A PROJECT ON TANTRIK PRACTICES IN
SRI-VIDYA AND PRINCIPLES OF YAJÑA-VIDHI

Kalpatharu Research Academy Publication
Chief Editor: Daivajna K.N. Somayaji

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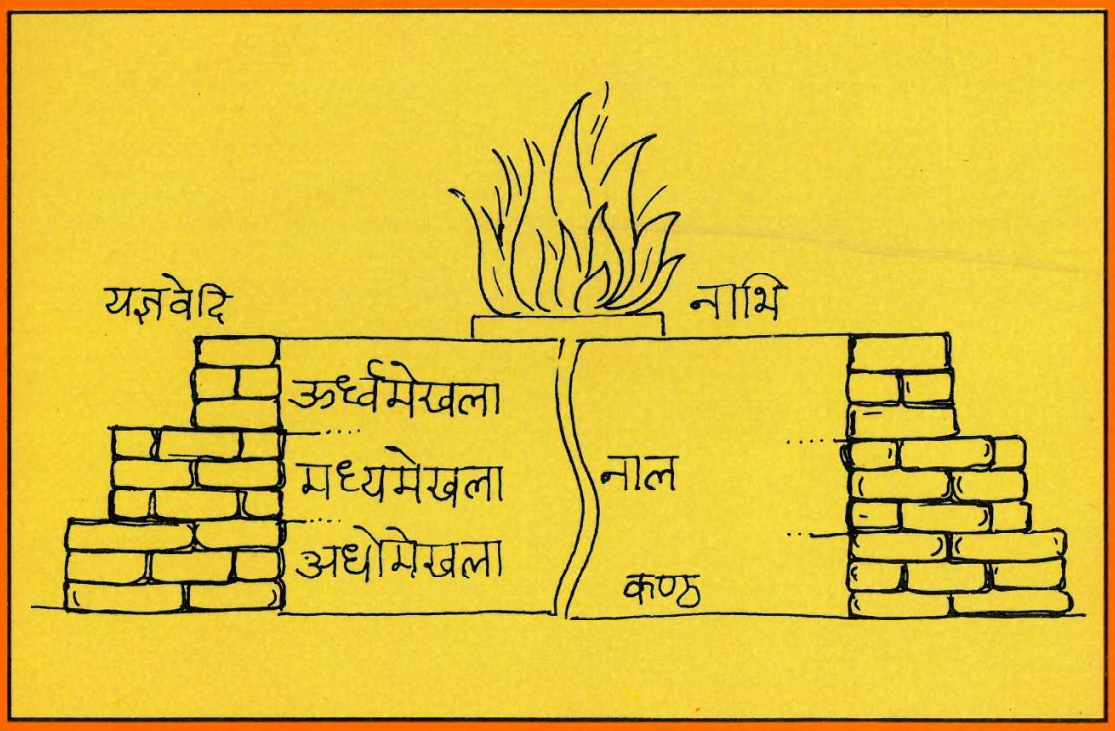
(INTRODUCTION)



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PREFACE

The publications of Kalpatharu Research Academy have elicited very encouraging response from scholars and laymen alike. The books have been very well received by the public and favourably reviewed in the press. Among the major publications are Pratima- kosha (Encyclopaedia of Indian Iconography) four volumes of which have seen the light of the day, and Agama-Kosha, three volumes in the series of twelve projected volumes have already been released. Between them they have covered an important aspect of Indian culture, relating to temples and worship in temples.

Besides these two major projects, the Academy has also been able to take up and complete some short-term projects, like Yantra and Mandala in Temple worship, Tantrik Practices in Sri-Vidya and Lalita-Kosha. Publications on these three topics have also brought credit to the Academy.

The present publication deals with the topic of Vedic rituals which is another important aspect of Indian Culture. While many books have appeared concerning Yajna in English and Sanskrit, it was felt that an accurate and authentic book on the traditional import of Yajna was necessary. It is also one of the aims of the Academy to promote Vedic studies, and the Academy has already been running Veda-Pathashalas. The study of the Vedanga as auxiliary to the understanding of Veda has been included in the aims and objectives of the Academy. This book constitutes a contribution to the most important Vedanga, namely Kalpa.

This small book, which is in the nature of an introduction to Kalpa has been prepared by Vidyalankara, Sastra-Chudamani,

Sangita-Kalaratna Prof. S.K. Ramachandra Rao, who has also been responsible for the other publications of the Academy till now. The Academy considers itself fortunate in securing the co- operation of this eminent and versatile scholar and writer, who combines in himself traditional learning and modern scholarship. We are greatly indebted to him for enabling the Academy to undertake such important projects and serve the cause of Indian culture.

The Academy is greatly indebted to the Director General, National Archives of India, New Delhi for their generous financial assistance which has emboldened us to embark on such projects and for the interest evinced in our work by the authorities in the Department.

The Academy also expresses its gratitude to Sri Veerendra Heggadeyavaru, Dharmadhikari of Sri Manjunathaswamy Temple, Dharmasthala for his generous patronage.

On behalf of the Academy and on my own I offer my grateful thanks to all those who have helped in this publication and particularly to Payonidhi Printers Private Limited, who have printed this book neatly.

Bangalore
17-3-1991

DAIVAJNA K.N. SOMAYAJI
Chief Editor and Director
Kalpatharu Research Academy

INTRODUCTION

That the Kalpatharu Reasearch Academy has been doing some useful work and contributing to the cause of Indian culture is now widely accepted. Its publications speak for themselves, and have brought credit to the Academy.

The Academy is justifiably ambitious, and seeks to cover as many aspects of Indian culture as possible. Iconography and Āgama are the fields in which major work has been done and is being done. Tantra is another area in which some publications have come out (Śrī-Vidyā and Lalitā-Kosha). Now a new field of work has been added, viz. the Vedic rituals.

Elaborate Vedic rituals such as the Yajñas are not only becoming rare occurrences in the country, but their significance is also getting lost sight of. There can be no denying that the Yajña is a highly symbolic ritual, and the implications thereof must be properly understood. An attempt has been made in this book to provide a general introduction to the subject, covering all the major aspects of a Yajña.

I am grateful to Daivajna Sri. K.N. Somayaji, the Director of Kalpatharu Research Academy, for providing me with opportunities like this to focus attention on the relevant aspects of our culture.

