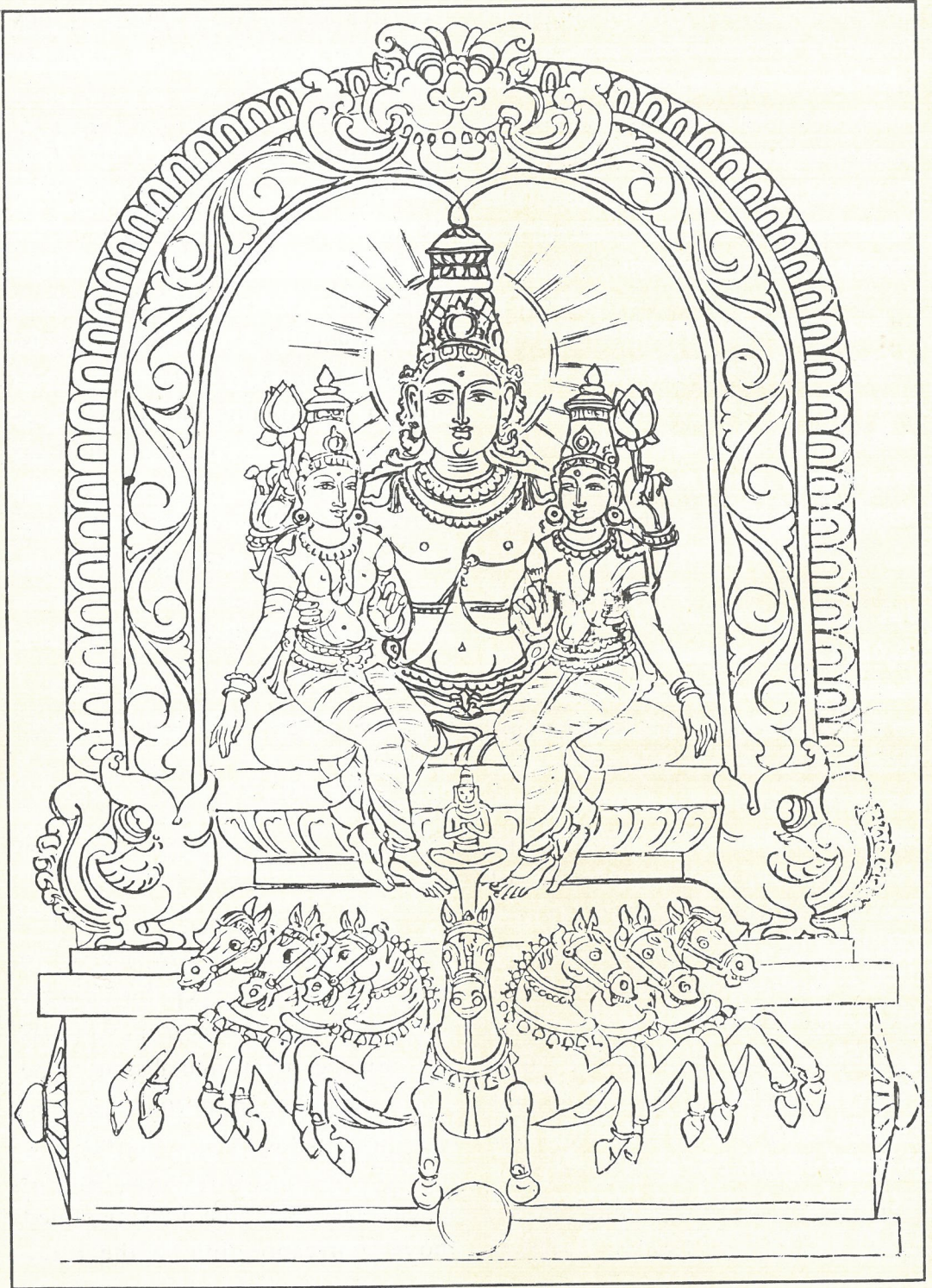
Jyotisha is interested in the time (horā) that is beneficial or otherwise for human beings and their activities, because such time is dependent upon the movements and positions of the celestial bodies. Light, even in the Vedic corpus, was regarded as of three kinds ('trīṇi jyotīmshī'): (1) light appearing on earth, (2) light appearing in the mid-region, and (3) light appearing in the sky or what was figuratively called 'heavens'. The third ('trītiya, *Rgveda*, 10,56, 1 and *Atharva-veda*, 9, 5, 8) is also the best (uttamā, *Vājasaneyi-samhitā*, 20), for its influence is far-reaching, wide-spread and certain. Indeed, *Atharva-*

veda (parīśiṣṭa, 14, 1) regards the sky or the 'heavens' as the real sphere of light (jyotirloka).

In the Vedic context, the three realms of light are associated with three gods: Agni in the realm of the realm (pṛthivī-sthāna), Indra or Vāyu in the mid-region (antariksha-sthāna), and Sūrya in the sky or heavens (dyus-sthāna). Yāska's *Nirukta* (adhyāya 7, khaṇḍa 5) explains that these three gods are in fact aspects of one God only ('ekasyātmano anye devāḥ pratyāṅgāṇi bhavanti', 7,4) and because of the extraordinary might, they assume a multiplicity of forms and names and discharge different functions.

तिस्र एव देवता इति नैरुक्ताः अग्निः
पृथिवीस्थानो वायुर्वेन्द्रो वान्तरिक्षस्थानः सूर्यो
द्युस्थानस्तासां महाभागाद्यादेकैकस्यापि बहूनि
नामधेयानि भवन्त्यपि वा
कर्मपृथक्त्वाद्वथा.....।

This will be explained in sequence, and this one God, whom the Upanishads identify as Brahman, has two forms: concrete and abstract. One of the forms is immortal, still and indistinguishable, while the other is mortal, moving and manifold in appearance. The three gods mentined above, corresponding to the three



SŪRYA

realms, are concrete divinities, while the God, whose aspects they are, is abstract and beyond our comprehension. Sūrya who abides in the sky or 'heavens' shines through the other two realms; all things, mobile or stationary, on earth or in the mid-region are in fact enlivened by Sūrya; he is indeed the essence of everything (rasa) *Cchāndogya-upanishad* (3, 19, 1) affirms that this Sūrya is veritably the Absolute Being, Brahman ('ādityo vā brahmety ādeśah'). We read in *Bṛhadāranyaka-upanishad* (2, 3, 1 and 2):

द्वावेव ब्रह्मणो रूपे मूर्तं चैवामूर्तं च।
मर्त्यं चामूर्तं च, स्थितं च यच्च, सच्च
त्यच्च॥

तदेतन्मूर्तं यदन्यतो
वायो श्रान्तश्चाच्चैतन्मर्त्यमितत्सत्स्यैतस्य मूर्तस्यैतस्य
मर्त्यस्यैतस्य स्थितस्यैतस्य स त एष रसो य
एष तपति सतो ह्येष रसः॥

The above passage distinguished Vāyu in the mid-region which is abstract (amūrta, formless) but concrete and immortal, from all other things and beings on earth, which are concrete and therefore mortal. However, Sūrya is the essence of Vāyu, who in turn is the essence of all things on earth. A Vedic hymn addressed to Sūrya mentions that the

seven-fold rays of the Sun pervade the mid-region and support the earth thereby. The rays are divinities, which are alive, alert and conscious of their duties; they abide in their places and move in their courses. They have thus enveloped the earth.

सप्तार्धगर्भा भुवनस्य रेतो विष्णोस्तिष्ठन्ति
प्रदिशा वि धर्मणि।

ते धीतिभिर्मनसा ते विपाश्चितः परिभुवः
परि भवन्ति विश्वा॥

The seven rays of the Sun cause the seasons and become responsible for all life and activity on earth. This is how Sūrya is the essence of all things (rasa) in the mid-region as well as on earth. He is the concrete representation of Brahman (pratyaksha-devatā), the visible celestial luminary.

Jyotisha has Sūrya as its focal theme. Surrounding the earth on all sides is the luminous sphere called sky, illumined and enlivened by Sūrya. Jyotisha visualizes this sky in twelve divisions, called rāśis (Zodiacs); and the time taken by the Sun to traverse through all these divisions is a solar year (samvatsara), which is the basic unit of time in Jyotisha. Jyotisha is practically a

science of time in all its aspects, and the reckoning of time is both minute and elaborate.

The time taken to wink ones eyes is a 'nimeśa'; and eighteen of nimeśas are one 'kāshthā'; eighteen of kāshthās make one 'kalā'; and thrity of the kalās constitute one 'kshaṇa'. Twelve kshaṇas make one 'muhūrta', which is also counted as two 'nāḍikas'. Two and a half nāḍikas constitute one 'ghaṭi'. Twenty-four ghaṭis make a solar day (dina, horā). By another reckoning, yāma is one-eighth part of a solar day, while muhūrta is one-thirtieth part of the solar day; nāḍikā or nāḍi is the name given to one-sixtieth part of the solar day (of twenty-four seconds). A solar day covers both day and night (ahorātra).

There are four yāmas for the day (ahar) and another four yāmas for the night (rātra); together they constitute a single solar day or ahorātra. Fifteen of these make one fortnight (paksha). There are two fortnights in a month (māsa), one representing the waning of the moon (kṛshṇa, dark) and the other the waxing (śukla, bright) ('tayos samucchayo māsaḥ'). For the manes (pitṛs), our month is but a single day-night (ahar-niśam). Two of the solar months constitute a 'season'

(ṛtu); six solar months constitute an 'ayana'; and there are two ayanas, one representing the northward travel of the Sun (uttarāyana) from the beginning of the māgha month till āshāḍha when Sūrya enters the Mithuna (Zodiacal sign); and the other southward (dakṣiṇāyana) from the beginning of śrāvaṇa, Sūrya enters Kāṭaka Zodiacal sign till pushya, when Sūrya enters Dhanu sign. Together they are but a single day-night (ahorātra) for the gods (deva-māna); but for us it is a year (samvatsara, twelve solar months). Three hundred and sixty years of our reckoning (manushya-māna) constitute the year of the gods (deva-māna).

Bhāgavata (3, 13) describes that the Sun travels tirelessly through the planets (grahas), constellations (ṛksha, Dhruva and so on) and stars (aśvinī and so on) through the year; he is of the nature of Time (kāla-rūpi) and goes round the earth.

ग्रहक्षिताराचक्रस्थः परमाण्वादिना जगत्।
संवत्सरावसानेन पर्येत्यनिमिषो विभुः॥

The Sun's going round the earth is but apparent. The earth also moves: it completes one rotation in sixty nāḍikās (viz. twenty-four hours). The

sun moves through the twelve divisions, known as signs of Zodiac (rāṣi) in a year; and during each rotation of the earth, the twelve Zodiacs face the earth. A sign of the Zodiac is equivalent to a space of thirty degrees; 'horā' (a word probably derived from the Greek 'ora' meaning an hour or the twenty-fourth part of ahorātra) would be half a sign (or fifteen degrees). The twelve signs have been given names after constellations.

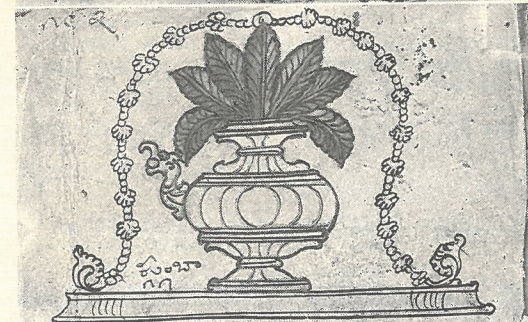
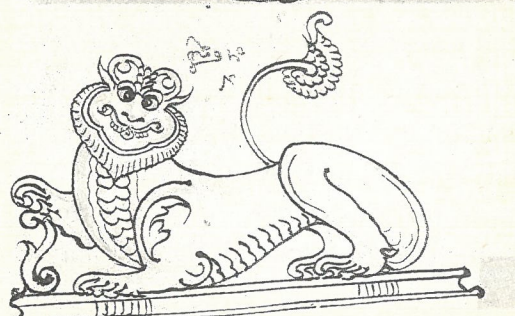
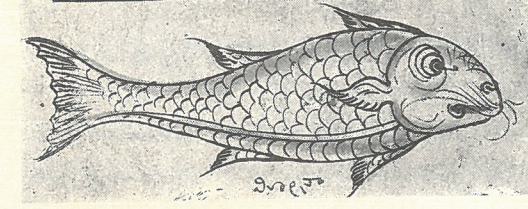
(11) 300-330 degrees Kumba (Aquarius) (water carrier)

(12) 330-360 degrees Mīna (Pisces) (fish)

Mīna	Mesha	Vṛṣhabha	Mithuna
Kumbha	EARTH		Kaṭaka
Makara			Simha
Dhanus	Vṛṣchika	Tulā	Kanyā

<u>Quantity</u>	<u>Sign</u>
(1) 0 degree-30 degrees	Mesha (Aries) (ram)
(2) 30-60 degrees	Vṛṣhabha (Taurus) (bull)
(3) 60-90 degrees	Mithuna (Gemini) (twins)
(4) 90-120 degrees	Kaṭaka (Cancer) (Crab)
(5) 120-150 degrees	Simha (Leo) (lion)
(6) 150-180 degrees	Kanyā (Virgo) (Virgin)
(7) 180-210 degrees	Tulā (Libra) (scales)
(8) 210-240 degrees	Vṛṣchika (Scorpio) (Scorpion)
(9) 240-270 degrees	Dhanus (Sagittarius) (archer)
(10) 270-300 degrees	Makara (Capricorn) (Goat)

The Zodiac is the belt in the heavenly vault (or celestial sphere), within which the Sun's apparent movement takes place (as also the motions of the moon and other planets). The Indian word for it is 'rāṣi', the derivation of which is rather doubtful. Generally it signifies a heap or group; and this refers to the grouping of twenty-seven 'nakshatras' in twelve 'rāṣis'. Nakshatra is a word of Vedic origin signifying an abode of divinities and of the departed souls (*Rgveda*, 1, 50, 2); it is a lunar mansion. Translated as a star, an asterism or constellation, it is a heavenly body through which moon travels. In later legend, the nakshatras



RAŚI

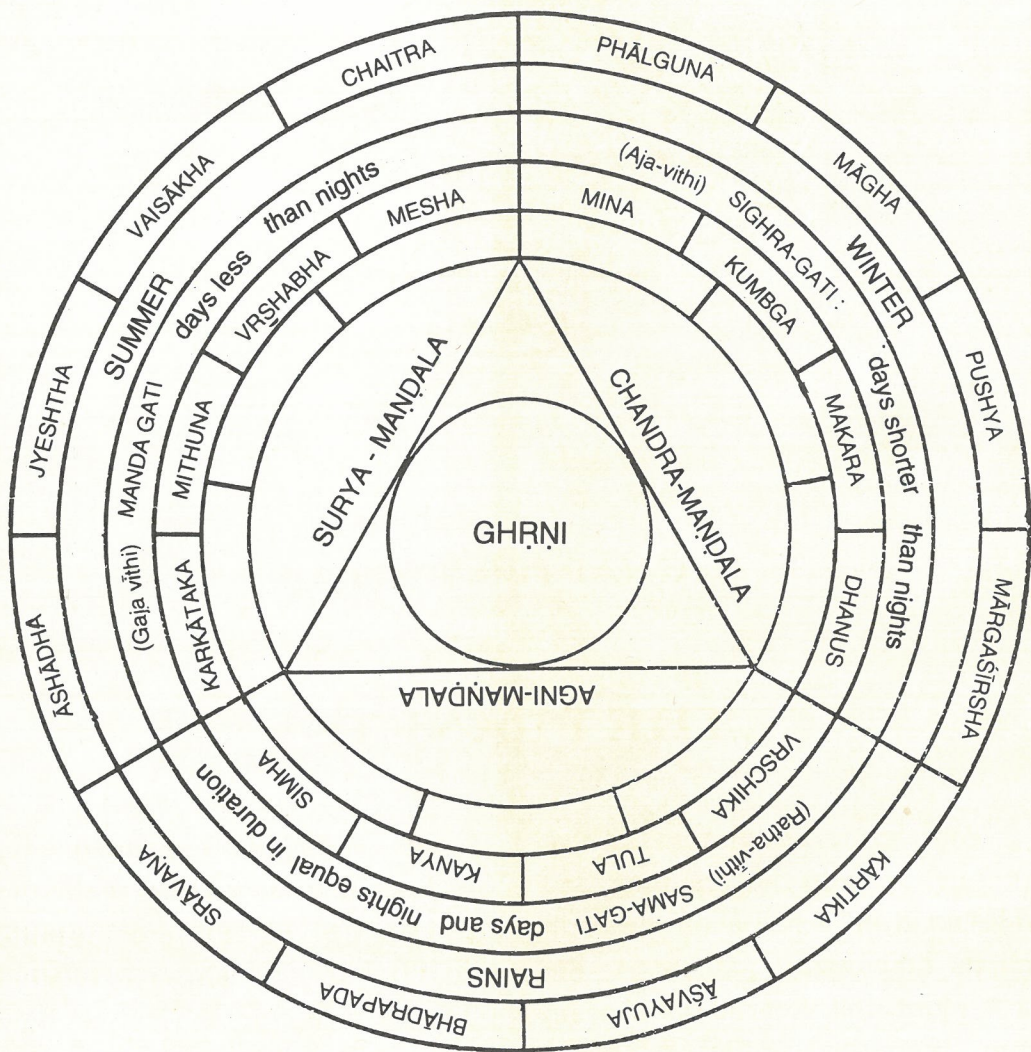
became daughters of Daksha and consorts of Moon.

There are countless stars in the heavenly vault, but twenty-seven (sometimes twenty-eight) of them are distinguished by their considerable influence on the earth. They are also named; and each one of them is reckoned as having four quarters or charaṇa (pāda). There are thus one hundred and eight quarters, through which moon travels. When the one hundred and eight pādas of the stars are distributed among the twelve rāsis, each rāśi will have nine pādas. Here is the table showing the nakshatras with their number of pādas (in brackets) accommodated in the rāsis.

Rāśi	Nakshatras with pādas
(1) Mesha	Aśvinī (4), Bharanī (4) and Kṛttikā (1)
(2) Vṛṣhabha	Kṛttikā (3), Rohiṇī (4), and Mṛgaśīrā (2)
(3) Mithuna	Mṛgaśīrā (2), Ārdrā (4), and Punarvasu (3)
(4) Kāṭaka	Punarvasu (1), Pushya (4), and Āśleshā (4)
(5) Simha	Māgha (4), Pubba (4),

	and Uttarā (1)
(6) Kanyā	Uttarā (3), Hasta (4), and Chitta (2)
(7) Tulā	Chitta (2), Svāti (4), and Viśākhā (3)
(8) Vṛśchika	Viśākhā (1), Ānūrādhā (4) and Jyeshthā (4)
(9) Dhanus	Mūla (4), Pūrvāshāḍha (4), and Uttarāshāḍha (1)
(10) Makara	Uttarāshāḍha (3), Śravaṇa (4), Dhanishthā (2)
(11) Kumbha	Dhanishthā (2), Śatabhishak (4), and Pūrvābhadrā (3)
(12) Mīna	Pūrvābhadrā (1), Uttarābhadrā (4), and Revati (4)

Each of the rāsis corresponds to a month of the solar year, but the nakshatras relate to the moon's passage through them. Natal asterism of an individual (*viz.* the asterism in which the moon is situated at the time of the individual's birth) is an exceedingly important detail in our astrological calculations, especially when predictions are to be made, and this is considered along with the planetary positions related to the Zodiacal sign which prevails at the time of his birth. Thus in Jyotisha, rāśi, nakshatra and graha are very significant topics.





INDRA

CHAPTER TWO

THE PLANETS

Among the celestial bodies that are said to exert far-reaching and widespread influence upon the earth and its inhabitants, planets are the most significant. Let me quote again from 'Incredible India' (p. 166) a passage which summarizes excellently the Indian view-point regarding planetary influences:

'As every one acquainted with astrology knows but too well, the influences of planets are variable according to their positions in relation to one another and the "houses" they occupy in their movements. They are particularly strong in their "exactation" and weak in "debilitation" points. Each planet has

a house or two in the Zodiac and is capable of exerting the maximum influence while occupying his own house. Further, planets have their natural friends and enemies among themselves; they are at home in their own or friendly houses, ineffective in the houses of neutrals, and positively weak and debilitated while passing through the houses of enemies.

Again "malefics" may turn mild "benefics", and benefics might degenerate into indifference or malevolence while occupying certain houses or conjunctions. All told, planets have much in common with men in this respect, and are personified into beings with certain qualities or characteristics and some measure of free will; hence though their course through the heavens is more or less fixed by immutable laws their astral behaviour is variable. All the same, planets have their natural attributes, But just as a habitually genial man, placed under adverse environments, might lose his cheerfulness and at times his temper too, or like an irascible man, after he has dined well, might find himself in an expansive mood, planets might behave contrary to their nature and are even capable of caprice.'

The Indian expression for planet is 'graha' and in Indian astrology, nine

grahas are generally counted, and they are also popularly worshipped: Sūrya (the Sun), Soma (the Moon), Maṅgala or Kuja (Mars), Budha (Mercury), Bṛhaspati (Jupiter), Śūkra (Venus), Śani (Saturn), Rāhu (Dragon's Head or the Ascending Node) and Ketu (Dragon's tail or Descending Node). The last two are "conceptions rather than realities", and not always accepted as grahas.

सूर्यश्चन्द्रो मंगलश्च बुधश्चापि बृहस्पतिः।
शुक्रः शनैश्चरो राहुः केतुश्चापि नव ग्रहाः॥

In European astronomy, planets are so called because they wander about or drift (from the Greek word *Planetai*, which means 'wanderers'), apparently erratically, in contrast to the fixed stars. Planets are distinguished from the stars by having apparent motions of their own around a star, especially around the Sun, in their own characteristic orbits. They are details of the solar system, which consists of the Sun as a star, nine planets, thirty-two moons, thirty-thousand sizeable asteroids (small planet-like bodies, most of them revolving round the Sun in a broad band between Mars and Jupiter), and about a hundred thousand million comets, Besides countless dust specks, gas molecules and free atoms (outside

molecular patterns). The Sun is the heart of this system, providing heat and energy for all the constituents of the system. The Sun, like other stars, is a huge thermo-nuclear reactor; with a diameter of 864,000 miles; it is a mass of energy, immensely intense at the core but working its way to the surface and then radiating out into space.

Fernel, who was physician to Henri I, King of France, was a polymath. He was master of medicine, originator of physiology, expert in mathematics, and proficient in astronomy and geodesy. His work 'On Hidden Causes' (1548) was a remarkable treatise, which opened up new vistas in science. Sir Charles Sherrington of our own times has highlighted his contributions. He cites from Fernel's Book a passage which brings out the importance of the Sun's rays to life (in his *Life's Unfolding*, Thinker's Library, Watts and Co., London, 1945, p. 21):

"Consider the excellence of the Sun, the prime Prince and controller of the World, favouring and forwarding every life that is. By its chastened heat, it supports all living things in their doing what they do"

What Fernel had in mind when he wrote these lines was the influence

of the Sun on the living beings on earth. But being an astronomer, he knew that the same insistence would be valid for all that the solar system encompassed. As we know today a full 99.86 percent of the solar system's substance is tied up with the Sun (David Bergamini, *The Universe*, Time-life International, Netherlands, 1968, p. 45). All the planets derive their light, heat and all other properties from the Sun. They circle round the Sun in about the same plane. Each of the planets not only revolves round the Sun but rotates on its own axis. The speeds of the planets are different, and most of the planets move in orbits that have different tilts. All the planets are accommodated in the Zodiac, which is a band of constellations around the heavens centered on the ecliptic (*viz.* path of the Sun across the sky). As observed from the earth, even the Sun is included within the Zodiac.

The planets are distinguished in Western astronomy in the order of their accepted distance from Earth: Moon, Mercury, Venus, Sun, Mars, Jupiter and Saturn. Few planets, however, are visible to the unaided eye; and that too when they are in suitable positions: Venus, Mars, Jupiter and Saturn. Venus is easily

identified because of its brightness, and because its orbit is inside that of Earth. It is the closest of all the planets to Earth. It is seen in the western sky close to the horizon just after sun-set, or in the East before dawn. It has phases like those of moon. Jupiter is also easily spotted, because of its steady and bright yellowish light. It has four large moons, all in the same line. Mars is a moderately bright body, shining with a steady reddish light. Saturn however is not so easy to spot. It has well-known ring-system (fragments of a satellite of Saturn broken up by the planet's gravitational attraction and also moons). Mercury is very difficult to be noticed, because of its constant close proximity to the Sun and because of its small size. Like Venus and Pluto, it has no moons.

The nine planets, according to modern astronomy, are Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto. Of these Uranus, Neptune and Pluto are comparatively recent discoveries, and do not have their Indian equivalents. However, Madhvāchārya in his *Brahma-sūtra-bhāṣya*, speaks of twelve planets (dvādaśa-graha), and adds Indra, Varuṇa and Prajāpati to the usual list of nine grahas. These three grahas may correspond with

Uranus, Neptune and Pluto respectively.

Uranus (named after the father of Cronos, who is identified with Saturn, and husband of Gaea or Earth) was identified by Sir William Herschal in 1781. It is supposed to be a chilly world, situate between Saturn and Neptune, about 900 million miles beyond Saturn. It is twice Saturn's distance from the Sun, and about fourteen times as massive as the earth. Neptune (named after the god of waters, especially sea) was discovered by Galle in 1846. It is beyond Uranus, about 2,800 million miles from the Sun. It is a pale green orb, circling round the Sun once in every 166 years. Pluto (the god of wealth, and also of the infernal regions), was discovered in 1930. It is a tiny sphere, little bigger than Mercury. Its distance is indicated by the fact that the viewers find it 600 times fainter than Neptune. It orbits 'eccentrically' between 4600 and 2700 million miles from the Sun.

The following Table gives significant details of the planets known to modern astronomy (cf. David Bergamini, *op. cit.* p. 125):

Body	Million miles from Sun	Average Diameter in miles	Length of the year	'Day'	Number of satellites
MERCURY	36	2,910	88 days	180 days	None
VENUS	67	7,580	225 days	243 days	None
EARTH	93	7,910	1 Year	1 day	1
MARS	141	4,140	1.9 years	24.6 hours	2
JUPITER	483	86,600	11.9 Years	10 hours	12
SATURN	888	72,300	29.7 Years	10.5 hours	10
URANUS	1,780	29,500	83.7 Years	10.7 hours	5
NEPTUNE	2,800	27,800	166 Years	12.7 hours	2
PLUTO	3,600	3,700	247.7 Years	6.4 days	None
SUN	-	864,000	-	25.33 days	-
MOON	-	2,160	-	27.3 days	-

The Sanskrit word for planet, 'graha', means seizing, holding or laying hold of something (cf. Pāṇini, 3,3,58 Vṛshādi-gaṇa, *Vārtika*, 3,2, 9); and does not signify wandering in any sense, as the English word planet does. It has been suggested that the word 'graha' was originally used to describe Rāhu (Dragon's Head or Ascending Node), whose presence was recognized in eclipses (in Sanskrit 'grahaṇa'); it was thought that Rāhu 'seizes' the Sun, and Moon, and later lets them go (hence called Rāhu, literally 'releaser', one who lets go, from 'rah tyāge', 'gr̥hītva tyajati') This suggestion appears also in Hemachandra's *Abhidhāna-chintāmaṇi* (2, 39):

राहुग्राहोऽर्केन्दोर्ग्रह उपराग उपप्लवः।

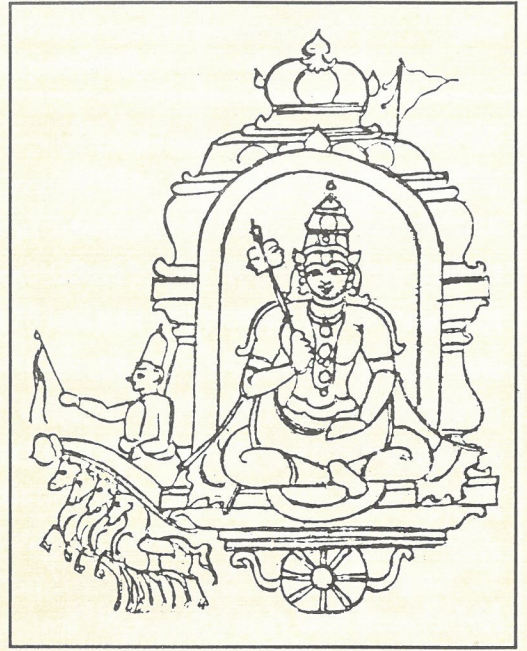
However, in due course, the expression 'graha' signified laying hold on the souls by influencing their actions ('gr̥hṇāti jīvān') or seizing the different pathways ('gr̥hṇāti gati-viśeshān), like 'crooked' (vakra), 'bent' (kuṭila), 'slow' (manda), 'fast' (śīghra) and even (sama)

The graha as a celestial body was believed to influence the affairs of human beings in a mysterious way; the influence was not only on human beings but on animals and plants also. It would appear from early references (like *Mahābhārata* 6,4,4566 f) that at one time only five grahas were recognized: Kuja (Mars), Budha

(Mercury), Bṛhaspati (Jupiter), Śukra (Venus) and Śani (Saturn). Even Kālidāsa mentions only five (*Raghuvamśa*, 3, 13 'grahais tatah pañchabhir uccha-samsthaih'). But *Mahābhārata* (7, 5636) adds Rāhu Ketu (Dragon's Head and Tail, Ascending and Descending Nodes) to these five and makes the number of grahas seven. The epic again includes the Sun (13, 913 and 14, 1175) and the Moon (4,48) to the list, bringing the number to nine. *Śatapatha-brāhmaṇa* (4,6, 5, 1) and *Yājñavalkya-smṛti* (1,295) also include the Sun and the Moon in the list of grahas.

It is not that the total number of planets is only nine. There are, of course, innumerable planets; but not all of them have their influence on earth. These nine planets are distinguished by their significant influence on the affairs of living beings on earth. And the Sun is the leader of these grahas; hence he is called 'graha-grāmaṇī'. Depending on the place or position of the planets in a fixed Zodiac, the planets could be beneficent (śubha-grahas or sad-grahas) or malevolent (krūra-grahas or pāpa-grahas)

Knowledge of the position of grahas is important in ascertaining the



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planetary year (graha-varsha), the length of life granted by the planets (graha-dāya), the specific aspect of the planet (graha-daśā), the troubles caused by the planets (graha-pīḍā), pacification of the ill-disposed planets (graha-yajña or graha-śānti), worship of the planets (graha-pūjā) conjunction of the planets (graha-yuti), triangular position of the planets with reference to each other (graha-śṅgāṭaka), conflict between planets (graha-yuddha) and so on.

The literature on grahas is indeed vast. There are several independent tracts dealing with planets in general

and calculations with regard to their position and movement like *Graha-kāṇḍa*, *Graha-kautuka*, *Graha-gaṇita*, *Graha-tilaka*, *Graha-koshthaka*, *Graha-gochāra*, *Graha-druma*, *Graha-dīpikā*, *Graha-lāghava*, *Grahādhyāya* and *Grahārāma-kutūhala*.

Vishṇu-purāṇa (2,7 'nava-graha-samsthāna') gives the locations of the planets, as removed from the earth:

भूमेर्योजनलक्षे तु सौरं मैत्रेय मण्डलम्।
 लक्षे दिवाकरस्यापि मण्डलं शशिनः
 स्थितम्॥
 पूर्णे शतसहस्रे तु योजनानां निशाकरात्।
 नक्षत्रमण्डलं कृत्स्नमुपरिष्ठात् प्रकाशते॥
 द्विलक्षे चोत्तरे ब्रह्मन् बुधो
 नक्षत्रमण्डलात्।
 तावत्प्रमाणभागे तु बुधस्याप्युशनाः
 स्थितः॥
 अङ्गारकोपि शुक्रस्य तत्प्रमाणे
 व्यवस्थितः।
 लक्षद्वये तु भौमस्य स्थितो देवपुरोहितः।
 सौरिर्बृहस्पतेश्चोर्ध्वं द्विलक्षे समवस्थितः॥

One of the important involvements of the planets is that each of them with the exception of Rāhu and Ketu, presides over one of the seven days of the week; the names of the week are in fact derived from these planets.

The first day of the week, in the

Indian as well as the European calenders is named after the Sun : Ravi-vāra (with its variants Āditya-vāra, Bhānu-vāra) or Sunday (old English *Sunnandaeg* or the Latin *dies solis*). The second day is Soma-vāra or Monday (Old English, *monandaeg* or the day of Mona or Moon, Latin *Lunae dies*), named after the moon.

Kuja-vāra (or Mangala-vāra) or Tuesday is the third day, named after the planet Maṅgala or Kuja. In old English, it is *Tiwesdaeg*, Tiw being a Teutonic deity identified with the Roman god Mars. In Latin, it is *dies Martis*. Tiw corresponds to the Latin *deus*, which in turn reminds us of the Greek Zeus and the Sanskrit *dyaus* (the Sky-god).

Budha-vāra or Wednesday is the fourth day, named after the planet Budha or Mercury. The old English name for this day was *Wodnesdaeg*, the day of the god Woden, who is identified with Mercury. The Latin name is *Mercurii dies*.

Bṛhaspati-vāra (or Guru-vāra) or Thursday is the fifth day, named after the planet Bṛhaspati. In old English, it is *Thunresdaeg* or the day of the god *Thor*, who got identified with Jove or Jupiter. The Latin name for the week-day is *dies Jovis* or the day of Jupiter.

Śukra-vāra or Friday is the sixth day, named after the planet Śukra. In old English, it is *Frigedeg* or the day of the goddess *Frig*, who was the beloved wife of *Odin*. In Latin, it is *dies Veneris*, or the day of Venus.

Śani-vāra or Saturday is the seventh day of the week, named after the planet Śani. In old English, it is *Saeturnesdae* and in Latin, *Saturni dies*, both meaning the day of Saturn.

In Jyotisha, the week-days are named after planets not without a rationale: Ravi-vāra is named after the Sun, because at Sun-rise, Sūrya will preside over the horā. It may be recalled that the solar day (divasa) is composed of twenty-four horās (hours), each horā being made up of sixty nimeshas or two and a half ghaṭikās. It is also 15° or half a sign (rāśi), the sign being the space of 30°. The sign is a time-division the Sun will be occupying momentarily; it is a particular degree of that sign. The first horā on Sunday will be Sūrya-horā, followed by Śukra-hora in the second horā; the third horā will be

presided over by Budha, the fourth by Chandra, the fifth by Śani, the sixth by Bṛhaspati, and the seventh by Kuja. The cycle recommences with the eighth horā being presided over by Sūrya. The planets that will preside over the horas appear in this sequence (*horādhīpati*):

अर्कः शुक्रो बुधश्चन्द्रो मन्दो जीवो
धरासुतः।

Sun (Arka), Venus (Śukra), Mercury (Budha), Moon (Chandra), Saturn (Manda or Śani), Jupiter (Jīva or Bṛhaspati) and Mars (Dharāsuta or Kuja). This order will be repeated for the rest of the twenty-four horās. On Monday, the moon will be in the first horā followed by Saturn in the second horā and so on. On Tuesday, Mars will prevail in the first horā, followed by Sūrya in the second. On Wednesday, Mercury will rule over the first horā, followed by Moon in the second. On Thursday, Jupiter rules over the first hora, followed by Mars in the second. On Friday, Venus in the first hora, and on Saturday Saturn, followed by other planets in the order given above.

HORĀ	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	Sūrya	Chandra	Kuja	Budha	Guru	Śukra	Śani
2	Śukra	Śani	Sūrya	Chandra	Kuja	Budha	Guru
3	Budha	Guru	Śukra	Śani	Sūrya	Chandra	Kuja
4	Chandra	Kuja	Budha	Guru	Śukra	Śani	Sūrya
5	Śani	Sūrya	Chandra	Kuja	Budha	Guru	Śukra
6	Guru	Śukra	Śani	Sūrya	Chandra	Kuja	Budha
7	Kuja	Budha	Guru	Śukra	Śani	Sūrya	Chandra
8	Sūrya	Chandra	Kuja	Budha	Guru	Śukra	Śani
9	Śukra	Śani	Sūrya	Chandra	Kuja	Budha	Guru
10	Budha	Guru	Śukra	Śani	Sūrya	Chandra	Kuja
11	Chandra	Kuja	Budha	Guru	Śukra	Śani	Sūrya
12	Śani	Sūrya	Chandra	Kuja	Budha	Guru	Śukra
13	Guru	Śukra	Śani	Sūrya	Chandra	Kuja	Budha
14	Kuja	Budha	Guru	Śukra	Śani	Sūrya	Chandra
15	Sūrya	Chandra	Kuja	Budha	Guru	Śukra	Śani
16	Śukra	Śani	Sūrya	Chandra	Kuja	Budha	Guru
17	Budha	Guru	Śukra	Śani	Sūrya	Chandra	Kuja
18	Chandra	Kuja	Budha	Guru	Śukra	Śani	Sūrya
19	Śani	Sūrya	Chandra	Kuja	Budha	Guru	Śukra
20	Guru	Śukra	Śani	Sūrya	Chandra	Kuja	Budha
21	Kuja	Budha	Guru	Śukra	Śani	Sūrya	Chandra
22	Sūrya	Chandra	Kuja	Budha	Guru	Śukra	Śani
23	Śukra	Śani	Sūrya	Chandra	Kuja	Budha	Guru
24	Budha	Guru	Śukra	Śani	Sūrya	Chandra	Kuja

Note: Hora is the space of one half a sign (rāśi), viz. 15°. There are also other divisions of a sign like Drekkāṇa, which is one-third of a sign (10°), Navāṁśa, which is one-ninth of a sign (3°20'), Dvādaśāṁśa, which is one-twelfth of a sign (20°30'), and Trimśāṁśa, which is one-thirtieth of a sign (1°).

In modern astronomy, the planets are listed in the descending order, according to their proximity to the earth : the farthest is Saturn (Śani), followed by Jupiter (Bṛhaspati), Mars (Kuja), Sun (Sūrya), Venus (Śukra), Mercury (Budha) and Moon (Chandra), which is close to earth. In Jyotisha, the planets are said to have their natural strength, varying in their relation to the earth. Sun is the most powerful, and Śani is the least powerful. In between them, we have Chandra, Śukra, Bṛhaspati, Budha and Kuja in the descending order of strength.

There is also a distinction between inferior and superior planets. The former are Budha and Śukra, which planets are nearer to the Sun than the earth, while the latter, Kuja, Bṛhaspati and Saturn are superior as they are farther from the Sun than the earth.

The planetary strengths are ascertained with respect to the directions (digbala), place or position of exaltation (sthāna-bala), time (kāla-bala) and movements (cheshtā-bala). The first of these is in relation to the signs of the Zodiac (rāśi). It may be recalled that a sign refers to the space of 30°; the moment when the presence

of the Sun is apparent in a specific degree of that time is known as the rising degree or ascendent. A citation will make the point clear: "Owing to the axial rotation of the earth, this point is apparently pushed up in the heavens at the rate of roughly one degree for every four minutes of time (360° for 24 hours). So, at about two hours after Sunrise, the Sun would have travelled up about 30 degrees (or one sign). Thus the average duration of a sign (rāśi) on the horizon is 60/12 or five ghatis". The solar day (the period between Sunrise and Sunset) is divided into twelve signs of five ghatis each (actually twelve signs of thirty degrees each).

The planets Budha and Bṛhaspati have directional strength (digbala), when they arrive in one of the following signs : Mesha, Simha and Dhanus. These signs are known as Eastern signs. The planets Ravi and Kuja are directionally strong when they come to the signs Vṛshabha, Kānya or Makara (which are called Southern signs). The planet Śani is powerful when he is in Mithuna, Tulā or Kumbha (Western signs). Śukra and Chandra become powerful in Kaṭaka, Vṛschika or Mīna (Northern signs).

Planets also gather strength when they are in their own houses or signs (called *mūla-trikoṇa*) or in houses of their own class (*varga*), which are described as friendly. The planets have their own houses in signs (or *rāśis*), which are said to be ruling :

Ravi -	Simha (Leo)
Chandra -	Kaṭaka (Cancer)
Kuja -	Mesha (Aries) and Vṛścika (Scorpio)
Budha -	Mithuna (Gemini) and Kanyā (Virgo)
Bṛhaspati -	Dhanus (Sagittarius) and Mīna (Pisces)
Śukra -	Vṛshaba (Taurus) and Tulā (Libra)
Śani -	Makara (Capricorn) and Kumbha (Aquarius)
Rāhu -	Kanyā (Virgo)
Ketu -	Mīna (Pisces)

A planet also acquires positional strength (*sthāna-bala*) when it is in its own ascendent (*uccha*) sign or in its *navāmsā* (30°20') or *drekkāṇa* (10°).

The planets are said to have temporal strength (*kāla-bala*) as follows:

Chandra, Kuja and Śani : only at night

Ravi, Bṛhaspati and Śukra : only during daytime

Budha : at all times

Each of the planets is said to have its own year, month, day and hour; and it is naturally powerful in that unit of time. Planets are classified as benefics (*śubha-grahas*) and (malefics (*pāpa-grahas*): the former are powerful in the bright half of the lunar month (*Śukla-paksha*, waxing moon), while the latter in the dark half (waning moon, *Kṛishṇa-paksha*). Guru, Śukra, Full moon and Budha in conjunction with a benefic planet are *Śubha-grahas*; Ravi, Waning moon, Budha in conjunction with a malefic planet, Kuja, Śani, Rāhu and Ketu are regarded as *Pāpa-grahas*.

प्रभाते चेन्द्रजगुरु मध्याह्ने रविभूमिजौ।
शुक्रेन्दावपराह्ने सन्ध्यायां मन्दराहुकौ॥

During morning Guru and Budha are powerful; at noon Ravi and Kuja; in the afternoon Chandra and Śukra; during eventide Śani and Rāhu.

Planetary strength may also be in relation to the movement, conjunctions and so on. For instance, Ravi and Chandra are powerful when they move to any one of the six signs beginning with Makara (Capricorn). Other planets acquire power when they enter into conjunction with Moon.

All planets (with the exception of Ravi and Chandra are said to enter into conflict (graha-yuddha); when two stars are in conjunction, and the distance between them is of the span of less than a day, they are described as at war with one another. The combination of tārā-grahas (Kuja, Budha, Bṛhaspati, Śukra and Śani, viz. the planets other than Ravi and Chandra) is involved here.

A planet may be exalted (uccha) or 'debilitated' (nīcha) with reference to a sign. Ravi is exalted when in Mesha-sign, Chandra in Vṛshabha sign, Kuja in Makara-sign, Budha in Kanyā-sign, Bṛhaspati in Kaṭaka sign, Śukra in Mīna sign, Śani in Tulā-sign, Rāhu in Mithuna-sign and Ketu in Dhanus-sign. When the planet is exalted, it becomes powerful and is expected to be beneficial in its influence.

Likewise, a planet when 'debilitated' is weak and will be malefic in influence : Ravi in Tulā-sign, Chandra in Vṛśchika-sign, Kuja in Kaṭaka-sign, Budha in Mīna-sign, Bṛhaspati in Makara-sign, Śukra in Kanyā-sign, Śani in Mesha-sign, Rāhu in Dhanus-sign and Ketu in Mithuna-sign.

GRAHA	EXALTED SIGN	DEBILITATED SIGN
Ravi	Mesha	Tulā
Chandra	Vṛshabha	Vṛśchika
Kuja	Makara	Kaṭaka
Budha	Kanyā	Mīna
Guru	Kaṭaka	Makara
Śukra	Mīna	Kanyā
Śani	Tulā	Mesha
Rahu	Mithuna	Dhanus
Ketu	Dhanus	Mithuna

रविर्मेषतुले प्रोक्ते चन्द्रस्य वृषवृश्चिकौ।
भौमस्य मृगकर्कौ मीनकन्ये सितस्य च।
तुलामेषौ च मन्दस्य उच्चनिचावुदाहतौ॥

There is a consideration of natural (naisargika) or temporary (tātkālika) enmity (śatrutva), and balanced attitude (sama) among the planets, based on their positions with respect to the signs (rāśi). According to Satyāchārya, an ancient authority, the planets beginning with Ravi having their own original houses in the signs (called mūla-trikoṇa-rāśi), are friendly towards the planets lording over the second, twelfth, fifth, ninth, eighth, and fourth signs in the Kuṇḍali:

स्वा (२) स्वान्त्य (१२) धी (५) धर्म
(९) पाः स्वोच्चायुः (८) सुख (४) पाः

If the lordship of signs is dual (ubhayādhīpatya), the planet is balanced (sama); the planets that are neither 'friendly' nor balanced are regarded as enemies (śatru).

For instance, Ravi's original house is the sign Simha (Leo); it is his mūla-trikoṇa-rāśi. From that sign, the second house is Kanyā, the fourth is Vṛścika, the fifth is Dhanus, the eighth is Mīna, the ninth is Mesha, and the twelfth Kāṭaka. Accordingly Chandra, Kuja and Budha are friends of Ravi. Budha, being the lord of two signs becomes balanced. The other planets, viz. Śani and Śukra are in the role of enemies. The following chart shows the planets as lords of the sign (rāśyadhīpati):

	SIGN	PLANETS AS LORDS
1.	Mesha	- Kuja
2.	Vṛṣhabha	- Śukra
3.	Mithuna	- Budha
4.	Kāṭaka	- Chandra
5.	Simha	- Sūrya
6.	Kanyā	- Budha
7.	Tulā	- Śukra
8.	Vṛścika	- Kuja
9.	Dhanus	- Bṛhaspati
10.	Makara	- Śani
11.	Kumbha	- Śani
12.	Minā	- Bṛhaspati

मेषवृश्चिकयोर्भौमः शुक्रो वृषतुलाभृतोः।
बुधः कन्यामिथुनयोः प्रोक्तः कर्कस्य
स्यान्मीनधन्विनोर्जीवः शनिर्मकरकुम्भयोः।
सिंहस्याधिपतिः सूर्यः कथितो
गणकोत्तमैः॥

From the above, formula (Satyāchārya), the mutual friendliness or otherwise of the planets have been calculated as follows:

GRAHA	MŪLATRIKOṇA	MITRA (FRIEND)	SAMA (BALANCED)	ŚATRU (ENEMY)
Ravi Chandra	Simha Vṛṣhabha	Chandra, Kuja, Guru Ravi, Budha, (Rāhu)	Budha Kuja, Guru, Śukra, Śani	Śani, Śukra (Ketu)
Kuja Budha Bṛhaspati (Rāhu)	Mesha Kanyā Dhanus	Ravi, Chandra, Guru Ravi, Śukra Ravi, Chandra, Kuja (Ketu)	Śukra, Śani Kuja, Guru, Śani Śani	Budha (Rāhu) Chandra, (Rāhu) (Ketu) Budha, Śukra,
Śukra (Ketu) Śani	Tulā Kumbha	Budha, Śani (Rāhu) Budha, Śukra,	Kuja, Guru Guru	Ravi, Chandra, Ravi, Chandra, Kuja

Rāhu*	Simha	(Rāhu), (Ketu) Chandra, Kuja, Guru, (Ketu)	Budha	Ravi, Śukra, Śani
Ketu*	Kumbha	Budha, Guru, Śukra, (Rāhu)	Sani	Ravi, Chandra, Kuja

*As regards Rāhu and Ketu, there is a variant account:

GRAHA	MITRA	SAMA	ŚATRU
Rāhu	Śukra, Śani	Budha, Guru	Ravi, Kuja, Chandra
Ketu	Ravi, Chandra,	Kuja Budha,	Guru Śukra, Śani.

Another table may further illustrate the planetary attitudes:

‘‘F refers to Friend (mitra), E to Enemy (śatru) and B to balanced (sama).
Variant views are shown in brackets’’

GRAHA	RAVI	CHANDRA	KUJA	BUDHA	GURU	ŚUKRA	ŚANI	RĀHU	KETU
RAVI		F	F	B	F	E	E	F	F
CHANDRA	F		B	F	B	B	B	F	E
KUJA	F	F		E	F	B	B	E	F
BUDHA	F	E	B		B	F	B	E	E
GURU	F	F	F	E		E	B	E	F
ŚUKRA	E	E	B	F	E(B)		F	F	E
ŚANI	E	E	E	F	B	F		F	F
RAHU*	E	F(E)	F(E)	B	F(B)	E(F)	E(F)		F
KETU*	E	E	E	F(B)	B	F(E)	B(E)		

रविन्दुभौमगुरवो ज्ञशुक्रशनिराहवः।
स्वस्मिन् मित्राणि चत्वारि परस्मिन् शत्रवः
स्मृताः।
राहर्व्योः परं वैरं गुरुभार्गवयोरपि।
हिमांशुबुधयोर्वैरं विवस्वन्मन्दयोरपि॥

In addition to the above detail which refers to the natural (naisargika)

friendliness or otherwise, there is also a positional friendliness or otherwise as apparent in a bhāva-kunḍali of a person. This is known as transitional or temporary (tātkālīka) friendliness or otherwise. This is ascertained by a formula which regards the planets in the second, third, fourth, tenth,

eleventh and twelfth signs from the planet in the mūla-trikoṇa-rāśi as friendly; and the planets in the first, fifth, sixth, seventh, eighth and ninth signs as enemies. When the natural friendliness or otherwise is at variance with the transitional friendliness or otherwise, there are excessive friendliness or excessive enmity.

1. When a natural friend is also the transitional friend in the bhāva-kuṇḍali, the planet is called 'adhi-mitra', or especial friend;
2. When a naturally balanced planet becomes a transitional friend, it is called 'mitra' or friend;

3. When a natural enemy becomes a transitional friend, the planet is 'balanced' (sama);
4. When a naturally balanced planet becomes a transitional enemy, it is called 'śatru' or enemy; and
5. When a natural enemy becomes also the transitional enemy, the planet is 'adhi-śatru' or especial enemy.

Jyotisha believes that all living beings pass through the planetary positions, periods and aspects. The following table gives the planetary periods (daśās) for the persons born under one of the twenty-seven stars.

JANMA-NAKSHATRA		GRAHA-DAŚĀ		YEARS
Aśvini	Makha	Mūlā	Ketu	7
Bharaṇī	Pūrvā Phalguni	Pūrvāshāḍha	Śukra	20
Kṛttikā	Uttarā Phalguni	Uttārāshāḍha	Ravi	6
Rohiṇi	Hasta	Śravaṇa	Chandra	10
Mṛgaśīras	Chittā	Dhanishṭhā	Kuja	7
Ārdrā	Svāti	Śatabhishak	Rāhu	18
Punarvasu	Viśākha	Purvābhādra	Guru	18
Pushyā	Anūradhā	Uttarābhādra	Śani	19
Āśleshā	Jyeshtha	Revati	Budha	17

Regarding the period of influence of the planets with respect to the signs (rāṣi-bhoga-kāla), it is said in texts that Śani continues to be powerful for a year, Ravi for six months, Budha for two months, Śukra for fifteen days, Br̥haspati for a month, Kuja for a day and Chandra for but a muhūrta (viz. two ghaṭikās):

शनेर्वर्षस्तद्वर्षं स्याद् भानोर्मासद्वयं बुधस्य
च।
शुक्रस्य पक्षो जीवस्य मासो भौमस्य
वासरः।

इन्दोर्मुहूर्तमित्युक्तं ग्रहाणां बलतो वदन्ति॥

Another account provides a month for Ravi, two days and a quarter for Chandra, forty-five days for Kuja, eighteen days for Budha, one solar year for Br̥haspati, twenty-eight days for Śukra, two and a half years for Śani and one and a half years for Rāhu (and for Ketu)

रविर्मासं निशानाथः सपाददिवसद्वयम्।
पक्षत्रयं भूमिपुत्रो बुधोऽष्टादशवासरान्॥
वर्षमेकं सुराचार्यश्चाष्टाविंशदिनं भृगुः।
शनिः सार्धद्वयं वर्षं स्वर्भानुः सार्धवत्सरम्॥

It is interesting that these planets are visualized as having forms, figures, shapes and other details which are characteristic of human beings. In other words they are personified. This

tendency to give tangible forms to abstract principles and divinities is as old as the Vedic corpus, where Indra, Vāyu, Varuṇa and other deities are treated as human heroes with supernatural powers. Yāska's *Nirukta* (7, 6) explains that such personification is for the purpose of emphasizing the relation of these deities with human beings, and to point out their involvement in human affairs, and their functions and influences:

अथाकारचिन्तनं देवतानां पुरुषविधाः
स्युरित्येकं, चेतनावद्वद्भिस्तुतयो भवन्ति।
अथापि पौरुषेयविधिकैर्द्रव्यं
संयोगैः। अथापि पौरुषविधिकैः कर्मभिः॥

Indeed, *Br̥hat-parāśara-horā-śāstra* (1, 26, 31) describes the nine planets as the very source of the ten celebrated incarnations of Viṣṇu himself:

जीवानां कर्मफलदो ग्रहरूपी जनार्दनः।
दैत्यानां बलनाशाय देवानां बलवृद्धये॥
कर्मसंस्थापनार्थाय ग्रहाः जाताः शुभाः
क्रमात्।

रामोऽवतारः सूर्यस्य चन्द्रस्य यदुनायकः॥
नृसिंहो भूमिपुत्रस्य बुद्धः सोमसुतस्य च।
वामनो विबुधेज्यस्य भार्गवो भार्गवस्य च।
कूर्मो भास्करपुत्रस्य सैहिकेयस्य सूकरः।
केतोर्मीनावतारश्च ये चान्ये तेऽपि खेटजाः॥

From Sūrya is said to have emerged Śrī-Rama, from Chandra Kṛṣṇa, from Kuja Narasimha, from Budha Buddha, from Bṛhaspati Vāmana, from Śukra Paraśurāma, from Śani Kūrma, from Rāhu Varāha and from Ketu Matsya. Viṣṇu assumed these incarnatory forms, in order to destroy the might of the demons and to augment the power of the gods; the forms as planets also provide awards for the actions done, and contribute to the stability of Karma.

The planets also function as guardians of directions, Ravi (arka) in East, Śukra in South-east, Kuja (ara) in South, Rāhu in South-west, Śani (arki) in West, Chandra in North-west, Budha (jña) in North and Bṛhaspati (guru) in North-east:

अर्कशुक्रार राहर्किचन्द्रज्ञगुरवः क्रमात्।
पूर्वादीनां दशामीशाः क्रमान्नष्टादिसूचकाः॥

Several other details are provided in texts which are of iconographic interest; they also bring into bold relief the personality of each of the planets. For instance, the planets have different movements and speeds. Sūrya is crooked (vakra), Chandra is very crooked (ati-vakra), Kuja is bending (kuṭīla), Budha is slow (manda),

Bṛhaspati is very slow (manda-tara), Śukra is even-paced (sama), Śani is fast (śīghrā) and Rāhu very fast (śīghra-tara) (asṭadhā-gatayah)

They have different aspects (dṛṣṭi); Budha and Śukra look across, Ravi and Kuja look up, Guru and Chandra are straight-glanced, Śani and Rāhu look downwards

तिर्यग्दृशौ बुधसितौ भौमाकौ
व्योमदार्शिनौ।
जीवेन्दू समदृष्टौ च शनिराहू अधोदृशौ॥

Regarding their form and appearance, Chandra is fat and squatty, Śukra is short, Ravi and Kuja are square in build, Budha and Bṛhaspati are roundish, and Śani and Rāhu are elongated.

स्थूल इन्दुः सितः षण्डश्चतुरस्त्रौ
कुजार्कौ (कुजो भृगुः।)
वर्तुलौ सोमधिषणौ दीर्घौ शनिभुजङ्गमौ॥

They also have their various complexions. Ravi and Kuja are red in colour; Bṛhaspati is of golden hue, Budha's body-colour is that of parrot-green, Chandra is white, and so is Śukra. Śani and Rahu are dark-complexioned.

रक्तवर्णौ कुजार्कौ च प्रोक्तो धिषणः
काञ्चनद्युतिः।

शुकपिच्छसमः सौम्यो गौरकान्तिरथौष्णगः॥
मन्दारस्यार्कपुष्पस्य समद्युतिरनुष्णगुः।
कविरत्यन्तधवलः फणी कृष्णः
शनिस्तथा॥

There is an account of the vastness or extent of the several planets in terms of yojanas: Ravi, Budha and Śani measure eight yojanas, Śukra sixteen, Br̥haspati nine, Kuja seven, Śani twenty, and Rāhu and Chandra one yojana each.

आदित्यशनिःसौम्यानां योजनान्यष्टसंख्यया।
शुक्रस्य षोडशोक्तानि गुरोश्च नवयोजनम्।
कुजस्य सप्तसंख्यानि शाङ्कस्त्वेकयोजनम्।

The sojourning spots of the planets are also given. Chandra and Śukra move about in water, while Br̥haspati and Budha move about in villages and hamlets; Ravi, Kuja, Śani and Rāhu are wanderers in jungles.

भार्गवेन्दू जलचरौ ज्ञजीवौ ग्रामचारिणौ।
राहुक्षितिजमन्दार्कान् ब्रुवतेऽरण्यचारिणः॥

The manner of the appearance of the planets also varies. Ravi, Kuja and Śani make their appearance with their hindquarters (pr̥sthodaya) whereas Budha, Br̥haspati, Śukra and Rāhu appear with their heads first (śīrshodaya). Chandra and Ketu show both their heads and hindquarters when they appear (ubhayodaya)

अर्काङ्गारकमन्दास्तु सन्ति पृष्ठोदयाः
स्मृताः।
राहुजीवौ भृगुज्ञौ च ग्रहाः स्युर्मस्तकोदयाः।
उद्यतस्तिर्यगेवेन्दुकेतू तत्र प्रकीर्तितौ॥

Budha, Br̥haspati and Śukra are bipeds, whereas Ravi, Kuja and Śani are quadrupeds; Chandra and Rāhu have many feet.

द्विपदा जीववीच्छुक्तौ शन्यर्काश्चतुष्पदाः।
शाशिसर्पौ बहुपदौ कथितं तु मनीषिभिः॥

Another account makes Br̥haspati and Śukra bipeds, Ravi and Kuja quadrupeds, Budha and Śani birds, and Chandra and Rāhu reptiles

द्विपदौ भार्गवगुरू भूपुत्राकौ चतुष्पदौ।
पक्षिणौ बुधशौरी च चन्द्रराहू सरीसृपौ॥

Their castes also differ. Br̥haspati and Śukra are brāhmaṇas, Ravi and Kuja kshattriyas, Budha a śūdra, Chandra a vaiśya, and Śani and Rāhu are mlechchhas

विप्रौ शुक्रगुरू क्षत्रौ कुजाकौ शूद्र इन्दुजः।
इन्दुर्वैश्यः स्मृतौ म्लोच्छौ सैहिकेयशनैश्चरौ॥

Ravi, Kuja and Br̥haspati are masculine, whereas Chandra, Budha, Śukra, Śani and Rahu are feminine.

जीवमङ्गलमार्तण्डानुशन्ति पुरुषान् बुधाः।
सोमसोमजमन्दाहि भृगुपुत्रास्तु योषितः॥

Among planets, Budha is a baby, Kuja is a youth; Chandra and Śukra are middle-aged; and others are old

युवा कुजा शिशुः सौम्य शशिशुक्रौ च
मध्यमौ।

मन्दमार्तण्डदेवेज्यफणिनः स्थविरा ग्रहाः॥

But another account makes Ravi fifty year old, Chandra seventy, Kuja sixteen, Budha twenty, Br̥haspati thirty, Śukra seven, and Rāhu and Śani hundred years each.

भूमिजः षोडशवयाः शुक्रः सप्तवया स्मृतः॥
विंशद्वयाश्चन्द्रसुतो गुरुस्त्रिंशद्वयः स्मृतः।
शशाङ्कः सप्ततिवयाः पञ्चाशद् भास्करस्य
तु।
शनैश्चरस्य राहोश्च शतसंख्या वयो
भवेत्॥

Planets are also associated with characteristic minerals and metals. Chandra and Śukra have silver in them, Budha gold, Br̥haspati gold with jewels, Ravi pearls, Kuja tin, Śani iron, and Rāhu stones.

शुक्रे चन्द्रे भवेद्रौप्यं बुधे स्वर्णमुदाहृतम्।
गुरौ रत्नयुतं हेम सूर्ये मौक्तिकमुच्यते॥
भौमे त्रपुः शनौ लौहं राहावश्मानि
कीर्तयेत्।

• धातोर्विनिश्चये ज्ञाते विशेषः स्ययादुदाहृतः॥

Ravi, Kuja, Śani and Rāhu are by nature trouble-givers, while Chandra, Budha, Br̥haspati and Śukra produce happiness.

भौममन्दार्कभोगीन्द्राः प्रकृत्या दुःखदायकाः।
ज्ञगुरुश्चेतकिरणशुक्राः सुखकराः सदा॥

Planets are also associated with the three bodily constituents: vāta, pitta and kapha. Ravi and Kuja represent pitta, Śukra and Chandra kapha (śleshma); Śani and Rāhu vāta; and Budha and Br̥haspati are balanced.

पित्तं प्रभाकरश्माजो श्लेष्मा भार्गवशीतगू।
ज्ञगुरु समधातू च पवनौ राहुमन्दगौ॥

Likewise, tastes are also represented by the planets. Ravi and Kuja pungent, Br̥haspati sweet, Budha astringent, Chandra acrid, Śukra sour, Rāhu and Śani bitter

कुजाकौ कटुकौ जीवो मधुरस्तुवरो बुधः।
क्षाराम्लौ चन्द्रभृगुजौ तीक्ष्णौ सर्पार्कनन्दनौ॥

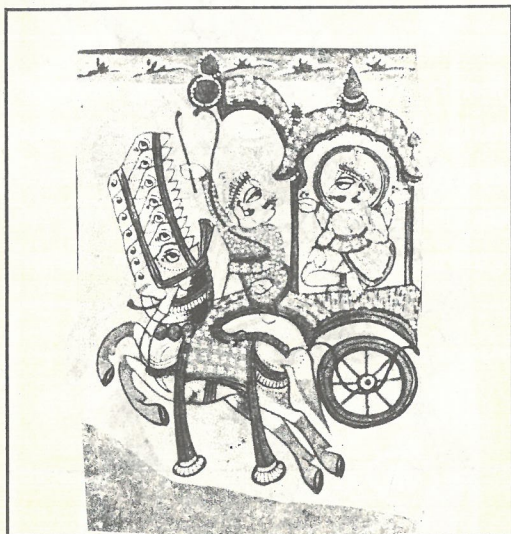
Ravi, Kuja, Śani and Rāhu are regarded as the planets of earth and tell the past; Chandra and Budha are planets of the mid-region and tell the present; and Br̥haspati and Śukra are planets of the heavens and foretell the future

पापा भूमिग्रहाश्चन्द्रबुधौ मध्यमग्रहावुभौ।
गुरुशुक्रौ तथाकाशग्रहौ भूतादिसूचकाः॥

Other details of the nine planets
are given in the table below:

PLANET	RULING	PART OF BODY	GEM	COLOUR	SENSE-FUNCTION	GOD
1. Ravi	Leo (Simha)	Heart, man's right eye, woman's left eye, mouth, throat, brain, spleen	Ruby	copper	soul (prāṇa)	Śiva
2. Chandra	Cancer (Kāṭaka)	Breasts, left eye of man, right eye of woman, stomach oesophagus, uterus, bladder, ovaries	pearl	white	mind	Umā
3. Kuja	Aries (Mesha) scorpio (Vṛschika)	Head, extl. sex organs, muscle System, pelvis, prostate gland	coral	red	sight	Skanda
4. Budha	Gemini (Mithuna) Virgo (Kanyā)	Lungs, solar plexus, nervous system	emerald	green	smell	Vishṇu
5. Br̥haspati	Sagittarius (Dhanus) Pisces (Mīna)	Thighs, liver, blood circulation, fat	Topaz	yellow	hearing	Brahmā
6. Śukra	Taurus (Vṛshabha) Libra (Tulā)	Kidneys, eyes, generative system, throat, Kidneys	Diamond	multi- coloured	taste	Lakshmi
7. Śani	Capricorn (Makara) Libra (Tulā)	Bones, teeth, hair, ears	Sapphire	black	touch	Yama
8. Rāhu			Agate	black		
9. Ketu			Torquoise	red		Brahmā

Here is an excerpt from the *Incredible India*, prveiously cited (p. 167-168)



SŪRYA

'Ravi (Sun): He is an energetic, powerful person of bilious nature. He represents courage, will-power, muscular strength and authority. He has domain over rulers. He has a preference for open places, hills and forests, metropolitan cities and famous places of worship.