He intends bringing out books dealing with ritualistic details of the major Yajñas like Vājapeya, Aśvamedha, Rājasuya and Sautrāmaṇi, prepared by traditional scholars well versed in sacrificial matters. These books will contain original passages from the Brāhmaṇa texts, regulating the acts and their sequen-

ces, with brief explanatory notes in English. Daivajna Somayaji has requested me to edit these books, as and when the manuscripts become available. I am sure that these books will fulfil a real need for understanding the nature and purpose of Yajña as a Vedic ritual.

The Karma-Kāṇḍa of Vedic tradition has been but imperfectly appreciated; the attacks from the Vedāntins who espouse the Jñāna-Kāṇḍa exclusively have been too frequent and too vigorous for allowing the Karma-Kāṇḍa exponents to have their say. It is to be hoped that the series of books which the academy has plans of bringing out will clear many of the misunderstandings that abound in the field.

S.K. Ramachandra Rao

PRINCIPLES OF YAJÑA-VIDHI

(INTRODUCTION)

CHAPTER I

THE VEDIC BACKGROUND

In the traditional understanding, the expression 'Veda' (always used in the singular) does not refer to the three (or four) books generally called Vedas (trayī, viz.Ṛg, Yajus and Sāman, to which Atharva is added), but to a hoary tradition that is at once continuous and ubiquitous in the country. The three (or four) so called Vedas no doubt projected this tradition at an early period of our history, but the tradition is not confined to these books. Indeed the tradition has been more effectively presented to the people by folk ballads and legends, which combine history with archetypal imagination. Hence the ancient counsel that Vedic wisdom must be augmented by folk history and collective myths ('itihāsa-purāṇābhyām vedam samupabṛhmayet')

It is not without justification that Manu and other authorities on good conduct (individual as well as social), while discussing the normative and prescriptive character of Dharma (which is in fact , the functional counterpart of Veda as tradition), explain the Vedic origin (veda-mūla) of Dharma as reliance not only on the so-called Vedic books, but on the conduct of the respected elders in the community (śishṭāchīrṇa). The Veda that provides the background for Dharma is the tradition as wisdom and way of life.

It is important to recognize that when we speak of the Vedic foundation of Indian culture, it is this ancient and persistent tradition that is referred to, and not the three or four collections of hymns known as the Vedas. This tradition, which is non-textual although very much germane to the lives of the people in this country, goes back to a period prior to the composition of the books known as the Vedas, and is also much wider in scope than the books.

The word 'veda' ('video' in Latin, 'Vede' in old Slavic and 'Wessen' in German) is derived variously from the roots; 'vid' and 'vidlṛ', meaning 'to know ' (vijñāne), and 'to obtain ' (vidlṛ lābhe, vinda prāptau). Vyākaraṇa- kārikā has this verse about the word 'veda'

सत्तायां विद्यते ज्ञाने वेत्ति विन्ते विचारणे।
विन्दते विन्दति प्राप्तौ श्यन् लुक् स्नं शेष्टिदं क्रमात्।।

Dharma (from the root dhṛṅg, which signifies 'to support', 'to prop up' ,'dhāraṇe) is the individual and collective conduct that is regarded by common consensus as ideal and imperative. It provides direction to our actions, framework for the values we must adopt and nourish, and goals to be achieved by us within the limits set by the society. This is what is meant by the pūrva-mīmāṁsā definition of dharma as 'chodanā-lakshaṇortha'; and by the explanation that it contributes to welfare as well as salvation ('yatobhyudaya-nihśreyasa-siddhih)

The celebrated ancient authority on Vedic studies, Kumārila-bhaṭṭa, holds that Dharma is the proper objective of the Vedic lore (viz. the Vedic tradition) and not the purport of the Vedic books.

तस्माद्धर्म इत्येव शास्त्रविषयो न वेदार्थ इति।

(Śāstra-dīpikā of Pārthasārathi)

And Prabhākara-miśra, another authority, claims that Dharma is what the Vedic books are about ('dharma-śabdaś cha vedārha-parah', Bṛhatī-ṛju-vimalā of Śālikanātha). Thus the Vedic tradition aims at instructing the people about the proper conduct. Among the meanings of the word 'Veda' is 'obtainment' (vidlṛ lābhe, prāptau), and the obtainment is the pursuit and fulfilment of the three values in human life, virtuous life (dharma), material well-being (artha) and enjoyment of normal pleasures (kāma), together known as the 'tri- varga' (triune), or the three objectives of human aspiration (purushārtha). To this group of three was later added 'salvation' (moksha), which in effect rejected the group of three, and hence was described as 'apa-varga' ("outside the group").

Mīmāṁsā as an examination of the nature and import of the textual tradition of the Veda becomes relevant because the Vedic books do not contain direct or explicit instructions concerning Dharma or purushārthas. In fact, Mīmāṁsā is an attempt to interpret the textual tradition of the Vedas in the light of the more fundamental but non-textual tradition of the Veda. In its search for action-promptings (chodanā) in favour of Dharma in the Vedic books, whether in the nature of 'promptings' (vidhi, as 'kriyā- pravartaka-vākya') or in the form of 'mandates' (niyoga), it was found expedient and necessary to enlarge the scope of the hymnal collections of the textual tradition (saṁhitā) to include instructions and prescriptions for the performance of religious actions (viz. the Brāhmaṇa texts). Thus we have the definition of the textual tradition of the Vedas as a collection of hymns and prescriptive portions (mantrā-brāhmaṇātmaka)

मन्त्रब्राह्मणयोर्वेदनामधेयम्।

(Yajña-paribhāsha-Sūtra)

The Pūrva-Mīmāṁsā-Sūtra (2, 1, 38) does not attempt to provide a formal definition of what the 'mantra' portion of the Veda is, but accepts whatever is by common consent included in the Vedic lore as 'mantra'; however, it points out that the texts which are not 'mantras' are to be regarded as 'brāhmaṇas' (the texts containing injunctions, 'vidhi' and explanations, 'artha-vāda'). It would not be improper to consider this distinction in the light of another distinction the mīmāṁsakas make, namely the distinction between 'purushārtha' (general human objectives) and 'kratvartha' (injunctions having the sacrificial ritual as the objective). Kratvartha is more limited in scope and pertains solely to the performance of a sacrificial act.

The scholiasts of course interpret the words purushārtha and kratvartha in terms of the principal sacrifices (like Darśa- pūrṇa-māsa) and auxiliary acts as 'aṅgas' of a principal sacrifice.

An instance of traditional interpretation of the wordas

स्वयं प्रार्थितवृत्त्युद्देश्यतानिरूपितविधेयताकत्वं पुरुषार्थस्य लक्षणम्।
स्वयं प्रार्थितः पश-वादिः ('पशुकामो चित्रया यजेत' इत्यादि), तन्निष्ठोद्देश्यतानिरूपितविधेयता 'गोदोहनेन पशुकामस्य प्रणयेत्' इति पशुफलोद्देशेन विहितगोदोहनेऽस्तीति गोदोहनं पुरुषार्थमिति समन्वयः ।। (गावः दुह्यन्ते यस्मिन् पात्रे तद् गोदोहनं)
स्वयंप्रार्थितभिन्नवृत्त्युद्देश्यतानिरूपित विधेयताकत्वं क्रत्वर्थस्य लक्षणम्। स्वयं प्रार्थितः स्वर्गादिः। तद्भिन्नो यागादिः। तद् वृत्तयुद्देश्यतानिरूपितविधेयता (समिधो यजति) (आज्यभागौ यजति) इत्यादि वाक्यविहितप्रयाजाज्य भागादिषु वर्तत इति प्रयाजाज्य भागादयः क्रत्वर्थाः।।

The expression 'Purushārtha' is explained in the Pūrva-mīmāṁsā-sūtra (4,1,2) thus,

यस्मिन् प्रीतिः पुरुषस्य तस्य लिप्साऽर्थलक्षणाऽ
विभक्तत्वात् (लिप्सा from root labh, 'to get',
labdhum icchhā)। यस्मिन् पदार्थकृते पुरुषस्य प्रीतिः
स्वर्गादिलक्षणोपजायते स दर्शपूर्णमासादिः पुरुषार्थः।

It refers to all the needs of an individual person that may be realized by the performance of appropriate rituals and sacrifices. For instance

दर्शपूर्णमासाभ्यां स्वर्गकामो यजेत।
सौर्यं चरुं निर्वपेद् ब्रह्मवर्चसकामः।
पशुकामो ज्योतिष्टोमेन यजेत।
दध्नोन्द्रियकामस्य जुहुयात्।
उद्भिदा यजेत पशुकामः।
श्येनेनाभिचरन् यजेत।
गवाऽभिचर्यमाणो यजेत।
सन्दंशेनाभिचरन् यजेत।
अग्नीषोमीयं पशुमालभेत।
श्येनाजिराभ्यामभिचरन् यजेत।
प्राजापत्यं घृते चरुं निर्वपेत् शतकृष्णमायुष्कामः।

Relevant to our purpose here is the suggestion that the primary significance of purushārtha is denoted by the mantra portion of the textual tradition of the Vedas whereas the ritualistic import of the kratvartha is brought out by the brāhmaṇa portion.

The claim that the Veda comprehends both the mantra and the brāhmaṇa is especially justified in the case of Yajurveda, which is devoted almost exclusively to sacrifices and rituals ('yajur yajanāt'). The importance attached to Yajurveda during

the medieval period derives from the supposition that the actual performance of sacrifices (yajñānushṭhāna) is to be the purpose served (prayojana). Yajurveda provided the practical, specific and ritualistic application (viniyoga) for a large number of mantras in the Ṛgvedic collection. Without such application, the textual tradition of the Vedas would lack all relevance to the people.

The 'great' Vedic tradition (viz. non-textual but pervasive and persistent tradition of Veda as wisdom and way of life) was thus accommodated within the 'small' Vedic tradition (viz. the textual tradition of mantras and brāhmaṇas). The ideology of 'ṛta' which dominated the former tradition was now presented as 'yajña in the latter tradition. Ṛta (cognate with Greek 'arti', Latin 'artus', and German 'Recht' and the English 'right') signifies eternal and immutable, universal and existential order and law, which needs to be reflected in each individual life as well as in the community. Sin is defined as violation of 'ṛta' (enas, anṛta, durita). Ṛta must be the supreme fact of life, for leading a life in conformity with 'ṛta' would be the way to conquer misery and death. 'Ṛta' is also the source of plenty in life, and it is presented to us in the forms of all the divinities which the Ṛgveda speaks of.

The 'rta' as the 'right' (correct, proper) way of life was now sought to be accomplished by yajña as the 'rite'. The transformation of 'ṛta' into 'yajña' followed the change of emphasis from the 'right' sense of 'rta' to the 'rite' sense. The 'rite' was the way to purify not only the individual but all that surrounds him: it includes prayers and purifications, consecrations and empowerments. The yajña as the 'ṛta' in action was a human responsibility: it was meant to raise the potential in the human being and also to secure wealth and welfare.

The Ṛgveda speaks of the 'path of ṛta' ('ṛtasya panthāh', 7, 66, 3) which we must tread. It also distinguishes between the

ideal and perfect world where 'ṛta' is firmly established and which we must aspire for ('sadanam ṛtasya', 4, 21, 3) and the actual and imperfect world in which we live and which is characterized by the absence of 'ṛta' ('anṛtasya bhūreh', 7, 60, 5). The movement from the actual world to the ideal is characterized as the 'path of ṛta', i.e. the path facilitating the realisation of 'ṛta'. Ṛgveda suggests as one of the valuable ingredients of this path praising the gods and goddesses that represent and illustrate 'ṛta'; hence the name of this book, the Veda of the 'ṛks' (cognate with the Greek 'orego' and the Armenian 'erg', meaning 'praises'). Yajurveda however, substituted rituals and sacrifices for the praises, because actual performance was deemed more meritorious than mere verbal formulations or mental constructions.

Even in the early stages of our civilization, Vedic tradition (the 'Great' tradition) was approached by some in terms of the way of life that ensures wealth and welfare (karma) and by others in terms of the wisdom that liberates (jñāna).

During the medieval period, the textual Vedic tradition (the smaller tradition) was looked upon as either prescribing ritualistic conduct (karma-kāṇḍa) or the liberating gnosis (jñāna-kāṇḍa). This dichotomous approach to the textual Vedic tradition appears to have been crystallized during the days of Śaṁkara (about the 7th century). And subsequently there was a clear-cut parting of the ways; those who advocated ritualistic action as what the Vedas prescribe (viz. the mīmāṁsakas) preferred the Brāhmaṇa portions of the textual tradition, while those who pleaded for the wisdom concerning Brahman as the final objective of the texts (viz.the Vedāntins) chose to rely on the Upanishads. The Brāhmaṇa-texts projected the karma-kāṇḍa, and the Upanishads the Brahma-kāṇḍa (otherwise called Jñāna-kāṇḍa).