Ravi is the lord of the east. Ravi-var (Sunday) is named after him. Substances favoured of the Sun are fuel, hides and skin, wool, weapons, silk, gold, fire, poison, durgs and wheat. He rules over kings, doctors, administrators, herdsmen and male parents.

Parts of the human anatomy over which Sun has control are; the head, heart and blood-vessels, bones, eyes, stomach, throat and spleen. Blood pressure, cerebral disorders, eye troubles, diseases of ear, nose and throat, tuberculosis and dysentery are ascribed to an offended sun.

The Sun is a malefic. He owns Simha (Leo) as his house in the zodiac. Moon, Mars and Jupiter are his natural friends, and Saturn and



CHANDRA

Venus, his enemies. He is neutral towards Mercury.

Chandra (Moon): In Indian astrology, Moon, as already stated, is male. He rules over emotions and intelligence. Lakes and the sea are places favoured of him.

His special substances are textiles, chemicals, wines, milk, liquids generally, sugar-cane, pearls, silver, rice and barley. Moon rules famous personalities, young women, female parents and farmers.

He is of a mild disposition; his favourite colour is white.

Moon rules over the nerves, brain, fat, genitals, bladder, breasts, ovaries and uteri. Diseases caused by him are jaundice, nasal afflictions, ailments connected with pregnancy and childbirth, ashtma, hysteria, epidermal afflictions and venereal diseases.

The Moon is a benefic. His house is Cancer. Sun and Mercury are his friends and the rest of the planets are neutral to him; he has no enemies.

Soma-vār (Monday) is named after Moon. He presides over the north-west.

Mangala (Mars): He is the war lord among the planets, and is red and



KUJA

fiery. He rules over persistence, logic and action. Murder, armed dacoity, political uprisings, wars, revolutions, intrigues, conspiracies and illicit love are caused by him. His substances are copper, tin, tobacco, hemp and minerals generally. His haunts are mines, armouries, battle-fields, waste lands and kitchens.

Mars is the lord of the south, and Mangal-vār (Tuesday) is named after him. Mars controls marrow, bile, veins, and adolescence. Afflictions caused by him are bleeding, abortions, menstrual disorders, accidental wounds, burns, high fever and rheumatic complaints.

He rules over brothers, enemies, scandal-mongers, thieves and policemen.

Mars is a malefic. Aries and Scorpio are his houses. He is friendly towards Sun, Moon and Jupiter, inimical towards Sun, Moon and Jupiter, inimical towards Venus and Saturn and neutral towards Mercury.



BUDHA

Budha (Mercury): Green in colour, Budha is an elegantly built, royal personage. Eloquence, research, education, authorship and commerce

are his special departments. He rules over water, edible oils, lead, emerald and green peas. He loves parks, schools, libraries and palaces. He is fond of horses. He controls businessmen, uncles and nephews.

Parts of the human system under his charge are brain, thorax, tongue, and neck, and diseases caused by him are amnesia, partial or total insanity, neurosis, headaches and sores.

He rules the north and Budh-vār (Wednesday) is named after him.

Budha is a benefic. He owns two houses, Gemini and Virgo. He is



GURU

friendly towards Sun and Venus, inimical to Moon, and neutral towards Mars, Jupiter and Saturn.

Bṛahaspati or Guru (Jupiter): He is the preceptor of celestials, and the embodiment of learning and wisdom. Yellow is his colour. His favourite substances are silver, ether, topaz and cardamom. His haunts are the assemblies of the learned, treasure houses, mints and places where the scriptures are read and expounded.

He controls fats in the body, the stomach, and the digestive system generally. Diseases caused by Guru are dropsy, liver complaints, carbuncles, indigestion and leucorrhoea.

Guru rules over scholars, grandfathers and grandchildren. He is the lord of the north-east and Guru/Bṛahaspati-vār (Thursday) is named after him.

Guru is a benefic, and owns the houses of Sagittarius and Pisces. Friendly towards Sun, Moon and Mars, he is inimical towards Mercury and Venus, and neutral towards Saturn.

Śukra (Venus): In Indian astrology Śukra is conceived as male, as already stated. He has domain over



ŚUKRA

vehicles, beauty aids, marital relations, sexual pleasures generally, travel and fine arts. Places favoured of him are the stage, dance halls, and regions of natural beauty.

Śukra is a benefic among benefics. Good luck, among the Hindus, is often mentioned as Śukra Daśā or period of Śukra.

He has control over the genitals, thighs and hair; diseases caused by him are debility, impotence, loss of sight and smell.

Śukra rules over the south-east and Śukra-vār (Friday) is called after him.

Śukra owns Taurus and Libra. He is friendly towards Mercury and

Saturn, inimical towards Sun and Moon, and neutral towards Mars and Jupiter.

He rules over sexual partners.

Śani (Saturn): He is an irascible person riding on a vulture. He is black. Saturn has domain over air and wilderness. Iron, Rye, sapphire, and gram are his substances. Prisons, cremation grounds, marshes and dirty places are his favourite haunts. He

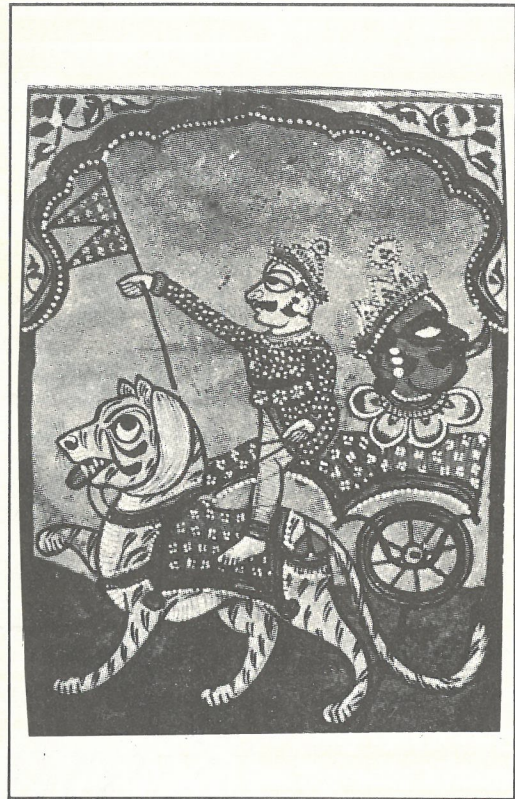


ŚANI

rules over the excretory system, wrists, teeth and feet. Toothache, colic, intestinal ulcers, epilepsy, joint pains and asthma are caused by him. he rules over servants and old hags.

Śani is the lord of the west. Śani-vār (Saturday) is called after him.

Śani is a malefic among malefics, and Śani Daśā (period of Śani) is dreaded like the plague by the Hindus. Śani has Śukra and Mercury for friends, Sun, Moon, and Mars for enemies; he is neutral towards Jupiter.



RĀHU

His houses are Aquarius and Capricorn.

Rāhu and Ketu (Dragon's Head and Tail, the Ascending and Descending Nodes, respectively): These are the live head and truncated body of a demon. Of demoniac origin they are essentially evil. Of black complexion, they control blood and skin. Small-pox cholera, leprosy, plague and other epidemics are caused by them. They rule over prostitutes, gamblers and atheists. Poison is their favourite substance.

Both are malefics. According to some authorities, Rāhu and Ketu are

homeless wanderers, but others maintain that Rāhu owns Virgo, and Ketu, Pisces, one of the two houses owned by Mercury and Jupiter respectively.

Venus and Saturn are their friends, and Sun and Moon, enemies; they are neutral towards Mars and Jupiter. Rāhu and Ketu rule the southwest.

From the foregoing, it will be noticed that friendship and enmity are not reciprocal among planets. Rāhu, for instance, loves Venus and Saturn, but Venus has no love for him.



KETU



SHANKARA

CHAPTER THREE

PLANETS AS PERSONIFIED DEITIES

It is possible that the worship of the heavenly bodies, especially of the Sun and the Moon, dates back to a remote antiquity all over the world. The Sun was of course the visible god, full of splendour and significance to all aspects of life; the Moon was the equally ocular divinity of supreme importance. In the starry vault of the heavens, the early man must have

identified several stars and constellations; and wondered at all of them. In the Vedic corpus, the Sun (sūrya) and Moon (soma) figure prominently, as will be made known in the sequel. But not much about the planets known to us today can readily be gleaned from the Ṛgvedic hymns. It cannot be said with certainty that the Vedic poets anticipated the

conception of 'nava-graha', which loomed large in the Indian mind in the medieval period.

The Smṛti texts enjoin the worship of the nine planets, which formed a group presided over by Sūrya as 'graha-pati' or 'grahesvara', as a necessary ritual, preparatory or preliminary for any religious ceremonial. *Tithyādi-tattva*, for instance, lays down that any act of importance must follow the worship of the nine planetary deities, for without such prior worship the act will not lead to fruition:

नवग्रहमखं कृत्वा ततः कर्म समारभेत्।
अन्यथा फलदं पुंसां न काम्यं जायते
क्वचित्॥

The purāṇas are replete with details of the worship of the nine grahas, called 'graha-śānti', 'graha-yajña', 'graha-yāga', 'graha-makha' or 'graha-pūjā'. The background idea is that these planets, which exert directly great influence on the affairs of human beings on earth, must be pacified or placated so that their influence is beneficial. One who desires wealth, prosperity, plenty, peace, health, victory, longevity or success in an enterprise is required to placate the nine planets together. We read in *Matsya-purāṇa*:

श्रीकामः शान्तिकामो वा ग्रहयज्ञं
समाचरेत्।
वृद्धयायुःपुष्टिकामो वा तथैवाभिचरन्
पुनः॥
येन ब्रह्मन् विधानेन तन्मे निगदतः शृणु।

The worship of planets is also to be undertaken when one is in distress, for the pacified planets will preserve him from harm and secure his safety. And if threatened, by black magic too, the planets can be relied upon to accomplish the desires of the sorcerers to kill, mutilate, paralyse or delude their enemy. It is said in *Mahā-nirvāṇa-tantra*:

शान्तौ पुष्टौ महेशानि तथा कूरेऽपि
कर्मणि।
ग्रहयागं प्रकुर्वाणो वाञ्छितार्थमवाप्नुयात्॥

Besides these nine 'grahas', there are reputed to be numerous other 'grahas' (mostly feminine) which need to be pacified and won over, for otherwise they may be expected to spell disease and disaster. Especially is this the case with growing children (hence they are called *bāla-grahas*). These, however, are not actually planets or heavenly bodies. They are called 'grahas' because they 'seize' or 'take hold of' children and their mothers. In books dealing with

witchcraft and sorcery, they are also named and described, along with their influence and details of how they are to be pacified. For each of the first ten nights of child-birth, Pāpini, Bhīṣaṇī, Ghaṇṭālī, Kākolī, Hamsādhikā, Phalkārī, Mukta-keśī, Śrī-daṇḍī, Ūrdhva-grāhī and Rodanī are the 'grahas' that cause trouble to the child respectively. When the child is one month old, Pūtanā is the graha, followed by Mukuṭā in the second, Gomukhī in the third, Piṅgalā in the fourth, Lalanā in the fifth, Pañkajā in the sixth, Nirāhārā in the seventh, Yamunā in the eighth, Tāpasī in the tenth, Rākshasī in the eleventh and Chañchalā in the twelfth month of the first year.

Names of 'grahas' are also given, which cause trouble to the child in each year of its development till it reaches the seventeenth year: Rodanī, Chuṭukā, Dhāvanī, Yavanā, Jātavedā, Kālā, Kalahamsī, Deva-bhūti, Valikā, Vāyasī, Yakshiṇī, Muṇḍikā, Vānarī and Gandhavatī. These grahas are distinguished by their ability to affect children, boys and girls (bāla-piḍā). They are sometimes associated with the nine planets in their malefic aspects (graha-piḍā); the accounts of the evil influences of these 'bāla-grahas' are also ascribed to the nine

planets themselves. In some accounts of 'graha-śānti' (pacification of the planetary grahas), these 'bāla-grahas' are also included. But texts on Jyotisha do not regard them as 'grahas' in the strict sense of the term; they do not even refer to them.

A mention of these 'bāla-grahas' has been made here only to point out that not only the nine planets, but these 'grahas' also, have been accorded the status of 'deities' (devatā), worthy of formal worship or ritual pacification. This is an interesting and important detail, a passing reference to which has already been made in a previous chapter. Iconographic representation of the grahas (planetary or otherwise) appears to have been attempted in the middle ages, inspired probably by the Vedic personification of Sūrya and Soma. Relevant here is the traditional Indian outlook regarding the iconization and deification of the celestial bodies and spiritual principles.

Yāska's *Nirukta* provides valuable insights into this habit of the Indian mind to personify natural forces and abstract principles. It is well-known that in the Ṛgvedic hymns, natural forces and phenomenal events have

been celebrated as so many divinities: the Sun (Sūrya), the Moon (Soma), the thunder-storm (Rudra), the rains (Parjanya), the water (Varuṇa), the wind and breeze (Vāyu), the fire (Agni), the earth (Pṛthvi), the sky (Dyauh), the all-pervading spirit (Vishṇu), the night or darkness (Rātri), the dawn (Ushas), the forest (Aranyānī), plants and trees (Vāstoshpati), the daylight (Mitra), and above all, the powerful Nature personified (Indra). Indra has to battle with the ever-recurrent demon of drought (Vṛtra); and the ubiquitous spirit that strides across the three regions, namely the earth, the mid-region and the heavens, Vishṇu, has to help him. There are other divinities too, all representing the aspects of nature in its benevolence or in its fury.

However, the notion that this was polytheistic in intent is altogether unjustified: the Vedic hymns themselves point out that the Real is but one ('ekam sat' , *Rgveda*, 1,164,46), and that it appears as many ('rūpam rūpam maghavā bobhavīti' , *ibid* 3,53,8). What then is the rationale behind the Vedic expressions of a multitude of deities? Yāska has afforded the key to this enigma. In his

great treatise *Nirukta* (Khaṇḍa, 2, Adhyāya 7), he begins the consideration of this subject thus:

- 1) अथ प्रत्यक्षकृता मध्यमपुरुषयोगाः
'त्वम्' इति चैतेन सर्वनाम्ना।
अथापि प्रत्यक्षकृताः स्तोतारो भवतं
परोक्षकृतानि स्तोतव्यानि॥

There are the sages who in their moments of divine transportation eulogize the gods (stotārah), and there are the gods who materialize and present themselves before them when thus eulogized (stotavyāni). When the gods are visualized as concretely present before the sages and directly perceived by them (pratyaksha-kṛta), the gods are naturally addressed in the second person 'thou' , as if actually communicating with them. The gods in this case are regarded as distinct from the sages.

अथाध्यात्मिक्य उत्तमपुरुषयोगा 'अहम्'
इति चैतेन सर्वनाम्ना।
यथैतदिन्द्रो वैकुण्ठो लबसूक्तं
वागभ्रणीयमिति॥

There are also sages who do not visualize the gods as present before them, outside themselves, but who identify the gods with themselves; the gods in this case are within the sages, as details of their own consciousness

(*ādhyātmikya*). The expression that emanates from such sages takes the form of the first person 'I'. There are hymns in *Rgveda* which illustrate this Indra-Vaikuṇṭha adoring himself as the supreme spirit (10, 48, 1) or Indra in the form of the sage Laba praising himself as Godhead (10, 119, 1).

परोक्षकृताः प्रत्यक्षकृताश्च मन्त्रा भूयिष्ठा, अल्पश
आध्यात्मिका।

The hymns where the sages visualize the gods either as outside themselves, as present before them (*pratyaksha-kṛta*), or as distantly situate (*paroksha-kṛta*) are in large numbers, whereas the hymns where the sages have identified the gods with themselves (*ādhyātmika*) are few in number.

This is because most of the hymns assume the character of eulogy of the divine splendour, power, benevolence, uncanny prowess, invincibility and mysterious nature. The sages get into a state of wonder and exaltation, when they experience the presence of these details; and naturally they feel profoundly the presence and proximity of the Supreme Spirit. They lift their voices to praise, adore and celebrate the Divinity that has come

within their mystical experience. Another kind of mystical experience is when the consciousness of the sage overflows his individual being and expands into all existence. It is this that Yāska describes as '*ādhyātmika*'. It is seldom that the sage who is thus overwhelmed can find words to give expression to his experience. Hence, we find in the Vedic corpus very few hymns answering to the '*ādhyātmika*' variety.

In the former case, the minds of the sages are very much involved; while in the latter the hearts play an important role.

Yāska continues in the fourth khaṇḍa of the same *adhyāya*:

2. अथाप्यष्टौ द्वन्द्वानि स न
मन्येतागन्तूनिवार्थान् देवतानां प्रत्यक्ष
दृश्यामेतद्भवति महाभग्याद्देवतायाः। एक
आत्मा बहुधा स्तूयते॥

The gods that are visualized by the sages are seen to possess the eight-fold supernatural powers (1. *aṇimā*, the power to transform themselves into exceedingly tiny forms, 2. *mahimā*, the power to change their normal forms into immensely large forms; 3. *laghimā*, the power to become very light, 4. *garimā*, the

power to become very heavy, 5. prāpti, the power to reach anywhere, 6. prākāmya, the power to satisfy any desire whatsoever, 7. īśitva, the power to lord over everyone, and 8. Vaśitva, the power to subjugate all animals, humans and material objects). These powers are natural and permanent for the gods. Some human beings who practice yoga also get to possess some or all of these powers. But the powers are by no means natural to them; they are acquired in every case by great effort. Nor do the powers once acquired become permanent; they are often lost. In this sense, the powers are 'āgantuka' or fortuitous; they are accidental; they come and go. For gods, on the other hand, the powers are their great possessions, their everlasting treasure (mahā-bhāgya).

The gods as they present themselves to the minds and hearts of the great sages are naturally numerous; they vary according to situations, moods, equipments, expectations and capacities. This, however, should not lead us to imagine that there are as many gods as there are presentations. The presentations (pratyaksha-kṛta) are in fact the manifestations perceived and eulogized by the sages, who are doubtless different in their equipments

and experiences, and whose eulogies therefore also take different expressions ('bahudhā stūyate'). But the underlying spirit is one and undivided; it constitutes the core (ātmā) of all presentations and manifestations ('eka eva ātmā').

The Vedic hymns themselves are aware of this. We have, for instance, the hymns, like 'rūpam rūpam maghavā bobhavīti' (*Rgveda*, 3, 53, 8) and 'ekam sad viprā bahudhā vadanti' (*ibid*, 1, 164, 46). Yāska continues:

3. एकस्यात्मनो देवाः प्रत्यङ्गानि भवन्ति।
अपि च सत्त्वानां प्रकृतिभूमभिर्ऋषयः
स्तुवन्तीत्याहुः प्रकृतिसार्वनाम्याच्च॥

The various presentations (pratyaksha-kṛta), which are severally eulogized by the sages, are like unto the various limbs of the body. The body is one, and naturally undifferentiated; but we are wont to distinguish head, torso, arms, legs, hands and feet, and each of these limbs is further perceived as composed of still smaller units like eyes, nose, mouth, ears and forehead in the head. This differentiation is only apparent for the perceiver; the body itself functions as one. Even so, the several gods (Indra, Agni, Varuṇa,



VARUNA

Vāyu and so on) are different only for the eulogizing sages who perceive them differently. However, the Vedic sages are aware that the supreme spirit accommodates and comprehends all these gods as so many limbs.

We also have hymns, where the entire cosmos is identified, with the one spirit; 'dyaus te prshtham prthivi śarīram ātmāntariksham.'

When the sages eulogize these gods severally, they do not for a moment look upon them as distinct or divorced from the one supreme spirit (eka ātmā). They recognize the fundamental nature (prakṛti) of all these presented divinities, which in

reality they perceive and eulogize. This 'ātma-prakṛti' is universal, ubiquitous, unique and unitary. All creatures grow out of the earth, are sustained by it, and return to it at the end; earth is therefore called prakṛti. All creatures partake of this nature. The expression 'prakṛti' applies equally to all creatures (sarva-nāma). Even so, the 'ātma-prakṛti' is the true core of all the manifestations of divine power and glory that the sages perceived.

Whatever is eulogized ultimately refers to the 'ātma-prakṛti'. Even when the inanimate stone on which the Soma leaves are crushed is praised, it is the one 'ātma-prakṛti' that becomes relevant. This is so when the clouds, rain, earth, sky, wind and sunlight are regarded as so many gods.

4. आत्मैवैषां रथो भवत्यात्माश्च
आत्मायुधमात्मेव आत्मा सर्वं देवस्य
देवस्य॥

The supreme spirit (ātmā), the self of all, manifests itself in all the forms and functions of the gods, which the sages eulogize. It can assume any form, and discharge any function. For instance, a god is seen by the sage as seated on a chariot, to which horses are yoked; and carrying in his hands

bow and arrows. It is only supreme spirit, the self (ātmā), that appears not only as the particular god but as the chariot, horse, bow and arrows. Every god that is visualized by the sage has this supreme spirit as its all. There can be nothing that does not have this self as its core.



AHIRBUDHNYA

The sages involved in sacrificial rites and zealously dedicated to them, viz. the yājñikas, naturally look upon the gods as numerous and distinct from one another. For, unless a god is thus distinct, he cannot be invoked in a sacrifice, made to sit and asked to partake of the offerings. The idea of the one supreme spirit as the 'self' (ātmā) of all the gods is no doubt at the back of their minds; but in practical transactions, the particular

form of the divinity as Agni, Indra, Soma or Varuṇa, becomes very relevant. The Yājñikas, therefore, subscribe to the doctrine of plurality of gods (nānātva) as the main position (mukhya), and the supposed unity of gods as hypothetical and secondary (gauṇa). The gods, according to them, are many, each of whom has a definite form, a specific prowess, and a particular function. In a sacrificial rite, the form, the prowess and function become important.

There are, on the contrary, sages who focus their attention on the one Supreme Spirit, the self of all the gods (the ātmā), and for them the multiplicity of the gods is a myth, and is not even practically justified. These are known as 'ātmavādins' or 'ātmajñānis'. They strictly adhere to the doctrine of 'ekam sat' as the main plank (mukhya), and the notion of plurality for them is but apparent and provisional (gauṇa).

The Nairuktas are the middle-of-the-roaders. They seek to reconcile the two views. Yāska has this to say (7,5):

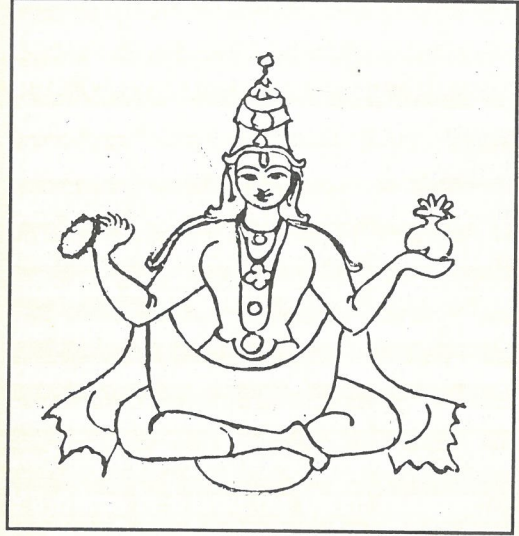
5. तिस्र एव देवता इति नैरुक्ताः। अग्निः
पृथिवीस्थानो वायुर्वेन्द्रो वान्तरिक्षस्थानः सूर्यो
द्युस्थानः तासां महाभाग्यादेकैकस्या आपि
बहूनि नामधेयानि भवन्त्यपि वा कर्मपृथक्त्वाद्यथा

होताध्वर्युर्ब्रह्मोद्गातेत्यप्येकस्य सतोपि पृथगेव स्युः
पृथग्भिः स्तुतयो भवन्ति तथाभिधानानि।
यथो एतत्कर्मपृथक्त्वादिति? बहवोऽपि विभज्य
कर्माणि कुर्युः।

तत्र संस्थानैकत्वं संभोगैकत्वं चोपेक्षितव्यम्।
यथा पृथिव्यां मनुष्याः पशवो देवा इति
स्थानैकत्वं च संभोगैकत्वं च दृश्यते। यथा
पृथिव्याः पर्जन्येन च वाय्वादित्याभ्यां च
संभोगोऽग्निना चेतस्य लोकस्य तत्रैतन्नराष्ट्रमिव॥

The gods are three in number, and this is in accordance with the three realms for their presence and operation: Agni on earth, (pṛthivī), Vāyu or Indra in the midregion (antariksha) and Sūrya in the heavens (dyuh). And because each of these gods has a great prowess, each occurs in many names (and forms), appropriate to the actions he is expected to perform. In a sacrificial situation, theoretically the priest is but one; but practically there will be a 'hotṛ' (the priest who invokes the gods, representing *Rgveda*) 'adhvaryu' (the priest who offers oblations in the fire, representing *Yajurveda*), and 'udgātṛ' (the priest who sings the hymnal chants in certain sequences, representing *Sāma-Veda*), and the 'brahmā', (the priest who officiates as the master of ceremonies, representing *Atharva-veda*). The four priests discharge

different functions, and are therefore named differently. This is given here as an illustration (dṛṣṭānta).



VIŚVEDEVA

In the Vedic corpus, the gods of the earth region (pṛthvī-sthāna) include the fire-god (Agni), the earth-goddess (Pṛthvī), the plant-god (Soma), the wind-god (Pavamāna), the river-goddesses (nadī-devatās), like Sarasvati, and the god of the sacrifices (Bṛhaspati, or Brāhmaṇaspati). All these gods are variant forms of Agni.

The deities of the mid-region (antariksha-sthāna), include the god of wind (Vāyu), the god of rains (Parjanya), the god of water (Āpah), the god of thunder-storm (Rudra), and the gods of the breezes and storms (Maruts). These are all variant forms of Indra or Vāyu.

होताध्वर्युर्ब्रह्मोद्गातेत्यप्येकस्य सतोपि पृथगेव स्युः
पृथग्भिः स्तुतयो भवन्ति तथाभिधानानि।
यथो एतत्कर्मपृथक्त्वादिति? बहवोऽपि विभज्य
कर्माणि कुर्युः।

तत्र संस्थानैकत्वं संभोगैकत्वं चोपेक्षितव्यम्।
यथा पृथिव्यां मनुष्याः पशवो देवा इति
स्थानैकत्वं च संभोगैकत्वं च दृश्यते। यथा
पृथिव्याः पर्जन्येन च वाय्वादित्याभ्यां च
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The divinities of the heavens (dyus-sthāna) include the god who regulates all things and presides over the waters (Varuṇa), the god who befriends the entire world (Mitra), the sun (Sūrya) and his procreative (savitr) and nourishing (pūshā) aspects, the solar deities (Ādityas), the twin celestial physicians (Aśvini-devatās) and the 'all-gods' (Viśve-devas), who are but variant forms of Sūrya.

The division of the pantheon into these three realms has been accepted in Śaunaka's *Bṛhad-devatā* (1,69):

अग्निरस्मिन्नथेन्द्रस्तु मध्यतो वायुरेव च।

सूर्यो दिवीति विज्ञेयास्तिस्र एवेह देवताः॥

and in *Sarvānukramanī* (2,9):

तिस्र एव देवताः क्षित्यन्तरिक्षवुस्थाना अग्निर्वायुः
सूर्य इति॥

Yāska, however, suggests that the grouping of the gods according to the variety of work discharged by them in the three realms implies distribution and organization of the work among numerous performers ('bahavo pi vibhajya karmāṇi kuryuh'). This in its turn involves the unity of location despite the multiplicity of individual gods (sthānaikatva) or uniformity of work done by a group of gods

(sambhogaikatva). The expression 'sambhoga' means participation, coordination, mutual cooperation (parasparopakāra-bhāva); it implies the sameness of work done by many performers (samāna-kārya).

Yāska also gives illustrations. For the first (unity of location, sthānaikatva), the example given is this: on earth, human beings, animals and the gods reside alike, although they are all different from each other. They also share the earth, participate in common phenomenological events, and cooperate with each other (sambhogaikya). Agni on earth helps mutual coordination with Parjanya, Vāyu and others who are denizens of the other regions.

It is like saying 'individuals' and 'nation' ('nara-rāshṭram iva'). When individuals are referred to, they are all different from each other; but when the nation is thought of, all the individuals are rolled into a unity. Even so when the different names and forms of Agni (like Jātaveda and Vaiśvānara) are used by the Yājñikas in rituals, they do insist that each name or form is functionally discrete; to say that all names are merely synonymous would be meaningless in a practical context.

On the other hand, when the Ātma-vādins speak of the 'ekam sat' and refuse to recognize the multiplicity of gods, it is like our thinking of a 'nation', where individuals do not at all matter. It is like speaking of 'Prthivyagni', the Agni in the realm of earth; all the forms and names of Agni are comprehended in it, and the specificity of the individual names and forms are lost.

Yāska then proceeds to inquire whether the Vedic ascription of human-like forms to the divinities is at all justified. Such forms and names are given to them by the sages who visualize these gods; and all forms and names are very much projections of the human mind. Do the divinities have form of our imagination? Are the forms we give them natural to them? There were some who believed that the forms given to the gods were justified, while there were others who held that the gods do not have forms. Yāska introduces the topic by giving the views of the former group (7,6)

6. अथाकारचिन्तनं देवतानाम्।
पुरुषविधा स्युरित्येकम्। चेतनावद्वद्भि
स्तुतयो भवन्ति।

तथाभिधानान्यपि पुरुषविधिकैरङ्गैः संस्तूयते॥

Some sages, viz the Yājñikas or those who invoke the gods in sacrificial sessions, eulogize them and offer them oblations in the hope of pleasing them, believe that the gods have forms and natures very much like those of human beings (purusha-vidhāh). That is to say, the gods are sentient beings of a high order (chetanā), and can listen to the eulogies of the sages and bestow on the latter gifts of various kinds. They know what is pleasing and good; they can discriminate between a devotee and an enemy. The argument of the Yājñikas is based on three reasons:

(1) The eulogies and prayers (stutayah) are offered only to the beings who are conscious (chetanāvat), like ourselves, and not to the inanimate things; the gods, who occupy such an important position in sacrifices and also in the Vedic hymnology, cannot be equated with lifeless and insensitive rocks (achetana). If the gods did not have human nature, the very purpose of eulogies, invocation, entertainment and offering in a sacrifice would be futile. The gods cannot be formless like ākāśa or empty space.

(2) The sacrificers and the Vedic

hymns have given effective names (abhidhāna) to the gods, like Indra ('the valiant one'), Vāyu ('the moving spirit'), Varuṇa ('the enveloper'), Agni ('the foremost one') and so on. Especially in the hymns of dialogue (samvāda-sūkta), the gods address each other by their characteristic and proper names (like 'kutas tvam indra'). The names in such cases involve a direct relationship between the god and his name (pratyakshābhidhāna-sambandha). Even when names like Indra, Rudra, Parjanya and so on are mentioned in the hymns, they do conjure up the visions and concepts pertaining to these very gods, although they are not actually present before us (apratyakshārtha). Names differ because forms differ. If there was no form, there would be no name.

(3) The descriptions and eulogies in the hymnology as well as in sacrifices, involve a visualization of these gods as having several and discrete limbs or organs (aṅga) even as is the case with human beings (purusha-vidhika) (like *Rgveda*, 4, 7, 31, 'ṛshtāta indra sthavirasya bāhū', where Indra's arms are singled out for praise). The gods, therefore, have identifiable forms, the details of which admits of differentiation. Such a

treatment would be impossible, were there no form at all for a god.

अथापि पौरुषेयविधिकैर्द्रव्यसंयोगैः।

Further, the gods are described and praised as having associations with articles, objects, vehicles and animals, even as human beings have. For instance, Indra is invoked to come riding on a chariot which is drawn by horses (2, 6, 21, 'ā dvābhyām haribhyām indra yāhi'). Likewise, the gods are associated with characteristic weapons, dress, companions etc.

अथापि पौरुषविधिकैः कर्मभिः।

The gods are also expected to undertake actions very much like human beings, as when Indra is asked to come and drink Soma at the sacrifice (*Rgveda*, 8, 6, 21 'addhīndra piba cha prasthitasya'), or when the god is asked to give ear and attend to the pleadings (*ibid*, 1, 1, 20 'ā śrut-kaṛṇa śrudhī havam'). The actions that are expected of the gods bear close relevance to the human beings and their actions. Such purposeful and responsive action on the part of the gods is possible only when they have forms similar to the humans.

Yāska then states the viewpoint of the 'ātma-vādins', who hold that the

gods do not have human forms.

अपुरुषविधाः स्युरित्यपरम्॥
अपि तु यद् दृश्यते पुरुषविधं
तद्यथाग्निर्वायुरादित्यः पृथिवी चन्द्रमा इति।
यथो एतच्चेतनावद्भिस्तुतयो भवन्ति
इत्यचेतनान्यापि एवं स्तूयन्ते यथाक्ष
प्रभृतीन्योषधिपर्यन्तानि।
यथो एतत्पुरुषविधिकैरङ्गैः संस्तूयन्त
इत्यचेतनेष्वपि एतदभवति।
अभिक्रन्दति हरितेभिरासभिरिति ग्रावस्तु
तिः।
यथो एतत्पौरुषविधिकैर्द्रव्यसंयोगैरित्येतदपि
तादृशमेव।
सुखं रथं युयुजे सिन्धुरश्विनामिति
नदीस्तुतिः॥

The nature of the divinities and the nature of the human beings are altogether different; and the gods cannot be expected to have human forms, human inclinations, human conduct. Fire, Wind, Sun, Earth, Moon and so on do not have forms similar to our own. The argument that because we eulogize them and seek to pacify them they must have the human forms to respond to us, cannot be convincing, for we have seen that gamblers address their dices (aksha) and other inanimate things, as if they were alive and listening to their talk. Sometimes, plants and herbs are also praised in strains similar to the eulogy

of the gods. It does not mean that plants and herbs have ears to hear or mind to understand.

Merely because the hymns refer to the gods as having limbs like arms, feet and head, it does not follow that the gods do have human forms. The hymns also describe the rock on which the Soma leaves are crushed as 'crying out with their green mouths' ('abhikrandati haritebhir-āsabhir iti grāva-stutih'); does it follow that the rock has a human form, or that it really has a mouth to cry out?

Likewise, the argument that the gods are described as associated with articles, weapons and vehicles like the human beings does not stand. We have only to look at passages where even rivers are described similarly. The river Sindhū, for instance, is described as 'yoking her horses to a happy chariot' ('sukham ratham yuyuje sindhur iti nadī-stutih'). Can we believe that the river has actually a chariot?

Finally, Yāska gives his own considered opinion (samaya), which seeks to reconcile the two opposite view-points; and this opinion is in the nature of a conclusion arrived at by the Nairuktas (siddhānta).

7. अपि वोभयविधाः स्युः।
 अपि वा पुरुषविधानामेव सतां
 कर्मात्मान
 एते स्युर्यथा यज्ञो यजमानस्य।
 एष चाख्यानसमयः॥

The gods may indeed have human forms, and, at the same time, remain devoid of such forms. Both views are correct. The gods of earth etc. may be said to assume forms in accordance with the actions that they perform (karmātmānah). In fact, their existence is suggested only by the actions, like the presence of fire by burning, of wind by blowing, of sun by heating and so on. There is a distinction between the material and inanimate shapes (of earth, water, rains, fire etc) and their spiritual counterparts (the presiding deities, Pṛthvi, Varuṇa, Parjanya, Agni etc) which are treated justifiably as living and interacting with other things and beings around. Although inanimate and insentient, earth, water, fire and so on behave as if they are endowed with life, consciousness, feeling and capacity to act.

Yāska provides an illustration. We speak of the sacrifice of a performer ('yajño yajamānasya'). The performer is alive and active; and the sacrifice as an event is not. But when we refer to the benefits that the sacrifice will



BRAHMĀ

bring about to the performer, the sacrifice becomes an active agent. In this sense, the sacrifice may be said to have a human form with a heart that is pleased, a mind that resolves to do good, and hands to shower the rewards upon the performer.

There is thus no conflict between scriptural formulations (āgama) and observational findings (pratyaksha).

This discussion initiated by Yāska in his *Nirukta* is not only interesting but important, for it provides an excellent explanation for the Indian tendency to humanize and iconize things, ideas, events and principles. This is not in the sense of poetic license or of imaginative flight, but in a more profound and philosophical

context. The forces of nature, the phenomena that are ordained by an immaculate law, conceptions which are uncanny but powerful are all regarded as deities, each with a characteristic form of its own. Indian iconography includes not only gods of our imagination, but all aspects of space and time. The four quarters and eight directions have deities to preside over (the *dikpālakas*); the earth, the midregion and the upper realms are peopled with countless divinities, demons and demigods, all with their shapes and forms. The year, the month, the weekday and so on have their own gods.

This is not to be thought of as merely polytheistic extravagance. The forms that are assigned to the forces of nature, units of space, divisions of time or events of significance are all essentially symbolic. The unity of Godhead stands unsullied at the back of all of them. We must consider the planetary deities (*graha-devatās*) in the same light. They are all so many aspects of the Sun, who is regarded as the lord of the planets (*grahesvara*, *graha-rāja*). The sole reality is the Sun, but his major expression is nine-fold. Providing different iconographic details for the nine planets, and regarding each of

them as a personalized deity is justified, provided we follow the discussion initiated by Yāska.

Further, Yāska is at pains to point out that godhead is but one, without a second. But in keeping with the divisions of the universe and the functions that are carried out in them, the one godhead tends to assume different and appropriate iconographic forms. Conceptual differentiations facilitate effective action on the part of human beings. The Vedic hymns themselves support this stand. Sūrya, for instance, is a prominent divinity in the Veda. It is after all a material object, physical in its nature, located in space and functioning in a concrete manner: it is a unique ball of splendidly effulgent light and altogether intolerable heat, holding the earth in balance and supporting all life on earth. It is an observational detail (*pratyaksa*).

The Vedic sages, however, did not stop at this. They were inclined to view the sun as a god, a divinity albeit evident to our sensory experience (*pratyaksha-devatā*). Further, it was not merely one god, but there were several gods that could be properly accommodated in that one god. *Bṛhad-devatā* (1,77) suggests

सूर्ये सूर्यानिगं च यत्।

All the gods related with the Sūrya must be considered as abiding within the Sūrya. In fact, the Vedic hymnology is aware of numerous solar divinities in the seven directions. ('sapta-diśo nānā sūryāh'). But the conviction was that there is but one Sūrya, who enters into the universe and makes himself manifest (*Rgveda*, 8, 58, 2, 'eko sūrya viśvam anu prabhūtah'); the one Sūrya assumes numerous forms (ibid, 4, 40, 5). The many solar divinities like Savitr, Pūsha, Bhaga, Vishṇu, Mitra, Varuṇa, Vṛṣhākapi, Vivasvān, Varuṇa and Viśvānara that we come across in the Vedic hymnology are in reality so many aspects of the one Sūrya.

Similarly, the nine planets are all but aspects of Sūrya, each of them illustrating a power, a function, a role, and a direction. In so far as they are thus differentiated, they are regarded as personalized deities, with human forms (purusha-vidha) and characteristic functions. Thus, stylized images of them came to be made and formally worshipped by the people at a later period. Indian iconography has necessarily a chapter on the images of Sūrya, and most of

the Indian temples have a place where the nava-graha images are set up.

Not only are the planets regarded as deities in their own right; but are also associated with the well-known deities of the normal pantheon: Sūrya with Śiva, Chandra with Umā, Kuja with Skanda (Subrahmaṇya), Budha with Vishṇu, Bṛhaspati with Brahmā, Śukra with Lakshmi, Śani with Yama, Rāhu with Mṛtyu and Ketu with Brahmā. Among the planets, Sūrya is said to be the monarch, Chandra is like a queen, while Kuja is the chief of the army; Budha is the prince, Bṛhaspati and Śukra are counsellors; Śani is the attendant. Thus the planets constitute a single establishment.

They also preside over the elements, as their deities. Sūrya as Agni presides over the element of fire (tejo-tattva). Chandra as Varuṇa presides over the water-element (ap-tattva). Kuja, another aspect of Agni, is also associated with the element of fire (tejo-tattva). Budha being Pṛthvī, looks after the element of earth (pṛthvī-tattva). Bṛhaspati presides over the ākāśa-element (ākāśa-tattva); Śukra over the water-element, and Śani over the air-element (vāyu-tattva).

And they have their characteristic natures in keeping with the deity-

specifications. Sūrya, Chandra and Bṛhaspati are sāttvik or good natured, while Budha and Śukra are rājasik or passionate, and the others (Kuja, Śani, Rāhu and Ketu) are tāmasik or evil-natured. Their ākāra-chintana also has been made. Sūrya and Śukra are of normal height; Chandra, Kuja and Śani are short-statured; Budha, Bṛhaspati and Rāhu are tall. Besides the different statures, their manner of movement also differs: Sūrya, Kuja, Bṛhaspati and Śukra walk; Chandra and Rāhu crawl; Budha flies, and Śani limps.

BUDHA (green) spade-like North-facing	ŚUKRA Pentagonal East-facing	CHANDRA (White) West-facing
BRĤASPATI (golden) Simhāsana North-facing	SŪRYA (red) Circular orb East-facing	KUJA (red) Triangular South-facing
KETU (multi-colour) Flag-like South-facing	ŚANI (black) Crest-shaped West-facing	RĀHU (brown) winnow-like South-facing

As deities, the planets are supposed to exert their influence on quarters of the earth: Sūrya (East), Chandra (North-west), Kuja (South), Budha (North), Bṛhaspati (North-east), Śukra (South-east), Śani (West), Rāhu and Ketu (South-west), and also upon

divisions like places of worship (Sūrya), tanks, wells and water-reservoirs (Chandra); kitchens, armoury and weaponry (Kuja), play-grounds (Budha), treasury and jewels-store (Bṛhaspati), bedrooms and offices (Śukra), hospitals (Śani) and places where scorpions and serpents abound (Rāhu and Ketu). Their influence is also felt upon the vegetable kingdom. Trees growing on mountains, chillies, radish, pepper etc are favoured by Sūrya; coconut palm, cold substances, tender fruits and vegetables by Chandra; thorny trees, ginger, grains, pulses and groundnuts by Kuja; plantain-trees, wet crops, brinjals etc by Budha; roots and bulbs by Bṛhaspati; fruit-trees, flowering trees and plants, climbers and creepers by Śukra; palmyra trees, poisonous trees, bitter vegetables astringents, tobacco, garlic etc by Śani, Rāhu and Ketu.

In general, the vegetable kingdom is presided over by Sūrya and Śukra, which are called 'mūla-grahas' ; and the living beings by Budha and Bṛhaspati, which are 'jīva-grahas'. But Sūrya, Kuja and Śani are said to govern the quadrupeds among living beings, while Budha, Bṛhaspati and Śukra the bipeds, and Chandra and Rāhu the centipedes.

As deities, the planets represent forces and events upon the earth. Heat, light and physical evolution have Sūrya as their presiding deity. Mental evolution is looked after by Chandra. Physical force and energy is contributed by Kuja. Mental vigour and abstract thinking are due to Budha, while intellectual evolution and aesthetic appreciation are due to the grace of Bṛhaspati. Emotional life is the domain of Śukra. Time and life are governed by Śani. Rāhu and Ketu are forces of decay and destruction, disintegration and dissolution.

The planets are also concerned with different aspects of human learning, which they facilitate. Vedic learning, medical science and alchemy are the responsibility of Sūrya. Fine arts and useful arts are helped by Chandra. War, defence, historical research, engineering and cooking are the portfolio of Kuja. Astronomy, mathematics and accountancy are favoured by Budha. Philosophy, Yoga, spiritual wisdom are the special fields of Bṛhaspati. Arts and Sciences dealing with boats, ships, rivers and oceans (marine engineering) are helped by Śukra. Śani is associated with music, grammar and poetry. Rāhu and Ketu are concerned with

drama and magic.

The weekdays are also considered deities with their own personalities after the deities presiding over them. *Śaivāgama* has the following:

रुद्रो दुर्गा षण्मुखश्च विष्णुर्ब्रह्मा
स्वराड्यमः।
दिवाकरादिवाराणामधिदेवाः प्रकीर्तिताः॥

1. Sunday (deity-Śiva)

वृषारूढं शूलपाणिं प्रमदापरिसेवितम्।
शिरसा प्रणमाम्यद्य रविवाराधिपतिं
शिवम्॥ शुभ्रवर्णः॥

2. Monday (deity-Durgā)

दुर्गा विपत्तिधृतये भुजाष्टकविभूषिताम्।
ध्यायामि दैत्यहन्त्रीं तां
रक्तास्वादनतत्पराम्॥ मेघवर्णः॥

3. Tuesday (deity-Shanmukha)

शक्त्युज्ज्वलैकबाहुं शशधरमकुटं
मयुरमारुढम्।
अङ्गारकाधिनाथं षण्मुखमीडे।मरेन्द्रसेनान्यम्॥
रक्तवर्णः॥

4. Wednesday (deity-Vishṇu)

भास्वत्किरीटं दरचक्रशार्ङ्गगदाभिरामैः सहितं
चतुर्भिः।
करैरनन्तासनसंनिविष्टं ध्यायेद्रमेशं
बुधवारनाथम्॥ नीलवर्णः॥

5. Thursday (deity-Chaturmukha)

चतुर्मुखश्चतुर्बाहुः कमण्डल्वक्षसूत्रधृक्।
वराभयकरः शुद्धो गुरुवाराधिपो मतः॥
पद्मवर्णः॥

6. Friday (deity-Indra)

इन्द्रं गजवरारूढं वज्राङ्कुशवराभयान्।
करैश्चतुर्भिर्दधतं शुक्राधीश्वरमाश्रये॥
पीतवर्णः॥

7. Saturday (deity-Yama)

पाशदण्डोज्ज्वलभुजद्वयं महिषवाहनम्।
यमं नीलतनुं भीमं शनिवाराभिधं भजे॥
नीलवर्णः॥

Closely associated with the ideology of planets as deities, the week-days named after the deities also involve rituals specific to those deities. And formal gifts (dāna) figure prominently in these rituals. *Brahmāṇḍa-Purāṇa* prescribes the gifts to be made on the weekdays as follows.

ग्रहान् स्वर्णमयान् कृत्वा यो विप्रेभ्यः
प्रयच्छति।

तद्रत्नं चैव तद्धान्यं तद्वर्णवस्त्रमेव च।
तद्दिनेषु यथाशक्त्या सर्वान्
कामानवाप्नुयात्॥

The planet-deities of the week-days must be got made in gold, and given

as gifts to the wise and pious people on the particular week-days. Also to be given are the precious stones, grains and coloured cloth specific to the deities.

As for the precious stones: Sūrya (ruby, māṇikya); Chandra (pearl, mauktika); Kuja (coral, pravāḷa); Budha (emerald, marakata); Brhaspati (topaz, pushyarāga); Śukra (diamond, vajra); Śani (sapphire, nīla); Rāhu (agate, gomedhaka) and Ketu (lapis lazuli, vaidūrya). The grains are: Sūrya (wheat); Chandra (rice); Kuja (tordhāl); Budha (green gram), Brhaspati (Bengal-gram); Śukra (cow-gram). As for the colours: Sūrya (red and dark brown); Chandra (White); Kuja (blood red and white); Budha (green); Brhaspati (yellow); Śukra (all colours, especially light blue and ultramarine); Śani (black); (Rāhu (black) and Ketu (dark red). Some metals are also specific: Sūrya (copper); Chandra (pearls and corals), Kuja (gold); Budha (brass); Brhaspati (gold and cat's eye); Śukra (silver, pearls and diamond); Śani (iron and mercury). Articles made out of these metals may be given as gifts on the particular days.

The following is taken from *Vishṇu-dharmottara-purāṇa*, as quoted

in *Śrī-tattva-nidhi* (chapter on graha-nidhi), detailing the gifts to be made on the week-days and the expected benefits thereof:

1. Sunday:

लवणाज्यगुडोपेतमूपं सूर्यवासरे।
सहिरण्यं नरो दत्त्वा न रोगैरभिभूयते॥

2. Monday:

एवं विधं चेन्दुदिने दत्त्वा
सौभाग्यमाप्नुयात्॥

3. Tuesday:

काष्ठदाने भौमदिने शत्रोर्नाशमवाप्नुयात्॥

4. Wednesday:

बुधे क्रीडनकानां च दानं बालेषु
प्रशस्यते॥

5. Thursday:

जीवोऽहिवस्त्रदानेन परां पुष्टिं समश्नुते॥

6. Friday:

श्वेतं तुरङ्गमाप्नोति शुके दत्त्वारतिं स्त्रियः॥

7. Saturday:

अभ्यङ्गं सौरिदिवसे दत्त्वा
जीवितमाप्नुयात्॥



ARYAMĀ

CHAPTER FOUR

SŪRYA

THE LORD OF PLANETS

The significance of Sūrya in Indian thought is not only as one of the nine grahas or even as the lord of the grahas, but as identical with the supreme godhead Viṣṇu. The worship of Sūrya, both as a pratyaksha-devatā and as parama-purusha, goes back at any rate to the early Vedic period; probably its

antiquity reaches the remotest past. The first visible manifestation of the inscrutable power, inordinate effulgence, awe-inspiring glory and unfathomable mystery of godhead was perhaps intimated to the early man through the solar orb, which he looked at with abiding wonder.

It has been estimated that a little over fifteen per cent of the Ṛgvedic corpus is dedicated to Sūrya. There are in this hymnology ten full sūktas concerning Sūrya; and there are sixty 'ṛks' and a half ṛk eulogizing this god, and they are collected together in what is known as 'Saura-sūkta', which is employed to this day in the formal worship of Sūrya (Sūryopāsana) as well as in the praxis of exercise called 'Sūrya-namaskāra'. The worship of the Sūn has been a continuous detail in Indian religion ever since the Vedic period. It has been referred to in our epics *Rāmāyaṇa* (which in its Yuddha-kāṇḍa section contains the well-known and oft-used text called 'Āditya-hṛdaya'), and *Mahābhārata*, and in the early purāṇas like *Mārkaṇḍeya* (where Sūrya is identified with the transcendental and immanent Brahman, and described as the very body of the three gods Brahma, Viṣṇu, and Śiva), *Bhaviṣyat* (where the pratimā-vidhi or a set of rules concerning the making of the icons of Sūrya is given), *Agni* and *Gāruḍa*. In fact, there is a purāṇa known as 'Sūrya-purāṇa', no doubt a later work, following the pattern of Śaiva purāṇas, a 'Saura-upanishad' and a

'Saura-samhitā', a work of the fifth century A.D.

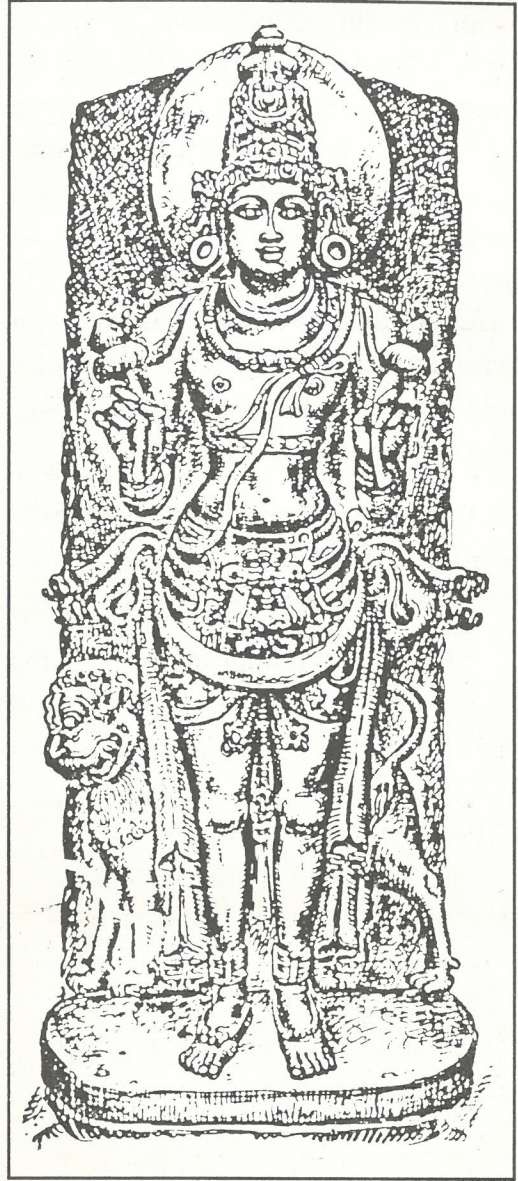
The author of *Bṛhat-Samhitā*, Varāha-mihira, (about 550 A.D.) was a devotee of Sūrya, and his work contains an iconographic account of Sūrya, as also later purāṇas like *Viṣṇu-dharamottara*, *Skānda*, *Agni* and *Vārāha*. Some of the non-classical upanishads like *Hamsa*, *Maṇḍala-brāhmaṇa*, and *Āruṇika* also suggest the prevalence of Sun worship. Sculptural manuals like *Anśumadbhedāgama* and *Śilpa-ratna* contain iconographic particulars of the Sūrya image.

The worship of Sūrya has been in evidence at the latest from the first century A.D. The Kushāṇas also were Sūrya-devotees, as were the later Guptas. Sūrya relief in the Khaṇḍagiri caves, the numerous iconic representations of Sūrya found in the Gupta and Pāla periods, the Sun-temples at Multan in North-west India, Khājūrāho, Modhera; all in Rājasthān Mārtanḍ and Koṇārka in Orissa evidence the popularity of the solar cult in the early Christian centuries (around the fifth century). It was around this time that the worship

of five gods in a group (called pañchāyatana-pūjā) became widespread and accepted in the traditional milieu. Among the five gods was Sūrya, others being Viṣṇu, Śiva, Gaṇeśa and Devī. *Bhaviṣya-purāṇa* (1, 48, 21) regards the worship of Sūrya in this pentad as most meritorious, for he is the most obvious god available to all of us in a concrete form:

प्रत्यक्षं देवता सूर्यो जगच्चक्षुर्दिवाकरः।
तस्मादभ्यधिका कचिद्देवता नास्ति शाश्वती॥

In the Pañchāyatana shrines in North India, especially Gujarāt, only four icons were installed, leaving out Sūrya, for he was all too evident in the sky. There were also, around the seventh, eighth and ninth centuries, syncretic images of Viṣṇu and Sūrya (Sūrya-nārāyaṇa). During the reign of Kulottuṅga-choḷa (1060-1118), there appeared a temple to this syncretistic deity in the Choḷa country (Sūrya-nārāyaṇār-kōil). The famous temple at Koṇārka, built by the eastern Gaṅga monarch Narasimha I of Orissa (1138-1164), was also intended to be a place of worship for Sūrya-Viṣṇu.



It may be recalled that in the R̥gvedic hymns, there are about a hundred references which identify Sūrya with Viṣṇu, especially in his three strides (e.g. 1, 22, 20 'tad viṣṇoh paramam padam', 1, 22, 17

idam vishṇur vichakrame', 1, 154, 5 etc). Yāska (12, 19) mentions that according to Śākapūṇi the three steps of Vishṇu refer to the earth, the midregion and the heavens, which are traversed by Sūrya; according to another authority, Aurnāvābha, the reference is to the rising sun (samārohaṇa or Udaya-giri), the midday sun (vishṇu-padā or ākāśa), and the setting sun (gaya-śiras).

यदिदं किञ्च तद्विक्रमते विष्णुस्त्रिधा निधत्ते
पदम्। पृथिव्यामन्तरिक्षे दिवीति शाकपूणिः।
समारोहणे विष्णुपदे गयशिरसीत्यौर्णवाभः।

Yāska himself appears to subscribe to the former view (viz. the view of Śākapūṇi). The three regions represent the three forms of Sūrya: as 'pārthivāgni' (fire) on earth, as 'vidyut' (lightning) in the midregion, and as Sūrya (sun) in the heavens. The expression 'Vishṇu' means etymologically the one that pervades ('vyāpanād vishṇuh'), that is to say pervades the three regions with his splendour. This, according to Yāska, is how Vishṇu is identified with Sūrya:

1. अथ यद्विषितो भवति तद्विष्णुर्भवति।

Sūrya when he pervades in all the realms becomes Vishṇu

2. विष्णुर्विशतेर्वा।

When Sūrya enters everything with his rays, he is Vishṇu.

3. व्यश्नोतेर्वा।

Sūrya is Vishṇu when he permeates all the realms with his rays.

It is further explained thus (12, 19):

यदा विषितः व्याप्तोऽयमेव सूर्यो रश्मिभिर्भवति
तदा विष्णुर्भवति। विशतेर्वा यदा विष्टः प्रविष्टः
सर्वतो रश्मिभिर्भवति तदा विष्णुर्भवति। व्यश्नोतेर्वा
विपूर्वस्य वाश्नोते यदा रश्मिभिरतिशयेनायं व्याप्तो
भवति व्याप्नोति वा रश्मिभिरयं सर्वं तदा
विष्णुरादित्यो भवति॥

Another Ṛgvedic hymn (1, 155, 6) brings out the identity of Vishnu with Sūrya, in terms of the time-wheel. Vishnu is said to set the wheel of time rolling, prompting the ninety-four limbs of time: Samvatsara (year 1), ayanas (2), ṛtu (seasons, 5), māsa (months, 12) ardha-māsa (fortnights, 24), aho-rātri (solar days, 30), yāma (8), lagnas in each day (12). There is also a reference to the 'chakra' in the hands of Vishṇu being the solar splendour (5, 63, 4, 'jyotiś charati chakram āyudham'). And Sūrya himself is viewed as the immense orb or maṇḍala burning bright like Agni (10, 7, 3 'agner anikam bṛhatah')



CHAKRA

Yāska (Nirukta, derives the word Sūrya from the three possible roots dhātus).

सूर्यः सर्तेर्वा सुवतेर्वा स्वर्यतेर्वा।

(i) गत्यर्थक सृ-सरति अन्तरिक्षे
(आकाशे) इति सूर्यः।

Sūrya is so called because he traverses in the midregion or sky. This derivation also suggests that the Sun moves forward, after the Bhaga's period (dawn) is over.

(ii) प्रेरणार्थक सूर्यः

Sūrya is so called because he enlivens and prompts everything to activity (preraṇā) as soon as he arises.

(iii) सुपूर्वक गत्यर्थक ईर (सुईर).

Sūrya is so called because he is made to move brilliantly or descend on the earth, through air (Vāyu).

The period of Sūrya is said to follow that of Bhaga, another solar divinity, who is described as 'blind' or 'invisible' (ibid, 12, 14, 13)

अन्धो भग इत्याहुः। अनुत्सृष्टो न दृश्यते।
जनं भगो गच्छति इति विज्ञायते।
जनं गच्छत्यादित्य उदितेन।

Bhaga is not blind in the sense that he is devoid of eyes. The passage makes it clear that because as early dawn he is indistinguishable from Sūrya, he cannot see the world, and the world cannot see them. But Bhaga means wealth, treasure, or fortune, and people therefore seek him out; and he goes out to the people. But it is Āditya (as the sun that has arisen) that reaches the people. Bhaga is unseen when the Sun has not yet arisen.

People engage themselves in their work only when the Sun appears in the eastern horizon (*Rgveda*, 7, 63, 4)

नूनं जनाः सूर्येण प्रसूता
अयन्नर्थानि कृणवन्नपांसि।

Sūrya is in fact the eye of the world (1, 50, 2, 'Sūryāya viśva-chakshase') and nothing can be hidden from him (10, 37, 7 and 10) and he sights afar (7, 35, 8, 'Sūrya uru-chakshāh'). He is the sight of the gods and brings prosperity (7, 77, 3, 'devānām chakshuh subhagā vahanti'). He makes day and night (1, 50, 7, aha-mināno aktubhih), and eliminates disease, indolence and the effect of bad dreams (5, 37, 4). He is the witness of all actions good or bad done on earth (7, 60, 2)

विश्वस्य स्थातुर्जगतस्य गोपा
ऋजुमर्तेषु वृजिना च पश्यन्॥

The Rgvedic hymns speak of Indra or Vishṇu as responsible for the birth of Sūrya (7, 99, 4). Indra and Soma are said to have set him up above (6, 72, 2), elsewhere, Indra and Varuna (7, 82, 3), Mitra and Varuna (4, 13, 2), or Agni (10, 3, 2) are described as having accomplished this feat. Dhātā is credited with having set the sun and moon in their pristine and normal courses (10, 190, 3, 'Sūryā-chandramasau dhātā yathāpūrvām akalpayat'). Ushas (the deity of dawn) is said to give birth to Sūrya each day (7, 78, 3 and 7, 80, 2). Aditi is the mother of Sūrya and all the Ādityas, according to some hymns (e.g. 1, 50, 13, 8, 101, 11 and 10, 88, 11). Sūrya's father is said to be Dyauh or the sky (10, 37, 1, 'divas-putra'). According to *Atharva-veda*, Sūrya is born out of the enveloping clouds (4, 10, 5, 'vṛtrāj-jāto divākarah'). It can readily be seen that many of these descriptions are allegorical, symbolical or poetical.

In later myth, Sūrya is made the son of Prajāpati Kaśyapa, son of Brahmā (sometimes given as the



ADITI

grandson of Brahmā, being the son of Marīchi, who was the son of Brahmā), and his consort Aditi. Ādityas, the solar deities of Vedic antiquity, are so called because they are the offsprings of Aditi. In *Rgveda* (2, 27, 1) they are six in number (Mitra, Aryamā, Bhaga, Varuṇa, Dakṣha and Amśa), or seven (9, 114, 3) or eight (10, 72, 8); although their number swelled to twelve in *Śatapatha-brāhmaṇa* (11, 6, 3, 8) and remained so in later literature. The twelve Ādityas in the Brāhmaṇa-texts are Vishṇu, Śakra, Aryamā, Dhātā, Tvashtṛ, Pūshan,

Vivasvat, Savitr, Mitra, Varuṇa, Amśa and Bhaga; the same list is found in *Mahābhārata* (Ādiparvan, 65, 15). But *Agni-purāṇa* (chap 51) has a different list: Varuṇa, Sūrya, Sahasrāmśu, Dhātā, Tapana, Savitr, Gabhasti, Ravi, Parjanya, Tvashtṛ, Mitra and Vishṇu. It may be seen that these are merely variant names of Sūrya, or different aspects of Sūrya. *Vishṇu-dharmottara-purāṇa*, while giving the iconographic details of the ādityas, prescribes that all of them should have the same form as that of Sūrya. The twelve Ādityas together are said to constitute Sūrya or Āditya.

The following table provides the details of the twelve forms of the Sun, presiding over the twelve months of the year, attended by the sages, gandharvas, apsaras, yakshas, sarpas and asuras in each of the months, as mentioned in *Vishṇu-purāṇa*, 2, 8). The sages eulogize the Sun, while the gandharvas walk in front of the chariot singing, accompanied by the apsaras who dance; the yakshas hold the bridle of the horses, while the Sarpas prepare the chariot; the Asuras guard the Sun:

Taittirīya-āranyaka (anuvāka 7, Aruṇopaniṣat') mentions that there

are eight forms of Sūrya; Seven forms representing different latitudes of earth varying from the North Pole to the South Pole as the regions under the control of Sūrya in his seven forms; and the eighth form, known as Kāśyapa, is said to be on top of the central mountain Mahāmeru. It is this form that produces the other seven forms and withdraws them into itself ultimately; it is also the stuff of which the other seven forms are made.