The well-known Vedic commentator, Sāyaṇa, illustrates the medieval outlook which espoused the cause of ritualistic action. He not only redefined the Veda but altered also the priorities. In his prologue to Taittirīya-saṁhitā-bhāshya, he wrote

इष्टप्राप्त्यनिष्टपरिहारयोरलौकिकमुपायं यो ग्रन्थो वेदयति स वेदः।

स एवोपायो वेदस्य विषयः। तद्बोध एव प्रयोजनम्।

The book known as the Veda tells us, according to Sāyaṇa, the means of securing what we desire and of avoiding (or getting rid of) what is undesirable. This is precisely what the Veda is about, and the purpose served by the Veda is knowledge concerning such means. But the framework thus provided for the Veda obviously does not suit the nature and content of Ṛgveda (the mantra portion).

Sāyaṇa had therefore to reject the claims of priority for the Ṛgveda. For him, Yajur-veda is all important, because it teaches the means of securing what we desire and escaping from what we do not desire. His effort was directed towards emphasizing the karma-kāṇḍa and towards presenting ritualistic conduct as the theme of the Veda. And Yajurveda served this purpose excellently. Sāyaṇa further wrote

कर्मकाण्डविषये यजुर्वेदस्यैव प्राधान्यात्.....

and undertook to prepare his first Vedic commentary on Yajurveda (Taittirīya-saṁhitā) and not on Ṛgveda.. He defended this decision in his introduction to Ṛgveda-bhāsya.

आध्वर्यस्य यज्ञेषु प्राधान्याद् व्याकृतः पुरा।
यजुर्वेदोऽथ होत्रार्थमृग्वेदो व्याकरिष्यते।।

He looked upon Ṛgveda as only the text from which the hotr-priest selected the hymns that he had to recite during the

course of a sacrifice. The book had no more relevance for Sāyaṇa! He did not even recognise the fact that Yajurveda contained a large number of hymns borrowed from Ṛgveda, and that it was therefore only next in importance to Ṛgveda. Indeed, the 'Maitrāyaṇīya-saṁhitā' of Kṛshṇa-yajurveda, which has 2144 mantras, has taken 1701 mantras from Ṛgveda.

Such being the case, it is curious that Sāyaṇa even goes further and compares Yajurveda in his Kāṇva-saṁhitā-bhāshya (upakramaṇikā), to the canvas or wall and the other two Vedas (Ṛg and Sāma) to the paintings mounted on that canvas or wall.

भित्तिस्थानीयो यजुर्वेदः चित्रस्थानीयावितरौ।

Sāyaṇa however speaks for the ritualists (yājñikas), who look at the three Vedas only in terms of the hymns to be recited in several sequences of the ritual by different priests. A sacrificial ritual will have four major priests called 'ṛtvijas', with their attendants; and the four priests are distinguished by their specialisation. The hotṛ is the priest who is proficient in Ṛgveda; during the sacrifice; his work is to invoke (hence the name 'hotṛ' from the root meaning 'to call', 'to invite') the gods for the sacrifice by reciting the mantras from Ṛgveda (puronuvākya) and to recite other hymns from the same Veda while oblations for the invoked gods are being offered in the fire (yājyā). But he does not go near the fire or offer oblations himself.

Similarly, another priest, udgātṛ, is to sing. But the priest who actually offers the oblations and attends to all the particulars of the ritual is the adhvaryu, whose special equipment is Yajurveda. He is called adhvaryu, because he accomplishes the sacrifice in all its details with precision and correctly ('adhvaram yunakti, sampādayati ity adhvaryuh').

Brahmā is the fourth priest who is the master of ceremonies, and who only supervises and guides when occasion demands;

he must be proficient in all the three vedas (trayī); or according to some authorities he must be a specialist in Atharva-veda. He, however, neither recites the hymns like the hotṛ and the udgātṛ, nor offers oblations in the fire like the adhvaryu, despite the important role that is assigned to him.

The foremost among the priests, therefore, is the adhvaryu, who is directly and intimately concerned with the sacrificial ritual. He is described as the leader ('adhvarasya netā iti tātparyārthah'), as the first in rank among the priests.

अध्वर्युर्वा ऋत्विज्ञां प्रथमो युज्यते।

This importance is derived from the Veda that he specializes, viz. Yajur-veda. He is able not only to determine the exact nature of the sacrifice that is to be performed, but to accomplish the sacrifice in all its details ('yajñasya mātram svarūpam vi-mimīte viśeshena nishpādayati'), because of his knowledge of Yajurveda. And Yajur-veda is styled therefore as adhvaryu-veda. This is a case of reciprocal dependence (anyonyāśraya); the adhvaryu in a sacrifice is important because he is the custodian of Yajurveda which is the book of sacrifice, and Yajurveda is important because the actual officiant in the sacrifice, adhvaryu, uses it.

In the sacrificial context, Yajurveda which gives elaborate accounts of several sacrifices, major and minor, is of course of primary significance, and Ṛgveda is only of auxiliary interest. According to Sāyaṇa, the hymns of the Ṛg-veda, called 'ṛks' are merely eulogies or adorations of the deities ,or of particular acts, or of the specific means of those ritualistic acts. ('archyate praśasyate anayā deva-viśeshāh kriyā-viśeshāh, tat-sādhana-viśesho vā iti ṛk-śabda-vyutpatteh'). Along with this shift of em-phasis, the idea of 'yajña' became more important than that of 'ṛta'. Indeed , 'ṛta' was now interpreted in terms of 'yajña'.

Yajurveda-saṁhitā has survived principally in two forms: 'śukla' ('pure', because the brāhmaṇa portions are not mixed up with the mantra portion) affiliated to the Āditya-tradition, and 'kṛshṇa' ('dark' in the sense of being mixed up, the mantra with the brāhmaṇa sections) belonging to the Brahma-tradition

Śukla-yajūrveda-saṁhitā is now extant in two recensions: 'Kāṇva' and 'Mādhyandina'; and has Śatapatha-brāhmaṇa as its supplement. The forty sections of this samhitā deal elaborately with sacrifices like Darśa-paurṇa- māsa, Agnishṭoma, Vājapeya, Rājasūya, Sautrāmaṇi, Aśva-medha and Purusha-medha. The last section is the famous Īśāvāsya-upanishad, which is therefore described as a samhitopanishad.

The other saṁhitā (viz. kṛshṇa) is current in Taittirīya, (in 7 sections, elaborately dealing with sacrificial matter), Maitrāyaṇīya (4 kāṇḍas, all dealing with sacrifices), Kaṭha (5 kāṇḍas dealing mostly with matters of sacrificial interest) and Kapishṭhala (6 ashṭakas, available only in fragments) recensions. Whether 'śukla' or 'kṛshṇa', and whatever the recensions, sacrifices constitute the main subject matter of Yajurveda. Indeed the word 'yajus' is taken to mean sacrificial formulae, the passages (mostly in prose form) that are recited during sacrifices in a manner distinguished both from the ṛk-hymns and the sāman-chants.