In the purāṇas, the ten incarnations of Vishṇu are associated with Sūrya. The variant names of Sūrya found in the Purāṇas are significant; like 'the eye of the world' (Jagacchhakshu), the 'all-pervader' (Vishnu), 'the vivifier' (Savitr), 'light-maker' (Bhāskara), 'the wanderer in the sky' (Kha-ga), 'the radiant one' (Arka), 'the nourisher' (Pūshā), 'the resplendent one' (Visasvat), 'the red one' (Rohita), 'the craftsman' (Tvashtṛ), 'the jewel of the sky' (Dyumaṇi), 'the chivalrous' (Aryamā), 'the variegated coloured one' (Chitra-bhānu), 'the skilled one' (Daksha), 'the friendly spirit' (Mitra) and so on. He is also called 'the twelve-natured' (Dvādaśātman), referring to a form of his presiding over one of the twelve

OFFICERS IN THE SUN'S CHARIOT DURING THE YEAR

MONTH	ĀDITYA	RSHI	GANDHARVA	APSARAS	YAKSHA	SARPA	ASURA
1. CILĀITRA (MADHU)	Dhāta	Pulastya	Tumburu	Kratusthalā	Rathābhrt	Vāsukī	Heti
2. VAIŚĀKHA (MĀDHAVA)	Aryaman	Pulaha	Nārada	Puñjikāsthala	Pathāñjas	Kachavīra	Raheti
3. JYĒSHṬHĀ	Mitra	Atri	Hahā	Menakā	Ratha-svana	Takshaka	Paurusheya
4. ĀSHĀDHA	Varuṇa	Vaśishṭha	Hūhū	Sahajanyā	Chitra-ratha	Nāga	Ratha
5. ŚRĀVAṆA	Indra	Angiras	Viśvāvasu I	Pramlochā	Śrotas	Elāputra	Sarpī
6. BHĀDRAPADA	Vivasvān	Bhṛgu	Ugrasena	Anumlochā	Āpūrana	Samkhaṇḍa	Vyāghra
7. ĀŚVINA	Pūsha	Gautama	Vasuruchi	Ghrāchī	Susheṇa	Dhananjaya	Vāta
8. KĀRTIKA	Parjanya	Bharadvaja	Viśvāvasu II	Visvāchi	Senajit	Airāvata	Āpa
9. MĀRGASĪRA	Amśa	Kāśyapa	Chitrasena	Urvāsi	Tārksya	Mahāpadma	Vidyut
10. PAUṢHA	Bhaga	Kratu	Ūṇayū	Pūrva-chitti	Arishṭa-nemi	Karkotaka	Sphūrja
11. MĀGHA	Tvaṣṭā	Janadagni	Dhṛtarāṣṭra	Tilottamā	Ritajit	Kambala	Brahmopeta
12. PHĀLGUNA	Vishṇu	Viśvāmitra	Suvarchas	Rambhā	Satya-jit	Āśva-tara	Yajñopeta

solar months that constitute a year (samvatsara).



PŪSHĀ

Among the names mentioned above, Vivasvān is described as the ancestor of the human race; he represents the rising sun, and the Vedic hymns call him the first sacrificer. Bhaga is the presiding deity of the forenoon. Pūshan represents the nourishing or beneficent power of the sun; it is seen essentially as a pastoral deity. Mitra and Āryamā are Indo-Iranian in nature. Sūrya in essence is the visible celestial deity of great importance all through the ages.

Sūrya is also the 'lord of the planets' as already mentioned. Among the names of Sūrya are 'the

best among planets' (grahottama), 'monarch of planets' (graha-rāja, graha-pati, graheśvara,), 'the first among the planets', ('grahānām ādih', *Navagraha-pīḍā-hara-stotra*), and 'the lord of planets, stars, and all other celestial bodies' ('nakshatra-graha-tārāṇām-adhipah', *Āditya-hṛdaya*, 61). All the planets and other celestial bodies are said to go round the sun in reverential circumambulation, and depend entirely on him (*Sūrya-gītā*, 1, 17):

अन्ये च ये ग्रहा विप्राः तथैवोपग्रहाश्च ये।
नित्यं प्रदक्षिणीकृत्य मामैवेते समाश्रिताः॥

According to *Skānda-purāṇa* (5, 1, 33, 13), Sūrya is Brahmā in the morning, red in complexion, Rudra during midday, white in colour, and Vishṇu in the evening, dark in complexion.

ब्रह्माणं वासरारम्भे- रक्तवर्णं महाद्युतिम्।
शुक्लं मध्यंदिने रुद्रं श्यामं विष्णुं
दिनक्षये॥
(रक्तवर्णः श्यामवर्णो धवलः कालभेदतः।)

He is said to ride on a chariot with a single wheel (cf. *Rgveda*, 5, 26, 2), the wheel symbolizing Time (kālachakra) (cf. *Āditya-hṛdaya*, 159, 'eka-chakro ratho yasya' ; *Bhaviṣhya-purāṇa*, 1, 153, 52, 'eka-

chakra-rathāya'). This is identified with the solar year (samvatsara), the twelve spokes representing the twelve months. The day is said to be the 'nave' (nābhi) of this wheel. The following may be quoted from *The Purāṇic-Encyclopedia* (ed. by Vettam Mani, Motilal Banarasidas, Delhi, 1979, P. 770):

"The sun rises in the east and sets in the west, in consequence of which days and nights occur. The Puranic assumption is that the sun travels in a very big chariot. The chariot of the sun is nine thousand yojanas long. The wheel is fixed to this. The great wheel of time with three centers, five tyres and six spokes, is fixed on that indestructible year. It has seven horses, which are the seven Vedic metres, called by the names Gāyatri, Brhati, Ushnik, Jagatī, Trishtubh, Anushtubh, and Pankti. Another axle used for the chariot of the Sun is forty-five thousand five hundred yojanas long. The length of each half of the yoke is proportionate to the length of the axle. The short axle of the chariot with the small half of the yoke is fixed on Dhruva. The wheel fixed on the other axle rests on the mount Mānasottara. "

The three parts of the wheel symbolize the three divisions of the

day mentioned above. The seven horses symbolize the seven divisions of time like Kṣhaṇa, kāla, Kāshthā etc (īshādaṇḍa, yuga-kīla, ghoṇā etc). There are Ṛgvedic hymns which speak of only one horse, but with seven names (e.g. 7, 63, 2, 'eko aśvo vahati sapta-nāmā'); and also (1, 164, 2) which speak of green horses, their number not being specified (e.g. 1, 115, 3 'bhadra aśvā haritah sūryasya'), and which enumerate the horses as seven in number (e.g. 1, 50, 8 'sapta tvā harito rathe vahati deva sūrya'). The number seven is widely accepted in later literature (like *Vārāha-purāṇa*, 26, 11, 'saptāśva-yukte cha rathe sthitas tvam'), and they are also named (as in *Āditya-hṛdaya*, 121):

जयोऽजयश्च विजयो जितप्राणो जितश्रमः।
मनोजवो जितक्रोधो वाजिनः सप्त
कीर्तिताः॥

The seven horses are said to signify, as mentioned in the citation above, the seven Vedic metres (*Gāruḍa-purāṇa*, 58, 6 'chhandāmsi harayo raveh'; *Mātsya-purāṇa*, 106, 67 'chhandobhir aśva-rūpaih'). *Kūrma-purāṇa* (chap. 40), however, takes the seven horses to represent the seven principal solar rays; Sushumṇā,

Harikeśa, Viśva-karman, Viśva-vyachā, Sampadvasu, Arvāg-vasu and Svarāt. *Bhavishya-purāṇa* (1, 169, 4) has only four horses for the Sun's chariot, signifying the four aeons (yugas) or the four directions (dik).

On this subject, *Rgveda* (1, 164, 2) says:

सप्त युञ्जन्ति रथमेकचक्रमेको अश्वो वहति
सप्तनामा।
त्रिनाभिचक्रमजरमनर्व यत्रेमा विश्वा भुवनानि
तस्थुः॥

The chariot has but one wheel; and the chariot is yoked to but one horse. The one horse, however, has seven names. In this wheel are all the worlds centered; and this wheel with three naves is immortal and firm. Yāska (*Nirukta*, 4, 27) interprets the chariot as the very form of Sūrya. The sun is called the chariot (ratha) with a single wheel because he alone moves all the while in the sky filled with his rays and filling all beings with his rays, without a moment's break (*Durgāchārya*):

रथं रंहणमादित्यं उद्यन्नेव ह्यसावादित्यो
रश्मिभिर्युज्यते रंहणश्चासौ मुहूर्तमप्यनवस्थायित्वात्।

एकचक्रं एक एवं ह्यसावन्तश्चै चरति। एकोऽश्वः
अशनो व्यापनः सर्वभूतानाम्॥

Sāyaṇa also explains that the one horse yoked to the Sun's chariot is in reality Vāyu, who although one is known as seven-named (sapta-nāmā), and because Sūrya depends upon Vāyu for his travelling in the midregion (vāyv adhīnatvād antariksha-sañchārāya), the seven-named horses is Vāyu, which is also bright and luminous. We have in *Śatapatha - brāhmaṇa* (8, 3, 2, 1) justification for this view:

अथ विश्वज्योतिषमुपदधाति। वायुर्वै मध्यमा
विश्वज्योतिर्वायु ह्येवान्तरिक्षलोके विश्वं
ज्योतिर्वायुमेवैतदुपदधाति। तामनन्तर्हिता
दिश्याभ्य उपदधाति दिक्षु तद्वायुं
दधाति तस्मात्सर्वासु दिक्षु वायुः॥

According to Yāska (4, 27), the three naves of the wheel (which represents the year) are the three seasons, Grīshma, (summer), Varsha (rains) and Hemanta (winter):

संवत्सर प्रधान उत्तरोऽर्धर्चस्त्रिनाभिचक्रं
त्र्यर्तुः संवत्सरो ग्रीष्मो वर्ष हेमन्त इति।

Sāyaṇa, however, interprets the seven names (or rays) of the horse (viz. Vāyu) as standing for the seasons: familiar six seasons (shad-rtu) of two months each, along with an extra-month (adhika-māsa) (on *Rgveda*, 1, 164, 2)

सर्पणस्वभावा रश्मयः सप्तप्रकारकार्या
असाधारणाः परस्परविलक्षणाः षडङ्कतवः।
मासद्वयात्मकां षट्। अपरः
अधिकमासात्मकः इत्येवं सप्तर्तवो
युञ्जन्ति। एतस्य कार्यं निर्वहन्ति॥

He takes the three naves of the wheel as the three sandhyās (morning, noon and evening).

The wheel of time (kāla-chakra) is ever turning. *Taittirīya-brāhmaṇa* (1, 4, 10, 1) speaks of five reckonings of the year, which the wheel represents: samvatsara (associated with Agni), Pari-vatsara (associated with the sun) Idā-vatsara (associated with the moon) and Anu-vatsara (associated with Vāyu).

अग्निर्वाव संवत्सरः। आदित्यः परिवत्सरः
इदावत्सरः। वायुर्नुवत्सरः॥

Taittirīya-samhitā, however, recognizes only three reckonings: the solar and the lunar along with that of the fire:

इदुवत्सराय परिवत्सराय संवत्सराय कृणुता
बृहन्नमः॥

Śatapatha-brāhmaṇa (6, 2, 2, 8) speaks of the samvatsara as consisting of twelve months, five seasons (taking Hemanta and Śisira as one), and as

identical with Prajāpati.

तस्य सप्तदश सामिधेन्यः। संवत्सरो
द्वादशमासा पञ्चर्तवः संवत्सरः प्रजापतिः।

Prajāpati, Samvatsara and Ratha are synonymous expressions, meaning the wheel of time. The number seven (for the horses or names of the one horse) signifies one of the two divisions of the year, season, month, fortnight, day, night and moment (as so many wheels):

अयनर्तुमासपक्षाहोरात्रमुहूर्तानि सप्त चक्राणि
पुनः पुनः क्रममाणानि तादृशो
संवत्सररूपे रथे॥

The Sun's chariot in another account has one wheel (the year samvatsara), twelve spokes (months, māsa), three axles (nābhi, the three chāturmāsya) and six bands (seasons, ṛtu). The height of the chariot is thirty-six lakh yojanas, and the width eight yojanas on the inside. The horses yoked to the chariot are the Vedic metres, as said earlier, but they have different names and complexions: gāyatrī (Rochikā, orange), bṛhatī (Mochikā, violet), ushṇik (Pītā, yellow), Jagatī (śuklā, white) Trisṭup (Raktā, red), Anusṭubh (Nīlā, green), and Pañkti (Indra-nīla, blue). These are the names and colours given to the

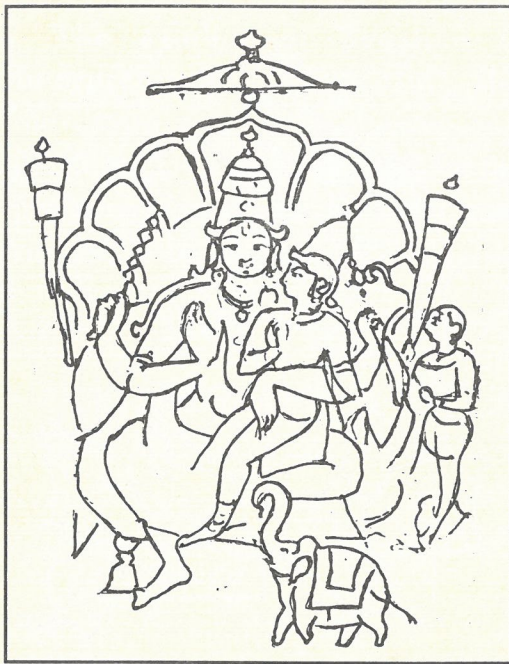
horses in the sun-temple at Koṇārka.

Sūrya is said to cover fifty crore yojanas in area, and the earth is removed from the Sūrya by twenty-two crore yojanas. The sun keeps distinct the three realms (sthānas: earth, midregion and the heavens) and the four directions (dik, east, south, west, north). The course of the sun distinguishes three periods: (i) five months from May (Uttarāyaṇa), when the Sun rises up slowly (manda-gati), making days longer than nights; five months from November (Dakṣiṇāyana), when the Sun quickens his movement (śīghra-gati), making the nights longer; and the months of April and May (Vishuvat), when the Sun moves neither slowly nor fast, but with steady gait (sama-gati), making the lengths of nights and days equal.

Sūrya's chariot is said to go round the mythical mountain, Mahāmeru, which is in the centre of the universe, golden coloured and more brilliant than the Sun. This is situate according to the purāṇic accounts in the midst of eight other mountains of similar splendour; Tāra and Devakūṭa to the east, Pavamāna and Pāriyātra to the west, Kailāsa and Karavīra to the South, and Triśṛṅga and Makara-

giri to the north. On top of the Mahāmeru, there are nine settlements. The central one is called Brahma-loka (or Brahma-puri), ten thousand yojanas square. Surrounding this in the eight directions are the quarters of the guardians of directions (dikpālakas), each twenty-five thousand yojanas in extent. Devadhānika or Amarāvati in the East (Indra), Tejovati in the South-east (Agni), Samyamani in the South (Yama), Kṛṣṇāñjanā in the South-west (Nirrti), Nimnalochani or Śraddhavati in the West (Varuṇa), Gandhavati in the North-west (Vāyu), Vibhāvari or Mahodayā in the North (Kubera), and Yośovati in the North-east (Īśāna).

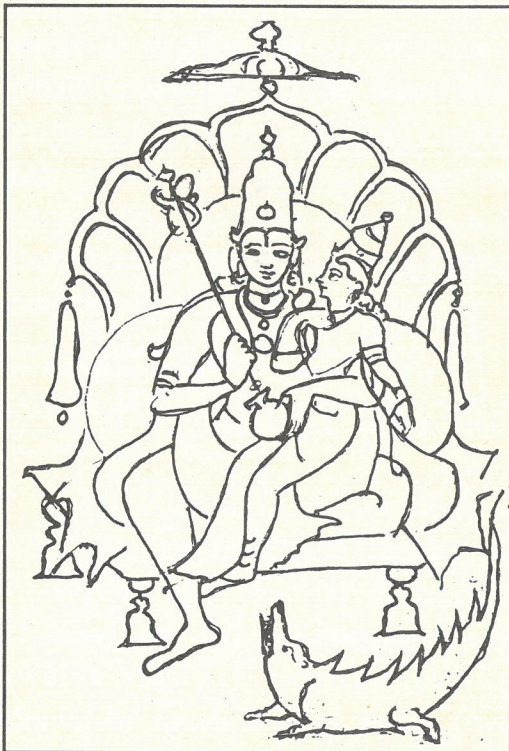
While circling round Mahāmeru, when Sūrya makes his appearance in the Devadhānika settlement of Indra in the East, it is dawn for us. When he moves over to Samyamani in the South (Yama's abode), it is noon. When he arrives at Nimna-lochani (Varuṇa's settlement) in the west, we see the sun setting. When he comes to Vibhāvari (Kubera's residence) in the North, it is for us midnight. The Sun travels at the rate of two crores and a half and two lakhs and a half yojanas in fifteen nāḍikas (roughly equivalent to six hours).



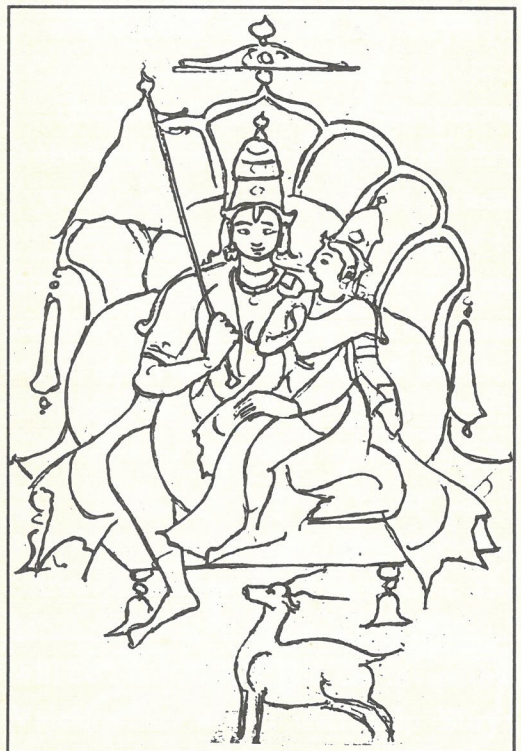
INDRA (East)



AGNI (South east)



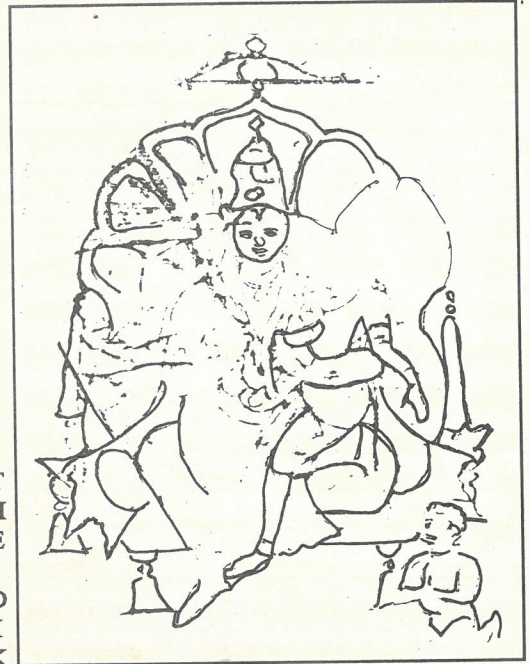
VARUNA (West)



VĀYU (North west)

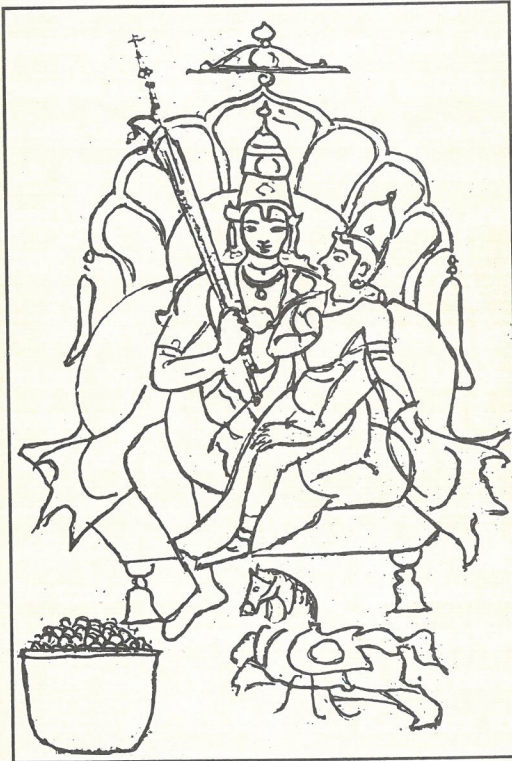


YAMA (South)

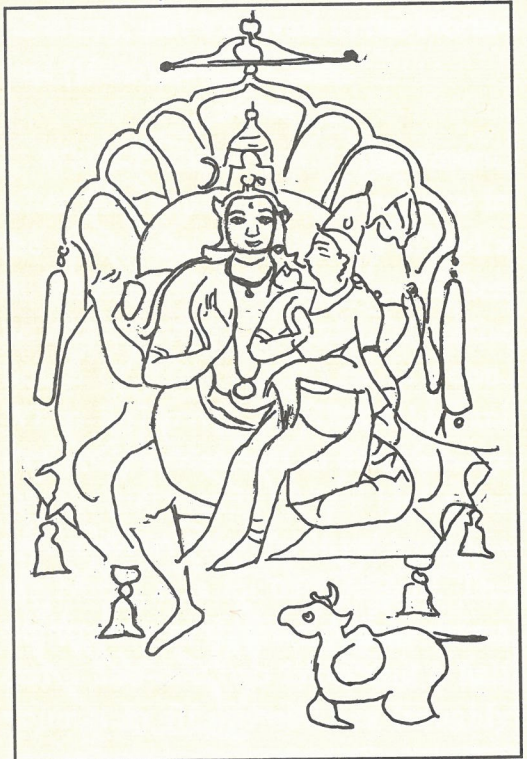


NIRRTI (South-west)

THE
DIKPA
LAKAS

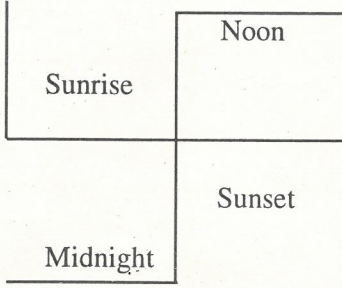


KUBERA (North)



ISANA (North east)

The symbol of Svastika is interpreted as representing the movement of the sun in the east-west direction; the four arms stand for the positions of the Sun at midnight, sunrise, noon and sun-set.



Sūrya is also shown as a lotus which is circular (vartula) with eight petals (ashta-patra). The description given in *Kaṭikā-purāṇa* (80-81) makes him sit on a lotus, carrying in his two hands red lotuses; his complexion is that of deep red; his chariot has seven horses, yoked by seven ropes:

पद्मासनः पद्मकरः पद्मगर्भसमद्युतिः।
सप्ताश्व सप्तरज्जुश्च द्विभुजो भास्करः सदा॥

Texts like *Graha-yāga-tattva* gives other details like his caste (kshatriya), body-colour (red), parentage (Kāśyapa), nativity (Kāṣṭhī), size (a twelve angular), carriage (chariot drawn by seven horses), hands (two carrying lotuses), face (full), presiding

diety (adhi-daivata, Śiva) and associate deity (pratyadhidaivata, Agni)

क्षत्रियं काश्यपं रक्तं कालिङ्गं
द्वादशाङ्गुलम्।
पद्महस्तद्वयं पूर्णाननं सप्ताश्ववाहनम्।
शिवाधिदैवतं सूर्यं वह्निप्रत्याधिदैवतम्॥

We have a more elaborate description in *Puraścaryārṇava* (taraṅga 10):

पद्मासनं पद्मकरं पद्मगर्भसमद्युतिम्।
किरीटिनं सकेयूरं मण्डितं रक्तच्छत्रिणम्॥
स्थारूढं तस्य सव्ये त्वाधिदेवाग्न्यधिष्ठितम्।
प्रत्यधिदेवेश्वरेण दक्षे युक्तं च प्राङ्मुखम्॥

There is a legend that at the period between night (ushas) and day (vyushti) known as sandhyā, a host of titans called Mandehas attempt to gobble up Sūrya. They have a boon as a result of which they will continue with their re-invigorated bodies although they die everyday. Thus, each day of the year Sūrya has to battle with these titans. When pious people on earth offer arghya for Sūrya with the gāyatri-hymn in the sandhyā-ritual, the water thus offered will be transformed into the invincible Vajrāyudha, which will help Sūrya burn up the titans.



SŪRYA

Śrī-tattva-nidhi, compiled by the Mahārāja of Mysore, Krishnarāja Wodeyar III (1780-1865) contains a section called *Graha-nidhi*, where the details of all celestial bodies are given. The description of Sūrya given here is as follows (taken from *Prayoga-ratna* of Nārāyaṇa-bhaṭṭa).

भगवन्नादित्य ग्रहपते काश्यपगोत्र कलिङ्गदेशेश्वर
सप्तम्यां विशाखानक्षत्रजात जपापुष्पोपमाङ्गद्युते
द्विभुज पद्माभयहस्त सिन्दुरवर्णाम्बरमाल्यानुलेपन
ज्वलन्माणिक्यखचित सर्वाङ्गाभरणा भास्वरतेजोनिधे
त्रिलोकीप्रकाशक-देवतात्रयामूर्ते नमस्ते सन्नद्धाभरण-
पताकोपशोभित सप्ताश्ववाहनैकचक्रेण रथेन मेरुं
प्रदक्षणीकुर्वन्नगच्छ अग्निरुद्राभ्यां सह पद्मकर्णिकायां
ताम्रप्रतिमां प्राङ्मुखवर्तुलपीठमधितिष्ठेति साङ्गं
सायुधं सशक्तिं सपत्नीकं ध्यायेत्॥

The usual particulars are given here. In addition, Sūrya is said to belong to the Kāśyapa lineage and Kāliṅga country and that he was born under Viśākhā constellation on the seventh day of the fortnight (saptamī). In this account, he is two-armed, carrying in one hand a red lotus and showing with the other the gesture of protection (abhaya). His body-colour is red like the hibiscus flower; but he wears garments, garlands and unguents of the colour of red lead or vermillion (sindūra). His ornaments are made of shining rubies (māṇikyā).

He illumines the three worlds (viz. earth, midregion and heavens), and constitutes in himself the forms of the three gods, Brahmā, Rudra and Viṣṇu. He is seated in the pericarp of a red lotus, mounted upon a chariot which is drawn by seven horses and has but a single wheel. Along with him are seated his presiding or tutelary deity who works within him (adhidaivata), namely Agni, and the deity who invariably accompanies him and helps him (pratyadhidaivata), namely Rudra. He is invoked in a copper icon; and he faces east. His maṇḍala is circular in form.

The consorts of Sūrya are said to be Samjñā, daughter of Viśvakarman (and from whom Manu, Yama and Yamī were born) and Chhāyā (shadow) (from whom Śani and Tapatī were born).

The same text has borrowed from *Śāradā-tilaka-tantra*, another dhyāna-śloka of Sūrya with four heads:

हेमांभोजप्रवालप्रतिमानिजरुचिं

चारुखट्वाङ्गपद्मे चक्रं च पाशं

सृणिमतिरुचिरं चाक्षमालां कपालम्।

हस्तांभोजैर्दधानं त्रिनयनविलस

द्वेदवक्त्राभिरामं मार्ताण्डं

वल्लभाद्यं मणिमयमकुटं हीरदीप्तं भजामः॥

This form of Sūrya is distinguished by having four faces, with three eyes in each face, and eight arms holding in the hands magical weapon called Khatvāṅga, two lotuses, discus, noose, goad, rosary and skull-cup. He is seated with his consort. He is golden-complexioned, and finely decorated with a crown of jewels and necklaces of diamonds.

Another dhyāna-śloka from the same source:

रक्तांबुजासनमशेषगुणैकसिन्धुं
भानुं समस्तजगतामधिपं भजामि।
पद्मद्वयाभयवरान् दधतं कराब्जै-
र्माणिक्य मौलिमरुणाङ्गरुचिं त्रिनेत्रम्॥

According to this description, he has four hands, carrying lotuses in the two upper hands, and showing the gestures of protection and boon-bestowal with his normal right and left hands respectively. He has but one face, but three eyes. His crown is

studded with rubies, and he is seated on a red lotus.

His adhidevata is Agni, who is described thus:

पिङ्गभ्रूश्मश्रुकेशश्च पिङ्गाक्षित्रितयोरुणः।
छागस्थः साक्षसूत्रश्च वरदः शक्तिधारकः॥

Agni is tawny red in his eyebrows, hair and beard; he has three eyes, all red in colour. He is seated on a ram, carrying in his two hands rosary and the invincible spear known as śakti along with the gesture of boon-bestowal.

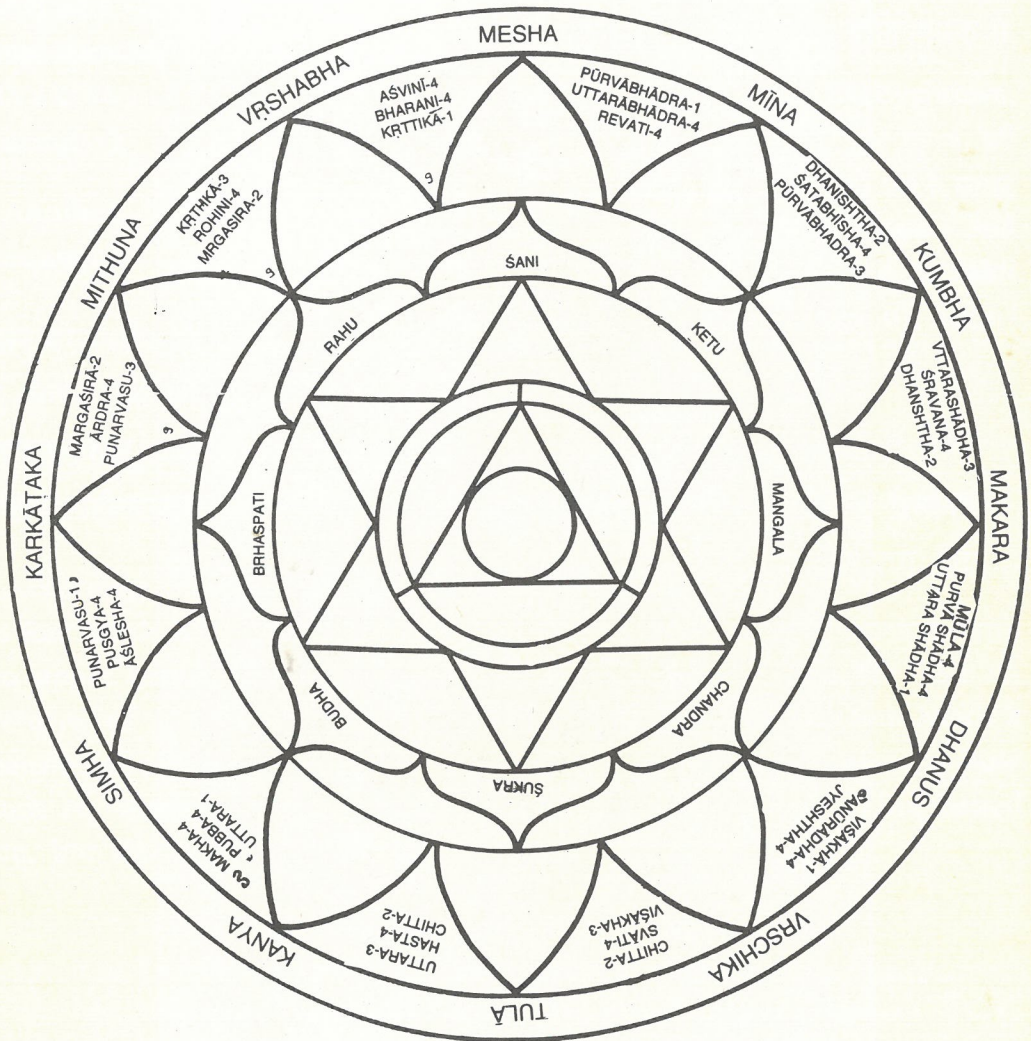
Sūrya's pratyadhidevatā is Rudra:

पञ्चवक्त्रो वृषारूढः प्रतिवक्त्रं त्रिलोचनः।
कपालशूलखट्वाङ्ग पिनाकीन्दुशिराः शिवः॥

Rudra (Śiva) is five-headed, with three eyes in each head. He rides on a bull, and carries in his four hands a skull-cup, spear, khatvāṅga and bow (called pināka); he has on his matted head crescent moon.



SŪRYA





AGNI

CHAPTER FIVE

OTHER PLANETS

CHANDRA

Chandra or one who delights, from the root 'chadi' which means 'to delight' (āhlādane), is said to be eleven thousand square yojanas in extent, and thirty-three yojanas in circumference (*Mahābhārata*, Bhīshma-parvan, 12). This planet is removed from the Sun by one lakh yojanas, and revolves round the earth.

The lunar month consists of twenty-seven days, distributed among the twelve Zodiacal signs (rāśi): Simha (Leo), Kanyā (Virgo), Tulā (Libra), Vṛschika (Scorpio), Dhanus (Sagittarius), Makara (Capricorn), Kumbha (Aquarius), Mīna (Pisces), Mesha (Aries), Vṛshabha (Taurus), Mithuna (Gemini), and Kaṭaka



CHANDRA

(Cancer). Chandra stays every month in each of these Zodiacal signs for two days and a quarter.

The movement of Chandra is supposed to be in a chariot with three wheels, drawn by ten horses, white in complexion like the jasmine flower. The most significant detail of the moon is its waxing and waning. The gods are said to drink its digits, (kalā) for they contain nectar; and as a result the moon loses its digits during the dark half of the month (Kṛṣṇa-paksha), until only one digit remains. But the Sun makes it wax again during the bright half of the month (Śukla-paksha) by bestowing on it a single ray of his, known as Sushumṇā, until the moon becomes 'full of his digits' (pūrṇa-chandra).

The month is thus divided into two halves (pakshas), the bright when the Moon waxes, and dark when the Moon wanes. When during the dark half, only two digits (kalā) of the moon remain, the moon gets into the Sun's orbit, and abides there with his ray called 'amā', meaning 'together', 'at home', or 'neighbourhood'. ('na māti, kshayodaya-viśesham parichchhinatti', the sixteenth digit of moon). *Skānda-purāṇa* (Prabhāsa-khaṇḍa) describes the digit called

'amā' as the constant, for it neither grows nor disintegrates, but enters into all the other digits:

अमा षोडशभागेन देवि प्रोक्ता महाकला।
संस्थिता परमा मायां देहिनां देहधारिणी॥

(Raghu-nandana's explanation :

चन्द्रमण्डलस्य षोडशभागेन
परिमिता आधारशाक्तिरूपा क्षयोदयरहितत्वात्
नित्या स्वक्सूत्रवत् सर्वानुस्यूता अमानाम्नी
महाकला प्रोक्ता॥

The day on which this amā makes the moon and the Sun dwell together is called 'amāvāsyā' or the New moonday ('amā sāhityena vasataś chandrārkau yasyām'). *Gobhila-smṛiti* defines the day thus

सूर्याचन्द्रमसोर्यः परः सन्निकर्षः साऽमावास्या॥

(Raghu-nandana :

परः सन्निकर्षश्च उपर्यधोभावापन्नसमसूत्र
पातन्यायेन एकराश्यवच्छेदेन सहावस्थानरूपः॥

On this day, Chandra is believed to enter the waters, and begin to reside in the plants, trees and creepers. The manes (pitṛs, the departed ancestors) gather round the moon and get nourished by the nectarine ray. Chandra is said to satisfy the manes during the dark half of the month, and the gods during the bright half.

The bright half ends in Full moon, called in Sanskrit 'Pūrṇimā' or 'Paurṇamāsī', the fifteenth day when all the lunar digits are complete. This is said to be Chandra's own day. *Varāha-purāṇa* (section on Somotpatti-rahasya) describes that the creator bestowed this day on the moon:

तस्य ब्रह्मा ददौ प्रीतः पौर्णमासीतिथिं प्रभुः॥

The waxing and waning of the moon is explained here differently. The waning occurs because the gods drink the digits of the moon (containing ambrosia, amṛta) at the rate of one digit (kalā) a day from the Full Moon day onwards till the fifteenth day (the New Moon day). Sūrya thereafter begins to bestow the digits, one each day of the bright half of the month; this is waxing of the moon. *Devī-bhagavata* (skandha, 7) and *Mahābhārata* (vana-parvan, 163, 33) ascribe the waning moon to the curse of Daksha, and the waxing to the interference of the gods.

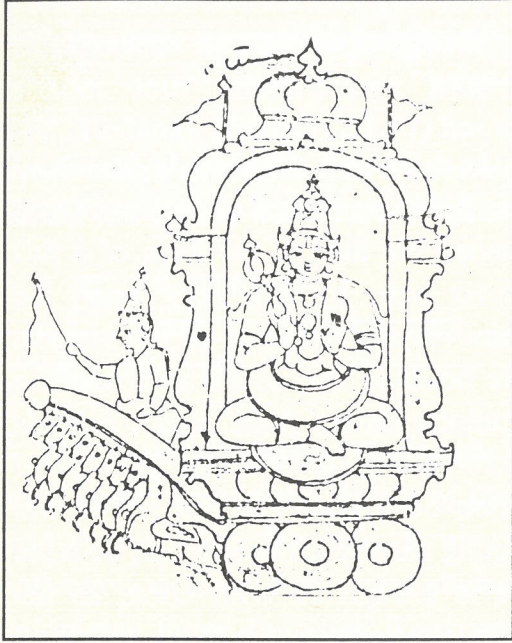
The story is that the twenty-seven daughters of the Prajāpati, Daksha, were married to Chandra. This is an allegorical reference to the twenty-seven stars (nakshatras, Aśvinī to Revatī) attending on the moon. The

story relates that one of the daughters of Daksha, Rohiṇī, was especially dear to Chandra, and that he was always found in her company. Her sisters went and complained bitterly to their father Daksha, who thereupon cursed his son-in-law to be stricken with progressive consumption (kshaya or yakshmā). Chandra began to wane.

But without being nourished by Chandra, the plants and herbs began to wither and die, and human beings also suffered. The gods were begged to intervene, and they approached Daksha to get the curse withdrawn. Daksha, however, modified the curse, and allowed Chandra to regain his health during one of the fortnights.

The origin of Chandra is related in *Mahābhārata* (Ādiparva, 18) and *Vishṇu-purāṇa* (1, 9) as an emergence from the milky-ocean (kshirābdhi), when it was churned by the gods and titans for the sake of ambrosia (amṛta). He is thus 'born out of the sea' (sāgarotpanna), and hence brother of Lakshmi who also emerged from the sea on the same occasion. Along with them, ambrosia (amṛta), liquor (Surā), the deadly poison (Kālakūṭa), the mythical cow of plenty (Kāmadhenu), the Kaustubha jewel and so on also came out. Another legend makes

Chandra the son of the sage Atri and his wife Anasūyā.



Graha-yāga-tattva gives the following iconographical details of Chandra. He is born out of the ocean; he is white in complexion and has two arms. He rides in a chariot drawn by ten horses, and is seated upon a white lotus. He belongs to the Vaiśya caste, and wears white garments. He faces the Sun:

सामुद्रं वैश्यमात्रेयं हस्तमात्रं सिताम्बरम्।
 श्वेतं द्विबाहुं वरदं दक्षिणं सगदेतरम् (?)॥
 दशाश्वं श्वेतपद्मस्थं विचिन्त्योमाधिदैवतम्।
 जलप्रत्यधिदैवं च सूर्यास्यमाह्वयेत्तथा॥

In *Kālikā-purāṇa*, he is made to carry mace in one hand, and the gesture of boon-bestowal in the other:

श्वेतः श्वेताम्बरधरो दशाश्वो हेमभूषितः।
 गदापाणिर्द्विबाहुश्च स्मर्तव्यो वरदः शशी॥

Puraścaryārṇava (taraṅga 10, p. 943) has a more elaborate description:

किरीटिनं श्वेतवस्त्रं दशाश्वं श्वेतभूषणम्।
 पाशपाणिं द्विबाहुं तमत्रिगोत्रसमुद्भवम्॥
 जातं यवनदेशे च श्वेतगन्धानुलेपनम्।
 अनुष्टुप् छन्दसं चात्रेयर्षं श्वेतातपत्रकम्॥
 श्वेतध्वजं पताकाद्वयं केयूरमणिशोभितम्।
 स्थिरीकृतं रथारूढं आधिदैवततोययुक्।
 उमाप्रत्यधिदेवेन वायव्याभिमुखं स्थितम्॥

He is here explicitly stated as belonging to the lineage of the sage Atri, and born in the Yavana country. His garments, ornaments, unguents, umbrella and banner are all white in colour. He is associated with the Vedic metre Anuṣṭup. His primary tutelary deity (adhidevatā) is here said to be the spirit of water (Jala) while the associate deity (pratyadhidevatā) is Umā (or Pārvatī). In the verses quoted earlier, Umā is given as the adhidevatā while the pratyadhidevatā is shown as Jala. Chandra is said to face the Vāyavya direction (north-west).

We have in *Śrī-tattva-nidhi* in following details:

भगवत्सोमं द्विजाधिपते सुधामयशरीरात्रिगोत्र
यामुनदेशेश्वर गोक्षीरधवलङ्गद्युते द्विभुज
गदावरदाङ्कितकर शुक्लाम्बरमाल्यानुलेपन
मौक्तिकाभरणरमणीय समस्तलोकाप्यायक
देवतास्वाद्यमूर्ते नमस्ते सन्नद्धधवलध्वजोपशोभितेन
दशाश्वरथवाहनेन त्रिचक्रस्थेन मेरुं प्रदक्षिणीकुर्वन्नागच्छ
अद्भिरुमया सह पद्माग्नेयदलमध्ये स्फटिकप्रतिमां
प्राङ्मुखीं चतुरस्रपीठमधितिष्ठेति सपत्नीपुत्रं सायुधं
साङ्गं चन्द्रं भावयेत्॥

Chandra is described here as a brahmin by caste, belonging to the Yāmuna country (probably Yavana country); his body is of the complexion of milk-white, and full of nectar. He delights the entire world with his cool rays; and the gods relish him (for the nectar). He circumambulates the mountain Mahāmeru, riding on his chariot which has three wheels and which is drawn by ten horses. Along with him in the chariot are seen his associate deities Umā and Jala. His image is to be made of crystal (sphatīka) and established on a square, facing East.

Śāradā-tilaka-tantra has this dhyāna-śloka:

कर्पूरस्फटिकावदातमनिशं पूर्णेन्दुबिम्बाननम्
मुक्तादामविभूषितेन वपुषा निर्मूलयन्तं तमः।
हस्ताभ्यां कुमुदं वरं च दधतं नीलालकोभ्दासितम्
स्वस्याङ्गस्थमृगोदिताश्रयगुणं सोमं सुधाब्धिं
भजे॥

In this verse, Chandra is described as being an ocean of ambrosia and having his face in the form of a full lunar orb; by his very body he removes the darkness of the worlds. He holds in one of his two hands a kumuda flower (blue lotus), and his other hand assumes the gesture of boon-bestowal. On his lap is the young antelope. He is Soma, because he is associated with Umā, as his tutelary deity (sa-umā).

Chandra's primary tutelary deity, according to some texts, is the Gods of the waters (ab-devatās), who are considered fair - complexioned women, decorated by ornaments of pearls, carrying in their hands noose and water-pots, and riding on crocodiles:

आपस्त्रीरूपधारिण्यः श्वेता मकरवाहनाः।
दधानाः पाशकलशौ मुक्ताभरणभूषिताः॥

The word 'āpa' is explained by Yāska as suggesting pervasion; water is everywhere ('āpa āpnoteh', *Nirukta*, 9, 28) The Vedic word for

Chandra, Indu, is interpreted by him as 'wet with waters' (ibid,10,42, 'indur indher unatter vā' from the root 'indh' which means to 'shine brilliantly', or from 'undī' which means 'to get wet', kledana). *Rgveda* (2,1,17) has a hymn which describes that the moon makes everything wet with ambrosia:

प्र तद्वो चेयं भव्यायेन्दवे
हव्यो नय इषवान्मन्म रेजति
रक्षोहा मन्म रेजति।

The water goddesses (ab-devatās) are counted among the deities of the mid-region. The *Rgvedic* hymnal collection includes four entire *sūktas* eulogizing these divinities. They are nourished by the Sun, liberated by Indra, and take the form of rivers (7, 47, 2). They move towards the ocean cleansing the earth, purifying all creatures, and sustaining them (7, 49, 2). They are excellent mothers (6, 50, 7 'yūyam hi shṭhā bhishajo mātṛ-tamā'; also 10, 90, 10, 'āpo asman mātarah'). Varuṇa and Soma (-pavamāna, viz. Chandra) together with the *Viśvedevas* and Agni have entered into these goddesses to make them powerful and effective (7, 49, 4):

यासु राजा वरुणो यासु सोमः
विश्वे देवा यासूर्जं मदन्ति।

वैश्वानरो यास्वग्निः प्रविष्टः
ता आपो देवीरिह मामवन्तु॥

In particular, Soma is said to be exceedingly fond of the ab-devatās, as a young man in youthful maidens, and they also yield to his charm (10, 30, 5-6)

याभिः सोमो मोदते हर्षते च
कल्याणीभिर्युक्तिभिर्न मयः।
ऐव द्यूने युवतयो नमन्त।

The deity called Soma, eulogized in as many as one hundred and fourteen hymns in the ninth maṇḍala, is a complex and rather mysterious one. Often referring to the inebriating and nourishing drink of that name, and to the plant which is responsible for it, and also to the sacrifice where this drink is employed in profusion, the word also referred to a deity who is like unto Indra in his valour and mighty deeds ('indro na yo mahā karmāṇi chakriṣha; hantā uṛtrāṇām asi soma pūrbhit'). Soma is described in a hymn (6,45,7) as the splendid god who set up Sūrya in the mid-region, helped by the maruts (or the wind-Gods).

Soma-pavamāna creates the worlds (2, 40, 5) and helps Indra to fight with



UṂĀ

Vṛtra (9, 96, 1). He is a valiant King (rājā, 9, 83, 5), who travels in the chariot of Indra (9, 87, 9). Further, he causes untold delight to all creation (9, 113, 7).

यत्रानन्दाश्च मोदाश्च मुदः प्रमुद आसते
कामस्य यत्राप्ताः कामा तत्र मामवमृतं
कृधीन्द्रायेन्दो परिस्रवा॥

The lunar king (Soma-rājā) is indeed the food, consumed by the gods, and it is therefore that he suffers from consumption (*Rgveda*, 5, 10, 4 'esha somo rājā tad devānām annam, tam devā bhakshayanti'; also *Aitareya-brāhmaṇa*, 7, 11, *Śatapatha brāhmaṇa*, 1, 6, 4, 5; and *Kaushītaki-brāhmaṇa*, 7, 10).

चन्द्रमा वै सोमो देवानामन्नं तं
पौर्णमास्यामभिषुन्वन्ति।

(*Śatapatha-brāhmaṇa*, 11, 1, 5, 3)

The pratyadhidevatā for Soma is Umā, the goddess who is adored by all the gods. The consort of Śiva, she is golden-coloured and four armed, carrying in her hands rosary, lotus flower, hand-mirror and sacred water-pot.

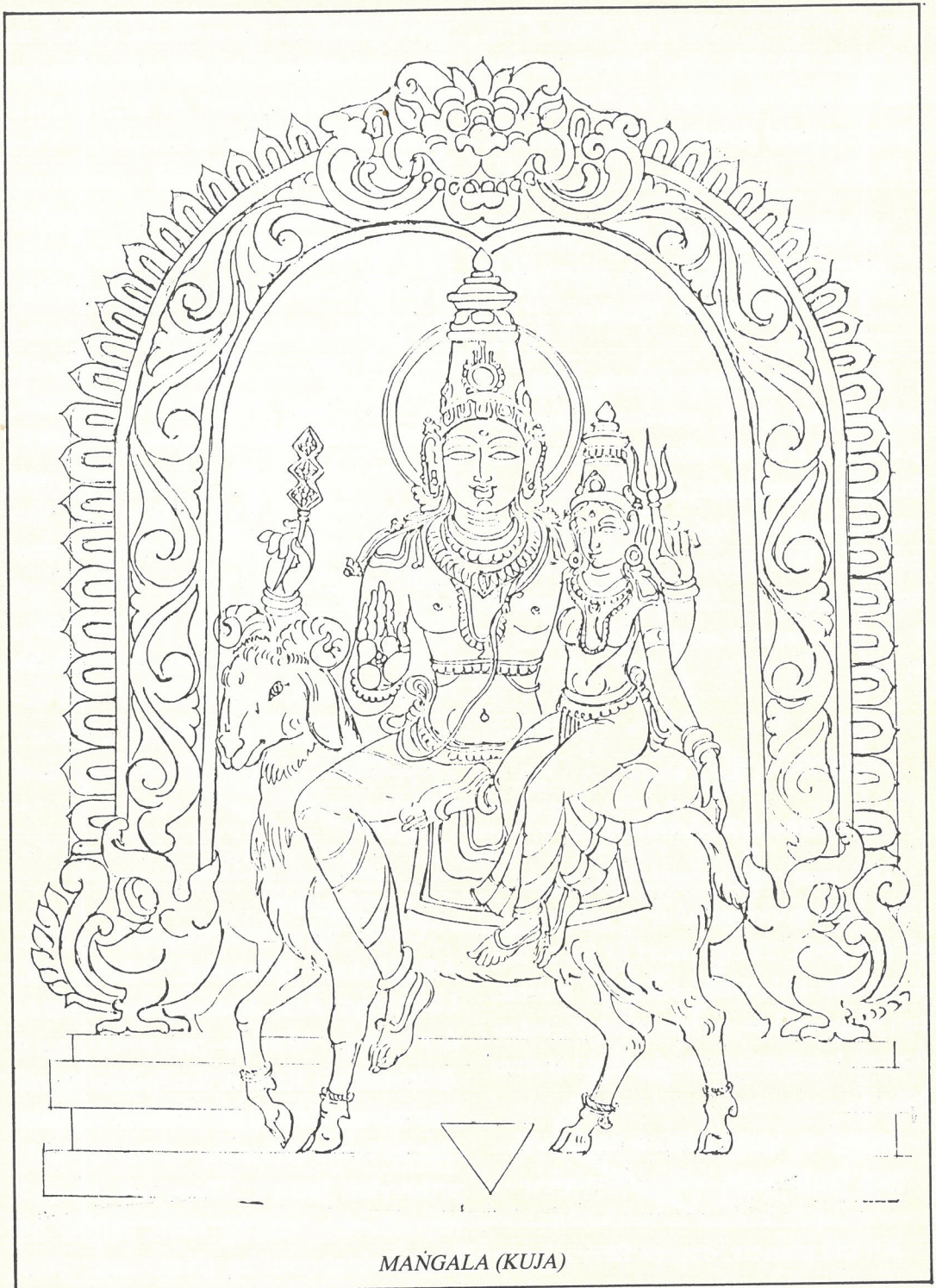
अक्षसूत्रं च कमलं दर्पणं च कमण्डलुम्।
उमा बिभर्ति हस्तेषु पूजिता त्रिदशैरपि॥

All the planets, except Sūrya, have

three positions or avenues (vīthi) in their movement, and the twenty-seven stars are distributed in accordance with these three positions. The jaradgava or central position, accommodating nine stars Magha, Purvā-phalgunī, Uttarā-phalgunī, Hastā, Chittā, Svāti, Viśākhā, Anūrādhā, and Jyeshthā. The second is Airāvata or northern segment, where the nine stars Aśvini, Bharanī, Kṛttikā, Rohiṇī, Mṛgaśira, Ārdrā, Punarvasu and Pushya are accommodated. Vaiśvānara or the southern segment is the third, where the remaining nine stars are accommodated: Mūla, Pūrvāshāḍhā, Uttarāshāḍhā, Śravaṇa, Śravishthā (Dhanishthā), Śatabhishak, Pūrva-proshthapadā, (Purvābhādrā), Uttarā-proshthapadā (Uttarā-bhādrā) and Revatī.

KUJA

Called by several names Mangala, Aṅgāraka, Bhauma, Mahīsuta, Lohitāṅga, Āra, Āvaneya and Krūrardṛk (e.g. *Śabda-ratnāvali* and *Jyotistattva*), Kuja is the Indian Mars. The names Ku-ja and Bhauma suggest that he is the offspring of Earth ('koh prthivyām jātah'). There are several legends explaining such origin of Kuja, which will be given later. This



MAṄGALA (KUJA)

planet is said to be two lakh yojanas above Budha (the fourth planet). Kuja is discribed as moving about in a golden chariot drawn by eight horses born out of the god of fire (Agni). This planet remains in each of the Zodiacal signs for about forty-five days. When the position gets affected, it exerts unpleasant influences on the human beings.

The complexion of this planet-deity is mixture of red and white (rakta-gaura-miśra-varṇa); and his garments and necklaces are deep red in colour. His body-size is said to be four aṅgulas, and he is imagined as riding a ram (mesha-vāhana). He belongs to the lineage of the sage Bhāradvāja. He is young, cruel by disposition (krūra), generally inhabiting jungles, and lording over quadrupeds. He is especially powerful during noontime. Along with Sūrya, he governs the Grīshma season (consisting of Jyeshṭha and Āshāḍha months). Facing Sūrya, he is four-armed, carrying in his hands spear called śakti, mace and the gestures of protection and boon-bestowal.

This is a deity born in the Avanti country, male, Kshatriya by caste, preferring the Southern quarters and tamo-guṇa ('slothful' and dull). His

maṇḍala is square-shaped. He is the tutelary deity of craftsmen like goldsmiths; and presides over all articles which are copper-coloured or red. *Graha-yāga-tattva* has this description:

आवन्त्यं क्षत्रियं रक्तं मेषस्थं चतुरङ्गलम्।
आरक्तमाल्यवसनं भारद्वाजं चतुर्भुजम्॥
दक्षिणोर्ध्वक्रमाच्छक्तिवराभयगदाकरम्।
स्कन्दाधिदैवतं भौमं क्षितिप्रत्यधिदैवतम्॥

The same details occur in *Kalikā-purāṇa*:

रक्ताम्बरधरः शूली शक्तिमांश्च गदाधरः।
चतुर्भुजी मेषरथो वरदो मङ्गलो मतः॥

Puraścharyārṇava gives a more elaborate account:

रक्ताम्बरं रक्तवर्णं रक्तगन्धानुलेपनम्।
रक्तपुष्पैः पूज्यमानं चतुर्बाहुं किरीटिनम्॥
वराभयगदाशूलहस्तं मेषोपरि स्थितम्।
वसिष्ठगोत्रसम्भूतं जमदग्न्याकर्षकं कुजम्॥
जगतीच्छंदसं रक्तं रक्तध्वजपताकिनम्।
अवन्तीदेशसम्भूतं ध्यात्वा देवं प्रपूजयेत्॥
रक्तचन्दनसंमिश्रतण्डुलैस्त्रस्रके कृते।
अङ्गुले क्षमाधिदेवेन युक्ते षाण्मातुरेण च।
युते प्रत्यधिदेवेन तत्रावाह्य प्रपूजयेत्॥

While most of the particulars are the same as given above, this source makes the planet belong to the lineage of Vaśishṭha, instead of that of

Bhāradvāja. The Vedic metre Jagatī is assigned to him. His complexion, garments, garlands, unguents, banner and flag are all red in colour. Another dhyāna-śloka identifies him with Shaṇmukha, who is given above as the pratyadhidevatā or adhidevatā. Both the deities carry śakti as the characteristic weapon.

धरणीगर्भसम्भूतं विद्युत् पुञ्जसमप्रभम्।
कुमारं शक्तिहस्तं लोहिताङ्गं नमाम्यहम्॥

His seed-syllable is the same as Manmatha's

कामदेवस्य बीजं तु मन्त्रं भौमस्य कीर्तितम्॥

Śrī-tattva-nidhi has this account:

भगवन्नङ्गारक अग्न्याकृते भरद्वाजगोत्र
अवन्तीदेशेश्वर अष्टम्यां श्रवण नक्षत्रोत्पन्न
ज्वालापुञ्जोपमाङ्गद्युते चतुर्भुज शक्तिशु
लगदाखट्वाङ्गधारिन् रक्ताम्बरमाल्यानुलेपन
प्रवालाभरणभूषितसर्वाङ्गद्युते आलोकदीप्ते नमस्ते
सन्नद्धरक्तध्वजोपशोभितेन रक्तमेषाष्टरथवाहनेन
मेरुं प्रदक्षिणी कुर्वन्नागच्छ भूमिस्कन्दाभ्यां
सह पद्मदक्षिणदलमध्ये रक्तचन्दनप्रतिमां
दक्षिणाभिमुखीं त्रिकोणपीठमाधितिष्ठेति साङ्गं
सायुधं सपत्नीकं भावयेत्॥

In this account, Kuja's nature is that of burning fire (agnyākṛti). His appearance was on the eighth day of the fortnight when the constellation

Śravaṇa was visible. He carries in his four hands śakti, spear, mace, and the magical weapon known as khaṭvāṅga. He circumambulates the mountain Meru riding on a chariot to which eight rams are yoked. Ram as a vehicle or as yoked to his chariot suggests his identity with Agni; and Kuja's tutelary deity Skanda (Subrahmaṇya, Shaṇmukha or Kārtikeya) has a variant form where he is again identified with Agni (Agni-jāta-Subrahmaṇya). His icon is prescribed to be made in red sandal wood (rakta-chandana). It must be placed on a pedestal, triangular in shape, and facing south.

Kuja's tutelary deities are Pṛthvī (Bhūmi-devi, the earth-goddess) and Skanda. The former is described as adhi-devatā:

शुक्लवर्णा मही कार्या दिव्याभरणभूषिता।
चतुर्भुजा सौम्यवपुश्चण्डांशुसदृशाम्बराम्॥
रत्नपात्रं सस्यपात्रं पात्रमोषधिसंयुतम्।
पद्मं करे च कर्तव्यं भुवो यादवनन्दन।
दिग्गजानां चतुर्णां सा कार्या पृष्ठगता तथा॥

The Earth-goddess is white in complexion, splendidly adorned and of peaceful appearance, although brilliantly shining. She is four-armed, and in her hands are seen a bowl of



SKANDA

jewels, a bowl of vegetables, a bowl of healing herbs and a lotus. She is to be represented as seated on the back of four elephants of the directions (diggajas).

Skanda, who is shown here as pratyadhidevatā:

कुमारः षण्मुखः कार्यः शिखिखण्डविभूषणः

रक्ताम्बरधरो देवो मयूरवरवाहनः॥
कुकुटश्च तथा घण्टां तस्य दक्षिणहस्तयोः।
पताकवैजयन्ती स्याच्छक्तिः कार्या च वामयोः॥

Skanda must be represented as a six-headed deity, clothed in red garments and riding on a peacock. On his head is the hair styled in the śikhaṇḍaka fashion. He is four-armed; cock and bell are in his right

hands; a banner and the weapon known Śakti are in his left hands.

Now for the legends concerning his origin. *Brahma - vaivarta-purāṇa* (chapter 9) relates that the earth-goddess once got enamoured of the form of Viṣṇu, Upendra. She assumed the form of a charming and youthful maiden, and approaching Upendra gave him a garland of mālatī-flowers. Upendra sensed her intentions and agreed to have sex with her. The offspring born to the earth from this union was Kuja.

उपेन्द्रबीजात् पृथिव्यां तु मङ्गलः समजयत।

Pādma-purāṇa (Svarga-khaṇḍa, chapter 11) gives a simpler account: Viṣṇu, when moving about the worlds, began sweating and one of the drops of sweat fell on the earth. A lustrous boy red in complexion, was thus occasioned. The earth-goddess received and fondly nourished him. The boy performed penances, and pleased with him, Brahmā bestowed on him the planethood.

पुरा हि भ्रमतो विष्णोः स्वेदबिन्दुः पपात ह।
महांस्ततः कुमारोऽसौ लोहिताङ्गो महीतलात्॥
जातः स्नेहेन मेदिन्या वर्धितः पृथिवीपते।
तपसाराध्य ब्रह्माणं ग्रहत्वमुपसेदिवान्॥

Another story, found in *Mātsya-purāṇa* (chapter 68 'aṅgāraka-vrata'), identifies Kuja with Viṛabhadra, who was born out of the drop of sweat from Śiva's head. The occasion was Sati's self-immolation in the sacrificial fire of her father Daksha, whereupon Śiva was beside himself with fury. From the heat of his body, the face flushed with sweat, and a drop from the forehead of the furious Śiva fell on the earth. It began burning up the nether-region (pātāla) and drying up the oceans; it was a mass of fire. It gradually assumed a human form, and was called Viṛabhadra. Directed by Śiva, he then went and destroyed Daksha's sacrifice. His fierce and vengeful mood, however, was not quenched by it but led him on to burn the heavens, the mid-region and the earth. But Śiva stopped him, and made him a planet named Aṅgāraka. Śiva's words were:

कृतं त्वया वीरभद्र दक्षयज्ञविनाशनम्।
इदानीमलमेतेन लोकदाहेन कर्मणा॥
शान्तिप्रदानात्सर्वेषां ग्रहाणां प्रथमो भव।
अङ्गारक इति ख्यातिं गमिष्यसि धरात्मज॥

Vāmana-purāṇa (chapter 67) has another story. It relates to the event of killing of the demon Andhaka by Śiva. During the terrible fight with the demon, Śiva perspired profusely, for

the blood falling from the injured body of Andhaka produced intolerable heat and presented a mighty challenge. However, drops of sweat from Śiva's face on the earth brought forth a boy of bright hue like live coal; and being thirsty the boy began to drink the blood of the demon to quench his thirst. This helped Śiva to kill Andhaka, and Śiva bestowed on the boy the boon of planethood.

यो भूम्यां न्यपतद्विप्र स्वेदबिन्दुः शिवाननात्।
 तस्मादङ्गारपुञ्जाभो बालकः समजायत।
 स बालस्तृषितो ऽत्यर्थं पपौ रुधिरमान्धकम्॥
वरदं कुजस्य।
 प्रादाद्वरं सर्ववरोत्तमं यतः।
 ग्रहाधिपत्यं जगतः शुभाशुभम्।
 भविष्यति त्वद्वशगं महात्मनाम्॥

There are other stories in *Śiva-purāṇa* ('Rudra-Samhitā' 1, 10) and *Skanda-purāṇa* (4,1,17). All of them, however, refer to Aṅgāraka as taking shape on earth and by earth's ministrations. Hence the goddess of earth is given as the planet's tutelary deity; and the legends also associate Agni with his birth in one manner or another; this explains his red complexion (lohitāṅga, aṅgāraka).

BUDHA

Also called Rauhiṇeya, Saumya, Jñā, Bodhana, Vit and Hemā (*Śabda-ratnāvali* and *Jyotis-tattva*), Budha is the Indian Mercury. This planet is regarded as the offspring of Chandra (hence called Śaśi-putra). It is supposed to be inherently beneficent, (śubha-graha), although it changes its character and becomes weak, when in contact with a malevolent planet. It moves close to Sūrya, and has three paces: quick, (śighra) slow (manda) and not so quick nor so slow (sama). When, however, it moves away from the Sun, storm or drought is occasioned. Allegorically, the planet-deity is described as riding on a chariot made out of wind and fire; and the chariot is drawn by eight horses, whose speed is that of a gale.

The details of this planet-deity as given in *Jyotis-tattva* are as follows: (complexion) dark green like a blade of grass; (favourite direction) North; (gender) hermaphrodite (napumsaka); (caste) Śūdra; (Vedic affiliation) Atharva - veda; (characteristics) rajo-guṇa (active, passionate and impulsive); (Zodiacal sign) Mithuna; (country) Magadha; (friends) Sūrya and Śukra; (enemy) Chandra; (duration in Zodiacal sign) eighteen days.



BUDHA

He belongs to the lineage of the sage Atri. His body-size is two aṅgulas long. His body-colour is yellow. His caste in some texts is given as Vaiśya. His iconographic details include four arms, holding in his hands sword, shield, mace and gesture of boon-bestowal. He faces the Sun (Sūryāśya); and he rides a lion, although his general disposition is peaceable (saumya). These details occur in *Graha-yāga-tattva*.

Another text (*Jyotisha*) describes him as moving about in villages (grāma-chāri), and auspicious in disposition; his complexion is blue, and his favourite metal is gold. He is of the form of a child, and is regarded as a feminine planet (stri-graha). He is powerful in the morning and lord of birds. He governs the śarat season (Āśvayuja and Kārtika months). His maṇḍala is circular in shape, and there is a chakra in human form known as Budha-chakra, helping astrological predictions, which are outlined in brief in *Samayāmṛta*.

भोगो सुखैकमय मूर्ध्नि चतुर्षु रोगः
वटपाणिने सुखहस्तं सुखदं श्रुतेऽत्र
दुःखं पदाब्धिमयशो हृदि सप्तराज्यम्॥
नाभीन्दूभे द्विभगणेति धनं बुधस्य

Kālikā-purāṇa sums up the iconographical details of this planet deity thus:

पीताम्बरधरः शूली पीतमाल्यानुलेपनः।
खड्गचर्मगदापाणी सिंहस्थो वरदो बुधः॥

Graha-yāga-tattva gives some more details:

मागधं घृवङ्गुलात्रेयं वैश्यं पीतं चतुर्भुजम्।
वामोर्ध्वक्रमतश्चर्मगदावरदखाङ्गिनम्॥
सूर्यास्यं सिंहगं सौम्यं पीतवस्त्रं तमाह्वयेत्।
नारायणाधिदैवं विष्णुप्रत्यधिदैवतम्॥

Puraścāryārṇava provides the following descriptive verses:

पीताम्बरं पीतवर्णं पीतगन्धानुलेपनम्।
पीतपुष्पैः पूज्यमानं खड्गचर्मगदावरान्॥
हस्तैर्दधन्तं सिंहस्थं चात्रिगोत्रसमुद्भवम्।
भारद्वाजार्षिकं जातं मगधे च किरीटिनम्॥
बृहतीच्छन्दसं पीतच्छत्रध्वजपताकिनम्।
केयूरमणिशोभाद्यमधिदेवेन विष्णुना।
तेन प्रत्यधिदेवेन युक्तं ज्ञं चिन्तयाम्यहम्॥

The passage found in *Śrī-tattva-nidhi* is likewise elaborate:

भगवन् सौम्यद्युते सर्वज्ञानमयात्रिगोत्र द्वादश्यां
धनिष्ठानक्षत्रोत्पन्न मगधदेशेश्वर कुङ्कुमवर्णाङ्गद्युते
चतुर्भुज खड्गखेटवरदानाङ्कितकर पीतमाल्यानुलेपन
मरकताभरणालङ्कितसर्वाङ्गद्युते विबुधमते नमस्ते
सन्नद्धहरितध्वजोपशोभितेन चतुःसिंहरथवाहनेन मेरुं

प्रदक्षणीकुर्वन्नागच्छ विष्णुपुरुषरूपाभ्यां सह
पद्मेशानदलमध्ये सुवर्णप्रतिमामुदङ्मुखीं बाणाकार
पीठमधितिष्ठेति साङ्गं सायुधं सपत्नीकं सपरिवारं
सशक्तिं भावयेत्॥

Besides the details given in the above references, there is here some additional information about the planet Budha. This deity made his appearance on the twelfth day of the fortnight, when Dhanishṭhā constellation was seen. His chariot is drawn by four lions. His icon is to be made in gold, and is to be set up on a pedestal which has the shape of an arrow, facing North.



VISHṆU

The two tutelary deities of Budha are forms of Viṣṇu. In some texts they are Nārayaṇa and Viṣṇu; in others, Viṣṇu and Puruṣa. *Śrī-tattva-nidhi* accepts the latter: Viṣṇu as adhidevatā and Puruṣa as pratyadhidevatā:

विष्णुः कौमोदकीपद्मशंखचक्रधरः क्रमात्।
प्रदक्षिणं दक्षिणाधः करादारभ्य नित्यशः॥

Viṣṇu is four-armed and white in complexion (śveta-varṇah). He holds in his hands mace, lotus, conch and discus in circumambulatory order beginning with the lower right hand.

पुरुषमूर्तिः स्वर्णवर्णः चतुर्भुजः
शंखचक्रगदापद्मधरः कार्यः।

Puruṣa is golden - complexioned (svarṇa-varṇah), and four-armed. In his hands are seen conch, discus, mace and lotus in the above order.

Now for the legends concerning Budha's origin. The account in *Viṣṇu-purāṇa* (4, 6) has this: once Chandra the Moon-god abducted Tārā, the wife of Bṛhaspati (Guru, the preceptor of the gods), who was his own teacher and did not send her back despite the pleadings of Bṛhaspati and admonitions by Brahmā and other gods. Indra and the gods set out to fight with Chandra, and the imminent

battle foreboded ill for all the worlds. Chandra was thereupon persuaded to part with Tārā.

When she returned to Bṛhaspati, she was pregnant. Bṛhaspati asked her to purge herself of the foetus. When she let the foetus out, it appeared before them as a boy full of splendour. The problem that cropped up now was to ascertain whether the child was Chandra's or Bṛhaspati's. Tārā kept silent, and the boy himself threatened to curse her, whereupon Brahmā arrived on the scene, and revealing that Chandra was the real parent, blessed the boy and called him Budha (or the wise one) ('sādhu sādhu vatsa, prājñōsī ti budha iti nāme chakre').

Mātsya-purāṇa (chap. 24) gives almost the same story, but adds that Budha shone like the twelve solar deities ('dvādaśāditya-sannibhah'), and inaugurated the science concerning elephants ('hasti-śāstra-pravartakah'); he was named prince because his real father was the King Soma (*viz.* Chandra).

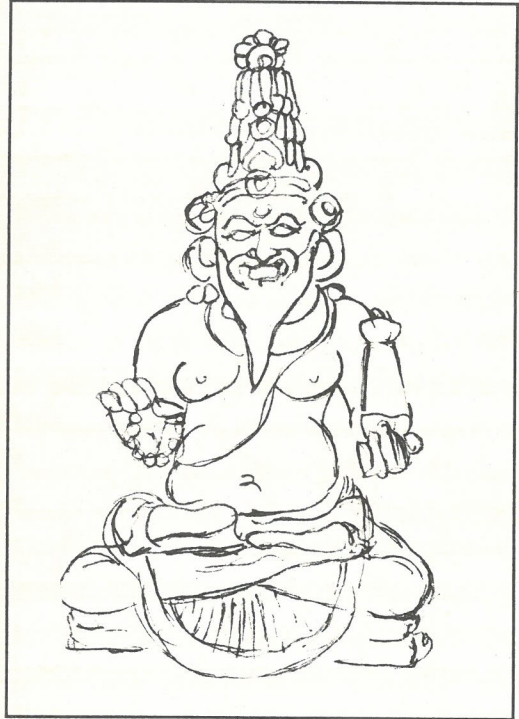
राज्ञः सोमस्य पुत्रत्वादराजपुत्रो बुधः स्मृतः।

Budha is said to have married Ilā, the feminine form of King Sudhanva (who entered inadvertantly into the forbidden Kumāra-vana, and was at

once transformed into a woman). According to *Agni-purāṇa* (chapter 51), Budha is distinguished by the necklace of rudrāksha-beads that he wears round his neck.

BRHASPATI

Also called Guru (Sura-guru, Surāchārya, 'the preceptor of the gods', devānām guruḥ), Āṅgīrasa (son of the sage Āṅgīras), Jīva, Dhishāṇa, Vāchaspati ('the lord of speech or



BRHASPATI

Vedic lore'), Sadasaspati ('the lord of the assemblies'), Gaṇapati ('the lord of the hordes of gods'), Jyeshṭha-rāja ('the King of elders'), Govinda (the protector of the scriptures), Bṛhaspati ('the lord of the great hymns') is the fifth planet-deity, the Indian Jupiter. He is said to travel two lakh yojanas away from Kuja's realm; and to travel for twelve months in every Zodiacal sign (rāśi). His chariot, drawn by eight horses, is known as Nītighosha ('proclamation of the correct rules of conduct'). Seated in this chariot, he regulates the movement of all the planets.

He is golden-complexioned (pīta-varṇa), masculine (puruṣa), and a brāhmaṇa by caste. He abides in the īśāna corner (North-east), and belongs to Ṛgvedic lineage; his prevailing disposition is sattva (bright, good and benevolent) and is an auspicious planet (śubha-graha), except when he takes a reverse course. His body - size is six aṅgulas. His favourite Zodiacal signs are Dhanus (Sagittarius) and Mīna (Pisces), and star Pushya. He hails from the Sindhu country. He prefers pushya-rāga (topaz) for ornaments and sweet taste (madhura-rasa). He governs the Hemanta season (consisting of two months Mārga-śira

and Pushya). He is powerful in the mornings. He is aged (vṛddha), and prompts the business folk (vaṇik-karma-kartā). He faces the Sun (sūryāśya). He sits upon a red lotus, and is four-armed, carrying in his hands rosary, mendicant's staff, sacred water-pot and the gesture of boon-bestowal. (*Graha-yāga-tattva*):

There is a maṇḍala for predictive purposes known as Bṛhaspati-chakra in human form consisting of the twenty-seven stars arranged thus (*Jyotis-tattva*):

शीर्षे चत्वारि राज्यं जलधिरपि करे दक्षिणे
चापि सौख्यम्
चैकं कण्ठे विभूतिं मदनशरमितं वक्षसि प्रीतिसंहम्।
पादस्थाः षट् च पीडां पुनरपि जलाधिर्वामहस्ते
च मृत्युम्
नेत्रे त्रीणि प्रदद्युः सुखमथ निजभे वाक्पतेः संक्रमर्क्षात्॥

Bṛhaspati is of Vedic celebrity. He is described in the Ṛgvedic hymns as born in the sky with seven faces (*viz.* rays, 4, 50, 4) and sharp horns (10, 55, 2); he holds arrows, bow and a golden axe in his hands (2, 24, 8 and 7, 97, 7). Prayers were offered him by warriors before they set out (1, 40, 8), and he was sure to protect his devotees (2, 25, 1). Sāyaṇa explains that the expression Bṛhaspati means the protector of the great hymnology

or the chief priest (*Rgveda*, 4, 50, 7, ('bṛhaspatim yas subhṛtam bibharti', 'bṛhaspatih mahatām mantrāṇām pālayitāram devam purohitam vā'). He is said to be the teacher of the science of light (jyotir-vijñāna), and he is also said to control the Sun and the Moon.

Legends make him the son of the sage Aṅgiras, or alteranately of Agni (*Bhāgavata*, chap. 4). Aṅgiras was the son of Brahmā; he was born like a live coal, and hence called Aṅgiras. His wife was Vasudā (or Śraddhā), and they had eight sons and a daughter (Āṅgirasī, who became the wife of Prabhāsa, one of the eight Vasus, and bore Viśvakarmā, the celestial artisan). All of the sons (Utathya, Bṛhaspati, Vayasya, Śānti, Ghora, Virūpa, Samvarta and Sudhanvā) became sages.

Brhama-vaivarta-purāṇa (chap. 56) has a story that the wife of Aṅgiras had difficulty begetting children and that she performed the vrata called 'Pumsavana' on the advice of Kṛṣṇa; the sage Sanatkumāra officiated as the priest. And as a result of this year-long vrata, Bṛhaspati was born. Brhamā tells Indra:

मृतवत्सा कर्मदोषाद्भार्याङ्गिरसः पुरा।
व्रतं चकार मद्वाक्यात्कृष्णस्य परमात्मनः॥

व्रतं पुंसवनं नाम वर्षमेकं चकार सा।
सनत्कुमारो भगवान् कारयामास तां व्रतम्॥

And Kṛṣṇa at the end of the vrata tells her:

गृहाणेदं यज्ञफलं मम तेजः समन्वितम्।
पतिर्गुरुश्च देवानां बृहतां ज्ञानिनां वरः॥

According to *Skanda-purāṇa*, Bṛhaspati performed severe penance for a hundred years in Prabhāsa-kshetra. Pleased with this devotion, Śiva bestowed on him the boon of planethood.

The iconographic description of this planet-deity as given in *Graha-yāga-tattva*, already referred to, is as follows:

द्विजमाङ्गिरसं पीतं सैन्धवं च षडङ्गुलम्।
ध्यात्वा पीताम्बरं जीवं सरोजस्थं चतुर्भुजम्॥
दक्षोर्ध्वदक्षवरदकरकादण्डमाह्वयेत्।
ब्रह्माधिदैवं सूर्यास्यमिन्द्रप्रत्यधिदैवतम्॥

Brahmā is given as his principal tutelary deity, while Indra is the associate tutelary deity.

The description given in *Kālikā-purāṇa* specifies that the lotus on which he sits is a golden one, that his own complexion is yellowish white, and that his garments are yellow in colour.

स्वर्णगौरः पीतवासाः स्वर्णपङ्कजसंस्थितः।
मालां कमण्डलुं दण्डं वामेन वरदायकम्॥
चतुर्भुजं सुसम्बद्धं चिन्तयेद्देवतीर्थकम्।
सर्वदेवगणैर्नित्यं नम्यमानं मनोहरम्॥

Puraścaryārṇava (p. 945) has a more elaborate description:

ध्यानमस्य प्रवक्ष्यामि वरदण्डाक्षसूत्रकम्।
कमण्डलुं दधद्भस्त्रैः पीतवर्णं किरीटिनम्॥
वसिष्ठार्षे सिन्धुदेशभवं पीताम्बरावृतम्।
अनुष्टुप्छन्दसं चाङ्गिरसगोत्रं किरीटिनम्॥
पीतध्वजपताकाढ्यमधिदेवेन्द्रसंयुतम्।
ब्रह्मा प्रत्यधिदेवेन युतं सञ्चिन्त्य चाह्वयेत्॥

His mantra is given as follows:

भकारपञ्चमो यस्तु चतुर्थस्वरसंयुतः।
गणेशबीजं तदिदं गुरोर्मन्त्रं प्रकीर्तितम्॥

The account in *Śrī-tattva-nidhi* is, as usual, fairly comprehensive.

भगवन् बृहस्पते समस्तदेवताचार्य आङ्गिरसगोत्र
सिन्धुदेशेश्वर दीप्तसुवर्णसहस्राङ्गदीप्ते चतुर्भुज
दण्डकमण्डलत्वक्षसूत्र वरदाङ्कितकर
पीताम्बरमाल्यानुलेपन पुष्परागाभरणरमणीय समस्त
विद्याधिपते नमस्ते सन्नद्धपीतध्वजोपशोभितेन
अष्टाश्वरथवाहनेन मेरुं प्रदक्षणीकुर्वन्नागच्छ
इन्द्रब्रह्माभ्यां सह पद्मोत्तरदलमध्ये
सुवर्णप्रतिमामुदङ्मुखीं दीर्घचतुरस्रपीठमधितिष्ठेति
साङ्गं सायुधं सपत्नीकं सशक्तिं भावयेत्॥

अष्टभिः पाण्डुरैर्युक्तो वाजिभिः काञ्चने रथे।
तिष्ठन् तरति वै वर्षं राशौ राशौ बृहस्पतिः॥

The account contains particulars which have already been indicated.

Besides these, there is here a prescription that the icon of this planet-deity must be made in gold and installed in the northern petal of the lotus, facing West; the pedestal must be rectangular in shape (*dirgha-chaturasra*). The tutelary deities, Indra (*adhidevatā*) and Brahmā (*pratyadhidevatā*) are described thus:

चतुर्दन्त गजारूढो वज्राङ्कुशलसत्करः।
प्राचीपतिः प्रकर्तव्यो नानाभरणभूषितः॥

The golden-coloured Indra the lord of the Eastern direction, rides on an elephant with four tusks (*viz.* *Airāvata*), and carries in his two hands *vajrāyudha* and elephant's goad.

पद्मासनस्थं जटिलं चतुर्मुखमक्षमाला
सुवपुस्तककमण्डलुधरं
कृष्णाजिनवाससं पार्श्वस्थितहंसम्
ब्रह्माणं भावयेत्॥

The red-complexioned and four-faced Brahmā is seated on a lotus, with a swan beside him. He has matted hair on his head, and wears an antelope's skin for garment. He holds in his four hands rosary, sacrificial ladle, scripture and sacred water-pot

ŚUKRA

Known by several names like Kavi, (poet-sage) Uśanas, Bhārgava, Kāvya, Kavi-putra and Sita (white-

complexioned), Śukra (meaning white as well as semen) is the sixth planet, the Indian Venus. It may be noted that Śukra, like Venus, is regarded as feminine (strī-graha). Śukra, who is two yojanas and a half above Sūrya, has his course like Sūrya's in three paces: quick (śīghra), slow (manda) and neither quick nor slow (sama): his course alternates in front of and behind Sūrya. He never moves far away from the Sun.

Well-known as the preceptor of the asuras (titans, demons), the planet-deity is spoken of in legends as the son of the sage Bhṛgu and his wife Pulomā. (hence his name Bhārgava). Some accounts give Kavi as another name of Bhṛgu (hence Śukra's name Kāvya or Kavi-putra), while others make Kavi the son of Bhṛgu, and Śukra the son of Kavi (hence grandson of Bhṛgu); Kavi is also given as the name of Śukra himself, before he was named Śukra by Śiva (*Vāmana-purāṇa*, chapter 66).

When the demons Nikumbha and others were killed in the battle that raged between the gods and the demons, the gods were surprised to see that all the demons killed had been brought back to life mysteriously and

were as strong as before. The mystery was solved by Nandi, attendant and master of the hordes under Śiva (gaṇapati), who found out that a secret ritual by the preceptor of the demons, Kavi by name, was responsible for this revival of the dead (mṛta-saṅjīvi). When Nandi related this to Śiva, Śiva ordered him to bring Kavi before him, when Kavi appeared before Śiva, Śiva gobbled him up.

However, Kavi sang some hymns in praise of Śiva, even while he was in Śiva's stomach. Pleased, Śiva let him out through his penis as semen (śukra). He told Kavi that he was now like his own son, and that he would henceforth be called Śukra.

निर्गच्छ पुत्रोऽसि ममाधुना त्वम्
शिश्नेन भो भार्गववंशचन्द्र।
नाम्ना तु शुक्रेति चराचरास्त्वाम्
स्तोष्यन्ति नैवात्र विचारणाऽस्ति॥

इत्येवमुक्त्वा भगवान्मुमोच
शिश्नेन शुक्रः स च निर्जगाम।
विनिर्गतो भार्गववंशचन्द्रः
शुक्रत्वमापद्यत महानुभावः॥

Śukra is said to have learnt this art of reviving the dead from Kacha, who

was the son of Br̥haspati. Śukra's sons Chaṇḍa ('impetuous') and Marka ('eclipse') taught this art to the demon Hiranya-kaśipu (father of Prahlāda). Because Śukra entertained feelings of envy and ill-will towards Br̥haspati, who was the preceptor of the gods, he agreed to become the preceptors of the demons (enemies of the gods)

The particulars provided in texts like *Br̥hajjātaka* and *Graha - yāga-tattva* include the following: white complexion; feminine; brāhmaṇa caste, Yajurveda; rajo-guṇa, favourite Zodiacal sign Vṛshabha (Taurus); natal constellation Maghā; beneficent planet (śubha-graha); body - size nine aṅgulas; hails from Bhojakata country; facing Sun (Sūrya-mukha); clad in white garments; powerful during after-noon; favours water for moving about; middle-aged (madhyavaya); governs human beings. He is four-armed, carrying in his hands rosary, water-pot, staff and gesture of boon-bestowal. He is seated on a red lotus; and rides a chariot to which are yoked horses born out of the earth. He is distinguished by sixteen rays (śaodaśarchi). He presides over the Vasanta season (comprising of Chaitra and Vaiśākha months). His tutelary deities are Indra, the chief of the gods,

and his consort Śachi.

शुक्रं भोजकटं विप्रं भार्गवं च नवाङ्गुलम्।
पद्मस्थमाह्वयेत्सूर्यमुखं श्वेतं चतुर्भुजम्॥
सदाक्षवरकरकोदण्डहस्तं सिताम्बरम्।
शक्राधिदैवतं ध्यायेच्छची प्रत्यधिदैवतम्॥
(*Graha-yāga-tattva*)

शुक्लवस्त्रं शुक्लवर्णं शंखनागोपरि स्थितम्।
चतुर्भुजं चाक्षमालां पुस्तकं च वराभये।
क्रमादक्षिणवामाभ्यां धत्ते दैत्यगुरुः सदा॥

In the description in *Kālikā-purāṇa* given above, he is four-armed, but carries in his hands rosary, scripture-book and the gestures of protection and boon-bestowal. He is seated on twin-serpents Śamkha and Nāga. The account included in *Puraścaryārṇava* (pp. 945-946) gives his lineage as Śaunaka's, his country as Kikata, his Vedic metre as Paṅkti and prescribes that he must be worshipped by white flowers:

शुक्लाम्बरं शुक्लवर्णं शुक्लगन्धानुलेपनम्।
शुक्लपुष्पैः पूज्यमानं शौनकार्षं किरीटिनम्॥
चतुर्भुजं दण्डधरं च साक्षसूत्रकमण्डलुम्।
पङ्क्तिश्छन्दश्च वरदं तथा कीकरदेशजम्।
श्वेतच्छत्रध्वजपताकिनं भार्गवगोत्रजम्।
सकेयूरं रथारूढं श्वेताभरणभूषितम्॥

The account in *Śrī-tattva-nidhi* adds that his ornaments are studded with diamonds and the eight horses yoked

to his chariot are white in colour. He is celebrated as the author of a Nītiśāstra (well-known *Śukra-nīti-sāra*). His image is to be made in silver, and installed on a five-sided pedestal, facing East.

भगवन् भार्गव समस्तदैत्यगुरो भार्गवगोत्र
भोजकटदेशेश्वर रजतोज्ज्वलाङ्गकान्ते चतुर्भुज
दण्डकमण्डल्वक्षसूत्रवरदानाङ्कितकर शुक्लाम्ब-
रमाल्यानुलेपन वज्राभरणभूषितसर्वाङ्ग
समस्तनीतिशास्त्रनिपुणमते नमस्ते
शुक्लध्वजोपशोभितेन शक्लाष्टाश्वरथवाहनेन मेरुं
प्रदक्षणीकुर्वन्नागच्छ इन्द्राणीन्द्राभ्यां सह
पद्मपूर्वदलमध्ये रजतप्रतिमां प्राङ्मुखीं
पञ्चकोणपीठमधितिष्ठेति साङ्गं सायुधं सपरिवारं
सपत्नीकं सशक्तिं भावयेत्॥

सवरूथः सानुकर्षो युक्तो भूसम्भवैर्हयैः।
सोपासङ्गपताकस्तु शुक्लः स्यात् रथो महान्॥

This text prescribes that Br̥haspati, the preceptor of the gods, and Śukra, the preceptor of the demons, must be visualized alike except for their complexions (yellow and white respectively).

देवदैत्यगुरू शुद्धौ पीतश्चेतौ चतुर्भुजौ।
दण्डिनौ कार्यौ साक्षसूत्रमण्डलू॥

ŚANI

Also called Śanaiśchara ('one who moves about slowly'), Sauri (son of Sūrya), Chhāyātma (son of

Chhāya' the consort of Sūrya and shadow of Samjñā), Nīlāmbara ('one who dons blue garments'), Māda ('slow'), Āra, Kroḍa, Vakra ('crooked'), Saptāmsu ('one with seven rays'), Asita ('the black one') and Paṅgu ('lame'), Śani is the seventh planet, the Indian Saturn. The movement of this planet is slow, staying in each of the Zodiacal signs (rāśi) for as many as twenty months. He courses two lakh yojanas away from Br̥haspati's sphere.

According to textual accounts, the complexion of this planet-deity is dark (kr̥shṇa) as also are his garments; he is a hermaphrodite (napumsaka), and belongs to the śūdra caste. He is of the lineage of the sage Kāśyapa. He faces the Sun, and his body-size is four angulas. He rides on a vulture (gr̥dhra-vāhana). He is four-armed, carrying in his hands lance (bhalla), dart (bāṇa), spear (śūla) and bow (dhanus). He is said to hail from the Saurāshṭra country.

There is an account in *Padma-purāṇa* ('svarga-khaṇḍa', chapter II) which relates that Kāśyapa's son Vibhāvasu (*viz.* Sūrya) married Samjñā (daughter of Tvasṭṛ-prajāpati), but that Samjñā could not bear the brilliant lustre of Sūrya. She



ŚANI

created a shadow-image of herself, an exact replica, and asked her to dwell in Sūrya's abode, and herself returned to her father's house.

मायामयीं ततश्छायां सवर्णां निर्ममे स्वतः।
संज्ञोवाच ततश्छायां सवर्णे शृणु मे वचः॥
अहं यास्यामि सदनं पितुस्त्वं पुनरत्र मे।
भवने वस कल्याणि निर्विशङ्कं ममाज्ञया॥

Sūrya then begot from Chhāyā Manu as the first son and Śanaiścara as the second. *Brahma-vaivarta-pūraṇa* (Gaṇapati-khaṇḍa, chapter II) relates that Śanaiścara once went to Śiva's abode to look at the baby Gaṇapati, pressurized by Siva and other gods. But he would not lift his eyes and look at the baby; he had his head bent all the while. When Pārvatī asked why he did not look at the baby, Śani narrated a past episode to her. He was once engaged in severe austerities and had turned his back to the world. He had, however, married earlier the daughter of Chitraratha. When the lovely and sensuous damsel approached Śani, engaged in penance, for satisfying her sexual desires, Śani would not even look at her. Becoming enraged at this, she cursed Śani that whatever he looked at be destroyed:

त्वया दृष्टं तु यद्यत्तु मूढ सर्वं विनश्यति।

Since that time Śani's look became cruel and ruinous; he therefore keeps his head bent, for fear of causing injury to living beings:

तेन मातर्न पश्यामि किञ्चिद्वस्तु स्वचक्षुषा।
ततः प्रभृति नम्रास्यः प्रणिहिंसाभयादहम्॥

Texts like *Graha-yāga-tattva* describe the iconographic details:

सौराष्ट्रं काश्यपं शूद्रं सूर्यास्यं चतुरङ्गुलम्।
कृष्णं कृष्णाम्बरं गृध्रगतं सौरिं चतुर्भुजम्॥
तद्वद्बाणवरं शूलधनुर्हस्तं समाह्वयेत्।
यमाधिदैवतं प्राजापतिप्रत्यधिदैवतम्॥

इन्द्रनीलनिभः शूली वरदो गृध्रवाहनः।
पाशबाणासनधरो ध्यातव्योऽर्कसुतः सदा॥

We have in *Puraścaryārṇava* (p. 946):

बाणासनं शूलधरमिन्द्रनीलसमद्युतिम्।
सौराष्ट्रदेशजं प्रोक्तं वरदं गृध्रवाहनम्॥
भृग्वर्षं काश्यपे गोत्रे जातं चापि किरीटिनम्।
कृष्णाम्बरं कृष्णवर्णं कृष्णगन्धानुलेपनम्॥
गायत्रीच्छन्दसं कृष्णवर्णाभरणभूषितम्।
केयूरिणं मुकुटिनं कृष्णध्वजपताकिनम्॥
प्राजापत्याधिदेवेन सहितं रथमास्थितम्।
पद्मं प्रत्यधिदेवेन युक्तं ध्यात्वा समर्चयेत्॥

The account in *Śrī-tattva-nidhi* is as follows:

भगवन् शनैश्चर भास्करतनय काश्यपगोत्र
सौराष्ट्रदेशेश्वर कज्जलसमाङ्गद्युते चतुर्भुज चापबाण

कृपाणाभयाङ्कितकर नीलाम्बरमाल्यानुलेपन
नीलरत्नभूषणालंकृतसर्वाङ्ग समस्त भुवनभीषणामर्षमूर्ते
नमस्ते सन्नद्धनीलध्वजोपशोभितेन
नीलगृध्राष्टरथवाहनेन मेरुं प्रदक्षणीकुर्वन्नागच्छ
प्रजापतियमाभ्यां सह पद्मपश्चिमदलमध्ये
कालायसप्रतिमां प्रत्यङ्मुखीं चापाकारपीठमधितिष्ठेति
साङ्गं सायुधं सपरिवारं सशक्तिं भावयेत्॥

Here, his complexion is like the colour of collyrium, and his garments and ornaments are dark green in colour. He holds in his hands bow, arrow, sword and the gesture of protection. He has a terrible form, and vengeful one. His chariot is yoked to eight vultures of dark blue colour. His icon is prescribed to be made in black iron, and installed on a pedestal the form of which is that of an arrow, facing west. His ornaments are made of sapphire (nīla).

Śani's tutelary deities are Prājāpati (adhidevatā) and Yama (pratyadhidevatā):

हंसयानेन कर्तव्यो न च कार्यश्चतुर्मुखः।
सावित्री तस्य कर्तव्या वामोत्सङ्गता शुभा॥
ब्रह्मोक्तं परमं कार्यं रूपं सर्वं प्रजापतेः।
यज्ञेपवीती हंसस्थ एकवक्त्रश्चतुर्भुजः।
अक्षस्रजं सुवं बिभृत्कुण्डिकां पुस्तकं तथा॥

Prajāpati is a variant form of

Brahmā; but he is single-faced and not four-faced. Sāvitrī must be shown as seated on his left lap. He is four-armed, carrying in his hands rosary, sacrificial ladle, holy water-pot and book. He rides a swan. His complexion is that of a red lotus.

रक्तदृक् पाशहस्तश्च यमो महिषवाहनः।
कालः करालवदनः नीलाङ्गद्युतिश्चातिभीषणः॥

Yama, the god of death and the principle of Time, is terrible-looking, exceedingly frightening. Dark blue in complexion, his face is fierce. His eyes are red, and he rides a buffalo, and carries a noose (pāśa) in his hand.

RĀHU

Rāhu (so called because he seizes hold of and lets go the moon, 'rahati grhītvā tyajati chandram iti', from 'rah tyāge') is also known by such names as Tamas, Svarbhānu, Saimhikeya, Vidhuntuda, Asra-piśācha, Graha-kallola, Śīrshaka, and Upaplava. Described as a 'shadow-planet' (chhāyāgraha), it is the ascending node of the moon, the point where the moon's orbit crosses the ecliptic; it is also called Dragon's head. The planet's iconography



RĀHU

emphasizes that it is only the head (śīrshaka), without a body; the lexicon *Jaṭādhara* gives 'Kabandha' as one of the names of Rāhu.

Texts like *Graha-yāga-tattva* give the following particulars of Rāhu as a personified planet (the seizer): Born in the Malaya mountains, this demon (asura) is dark in colour, clad in black garments and riding on a lion. His caste is given as Śūdra or as Chaṇḍāla (outcaste). His form is sometimes suggested as 'similar to Śani's; and sometimes as a serpent (*Bṛhajjātaka*). He presides over the naiṛtya direction (South-west). His body-size is said to be twelve aṅgulas. Iconographically, he is visualized as having four hands, carrying in them sword, spear, shield and the gesture of boon-bestowal, although he is in classical description only the head, without a body. He faces the sun and represents the principle of Time which is the all-devourer.

राहुं मलयजं शूद्रं पैठीनं द्वादशाङ्गुलम्।
कृष्णं कृष्णाम्बरं सिंहासनं ध्यात्वा तथाह्वयेत्॥
चतुर्बाहुं खड्गवरशूलचर्मकरं तथा।
कालाधिदैवं सूर्यास्यं सर्पप्रत्याधिदैवतम्॥

Kālikā-purāṇa has a similar description: instead of spear, however,

gesture of protection is shown in one of the four hands:

वरदाभयहस्तश्च खड्गचर्मधरस्तथा।
सिंहासनगतः कृष्णो राहुर्धरैः प्रचक्षते॥

Puraścharyārṇava (pp. 946-947) has a more elaborate account:

करालवदनं खड्गचर्मशूलधरं वहन्।
कृष्णाम्बरं कृष्णवर्णं कृष्णगन्धानुलेपनम्॥
कृष्णपुष्पैः पूज्यमानं केयूरमकुटान्वितम्।
पूर्वदेशे समुत्पन्नं क्रूरमाङ्गिरसर्षकम्॥
पाटलगोत्रसम्भूतमनुष्टुप्छन्दसं ग्रहम्।
कृष्णच्छत्रं रथारूढं कृष्णध्वजपताकिनम्।
सर्पाधिदैवतं पैत्रकालप्रत्याधिदैवतम्॥

This account mentions that he was born in the eastern country, and that he belongs to the lineage of the sage Aṅgirasa. He is cruel by nature; and black in complexion; his dress, ornaments, unguents, banner and parasol are all black in colour. He is also worshipped by black flowers. The tutelary deities of Rāhu are given as Kāla (or Paitra-Kāla, adhidaiva according to *Graha-yāga-tattva*, pratyadhidaiva according to *Puraścharyārṇava*) and Sarpa (pratyadhidevatā according to *Graha-yāga-tattva* and adhidevatā according to *Puraścharyārṇava*). His Vedic metre is anusṭup, and his gotra Paithīnasa.

Śrī-tattva-nidhi has the following:

भगवन् राहो रविसोमविमर्दन सिंहिकानन्दन
पैठिनसगोत्र बर्बरदेशेश्वर कालमेघद्युते व्याघ्रवदन
चतुर्भुज खड्गचर्मशूलवरदानाङ्कितकर
कृष्णाम्बरमाल्यानुलेपन गोमेधिकाभरणभूषितसर्वाङ्ग
शौर्यनिधे नमस्ते सन्नद्ध कृष्णाध्वजोपशोभितेन
कृष्णसिंहरथवाहनेन मेरुं प्रदक्षणीकृर्वन्नगच्छ
सर्पकालाभ्यां सह पद्मनैऋत्यदलमध्ये सीसकप्रतिमां
दक्षिणाभिमुखीं शूर्पाकारपीठमधितिष्ठति साङ्गं सायुधं
सपरीवारं सपत्नीकं सशक्तिं भावयेत्॥

करालवदनः खड्गचर्मशूली वरप्रदः।
नीलसिंहासनस्थश्च राहुर्मे स्याच्छुभप्रदः॥

This account tells us that Rāhu hails from Barbara country, and that his lineage is Paithīnāsī. His face is tiger's, and he rides on a lion, dark-blue in colour. His own complexion is that of a dark cloud. His ornaments are made of agate. He rides around the Meru mountain counter-clockwise (apradakṣiṇa). His icon is prescribed to be made in lead, and installed on a pedestal of the shape of a winnow-basket, facing south. With him in the chariot drawn by black lions are his tutelary deities Sarpa and Kāla:

अक्षसूत्रधराः सर्पाः कुण्डिकापुच्छभूषणाः।
एकभोगात्रिभोगा वा सर्वे कार्याश्च भीषणाः॥

The serpents as adhidevatās of Rāhu are shown with one hood or

three hoods; the form is human, with curved tails. They are terrible in aspect, although they carry rosaries.

कालः करालवदनो नीलाङ्गश्चातिभीषणः।
पाशदण्डधरः कार्यः सर्पवृश्चिकरोमवान्॥

Time (Kāla) as the pratyadhidevatā of Rāhu is ferocious in appearance, with a fierce face, and dark complexion. His body-hairs are snakes and scorpions. He carries in his two hands noose and cudgel.

The chariot of Rāhu is said to be ash-coloured and the eight horses that are yoked to it (in another account) are black as beetles. The unique feature of these horses are that as soon as they are yoked to the chariot they begin to trot and never stop. His course, according to *Bhāgavata* (skandha 5), is ten thousand yojanas below the Sun's sphere. Rāhu's chariot starts its course from the Sun on the fullmoon day (pūrṇimā) and approaches the moon; and on the newmoon day (amāvāsyā) it begins its course from the moon and moves towards the Sun. He is the governor of the southwestern quarters.

About the origin and career of Rāhu there are several stories. He is said, in *Agni-purāṇa*, to be son of a

demoness called Simhikā, consort of Viprachitti or Kāśyapa, according to *Mahābhārata*, (Ādi-parva 65, 31). The couple had fourteen children, of whom Rāhu was the eldest (others are Śaba, Śambala-gātra, Vyaṅgā, Sālva, Ilvala, Namuchi, Vātāpi, Hasarpa, Jika, Hara-kalpa, Kali-nābha, Bhauma and Naraka, all cruel and ferocious demons or asuras).

इत्येते सिंहिकापुत्रा देवैरपि दुरासदाः।
दारुणाभिजनाः क्रूराः सर्वे ब्रह्मद्विषस्तु ते॥

Bhāgavata (8, 9) relates the story of how Rāhu came to be the head only:

देवलिङ्गप्रतिच्छन्नः स्वर्भानुर्देवसंसदि।
प्रविष्टः सोममपिबत् चन्द्रार्काभ्यां च सूचितः॥
चक्रेण क्षुरधारेण जहार पिबतः शिरः।
हरिस्तस्य कबन्धस्तु सुधयाप्लावितो पतत्॥
शिरस्त्वमरतां नीतमजो ग्रहमचीकृत्पत्।
यस्तु पर्वणि चन्द्रार्काविभिधावति वैरधीः॥

When the gods had assembled to drink the celestial drink of immortality Soma, the demon Rāhu guilefully assumed the form of a god and entered the gathering. As he began to drink Soma, he was detected by Sūrya and Chandra, who reported to Viṣṇu. Viṣṇu thereupon cut off the head of Rāhu with his discus. The mouth had already tasted Soma, and so the head became immortal. But the body, on

which drops of Soma had fallen, collapsed to the ground. Rāhu's head was made a planet by the creator Brahmā; but Rāhu who bore vengeance towards the Sun and the Moon, pursues them during the period of eclipse.

KETU

Ketu is known as Rāhu's body, Rāhu being only the head of the asura of that name. Both Rāhu and Ketu are regarded as malevolent planets (pāpa-grahas). In actuality, there are many Ketus, about a thousand of them; some are benevolent (śubha-ketus) and others malevolent (aśubha-ketus). The latter are called Dhūma-ketus.

ह्रस्वतनुः प्रसन्नः स्निग्ध ऋजुरचिरसंस्थितः
शुक्लः।
उदितो वाऽप्याभिदृष्टः सुभिक्षसौख्यावहः केतुः॥

'Short-bodied, tranquil, pure, straight (not crooked), quickly passing (viz. disappearing in a short span of time) and white-complexioned is the benevolent Ketu; or he is seen only when he arises. He brings about prosperity and happiness'.

उक्तविपरीतरूपो न शुभकरो धूमकेतुरुत्पन्नः।
इन्द्रायुधानुकारी विशेषतो द्वित्रिचूलो वा॥

'Dhūma-ketu is an evil portent, different in nature from the above; especially when he appears in the form of a rainbow, or when he has two or three tails'.

The Ketus are also enumerated as offsprings of other planets like Sūrya (twenty-five of them), Chandra (three of them), Śukra (eighty-four of them), Śanaiśchara (sixty of them), Brhaspati (sixty-five), Budha (fifty), Kuja (sixty), Rāhu (thirty), or of other elemental divinities like Agni (twenty-five), Mrtyu (twenty-five), Bhūmi (twenty-two), Brahmā (or Brhma-daṇḍa, only one), Varuṇa (thirty-two), Vāyu (seventy-seven), Kāla (ninety-six) and so on. They all cause hardship, upheaval, destruction, death, drought, disease and calamities like earthquake and meteor.

Some of them are better known for their visibility as well as extent of impact, like Kapāla-Ketu, Raudra-ketu, Chala-ketu, Śveta-ketu, Dhruva-Ketu, Raśmi-Ketu, Jala-Ketu, Maṇi-Ketu, Āvarta-Ketu, Samvarta-Ketu and so on.

The above details are to be found in the chapter called 'Ketu-chārādhyāya' in Bhaṭṭotpalā's *Brhat-samhitā-Vṛtti*, and in a work known

as *Ketūtpātā* by Mathurānātha. But what is relevant for us in the treatment of Nava-grahas which includes Ketu as the ninth planet is the collective or unitary aspect of Ketu (Ketu-gaṇa).

This Ketu is looked upon as a 'dānava', son of Danu and Kaśyapa (who was the grandson of Brahmā, and son of Marīchi). He is therefore the step-brother of Rāhu (son of Simhikā, another wife of Kaśyapa, who also had the name Viprachitti.) *Graha-yāga-tattva* describes him as born in Kuśa-dvīpa in the lineage of the sage Jaimini. He is a Śūdra by caste, ash-complexioned, old in age, and with a crooked face (vikṛtānana). He faces the Sun; his garments are ash-coloured and dirty. His body-size is six aṅgulas; and he rides a vulture. Generally his form is like that of Rāhu or Śani.

कौशद्वीपं केतुगणं जैमिनीयं षडङ्गुलम्।
धूम्रगतं गृध्रगतं शूद्रमाह्वयेद्विकृताननम्॥
सूर्यास्यं धूम्रवसनं वरदं गदिनं तथा।
चित्रगुप्ताधिदैवं च ब्रह्मप्रत्यधिदैवतम्॥

Kālikā-purāṇa emphasizes that his form is that of the tail (of Rāhu, who is the head). Nevertheless, he is four-armed, carrying in his hands sword, shield, mace and dart:

धूम्रवर्णो विशालाक्षः पुच्छरूपी चतुर्भुजः।
खड्गचर्मगदाबाणपाणीः केतुः शरासनः॥

The account contained in *Puraścaryārṇava* (p. 947) takes Ketu in the plural number and provides more details:

धूम्राक्षिबाहवः पाशधराश्च विकृताननाः।
किरीटिनो गृध्रवाहा मध्यदेशोद्भवा दृढाः॥
चित्राम्बराश्चित्रवर्णाश्चित्रगन्धानुलेपनाः।
नानाच्छन्दस्का गौतमार्षा जैमिनिगोत्रजाः॥
कृष्णपीङ्गध्वजपताकिनो मुकुटिनस्तथा।
केयूरिणो रथारूढाः शूराः ब्रह्माधिदेवताः।
चित्रगुप्तप्रत्यधिदेवताश्चात्र विचिन्तयेत्॥

The Ketus are distinguished by ash-coloured eyes and arms; their faces are twisted; they wear crowns on thier heads, and are draped in garments of variegated colour. They hail from the middle country, and belong to the lineage of Jaimini. They ride on vultures. Their affiliation to Vedic metres (chhandas) is various. Their tutelary deities are Brahmā (adhidevatā) and Chitrugupta (pratyadhidevatā). The latter is an attendant of the god of death, Yama.

We read in *Śrī-tattva-nidhi*:

भगवन् केतो जैमिनिगोत्र मध्यदेशेश्वर धूम्रवर्णध्वजाकृते
द्विभुज गदावरदानाङ्कितकर चित्रमाल्यानुलेपन
वैडूर्यवराभरणभूषितसर्वाङ्ग विचित्रशक्ते नमस्ते

सन्नद्धचित्रध्वजोपशोभितेन चित्रकपोतरथवाहनेन
मेरुमप्रदक्षणी कुर्वन्नागाच्छ ब्रह्माचित्रगुप्ताभ्यां सह
पद्मवायव्य दलमध्ये कांस्यप्रतिमां दक्षिणाभिमुखीं
ध्वजाकारपीठमधितिष्ठेति साङ्गं सायुधं सपरीपारं
सपत्नीकं सशक्तिं भावयेत्॥

In this account, the pun on the word Ketu has been employed; his form has been given as that of a banner (dhavajākṛti), which the word Ketu means. He is two-armed, carrying in his hands, mace and the gesture of boon-bestowal. His ornaments are made of agate (vaiḍūrya). He rides a chariot drawn by multi-coloured pigeons, and like Rāhu, he goes round the Meru mountain counter-clockwise (apradakṣiṇa). His icon is to be made in bronze, and must be installed facing South on a pedestal, which is banner-shaped.

Brahma and Chitrugupta, the tutelary deities, are described thus:

विरिञ्चिं वाक्पतिं श्वेतपङ्कजस्थं महाप्रभुम्।
अक्षस्त्रकुण्डिकाभीतिदानहस्तं विचिन्तये॥

This verse from *Śaivāgama* visualizes Brahmā as the lord of the Vedic hymnology; he has four hands, and held in them are rosary, sacred water-pot, and gestures of protection and boon-bestowal.

दक्षिणे लेखनीं चैव दधं वामे च पत्रकम्।
पिङ्गलश्मश्रुकेशाक्षं चित्रगुप्तं विभावयेत्॥

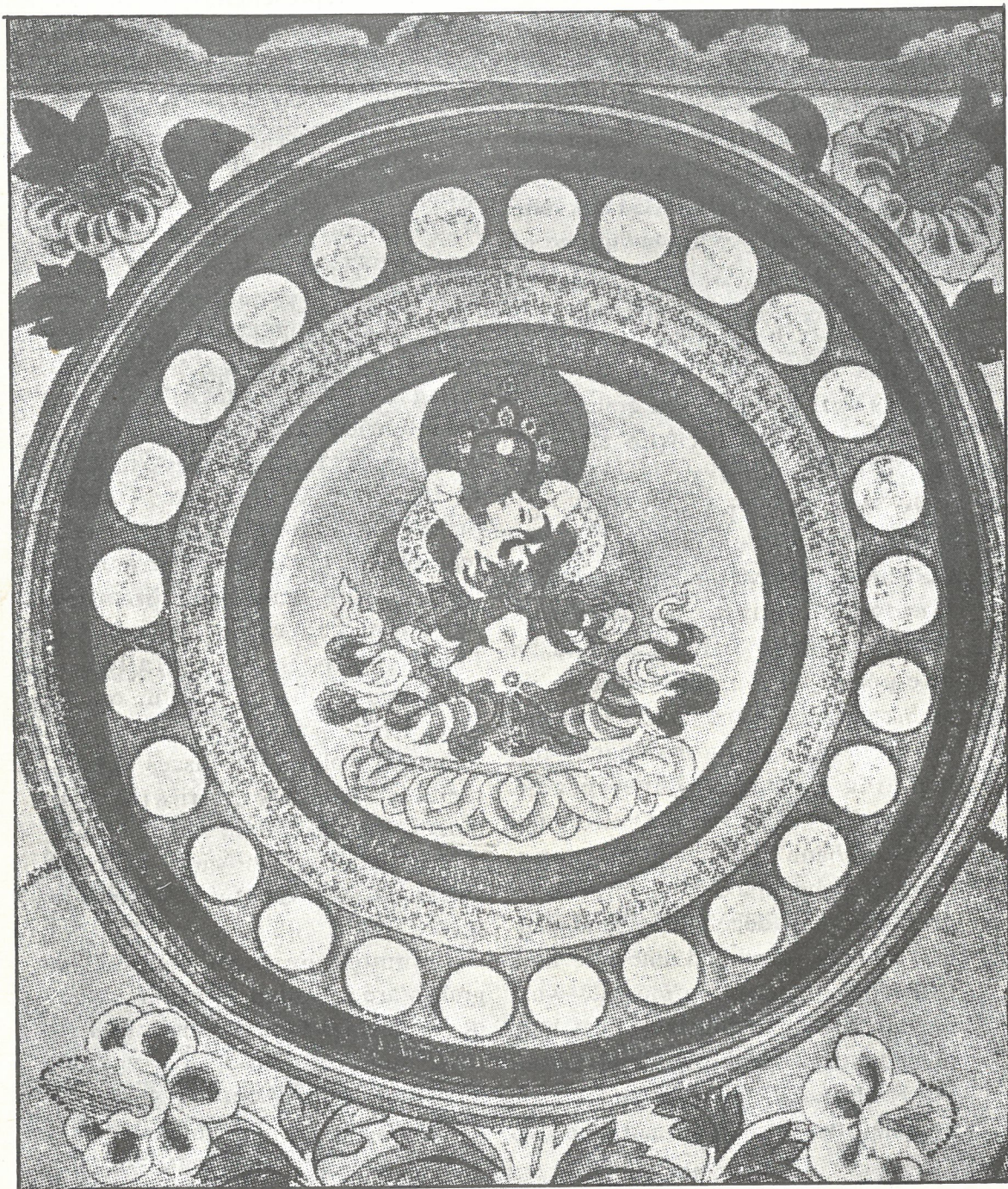
This description is from *Bhaṭṭa-bhāskariya*. It represents Chitragupta as golden-coloured (kanaka-varṇa), handsomely dressed, two-armed and pleasant looking. In his right hand is a quill, while his left holds a book. His beard, hair and eyes are tawny red in colour.

It must be noted that the 'grahas' Rāhu and Ketu are not planets as the other seven grahas are. They are not entities with physical body, tangible form or mass; they are only imaginary points, points of intersection of the paths or orbits of the Sun and the Moon. Legends make the two a single asura named 'Svarbhānu', who deceitfully attempted to snatch 'amṛta' or ambrosia, during the churning of the milky ocean (amṛta-manthana) for bringing out this beverage of immortality. Viṣṇu is said to have cut off Svarbhānu's head with his discus (chakra), when the Sun and the Moon disclosed their deceit. The head that had already consumed ambrosia and therefore become immortal, was called Rāhu, and the body that had been severed from the head, Ketu. Svarbhānu is said to have had assumed the form of a snake before

therefore visualized as the serpent's head, and Ketu the tail. This is but an allegorical representation of the Sun (Viṣṇu) and the ecliptic (chakra); the Sun symbolizes the soul and the Moon the mind.

The relevance of these two grahas is more astrological than astronomical. Rāhu (feminine, ruling over the asterisms Ārdrā, Svāti and Śatabhishak) is said to have the influences of Jupiter (Bṛhaspati) and Venus (Śukra), while Ketu (eunuch, ruling over Aśvinī, Makha and Mūla) the influence of Mars (Kuja) conjunct with Saturn (Śani). Rāhu is exalted in the Zodiacal sign of Gemini (Mithuna), rules over Virgo (Kanyā), represents the principle of harmony in Libra (Tulā), makes for discord in Aries (Mesha), causes detriment in Pisces (Mīna) and is fallen in Sagittarius (Dhanus). Ketu, on the other hand, is exalted in Sagittarius (Dhanus), rules over Pisces (Mīna), represents harmony in Aries (Mesha), makes for discord in Libra (Tulā), causes detriment in Virgo (Kanyā), and is fallen in Gemini (Mithuna).

Although generally these two grahas are regarded as malefics they do not always forebode evil. Rāhu is said to contribute to worldly prosperity while Ketu is regarded as facilitating spiritual development.





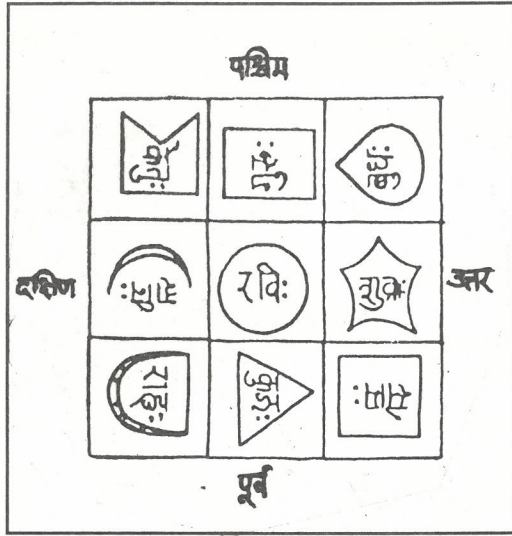
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CHAPTER SIX

THE VEDIC CONTEXT

The nine planetary deities (grahas) are customarily invoked by Vedic hymns assigned to these deities. It is also usual for the twice-born, affiliated to a particular branch of the Vedic corpus ('śākhā'), to recite hymns belonging to that particular Veda. The

hymns thus recited refer not only to the nine 'grahas' but also to their tutelary deities (adhidevatā) and pratyadhidevatā). Below are given the Vedic hymns which relate to each of the planetary deities.



(POSITIONS, DIRECTIONS AND FORMS)

I SŪRYA

The adherents of Ṛgveda have RV, 1, 35, 2 as the hymn proper to Sūrya, RV. 4, 3, 1 as the hymn proper to Sūrya's adhidevatā Īśvara, and RV 1, 12, 1 as the hymn proper to Sūrya's pratyadhidevtā Agni.

The hymn to Sūrya:

आ कृष्णेन रजसा वर्तमानो
निवेशयन्नमृतं मर्त्यं च।

हिरण्मयेन सविता रथेन
देवो याति भुवनानि पश्यन्॥

The sage who visualized this hymn (mantra) (ṛshi) was Hiraṇyastūpa-Āṅgīrasa, and the deity eulogized here (devatā) is the Savitṛ form of Sūrya. The hymn is in the trishṭup metre

(chhandas). This is the second of the eleven hymns in the Sūkta, which eulogizes the deities Agni, Mitrā-varuṇa, Rātri and Savitṛ in the first verse and Savitṛ in verses second to eleventh. The hymn (mantra) also occurs in *Vājasaneyi-samhitā* (Mādhyandina recension), 33, 43, *Taittirīya-samhitā* (3, 4, 11, 2) and *Maitrāyaṇīya-samhitā*, 4, 12, 6. This is referred to in *Ṛgvidhāna* (1, 18, , 3).

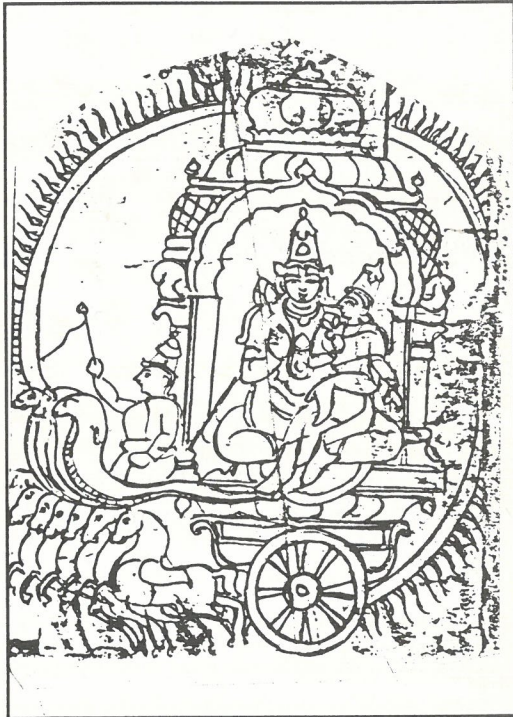
'The shining god (deva) pervades the universe with his power of attraction, abiding also as the inner gnosis, and establishing the immortal and mortal aspects of the universe, comes along in his golden chariot (representing the illumining gnosis), beholding the worlds'.

The expression 'kṛshṇa' means the power of attraction (karshaṇa) as well as the dark worlds, devoid of gnosis (*viz.* the inanimate world). 'Amṛta' is immortal, also the nectar-flow in the shape of rains; and 'martya' is what is limited by time.

The adherents of *Yajurveda* have the same hymn as the appropriate mantra for praising Sūrya (YV 33,

43). The Sāma-vedins, however, have a different mantra (1, 1.1, 3, 11 'udutyam), which is found in *Ṛgveda* (1, 50, 1), and repeated in *Vājasaneyi-samhitā* (7, 41), *Taittirīya-samhitā* (1, 2, 8, 2), *Maitrāyaṇīya-samhitā* (1, 3, 37), *Kāthaka-samhitā* (4, 9), *Aitareya-brāhmaṇa* (4, 9, 10) and *Śatapatha-brāhmaṇa* (5, 12). The hymn is explained by Yāska in *Nirukta* (12, 15).

उदु त्यं जातवेदसं देवं
वहन्ति केतवः।
दिशो विश्वाय सूर्यम्॥



SŪRYA

The ṛshi of this hymn is Praskaṇva-Kāṇva; the devatā is the Sun-god Sūrya, and the chhandas in Gāyatri.

“The omniscient (jātavedas) Sun is projected high above (ut-vahanti) by the rays (or horses, *ketavah*), so that the entire world may behold him”.

Yāska:

उद्वहन्ति तं जातवेदसं रश्मयः केतवः
सर्वेषां भूतानां दर्शनाय सूर्यमिति।
कमन्यमादित्यादेवमवक्ष्यत्।

The adherents of *Atharva-veda* have the hymn (17, 1, 1) beginning with which is also found in *Kaushītaki* (9, 9, 3), for the purpose.

(A) ADHIDEVATA-ĪŚVARA

The hymn to Īśvara (*viz.* Rudra, Śiva) as the main tutelary deity of Sūrya is for the *Ṛgvedins* RV. 4, 3, 1. It is also found in *Sāma-veda* (1, 9), *Taittirīya-samhitā* (1, 3, 12), *Taittirīya-brāhmaṇa* (4, 8, 6, 9), *Shāḍvimśa-brāhmaṇa* (5, 11), *Maitrāyaṇīya-samhitā* (4, 11, 4) and *Kāthaka-samhitā* (7, 16).

आ वो राजानमध्वरस्य रुद्रं
होतारं सत्ययजं रोदस्योः।

अग्निं पुरा तनयित्त्नोरचित्ता-
द्विरण्यरूपमवसे कृणुध्वम्॥

The ṛshi of this hymn is Vāmadeva; the devatā Rudra (or Agni) and chhandas trisṭup.

The mantra calls upon the sacrificing priests to worship (ā kṛṇudhvam) the terrible one (rudram), the golden - coloured Agni, who invokes the gods for the sacrifice (adhvarasya hotāram) and who is the bestower of true food for the earth as well as for the heavens (rodasyo satyayajam), for their own weal and welfare (vah avase), before the



RUDRA

lightning-like death strikes them (tanayitnoh achittāt).

The Yajurvedins have the famous hymn 'tryambakam yajāmahe' (3, 6) as the appropriate hymn for this adhidevatā of Sūrya. This hymn is repeated in *Vājasaneyi-samhitā* (3, 60), *Taittirīya-samhitā* (1, 8, 6, 2), *Maitrāyaṇīya-samhitā* (1, 10, 4) *Kāṭhaka-samhitā* (9, 7), *Śatapatha-brāhmaṇa* (2, 6, 2, 12), *Taittirīya-brāhmaṇa* (1, 6, 10, 5). The source of this Yajurvedic hymn is RV 7, 59, 12.

त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम्।

उर्वारुकमिव बभूवनामृत्योर्मुक्षीय मामृतात्॥

This is the last hymn in the Sūkta which is twelve-hymned or 'dvādaśarcha'. The *Anukramaṇī* praises this collection of hymns as capable of freeing one from impending death (mṛtyu-vimochinī). The ṛshi of this collection is Vaśiṣṭha, and the devatā Rudra. The hymn in question is in the chhandas anusṭup.

“We adore (yajāmahe) the great lord who is the parent of the three gods (tryambakam), who has the fragrance of virtuous deeds (sugandhim) and who provides nourishment for all the worlds (pusṭi-

vardhanam). May his grace make us freed from death (mr̥tyor mukshīya), like the cucumber (urvāruka, according to Sāyaṇa karkaṭi-phala, cucumis utilissimus) which falls off on its own accord from its stalk (bandhanāt), but not from immortality (mā amṛtāt.)"

The *Taittirīya-samhitā* of Yajurveda has the following explanation:

सुगन्धिम् शोभनः शरीरगन्धः पुण्यगन्धो वा यस्यासौ सुगन्धिः। यथा वृक्षस्य संपुष्पितस्य दूराद् गन्धो वात्येवं पुण्यस्य कर्मणो दूराद् गन्धो वाति इति श्रुतेः (तैत्तिरीय आरण्यके १०, ९)।

पुष्टिवर्धनम्। पुष्टिं शरीरधनादिविषयां वर्धयतीति पुष्टिवर्धनः। तादृशं त्र्यम्बकं यजामहे पूजयामः। लोके यथोर्वारुकफलानि बन्धनाद् वृन्तात् स्वयमेव मुच्यन्तं तद्वदहं त्र्यम्बकप्रसादेन मृत्योर्मुक्षीय मोचनयुक्तो भूयासम्। अमृताच्चिरजीवितात् स्वर्गाद्वा मा मुक्षीय॥

According to *Rgvidhāna* (2, 314, and 315), the recitation of this hymn, along with the prescribed ritual and fasting for three days, will prolong life for a hundred years:

त्रिरात्रं नियतोपोष्य श्रपयेत्पायसं चरुम्।
तेनाहतिशतां पूर्णं जुहुयाच्छंसितव्रतः॥

समुद्दिश्य महादेवं त्र्यम्बकं त्र्यम्बकेत्यृचात्र
एतत्पर्वशतं कृत्वा जीवेद्वर्षशतं सुखी॥

The Sāma-vedins have the same hymn as the Ṛgvedins for the adhidevatā of Sūrya ('ā vo rājānam', SV, 1, 69 or 1, 12, 2, 2, 7) while the Atharva-vedins have AV 1, 19, 1).

(B) PRATYADHIDEVATĀ-AGNI

The hymn in RV (1, 12, 1) is prescribed for Agni, the secondary tutelary deity of Sūrya. This occurs also in Sāma-Veda (1, 3 and 2, 140), *Atharva-veda* (20, 101, 1), *Taittirīya-samhitā* (2, 5, 8, 5), *Maitrāyaṇīya-samhitā* (4, 10, 2), *Śatapatha-brāhmaṇa* (1, 4, 1, 34) and *Aitareya-brāhmaṇa* (4, 31, 4). Sāmavedins also have this same hymn (1, 1, 1, 3) for the purpose.

आग्निं दूतं वृणीमहे
होतारं विश्ववेदसम्।
अस्य यज्ञस्य सुक्रतुम्॥

The ṛshi of this hymn is Medhātithi-kāṇva; the devatā is Agni, and the chhandas Gāyatri.

"We choose (adore) and invoke the omniscient (viśva-vedasam) Agni, who is the



AGNI

messenger (dūtam) of the gods, their invoker in the sacrifices, (hotāram) and the one who knows well the method of this sacrifice (asya yajñasya sukratum)"

Yajurvedins have a variant hymn (YV, 22, 17) as an invocation for Agni as the pratyadhidevatā of Sūrya. This hymn occurs also in Ṛgveda (8, 44, 3), *Vājasaneyi-samhitā* (22, 17), and *Kāṭhaka-samhitā* (2, 15). *Rgvidhāna* (2, 25, 5) explains the hymn.

अग्निं दूतं पुरो दधे हव्यवाहमुप ब्रुवे।
देवाँ आ सादयादिह॥

Virūpa-Āngirasa is the ṛshi of this hymn; Agni the devatā and Gāyatri the chhandas.

"I establish Agni, who is the messenger of gods, (dūtam) and the carrier of the sacrificial offerings to them (havya-vāham), in front of me (puruḥ) and I praise him (upa bruve). May he bring the gods here (iha) and seat them (ā sādayat)."

The Atharva-vedins have another hymn (2, 6, 1) for this purpose, which occurs also in *Vājasaneyi-samhitā* (27, 1), *Taittirīya - samhitā* (4, 1, 7, 1), *Maitrāyaṇīya-samhitā* (2, 12, 5), *Kāṭhaka-samhitā* (18, 16), and *Śatapatha-brāhmaṇa* (6, 2, 1, 25, 26):

समास्त्वाग्न ऋतवो वर्धयन्तु
संवत्सरा ऋषयो यानि सत्या।
सं दिव्येन दीदिहि रोचनेन
विश्वा आ भाहि प्रदिशश्चतस्रः॥

The ṛshi of this hymn is Śaunaka (sāmpat-kāma), the devatā Agni, and the chhandas trishṭup.