The six great aids to the Vedic study (the vedāṅgas) insist that the Vedas are meant for the performance of sacrifices

वेदा हि यज्ञार्थमभिप्रवृत्ता।

and set out to expatiate on the different aspects of Vedic knowledge insofar as they pertain to sacrifices. This is especially so with regard to Kalpa and Jyotisha. The aid known as Kalpa is so called because it seeks to justify the performance of sacrificial rites mentioned in the Vedas (kalpyate samarthyate yāga-prayogah atra). The sūtras of Āpastaṁba and Bodhāyana are illustrations of the Kalpa literature. They presume that the

Vedas are meant to prescribe the best conduct, and that the yajña is the best of all conducts (Aitareya-brāhmaṇa, 3, 2, 3).

श्रेष्ठतमाय कर्मण इत्याह
यज्ञो हि श्रेष्ठतमं कर्म।।

Jyotisha is devoted to astronomical calculations for determining the most suitable and propitious time for investiture (dīkshā) and the performance of sacrifices. The Vedic sacrifices are prescribed to be performed at specific periods, and therefore whoever knows this science of determining the proper time may be said to know the yajña itself.

निर्दिष्टकाला विहिताश्च यज्ञाः।
तस्मादिदं कालविधानशास्त्रम्।
यो ज्यौतिषं वेद स वेद यज्ञम्।।

Lagaḍhamuni's Vedāṅga-jyotisha is well known.

Among the other aids, Śikshā (the science of pronunciation of letters and intonations), Nirukta (etymological derivation of Vedic words) and Chhandas (rules of prosody and hymnal compositions) are not directly concerned with sacrifices. Vyākaraṇa (grammar), however, becomes indirectly relevant, because during the occasion of a sacrifice, the employment of improper words constitutes a breach of propriety, and merits expiatory rites known as Sārasvateshṭi.

CHAPTER II

YAJÑA: SYMBOL AND RITE

The expression 'yajña' has a great antiquity, and we find it employed even in the early hymns of the Ṛgvedic collection. Derived from the root 'yaja' and formed by adding the suffix 'naṅg', it has several closely related meanings: adoration, worship, prayer, praise, offering, presentation, oblation, consecration and sacrifice. It is synonymous (according to the lexicon, Amara-kosha, 2, 7, 13) with another word 'yāga',' which is derived from the same root but formed by adding another suffix 'ghañ'. However, this word is not frequently used in the early texts, although it became popular during the medieval period and acquired a slightly different connotation.

The word 'yajña' has a wider and more profound connotation than the other word, which came to mean nothing more than a sacrificial rite where offerings are made ('ijyate havir dīyate atra'). Among other synonymous expressions which emphasise the aspect of offering are sava, makha, iṣṭi, savana and homa; and expressions emphasising invocation of the gods ('ijyante devatā atra') include āhava, and havana; the word 'adhvara' means a sacrifice, where violence is avoided (a-dhvara, hiṁsā-karma).

'Yajña' is a picturesque word (especially in injunctions like 'yajeta' and 'juhuyāt'), which evokes many images, and is rich in symbolic associations. It suggests the role of divinity not only in human affairs but in the very creation of the world. It is an expedient invented by the gods themselves for bringing forth all things and beings in the world, and adopted by human beings for securing their wealth and welfare. It is a sacred 'rite'

inherent in all creation, and natural to man. And it is not merely a rite; it is also an attitude, a resolve, a device, an initiation, an instrument and an act. It involves the whole being who is engaged in a rite, and transforms his material constitution into a vehicle of divinity.

We read in Ṛg-veda (10, 90, 16, the celebrated Puruṣa-sūkta) that the gods (viz. the luminous beings, devāḥ) who were first created performed a sacrifice (through their will and contemplation) and worshipped the sacrifice itself (viz. Prajāpati in the form of yajña). They offered the person of the creator himself as an oblation, and thus performed the first of the sacrifices ('yat puruṣeṇa haviṣā devā yajñam atanvata'). The sacrifice was for them an instrument as well as their objective (yajñena yajñam ayajanta devāḥ'); and out of this primordial sacrifice, the first principles of life were formed ('tāni dharmāṇi prathamānyāsan).

Śatapatha-brāhmaṇa (11, 1, 8, 3) has a related imagery; the gods offered sacrifice to secure the favour of Prajāpati, the creator; and Prajāpati, pleased with their devotion offered himself as a sacrifice to them. This is how Prajāpati became the yajña, creating a model of himself.

स एतेन देवभ्य आत्मानं निरक्रीणीत स यद्व्रतमुपैति।
यथैव यत् प्रजापतिर्देवेभ्य आत्मानं प्रायच्छत् एवमेवैष एतद्
देवभ्य आत्मानं प्रयच्छति।।

The symbolism of sacrifice is really self-sacrifice; giving oneself up, but for purposes of more effective re-generation. We have in the same text another account (3, 9, 4, 23) explaining the significance of yajña; they (viz. the priests) kill during the sequence of crushing (abhishava), and create again during the subsequent sequence. While it is being destroyed, it is born again, and this is yajña.

अथ यस्माद्यज्ञो नाम। घ्नन्ति वा एनमेतद्यदभिषुण्वन्ति।
तद्यदेनं तन्वते तदेनं जनयन्त स तायमानो जायते स यज्ज्ञायते
तस्माद्यज्ञः।।

There is a story in Kālikā-purāṇa (chapter 30), which describes the creation of the world from the body of Vishṇu as Yajña-varāha (the primaeval boar symbolizing sacrifice). After the earth was recovered from the depths of the waters by Varāha incarnation of Vishṇu, the gigantic body of the divine rescuer had to be disposed of. Śiva assumed the form of Śarabha and undertook to strike at it, cutting it into pieces. Yajña emerged from this event (bhū-varāhasya kāyāt śambhu-vidāritāt yajño bhūt). As soon as Śiva tore the body of Varāha, the gods Brahmā, Vishṇu, Śiva and others with all their attendants, carried the body (which had fallen into the waters) into the sky, and there Vishṇu cut the body into pieces by his discus. From the joints of the organs of the body, separate yajñas flashed forth.