"O Agni, may the favourable seasons (samāh

ṛtavah), the years (samavatsarāh), and the sages (ṛshayah), who are all in conformity with the natural law (yāni satyā), nourish you (tvā vardhayantu). Shine with splendor (dīdihi), with your divine and charming from (divyena, rochanena sam), and illumine (ābhāhi) the four quarters (chatasrah pradiśah)."

II CHANDRA

The hymn for adoring Chandra, according to the followers of the Ṛgveda, is RV, 1, 91, 16, which is also found in *Vājasaneyi-samhitā* (12, 112), *Aitareya-brāhmaṇa* (1,17,1), *Kāthaka-samhitā* (16, 14), *Taittirīya-samhitā* (3,2,5,3), *Maitrayaṇīya-samhitā* (2,5,3), *Śatapatha-brāhmaṇa* (7,3,1,46) and *Pañchavimśa-brāhmaṇa* (1,5,8)

आ प्यायस्व समेतु ते
विश्वतः सोम वृष्यम्।
भवा वाजस्य संगथे॥

This is the sixteenth hymn (ṛk) in the Sūkta containing twentythree hymns, all eulogizing the devatā Soma (*viz.* Chandra), visualized by the sage

(ṛshi) Gotama-rāhūgaṇa. This hymn is in the Gāyatri chhandas. This hymn as well as the two subsequent ones were recited in grāva-stotra or when the stones meant to crush the Soma-creeper were honoured (*Āśvalāyana-śrauta-sūtra*, 1, 10), and when the Soma-juice was poured into the vessel called chamasa-pātra (*ibid*, 5, 6).

“O Soma, prosper in profusion (ā pyāyasva). May your vigour (te vṛshṇyam) fill you from all sides (viśvatas sametu). Engage yourself in procuring and supplying nourishment for us (bhavā vājasya sangathe)".

The expression 'vṛshṇya' signifies strength or vigour that is overflowing ('vṛsh sechane', *Uṇādi-sūtra*, 1, 154, 'vṛshṇi bhavam vṛshṇyam'). 'Pyāyasva' means increase or grow ('opyāyī vṛddhau')

The Sāma-vedins employ a subsequent hymn (in Ṛgveda, 1, 91, 18) for adoring Chandra (SV, 12, 113)

सं ते पयांसि समु यन्तु वाजाः
सं वृष्यान्यभिमातिषाहः।
आप्यायमानो अमृताय सोम
दिवि श्रवांस्युत्तमानि धिष्व॥

This hymn is the last of the three hymns recited as part of 'grāva-stuti', mentioned earlier. The chhandas of this hymn is trisṭup. The hymn is also employed in the ritual known as 'patnī-samyāja homa'

“O Soma, who destroys the foes (abhīmatishāhah), may the milky juices join you, streaming from all directions (te payāmsi samu yāntu), and so the nourishing food (vājah u sam) and vigour (vṛshnyāni sam). So nourished and invigorated, (āpyayāmānah), make us long-lived (amṛtāya), providing for us the excellent wealth of the celestial regions (divi śravāmsy uttamāni dhishva)".

The descriptive epithet for Chandra, 'abhīmatishāhah' is explained thus: 'abhitah himsatīy abhimātayah; teshām abhi bhavitā' 'abhimātīnām śatrūṇām hantā' (Sāyaṇa), "one who kills the foes that gather from all sides". The expression 'payāmsi' signifies the protecting milk or the waters of the rains. The form 'amṛtāya' which usually means "for a life that knows no death", has been taken by Skanda-svāmin to mean "for

the gods, who are immortal".

The Sāma-vedins alternately employ the hymn 'Somam rājānam' (1, 1, 2, 5,1), which also occurs in *Kāthaka - samhitā* (14,2), *Maitrayāñīya-samhitā* (1, 11, 4) *Śatapatha-brāhmaṇa* (5, 1), and *Taittirīya-samhitā* (1, 7, 10, 3)

The Yajurvedins employ the hymn 'imam devam' (YV 9, 40), and the Atharva-vedins the hymn 'Śakam dhūmam nakshatrāṇi' (AV 6, 128, 1) for the purpose. The former also occurs in *Kāthaka-samhitā* (1, 9), and is prescribed in *Āpastamba-śrauta-sūtra* (2, 2, 6). The latter is found in *Kaushītaki* (100, 3).

(A) ADHIDEVATĀ-UMĀ

The principal tutelary deity of Chandra, Umā, is prescribed to be honoured by the hymn RV 1, 164, 41, which is also found in *Atharva-veda* (9, 10, 21), *Taittirīya-brāhmaṇa* (2, 4, 6, 11), and *Taittirīya-āranyaka* (1, 9, 4) and *Aitareya-āranyaka* (1, 5, 3, 8).

गौरीर्मिमाय सलिलानि तक्षत्येकपदी
द्विपदी सा चतुष्पदी।
अष्टापदी नवपदी बभूवुषी
सहस्राक्षरा परमे व्योमन्॥

This is the forty-first hymn in the long Sūkta (of fifty-two hymns), known as 'asya-vāmasya-sūkta'. There not being much praise of deities in this hymnal collection, it is called 'alpa-stavana'. The ṛshi of this Sūkta is Dīrgha-tamā-auchathya, and the devatās are many. The hymn in question is in jagatī cchandās, and the gods of this particular hymn are the Viśve-devas. The first word of the hymn 'Gaurī' actually means in the hymnal context speech in the madhyamā sphere (Sāyaṇa, 'garaṇa-śīlā madhyamā-vāk'), although it is taken to represent the goddess Umā, consort of Śiva, in popular



UMĀ

imagination: hence the selection of this hymn for the tutelary deity of Chandra.

“Speech in the mid-region (viz, clouds) resounds (mimāya), gathering up water, and spreads infinitely (sahasrāksharā) in the highest heavens (parame vyoman), becoming (babhūvushī) single footed (ekapadī), or acquiring two footholds (dvipadī), four (chatuspadī), eight (aṣṭāpadī) or nine (nava-padī)”.

The expression 'gaurī' is derived from the root 'ruch', which means to shine ('gaurī rochater jvalati-karmaṇah'). signifies, more particularly the speech that develops mightily ('garaṇaśīlā śabda-brahmātmikā vāk'), namely Brahman as śabda. It is speech that prehends all things ('vāg vai grahah', *Bṛhad-āraṇyaka-upanishad*, 3, 2, 3), and is the absolute ('vāg vai brahmeti', *ibid*, 4, 1, 2).

The numbers signifying her supports are interpreted thus:

1. 'eka-pādī'- the madhyamā sphere of sound (*Nirukta*, 11,40); one form in the unmanifest level (Sāyaṇa, 'avyākṛtatvena eka-pratishṭhānaikarūpā')

2. 'dvi-padī'-having mid-region (antariksha) and Sun (āditya) as her footholds (*Nirukta*, 11, 40 'madhyamena chādityena cha'); two grammatical forms 'sup' and 'tiṅg' (Sāyaṇa, 'dvipadī' sūptiṅgbhedena').

3. 'chatushpādī'-the four quarters as her bases (*Nirukta*, 'chatushpādī digbhih'); four forms of the language, nāma, ākhyāta, upasarga and nipāta (Sāyaṇa)

4. 'aṣṭa-padī'-the eight directions, four major and four intermediate (*Nirukta*, 'digbhiś chāvāntara-digbhiścha'); eight case-endings, nominative etc; vibhaktis (the seven normal ones together with the nominative of address (Sāyaṇa, 'āmantrita-sahitāṣṭabhedena').

5. 'nava-padī'-the above eight directions together with the Sun (*Nirukta*, 'digbhiśchāvāntaradigbhiśchādityena cha'); the above eight, together with the indeclinable or avyaya (Sāyaṇa) 'Sahasrāksharā' means immense water (bahūdakā), according to *Nirukta*.

'parame vyoman', the highest heavens is taken to symbolise the heart-space. *Chhāndogya-upanishad* (8, 1, 3) has:

यावान् वा अयमाकाशस्तावानेषोन्तर्हृदय आकाश
उभे अस्मिन् द्यावापृथिवी अन्तरेव समाहिते
उभावग्निश्च वायुश्च सूर्याचन्द्रमसावुभौ
विद्युन्नक्षत्राणि यच्चान्येहास्ति यच्च नास्ति
सर्वं तदास्मिन्समाहितमिति॥

And Sāyaṇa mentions that Śabda-brāhman (viz. Gaurī) abides in the heart-space and pervades assuming diverse forms

सा इयं शब्दब्रह्मात्मिका वाक् उत्कृष्टे हृदयाकाशे
मूलाधारे सहस्राक्षरा अनेकाकारेण व्याप्ता
भवतीत्यर्थः॥

The etymological import of the word 'gaūrī' suggests the unmanifest sound in the heart ('guṇḡ avyakte śabde'); and *Uṇādi-sūtra*, 2, 1, 186)

The Yajurvedins select the hymn 'śrīścha te lakshmīh' (VS 31, 22) as the one proper for the adhidevatā of Chandra. Also found in *Vājasaneyi-samhitā*, Mādhyandina recension 31, 22, Kāṇva recension 35, 22), the hymn is:

श्रीश्च ते लक्ष्मीश्च पत्न्यावहोरात्रे पार्श्वे
नक्षत्राणि रूपमाश्विनौ व्यात्तम्।
इष्णान्निषाणामुं म इषाण सर्वलोकं म इषाण॥

The ṛshi of this hymn is Uttara-Nārāyaṇa; the devatā is Āditya and the cchandas is trisṭup of the nichṛdārshī variety.

"Your consorts are splendour (Śrī) and Bounty (lakshmi); attending you on both sides (pārsve) are day and night (ahorātre). Your form is that of the celestial bodies, the immortal stars (nakshatrāṇi rūpam); the aśvins (viz. Sun and Moon) are your face. Contribute to my happiness here and hereafter, (ishāṇā amum me); and work out for my sake the welfare of all creatures (sarva-lokam me ishāṇa)."

The Sāmavedins as well as the Atharva-vedins employ the famous hymn 'āpo hi shṭhā' (SV 2, 9, 2, 10, 1 and AV 1, 5, 1) in this context. This hymn, taken from Ṛgveda (10, 9, 1) is found extensively in the scriptural lore: *Vājasaneyi-samhitā* (11, 50), *Taittirīya-samhitā* (4, 1, 5, 1), *Maitrāyaṇīya-samhitā* (2, 7, 5), *Kāthaka-samhitā* (16, 4), *Taittirīya-brāhmaṇa* (3, 9, 7, 5), *Taittirīya-āraṇyaka* (4, 4, 2, 4) and *Śatapatha-brāhmaṇa* (6, 5, 1, 2).

आपो हि ष्ठा मयोभुवस्ता
न ऊर्जे दधातन।
महे रणाय चक्षसे॥

This hymn was visualized by the sage Triśirās tvāshṭra (Triśiras, who

was the son of Tvāshṭr), or by the sage Āmbarisha son of Sindhudvīpa (sindhudvīpo vāmbarīshah). The devatā of the hymn are the water-gods (apah); and the chhandas is Gāyatri

"O the water-deities (apah), you stay (stha) as the sources of happiness (mayo-bhuvah), and therefore (hi), mightily endowed as you are (tāh), make us worthy of great prosperity (na ūrje dadhātana), and render us fit for great and lovely vision (mahe raṇāya chakshase)".

The word 'apah' is explained by Yāska thus: it signifies waters which have the quality of spreading, pervading (āplṛ vyāptau) ('āpa āpnoteh; tāsāmeshā bhavati'). He takes the hymn to mean (*Nirukta*, 9, 27):

आपो हि स्थ सुखभुवस्ता नोन्नाय धत्त।
महते च नो रणाय रमणीयाय च दर्शनाय॥

(B) PRAYADHIDEVATĀ-JALA

The secondary tutelary deity of Chandra is Jala or the water-divinity. It is invoked by the Ṛgvedins by the hymn 'apsu me' (RV, 1, 23, 20), which is also found in *Atharva-veda* (1, 6, 2), *Kāthaka-samhitā* (2, 14),

Maitrāyaṇīya-samhitā (4, 10, 4) and
Taittirīya-brāhmaṇa (2, 5, 8, 6)

अप्सु मे सोमो अब्रवीदन्त-
विश्वानि भेषजा।
अग्निं च विश्वंभुवमापश्च
विश्वभेषजीः।

This hymn is included in the Sūkta called Tīvrā, which consists of twenty-four hymns ('tīvrā iti chaturvimsātyrcham', Sāyaṇa). The ṛshi of this entire collection is Medhātithi-kāṇva; the devatās as well as the chhandas are numerous. The devatā of this particular hymn is the water-god (apah), and the chhandas is anusṭup. This hymn is used as a puronuvākya-mantṛa in the Kārirī-ritual when the offerings are made (ājya-bhāga-homa).

"Soma has told me (abravīt) that in the waters are all the medicines (viśvāni bheshajā), that in the waters resides Agni who secures happiness for all (viśvā-sambhuvam); and that water is of the nature of the all-healer (viśvā-bheshajī)."

Sāyaṇa's explanation is given below:

अप्सु जलेष्वन्तर्मध्ये विश्वाणि भेषजा
सर्वाण्यौषधानि सन्तीति मे मह्यं मन्त्रदर्शिने

मुनये सोमो देवोऽब्रवीत्। तथा विश्वशंभुवं
सर्वस्य जगतः सुखकरमेतन्नामकं चाग्निं चाप्सु
वर्तमानं सोमोऽब्रवीत्।...विश्वभेषजीः विश्वानि
भेषजानि यासु तथाविधा अपोऽप्यब्रवीत्॥

Soma here is Chandra, who presides over the waters and the medicinal herbs.

The Yajurvedins recite the hymn 'āpo hi shṭhā' (YV 11, 50) in this connection. The hymn has already been given and explained when dealing with the Sāmavedin and Atharva-vedin prescription of this hymn for invoking the adhidevatā Umā of Chandra.

The Sāmavedins employ the hymn 'ud uttamam varuṇa' (SV 12, 12) as



ABDEVATĀ

the hymn proper for the pratyadhidevatā Jala. This hymn is found in *Rgveda* (1, 24, 15) and *Atharvaveda* (7, 83, 3), and also in *Taittirīya - samhitā* (1, 5, 11, 3), *Kāthaka-samhitā* (3, 8), *Maitrāyaṇīya-samhitā* (1, 2, 18) and *Śatapatha-brāhmaṇa* (6, 7, 3, 8).

उदुत्तमं वरुण पाशमस्मदवाधमं
वि मध्यमं श्रथाया।
अथा वयमादित्य व्रते तवानागसो
आदितये स्याम॥

The ṛishis of the Sūkta containing this hymn is śunah-śepa-ajīgarta and Devarāta, son of Viśvāmitra. The devatā of this hymn is the god of waters, Varuṇa; and chhandas trishṭup.

“O Varuṇa, the son of Aditi, the mother of gods (āditya), loosen up the fetters which are situated above us (uttamam pāśam ut vi śrāthāya), the fetters that bind us from below (ava śrāthāya), and the fetters that hold us up from around us (madhyamam), acting at those very levels, so that we may uninterruptedly approach you and freely, without the sins obstructing us (tava vrate vayam āditaye anāgasāh syāma).”

The Atharva-vedins have selected the famous hymn ‘śam no mitrah’ (AV 36, 12) for this purpose. This hymn is also found in *Rgveda* (1, 90, 9) and in *Vājasaneyi-samhitā* (36, 9) and *Taittirīya-āraṇyaka* (7, 1, 1).

शं नो मित्रः शं वरुणः
शं नो भवत्वयमा।
शं न इन्द्रो बृहस्पतिः
शं नो विष्णुरुक्रमः॥

The ṛshi of this hymn called ‘Śannomitrīyā’ is Gotama Rāhūgaṇa; the devatās are Viśve-devās; and the chhandas anusṭup. The sūkta which includes this hymn as the last one is known as Ṛju-nīti, which is prescribed to be recited during the prātaḥ-savana on the twenty-fourth day of a sacrifice. (*Āśvalayana-śrauta-sūtra*, 7, 2)

“May Mitra (the god of the morning) secure our welfare (śam nah), as also Varuṇa (the god of the night), Aryamā (the god who keeps apart the day and night), Indra (the mighty god), Bṛhaspati (the god of good speech and wise thoughts), and Viṣṇu who strides extensively (uru-krama).”

Sāyana explains that Mitra is 'ahar-abhimāni', Varuṇa 'rātryabhimāni', Aryamā 'ahorātrayoh khyāpayitā sūryaścha', and Bṛhaspati 'bṛhatām devānām pālayitā'. Urukrama Viṣṇu, the all-pervader, according to Sāyana, means 'uru vistīrṇam krāmati pādaū vikshipati iti urukramah'. Securing the welfare involves eliminating hardship of all kinds ('sukha-karah upadravāṇām śamayitā vā bhavatu').

This hymn has been selected by the Atharva-vedins for propitiating the pratyadhidevatā of Chandra, Jala, because it includes the name of Varuṇa, the god of the waters, as a protector.

III MAṄGALA

Maṅgala is invoked by the Ṛgvedins by the hymn 'agnir mūrdhā' (RV 8, 44, 16), which also occurs in *Yajurveda* (15, 20), *Sāma-veda* (1, 1, 1, 3, 7), *Vājasaneyi-samhitā* (3, 12), *Taittirīya-samhitā* (1, 5, 51), *Maitrāyaṇīyā-samhitā* (1, 5, 1), *Kāthaka-samhitā* (6, 9), *Taittirīya-brāhmaṇa* (3, 5, 7, 1) and *Śatapatha-brāhmaṇa* 2, 3, 4, 11).

अग्निर्मूर्धा दिवः ककुत्पतिः पुथिव्या अयम्।
अपां रेतांसि जिन्वति॥

The hymn occurs in a long Sūkta of thirty ṛks, the ṛshi of which is Virūpa-Āṅgīrasa, and the devatā Agni; the chhandas of all the hymns in the Sūkta is Gāyatri.

"Agni is the very head (of all the gods) (mūrdhā); he is the crest of the heavenly region (divah kakut) and lord of the earth (patih pṛthivyāh). He satiates (jinvati) all the creatures that live by water (apām retāmsi)"

Sāyana explains:

मूर्धा देवानां श्रेष्ठो दिवो द्युलोकस्य ककुदुच्छ्रितः।
पृथिव्याश्च पतिरयं अग्निः। अपां रेतांसि
स्थावरजङ्गमात्मकानि भूतानि जिन्वति प्रीणयति॥

The same hymn is also prescribed for the Yajurvedins (YV 15, 20) and the Sāma-Vedins (1, 1, 1, 3, 7). The Atharva-vedins, however, have another hymn 'tvayā manyau saratham' (AV 4, 31, 1), which is borrowed from Ṛgveda (10, 84, 1), and which is found also in *Taittirīya-brāhmaṇa* (2, 4, 1, 10). *Nirukta* (10, 30) also cites this hymn.

त्वया मन्यो सरथमारुजन्तो
हर्षमाणासो धृषिता मरुत्वः।
तिग्मेषव आयुधा संशिशाना
अभि प्र यन्तु नरो अग्निरूपाः॥

The ṛshi of this hymn is Manyu, the 'tāpasa' (hermit); the devatā Manyu (the deity of wrath), and the chhandas trishṭup.

“O Manyu who is accompanied by the Maruts (the deities of winds) (marutvah), may the leader-gods of men (narah), having the forms of Agni (agni-rūpāh), approach us (abhi pra yantu), mounting the same chariot as yours (tvayā saratham ārujantah), happy (harshamāñāsah) and having a far-reaching influence (dhr̥shitāh); they carry in their hands sharp darts (tigmeshavah) and they are seen whetting their weapons (samśīśānāh)".

(A) ADHIDEVATĀ-SKANDA

The second Sūkta in the fifth maṇḍala of Ṛgveda is famous as 'Kumāra-Sūkta'. Kumāra is popularly the name of Skanda, (or Subrahmaṇya, Kārtikeya) the son of the Śiva and brother of Vināyaka. However, Kumāra in Ṛgveda is the name of Agni. The purāṇas refer to the form of Skanda Subrahmaṇya as

Agni-jāta, and explain how the peacock or the cock, which is associated with this purāṇic god, is also a symbol of Agni or fire. Maṅgala, it was seen, is eulogized as Agni, and we may understand then why Skanda is the adhidevatā of Maṅgala.

Śatapatha-brāhmaṇa (6,1,3,8) explains the symbolism of Kumāra-Agni.

तद्गानि तानि भूतानि। ऋतवस्तेथ यः स भूतानां
पतिः संवत्सरः सोथ या सोषाः पत्न्यौषसी
सा तानिमानि भूतानि च भूतान्तं पतिः
संवत्सर उषसि रेतो सिञ्चन्त्स संवत्सरे
कुमारोऽजायत।

The creatures (bhūta) are the seasons (ṛtu); and the lord of the seasons is the year (samvatsara) for whom the Dawn (ushas) is the consort. As a result of the impregnation of the year in the Dawn, Kumāra was born as the ninth form of Agni.

The ṛshi of this hymn is also Kumāra, the son of Atri; the devatā is Agni and the chhandas trishṭup.

कुमारं माता युवतिः समुब्धम्
गुहा बिभर्ति न ददाति पित्रे।
अनीकमस्य न मिनज्जनासः
पुरः पश्यन्ति निहितमरतौ॥



SKANDA

"The youthful mother (mātā yuvatī) (viz. the Earth) preserves in secret (guhā bibharti) her mutilated son (kumāram sam ubdham) (viz. the Fire), and does not deliver him to the father (viz. the sacrificer, yajamāna). People cannot behold the mutilated form of Kumāra; they can only see him in front of themselves, placed in a troubled condition."

Sāyaṇa explains that the

background story of this hymn is narrated in *Śātyāyana-brāhmaṇa*. The symbolism is that Agni's youthful form (kumāra) is hidden under the earth or in the araṇi-sticks, and is invisible to the people.

माता सर्वस्य निर्मात्री पृथिवी समुब्धं सम्यक्निगूढं
गुहा बिभर्ति। पित्र उत्पादकाय यजमानाय न
ददाति। अस्याग्नेर्मिनत् हिंसत् दाहकमनीकं तेजो
जना न पश्यन्ति। किन्तु अरतावरण्यां हितं
पश्यन्ति॥

The Yajurvedins recite YV 29,22 for invoking Skanda as the Maṅgala's adhidevatā. This hymn occurs as RV 1, 163, 1 and also in *Vājasaneyi-samhitā* (29, 21), *Taittirīya-samhitā* (4, 2, 8, 1); *Maitrāyaṇīya-samhitā* (1, 6, 2), *Kāthaka-samhitā* (39, 1), *Gopatha-brāhmaṇa* (1, 2, 18, 21) and *Śatapatha-brāhmaṇa* (13, 5, 1 17).

यदक्रन्दः प्रथमं जायमान उद्यन्त्समुद्रा-
दुत वा पुरीषात्।
श्येनस्य पक्षा हरिणस्य बाहू
उपस्तुत्यं महि जातं ते अर्वन्॥

The ṛshi of this hymn is Dīrghatamā-auchathya, the devatā Aśvastuti and chhandas trisṭup. This is a eulogy of the sacrificial horse (medhyāśva or yajñāśva). It glorifies the birth (mahijātam) of this adorable

horse, springing originally (prathamam jāyamanah) out of the heavenly firmament (samudrāt), or from the Sun (āditya) or from the waters (pūrishāt), and neighing pleasantly (ākrandah); its wings were like unto the hawk's (śyenasya pakshā), and legs like those of the antelope (harīnasya bāhū).

The horse here is a symbolic representation of Agni (*Śatapatha-brāhmaṇa*, 7, 5, 2, 6).

The Sāmavedins employ the hymn 'syonā prthivī' (SV 35, 21) for the purpose. This hymn is RV 1, 22, 15 and is found also in *Vājasaneyi-samhitā* (35,21), *Maitrāyaṇīya-samhitā* (4, 12, 2) and *Kāthaka-samhitā* (38,13).

स्योना पृथिवि भवानृक्षरा निवेशिनी।
यच्छ नः शर्म सप्रथः॥

The hymn is addressed to the Earth-goddess (prthivī) as the devatā; the ṛshi is Medhātithi-Kāṇva and the chhandas Gāyatri. This hymn is frequently employed in śrauta as well as smārta rituals, especially recited touching the earth during the mahanāvami-vrata-yāga (Sāyaṇa).

“O earth, provide us with
widespread home (syonā nah

bhava), free from obstacles (anṛksharā); give us your own extensive abode as our refuge (niveśinī saprathah śarma yachchha)“

The Atharvavedins recite AV 4, 31, 2 for the purpose. The ṛshi of this hymn is Brahmā-Skanda, the devatā Manyu and the chhandas bhūrik.

अग्निरिव मन्यो त्विषितः सहस्व
सेनानीर्नः सहुरे हुत एधि।
हत्वाय शत्रून् वि भजस्व वेद
ओजो मिमानो वि मृधो नुदस्व॥

“O Manyu, shining brilliantly like Agni (agnir iva tvishitah), and becoming mighty (sahasva), become our leader (senānī nah); invoked by us (huta edhi); killing the enemies (hatvāya śatrūn), cut off their wealth (vi bhajasva veda) and strength (ojo); and beholding them all the time as you do (mimāno), scatter (vi nudasva) the folk that are wicked and violent (mṛdho).“

(B) PRATYADHIDEVATĀ-KSHITI

The Ṛgvedins as well as the Yajurvedins recite the hymn 'syonā prthivī' (RV 1, 22, 15, YV 35, 21)



BHŪMI (KSHITI)

given earlier as the Sāmavedin's hymn for the adhidevatā Skanda, as the hymn suitable for Kshiti, the pratyadhidevatā of Maṅgala. The Sāmavedin's hymn for the 'pratyadhidevatā' is 'prthivyanta riksham' (SV 7, 7, 3). This hymn occurs also in *Taittirīya-samhitā* (7, 3, 12) and in *Kāṭhaka-samhitā* (3, 2).

पृथिव्यन्तरिक्षं द्यौर्वषट् स्वाहा नमः॥

The Atharva-vedins have for this purpose the hymn 'bhūmer mātār

nidhehi' (AV 12, 1, 63), which is also found in *Taittirīya-āranyaka* (2, 6, 2). The ṛshi of this hymn is Atharvan, the devatā Bhūmi, and the chhandas trishṭup.

भूमे मातर्नि धेहि मा भद्रया सुप्रतिष्ठितम्।
संविदाना दिवा कवे श्रियां मा धेहि भूत्याम्॥

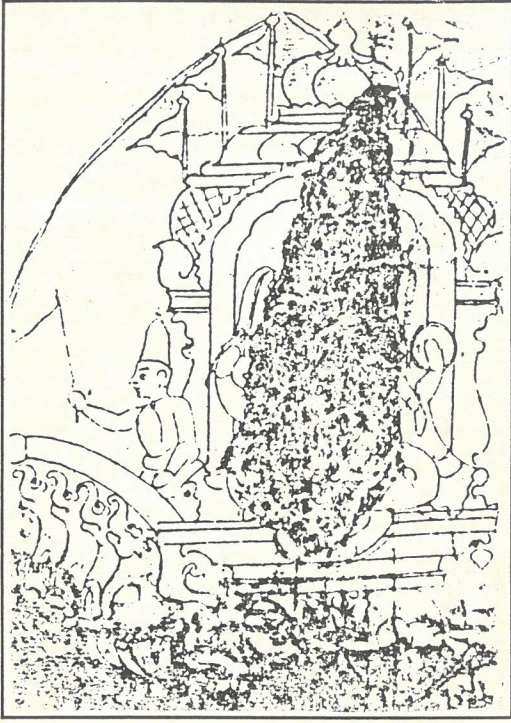
"O mother Earth, provide for me (ni dhehi mā) an auspicious and firm support (bhadrayā supratishṭhitam); O the wise one (kave) filled with light (samavidānā divā), preserve me (mā dhehi) in wealth and prosperity (śriyām bhūtyām)."

IV BUDHA

The Ṛgvedins adore Budha, the planetary deity, with the hymn 'agne vivasvat' (RV. 1, 44, 1), which is also found in *Sāma-veda* (1, 4, 10) and explained in *Bṛhad-devatā* (3, 111). The ṛshi of this hymn is Praskaṇva, the devatā Agni and the chhandas Virāḍ-bṛhati.

अग्ने विवस्वदुषसश्चित्रं राधो अमर्त्य।
आ दाशुषे जातवेदो वहा त्वमद्या देवा उषर्बुधः॥

"O Agni, the shining one (vivasvat) the immortal spirit



BUDHA

(amartya), and the all-knower (jātaveda), you bestow on the human being keen on the fulfilment of life, boundless and wonderful wealth (dāsushe chitram rādhah) early in the morning now (ushasah adya) ; you bring prosperity to him who is awake at dawn (usharbudhah)."

The Yajurvedins employ another hymn 'ud-buddhyasvāgne' (YV, *Vājasaneyi-samhitā*, 15, 54), which is also found in *Taittirīya-samhitā* (4, 7, 13, 5) and *Maitrāyaṇīya-samhitā* (2, 12, 4).

उद् बुध्यस्वाग्ने प्रति जागृहि
त्वामिष्टापूर्ते स सृजेथामयं च।
अस्मिन् सधस्थे अध्युत्तरस्मिन्
विश्वे देवा यजमानश्च सीदत॥

"O Agni, arise and wake up (in our hearts) (ud budhyasva, prati jāgṛhi), let us work together (sam sṛjethām) in religious acts and social duties (ishṭāpūrte), let us here and now (asmin) come together (sadhasthe), and stay together hereafter (uttarsmin); preside over (adhi-sīdata) all the gods (devāh, viz. our sense-organs) and the performer of the sacrifice (yajamāna, viz. ego)".

The Sāma-vedins employ the hymn 'agne vivasvat' (SV 1, 40 or 1,1,1,46), which also occurs in *Pañcha-vimśa-brāhmaṇa* (9,3,4). The ṛshi of the hymn is Praskaṇva, the devatā Agni and the chhandas bṛhatī. This is the same as the one used by the R̥gvedins.

The Atharva-vedins employ the 'hymn 'yad rājāno vibhajante' (AV 3, 29,1). The ṛshi of this hymn is Uddālaka, the devatā Śitipāda-avi, and the chhandas anusṭup.

यद्राजानो विभजन्त इष्टापूर्तस्य
षोडशं यमस्यामी सभासदः।
अविस्तस्मात् प्र मुञ्चति दत्तः शितिपात् स्वधा॥

“Whereby, prosperous great men, the subjects of God, attain to salvation, as the fruit of noble deeds like sacrifice etc, thereby God, the same in light and darkness, retained by the soul, strengthens our soul, grants us riches and nicely releases our energetic soul” (translation by Devi chand, *The Atharva-veda*, Munshiram Manohar lal, 1982, p. 96).

(A) HARI

The tutelary deity of Budha is Vishṇu in his two forms one as the adhidevatā and the other as the pratyadhidevatā. The two are often interchanged. It is usual, however, to designate the adhidevatā as Hari and pratyadhidevatā as Vishṇu or Purusha.

The R̥gvedic hymn for adoration of the adhidevatā of Budha is ‘idam viṣṇur vi chakrame’ (1,22,17), a very well-known hymn, repeated in several texts such as *Atharva-veda* (7, 26, 4), *Sāma-veda* (1, 222), *Vājasaneyi-samhitā* (5, 15), *Taittirīya-samhitā* (1, 2, 13, 1), *Maitrāyaṇīya-samhitā* (1, 2, 9), *Kāthaka-samhitā* (2, 10), *Aitareya-brāhmaṇa* (1, 17, 7), *Pañchavimśa-brāhmaṇa* (20, 3, 2), *Shadvimśa-*

brāhmaṇa (1, 6, 8 etc), *Taittirīya-brāhmaṇa* (1, 4, 3, 6), *Śatapatha-brāhmaṇa* (3, 5, 3, 13, etc).

The ṛshi of this hymn is Medhātithi-kāṇva, the devatā Vishṇu and the chhaṇḍas Gāyatri.

इदं विष्णुर्वि चक्रमे
त्रेधा नि दधे पदम्।
समूळ्हमस्य पांसुरे॥

“Vishṇu (as Trivikrama) traversed (vi chakrame) in three strides (tredhā ni dadhe padam), and the entire universe became completely hidden in the dust raised by his foot (asya pāmsure samūlham)”.

Sāyaṇa explains:

विष्णुस्त्रिविक्रमावतारधारीदं प्रतीयमानं सर्वं
जगदुद्दिश्य वि चक्रमे। विशेषेण क्रमणं
कृतवान्। तदा त्रेधा त्रिभिः प्रकारैः पदं नि
दधे। स्वकीयं पादं प्रक्षिप्तवान्। अस्य विष्णोः
पांसुरे धूलियुक्ते पादस्थाने समूळ्हमिदं सर्वं
जगत् सम्यगन्तर्भूतम्

The hymn is frequently recited as yājyā and puronuvākya mantras in several rituals like ‘ātithya’, (Soma-yāga), ‘upa-pāda’ (homa) and ‘upāmsu-yāga’. The three steps are explained by Yāska by referring to two views (1) when the Sun rises in



HARI

the morning (samārohaṇe), when the Sun is right above the head at noon (vishṇu-pade), and when the Sun sets in the evening (gayā-śirasi), according to Aurnāvābha, and (2) on earth, in the mid-region and in the heavens (pṛthivyām antarikshe divīti'), according to Śākapūṇi. The purāṇic legend of Vāmana receiving three strides of land from Bali relates to the form assumed by Vishṇu as Trivikrama.

The Sāmavedins also employ the

same hymn for the purpose. The Yajurvedins employ the hymn 'vishṇo rarāṭam asi' (YV 5, 21), which is also found in *Vājasaneyi - samhitā* (5, 21), *Taittirīya-brāhmaṇa* (1, 2, 13, 3 and 6, 2, 9, 4), *Maitrāyaṇīya-brāhmaṇa* (1, 2, 9, etc), *Kāthaka-samhitā* (2, 10 and 25, 8) and *Śatapatha-brāhmaṇa* (3, 5, 3, 24). The ṛshi of the hymn is Dīrghatama, the devatā Vishṇu, and the chhandas paṅkti.

विष्णो रराटमसि विष्णोः श्रन्त्रे स्थो विष्णोः
स्यूरसि विष्णोर्ध्रुवोसि। वैष्णवमसि विष्णवे
त्वा॥

"All this universe has been created and enlivened (rarāṭam) by you, O Vishṇu, has spread wide (syuh) because of you, and has been structured into animate and inanimate ('śnaptre') by you. You are the firm foundation (dhruva) of the universe, which truly belongs to you (vaishṇavam). We seek refuge in you (tvā)."

The Atharva-vedins employ another well-known hymn 'pra tad vishṇuh' (AV, 7, 26, 2), which is taken from RV 1, 154, 2, and which is found repeated in several texts like *Vājasaneyi-samhitā* (5, 20), *Maitrāyaṇīya-samhitā* (1, 2, 9),

Śatapatha-brāhmaṇa (3, 5, 3, 2, 3), *Taittirīya-brāhmaṇa* (2, 4, 3, 4) and *Kāthaka-samhitā* (2, 10 etc).

Well-known as the Vishṇu-sūkta, it comprises of six hymns, visualized by the ṛshi Dīrgha-tamā-auchathya; the devatā is Vishṇu, and the chhandas trishṭup.

प्र तद्विष्णुः स्तवते वीर्येण मृगो
न भीमः कुचरो गिरिष्ठाः।
यस्योरुषु त्रिषु विक्रमणे
ष्वधिक्षियन्ति भुवनानि विश्वा॥

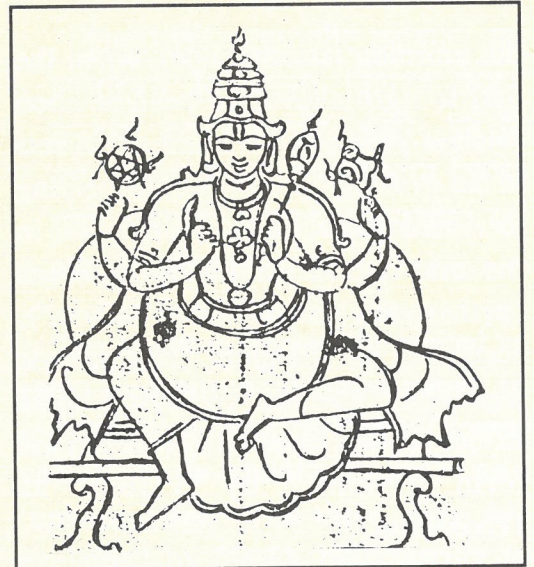
"Glorified by all is Vishṇu (pra-stavate), in whose three immense strides (urushu trishu vikramaṇeshu) all the worlds abide (viśvā bhuvanāni adhi kshiyanti), and who is terrible (bhīmah) as a lion (mṛgo na) that moves about in impenetrable mountain-jungles (kucharo girishṭhāh)".

Yāska explains the expressions 'bhīma' (terrible) as insisting on adhering to the order of the universe ('sarveshām bhītyapādāna-bhūtah, parameśvarād bhītir bhīshāsmād vātah pavate', *Taittirīya-āranyaka*, 8, 8, 1); 'kuchara' (difficult to move about in) as wandering in all the three worlds

(kushu sarvāsu bhūmishu lokatraye sañchāri') and 'girishṭha' (dwelling on high mountains) as 'abiding in the highest realms ('girivad ucchritaloka-sthāyi') or as 'dwelling without fail in the sacred mantras' ('giri mantrādi-rupāyām vāchi sarvadā vartamānah'). Vishṇu is praised for great qualities such as these ('īdṛśoyam svamahimnā stūyate').

(B) PRATYADHIDEVATĀ- VISHṆU

The Ṛgvedins employ for adoring Vishṇu as the pratyadhidevatā of Budha the most famous of the Ṛgvedic hymns (barring the Gāyatri)



VISHṆU



VISHNU



PURASHA

'sahasra-śīrshā' (RV 10, 90, 1), which occurs also in many texts like *Vājasaneyi-samhitā* (31, 1), *Taittirīya-āranyaka* (3, 12, 1) and *Śatapatha-brāhmaṇa* (13, 6, 2, 12). This hymn is known popularly as 'sahasrāksha', and the hymnal collection is celebrated as Purusha-sūkta.

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्वात्यतिष्ठदशाङ्गुलम्॥

The Sūkta consists of sixteen hymns, visualized by the sage Nārāyaṇa by name; the devatā is Purusha, and the chhandas is anusṭup.

“The primaeval Person (purusha) has a thousand heads (sahasra-śīrshā, thousand meaning countless), a thousand eyes (sahasrākshah) and a thousand feet (sahasra-pāt). He encompassed the entire universe (sa bhūmim viśvato vṛtvā) and remains ten aṅgulas (daśāṅgulam, meaning many paces) above it (atyatishṭhat)”.

Sāyaṇa explains that 'thousand' signifies sahasra-śabdasyo-palakshaṇatvād anantaih śirobhir yuktah'. The heads of all creatures are indeed the heads of this Person, who

is the inner controller of all beings ('yāni sarva-prāṇinām sirāmsī tāni sarvāṇi tad-dehāntah-pātitvāt tadīyānyeva iti sahasra-śīrshatvam'). The heads, eyes and feet symbolize God's will, vision and activity. Remaining above the universe signifies the pervasion of Purusha outside the universe also ('brahmāṇḍād bahir api sarvato vyapyāvasthitah ity arthah').

Purusha is so called because he abides within the heart-space of every creature ('asyām puri śete tasmāt purushah', *Śatapatha-brāhmaṇa*, 13, 6, 2, 1). Also, Purusha is so called because he is the inner light ('pura ushati prakāśayatīti purushah').

The hymn selected by the Yajurvedins as well as the Atharva vedins in this context is the one used by the Ṛgvedins for the adhidevatā Hari, namely 'idam viśṇur vichakrama' (YV 5, 15 and AV 7, 26, 4). This has already been given and explained. The hymn for the Sāmavedins is the same as the one used by the Ṛgvedins, namely 'sahasra-śīrshā' (SV 31, 1) for the pratyadhidevatā of Budha. This too has already been given and explained.

(V) BṚHASPATI

The Ṛgvedic hymn of adoration of the planetary deity Bṛhaspati (or Guru) is 'bṛhaspate pari diyā' (RV 10, 103, 4), which also occurs in *Sāma-veda* (2, 12) *Atharva-veda* (19, 3, 8), *Vājasaneyi-samhitā* (17, 36), *Taittirīya-samhitā* (4, 6, 4, 1), *Maitrāyaṇīya-samhitā* (2, 10, 4), *Kāṭhaka-samhitā* (18, 5) and *Taittirīyā-brāhmaṇa* (2, 8, 2, 8). The ṛshi of this hymn is Apratiratha, son of Indra (aindra); the devatā is Indra, and the chhandas trisṭup. The entire Sūkta is meant to bring about peace, victory and fulfilment of all desires, according to *Ṛgvidhāna* (4, 6-9) ('sarvatra tu parā śāntir jñeya.....nājivā vinivarteta param hi brahmaṇo balam.....sarvakāmair japed etat sarva-kāma-samṛddhaye'). *Bṛhad-devatā* (8, 13, 15) also mentions that the purpose of the hymnal collection is victory in warfare ('yuddhyan samkhye jayam prepsuh').

बृहस्पते परि दीया स्थेनरक्षोहामित्रा अपबाधमानः।
प्रमञ्जन्सेनाः प्रमृणो युधा
जयन्नस्माकमेध्यविता स्थानाम्॥

“O Bṛhaspati, arrive on
your chariot (pari diyā rathena).
And be a protector for own
chariots (asmākam rathānām

avitā edhi), fighting with and slaying the wicked folk (yudhā rakshohā), tormenting our foes (amitrān apabādhamānah), destroying the armies of our enemies (prabhañjan senāh) and humiliating them (pramṛṇah), and achieving victory (jayan)".

The Sāmavedins recite the same hymn (SV, 29, 3, 2, 1), or alternately the hymn 'bṛhadvayo hi' (1, 12, 4, 8).

The Yajurvedins employ the hymn 'bṛhaspate ati' (*Vājasaneyi-samhitā* 26, 3) which is taken from *Rgveda* (2, 23, 15) and included in *Taittirīya-samhitā* (1, 8, 22, 12), *Maitrāyaṇīya-samhitā* (4, 14, 4), *Aitareya-brāhmaṇa* (4, 11, 6) and *Kāthaka-samhitā* (4, 16 and 40, 11).

बृहस्पते अति यदर्यो अर्हाद्
द्युमद्विभाति क्रतुमज्जनेषु।
यद्दीदयच्छवस ऋतप्रजात
तदस्मासु द्रविणं धेहि चित्रम्॥

This is the fifteenth ṛk of the Sūkta consisting of nineteen hymns, visualized by the sage Ṛtsamada; the devatās being Brahmaṇaspati and Bṛhaspati. This hymn is in the chhandas trisṭup. The first hymn in this collection is the well-known

'gaṇānām tvā gaṇā-patim havāmahe', where Brahmaṇaspati (or Bṛhaspati) is described as 'gaṇa-pati' (leader of the hosts). Yāska explains that Bṛhaspati is called 'brahmaṇaspati' because he protects the hymnal praises ('brahmaṇaspatir brāhmaṇah pātā pālayitā vā', *Nirukta* 10, 14). Durgāchārya explains that the word 'bṛhaspati' means the protector of this immense universe or the waters that sustain life:

बृहस्पतिः कस्मात् ? बृहतः पाता पालयिता
वा। बृहतः महतोस्य जगतः उदकस्य वा पाता
रक्षिता, पालयिता अपि रक्षितैव
धात्वन्यत्वमर्थैकत्वम्॥

According to *Taittirīya-samhitā* (6, 4, 10, 1), Bṛhaspati was the officiating priest of the gods, while Chaṇḍa and Amarka were of the asuras ('bṛhaspatir devānām purohita āśich chhaṇḍāmarkāvasurāṇām'). Yāska and Śaunaka, however, distinguish Brahmaṇaspati from Bṛhaspati, although in several of the Vedic hymns themselves no such distinction is made.

The hymn in question describes Bṛhaspati as the offspring of divine dispensation (ṛta-prajāta),

“O Bṛhaspati, bestow on us
the excellent treasure (tat

draviṇam dhehi chitram), with which the best of mortals may above all honour you (aryah ati yat arhāt), which shines brilliantly and wisely among mortals (janeshu dyumat kratumad vibhāti), and which by its might invigorates the devotees (yat śavasā dīdayat)."

The Athravavedins recite in the context the hymn 'bṛhaspatir nah pari pātu' (AV 7, 51, 1) which is also found in *Taittirīya-saṃhitā* (3, 3, 11, 1), *Taittirīya-brāhmaṇa* (3, 1, 1), *Gopatha-brāhmaṇa* (2, 4, 16), *Aitareya-brāhmaṇa* (6, 15, 6) and *Kāthaka-saṃhitā* (10, 13). The ṛshi of this hymn is the sage Kṛṣṇa by name, who was the son of Aṅgiras; the devatā is Indra, and the chhandas trishṭup

बृहस्पतिर्नः परि पातु पश्चादु-
तोत्तरस्मादधरा दधायोः।
इन्द्रः पुरस्तादुत मध्यतो
नः सम्वा सखिभ्यो वरिवः कृणोतु॥

Although the devatā of the Sūkta is given as Indra, he is here addressed as Bṛhaspati also.

"May Bṛhaspati protect us (nah pari pātu) from the evil-minded enemy (aghāyoh), from behind (paśchāt) from above (uttarasmāt) and from below (adharāt). May Indra who is our

friend (sakhā) provide us, who are his friends (sakhibhyah) and guard us in front (purastāt) and immediately around us (madhyatah)"

(A) ADHIDEVATĀ-BRAHMA

The Ṛgvedins and the Sāmavedins recite the hymn 'tvam it saprathā' (RV 8, 60, 5 and SV 1, 1, 1, 48) as suitable for Bṛhaspati's adhidevatā Brahma. This hymn also occurs as Sāmaveda 1, 42. The ṛshi of this hymn is Bhargapṛagātha (son of Pragātha); the devatā is Agni; and the chhandas prāhātha (śato-bṛhati):



BRAHMA

त्वमित्सप्रथा अस्यग्ने त्रातर्द्धतस्कविः।
त्वां विप्रासः समिधान दीदिव आ विवसन्ति
वेधसः॥

“O Agni, you are indeed our protector (trātah), truthful (ṛtah), and far-seeing (kaviḥ); you have spread all over (saprathah asi), and you blaze forth brilliantly (samidhāna dīdivah). The wise folk (viprāsaḥ) and the makers of hymns (vedhasaḥ) honour you everywhere (ā vivasanti)”.

The Yajurvedins employ the hymn ‘ā brahman’ (YV 22, 22, *Vājasaneyi-samhitā*) for the purpose. This hymn is repeated in *Taittirīya-samhitā* (7, 5, 18, 1), *Taittirīyā-brāhmaṇa* (3, 8, 13), *Maitrāyaṇīya-brāhmaṇa* (3, 12, 6) and *Śatapatha-brāhmaṇa* (13, 1, 9, 4). The ṛshi of this passage is Prajāpati, the devatā Brahma and the chhandas svarād-ut-kṛti.

आ ब्रह्मन् ब्राह्मणो ब्रह्मवर्चसी जायतामा राष्ट्रे
राजन्यः शूरऽइषव्योऽतिव्याधी महारथो जायतां
दोग्धी धेनुर्वोडानड्वा नाशुः सप्तिः पुरन्धिर्योषा
जिष्णू रथेष्ठाः सभेयो युवास्य यजमानस्य वीरो
जायतां निकामे निकामे नः पर्जन्यो वर्षतु फलवत्यो
नऽओषधयः पच्यन्तां योगक्षेमो नः कल्पताम्॥

“O Brahman, may in our land (rāshṭre) wise and lustrous folk everywhere be born (ā

jāyatām), may the princes (rājanyah), archers (ishavyah), tormenters of enemies (ativyādhi), valourous charioteers (mahārathāḥ) and fearless warriors (śūrāḥ) be born (ā jāyatām). May the cows that give plentiful of milk (dogdhrī dhenuḥ), bulls that carry great load (voḍhā anaḍvān), fast horses (āśuḥ saptiḥ), clever and competent women (purandhiḥ yoshā) and young men (yuvā), who ride chariots (rathesṭah), win wars (jishṇuḥ), and adorn assemblies (sabheyāḥ) be born (ā jāyatām). May the courageous and wise folk around the sacrificing priest (yajamānasya vīrāḥ) appear (jāyatām). May rains occur for all of our purposes (nikāme nikāme nah parjanya varshatu). May the herbs grow full and in plenty for our use (phalavatyo na oshadhayah pachyatām). May our welfare be secured (yogakshemo nah kalpatām)”

The Atharvavedins employ the hymn ‘brahma jajñānam’ (AV 4, 1, 1) as the invocation for the adhidevatā, Brahmā. The hymn has been repeated

in *Sāma-veda* (1, 321). It is also found in *Vājasaneyi-samhitā* (13, 3), *Taittirīya-samhitā* (4, 2, 8, 2), *Kāthaka-samhitā* (16, 15), *Kāthaka-brāhmaṇa* (8, 4), *Māitrāyaṇīya-samhitā* (2, 7, 15 and 96, 11), *Taittirīya-brāhmaṇa* (2, 8, 8, 8), *Taittirīya-āranyaka* (10, 1, 10), *Aitareya-brāhmaṇa* (1, 19, 1), and *Śatapatha-brāhmaṇa* (7, 4, 1, 14).

ब्रह्म जज्ञानं प्रथमं पुरस्ताद् वि
सीमतः सुरुचो वेन आवः।
स बध्न्या उपमा अस्य विष्ठाः
सतश्च योनिमसतश्च वि वः॥

The ṛshi of this hymn is Vena, and the devatā Brhaspati; the chhandas is trishṭup.

"That God alone is Adorable, who in the beginning of the universe created everything, is wide in expansion, highest of all, effulgent and worthy of worship. The Sun, Moon and other worlds in the atmosphere stationed in their orbits, testify to his knowledge. He pervades them all through his omnipresence and comprehends the visible and the invisible in space".

(Tr. by Devi Chand, op. cit., p.100)

(B) PRATYADHIDEVATĀ- INDRA

Indra, the pratyadhidevatā of Brhaspati is invoked by the Ṛgvedins with the hymn 'indrāyendo' (RV 9, 64, 22); and the Sāmavedins also employ the same hymn (SV, 1, 472 or 1, 5, 2, 4, 6). It is found repeated in *Śatapatha-brāhmaṇa* (5, 1, 3) and *Pañchavimśa brāhmaṇa* (13, 9). In Ṛgveda, the hymn occurs in a long Sūkta (of thirty hymns), visualized by the sage Kaśyapa. The devatā of the Sūkta is Soma-pavamāna, and the chhandas gāyatri.

इन्द्रायेन्दो मरुत्वते पवस्व
मधुमत्तमः।
ऋतस्य योनिमासदम्॥

"O Indu (viz. Soma), filled with sweet juices (madhumattamah), flow along (pavasva) for the sake of Indra (indrāya) who is accompanied by the Maruts (marutvate), to enter (asadam) into the place of sacrifice (ṛtasya yonim, which symbolizes the heart of reality)."

The Yajurvedins recite the hymn 'indra āsām' (YV 17,40), which is borrowed from *Ṛgveda* (RV 10,



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103, 8) and occurs also in *Sāma-veda* (2, 1206), *Vājasaneyi-samhitā* (17, 40) and *Taittirīya-samhitā* (4, 6, 3). The ṛshi of the hymn is Apratiratha, son of Indra (aindra), the devatā is Indra, and the chhandas trishṭup.

इन्द्र आसां नेता बृहस्पतिदर्क्षिणा
यज्ञः पुर एतु सोमः।
देवसेनानामभिभञ्जतीनां
जयन्तीनां मेरुतो यन्त्वग्रम्॥

“May Indra be the leader (netā) of these armies; may Bṛhaspati, Dakṣiṇa, Yajña and Soma walk in front of the hosts (pura etu); may the Maruts proceed ahead (maruto yantv

agram) of the victorious armies (deva-senānām jayantīnām) which also route the enemies (abhibhañ jatinām).”

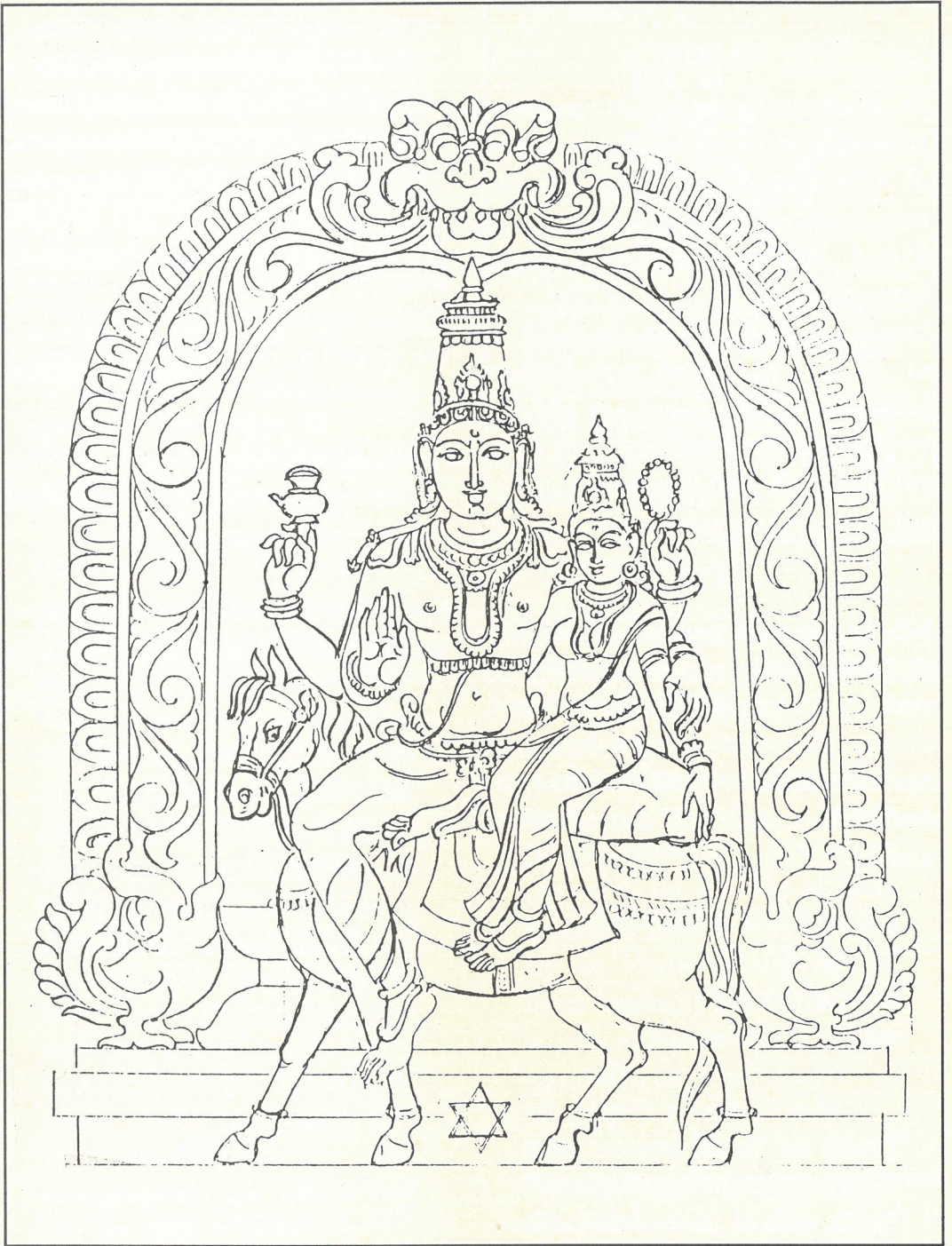
The Atharva-vedins have the hymn ‘indra jushasva’ (AV 2, 5, 1) for the purpose. The ṛshi of the hymn is Bhṛgu, son of Atharvan (ātharvaṇa); the devatā is Indra, and the chhandas is nichṛd-bṛhatī.

इन्द्र जुषस्व प्रवहा याहि शूर हरिभ्याम्।
पिबा सुतस्य मतेरिह मधोश्चकानश्चारुमदाय॥

“May it please your excellence (indra, jushasva), move along (pra vaha), O valiant one (śūra), for the sake of the swift steeds of day and night (haribhyām, or for the sake of prāṇa and apāna); and come (ā yāhi) O charming one, to delight us (chāruh madāya), and enjoy here (iha, in this life) the sweet nectar of the wise ones company (mate sutasya madhoh piba)”

VI ŚUKRA

The planetary deity Sukra is invoked by the Ṛgvedins with the hymn ‘śukram te anyat’ (RV 6, 68, 1),



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which is repeated in Sāmaveda (1, 75) and is referred to in *Maitrāyaṇīya-samhitā*, *Kāthaka-brāhmaṇa* (8, 4), *Taittirīya-āraṇyaka* (1, 2, 4 and 4, 5, 6) and *Aitareya-brāhmaṇa* (1, 19, 9). The hymn has been visualized by the sage Bharadvāja, son of Bṛhaspati (bārhaspatya) is devoted to the devatā Pūshan, a solar deity; and is in the chhandas trishṭup.

शुक्रं ते अन्यद्यजतं ते अन्यद्विषुरूपे
अहनी द्यौरिवासि।
विश्वा हि माया अवसि स्वधावो
भद्रा ते पूषन्निह रातिरस्तु॥

“O Pūshan, one of your forms (te anyat, viz. day) is bright (śukram) and adorable (yajatam); another (te anyat, viz. night) (is dark). Thus the day and night (ahani), although your own forms, are different (vishu-rūpe). You are indeed like unto the Sun (dyauh iva asi); and by your might (svadhāvah) you protect (avasi) all creatures (viśvāh māyā hi). May we receive your auspicious gifts (bhadra te rātir astu) in this very life (iha)”.

Yāska explains (*Nirukta* 12, 17)

शुक्रं ते अन्यल्लोहितं अन्यद्यजतं ते अन्यद्याज्ञियं

ते अन्यद्विषमरूपे अहनी कर्म द्यौरिव चासि
सर्वाणि प्रज्ञानान्यवस्यन्नवन् भाजनवती ते पूषन्निह
दत्तिरस्तु॥

The expression ‘yajatam’ is explained by Sāyaṇa as ‘associated with light’ (‘yajir atra saṅgati-karaṇe vartate; yajaniyam prakāśena saṅgamaniyam) and refers it to night (svataḥ kṛshṇa-varṇam anyad ekam aharbhavati rātrākhyam); ‘vishu-rūpe’ is ‘śukla-kṛshṇa-rūpatayā nānā-rūpe ahanī’); ‘ahani’ is ‘ahaś cha rātriś cha’. Both day and night are caused by Sūrya (‘aho-rātrayor nirmāṇe sūrya eva kartā’); ‘bhadra rāti’ refers to ‘kalyāṇī dānam’; ‘māyā’ signifies beings with consciousness (‘māyāh prajñā hi”).

The Sāmavedins also recite the same hymn (1, 75 or 1, 1, 2, 3, 3).

The Yajurvedins, however, have another hymn ‘annāt parisruto rasam’ (*Vājasaneyi-samhitā* 19, 75) which is also to be seen in *Taittirīya-brāhmaṇa* (2, 6, 2, 2), *Kāthaka-samhitā* (3, 11, 6) and *Maitrāyaṇīya-samhitā* (3, 11, 6).

The ṛshi of the hymn is śamkha, the devatā Prajāpati, and the chhandas jagati (bhurī-gati):

अन्नात्परिस्त्रुतो रसं ब्रह्मणा व्यापिबत्

क्षत्रं पयः सोमं प्रजापतिः।
 ऋतेन सत्यमिन्द्रियं विपानं
 शुक्रमन्थसऽइन्द्रस्येन्द्रियमिदं
 पयोऽमृतं मधु॥

"The protector of creatures (prajāpatih), along with the wise counsellors (brāhmaṇā) drank the invigorating Soma (kshattram somam vyapibat), which is the juice of all the material wealth (parisrutah annāt pāyah). He will eliminate the dark misdeeds by the light of wisdom (ṛtena andhasah), and this drink (pāyah) is verily the nectar (amṛtam madhu), gifted by Indra himself (indrasya indriyam idam), for truly preserving the divine ordinances (śukram vipānam satyam)."

For the Atharva-vedins, the hymn is 'hiraṇya-varṇāh śuchayah pāvakāh' (AV, 1, 33, 1). This hymn is repeated in *Taittirīya-samhitā* (6, 1, 1), *Taittirīya-brāhmaṇa* (2, 8, 9, 3) and *Maitrāyaṇīya-samhitā* (1, 2, 1 ; 2, 13, 1 etc). The ṛshi of the hymn is Santāti; the devatā is Chandramā (or apah); and the chhandas is trisṭup:

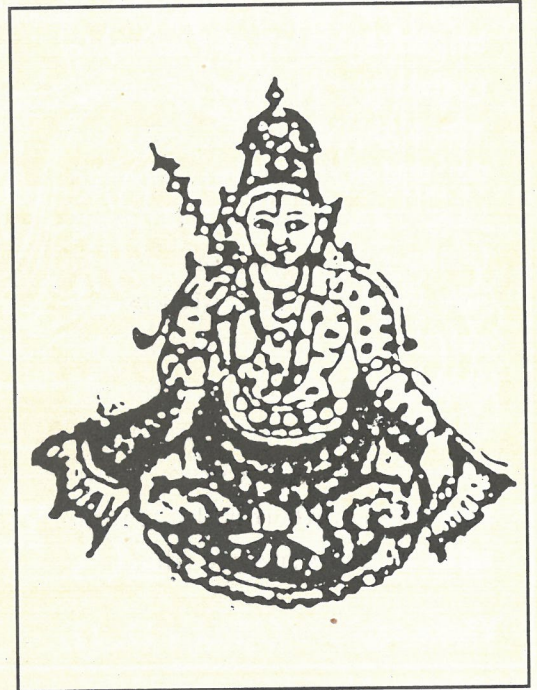
हिरण्यवर्णाः शुचयः पावका
 यासु जातः सविता यास्वग्निः।
 या अग्निं गर्भं दधिरे सुवर्णा
 स्ता न आपः शं स्योना भवन्तु॥

"The Sun and the fire-god

were born in the bright and luminous waters (hiraṇya-varṇāh āpah), which are pure by nature (śuchayah) and purifying by function (pāvakāh); may those golden-hued waters (suvarṇāh), which bore lightning in their womb (agnim garbham dadhire) bring for us prosperity and happiness (nah śam syonāh bhavantu)".

(A) ADHIDEVATĀ-INDRA

For the Ṛgvedins as well as for the Sāmavedins, the hymn for invoking Indra as the main tutelary deity of



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Śukra is 'indram me viśvatas pari' (RV 1, 7, 10). This is included in an important Sūkta called 'indramidgāthino bṛhat', which is prescribed to be recited as 'nishke valya śastra-mantra' in the yāga known as 'mahāvrata'. This Sūkta consisting of ten hymns has as its ṛshi Madhucchanda, son of Viśvāmitra and as its devatā Indra; it is in the Gāyatri chhandas.

इन्द्रं वो विश्वतस्परि
हवामहे जनेभ्यः।
अस्माकमस्तु केवलः॥

"We invoke for your sake (vah havāmahe), O the priests and participants of the sacrifice (Sāyaṇa-''he ṛtvig-yajamānā'), Indra who is stationed above all beings (viśvataḥ janebhyah pari), and may he become our fond benefactor (asmākam kevalah astu)".

The Yajurvedins have another hymn 'sajoshā indra' (YV 7, 37), visualized by the ṛshi Viśvāmitra, and having as its devatā Indra and chhandas trishṭup (nichṛd-ārshī):

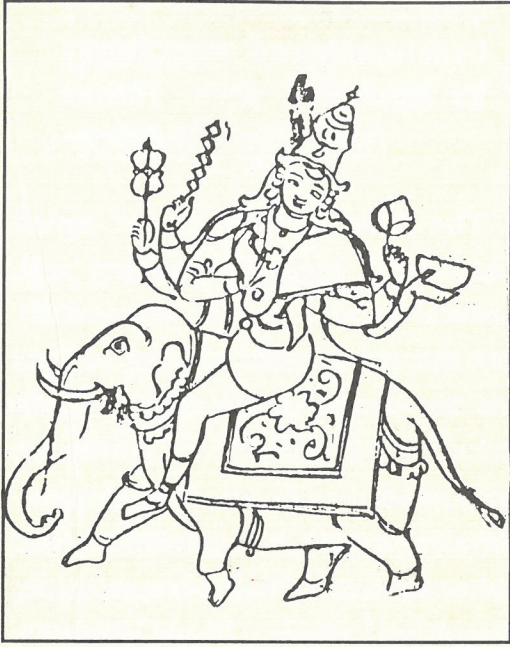
सजोषा इन्द्र सगणो मरुद्भिः सोमं पिब वृत्रहा
शूर विद्वान्। जहि शत्रू २ रप मृधो नुदस्वाथाभयं
कृणुहि विश्वतो नः। उपयामगृहीतोऽसीन्द्राय त्वा
मरुत्वतऽएष ते योनिरिन्द्राय त्वा मरुत्वते॥

"Drink soma (somam piba), O valourous Indra (śūra), who have ordained your forces in propriety (upayāma-gr̥hītaḥ asi), you love all alike (sajoshā) and are accompanied by the hosts of Maruts (sa-gaṇo marudbhiḥ); you have slain Vṛtra, the demon of dark clouds (vṛtrahā); you are wise (vidvān). Destroy our foes (jahi śatrūn), and drive away the wicked folk (mṛdho apa nudasva); provide us with protection from all sides (abhayam kṛṇuhi viśvataḥ nah). This is our prayer to you (esha te yonih), Indra who is associated with the Maruts (indrāya marutvate)"

The Atharva-vedins recite the hymn 'sakhāyāviva' (AV 6, 5, 2) for the purpose. The ṛshi is Bhṛgu, the son of Aṅgiras, the devatā is Manyu (the god of wrath) and the chhandas bhūrik. The hymn occurs in the forty-second sūkta of the fifth anuvāka of the sixth kāṇḍa:

सखायाविव सचावहा अव मन्युं तनोमि ते।
अधस्ते अश्मनो मन्युमुपास्यामसि यो गुरुः॥

"We have met and let us walk (sachāvahai) as two



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friends (sakhāyau iva) and I remove from you wrath (te manyum ava taromi). Throw (upa āsyāmasi) this wrath (manyum) beneath a heavy rock (aśmanah adhah yo guruh) (and let it not come up again)"

(B) PRATYADHIDEVATĀ-ŚACHI

The Ṛgvedins invoke Śachi, the consort of Indra, and hence also called Indrāṇī, as the pratyadhidevatā of the planetary diety Śukra by the hymn 'uttāna-parṇe subhage' (RV, 10, 145, 2). The ṛshi of the hymn is Indrāṇī

herself (the consort of Indra); the devatā of the hymn is given by Sāyaṇa as Upanishat-sapatnī-bādhanam; and the chhandas is anusṭup ('shaḍ-ṛcham saptadaśam sūktam indrāṇyā ārsham shashṭhi paṅktih śisṭhā anusṭubhah; anena sūktena sapatnyā bādhanam pratipādyate'). The significance of the devatā is actually the purpose of reciting the hymn (viniyoga), which is the elimination of trouble from co-wives (sapatnī).

उत्तानपर्णे सुभगे देवजूते सहस्वति।
सपत्नीं मे परा धम पतिं मे केवलं कुरु॥

The name 'uttāna-parṇa' to whom the hymn is addressed refers to a herb called 'pāṭha', which has leaves upturned.

"O auspicious herb (subhage), you are verily a gift of the gods (deva-jūte), and you are capable of defeating an enemy (sahasvatī). Drive away my co-wife (me sapatnīm parā dhama), and make my husband attend only to me (me patim kevalam kuru)".

The hymn selected by the Yajur vedins is 'adityai rāsnāsi' (YV 1, 30). The hymn is visualized by the ṛshi known as Āditya; the devatā of the hymn is sacrifice personified (Yajña) and the chhandas is jagatī (nichṛd):

अदित्यै रास्नासि विष्णोर्वेषोऽस्यूर्जे
 त्वा दब्धेन त्वा चक्षुषावपश्यामि।
 अग्नेर्जिह्वासि सुहृदेवेभ्यो धाम्ने
 धाम्ने मे भव यजुषे यजुषे॥

“You are the creator of the nourishing fluids for ‘aditi’ the earth (adityai rāsnā asi); you are the enlivener of all things on the pervading earth (vishṇoh veshpah asi); you are the very tongue of the god of fire (agneh jihvā asi), who presides over the sacrifices. I look upon you with loving eyes (tvā adabdhena chakshushā ava paśyāmi). For the sake of the divinities (devebhyah, viz. my own organs of the sense, which illumine objects), favour me (me bhavā) in every one of the realms that I move in (dhāmne dhāmne) and in every ritual that I undertake “(yajushe yajushe)”

The Sāmavedins have the hymn ‘ekāśṭakā tapasā’ (*Taittirīya-samhitā* 4, 3, 11, 3 and *Kāṭhaka-samhitā*, 39, 10) as the invocation for Śachi, the pratyadhidevatā of Śukra. The ṛshi of this hymn is Atharvā; the devatā is Dhenu; and the chhandas is anusṭup:

एकाष्टका तपसा तप्यमाना
 जजान गर्भं महिमानमिन्द्रम्।
 तेन देवा व्यसहन्त शत्रून्
 हन्ता दस्यूनामभवच्छचीपतिः॥

The one all-pervasive spirit (ekāśṭakā), becoming mighty with spiritual escesis (tapasā tapyamānā), bore the womb (garbham) and brought out the worthy Indra (mahimānam indram jajāna). With him as aid, the gods (tena devāh) worsted in many ways the foes (vyasahanta śatrūn); and Indra, the lord of Śachi (representing speech and action), drove away the wicked aggressors (“hantā dasyūnām abhavat”).

The Atharva-vedins employ the hymn ‘pretam pāda’ (AV 1, 27, 4) for the purpose. The ṛshi of the hymn is Atharva, the devatā is Indrāṇī (viz. Śachi) and the chhandas is anusṭup:

प्रेतं पादौ प्र स्फुरतं वहतं पृणतो गृहान्।
 इन्द्राण्ये तु प्रथमाजीतामुषिता परः॥

“O my two legs (pāda), carry me onward (pretam) and with agility (pra sphuratam), and take me to the houses of those who will satiate me (pṛṇatah grhān vahatam). May Indrāṇī go ahead of me (indrāṇī

purah etu), unprecedented (prathamā), unvanquished (ajitā) and unobstructed (amushitā)".

VII ŚANI

The Ṛgvedins invoke this planetary diety with the well-known hymn 'śam no devīr' (RV 10, 9, 4), which occurs extensively in our scriptural literature, as for instance, in *Sāma-veda* (1, 33), *Atharva-veda* (1, 6, 1), *Vājasaneyi-samhitā* (36, 12), *Taittirīya-āranyaka* (4, 42, 4), *Taittirīya-brāhmaṇa* (1, 2, 1, 1 and 2, 5, 8, 5), *Kāthaka-samhitā* (13, 15 and 38, 13) and *Gopatha-brāhmaṇa* (1, 1, 29). The same hymn is recited by the Yajurvedins (YV 36, 2) and Sāma-vedins (SV, 1, 1, 1, 3, 13) also.

The ṛshi of this hymn is Trisīrā, son of Tvāshṭṛ (or Sindhudvīpa, son of Ambarīsha); the devatās are the water-spirits (apah); and the chhandas is gāyatri.

शं नो देवीरभीष्टय आपो भवन्तु पीतये।
शं योरभिस्रवन्तु नः॥

"May the water-divinities (devīh āpah) be favourable to

us (viz. secure our welfare, abhishtāye) and be suitable for drinking (pītaye); may they eliminate diseases (śam yoh); and descend on us (nah abhi sravantu)".

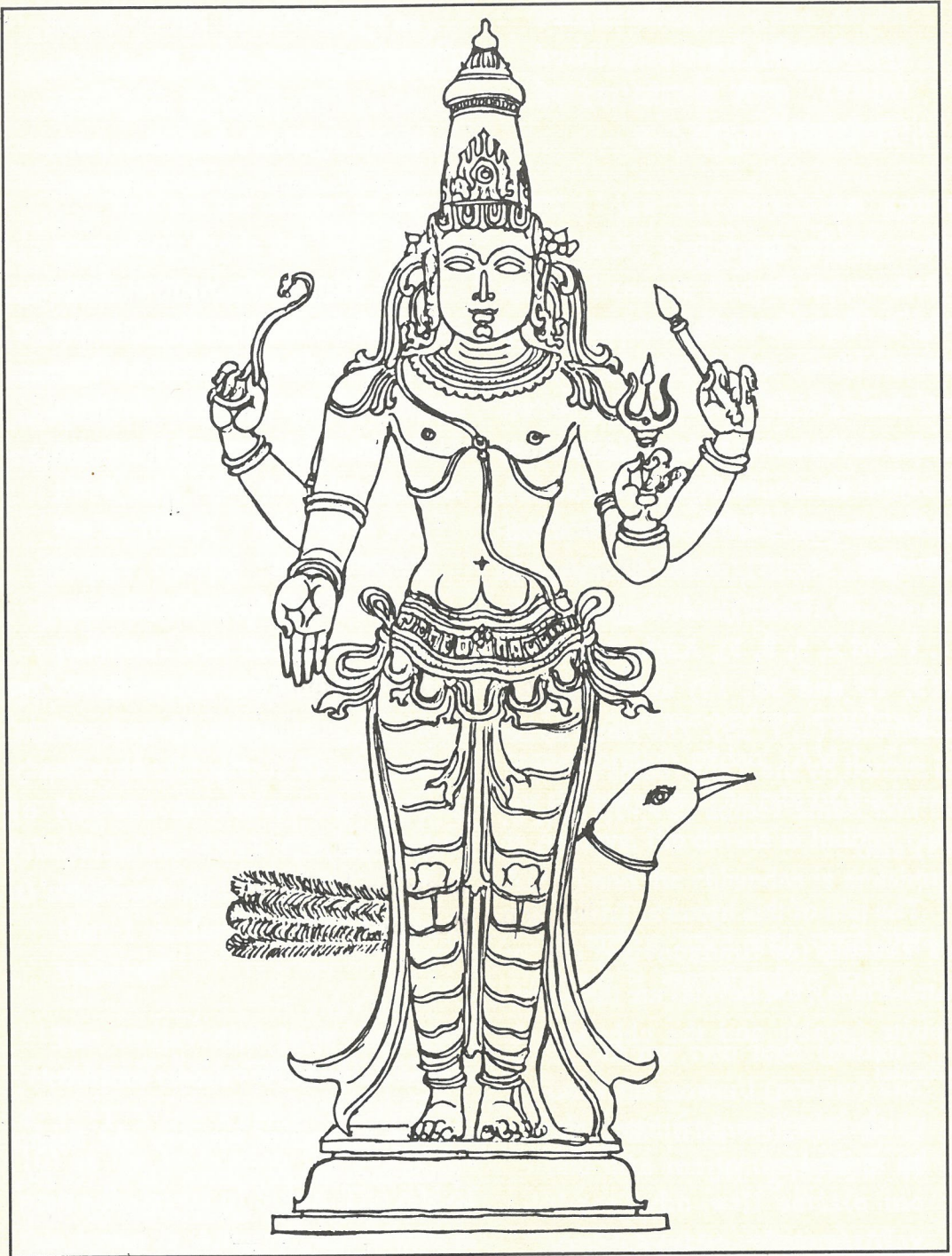
The Atharva-vedins recite the hymn 'sahasra-bāhuh purushah' (AV, 19, 6, 1) which is also read in *Vaitāna-sūtra* (37, 19). The ṛshi is Nārāyaṇa, the devāta Purusha and the chhandas anuṣṭup:

सहस्रबाहुः पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्वात्यतिष्ठदशाङ्गुलम्॥

This hymn is a variant of the first hymn of the famous 'Purusha-sūkta' in Ṛgveda (RV, 10, 90, 1), already given and explained. Instead of 'sahasra-śīrshā' (a thousand heads) there, we have here 'sahasra-bāhuh' (a thousand arms)

(A) ADHIDEVATĀ-YAMA

The Ṛgvedins employ the hymn 'yamāya-somam sunuta' (RV, 10, 14, 13) to invoke the adhidevatā of Śani, Yama. The entire sūkta of sixteen hymns is dedicated to the praise of



ŚANI



YAMA

Yama and the ancestral spirits. The Sūkta is also said to be visualized by Yama himself. The chhandas of this particular hymn is anushtubh.

यमाय सोमं सुनुत यमाय जुहुत हविः।
यमं ह यज्ञः गच्छति अग्निऽदूतः अरंऽकृतः॥

The hymn is addressed to the sacrificial priests (ṛtvijah).

“Press the soma-juice (somam sunuta) for the sake of Yama (yamāya); offer him the oblations (juhuta havih). This sacrifice (yajñah) which has Agni as its messenger (agni-

dūtah) and well-decorated (aramkṛtah) will only reach Yama (gachchhati ha)”

That Agni is the messenger of the gods has been mentioned in *Taittirīya-samhitā* (2, 5, 8, 5) ‘agnir devānām dūta āsit’). Sāyaṇa explains ‘aram-kṛta’ thus: ‘aramkṛto bahubhir dravyair alamkāra-rūpair yuktah tādṛso yajño yamam eva gacchhati’.

There is a difference of opinion with regard to the Ṛgvedic hymn to be used to propitiate Yama as the adhidevatā of Śani. While the above hymn is justifiably indicated, there is a suggestion that the hymn must be RV 10, 141, 3:

सोमं राजानमवसेऽग्निं गीर्भिर्हवामहे।
आदित्यान्विष्णुं सूर्यं ब्रह्माणं च बृहस्पतिम्॥

This is merely in praise of Soma, Agni, Ādityas, Viṣṇu, Sūrya, Brahmā and Bṛhaspati, enumerating their names. The confusion appears to have been caused by mistaking 10, 14, 13 for 10, 141, 3 by grouping the numbers wrongly. This latter hymn occurs in several places, as in *Atharva-veda* (3, 20, 4), *Vājasaneyi-samhitā* (9, 26), *Kāṭhaka-samhitā* (14, 2) and *Śatapatha-brāhmaṇa* (5, 2, 2, 8).

The Yajurvedins use in the context the hymn ‘yamāya tvāṅgirasvate’(YV

38, 9), which occurs also in *Maitrāyaṇīya-samhitā* (4, 9, 8 etc), *Śatapatha-brāhmaṇa* (14, 2, 2, 11) and *Taittirīya-āraṇyaka* (4, 9, 8 etc), *Śatapatha-brāhmaṇa* (14, 2, 2, 11) and *Taittirīya-āraṇyaka* (4, 9, 2 and 5, 7, 11). The ṛshi of the hymn is Dīrgha-tamā, the devatā is Vāyu and the chhandas Gāyatri (bhūrig):

यमाय त्वाऽङ्गिरस्वते पितृमते स्वाहा।
स्वाहा धर्माय स्वाहा धर्मः पित्रे॥

This is a hymn of adoration to Yama, who is praised by the Āngiras sages, accompanied by the manes and who personifies dharma or the moral order.

The Sāma-vedins recite the mantra 'ā yam gauh' (SV 2, 7, 26) which is also found in Ṛgveda (10, 189, 1) *Vājasaneyi-samhitā* 3, 6 *Atharva-veda* (6, 31, 1), *Aitareya-brāhmaṇa* (5, 23, 2), *Taittirīya-samhitā* (1, 5, 3, 1), *Kāṭhaka-samhitā* (7, 13), *Maitrāyaṇīya-samhitā* (1, 61). and *Śatapatha-brāhmaṇa* (2, 1, 4, 29). The ṛshi of the hymn is Sārparājñi (the serpent-queen); the devatā is Sārparājñi (the serpent-queen), and the chhandas Gāyatri:

आ यं गौः पृश्निरक्रमी-
दसदन्मातरं पुरः।
पितरं च प्रयन्स्वः॥

"This Sun (ayam), who is all the time on the move (gauh, 'gamana-śīlah'), and who has diverse rays (pṛśnih), has arrived (ā akramīt); He is stationed (asadat) in the eastern horizon (purah) and near the earth, which is the regulator of all creatures (mātaram). He moves fast and in a grand gait (prayan svah) towards the mid-region (pitaram, viz. dyaus. cf. 'mātā pṛthivī dyaush pitā)".

The Atharva-vedins have the hymn 'yah prathamah pravatam' (AV, 6, 28, 3) for the purpose. Bhṛgu is the ṛshi, Yama is the devatā and jagatī the chhandas of the hymn in question:

यः प्रथमः प्रवतमाससाद बहुभ्यः
पन्थामनुपस्पशानः।
योऽस्येशे द्विपदो यश्चतुष्पदस्तस्मै
यमाय नमो अस्तु मृत्यवे॥

"I bow down to Yama, the god of death (mr̥tyave), who has come as the forerunner (prathamah) among the many who seek out the path to the beyond (bahubhyah panthām anupaspaśānah pravatam), and who regulates (īśe) all these bipeds (dvipadah, viz. human beings) and quadrupeds (chatuspadah, viz. animals)".



PRAJĀPATI

(B) PRATYADHIDEVATĀ- PRAJĀPATI

The devatā of the well-known Sūkta in Ṛgveda (maṇḍala 10, Sūkta 121), known after Hiranyagarbha, is Prajāpati, who is designated by the word 'ka' ('ka-śabdābhidheyah prajāpatir devatā'). Prajāpati was so designated because, according to *Aitareya-brāhmaṇa*, 12, 21, Indra asked him after killing the demon of drought, Vṛtra who he was (kah); and Prajāpati answered him:

कोऽहमिति यदैवैतदवोच इत्यब्रीत्ततो वै को
नाम प्रजापतिरभवत्।

All the six ṛks in this Sūkta are called 'prajāpatyāh'. The ṛshi of this Sūkta is designated as Hiranyagarbha, son of Prajāpati (hiranya-garbhah prajāpatyāh); the devatā is 'kah' (viz. Prajāpati); and the chhandas is trishṭup:

प्रजापते न त्वदेतान्यन्यो विश्वा
जातानि परि ता बभूव।
यत्कामास्ते जुहुमस्तन्नो अस्तु
वयं स्याम पतयो रयीणाम्॥

"O Prajāpati, no one besides you (tvad anyah) would be competent to create all this manifold universe (etāni viśvā jātani tā na parī babhūva). May we fulfil all our desires (tat nah astu), to satisfy which we approach you with offerings (yatkāmāh te juhumah), and may we lord over the riches (vayam cha rayiṇām patayah syāma)".

This hymn gets repeated in several texts such as *Atharva-veda* (7, 80, 3), *Vājasaneyi-samhitā* (10, 20; 23, 65), *Māitrāyaṇīya-samhitā* (2, 6, 12 and 72, 4), *Taittirīya-samhitā* (1, 8, 14, 2), *Kāṭhaka-samhitā* (15, 8), *Śatapatha-brāhmaṇa* (5, 4, 2, 9 and 13, 5, 2, 23), *Shaḍvimsā-brāhmaṇa* (1, 6, 19) and *Taittirīya-brāhmaṇa* (1, 7, 8, 7). The same hymn is recited by the

Yajurvedins (YV 10, 20) and the Sāmavedins for invoking the pratyadhidevatā of Śani.

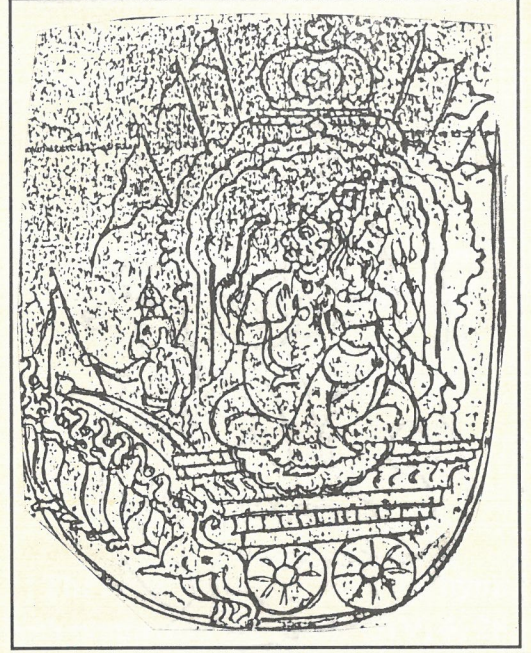
The Atharva-vedins use the hymn 'naktam-jātā' (AV 1, 23, 1), which also occurs in *Taittirīya-brāhmaṇa* (2, 4, 41). The ṛshi is Atharva, the devatā Vanaspati and the chhandas anushtub:

नक्तंजातास्योषधे रामे कृष्णे असिक्रि च।
इदं रजनि रजय किलासं पलितं च यत्॥

"O healing herbs, you are born in the night (naktamjātā asi) you delight the eye (rāme) and attract the mind (kṛshṇe), and you are full of juice (asikni). Remove from me diseases and infirmity due to old age (kilāsam palitam cha rajaya), O the colourful one (rajani)".

VIII RĀHU

The invocatory hymn for this deity, included in the nine-fold planetary pantheon, employed by the Ṛgvedins is 'kayā naś chitram' (RV, 4, 31, 1); this also occurs as *Sāma-veda*, 1, 169 and *Atharva veda*, 20, 124, 1, and is found in *Vājasaneyi-samhitā* (27, 39 and 36, 4), *Maitrāyaṇīya-samhitā* (2,



RĀHU

13, 9), *Kāthaka-samhitā* (21, 13), *Taittirīya-samhitā* (4, 2, 11, 2 and 4, 12, 5), *Taittirīya-āraṇyaka* (4, 42, 3), *Pañchavimśa-brāhmaṇa* (11, 4, 2) and *Gopatha-brāhmaṇa* (2, 4, 1)

कया नश्चित्र आ भुवदूती सदावृधः सखा।
कया शुचिष्ठया वृता॥

The ṛshi of this hymn is Vāmadeva, the devatā is Indra, and the chhandas *Gāyatri*. This hymn is prescribed to be recited as anuvākya mantra in the ritual (ishti) known as *Varuṇa-praghāsa* (*Āśvalāyana-sūtra*, 2, 17):

"By what satisfactions (kāya ūti) does Indra, who is

ever progressing (sadā-vṛdhah), adorable (chitra) and friendly to us (sakhā), approach us (nah ābhuvat); what actions equipped with wisdom (kayā vṛta śachishṭhayā), on our part, would make him come to us?"

The same hymn is employed by the Sāmavedins for the purpose of propitiating Rāhu (SV, 1, 2, 2, 3, 5).

The Yajurvedins recite the hymn 'kāṇḍāt kāṇḍāt' (*Vājasaneyi-samhitā*, 13, 20), which is also found in *Kāthaka-samhitā* (16, 16), *Māitrāyaṇīya-samhitā* (2, 7, 15), *Taittirīya-samhitā* *Taittirīya-āraṇyaka* (10, 1, 7) and *Śatapatha brāhmaṇa*. The ṛshi of the hymn is Agni, the devatā Patni and the chhandas anusṭup.

काण्डात्काण्डात्प्ररोहन्ती परुषः परुषस्परि
एवा नो दूर्वे प्रतनु सहस्रेण शतेन च॥

The consort (patnī) is addressed here:

"Even as the dūrvā grass (dūrve) grows from every stalk (kāṇḍāt kāṇḍāt prarohanti) and alround on every bulb (parushah parushas pari), in thousands and hundreds (sahasreṇa śatena viz. in

innumerable numbers), make us spread far and wide (nah pratanu)".

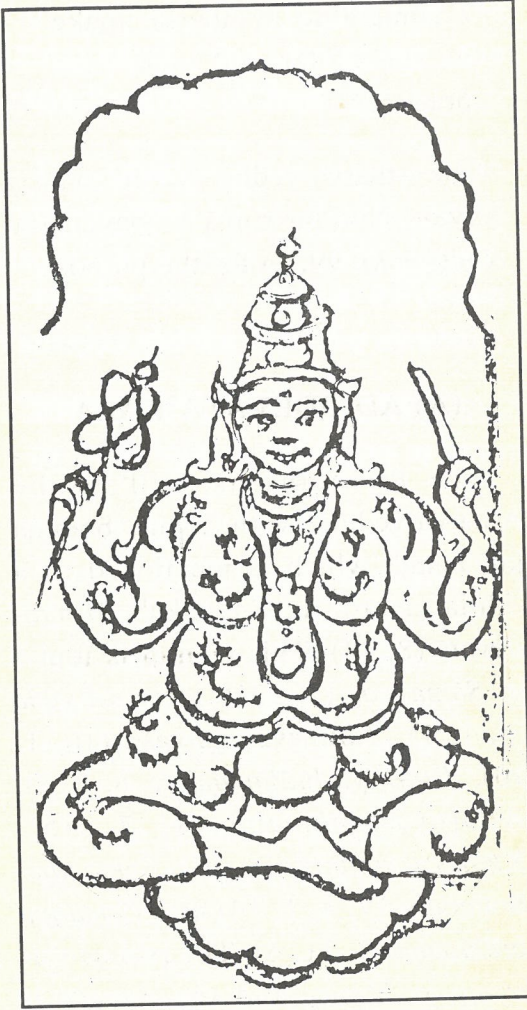
The Atharva-vedins use the mantra 'divyam chitram ṛtuyā kalpayantam' (*Kaushītaki*, 99, 2) for the purpose.

(A) ADHIDEVATĀ-KĀLA

The Ṛgvedins as well as the Atharva-vedins use the hymn 'brahma jajñānam', which is mentioned as a 'khīla-mantra' in Śaunaka's *Bṛhad-devatā* (8, 14). This mantra is found in *Sāmaveda* (1, 321), *Atharva-veda* (4, 1, 1), *Taittirīya-āraṇyaka* (10, 1, 10), *Taittirīya-brāhmaṇa* (2, 8, 8, 8), *Aitareya-brāhmaṇa* (2, 7, 15), *Kāthaka-samhitā* (16, 15), *Śatapatha-brāhmaṇa* (7, 4, 1, 14) and *Gopatha-brāhmaṇa* (2, 21, 6). The ṛshi of this hymn is Vena, and the devatā is Bṛhaspati; the chhandas is trisṭup.

ब्रह्म जज्ञानं प्रथमं पुरस्ताद्वि
सीमतः सुरुचो वेन आवः
स वन्ध्या उपमा अस्य विष्ठाः
सतश्च योनिमसतश्च वि वः॥

The hymn has already been explained, while giving the Atharva-vedic hymn used for invoking the adhidevatā of Bṛhaspati, viz. Brahmā.



KĀLA

The Yajurvedins recite the hymn 'kārshir' asi samudrasya' (*Vājasaneyi-samhitā*, 6, 28) which is also found in *Śatapatha-brāhmaṇa* (3, 9, 3, 26) and *Taittirīya-samhitā* (1, 3, 13, 2 and 6, 4, 3, 4)

कार्षिरसि समुद्रस्य त्वा क्षित्या उन्नयामि।
समापोऽब्धिरगमत समोषधीभिरोषधीः॥

The ṛshi of the hymn is Medhātithi; the devatā is Prajā (people); and chhandas anusṭup (nichṛd-ārsha).

“O people, you are capable of yoking the plough and till (kārshih asi). I lift you up well indeed (sam ut nayāmi) into the mid-region to make it perfect (samudraya akshityai). Procure well (sam agmata) water from water (adbhih āpah), and herbs from herbs (oshadhībhih oshadhīh)”.

The Atharva-vedins employ the mantra 'rohitah kālo abhavat' (AV 13, 2, 39) for the purpose. The ṛshi of the hymn is Brahmā, and the devatās are Adhyātmā, Rohita, Āditya etc; and the chhandas is anusṭup:

रोहितः कालो अभवद्रोहितोऽग्रे प्रजापतिः।
रोहितो यज्ञानां मुखं रोहितः स्वराभरत्॥

“The all-producer (rohitah), who was the first to exist (agre), became the principle of time (kālah abhavat), and the protector of all beings (prajāpatih); he became the main theme of the sacrificial rituals (yajñāñām mukham); and he filled the universe with his own bliss (svah ābharat)”.

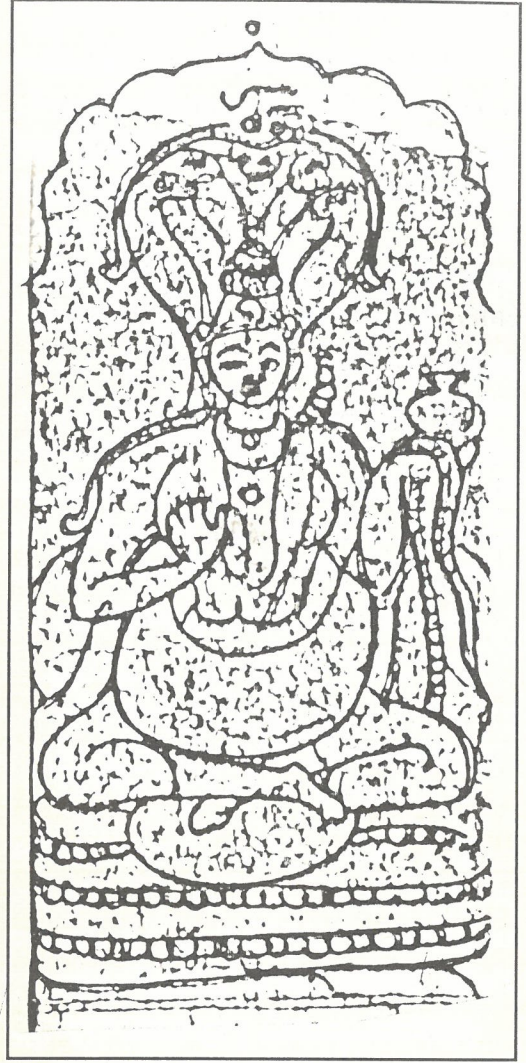
(B) PRATYADHIDEVATĀ- SARPA

The Ṛgvedins recite the hymn 'ā yam gauh' (RV, 10, 189, 1) while propitiating Rāhu's pratyadhidevatā, namely Sarpa. The ṛshi of this hymn is given as Sārpa-rājñī (the serpent queen), and the devatā is also Sārpa-rājñī ('the sovereign of the snakes) or alternately Sūrya (the Sun-god). The chhandas of the mantra is Gāyatri.

आ यं गौः पृश्निनरक्रमी-
दसदन्मातरं पुरः
पितरं च प्रयन्त्स्वः॥



SARPA



SARPA

The hymn has already been explained (see the Sāmavedin mantra for Yama, the adhidevatā of Śani)

The Yajurvedins recite the mantra 'namo astu sarpebhyah' (YV, 13, 6; *Vājasaneyi-samhitā*, 13, 6), which is also found as the 'khila-mantra' in

Ṛgveda (7, 55, 10). The hymn is repeated in *Kāthaka-samhitā* (16, 15), *Maitrāyaṇīya-samhitā* (2, 7, 15), *Taittirīya-samhitā* (4, 2, 8, 3) and *Śatapatha-brāhmaṇa* (7, 4, 1, 28). The ṛshi of this hymn is Hiraṇya-garbha, who is also the devatā; and the chhandas is trishṭup (virāḍ-ārshī).

नमोस्तु सर्पेभ्यो ये के च पृथिवीमनु।
येऽन्तरिक्षे दिवि तेभ्यः सर्पेभ्यो नमः॥

"We bow down (namah astu) to all the serpents (sarpebhyah, viz. crawling creatures) which are on the earth (pṛthivīm anu), which move about in the mid-region (antarikshe), and which dwell in the upper realms (divi)".

For the Sāma-vedins, the prescribed hymn is 'tavendra vishṇor anusañcharema' (SV 1, 3, 2, 3, 8, also *Taittirīya-āraṇyaka*, 10, 2, 1).

The Atharva-vedins have for the purpose the hymn 'ye diśam antardeśebhyo' (AV 4, 40, 8). The ṛshi of the hymn is Śukra; and the devatā is Diśah (the quarters); and the chhandas is jagatī

ये दिशामन्तर्देशेभ्यो जुह्वति जातवेदः
सर्वाभ्यो दिग्भ्यो दिग्भ्योऽभिदासन्त्यस्मान्।
ब्रह्मर्त्वा ते पराञ्चो व्यथन्ताम्
प्रत्यगेनान् प्रतिसरेण हन्मि॥

"O omniscient one (jātaveda), may all those who (ye) pursue and pounce on us from the regions between the cardinal directions (diśam antardeśebhyah), and seek to enslave us (abhidasānty asmān) in all the directions (sarvābhyo digbhyah), be driven away (te parāñchah) and troubled (vyathantām) by the very sight of Brahman (brahmaṛtvā). By this magic bracelet (pratisareṇa) I repulse them (etān pratyag) and kill them (hanmi)."

The Aharva-vedins have the following hymn (AV, 2, 24, 1) for Sarpa, the pratyadhidevatā of Rāhu. The ṛshi of the hymn is Brahmā; the devata is Āyushya (long life), and the chhandas ushnik (para)

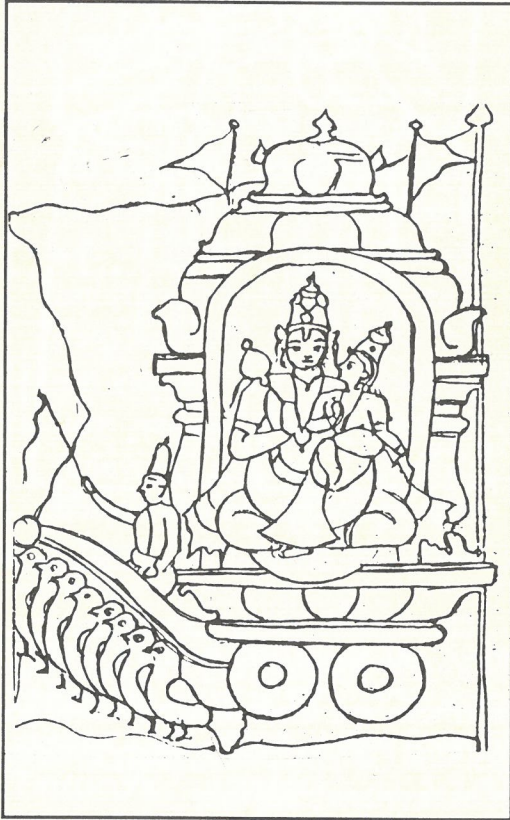
शेरभक शेरभ पुनर्वो यन्तु
यातवः पुनर्हेतिः किमीदिनः।
यस्य स्थ तमत्त यो वः
प्राहैत् तमत्त स्वा मांसान्यत्त॥

"O heartless fiend (śerabhaka), slaughterer (śerabha), deceitful one (kimīdanah), your wicked deeds (yātavah) and your weapons (hetih) will surely turn back on you (punar vo yantu)!

you swallow up (atta) the one who befriends you (yasya svasthatam), and eat the one who seeks to put you on the right path (yo vah prāhait tam atta), and eat the flesh of your people (svā māmsāni atta)"

IX KETU

The Ṛgvedins propitiate this deity Ketu, counted as one of the nine grahas, with the mantra 'ketum



KETU

kṛṇvan' (RV 1, 6, 3). The hymn is included in *Sāma-veda* (2, 820) and *Atharva-veda* (20, 26, 6); and is repeated in several Vedic texts like *Vājasaneyi-samhitā* (29, 37), *Taittirīyā-samhitā* (7, 4, 20, 1), *Taittirīya-brāhmaṇa* (3, 9, 4, 3) and *Maitrāyaṇīya-samhitā* (3, 16, 3). The ṛshi of this hymn is Madhucchanda, son of Viśvāmitra; the devatā is Indra, and the chhandas Gāyatri. This hymn, along with the two preceding ones, is prescribed to be recited in the third night of the ritual known as 'atirātra' (*Āśvalāyana śrauta-sūtra*, 6, 4).

केतुं कृण्वन्नकेतवे पेशो
मर्या अपेशसे।
समुषद्भिरजायथाः॥

"O mortals (maryā), this Indra in the form of Sun, will appear ever at dawn (ushadbhih sam ajāyathāh), infusing consciousness (ketum) in those who are unconscious in sleep (aketave), and giving sight to perceive forms of things (peśah), to those who were unable to see anything (apeśase) in the darkness of the night."

The Yajurvedins also recite the same mantra (YV, 29, 37).

For the Sāma-vedins, the prescribed mantra for invoking Ketu is 'ketave manave brahmaṇe deva-jātave svāhā' (SV, 2, 6, 3, 12, 3, recited in *Āpastamba-mantra-pāṭha* (2, 21, 7).

The Atharva-vedins have the hymn 'yas te pr̥thu stanayitnurya ṛshvah' (AV, 7, 11, 1), repeated in *Kaushītaki* (38, 8). The ṛshi is Śaunaka, the devatā Sarasvatī and the chhandas trishṭup:

यस्ते पृथु स्तनयित्पुर्य ऋष्वो
दैवः केतुर्विश्वमा भूषतीदम्।
मा नो वधीर्विद्युता देव
सस्यं मोत वधी रश्मिभिः सूर्यस्य॥

"O the high-placed cloud (deva), that banner-like (ketuh) form of yours, wide-spread (pr̥thu), fast moving (ṛshvā) and stationed in the heavens (daivah), thunders along (stanayitnuh) and pervades the entire universe (idam viśvam ābhūshati). Do not destroy our vegetation (nah sasyam mā vadhīh) by lightning (vidyutā); and do not dry up the land with the Sun's rays either (sūryasya raśmibhih uta mā vadhīh)".

ADHIDEVATĀ - CHITRAGUPTA

The Ṛgvedins employ the mantra 'usho vājam' (RV 1,48,11) to invoke the main tutelary deity of Ketu, namely Chitragupta. The hymn is found in a Sūkta with sixteen ṛks, the ṛshi of which is Praskaṇva, son of Kaṇva. The devatā is Ushas (the deity of dawn); and the chhandas of the hymn in question is bṛhati.

उषो वाजं हि वंस्व यश्चित्रो
मानुषे जने।
तेन वह सुकृतो अध्वराः
उप ये त्वा गृणन्ति वह्नयः॥

"O the goddess of dawn (ushah), accept (vamsvā) the food (vājam) of the best quality (yah chitram), offered by the people engaged in sacred rites (mānushe jane). Whoever (ye), in the presence of the holy fire (vahnayah), eulogize you (grṇanti), bring (upavaha) those good folk (sukṛtah) to the sacrificial sessions (adhvarān)"

The significance of the expression, 'adhvara' (sacrifice) is that the sacrifices are devoid of violence of any kind ('dhvaro himsā, nāsty asminn iti bahuvrīhau', Sāyaṇa).



CHITRAGUPTA

The Yajurvedins recite the hymn 'chitrāvaso svasti te' (YV, *Vājasaneyi samhitā* 3,18), which is also found in *Taittirīya samhitā* (1,5,5,4), *Maitrāyaṇīyā-samhitā* (1,5,2), *Kāthaka-samhitā* (6,9) and *Śatapatha-*

brāhmaṇa (2,3,4,22). The actual mantra -

अर्वाग्वसो स्वस्ति ते पारमशीया।

is to be recited thrice ('iti trir uktva'), according to *Mānava-śrauta-sūtra* (1,6,2,17) and *Āpastamba-śrauta-sūtra* (6,16,11).

For the Sāmavedins, the mantra to invoke Chitragupta is 'chitra ichchhiśos taruṇasya vakshathah' (SV,1, 1, 2, 2, 2 or 1,64), which is also recited in *Kāthaka-brāhmaṇa* (21,3). The ṛshi is Upastuta, devatā Agni and chhandas jagatī.

चित्र इच्छिशोस्तरुणस्य वक्षथो

न यो मातरावन्वेति धातवे।

अनूधा यदजीजनदधा चिदा

ववक्षत्सद्यो महि दूत्यां ३ चरन्॥

"Wonderful (chitrah) indeed (it) is the power (vakshathah), of the adorable (śiśoh) and immortal (taruṇasya) God, who makes the ordinary parents (mātarau) redundant (yah na anveti), and who creates and (ajījanat) and nourishes us (dhātave) without suckling us (anūḍhā). Being but an emissary (dūtyam charan), he protects us (āvavakshat), without a doubt (adhāchit)."

The Atharvavedins have the mantra 'ajñātam yad anajñātam' (*Shaḍvimsā-brāhmaṇa*, 1,6,19) for the purpose.

(B) PRAYADHIDEVATĀ-BRAHMĀ

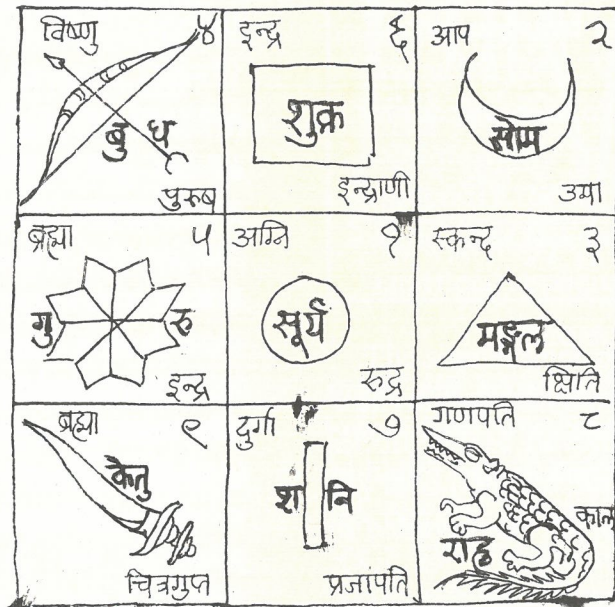
The Ṛgvedins and the Yajurvedins recite the mantra 'brahma jajñānam' (RV.4, 4, 1 and YV 13, 3) for invoking the prayadhidevata of Ketu, namely Brahmā. The hymn has already been given and explained (cf mantra of the Atharva-vedins for Brahmā as the adhidevatā of Bṛhaspati, and the mantra of the Ṛgvedins and Sāmavedins for Kāla, the adhidevatā of Rāhu).

The Sāmavedins have for the purpose the mantra 'esha brāhmā' (SV, 1, 438 and 2, 1118 and *Taittirīya-brāhmaṇa*, 3, 7, 95). The ṛshi is Trasadasyu, the devatā Indra, and the chhandas Virāt (dvipadā)

एष ब्रह्मा य ऋत्विय इन्द्रो नाम श्रुतो गृणे॥

"This (esha) is the mighty one (brahmā), the Indra, celebrated (śruto) as the ordainer of law (ṛtviya); him I invoke and praise (gṛṇe)".

The Atharva-vedins recite the hymn 'ye diśam antardeśebhyo juhvati jātavedah' (AV 4,40,8).





SHANMUKHA

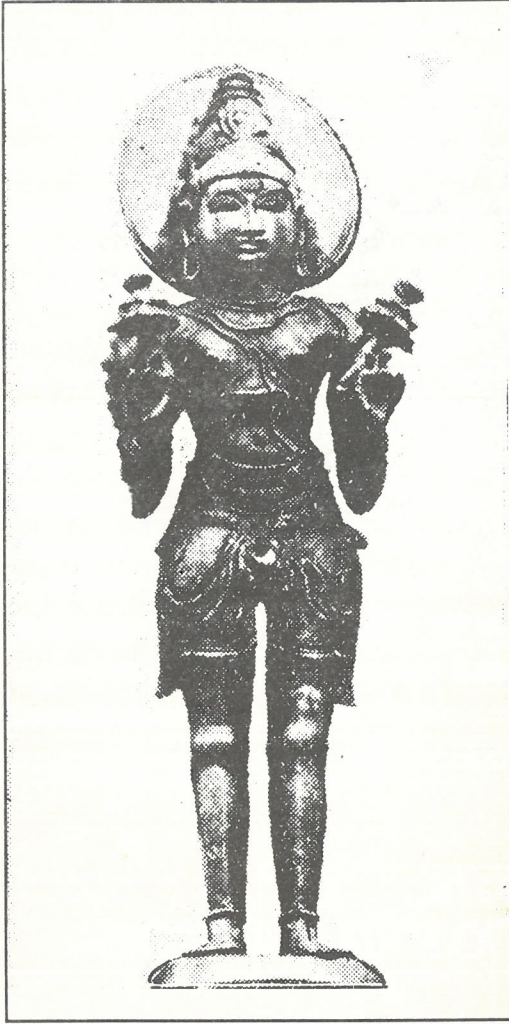
CHAPTER SEVEN

ICONOGRAPHY OF PLANETS

1. SŪRYA

The Sun-god (Āditya), celebrated even in the Rgvedic hymns, has been worshipped for health and prosperity since very ancient times. The solar myths are numerous, and the cult of the sun-god is widespread. He is the central graha in the nava-graha-maṇḍala. In graha-yajña, his form is

round (vartulākāra), but he is also personified in a human form with two hands, holding lotuses and driving in a splendid chariot to which seven horses are yoked. Books on astrology describe him as a brāhmaṇa or kshatriya by caste, born in the Kalinga country, red-complexioned and facing east. Samjñā is his consort. Among his sons, Manu-vaivasvata



SŪRYA

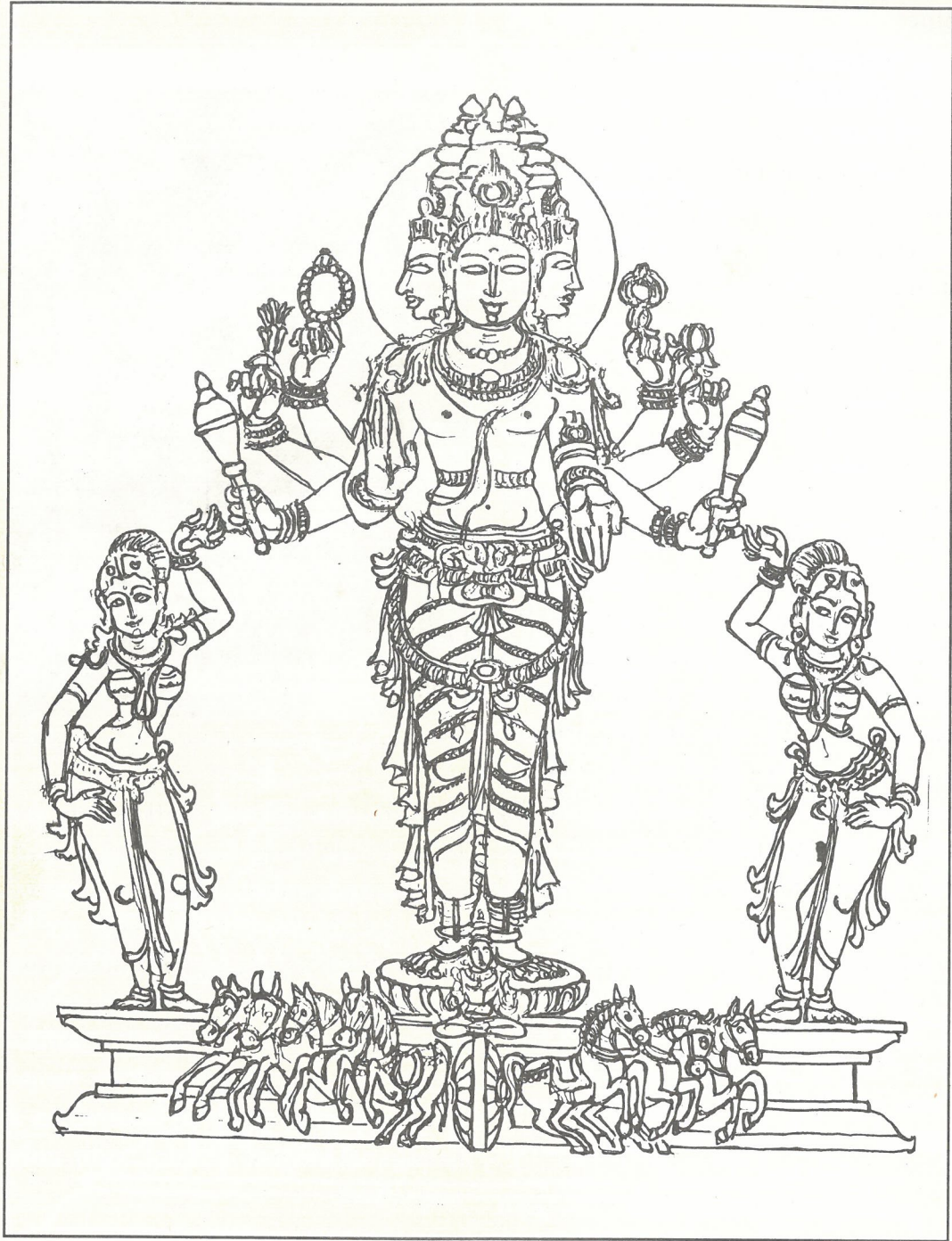
and Yama (śrāddha-deva) are celebrated; the daughter Yamī was twin to Yama.

Kūrma-purāṇa (chap.20), which makes Sūrya the son of the Prajāpati named Kāśyapa and his wife Aditi (hence Āditya), mentions four wives of Sūrya : Samjñā, Rājñī, Prabhā and

Chhāyā. From Samjñā were born Tvāshṭri, Manu, Yama and Yamunā; from Rājñī, Revanta was born; from Prabhā was born Prabhāta (dawn); and from Chhāyā Sāvarṇi, Śani and Tapatī. Chhāyā (meaning 'shadow') was the counterpart of Samjñā. When Samjñā had assumed the form of a horse (Rājñī), Revanta was born. Sūrya's charioteer is Aruṇa who is lame or legless, and the attendants are Daṇḍi (Yama) and Piṅgala (Agni).

The dhyāna-śloka of Sūrya describes him as red-complexioned (rakta-varṇa), and youthful; his head is round (vartulākāra-mastaka); and he is two - armed, each of the hands holding a red lotus. His ears are adorned by golden ear-rings ('kaṇṭhāyos svarṇa-kuṇḍalam'); and he is bedecked with all ornaments. There is karaṇḍa-mukāṭa on his head, which has an effulgent halo round it (kānti-maṇḍala).

Sometimes, he is three-faced, eight armed and accompanied by two consorts, Ushā (on his left) and Pratyūshā (on his right). The three faces represent the three sandhyās. Ushā ('dawn') is two-eyed and two-armed. She is dark-complexioned ('śyāmā') and wears on her head karaṇḍa-type of crown. She carries



SŪRYA

blue lotus in her right hand, the left arm hanging down gracefully on the side. Pratyūshā, also called Gaurī, is three-eyed and two-armed. She is red complexioned, and wears on her head kirīṭa-type of crown. She carries red lotus in her right hand, the left arm dangling down. She wears red garlands. Both the goddesses are youthful and bedecked with all ornaments.

According to *Viśvakarma-śilpa*, Sūrya has straight hair on his head (akuñchita-sukeśa) and an aureole of light surrounds his head (prabhā-maṇḍala-maṇḍita); his ornaments are made of gold and pearls (maṇi-ratna-bhūshita). He holds a red lotus in each of his two hands; an armour covers his chest (kañchuka-charma-vakshasa). On his right is Nishkimbhā and on his left Rājñī. In front of him are his commanders or door-keepers, Daṇḍa and Pingala, two-armed, carrying a sword in one of the hands.

Bhavishya-purāṇa prescribes that the celestial physicians, the Aśvins, must also be shown in the vicinity of Sūrya.

Amśumadbhedāgama and *Suprabheda* prescribe that the hands of Sūrya must be so held that the fists



SŪRYA

holding the lotuses will reach the level of his shoulders. On the head, the karaṇḍa-mukūṭa type of crown must be placed. The ear-rings are to be made of rubies. He has necklaces and the sacrificial chord. His garment is one piece. The lotus-seat (padma-pīṭha) on which he stands in sama-pāda-sthānaka, must be located in a hexagonal-shaped chariot with only one wheel.

The seven horses which draw the Sun's chariot are identified with the



SŪRYA

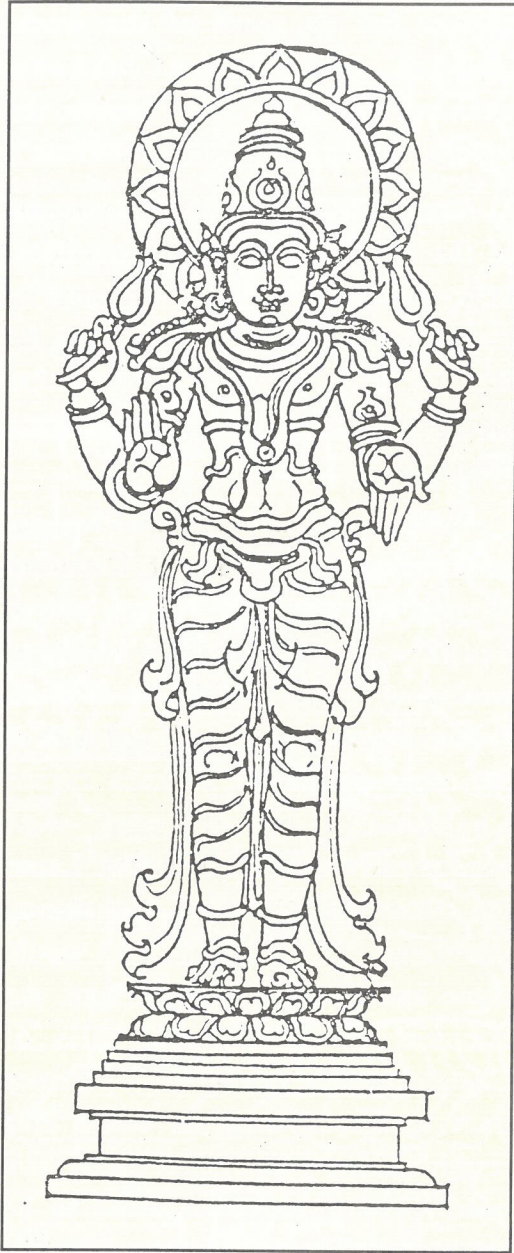


SŪRYA

seven Vedic metres: Gāyatrī, Bṛhatī, Ushṇik, Jagatī, Trishṭubh, Anuṣṭubh and Pañkti: The chariot is said to measure nine thousand yojanās in length. It has a single wheel, which

is the principle of time; its one revolution is regarded as a year.

In the temple dedicated to Sūrya, it is prescribed that Soma should be



SŪRYA

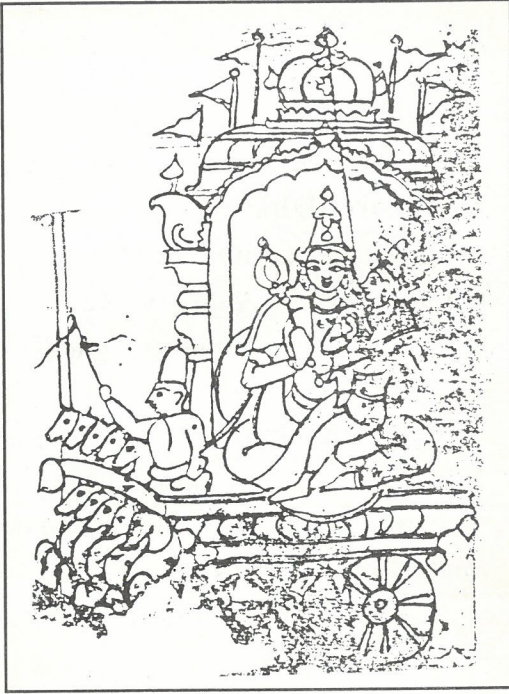
represented on the eastern side, Bhauma (or Mangala) on the south-east, Bṛhaspati on the south, Rāhu on

the south-west, Śukra on the west, Ketu on the north-west, Budha on the north and Śani on the north-east. The guardians of the four gateways of the temple are Dharma and Artha; Garuḍa and Yama; Kubera and Vīṇayaka and Raivata (or Revanta, son of Sūrya) and Diṇḍi (or daṇḍi).

There is an intimate association between Sūrya and lotus. In most iconic representations, Sūrya stands upon a lotus, carries lotuses in his hands, and has a lotus wreath adorning his head.

2. CHANDRA

Moon, the planet (satellite) which is celebrated as the child of the ocean, lord of plants (oshadhīśa), source of cool, nectar-like rays of light (sudhāmsu), and one of the twin visible representatives of divinity (the other being the Sun). He is counted among the nine planets, and is also worshipped as associated with Śiva (an ornament on the head) and Kṛṣṇa (during the Janmāshṭamī ritual). The crescent moon adorns the heads of many divinities besides Śiva, like some forms of Gaṇeśa and Durgā.



CHANDRA

According to the legend related in *Agni-purāṇa*, Chandra is the child of the sage Atri. Brahmā's 'conceptual offspring' (mānasa-putra), Atri, was entrusted with the task of creating the living beings. He engaged himself in severe austerities; as a result, his seminal energy ascended in his body and gushed out through his eyes and spread in all the ten directions. The damsels of the directions were asked to receive the seminal energy, but when they found it impossible to bear the brilliance of this energy, they spilt it on the earth. The energy that was thus spilt in all the ten directions was gathered by Brahmā and set upon a

chariot for the good of the world (ratham āropayāmāsa lokānām hitakāmyayā). This was Chandra, the rejoicer (from root 'chadi āhlādane').

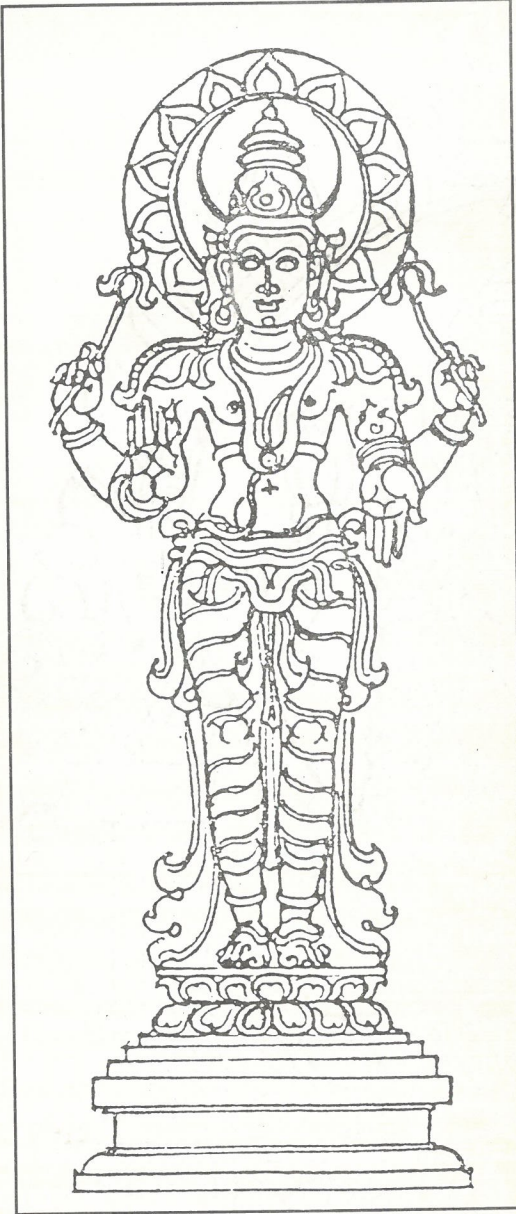
Another legend makes moon one of the emergents from the mythical milky ocean, when it was churned by the gods and anti-gods. Thus he is the brother of Lakshmi, who also emerged from the ocean on the same occasion.

Padma-purāṇa (Svarga-khaṇḍa) contains an account of Chandra having married the twenty-seven daughters of Daksha, but was exclusively in love with one of them, Rohiṇī. Incensed by the complaint of his other daughters, Daksha cursed Chandra to be afflicted with consumptive disease (kshaya). Later, the curse was modified that during one fortnight in the month, he would wane and during the other wax. An account in *Kāśī-khaṇḍa* tells of Chandra having performed a penance in Avimukta-kshetra, for which Śiva rewarded him with a place on his own head. Śiva thenceforth came to be known as Chandra-śekhara.

The planet is regarded as auspicious (śubha-graha), and bright. Personalized, Chandra is white in colour (gaurava-varṇa), like camphor

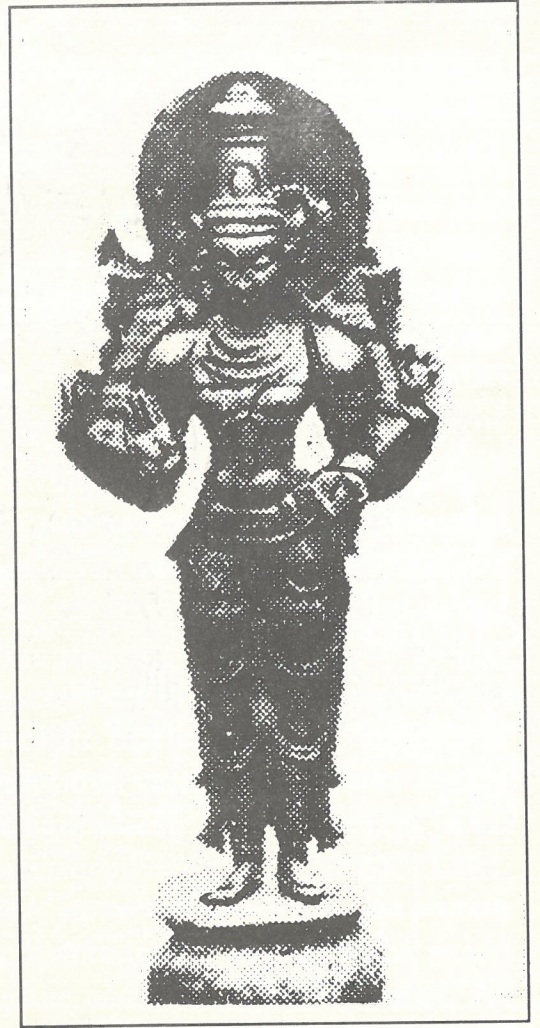


CHANDRA



CHANDRA

or crystal (karpūra-sphaṭikāvadāta), feminine in aspect (strī), youthful (yuvā), corpulent (sthūlā), belonging to the Vaiśya caste, and



CHANDRA

predominantly sattva in character. He is also looked upon as a hermit (tapasvī), who wanders about on wet earth (ārdra-bhūmi-chāri), and also comes into ascendance during the latter part of the day (aparāhṇa-kāle-prabalah). He presides over the north-western direction. His face is like the disc of full moon (pūrṇendu-

bimbānana); his girdle is made of pearls (muktā-dāma).

Vishṇu-dharmottara (chap.68) adds that he wears white garments (śvetāmbara), and that he is exceedingly lustrous (mahā-teja) and four-armed. In two of the four hands, he carries white night-lilies (kumudau sitau). On his right side must be represented Kānti (brilliance) as damsel, and on his left Śobhā (splendour), who is incomparably pretty (rūpeṇāpratimā bhuvi). He rides on a chariot with two wheels and ten horses. His banner bears the image of a lion (simha-dhvaja, op.cit., 68,15). The two night lilies that he holds in his hands signify Vishṇu's joy and grace (kumudau chandra-hastayoh vishṇoh..harsha-prasāda, 68, 13). According to this text, his wives are the stars, twenty eight in number (asṭāvimsāti-samkhyākāh patnyah, 68, 13 adding Abhijit as the additional star) (while other texts give the number as twenty-seven).

The dhyāna-śloka of Chandra describes the god as two-armed, carrying in his right hand a night-lily (kumuda) and in his left hand the gesture of boon-bestowal (vara). It also mentions that his forelocks are blue in colour (nīlālakodbhāsitam),

and that on his lap sits an antelope (svasyāṅkastha mrgoditāśrayaguṇam).