विदारिते वराहस्य काये भर्गात् तत् क्षणात्।
ब्रह्मविष्णुशिवा देवाः सर्वैश्च प्रमथैः सह।।
निन्युर्जलात्समुद्धृत्य तच्छरीरं नभः प्रति।
तद्विभेजुः शरीरं ते विष्णोश्चक्रेण खण्डशः।
तस्याङ्गसन्धयो यज्ञा जातास्ते वै पृथक् पृथक्।।

Jyotishṭoma emerged from the joint between the eyebrows; and the snout, Agnishṭoma from the joint between the jaws and the ears; Vrātyashṭoma from the meeting place between the eyes and eyebrows; Paunarbhava-shṭoma from the spot where the snout meets the lips; Vṛddhashṭoma and Bṛhashṭoma from the root of the tongue; Atirātra from under the tongue; the five great yajñas of the householder (pañcha-mahā-yajña) from the neck-joint; Aśvamedha, Mahā-medha, Purusha-medha and all

other sacrifices which involve violence from the foot-joints; Rājasūya, Kārīsha, Vājapeya and the Graha-yajñas from the hind parts; Pratishṭotsarga-yajña, Dāna-śrāddha and Sāvitrī-yajña from the joints in the area of the heart; Prāyaśchitta-yajña from the joints in the penis region; Rakshas-satra, Sarpa-satra, Go-medha and all the ābhichārika rites from the hooves of the feet; Mayeshṭi, Parameshṭi and all other annual and occasional yajñas from the tail-joint; and so on. In all, one thousand and eight yajñas were thus produced.

एवमष्टाधिकं जातं सहस्रं द्विजसत्तमाः।

Not only the different yajñas, but the various vessels and implements, articles of oblation and structural details were also produced from the dismembered carcass of Varāha; the ladle known as sruk from the snout, another variety of ladle known as sruva from the nostrils, Prāgvaṁśa from the neck region, the sacrificial altar (yūpa) from the tusks, the kuśa-grass from the bodily hair, the Puroḍāśa-cake from the brain, Karshu from the two eyes, and yajña-ketu from the hoof. The middle portion of the animal's body became the sacrificial platform (vedī); the back of the animal changed into the shed for the performance of sacrifice (yajñālaya); the penis got converted into the fire-vessel (kuṇḍa); and from the heart of Varāha issued forth the yajña ('hṛtpadmād yajña eva cha').

The story continues to narrate that on the same occasion, three associates of Varāha were also killed: Suvṛtta, Kanaka and Ghora. Brahmā the creator produced the fire known as Dakshiṇāgni from the body of Suvṛtta, Vishṇu the preserver the fire called Gārhapatyāgni from Kanaka's body, and Śiva the destroyer the fire Āhavanīyāgni from the body of Ghora. These three fires fill the entire universe (etais tribhih jagat vyāptam); all the worlds come out of them (trimūlam sakalam jagat); and

where the three fires are tended, all the gods abide ('yatra trayam etat nityam, tiṣṭhanti samastā devatās tatra').

An important detail of the legend is that the sacrifice was an act of self-immolation on the part of Viṣṇu, who is the creator as well as the preserver. After the earth-damsel was recovered from the clutches of the waters, Varāha in his beastly nature began enjoying her, thus causing untold harm to all creation. Viṣṇu thereupon resolved to give up this incarnation ('varāham kāyam tyaktum icchhāmi'). As a preparation for winding up the Varāha incarnation, Viṣṇu engaged himself in deep contemplation, as a result of which the lustre and might of Varāha began to be withdrawn in slow measure.

वाराहं तेजसा हर्तुं स्वयं ध्यानपरोऽभवत्।
शनैः शनैर्यदा तेजं आहरत्येष माधवः।
तदा देहं तु वाराहं सत्वहीनं व्यजायत।।

Viṣṇu had thus to prevail over one of his own incarnations, and invite Śiva the destroyer to smite his own body (as Varāha incarnation). Further, he dismembered his own body into fragments by his own discus, as a result of which act of primal sacrifice the other sacrifices which human beings perform came into being. This account of how Varāha's body was transformed into a yajña ('yajña-varāhasya śarīram yajñatām agāt') has been introduced by the claim that all the gods abide in yajña, that all things in the world are founded upon yajña, and that it is by yajña that the firmament is borne and the people are preserved.

यज्ञेषु देवास्तिष्ठन्ति यज्ञे सर्वं प्रतिष्ठितम्।
यज्ञेन ध्रियते पृथ्वी यज्ञस्तारयति प्रजाः।।

Ancient texts pertaining to Vedic culture contain several such suggestive legends and a variety of imagery. Atharva-veda, for instance, speaks of yajña as the chariot of the gods (deva-ratha); the four directions are the mules yoked to it; the purodāśa offerings are the hooves of the mules; the mid-region is the body of the chariot; the sky and the earth are the side-wings; the seasons are the reins that regulate the mules; voice is the hood of the chariot; and the inter-spaces are the grooms that go with the chariot (8, 9, 22).

दिशश्चतस्रोऽश्वतर्यो देवरथस्य
पुरोडाशाः शफा अन्तरिक्षमुद्धिः।
द्यावापृथिवी पक्षसी ऋतवोऽभीशवोऽ
न्तर्देशाः किंकरा वाक् परिरथ्यम्।।

It also describes the yajña which was created by Prajāpati or the creator ('prajapatir yajñam atanuta', 18, 3, 41) as the first to come into existence and as continuing for all time ('sa yajñam prathamo bhūto bhavyo ajāyata', 13, 2, 55), and as the source for all things in the universe (tasmād dha jajña idam sarvam yat kiñchedam;, ibid.). The entire earth was the sacrificial platform, and the directions were the surrounding rampart ('urvīr āsan paridhayo vedir bhūmir akalpayat', 13, 1). The priest who sacrifices must think of the earth itself as the first faggot that is put into the fire, the heavens as the second faggot, and the mid-regions as the third; with these faggots, girdle, toil and austerity he sustains the worlds (9, 5, 4).

इयं समित् पृथिवी द्यौर्द्वितीयोऽन्तरिक्षं
समिधा पृणाति।
ब्रह्मचारी समिधा मेखलया श्रमेण
लोकांस्तपसा पिपर्ति।

The yajña that the human beings are required to perform is the re-enactment of the cosmic drama of creation and regenera-

tion by self-sacrifice and dismemberment of ones own constitution. It assumes the form of a rite which is highly symbolic. While yajña is described as a method of worshipping the gods, yajña is itself regarded as a god in Yajurveda (16, 1, 31); it eliminates all sins and purifies the performer of the yajña; it bestows on him strength, vigour and agility by sanctifying the food that he eats and the water that he drinks (ibid, 1, 20); it causes health, happiness and wealth.