Texts like *Graha-yāga-tattva* and *Kālikā-purāṇa* also mention that he is white in complexion, that he wears white garments, and that he rides on a chariot drawn by ten horses. According to these texts, he is two-armed. His right hand assumes the posture of boon-bestowal (varada), while he carries in his left hand a mace (gadā). *Graha-yāga-tattva* says that he must be meditated upon as seated on a white lotus (śveta-padmaṣṭha).

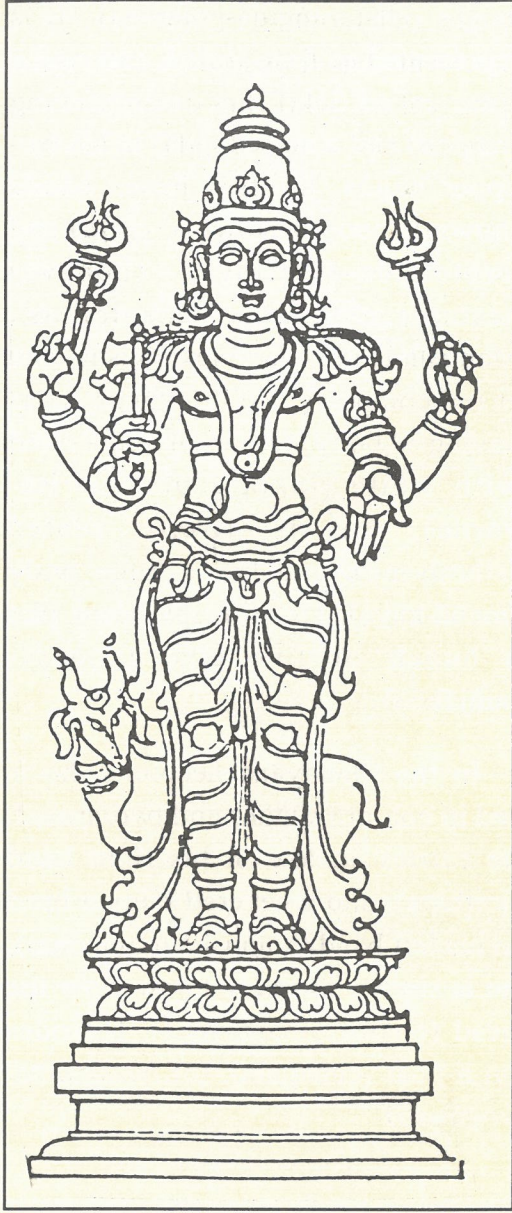
The Vajrayāna text *Nishpanna-yogāvalī* provides swan (hamsa) as his mount and makes him two-armed, carrying in both hands lunar disks on night-lilies (kumudastha-chandra-maṇḍala-bhṛt).

3. MAṆGALA

The planet Mars (Aṅgāraka, Kuja, or called Maṅgala), after whom Tuesday is named in India, is one of the nine-planets (nava-graha) extensively worshipped. Personified, Aṅgāraka is regarded as the offspring of Earth (hence called Bhauma, Bhūmija, Dharātmaja and Kuja). His



MANGALA



birth is variously narrated in the Purāṇas. *Brahma-vaivarta-purāṇa* (9) describes that when the Earth-goddess looked at Upendra (a form



of Viṣṇu), she became love-lorn and begat Aṅgarāka. *Padma-purāṇa* (Svarga-khaṇḍa, 11), narrates that when Viṣṇu was traversing the three realms, he was fatigued, and a drop of his sweat fell on the earth, and thus Aṅgarāka was born. *Mātsya-* and *Vāmana-purāṇas* make Śiva responsible for the birth of Aṅgarāka. The former text tells us that the terrible Vīrabhadra was born from the

sweat of Śiva who was furious with Daksha, as it fell from Śiva's forehead on the earth. After the destruction of Daksha, Vīrabhadra continued to be a terror to the world, and Śiva thereupon pacified him and made him a planet, named Aṅgāraka. The latter text, however, associates the birth of Aṅgāraka with Śiva's killing of Andhakāsura. Because the sweat of Śiva, which fell from his face upon the earth, assumed the form, of a cluster of live coal (aṅgārapuñjābha), the diety born thus was named Aṅgarāka.

In worship and iconology, Aṅgāraka is always represented as one of the nine planets. He is made to face the Sun. He is described as reddish hue in complexion but cruel in looks. He rides a ram (Aries of the Zodiac), and frequents forests. He is especially powerful during afternoons. He is fond of bitter or pungent taste. He resides in the southern direction; he belongs to the warrior-caste (kshatriya), and his personality is dominated by tamo-guṇa. He is worshipped for the elimination of diseases and for getting rid of indebtedness.

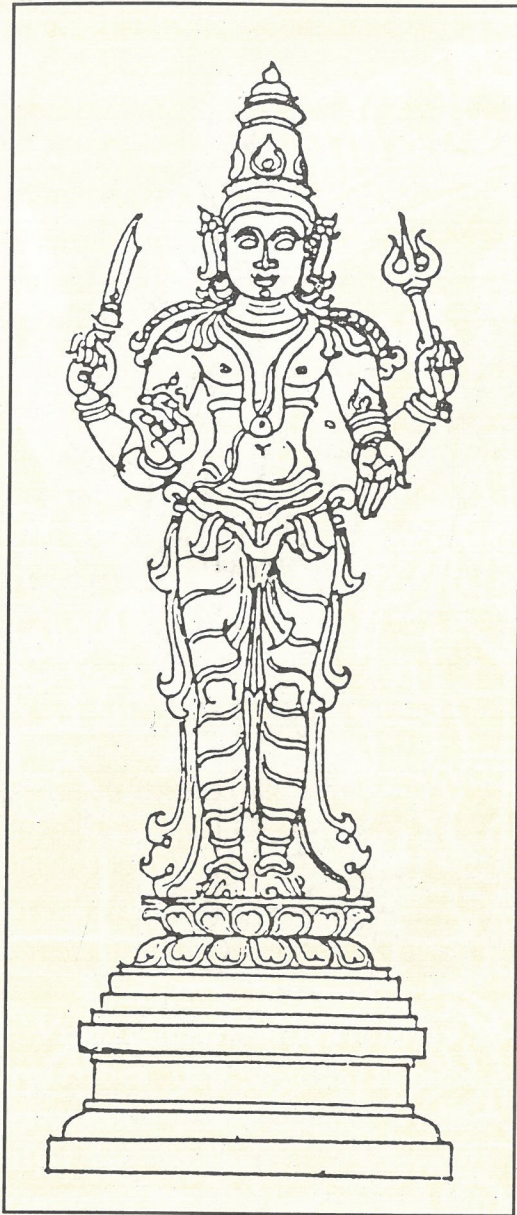
The image of Aṅgāraka is prescribed to be four aṅgulas in

height (chaturaṅgula-pramāṇa). He is represented as four-armed, carrying a spear called Śakti (his distinguishing weapon) and a mace (gadā) in his two upper hands, his two lower hands showing 'boon bestowing' (vara) and 'protection-offering' (abhaya) gestures. Meaning 'auspicious', Mangala is in several texts visualized as red-complexioned (lohitāṅga) or as having a body colour of red mixed with white (rakta-gaura-miśrita-varṇa). He is firmly seated (sthirāsana), and has a huge body (mahā-kāya). He is resplendent like a bunch of live coal (aṅgārapuñjābha).

In the Mahāyāna accounts, he is red in colour (raktah) and two-armed: he carries an axe in his right hand (kuṭhāra), and a severed human head in his left hand (mānusham muṇḍam); he is shown as ready to swallow the head (bhakshaṇābinayena). He rides on a goat (chhāgala). (cf. *Nishpanna-yogāvali*)

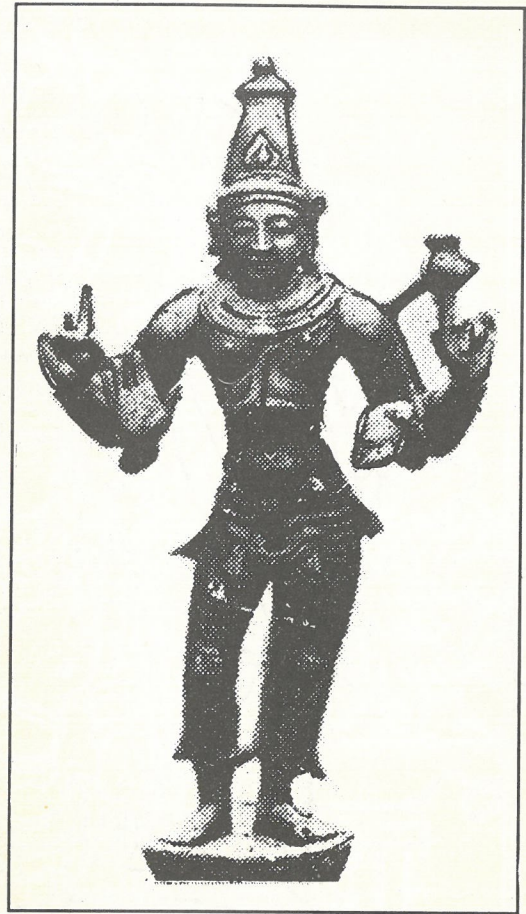
4.BUDHA

The fourth in the group of nine grahas, Budha (Mercury) is sometimes known as 'the lord of planets' (grahapati). He is the son of

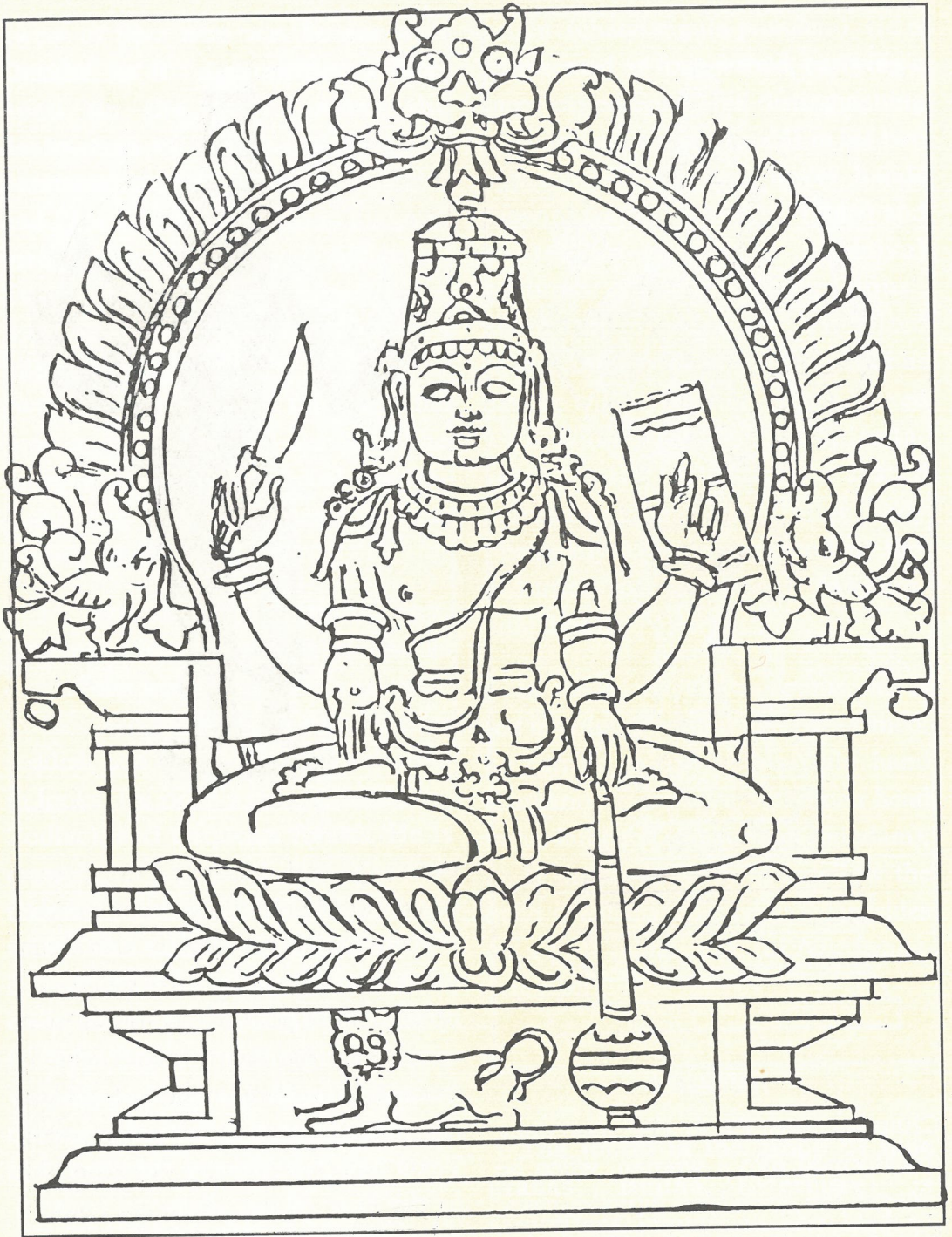


BUDHA

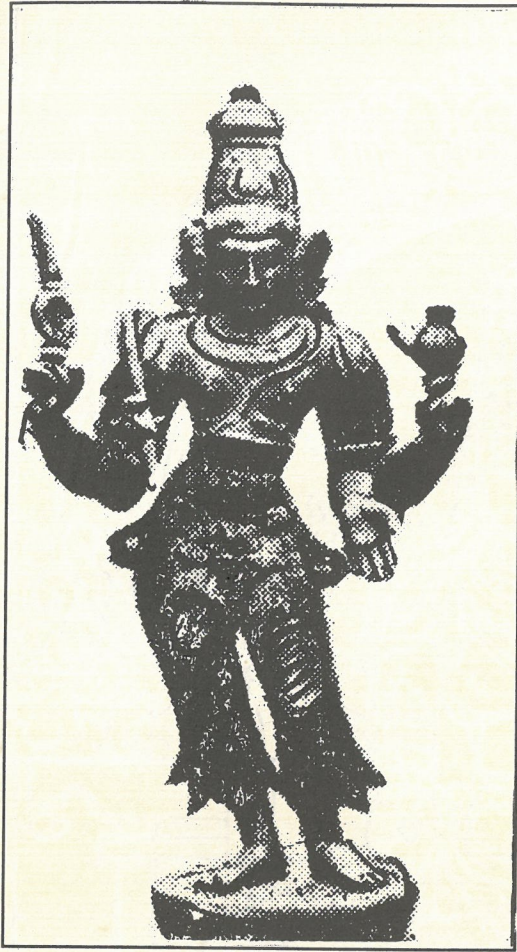
Chandra and Tārā. He was once transformed into a woman, when he entered the forbidden Kumāra-vana; hence he is called 'strī-graha' (feminine planet). He is auspicious



(śubha) and pacific in nature (saumya). He is yellow in complexion like the karṇikāra-flower, and wears garlands of yellow flowers and ornaments of gold. He is four-armed, carrying in his hands sword, shield, mace and gesture of boon-bestowal (*Jayokta-Devatā-mūrti-prakarṇa*). Texts like *Jyotis-tattva* describe him as the king of the Magadha country and born in the lineage of Atri. He rides upon a lion.

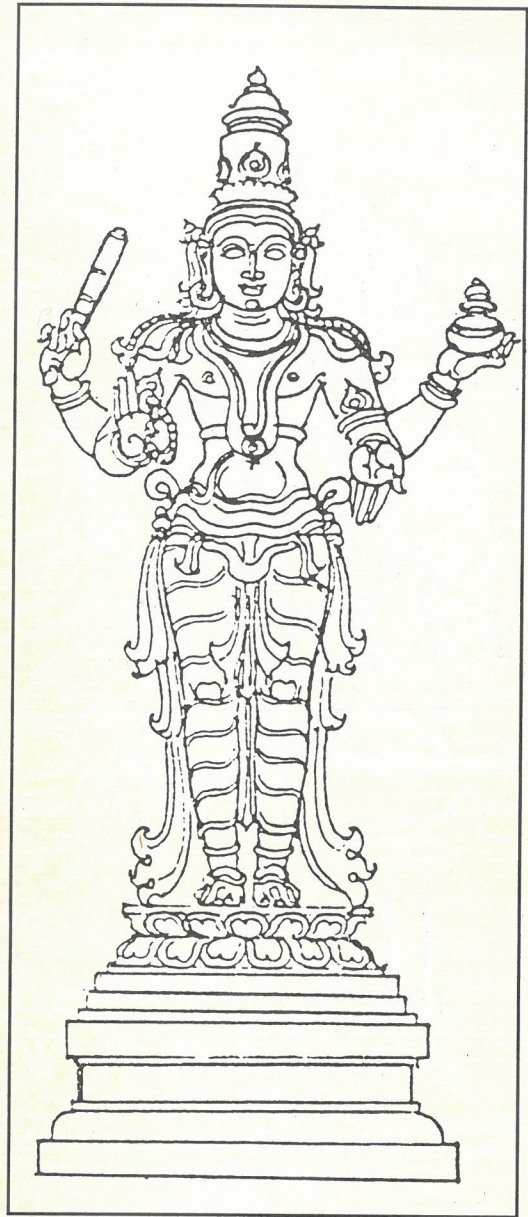


BUDHA



GURU

Vishṇu-dharmottara (3,69,2) prescribes that Budha must be represented like Vishṇu ("Vishṇu-tulyo budhah kāryah"). *Vimānārchanā-kalpa* (paṭala 20) mentions that Budha, along with the other grahas, must be installed in the second enclosure of Vishṇu's shrine. He is here dark-complexioned, wearing red garments and two-armed.



GURU (BR̥HASPATI)

He rides upon a chariot (ratha vāhana) (as *Vishṇu-dharmottara* also says), and has lion as his standard (simha-dhvaja).



GURU



ŚUKRA

In the Mahāyānā pantheon, Budha is seated upon a lotus (padma) and is yellow in body-colour. He is two-armed carrying bow and arrow (cf. *Nishpanna-yogāvali*).

Budha's consort was llā, from whom he begot the well-known monarch Purūvavas.

5. BRĦASPATI

Also known as Guru (Jupiter), he is reputed as the preceptor of the gods (deva-guru). He is the son of Aṅgiras (who was the son of Brahma) and Vasudā (otherwise known as Śraddhā). Some purāṇas (as for instance *Bhāgavata*, skandha 4) mention that he is the son of Agni. He is represented as a sage with four hands, in which he carries rosary, mendicant's staff (daṇḍa), water-pot and the gesture of boon-bestowal. His body-colour is given as golden yellow, and he belongs to the lineage of Bhṛgu (cf. *Jayokta Devatā-mūrti-prakaraṇa*).

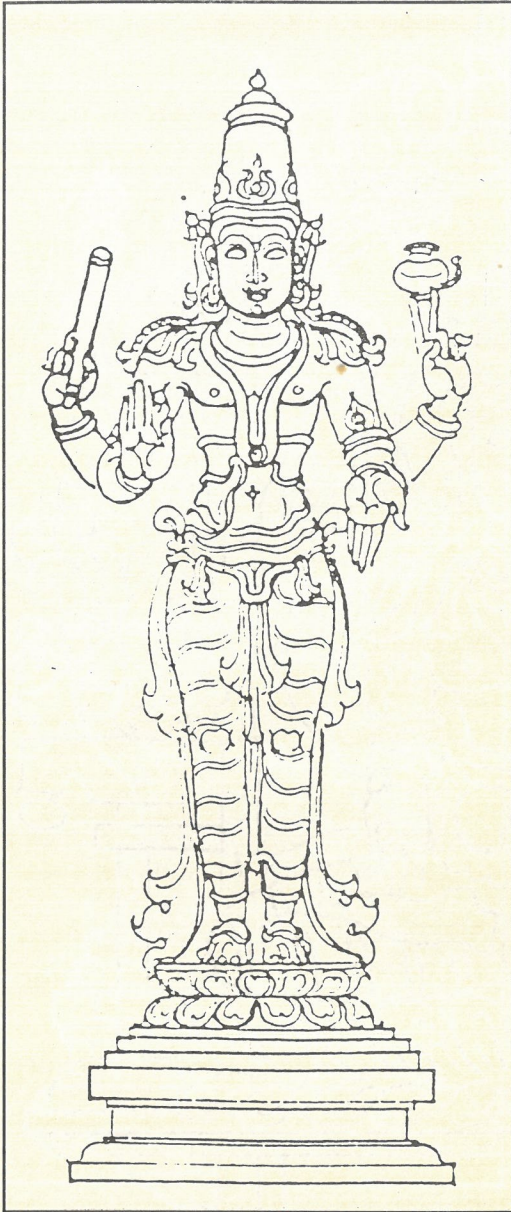
Vishṇu - dharmottara (3,69,3-4) describes him as two-armed,

carrying book and rosary in his hands; he is bedecked with all ornaments and wears yellow garments. He is to be shown on a golden chariot of splendid appearance, drawn by eight horses ('asṭāśve kāñchane divye rathe dṛṣṭi-manohare').

According to *Vimānārchanā-kalpa*, he is installed in the second enclosure of the Vishṇu shrine. He is yellow-complexioned, but wears dark garments (śyāmāmbara). He also wears deer's skin (kṛṣṇājina-dhara). Two-armed, he carries the darbha-grass in his hand. He rides upon a swan (hamsa-vāhana).

6. ŚUKRA

One of the nine graha-deities, he is regarded as the preceptor of the daityas, even as Bṛhaspati is of the gods. The two (Bṛhaspati and Śukra) have almost identical forms. But Śukra is said to ride upon a white chariot, drawn by eight white-coloured horses born out of the earth ('bhū-sambhavair hayaiḥ'); the chariot is adorned by white-coloured banner. He is followed by an army (sa-varūṭhah).



ŚUKRA

He is white-complexioned and four-armed. In his hands are seen rosary, water-pot, staff (daṇḍa) and the gesture of boon-bestowal.



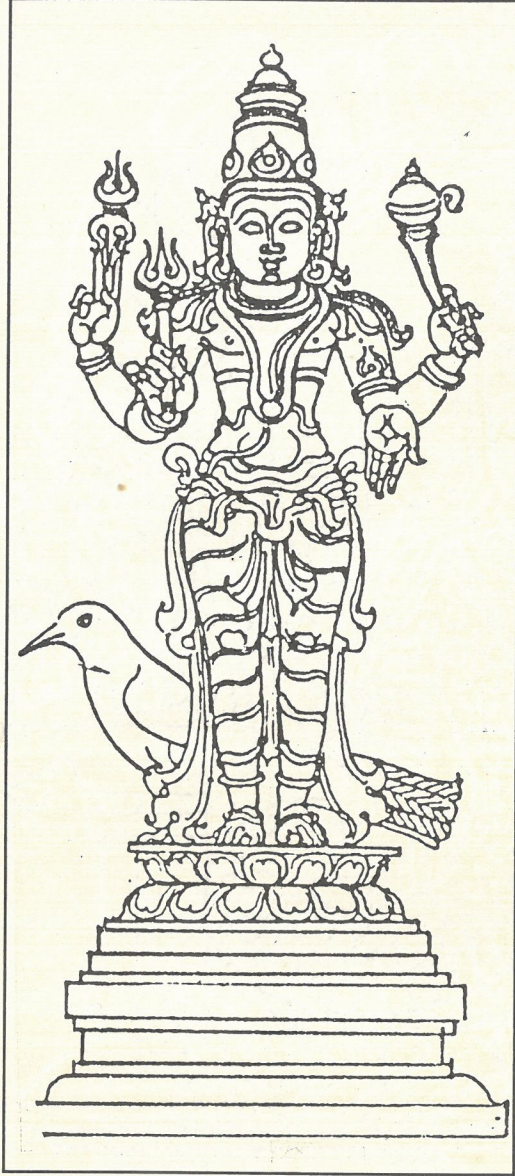
ŚUKRA

7. ŚANI

Also known as Śanaīschhara ('slow moving'), Śani (Saturn) is counted among the seven primary grahas. Son of Sūrya and Chhāyā (the shadow-like presence of Sūrya's consort Samjñā), he is dark-complexioned, and slow in gait, (manda), being lame (pangu) (hence his name). He

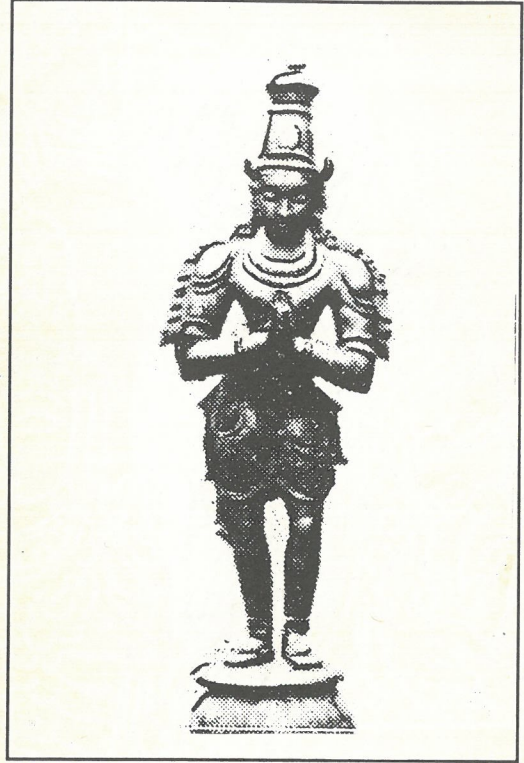


ŚAṆI



ŚANI

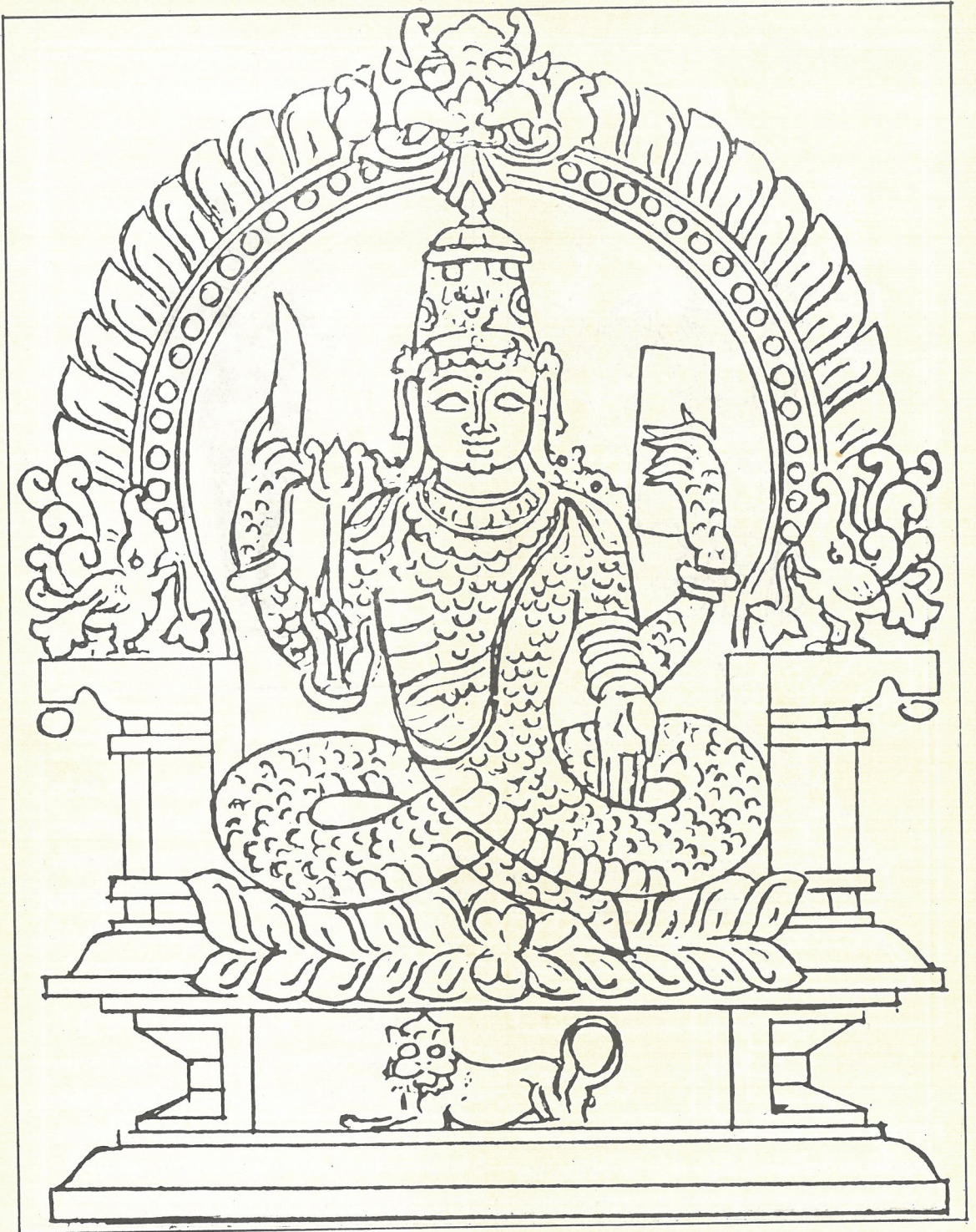
represents tamo-guṇa. He wears blue garments (nīla-vāsah). He is valorous in nature (vīra), and is said to be cruel (krūra-dṛṣṭi).



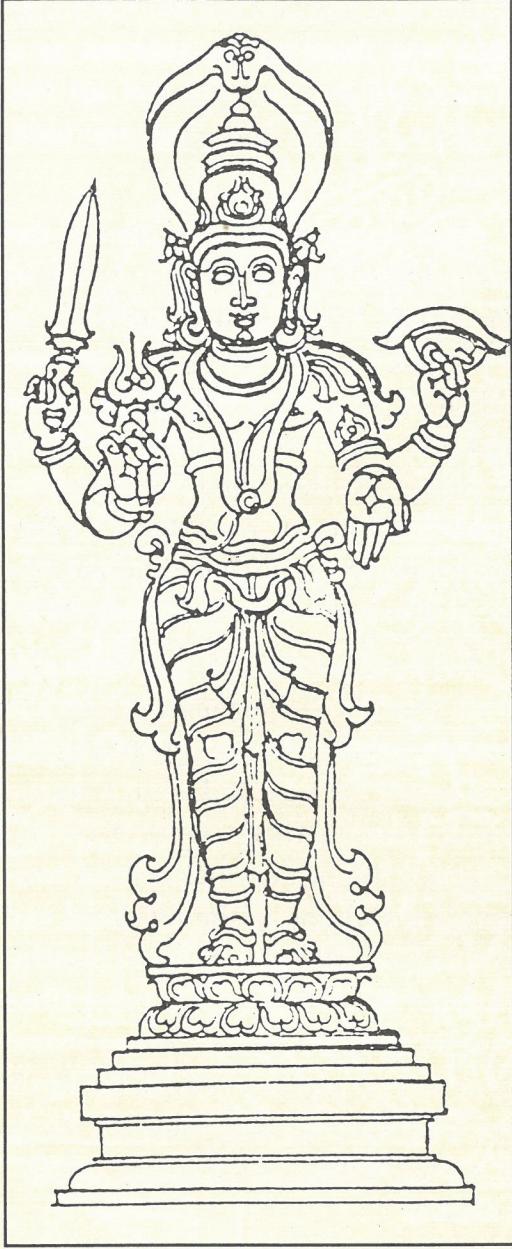
ŚANI

Iconographically, he has the face of the Sun, but rides an eagle (grdhra-vāhana) or a crow. He is four-armed, carrying in his hands sword, bow, arrow and spear (or the gesture of boon-bestowal).

According to some texts (like *Śrī-vidyārṇava-tantra*), he is only two-armed and his right hand shows the gesture of protection, while his left hand is in katiavalambita stance. Some times the hands are shown in añjali pose.



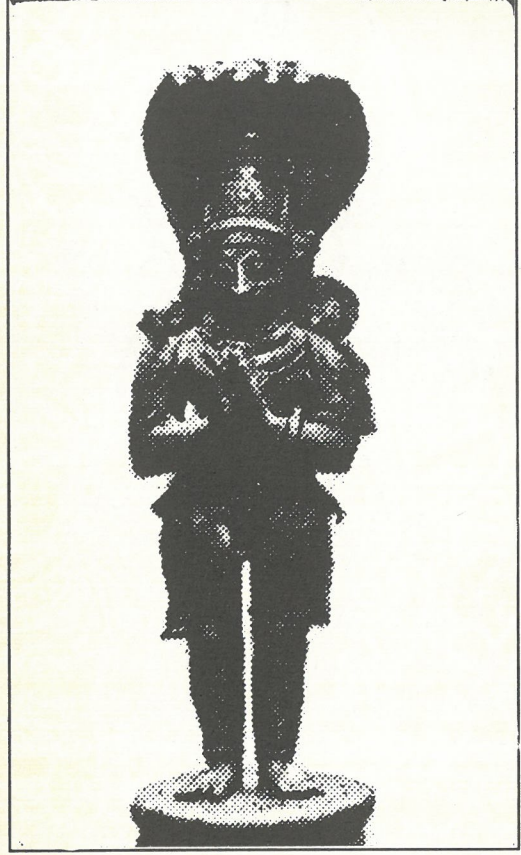
RĀHU



RĀHU

8. RĀHU

Meaning 'the seizer', (rahati gr̥hī tvā tyajati), Rāhu is so called because



RĀHU

he is believed to be responsible for the eclipse of the sun and the moon, and is described as the beginning of an occultation or obscuration.

Legends make him the child of Viprachitti and Simhikā (hence the name Saimhikeya). He is the eldest of the fourteen children they had, who include Śamba, Ilvala, Namuchi, Vātapī and Naraka, all of whom were cruel by nature and vengeful (dāruṇābhijanāh krūrāh).



RĀHU

Rāhu disguised himself as a god, when Vishṇu as Mohinī was distributing nectar (soma) to the gods on the occasion of the churning of the milky ocean (samudra-manthana). He received the nectar from Vishṇu's hands and was sipping it, when Sūrya and Chandra (sun and moon) saw through his guile and revealed his identity to Vishṇu. Vishṇu at once cut off Rāhu's head. But the effect of nectar made the head immortal, and the head flew into the atmosphere and remained there as a 'planet' (*Bhāgavata*, 8,9).

Another account makes Rāhu assume the form of a serpent and lick the drops of nectar that had fallen on the grass. When Vishṇu severed his head with his discus, the head became

known as Rāhu and the tail Ketu. The head was fixed in the heavens as a planet, while from the tail all the terrible comets and meteors took shape.

Rāhu is enumerated as one of the nine 'grahas', and receives worship in the group. He is said to be born in the Malaya mountain, he is dark coloured (or smoky grey) and wears dark garments (kṛshṇa-vastra). He is in some texts described as having the head of Sūrya (sūryāsya). But according to *Bṛhajjātaka*, he has the form of a snake or dragon (sarpākṛti).

Śilpa-ratna (chap.25) provides him with four arms, carrying in them the gesture of protection, sword, shield and lance. He is seated upon a throne (simhāsana-gata). But *Vishṇu-dharmottara*, which makes him two-armed with book in the left hand and nothing at all in the right (śāstra-śūnyam tu dakṣiṇam), prescribes that he must be visualized as seated in a silver chariot drawn by eight horses (raupya-rathe aṣṭāśve). Some accounts make lion his mount (simhāvāhana).

The image of Rāhu consists mainly of head (rāhos-śirah), and not infrequently the head is that of a serpent; the tail portion is regarded as a separate graha, Ketu.



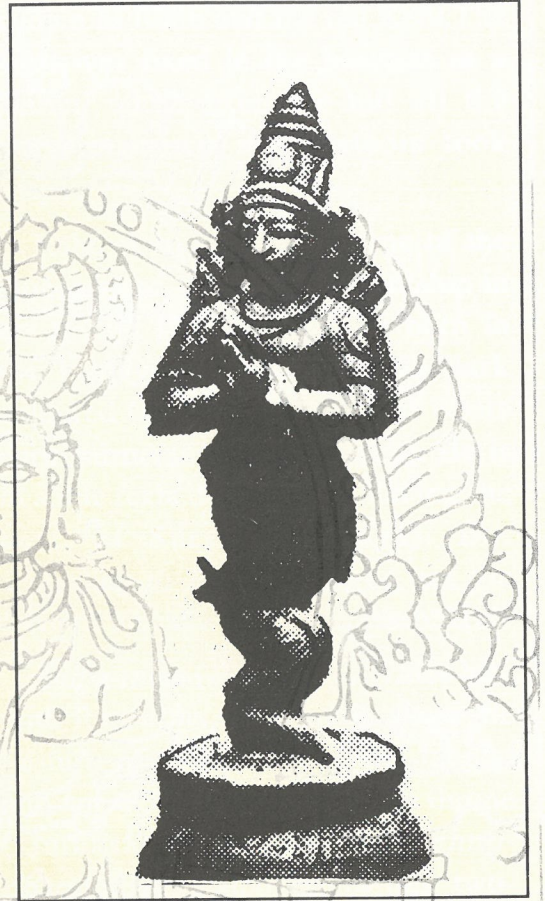
KETU

9.KETU

One of the nine planets (grahas) it is regarded as the body of another planet, Rāhu, which is but the head (e.g. 'rāhoh śirah'). It is generally malefic in its influence, and several forms of Ketu are recognized (like Dhruva-Ketu, Śveta-Ketu, Chala-Ketu, Dhūma-Ketu, Maṇi-Ketu, and Kumuda-Ketu) with different portents. Usually regarded as the descending node in Indian astronomy, he is visualized as the dragon's tail.

In the worship of the nine planets, Ketu is personified as ugly and dark (kṛshṇa) in complexion, or variegated in colour (chitra-varṇa), bedecked with excellent ornaments (varābharana-bhūshita); he is two-armed, the left hand placed on his knee (jānushtha-vāma-hastādhyā) and the right hand showing the gesture of protection (abhaya) (cf. *Prapañcha-sāra-sāra-saṅgraha*, 2,213), or holding a club (mudgara) in one hand and showing the gesture of boon-bestowal (varada) in the other.

In another account, the Ketu (viz. the different forms of Ketu) are smoky-grey in complexion (dhūmrāh), deformed in face (vikṛtānanāh) and bringers of



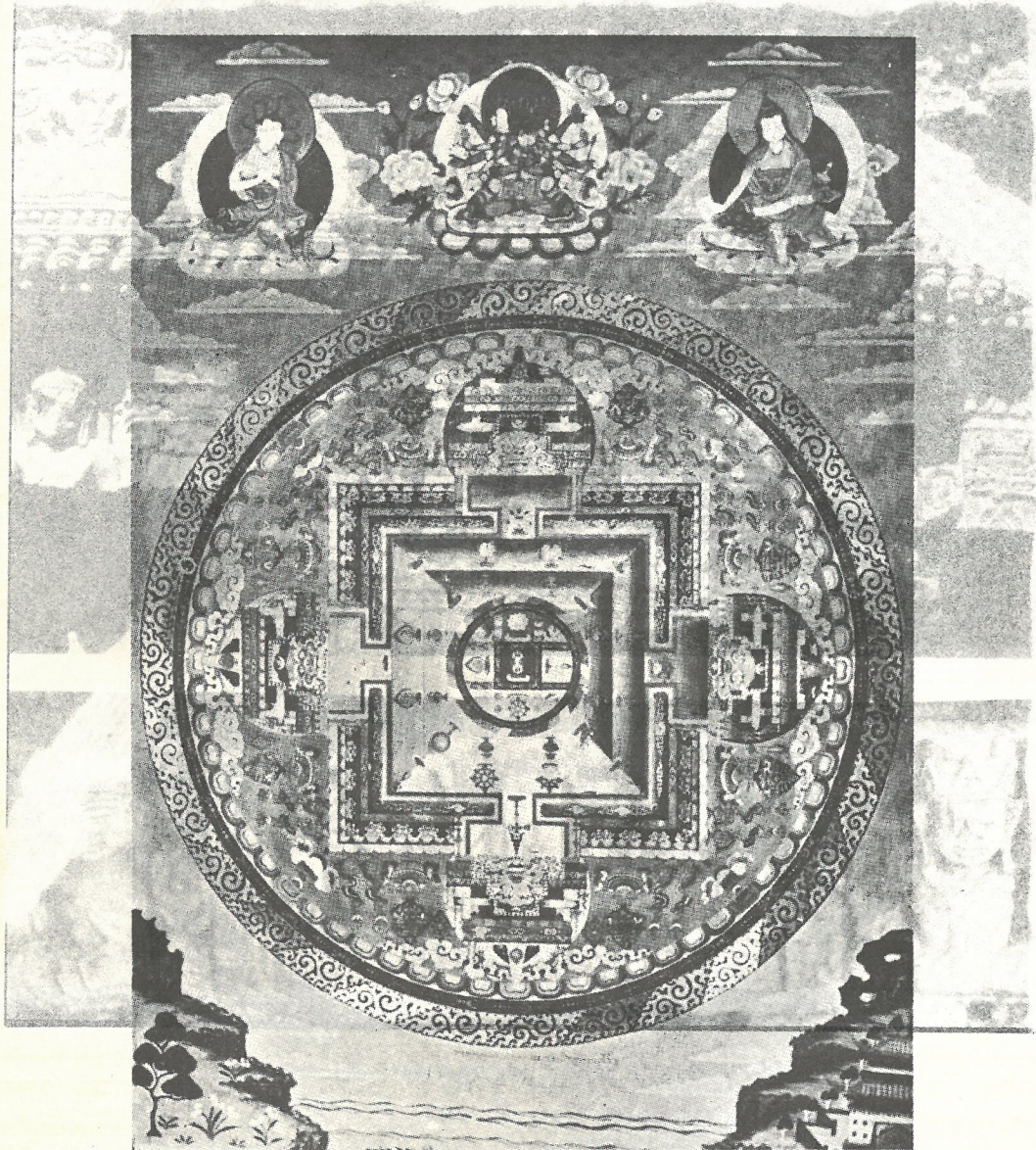
KETU

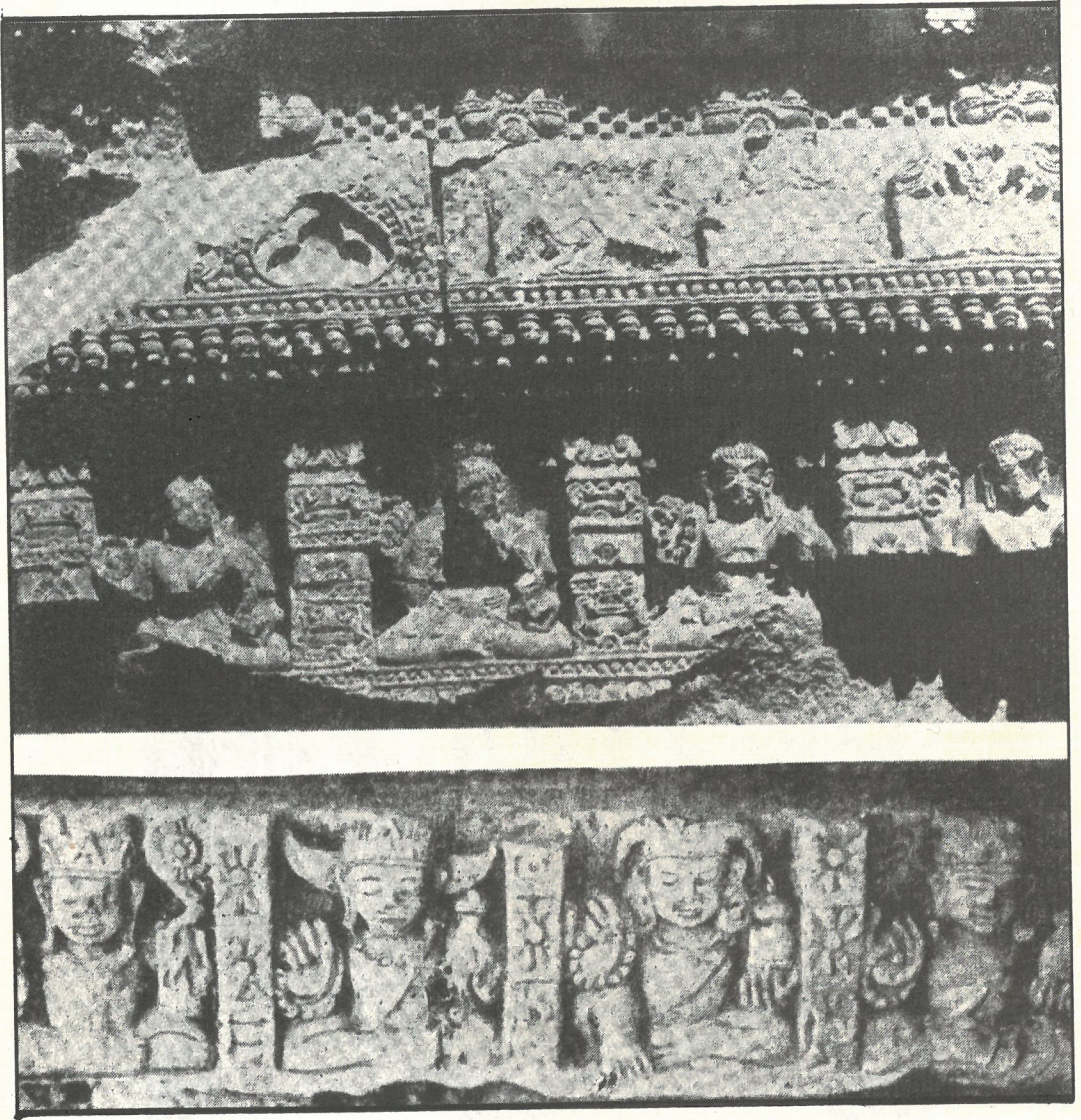
happines (sukhāvahāh). They ride on pigeons (kapota-vāhanāh), or on eagles (grdhra-prsththa-samārūdhāh,) according to *Jaya-samhitā*, and hold in thier two hands mace (gadā) and gesture of boon-bestowal (varada)

Like other planets, Ketu must be made in nava-tāla measure and must wear crown on his head (kiritinah), jewelled ear-rings (ratna-kundāla), arm-lets (keyūra) and necklaces

(hāra). A śūdra from Kuśa-dvīpa, he is in legends considered a dānava, son of Bṛhaspati and Simhikā. He is said to ride on a vulture (gṛdhra). In the

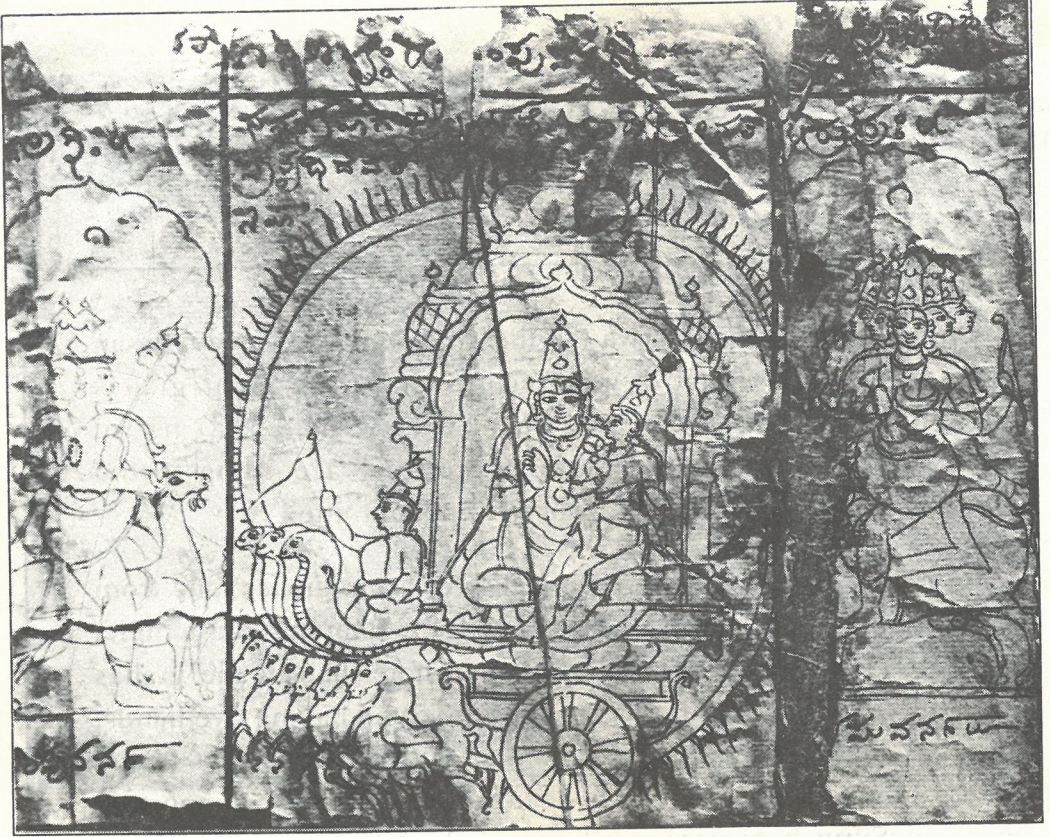
Jaina pantheon of lesser gods, he is imagined as a serpent. In Vajrayāna, he is blue-coloured and two - armed, carrying sword and noose.





On the lintel of the doorway to the sanctum in an early Orissan temple is usually found sculptured panels of the eight grahas (omitting Ketu). The reckoning of eight-planets (ashta-graha) instead of the familiar nine (nava-graha) is probably according to the ashtottari system of astrology, where Ketu is omitted.

Reproduced here are two such panels of ashta-grahas, one from Svarṇa-jāleśvara temple and the other from Bharateśvara-temple, both at Bhubaneśvar. It is interesting to note that all the grahas (except Sūrya & Rāhu) are represented as seated having two hands, carrying rosary in the right hand and a sacred water-pot in the other; Rāhu is shown as a large head with a single arm supporting the head. Sūrya however holds lotuses in his hands; and Chandra is identified by a crescent moon behind his head. Śani has a bald head, while Mangala has a hair style of the śikhaṇḍaka variety. (The photographs are from Vidya Dehejia's *Early Stone Temples of Orissa*, Vikas Publ-House, New Delhi, 1979, p.66)

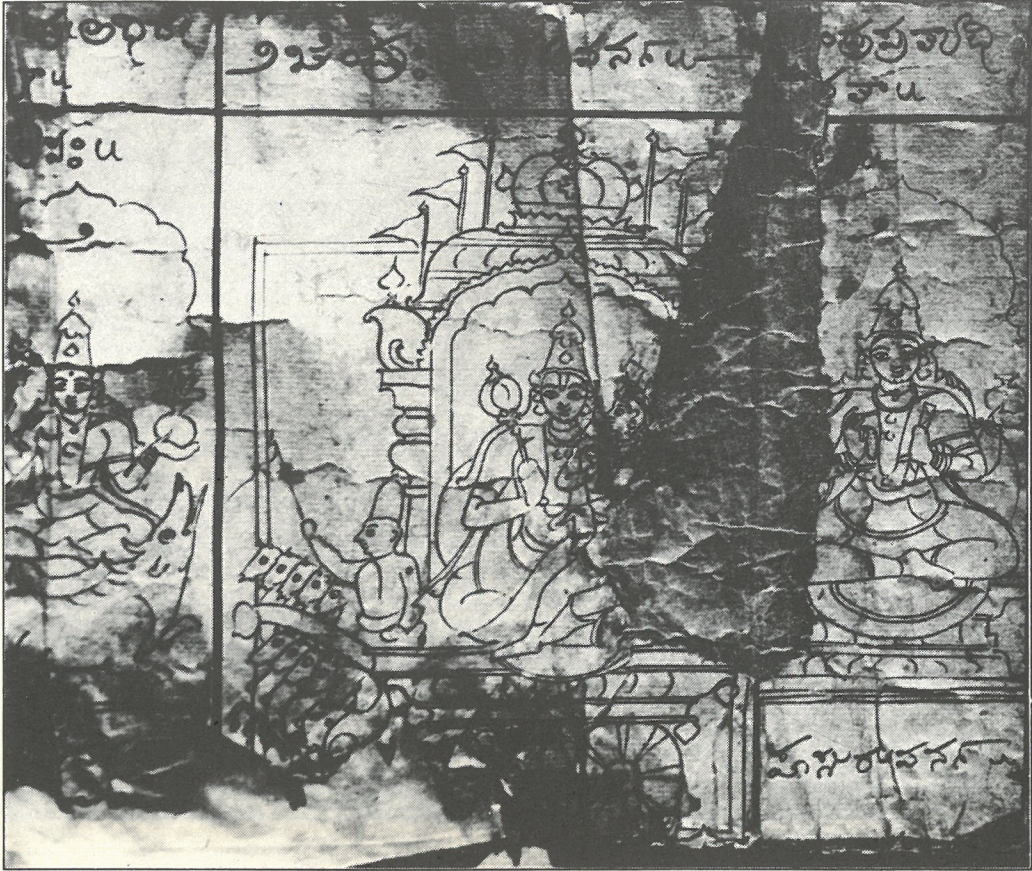


SŪRYA

ADHIDEVATA: AGNI

PRATYADHIDEVATA : RUDRA

पद्मासनः पद्मकरः पद्मगर्भसमद्युतिः।
सप्ताश्व सप्तरज्जुश्च द्विभुजो भास्करः सदा॥

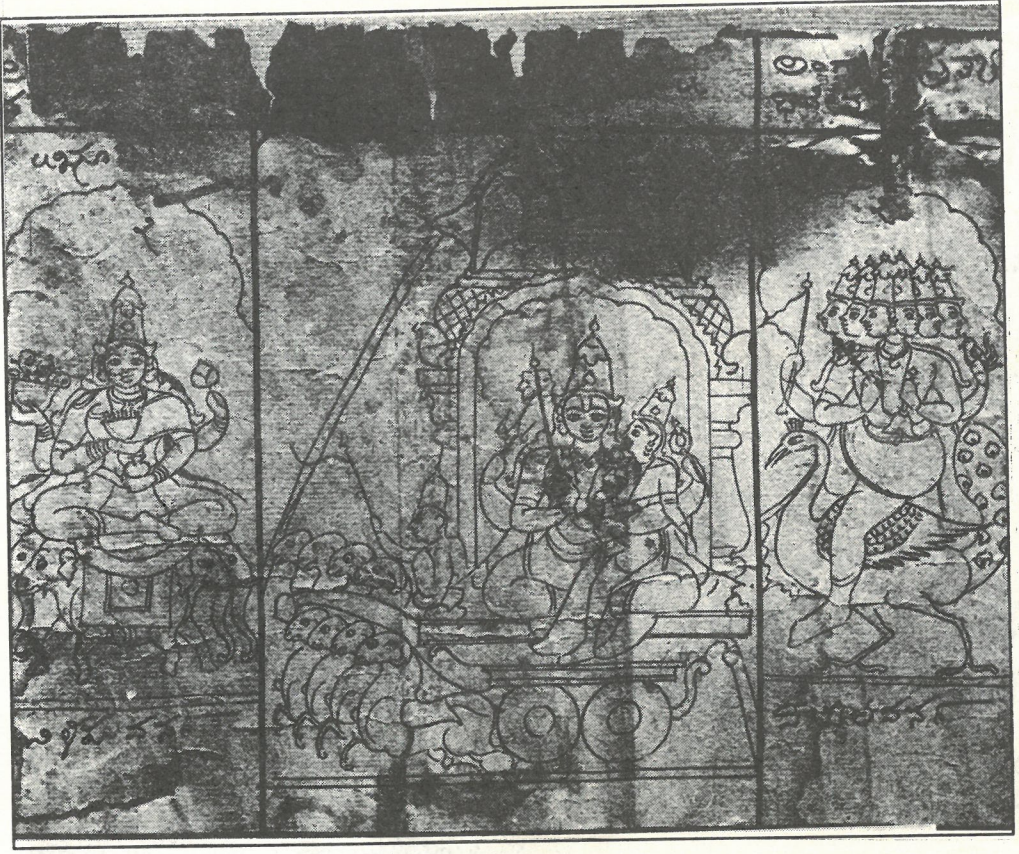


CHANDRA

ADHIDEVATA: JALA

PRATYADHIDEVATA: UMĀ

श्वेतः श्वेताम्बरधरो दशाश्वो हेमभूषितः।
गदापाणिर्द्विबाहुश्च स्मर्तव्यो वरदः शशी॥



ANGĀRAKA

ADHIDEVATA: BHŪMI

PRATYADHIDEVATA : SKANDA

रक्ताम्बरधरः शूली शक्तिमांश्च गदाधरः।
चतुर्भुजी मेषरथो वरदो मङ्गलो मतः॥



BUDHA

ADHIDEVATA: VIŚHṆU

PRATYADHIDEVATA : PURUŚHA

पीताम्बरधरः शूली पीतमाल्यानुलेपनः।
खड्गचर्मगदापाणी सिंहस्थो वरदो बुधः॥



BRHASPATI

ADHIDEVATA: INDRA

PRATYADHIDEVATA : BRAHMA

स्वर्णगौरः पीतवासाः स्वर्णपङ्कजसंस्थितः।
 मालां कमण्डलुं दण्डं वामेन वरदायकम्॥
 चतुर्भुजं सुसम्बद्धं चिन्तयेद्देवतीर्थकम्।
 सर्वैर्देवगणैर्नित्यं नम्यमानं मनोहरम्॥



ŚUKRA

ADHIDEVATA: INDRANI

PRATYADHIDEVATA : INDRA

शुक्लवस्त्रं शुक्लवर्णं शंखनागोपरि स्थितम्।
 चतुर्भुजं चाक्षमालां पुस्तकं च वराभये।
 क्रमादक्षिणवामाभ्यां धत्ते दैत्यगुरुः सदा॥

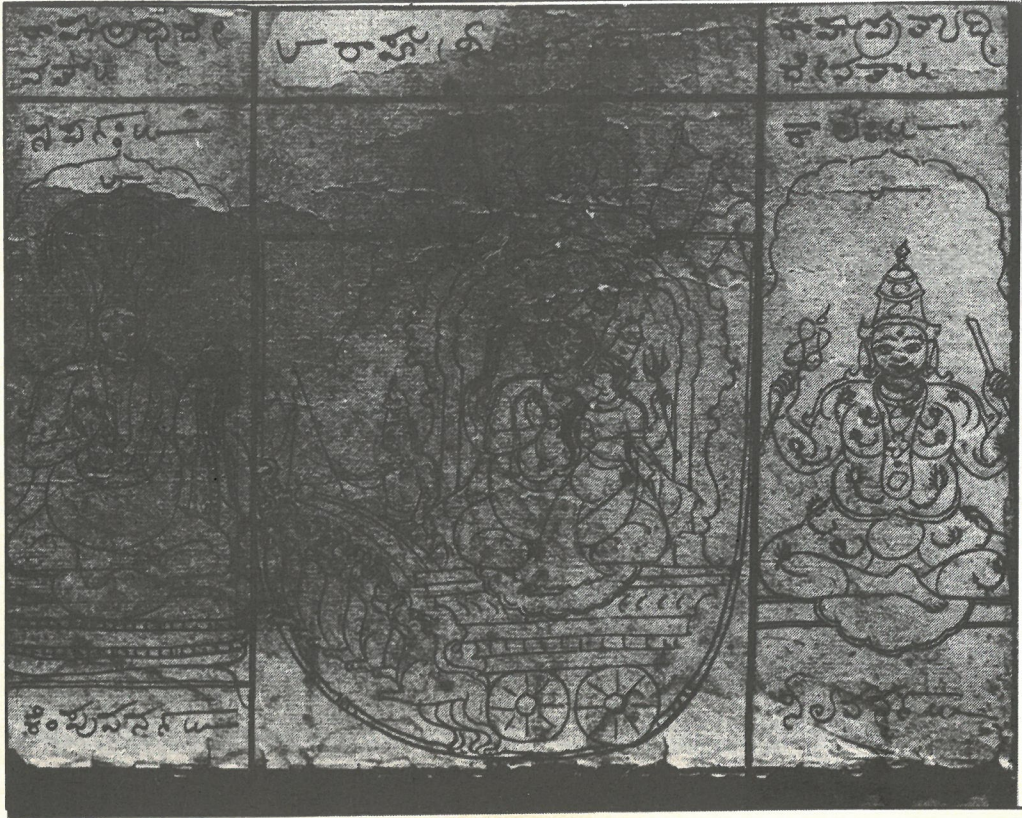


ŚANI

ADHIDEVATA: PRAJĀPATI

PRATYADHIDEVATA : YAMA

इन्द्रनीलनिभः शूली वरदो गृध्रवाहनः।
पाशबाणासनधरो ध्यातव्योऽर्कसुतः सदा॥



RĀHU

ADHIDEVATA: SARPA

PRATYADHIDEVATHA : KĀLA

वरदाभयहस्तश्च खड्गचर्मधरस्तथा।
सिंहासनगतः कृष्णो राहुर्धीरैः प्रचक्षते॥



UHA
KETU

ADHIDEVATA: BRAHMA

ADHIDEVATA: SARPA
PRATYADHIDEVATA : CHITRAGUPTA

धूम्रवर्णो विशालाक्षः पुच्छरूपी चतुर्भुजः।
खड्गचर्मगदाबाणपाणीः केतुः शरासनः॥



APPENDIX I

KĀLACHAKRA AND GRAHA-CHAKRA

(The following excerpts have been taken from *Bhūgoḷa-varṇanā*, an astronomical treatise, composed by Sri Vādirāja-tīrtha-svāmi (1480-1600 A.D.), a brilliant poet and polymath. Among his numerous works in Sanskrit, this one is unusual for its insight into the borderland between astronomy and spirituality. The selections given here pertain to the Wheel of Time or Kālachakra and to planetary spheres within this wheel of Time, namely Graha-Chakra. Original verses 242 to 331 are reproduced here, with translations in brief.

I KĀLA-CHAKRA

घटिकाहोरात्रपक्षमासवर्त्यनरूपतः।
संवत्सराख्यरूपेण बृहता चोपलक्षितम्॥
महाकालं स्वगतिभिः क्रमाल्लक्षयितुं नृणाम्।
ताराणां सप्तयोगिनां।
नवग्रहाणां नवभी राशिनां च तथैकया।
नक्षत्राणामपरया मुनीनां च तथान्यया॥
धारणाय द्वादशधा धाराश्चास्य परिस्तृताः।
इदं च कालचक्राख्यनाम्ना विद्विद्भिरिरितम्॥
(२४२-२४९)

The Kāla-chakra (the wheel of time) is a visualization for the sake of calculating the time-divisions like

moment, day, night, fortnight, month, season, year and so on by human beings in their transactions. It accommodates celestial bodies like the nine planets, the twelve Zodiacal signs, stars, constellations and so on. These celestial bodies turn in a circular manner within the Kāla-chakra. The planets (graha) have their own orbits, nine in number; the stars (nakshatras) have one orbit; the Zodiacal signs (rāśi) another; the constellation (saptarshi) have yet another. Thus, twelve major orbits can be recognized in this wheel of time.

हेमन्तशिशिरैक्येन पञ्चारमिति कीर्तितम्।
मास द्वादशरूपत्वात् द्वादशारमितीरितम्॥
कालं प्रवर्तयेद्यस्मात्तत्तन्नाम्ना च कीर्तितम्।
द्वादशारमिति ग्राह पञ्चारे चक्र इत्यपि॥
(२४०-२४९)

Although the seasons are six, hemanta and śisīra are counted as one; and thus five seasons are practically enumerated; they turn round like a wheel, as do the day, fortnight, month and year. The wheel of time is thus said to have five spokes. From the point of view of months, which are twelve, the wheel of time has twelve spokes.