The yajña is where all the gods reside; the platform on which the yajña is conducted represents the empire of Indra and the golden throne of Agni, the pleasure-grove of Soma and the place of rest for Varuṇa. It is the nave of the earth.

The platform on which the sacrifice is conducted is known as the 'vedi'. It is consecrated ground, where ritualistic cleaning, digging and other details of construction are gone through.

वेदिश्च संमार्जनोध्दननादिभिः संस्कारैः संस्कृता भूमिः।

When the yajña-vedi is well established, everything becomes well established: wealth, welfare, energy, health and divinity become accomplished. This is what the Kṛshṇa-yajurveda-saṁhitā proclaims.

The body of the yajña (yajña-śarīra) is brought into being by the role of the adhvaryu-priest during the rite; and thereby longevity, vitality and other benefits flow out (Yajur-veda-saṁhitā 9, 21).

All types of yajña involve the installation, invocation, and worship of Agni, the fire god who is celebrated even in Ṛg-veda in a large number of hymns and whose cult has had an un-

broken continuity till our own day. The relevance of Agni is based on the assumption of his being the leader of all the gods ('agnir vai devānām mukham'), the fore-runner ('agraṇīr bhavati', Nirukta, 7, 14, 4) and the first divinity to arrive in sacrifices ('agram yajñeshu praṇīyate'). The very first mantra in Ṛg-veda is in adoration of Agni, who is described as 'the god of the sacrifice' ('yajñasya devam') and as one who readily secures the welfare of all of us ('puro-hitam'). All the gods come to the place of sacrifice only in the form of Agni; hence the saying that Agni is all the gods ('agnis sarvā devatāh').

Agni is all-pervading and ever present; he has three forms, according to Ṛg-veda (1, 95, 3, 'triṇi jānā pari-bhūshaty asya'): as baḍabānala in the ocean, as āditya (the Sun) in the heavenly firmament and as vidyutāgni (the thunderbolt) in the mid-region. He was brought from the high heavens to the earth, and he is hidden in the earth; he is the inner controller of all things; and indeed he becomes the visible god when the sacred fire (yājakāgni) is set up on the sacrificial platform (vedi). We read in Ṛg-veda (2, 3, 1) :

समिद्धो अग्निर्निहितः पृथिव्याम्
प्रत्यङ् विश्वानि भुवनान्यस्थात्।
होता पावकः प्रदिवः सुमेधा।
देवो देवान् यजत्वग्निरर्हन्।।

Well kindled is the sacred fire, the ancient god; he is firmly founded upon the earth (as the sacrificial platform), attending to each and every creature. He is indeed the purifier and knower of all things. He invokes all the gods (hotā), and may he minister unto the needs of all the luminous beings. He is invoked by the human sacrificers to be a sacrificer himself even prior to themselves (ibid, 3, 'devān yakshi mānushāt pūrvah').

Agni is not only the god for whom the sacrifice is meant (yajñasya deva) but he is himself the sacrificer (hotā) (RV, 1, 1, 1). In the sacrificial rite, the four types of priests (ṛtviks) themselves represent Agni. There is an interesting narration in Ṛg-veda (2, 5, 3), where Agni is compared to the rim of the wheel (nemi) which surrounds the wheel; Agni pervades all the acts performed by the priests, even as the rim pervades the wheel ('nemiś chakram iva').

दधन्वे वा यदिमनु वोचद् ब्रह्माणि वेरु तत्।
परि विश्वानि काव्या नेमिश्चक्रमिवाभवत्।।

"Whatever the offerings are made in this sacrifice, and whatever the praises that are recited, Agni knows them all; and he pervades fully all the priestly acts, even as the rim pervades the wheel".

It is therefore that Agni is identified with yajña. If the yajña is referred to as the birth-place of Agni ('yonim agnaye', Ṛg-veda, 1, 140, 1), the yajña is also described as Agni himself (cf.Aitareya-brāhmaṇa, 1.16, 'yonir yad agnir agneh').

In the sacrifice, it is said that the Agni kindles the Agni (Ṛg-veda, 1, 12, 6, 'agnināgnis samiddhyate'), which is symbolically enacted in kindling the āhavanīya-fire from the gārhapatya-fire. In the sacrificial rites (sacra publica or sacra privata) three hearths are generally set apart; the first one (in the west) for the gārhapatya-fire which is established by the friction of the faggots from the asvattha or sami trees: the second one (in the east) for the āhavanīya- fire, which is kindled from the gārhapatya-fire; and the third one (in the south) for the dakshiṇāgni, which is also kindled from the gārhapatya- fire (according to Śāṅkhāyana-sūtra).

The gārhapatya-fire (viz. the household fire) is regarded as the foremost (purovarti), representing human beings on earth.

The āhavanīya- fire is symbolic of the sun (sūrya) in the celestial region where gods abide ('etad vai devānām āyatanam yad āhavanīyam' Taittirīya-saṁhitā, 1, 6, 7, 1). The dakshiṇāgni is symbolic of the manes (pitṛ) and evil spirits who dwell in the mid-region ('anvāhārya-pachanah pitṛṇām', ibid); this represents the wind-god (vāyu), for 'when man dies he departs from here to the realm of the Vāyu' (Śatapatha-brāhmaṇa, I4, 8, 12, 1, 'yadā vai purushosmāl lokāt praiti sa vāyum āgacchati').

Thus the three fires, which are employed in the ritual known as agni-hotra, represent Agni (on the earth, prthvī), Sūrya (the agni in the celestial regions, dyauh) and Vāyu (the agni in the mid-region, antariksha) or moon (as the light of the manes, cf.Śatapatha-brāhmaṇa 2, 4, 2, 2). Taittirīya-brāhmaṇa (1, 1, 8, 1) declares that the three fires are the three worlds ('ime vā ete lokā agnayah'). According to the Śulba-sūtra prescription, the place for the gārhapatya-fire must be circular in shape, the place for the āvahanīya square, and the place for dakshināgni half-moon shaped (ardha-chandra, or of the form of the bow, dhanur ākṛti) or of the shape of a winnow-basket (śūrpa).

If the person who maintains the three fires is called Vaitānika, pañchāgni is the person who tends two additional fires: sabhya to be placed in an assembly or sabhā (only in the case of a kshatriya) and āvasathya to be placed in a rest-house, (avasatha). Kindling and maintaining the fire are elaborate and sacred ceremonies. The fire for the sacrificial purpose is always produced by rubbing or churning the dry fire sticks (arani) from trees like śamī and asvattha.