आरभ्य मेरुमूर्धनमाचोच्चध्रुवमण्डलम्।
योजनानां षष्टिलक्षैः षल्लक्षैर्युतैरपि॥

उच्छ्रितं शिंशुमाराख्य हरिणानन्दमूर्तिना।
कृण्डलीकृतमध्येन भासिताधोमखश्रिया॥
ऊर्ध्वीकृतोच्चपुच्छेन सहस्रादित्यतेजसा।
स्वचक्रवदिदं चक्रं परितो भ्राम्यते किल॥
मेरोरुपरि लग्नेन सौवर्णक्षेण भास्वता।
बहुकोटिप्रमाणेन धृतं स्वान्ते बृहत्तरम्॥
(२४२-२४६)

From the top of the mythical Meru mountain (which symbolizes the centre of the universe), reaching the Dhruva-maṇḍala, to a height of 36,10,000 yojanas in height, this wheel of time is held by the Śimśumāra form of Viṣṇu, whose mid-portion is like a ring, the head hanging downwards and the tail facing upward. He is turning round himself, making the wheel of time also turn around.

[Note : One yojana is equivalent to four krośas; a krośa to one thousand daṇḍas, a daṇḍa (man's height) to four hastas, and a hasta to twenty-four aṅgulas; a yojana is roughly equal to 32,000 feet or 6.06 miles]

इदं चक्रं कालचक्रभ्रमणायैव निर्मितम्।
यत्सूर्यरथयात्रा च ग्रहान्तररथोपमा।
कालचक्रस्य धारासु रथास्तत्तद् ग्रहोचिताः॥
(२५७-२६५)



SIMSUMARA

The wheel of time is instituted for the passage of time in cyclical fashion. It is not meant only for the passage of the wheel of the sun. This wheel is the great wheel ('idam tu chakram sumahajjyotiśchakra-pravartakam'), which keeps all the celestial bodies moving with precision. The solar chariot, and all the planetary chariots move in their own orbits within the wheel of time :

तत्कालचक्रधारायां सप्ताश्वः सवितू रथम्।
चक्रणैकेन परितः चारयन्ति दिने दिने॥
यत्तु चक्रं मानसाख्यगिरिमूर्धनि पर्यटत्।
हिरण्मयं रत्नकान्त्या परितो भासयद्दिशम्॥
बहुयोजनविस्तारं ऋताख्यस्य हरेः प्रियः।

शिंशुमाराख्यरूपेण हरिणा प्रेरितं तु तत्॥
(२६६-२६८)

On the main axis of the wheel of time moves the sun's chariot yoked to seven horses, and having but a single wheel, circumambulating the top of the Meru mountain once a day.

तद्विवः परितो नित्यं भ्रामयेच्चरितं किल।
मेरुं प्रदाक्षिणीकृत्य कालचक्रं च तद्वलात्॥
शिंशुमारप्रभावाच्च योजनानां दिने दिने।
नवकोटिं लक्षमेकं पञ्चाशल्लक्षमेव च।
परिभ्रमति नक्षत्रग्रहराशिगणैः सह॥
(२७०-२७४)

The wheel of time, which has accommodated the solar path, moves

round the Meru mountain each day covering a distance of nine crores and fifty-one lakh yojanas, taking along with it the paths of the planets, stars and Zodiacal signs; This wheel of time is described as having three naves (trinābhi), because it makes for the hot, cold and even weather for the earth; and because it moves without the help of horses, it is caled 'anarva' (272-273)

[Note : The circumference of the wheel of time is estimated to be 9,51,00000 x 6.06 miles.]

II GRAHA-CHAKRA

त्रिंशल्लक्षाणि चत्वारि लक्षाण्यष्टशतानि च।
योजनानां मुहूर्तेस्मिन्नैकैकस्मिन् रवे रथः।
कालचक्रस्थितो मन्दं पर्यटित्परितः किल॥
एवं च कोट्यष्टानि तथा लक्षाणि षोडश।
विंशतिं च सहस्राणां सूर्यो याति दिने दिने॥
इदं सूर्यगतेर्मानं यदीषच्छनकैहि सा।
प्रागुक्तगतिमानं तु त्वरया परितो दिवम्॥
लक्षोच्छ्रितः सूर्यरथः सारुणः सप्तवाहनः।
कालचक्रस्थितान् राशीन् मन्दं मन्दं व्रजन्
क्रमात्॥
पृष्ठे पृष्ठे स्थितं राशिं स्पृशेन्नोत्तरगामिनम्।
अतो वामगतिः प्रोक्ता चक्रधारास्थितस्य च
क्रमेण पृष्ठराशिं तु मासमात्रे स्पृशेद्रविः॥
(२८८-२९४)

The solar chariot moves at the speed of 34,00800 yojanas per muhūrta; thus it covers 8,16,20,000 yojanas in a day (actually 34,00800 x 24 = 8,16,19,200). The Sun's chariot driven by seven horses and driven by Aruṇa is at a height of one lakh yojana above the earth. The Sun moves slowly, touching the Zodiacal signs behind him. Therefore his movement is described as back-tracking (vāma-gati), He takes a month to touch each of the zodiacal signs.

[Note : The circumference of the Kālachakra is 9,51,00000 yojanas, while the path of the Sun covers only 8,16,20,000 yojanas].

चन्द्रश्चापि ततो मन्दगतित्वात्पृष्ठतः स्थितम्।
राशिं सार्धदिनद्वन्द्वेनैव संस्पृशति क्रमात्।
अतस्त्वेता पृष्ठगतौ न तूत्तरगतौ विधोः॥
(२९४-२९६)

The Moon's chariot moves slower than the Sun's. It also back-tracks; but crosses a zodiacal sign in two days and a half. It is thus faster in the reverse direction, not in onward movement.

[Note : According to *Bhāgavata-purāṇa*, the path of

the Moon's chariot is above the Sun's at a height of one lakh yojanas. 'evam chandramā arka - gabhastibhyah uparishthāt laksha - yojanata upalabhyamānah']

संवत्सरेण तु गुरुः पृष्ठराशिं स्पृशेत्किल।
शनिर्वर्षद्वयैव पृष्ठे पृष्ठेऽधिगच्छति॥
अतिमन्दगतित्वात्सः शनैश्चर इतीरितः।
एवं ग्रहाणां सर्वेषां गतिर्वामैति कीर्त्यते॥
यथा पिपीलिकाधारा तैलयन्त्रे त्वरावति।
पृष्ठे पृष्ठे भवेन्मन्दं यान्ति तद्वद् ग्रहा इमे॥
(२९७-२९९)

The planet Br̥haspati (Jupiter) takes a year to cross each of the zodiacal signs in his movement which again is going backward; the planet Śani (Saturn) takes two years to do so. All the planets move onward in the wheel of time, but appear to be going backward because of their slow speed. It is like an ant on a oil wheel, appearing to lag behind, although it is moving onward along with the wheel that turns.

[Note : The wheel of time goes round the Meru mountain in a circumambulatory or pradakshina manner; the planets also move in the same direction, keeping the Meru

mountain to their right. But because the speed of the planetary movement is much slower than that of the wheel of time, they appear to have the Meru mountain to their left, while it is not actually so.]

नक्षत्राणां च राशीनामुत्तरोत्तरगामिनाम्।
प्रदक्षिणा गतिः प्रोक्ता कालचक्रनिवासिनाम्॥
चतुः पञ्चादि घटिकारूपराशिस्थ देवताः।
घटिकामानिनस्तावद्यानैर्गच्छन्ति भास्वरैः॥
मेरुं प्रदक्षिणीकुर्वत्कालचक्रस्थिता अपि।
ग्रहाः स्वस्वरथैस्तस्मिन् गच्छन्तोपि दिने दिने।
तद्वच्चराया राहित्यात्पृष्ठे पृष्ठे भवन्ति हि॥
(३०६-३०८)

All the celestial bodies accommodated within the wheel of time move even as the wheel moves, in pradakshina. The speed of the planets is slower than that of the Zodiacal signs, and therefore the planets appear to backtrack.

भूमेर्नवति साहस्र योजनोत्तुङ्गवर्म्नि।
कालचक्रादिधारायां राहोर्मण्डलमीरितम्॥
तत्रैव केतुशतकं राहुणा सह तिष्ठति।
चक्रच्छिन्नं राहुशिरो हरिणाद्भुतकर्मणा॥
सुधापानस्य सामर्थ्याद् भास्वरं चाप्यनश्वरम्।
ग्रहमण्डलतामेत्य स्थितं केतुशतान्वितम्॥
उपद्रवाय लोकानां चन्द्रसूर्यग्रहाय च।
राहोरंशोऽपि तत्राल्पो वर्तते न स पूज्यते॥
तन्नाम्ना याज्ञिकैर्दत्ताप्याहतिस्तद्रतैः सुरैः।

हरिणैव हृदिस्थेन भुज्यते न तु राहुणा॥
(३०९-३१३)

Above the earth at a height of 90,000 yojanas (but below the solar orbit by 10,000 yojanas) is the sphere of Rāhu (Rāhu-maṇḍala), which is the lowest band in the wheel of time. Along with Rāhu dwell here the hundred Ketus in the form of tails. Rāhu and Ketus are meant to cause trouble to the worlds, and to the Sun and the Moon. Among the planets, the role played by Rāhu and Ketus is small.

लक्षद्वयोर्ध्वमृक्षेभ्यो ह्युक्ताहुशनसो गतिः।
ततो लक्षद्वयादूर्ध्वं बुधस्य गतिरीरिता॥
तस्माल्लक्षद्वयादूर्ध्वं कुजस्याहुर्गतिं बुधाः।
अनन्तरं सुरगुरोर्गतिर्लक्षद्वयोपरि॥
शनैश्चरस्यापि गतिः किल लक्षद्वयोपरि।
एकादशेभ्यो लक्षेभ्योप्यूर्ध्वं सप्तर्षिमण्डलम्॥
तदन्तरा योजनानां लक्षाण्याहुश्चतुर्दश।
सप्तर्षिमण्डलादूर्ध्वं ध्रुवस्य किल मण्डलम्॥
(३२५-३२८)

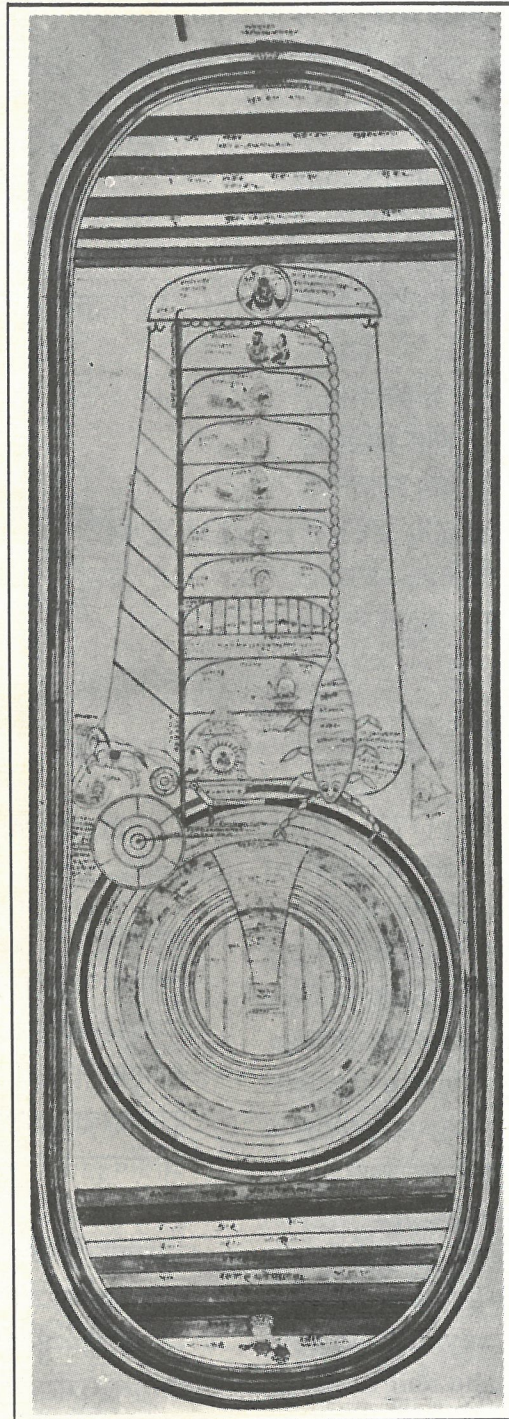
A lakh yojanas above the earth is the orbit of the Sun, and above this a lakh yojanas distant is the moon's orbit. Above the sphere of the moon (Chandra-maṇḍala), twenty lakh yojanas in extent is the sphere of the twenty seven stars (nakshatra-

maṇḍala). Beyond this sphere is the orbit of Śukra, at a height of two lakh yojanas. Above this, at a distance of two lakh yojanas, is the orbit of Budha. Above the Budha's orbit, two lakh yojanas away, is Mangala's orbit, and an equal distance above it is the Bṛhaspati's orbit, and above it, two lakh yojanas away is Śani's orbit.

Beyond Śani's orbit, eleven lakh yojanas away, is the saptarshi-maṇḍala, and another fourteen lakh yojanas above is Dhruva-maṇḍala.

एषां ग्रहाणां सर्वेषां सदा सञ्चरतां किल।
अग्रे गायन्ति गन्धर्वा नृत्यन्त्यप्सरसः सदा॥
गन्धपुष्पान्नपानादि भोगांश्च स्युः पदे पदे।
मन्त्रांश्च विविधानेषां भुविस्था द्विजपुङ्गवाः॥
पठन्ति प्रशमन्त्येनान् होमे होमे च जुह्वति।
सतां शुभफलं दद्युरसतां च विपर्ययम्॥
(३२९-३३१)

The planets are thus moving all the time. And gandharvas (divine minstrels) walk singing, and apsaras (celestial nymphs) dance in front of the planets. The planets are periodically offered numerous services; and the people on earth recite hymns in praise of them, bow to them and offer oblations in fire. The planets bestow benefits on the good folk and cause harm to the bad.



UNIVERSE WITH GRAHAS SUSPENDED IN ŚIMŚUMĀRA

APPENDIX II

Muttusvāmi Dīkshitar (1775-1835), one of the celebrated trinity of classical music of South India (Tyāgarāja and Shyāma-śāstrī being the other two), has composed fine songs in Sanskrit on the Nava-grahas, which are popularly sung in concerts and at homes. The songs contain all the classical descriptions, legendary accounts, synonyms and astrological details of the nine planets, and are used as pieces of propitiation, especially for the seven planetary deities (excepting Rāhu and Ketu) on the days indicated by their names.

1. Sūrya (rāga: Saurāshtra; tāla: dhruva)

(पल्लवि)

सूर्यमूर्ते नमोस्तु ते
सुन्दरच्छायाधिपते॥

(अनुपल्लवि)

कार्यकारणात्मकजगत्प्रकाशक सिंहराश्यधिपते।
आर्यविनुततेजः स्फूर्ते आरोग्यादिफलदकीर्ते॥

(चरण)

सारसमित्र मित्र भानो सहस्रकिरण कर्णसूनो
क्रूरपापहर कृशानो गुरुगुहमोदित स्वभानो
सूरिजनेडितसुदिनमणे सोमदिग्रहशिखामणे
धीरार्चितकर्मसाक्षिणे दिव्यतरसप्ताश्व स्वरथिने
भारतीशहरिहरात्मने भुक्तिमुक्तिवितरणात्मने॥

2. Chandra (rāga: Asāveri, tāla: Maṭhya)

(पल्लवि)

चन्द्रं भज मानस साधुहृदयसदृशम् ॥पल्लवि॥

(अनुपल्लवि)

इन्द्रादिलोकपालेडिततारेशम्
इन्दुं षोडशकलाधरं निशाकरम्
इन्दिरासहोदरं सुधाकरमनिशम्॥

(चरण)

शङ्करमौलिविभूषणं शीतकिरणम्
चतुर्भुजं मदनच्छत्रं क्षपाकरम्
वेङ्कटेशनयनं विराण्मनोजननम्
विधुं कुमुदमित्रं विधिगुरुगुहक्तत्रम्
शशाङ्कं गीष्पतिशापानुग्रहपात्रम्
शरच्चन्द्रिकाधवल प्रकाशगात्रम्
कङ्कणकेयूरहारमुकुटादिधरम्
पङ्कजरिपुं रोहिणीप्रियकरचतुरम्॥ (चरणम्)॥

3. Angāraka (rāga: Surati; tāla: Rūpaka)

(पल्लवि)

अङ्गारकमाश्रयाम्यहं विनताश्रितजनमन्दारम्
मङ्गलवारं भूमिकुमारं वारं वारम्॥

(अनुपल्लवि)

शृङ्गारकमेषवृश्चिकराशयधिपतिम्
रक्ताङ्गं रक्ताम्बरधरं शक्तिशूलधरम्
मङ्गलं कम्बुगलं मञ्जुलतरपदयुगलम्
मङ्गलदायकमेषतुरङ्गं मकरोतुङ्गम्॥

(चरण)

दानवसुरसेवितमन्दस्मितविलसितवक्तम्
धरणीप्रदं भ्रातृकारकं रक्तनेत्रम्
दीनरक्षकं पूजितवैद्यनाथक्षेत्रम्
दिव्यौषादिगुरुगुहकटाक्षानुग्रहपात्रम्
भानुचन्द्रगुरुमित्रं भासमानसुकलत्रम्
जानुस्थहस्तचित्रं चतुर्भुजं अतिविचित्रम्॥

4. Budha (rāga: Nāṭa-kurañji; tāla: Jhampa)

(पल्लवि)

बुधमाश्रयामि सततं सुरविनुतं चन्द्रतारासुतम्॥

(अनुपल्लवि)

बुधजनैर्वेदितं भूसुरैर्मोदितम्
मधुरकविताप्रदं महनीयसम्पदम्॥

(चरण)

कुङ्कुमसमद्युतिं गुरुगुहमुदाकृतिम्
कुजवैरिणं मणिमकुटहारकेयूरकङ्कणादिधारणम्
कमनीयतर मिथुनकन्याधिपं
पुस्तककरं नपुंसकम्।
किङ्करजनमहितं किल्बिषादिरहितम्।
शङ्करभक्तहितं सदानन्दसहितम्॥

5. Bṛhaspati (rāga: Aṭhāṇā; tāla: Tripuṭa)

(पल्लवि)

बृहस्पते तारापते ब्रह्मजाते नमोऽस्तु ते॥

(अनुपल्लवि)

महाबलविभो गीष्पते मञ्जुधनुर्मीनाधिपते
महेन्द्राद्युपासिताकृते माधवादिविनुत धीमते॥

(चरण)

सुराचार्यवर्य वज्रधर शुभलक्षण जगत्रयगुरो
जरादिवर्जिताक्रोध कचजनकाश्रितजनकल्पतरो
पुरारिगुरुगुहसम्मोदित पुत्रकारक दीनबन्धो
परादिचत्वारिवाक्स्वरूपप्रकाशक दयासिन्धो
निरामयाय नीतिकर्त्रे निरङ्कुशाय विश्वभर्ते
निरञ्जनाय भुवनभोक्ते निरशाय मखप्रदात्रे॥

6. Śukra (rāga: Pharaj; tāla: Aṭa)

(पल्लवि)

श्रीशुक्रभगवन्तं चिन्तयामि सततं सकलतत्त्वज्ञम्॥

(अनुपल्लवि)

हे शुक्रभगवन् मामाशु पालय
वृषतुलाधीश दैत्यहितोपदेश
केशवकटाक्षैकनेत्र किरीटधर धवलगात्र॥
(चरण)

विंशतिवत्सरोडुदशाविभागमष्टवर्गम्
कविं कलत्रकारकं रविनिर्जरगुरुवैरिणम्
नवांशहोराद्रेक्काणादिवर्गोत्तमावसरसमये
वक्रोच्चनीचस्वक्षेत्रवरकेन्द्रमूलत्रिकोणे
त्रिंशांशषष्ठ्यंशैरावतांशपारिजातांशगोपुरांश
राजयोगकारकं राज्यप्रदं गुरुगुहमुदम्॥

7. Śani (rāga: Yadukula-kāmbhoji;
tāla: eka)

(पल्लवि)

दिवाकरतनुजं शनैश्चरं धीरतरं सततं चिन्तयेहम्॥

(अनुपल्लवि)

भवाम्बुनिधौ निमग्नजनानां भयङ्करमतिकूरफलदम्
भवनीशकटाक्षपात्रभूतभक्तिमतामतिशयशुभफलदम्॥
(चरण)

कालाञ्जनकान्तियुक्तदेहं कालसहोदरं काकवाहम्
नीलांशुकपुष्पमालावृतं नीलरत्नभूषणालंकृतम्
मालिनी विनुतगुरुगुहमुदितं मकरकुम्भराशिनाथम्
तिलतैल मिश्रितान्नदीपप्रियं दयासुधासागरं निर्भयम्
कालदण्डपरिपीडितजानुं कामितार्थफलदकामधेनुम्
कालचक्रभेदचित्तभानुं कल्पितच्छायादेवीसूनुम्॥

8. Rāhu (rāga: Ramā-manoharī;
tāla: Rūpaka)

(पल्लवि)

स्मराम्यहं सदा राहुं सूर्यचन्द्रवीक्ष्यम् विकृतदेहम्॥

(अनुपल्लवि)

सुरासुरं रोगहरं सर्पादिभीतिहरम्
शूर्पासनसुखकरं शूलायुधधरकरम्॥
(चरण)

करालवदनं कठिनं कयानार्णकरुणाद्रापाङ्गम्
चतुर्भुजं खड्गखेटादिधारणम्
चर्मादिनीलवस्त्रं गोमेदकाभरणम्
शनिशुक्रमित्र गुरुगुहसन्तोषकरणम्॥

9. Ketu (rāga: Chāmara; tāla:
Rūpaka)

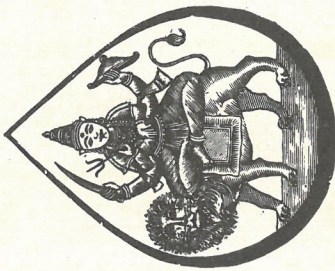
(पल्लवि)

महासुरं केतुमहं भजामि छायाग्रहवरम्॥

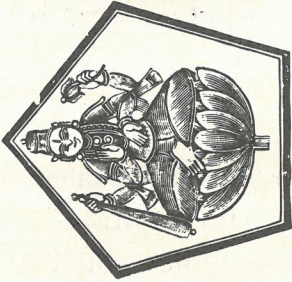
(अनुपल्लवि)

महाविचित्रमकुटधरं मङ्गलवस्त्रादिधरम्
नरपीठस्थितसुखं नवग्रहयुतं सखम्॥
(चरण)

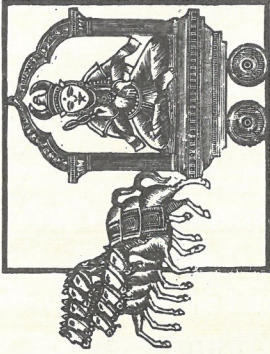
केतुं-कृण्वन्मान्निषं क्रोधनिधिजैमिनम्
कुलुत्थादिभक्षणं कोणध्वजपताकिनम्
गुरुगुहचामरभरणं गुणदोषजिताभरणम्
ग्रहणादिकार्यकरणं ग्रहापसव्यसञ्चारिणम्॥



बुधाय नमः



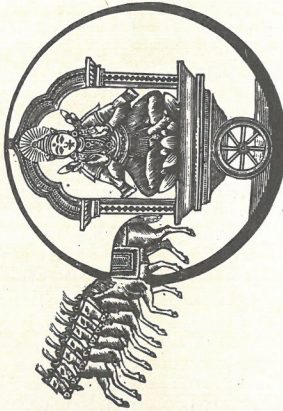
शुक्राय नमः



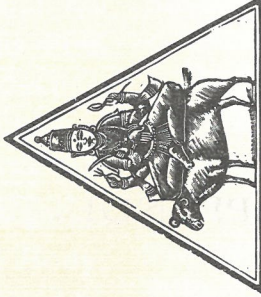
चन्द्राय नमः



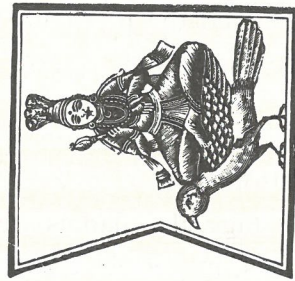
गुरुवे नमः



भालवे नमः



अक्षयाय नमः



केतवे नमः



सूर्यपुत्राय नमः



राहवे नमः

APPENDIX III

[This extract is taken from Jyoutisha-siddhanta-sāra, The Essentials of Hindu Astrology, by Ramā R. Rao, Kalpatharu Research Academy Publication, Bangalore, 1994, pages 155-163, entitled "A Philosophical Interpretation of Planetary Aspects"]

An interesting and imaginative analysis of the concepts underlying Hindu astrology on the basis of Vedāntic and Sāṅkhyan ideology has been furnished by Sri B.S. Gopalakrishna of Madikeri. He has visualized the positions of planets in three successive stages:

1. Before creation, 2. Poised for creation, and 3. After creation. In the first stage, the planets are in their own houses, in perfect equilibrium. There is no action and therefore no effects. In the second stage, the planets move from their houses to occupy their Moola-trikona positions, poised for the act of creation. In the third stage,

they shift to their houses of Exaltation, their most powerful positions and commence their journey round the Sun. He has explained the significance of the three stages and the symbolism underlying their positions and aspects in terms of the emergence of the 'Self' or Jeeva, its sojourn in the transactional world of illusion and its ultimate re-union with the Supreme, eternal Ātman.

Of the twelve rāśis, the Sun and the Moon have each one rāśi to rule and the other five planets have two houses each to govern. Every one of the planets has a house where it is exalted and another house which is

known as its Moolatrikoṇa. The planets have attributes (Guṇas) like Satthwa, Rajas and Tamas; they possess qualities of the primordial elements (Tatthwas) such as Fire, Water, Air, Earth and Space, and they symbolise an aspect of the human personality. Ravi represents the Ego or Ahamkāra; Chandra symbolizes the Mind; Kuja stands for the Body; Budha signifies the Intellect or Buddhi and Speech; Guru is identified with the individuated Consciousness or Prajñā or Jeevā; Śukra personifies desire or Kāma and Sani stands for torpor or delusion. The rāśis also have guṇas and tatthwas. Each planet exerts a direct influence on the house diametrically opposite to it (the seventh rāśi) and on its occupant. Its effect is also felt, to a lesser degree, in the 4th and 10th houses which are known as kendras. (1st, 4th, 7th and 10th). Every planet is strengthened or supported by the occupants of the 5th and 9th houses which are called Trikonas.

Diagram I shows the position of planets before creation. The gunas and tatthwas of the planet are reflected in the house opposite (the 7th). For example, the attributes of Ravi-Satthwaguna and Agni tatthwa-which belong to the Simha rāśi are found in

the opposite rāśi, namely, Kumbha and the attributes of Śani-Tamoguṇa and Vāyu tatthwa-are found in the Simha rāśi.

Diagram II and III show the planets situated in their Moolatrikona houses and in their houses of exaltation respectively. The interpretation for each planet in the two positions is as follows.

Ravi:

Ravi represents the 'I' ness or the ego (ahamkāra). He is directly facing Śani who symbolizes delusion (Diagram II). The very existence of ego is due to delusion. The planets in the trikoṇas are Guru (5th house) and Kuja (9th house) who reinforce the ego. Guru stands for jeeva, the individuated soul without whom the ego cannot exist. Kuja represents the body which is the base for the ego. Of the kendras 4 and 10 which receive the impact of Ravi, the former is empty and the latter is occupied by Chandra. The ego shapes the mind, which Chandra symbolizes. This is the first stage, the birth of a being.

The next stage represents the individual in the transactional world (Diagram III). Ravi is in Mesha encountering Śani in Thulā; both are

in exaltation. The ego is embedded in the body (Kuja is the lord of Mesha) and is face to face with desire or kāma (Śukra stands for kāma or enjoyment) but is deluded because he finds Śani there. Desires are rooted in delusion and delusions are founded on desires. The trikoṇas are empty; the ego has no real foundation from the standpoint of Truth. Guru is in the 4th and Kuja in the 10th (kendras). The ego guides the jeeva and steers the body.

Chandra:

Chandra symbolizes the mind. In the first stage, Chandra is supported only by Budha (in the 5th house) who represents the intellect. The mind becomes an effective tool for the ego only if there is intellect; without intelligence, the mind is useless. The 9th house is empty, the kendras are occupied by Ravi (in the 4th) and Śani (in the 10th); the 7th house is empty. The mind influences the ego by strengthening its delusions. The ego cannot function in the world without the active involvement of the mind.

In the second Stage, Budha is in the 5th and Kuja is in the 9th houses respectively. The mind is anchored in the body and derives its strength through the intellect; without the body

and intelligence, the mind cannot function. The kendras, the 4th, 7th, and 10th houses are all empty. In the transactional world, the mind has no power over anything; on the other hand, the mind is influenced by the external world. Whatever power an individual wields is due to his ego and his intellect and not due to his mind.

Kuja:

Kuja stands for the body. At the time of creation (in the first stage) Kuja is supported by Ravi (in the 5th) and Guru (in the 9th). The body comes into being due to the ego; but the ego by itself cannot create anything. It has to unite with the individuated consciousness or soul (jeeva) in order to assume a body, to take birth. Among the kendras, only the 7th house is occupied by Śukra; the others are empty. Desires are felt or produced because of the body; without the body the mind cannot satisfy its desires.

In the transactional world (in the second stage) Kuja is supported by Chandra in the 5th house and Budha in the 9th house. The functioning of the body depends on the individual's mind and intellect. Among the kendras, Ravi is in the 4th, Guru is in

the 7th and Śani is in the 10th. The ego of a person is boosted or beaten by the vitality or weakness of the body respectively. It is the body which is responsible for the masking of the real 'Self' and the misconception that the body-mind complex is the jeeva. It is also the root-cause of the delusion that the world we see outside is the real world.

Budha:

Budha symbolizes the speech and intellect in man. At the beginning (in diagram II) there is no one in the 5th house; the 9th house is occupied by Chandra. The existence of speech and intellect is contingent upon the presence of the mind. Both mind and intellect are the tools created by the ego for its activities in the world. They are mutually dependent upon each other; the one cannot function without the other. Among the kendras, only the 4th house is occupied by Guru; the others are empty. The intellect moulds the individual consciousness. The jeeva's world-view is coloured by its intellect.

In the second stage (diagram III) there is Kuja in the 5th house and Chandra in the 9th house. In the transactional world the intellect is dependent on the brain which is a part

of the body and on mind. The impact of the intellect is felt in the 4th, 7th and 10th houses where Kuja, Ravi and Guru are stationed. The body's activities are dictated by the intellect; the ego is guided by the logic and reasoning of the intellect regarding the reality of the world and this approach colours the individual's consciousness also.

Guru:

Guru signifies the individuated consciousness of man. At the beginning of creation (in the first stage) Kuja occupies the 5th house and Ravi the 9th house. The consciousness or jeeva emerges only when the ego comes into existence encased in a material body. Without a body there can be neither a sense of 'I'-ness nor a personal consciousness. As to the kendras, the 4th and 7th houses are unoccupied but the 10th house is occupied by Budha. The effect of consciousness is experienced only by the intellect.

In the second stage, the 5th house is empty and the 9th house is occupied by Śukra. The jeeva is pressed into action only on account of desires which seek satisfaction. But for desires and the need to satisfy them there would be no action on the part

of jeeva. The kendras are occupied by Śani (4th house), Kuja (7th house) and Ravi (10th house). The delusion of the ego that body is the 'Self' is in itself due to the presence of consciousness without which neither the body, the ego or its delusions can survive.

Śukra:

Śukra is identified with 'kāma' or desires. In diagram II which represents the stage of creation, Śani is occupying the 5th house and the 9th house is empty. Desires arise because of the delusion that the individual jeeva is independent and powerful; that the body-mind system with its constituents (the ego, intellect, the sense-organs and sense-functions) is the real 'Self'. If this delusion did not exist, the jeeva would be in a state of bliss, there would be no hankerings and frustrations. Out of the three kendras only the 7th is occupied by Kuja. The other two are empty. The effect of kāma is on the body; the body is the vehicle through which all desires are sought to be fulfilled.

In the second stage (diagram III), the 5th house is occupied by Guru and the 9th house is empty. The basis for desires and their enjoyment is the consciousness, which alone is the active principle. The rest are inert. The

mind is commonly associated with desires, but kāma stands for enjoyment alone, whereas the mind experiences both pleasure and pain. Therefore, the mind is not the true basis for enjoyment. It is consciousness which is the background for kāma. Among the kendras which feel the effect of Śukra, only the 7th house is occupied by Budha. The desires influence the intellect which strives for their satisfaction through various ways and means.

Śani:

Śani is the personification of delusion. At the commencement of creation, the 5th house is unoccupied and Śukra is stationed in the 9th house. Delusion is the result of desires and the pursuit of pleasures. Chandra is in the 4th house, Ravi is in the 7th house and the 10th house is empty. The influence of Śani is felt in the kendras. Mind (Chandra) and ego (Ravi) are driven by delusion (Śani).

In the transactional world (diagram III) both the trikoṇas are unoccupied. There is no basis or foundation for delusion. If there was any reason or truth underlying it, it would no longer be a delusion. The word 'delusion'

Before Creation

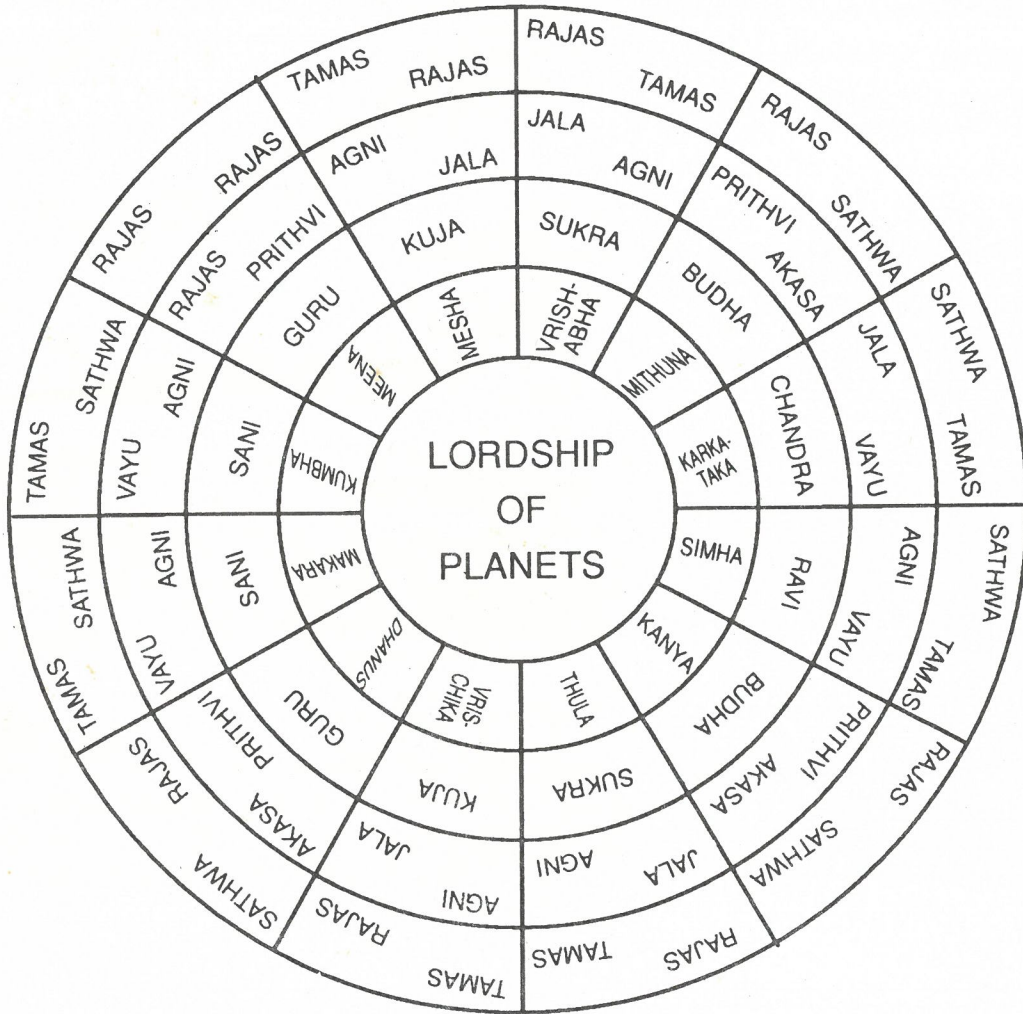


Diagram-I

Beginning of Creation

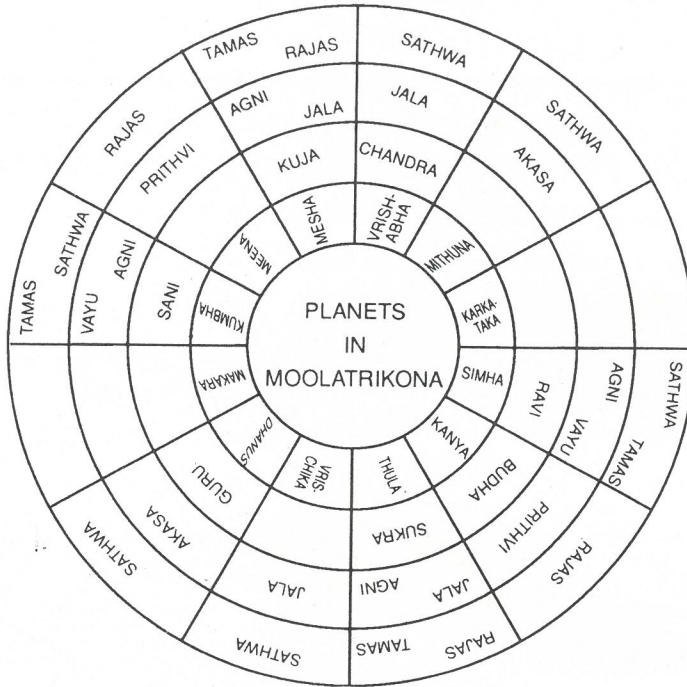


Diagram-II

In the Transactional World

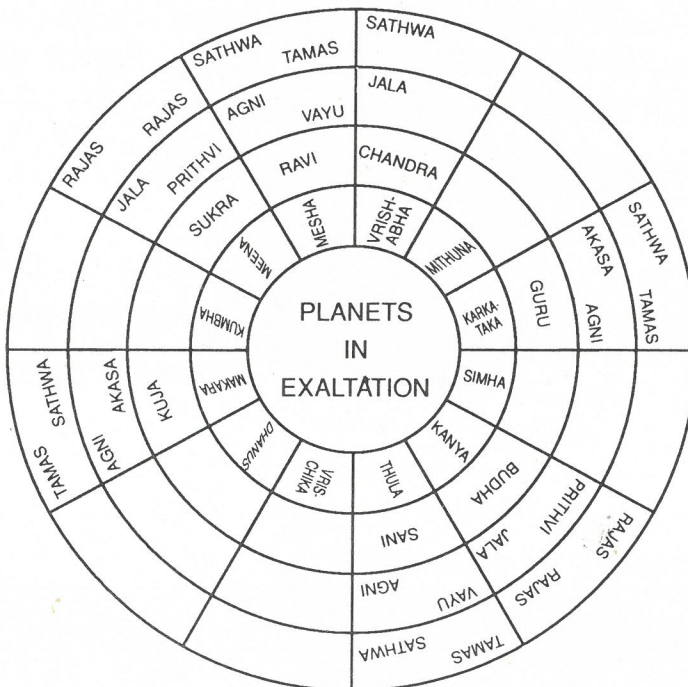


Diagram-III

means that which has no real basis or justification. As to the kendras, the 4th house is occupied by Kuja, the 7th house is occupied by Ravi and the 10th house is occupied by Guru. The effect of delusion is spread over the body, the ego and the individuated consciousness. To identify oneself with the body is a delusion. To believe that one is independent of one's creator is a delusion and to be

unaware of one's real nature due to the clouding of consciousness is also caused by delusion.

The interpretation of the planetary aspects in terms of philosophical concepts could be applied to individual horoscopes to judge the personality traits of the native and to understand the dynamics of his behaviour in the transactional world.

Appendix IV

GRAHA-YANTRAS

There are nine yantras, each 81-celled (9x9) and the cells inscribed with numbers one to nine, for the nine grahas; these yantras represent the grahas.

Writing of these yantras, wearing the yantras inscribed on metal strips, and worshipping the yantras are practices involved in graha-pūjā or graha-śānti.

सूर्य

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९	४	५	७	६	१	८	२	३
८	२	३	९	४	५	७	६	१
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४	५	९	६	१	७	२	३	८
२	३	८	४	५	९	६	१	७
१	७	६	३	८	२	५	९	४
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३	८	२	५	९	४	१	७	६

चन्द्र

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७	१	६	८	३	२	९	५	४
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१	६	७	५	४	९	३	२	८
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३	२	८	१	६	७	५	४	९
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अंगारक

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बुध

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गुरु

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शुक्र

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शनि

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५	४	६	८	७	९	२	१	३
८	७	९	२	१	३	५	४	६
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राहु

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१	५	६	३	९	४	२	७	८
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९	४	३	७	८	२	५	६	१
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केतु

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APPENDIX V

The excerpts that follow are from (1) Graha-Yāga-tattva (dhyānas of the planetary deities), (2) Kālika-purāṇa, chapters 80-81 (details of the form, nativity, colour, direction etc. of the nine grahas), (3) Sūrya-siddhānta, Graha-yuddhādhikāra (conjunction and opposition between the grahas), and (4) Graha-bhāva-prakarāṇa (details of the grahas), and (5) Jyotistattva (details of the daśās of the grahas) (cf. *Śabda-kalpa-druma*, Part II, pages 375-376)

(१)

तत्र सूर्यस्य ध्यानम्।
क्षत्रियं काश्यपं रक्तं कालिङ्गं द्वादशाङ्गुलम्।
पद्महस्तद्वयं पूर्वाननं सप्ताश्ववाहनम्।
शिवाधिदैवतं सूर्यं वह्निप्रत्यधिदैवतम्॥”

सोमस्य ध्यानम्।
“सामुद्रं वैश्यमात्रेयं हस्तमात्रं सिताम्बरम्।
श्वेतं द्विबाहुं वरदं दक्षिणं सगदेतरम्॥

दशाश्वं श्वेतपद्मस्थं विचिन्त्योमाधिदैवतम्।
जलप्रत्यधिदैवञ्च सूर्यास्यमाह्वयेत्तथा॥”
मङ्गलस्य ध्यानम्।
“आवन्त्यं क्षत्रियं रक्तं मेषस्थं चतुरङ्गुलम्।
आदित्याभिमुखं देवं तद्वदेव समाह्वयेत्॥
स्कन्दाधिदैवतं भौमं क्षितिप्रत्यधिदैवतम्॥”

बुधस्य ध्यानम्।
“मागधं द्वयङ्गुलात्रेयं वैश्यं पीतं चतुर्भुजम्।
वामोर्ध्वक्रमतच्चर्मगदावरदखड्गिनम्॥

सूर्यास्यं सिंहं सौम्यं पीतवस्त्रं तथाह्वयेत्।
नारायणाधिदैवश्च विष्णुप्रत्यधिदैवतम्॥”
बृहस्पतेः ध्यानम्।
“द्विजमाङ्गिरसं पीतं सैन्धवञ्च षडङ्गुलम्।
ध्यात्वा पीताम्बरं जीवं सरोजस्थं चतुर्भुजम्॥
दक्षोदक्ष वरदकरकादण्डमाह्वयेत्।
ब्रह्माधिदैवं सूर्यास्यमिन्द्रप्रत्यधिदैवतम्॥”

शुक्रस्य ध्यानम्।
“शुक्रं भोजकटं विप्रं भार्गवञ्च नवाङ्गुलम्।
पद्मस्थमाह्वयेत् सूर्यसुखं तं चतुर्भुजम्॥
सदाश्ववरकरकादण्डहस्तं सिताम्बरम्।
शक्राधिदैवतं ध्यायेत् शचीप्रत्यधिदैवतम्॥”

शनेर्ध्यानम्।
“सौराष्ट्रं काश्यपं शूद्रं सूर्यास्यं चतुरङ्गुलम्।
कृष्णं कृष्णाम्बरं गृध्रगतं सौरिं चतुर्भुजम्॥
तद्वदबाणवरं शूलं धनुर्हस्तं समाह्वयेत्।
यमाधिदैवतं प्राजापतिप्रत्यधिदैवतम्॥”

राहोर्ध्यानम्।
“राहुं मलयजं शूद्रं पैठीनं द्वादशाङ्गुलम्।
कृष्णं कृष्णाम्बरं सिंहासनं ध्यात्वा तथाह्वयेत्॥
चतुर्बाहुं खड्गवरशूलचर्मकरं तथा।
कालाधिदैवं सूर्यास्यं सर्पप्रत्यधिदैवतम्॥”

केतुनां ध्यानम्।
“कौशद्वीपं केतुगणं जैमिनीयं षडङ्गुलम्।
धूम्रं गृध्रगतं शूद्रमाह्वयेद्विकृताननम्॥”
इति ग्रहयागतत्वम्॥

(२)

तेषां कामरूपे स्थानानि ध्यानमन्त्रादिश्च यथा,
“पूर्वं सुमदनायास्तु ब्रह्मक्षेत्रस्य पश्चिमे।
महादेवं यत्र देव आदित्यः सततं स्थितः॥
भैरवस्य हितार्थाय यदा सर्वे सुराः स्थिताः।
कामरूपे महापीठे ब्रह्मेन्द्रवरुणादयः॥
तदा तत्त्वाह्वये शैले श्रीसूर्योऽपि व्यवस्थितः।
त्रिस्रोता नाम तस्यास्ति नदी पूर्वदिशि स्थिता॥
कापोतं करणं पश्चाद् यस्य कुण्डद्वयं स्थितम्।
कापोतकुण्डे विधिवत् स्नात्वा करणकुण्डके॥
तत्त्वाचलं समारुह्य संपूज्य च दिवाकरम्।
सकृदेव नरो याति भास्करस्य गृहं प्रति॥
सूर्यरश्मिसमुद्भूत! कापोत! करणामृत!
पुण्यतोय! महाघोरं पापं कापोत! मे हर!॥
इत्यनेन तु मन्त्रेण स्नात्वा कापोतपुष्करं।
करणं समुपस्पृश्य तत्त्वशैले रविं यजेत्॥
त्रिविधं ब्रह्मजीवन्तु सहस्रपदमन्ततः।
रश्मयेति चतुर्थ्यन्त देवतायाः शुचेस्ततः॥
अङ्गबीजमिदं प्रोक्तमादित्यस्यातिकामदम्॥”

ध्यानं यथा,-

“पद्मासनः पद्मकरः पद्मगर्भसमद्युतिः।
सप्ताश्वः सप्तरज्जुश्च द्विभुजो भास्करः सदा॥
वर्तुलं मङ्गलं चास्य अष्टपत्रसमन्वितम्।
अङ्गुष्ठाद्यङ्गुलीनान्तु हृदादीनां तथा च षट्॥
अङ्गमन्त्रेणा संयुक्त उपान्त्यो वह्निसंयुतः।
सर्व्वन्यासे समुद्दिष्टो मन्त्रः सर्व्वफलप्रदः॥
हृच्छिरस्तु शिखावर्ष्मनित्रास्योदरपृष्ठतः।
बाह्वोः पाणयोर्जघयोस्तु पादयोर्च्चापि विन्यसेत्॥
जघने तु समस्तानि क्रमान्मन्त्राक्षराणि तु।
क्रमश्चोत्तरतन्तोक्तः पूजनेऽस्य प्रकीर्तितः॥
विसर्ज्जनं तथैशान्यां विद्याद्या दशशक्तयः।

निर्माल्यधृगुग्रचण्डो माठराद्यास्तु पाष्णयः॥
 वीजमुत्तरतन्त्रस्य पूर्वतः प्रतिपादितम्।
 अनेन विधिना तत्र पूजयित्वा सुरोत्तमम्॥
 स कामानखिलान् प्राप्य इह लोके स उत्तमः।
 सुखी शेषे ततो गच्छेद्भास्करस्यालयं प्रति॥”
 “पूर्वं वायुगिरेः शैलश्चन्द्रकूट इति स्मृतः।
 त्रिकोणस्ताम्रसंकाशस्तदूर्ध्वं चन्द्रमण्डलम्॥
 द्वितीयवर्गस्याद्यन्तु बिन्दिन्दुभ्यामलङ्कृतम्।
 चन्द्रावीजमिति प्रोक्तं तेन चन्द्रं प्रपूजयेत्॥
 अद्यापि प्रतिदर्शे तु पूर्वतं तं निशापतिः।
 प्रदक्षिणीकरोत्येव दशभिश्चाभिर्युतः॥
 तस्यैव पूर्वभागे तु सोमकुण्डाह्वयं सरः।
 तत्र स्नात्वा च पीत्वा च नरः कैवल्यमश्नुते॥
 स्वर्गादिवभृतश्चन्द्रः कामाख्यासेवने यदा।
 तदा तद्रश्मिसंघातनिःसृतास्तोयराशयः।
 तैस्तोयैर्वासवः कुण्डमकरोदिन्द्रचन्द्रयोः।
 मध्ये पूरयतमस्थाने स्वयं ब्रह्मशिलोपरि॥
 चन्द्रंरश्मिसमुद्भूतचन्द्रकुण्ड महोदधे।
 चन्द्रकूटं समारुह्य पूजयेद्यस्तु तं नरः॥
 अविच्छिन्ना सन्ततिस्तु सुकान्ता तस्य जायते ।
 परत्र चन्द्रभवनं भित्त्वा याति परं पदम्॥”
 ध्यानं यथा,-
 “श्वेतः श्वेताम्बरधरो दशाश्वो हेमभूषितः।
 गदापाणिद्विबाहुश्च स्मर्त्तव्यो वरदः शशी॥२॥
 पूर्वस्यां कर्षटाख्यातु शैलान्चित्र इति स्मृतः।
 यः पूर्वभागायान्तोभूद्दिश्याग्नेय्यां व्यवस्थितः॥
 पीठस्य ब्राह्मग्रावस्तु अर्वाक् पर्वत उच्यते।
 तस्मिन् वसन्ति सततं ग्रहा राजन्! यथेच्छया॥
 तत्र तान् पूजयेद्यस्तु स नाप्नोत्यापदं क्वचित्।
 रूपं मन्त्रञ्च सूर्यस्य चन्द्रस्य प्रतिपादितम्।
 सप्ताम्बरधरः शूली शक्तिमांश्च गदाधरः।
 चतुर्भुजो मेषरथो वरदो मङ्गलो मतः ॥३॥
 पीताम्बरधरः शूली पीतमाल्यानुलेपनः।

खड्गचर्मगदापाणि सिंहस्थो वरदो बुधः॥४॥
 स्वर्णगौरः पीतवासाः स्वर्णपङ्कजसंस्थितः।
 मालां कमण्डलुं दण्डं वामेन वरदायकम्॥
 चतुर्भुजं सुसम्बद्धं चिन्तयेद्देवतीर्थकम्।
 सर्वैर्देवगणैर्नित्यं नम्यमानं मनोहरम्॥५॥
 शुक्रवस्त्रं शुक्रवर्गा शंखनागोपरिस्थितम्।
 चतुर्भुजं चाक्षमालां पुस्तकश्च वराभये॥
 क्रमादक्षिणवामाम्यां धत्ते दैत्यगुरुः सदा॥६॥
 इन्द्रनीलनिभः शूली वरदो गृध्रवाहनः।
 पाशाबाणासनधरो ध्यातव्योर्कसुतः सदा॥७॥

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कामदेवस्य बीजन्तु मन्त्रं भौमस्य कीर्तितम्। दुर्गाया
 नेत्रबीजस्य यत्तु मध्याक्षरं शुभम्। तन्मन्त्रं शशिपुत्रस्य
 सर्वकामफलप्रदम्॥
 भकारपञ्चमो यस्तु चतुर्थस्वरसंयुतः।
 गणेशबीजं तदिदं गुरोर्मन्त्रं प्रकीर्तितम्॥
 बिन्दिन्दुसंयुतञ्चापि पूर्ववग्राह्यं पुनः।
 सप्तमस्वरसंयुक्तो भकारस्त्वादिरन्तरम्॥
 भवेच्छुक्रस्य बीजन्तु सर्वकामसमृद्धिदम्॥शु॥
 प्रान्तवर्गाद्यक्षरन्तु चन्द्रबिन्दुसमन्वितम्।
 आद्यमन्त्यस्वरोपेतं तदेवेन्दादिसंयुतम्।
 शनैश्चरस्य मन्त्रोयं सर्वदोषविनाशनः॥श॥
 बिन्दुचन्द्रसमायुक्तं नामाद्यक्षार एव वा।
 तेषां सर्वग्रहाणां वै मन्त्रसंघः प्रकीर्तितः॥
 शान्तिके पौष्टिके कृत्ये एभिर्मन्त्रैर्ग्रहानिमान्।
 पूजयेत् सर्वदा धीरो भूतिकामो महामतिः॥
 वरदाभयहस्तश्च खड्गचर्मधरस्तथा।
 सिंहासनागतः कृष्णो राहुधीरैः प्रचक्ष्यते॥८॥
 शुभ्रवर्णो विशालाक्षः पुच्छरूपी चतुर्भुजः।
 खड्गचर्मगदाबाणपाणिः केतुः शवासनः॥९॥
 उपान्तपञ्चमेनेन्दुबिन्दुभ्यां सहितातुभौ॥
 मन्त्रोयमनुलोमो न राहोः केतोर्विलोमतः।

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(अथ ग्रहयुत्यधिकारो यथा,-

“ताराग्रहाणमन्योन्यं स्यातां युगसमागमौ।
समागमः शशाङ्केन सूर्येरस्तमनं सह॥
शीघ्रे मन्दाधिकेतीतोः संयोगो भवितान्यथा।
द्वयोः प्राग्यायिनोरेवं वक्रिणेनोस्तु विपर्ययात्॥
प्राग्यायिन्यधिकेतीतो वक्रिण्येष्यः समागमः॥
ग्रहान्तरकलाः स्वस्वभुक्तिलिप्तासमाहताः।
भुक्त्यन्तरेण विभजेदनुलोमविलोमयोः॥
द्वयोर्वक्रिण्यथैकस्मिन् भुक्तियोगेन भाजयेत्॥
लब्धं लिप्तादिकं शोध्यं गते देयं भविष्यति।
विपर्ययाद्भ्रगत्योरेकस्मिन्स्तु धनव्ययौ॥
समलिप्तौ भवेतां तौ ग्रहौ भगणसंस्थितौ।
विवरं तद्वदुद्धृत्य दिनादि फलमिष्यते॥
कृत्वा दिनक्षपामानं तथा विक्षेपलिप्तिकाः।
नतोन्नतं साधयित्वा स्वकाललग्न वशात्तयोः॥
विषुवच्छाययाभ्यस्ताद्विक्षेपाद् द्वादशोधृतात्।
फलं स्वनतनाडिचं स्वदिनद्विर्भाजितम्॥
लब्धं प्राच्यामृणं सौम्याह्विक्षिपेत् पश्चिमे धनम्।
दक्षिणे पाक्कपाले स्वं पश्चिमे तु तथा क्षयः॥
सत्रिभग्रहजक्रान्तिभागघ्नाः क्षेपलिप्तिकाः।
विकलाः स्वमृणं क्रान्तिक्षेपयोर्भिन्नतुल्ययोः॥
नक्षत्रग्रहयोगेषु ग्रहास्तोदयसाधने।
शृङ्गेन्नतौ तु चन्द्रस्य दृक्कर्मादाविदं स्मृतम्॥
तात्कालिकौ पुनः कार्यौ विक्षेपौ च तयोस्ततः।
दिक् तुल्ये त्वन्तरं भेदेयोगः शिष्टं ग्रहान्तरम्॥
कुजार्किकज्ञासरेज्यानां त्रिंशदर्धार्धवर्धिताः।
विष्कम्भाश्चन्द्रक्षयां भृगोः षष्टिरुदाहता॥
त्रिचतुः कर्णयुक्त्वाप्रास्ते द्विघ्नास्त्रिज्यया हताः।
स्फुटाः स्वकर्णास्तिथ्याप्ता भवेयुर्मानलिप्तिकाः॥
छायाभूमौ विपर्यस्ते स्वच्छायाग्रे तु दर्शयेत्॥

ग्रहः स्वदर्परणान्तस्थः शङ्कक्रे सम्प्रदृश्यते॥
पञ्च हस्तोच्छ्रितौ शङ्कू यथादिग्भ्रमसंस्थितौ।
ग्रहान्तरेण विक्षिप्तावधौ हस्तनिखातगौ ॥
छायाकर्णौ ततो दद्याच्छायाग्राच्छङ्कुमूर्धगौ।
छायाकर्णाग्रसंयोगे संस्थितस्य प्रदर्शयेत्॥
स्वशङ्कुमूर्धगौ व्योम्नि ग्रहो दृक्तुल्यतामितौ।
उल्लेखं तारकास्पर्शाद्भेदेभेदः प्रकीर्त्यते॥
युद्धशंसुविमर्द्वाख्यमंशुयोगे परस्परम्।
अंशादूनेपसव्याख्यं युद्धमेकोत्र चेदणुः॥
समागमोशादधिके भवतश्चेद्बलान्वितौ।
अपसव्ये जितो युद्धे पिहितोणुरदीप्तिमान्॥
रक्षो विवर्णे विध्वस्तो विजितो दक्षिणाश्रितः।
उदक्स्थो दीप्तिमान् स्थूलो जयो याम्यापि यो
बली॥
आसन्नावप्युभौ दीप्तौ भवतश्चेत् समागमः।
स्वल्पौ द्वावपि विध्वस्तौ भवतां कूर्टावग्रहौ॥
उदक्स्थो दक्षिणस्थो वा भार्गवः प्रायशो जयी।
शशाङ्केनैवमेतेषां कुर्यात् संयोगसाधनम्॥
भावाभावाय लोकानां कल्पनेयं प्रदर्शिता।
स्वमार्गाः प्रयान्त्येते दूरमन्योन्यमाश्रिताः॥”
इति सूर्यसिद्धान्ते ग्रहयुत्यधिकारः॥

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अथ ग्रहाणां राशयधिपत्वकथनं ग्रहभावप्रकरणे
यथा,-

“मेषवृश्चिकयोर्भौमः शुक्रो वृषतुलाभृतौ। बुधः
कन्यामिथुनयोः प्रोक्तः कर्कस्य चन्द्रमाः॥
स्यान्मीनधन्विनोर्जीवः शनिर्मकरकुम्भयोः।
सिंहस्याधिपतिः सूर्यः कथितो गणकोत्तमैः॥”

अथ ग्रहाणामुच्चनीचत्वकथनं तत्रैव यथा, “रवेर्मेषतुले
प्रोक्ते चन्द्रस्य वृषवृश्चिकौ।

भौमस्य मृगकर्को च कन्यामीनौ बुधस्य तु॥
जीवस्य कर्कमकरौ मीनकन्ये सितस्य च।
तुलामेषौ च मन्दस्य उच्चनीचावुदहतौ॥”

अथ ग्रहाणामन्योन्यं मित्रशात्रवमाह तत्रैव।
“रवीन्दुभौमगुरवो ज्ञशुक्रशनिराहवः।
स्वस्मिन् मित्राणि चत्वारि परस्मिन् शत्रवः स्मृताः॥
राहुरव्योः परं वैरं गुरुभार्गुरयोरपि।
हिमांशुबुधयोर्वैरं विवस्वन्मन्दयोरपि॥”
अथ ग्रहाणां प्रभातादिकालज्ञानमाह तत्रैव,
“प्रभातमिन्दुजगुरु मध्याह्नं रविभूमिजौ।
अपरान्हं भार्गवेन्दु सन्ध्या मन्दभुजङ्गमौ॥”

अथ ग्रहाणां दृष्टिकथनं तत्रैव यथा,-
“तिर्यग्दृशौ बुधसितौ भौमार्को व्योमदर्शनौ।
जीवेन्दू समदृष्टौ च शनिराहू अधोदृशौ॥”
अथ ग्रहाणां पित्तादिधातुज्ञानमाह तत्रैव,
“पित्तं प्रभाकरक्ष्माजौ भार्गवशीतगू।
ज्ञगुरु समधातू च पवनौ राहुमन्दगौ॥”

अथ ग्रहाणां रसज्ञानमाह तत्रैव।
“कुजाको कटुकौ जीवो मधुरस्तवरो बुधः।
क्षाराम्लौ चन्द्रभृगुजौ तीक्ष्णौ सर्पार्कनन्दनौ॥”

अथ ग्रहाणां धातुमूलादिचिन्ताज्ञानमाह।
“मन्देन्दूरगभौमाः स्युर्धातुः सवितृभार्गवौ।
मूलं जीवश्च सौम्यश्च जीवं प्राहुर्महाधियः॥”

अथ ग्रहाणां पदज्ञानमाह तत्रैव।
“द्विपदौ भार्गवगुरु भूपुत्रार्को चतुष्पदौ।
पक्षिणौ बुधशौरी च चन्द्रराहू सरीसृपौ॥”

अथ ग्रहाणां जातिविशेषमाह।
“विप्रौ शुक्रगुरु क्षत्रौ कुजाको शूद्र इन्दुजः।
इन्दुर्वैश्यः स्मृतौ म्लेच्छौ सौहिकैयशनैश्चरौ॥”

अथ ग्रहाणां देहादीनां स्वरूपमाह।
“स्थूल इन्दुः सितः षण्ड चतुरस्रौ कुजो भृगुः।
वर्तुलौ सोमधिषणौ दीर्घौ शनिभुजङ्गमौ॥”

अथ ग्रहाणां वर्णस्वरूपमाह तत्रैव।
“रक्तवर्णः कुजः प्रौक्तो धिषणाः कनकद्युतिः।
शुकपिच्छसमः सौम्यौ गौरकान्तिरथोष्णगुः।
कविरत्यन्तधवलः फणी कृष्णः शनिस्तथा॥”

अथ ग्रहाणां धातुचिन्तामाह तत्रैव।
“शुक्रे चन्द्रे भवद्रौष्यं बुधे स्वर्णमुदाहृतम्।
गुरौ रत्नयुतं हेम सूर्ये मौक्तिकमुच्यते॥
भौमे त्रपुः शनी लौहं राहावशमानि कीर्तयेत्।
धातोर्वीनश्चये ज्ञाते विशेषः स्यादुदाहृतः॥
शुक्रे चन्द्रे जलाधारो देवतावसतिर्गुरौ।
रवौ चतुष्पदाश्मानमिष्टकानिचयो बुधः॥
भृगौ स्थानं कुजे प्रोक्तं शनिराहू च बाह्यभूः।
अमीभिर्हि वुक्स्थाने नष्टभूमिं विलोकयेत्॥”

अथ ग्रहाणां लिङ्गज्ञानमाह तत्रैव ।
“जीवमङ्गलमार्तण्डानुशान्ति पुरुषान् बुधाः।
सोमसोमजमन्दा हि भृगुपुत्रास्तु योषितः॥”

अथ ग्रहाणां वयो ज्ञानमाह। तत्रैव।
युवा कुजः शिशुः सौम्यः शशिशुक्रौ च मध्यमौ।
मन्दमार्तण्डदेवेज्य फणिनः स्थविरा ग्रहाः॥

अथ ग्रहाणां प्रवृत्तिस्वरूपमाह तत्रैव।
“भौममन्दार्काभोगीन्द्राः प्रकृत्या दुःखदायकाः।
ज्ञगुरुश्चेतकिरणाशुक्राः सुखकराः सदा॥”

अथ ग्रहाणां राशिभोगकालनिरूपणां यदुक्तं ज्योतिषे।
“रविर्मासं निशानाथः सपाददिवसद्वयम्।
पक्षत्रयं भूमिपुत्रो बुधोष्टादशवासरान्॥
वर्षमेकं सुराचार्यश्चष्टाविंशदिनं भृगुः।
शनिः सार्द्धद्वयं वर्षं स्वर्भानुः सार्धवत्सरम्॥”