शमीगर्भादग्निं मन्यति। एष वा अग्नेर्याज्ञीया तनुः।।

(Taittirīya brāhmaṇa, 1,1,9,1)

Texts like Aitareya-brāhmaṇa (3, 5) provide detailed accounts of the ceremonial purifications (saṁskāras) that are necessary

for producing the fire from the arani-faggots and the mantras that must be recited while rubbing or churning.

Among the trees that are permitted for the purpose of providing faggots (samidha) for maintaining the fire are khadira , palāśa, aśvattha , nygrodha and śamī. Some medicinal herbs (oshadhi) are also used. For producing the fire by friction, the sticks from the aśvattha which has grown on a śamī-tree is considered the best.

Two fuel sticks are used in producing the sacred fire (which sequence is known as 'agnyādhāna' or 'agnyādheya'). One is placed above the other, and rubbed or churned by using a contrivance involving a rope (raśanā). The stick which supports the other stick (adhara- araṇi) is called Urvaśī and the stick which is on top (uttara-araṇi) is called Purūravas. The female-male symbolism in the birth of Agni is suggested by the names (cf. also Kṛshṇa-yajurveda-saṁhitā, chapter 5, which gives details of the agni-mathana rite).

Yajña as a rite is defined as offering oblations in the name of gods ('devatoddeśena havis-tyāgah') while specific mantras are being recited (samantraka-dravya-tyāga). Jaiminīya-sūtra (4, 2, 27) explains that it is an act which is of the nature of giving up of articles for the sake of pleasing the gods (devatoddeśyaka-dravya-tyāga-rūpa-kriyā'). The important sequence in a yajña is the offering of oblations into the fire ('havih-prakshepātmaka vyāpārah) as indicated by injunctions like

अग्निहोत्रं जुहोति।
आज्यभागौ यजति।
सोमेन यजेत।
दाक्षिणनि जुहोति।
समिधो यजति।
इडो यजति।

तिस्र आहुतीर्जुहोति।
दध्ना जुहुयात्।
and
बर्हिर्यजति।

The offering of one of the following five articles is technically known as prayāja:

समिधो यजति
तनूनपातं यजति।
इडो यजति।
बर्हिर्यजति।
स्वाहाकारं यजति।

The last one is not a substance but, the termination of a mantra, when the rituals are performed without special reference to the articles. They are regarded as indirectly or distantly beneficial:

द्रव्याद्यनुद्दिश्य केवलं विधीयमानं कर्म आरादुपकारकम् यथा प्रयाजादि।

Among the approved articles that may be offered to the fire are milk (kshīra), curds (sarpi), clarified butter (ājya), cakes made of rice flour or wheat-powder (puroḍāśa), boiled rice, barley or pulse (charu), the juice from the crushed soma shoots and twigs (soma-rasa), and products of an animal sacrificed (e.g vapa or fat of paśu). The offering of milk and milk products into the fire are said to bestow on the sacrificer lustre, strength, vigour, good eyesight and intelligence, while the offering of soma is calculated to produce vigour, power of endurance,

agility of the sense- organs and violent temper (krodha, against the enemies) (cf. Kṛshna-yajurveda-saṁhitā, 19, 9 and 7, 30).

In rituals like chāturmāsya, the transformation of milk called vajina is used ('vajibhyo vajinam iti). When curds are added to hot milk it changes to a solid state, when it is called amiksha, or into a liquid state, when it is called 'vajina'. In a sequence in the ritual paśu-yāga, the puroḍāśa known as paśu- puroḍāśa is offered.

Soma (the juice of which is offered in many yajñas) is a creeper (valli), the precise identity of which is uncertain; it is usually taken to be Sarcostemma viminale or intermedium, and its Vedic description is that it is a lunar plant, dark in colour (śyāmalābha), leafless (nishpatra), milky (kshīriṇī), fleshy on surface (māṁsula) and sour to taste. Haug has described it as a twisting semi-shrub with a series of leafless shoots which contain an acidulous milky juice (cf.A.Hillebrandt, Vedic Mythology, vol I, p.122). It symbolizes moon ('drop of the golden soma in the heavens'), or rather the nectar in the moon (celestial moon, in contradistinction to the terrestrial moon), which provides youth, health and strength. It is also described as the 'dew of the dawn ' ('Soma moves at the head of the dawns').

The Vedas contain legends about the celestial origin of soma, and about how it was brought to earth. Indra is said to have drunk it during his fight with Vṛtra; it was a source of vigour for him. It is an inebriating drink, which is said to inspire the sages to compose hymns and provide stimulation generally. But the Vedic references regard it as a god in its own right, and as the monarch (rājā).

Preparation of soma during the sacrifice is an elaborate ritual, and even the initial act of procuring the soma-creepers from the vendors who bring it from mountains and forests is a serious sequence in the sacrifice . Known as soma-vikrayaṇa, it precedes the ceremonial bringing of soma to the sacrificial

spot (soma-praṇayana) and the production of fire by friction (agni-mathana). After soma-juice (soma-rasa) is offered ceremoniously into the fire as oblation, to the accompaniment of specific mantras (somena yajeta), the remainder is drunk by the priests, first by the hotr and then by the others. It is usual for puroḍāśa cakes and charu to be offered as oblation along with soma. In some sacrifices, another intoxicating drink called surā is used.

If sacrifices are collective in character and public in nature, it is usual for them to involve the offering as oblation and subsequent partaking by the priest of the puroḍāśa cakes (puroḍāśa-bhakshaṇa) and soma-juice (soma-pāna), and the ceremonial sacrifice of an animal (paśvālaṁbhana). Such sacra publica became in due course less popular and receded to the background, giving way to the domestic sacrifices (sacra privata), which were much simpler, being little more than a mere fire-ritual (agni-hotra).

All sacrifices have three aspectes : (i) uddeśa (intention or direction), viz. the god for whom the sacrifice is meant; (ii) tyāga (what is given up); viz. the offerings or the havis; and (iii) prakshepa (the prescribed spot or particular fire where the offerings are delivered).

सन्ति यागादौ त्रयोंशाः उद्देशांशः त्यागांशः
प्रक्षेपांशश्चेति। उद्दिश्य काश्चिद्देवतां त्यज्यते हविः।
त्यक्तस्य च हविषः आहवनीयादिविहितदेशे प्रक्षेपः
क्रियते।

(cf. Satyajñānānanda's Veda-prakāśa, 1934, p.57 fn.3)

There was also a prevailing notion of the five 'great' sacrifices (pañcha-mahā-yajña) prescribed for a householder; brahma-

yajña (teaching the sacred texts), pitṛ-yajña (libations for the manes), deva-yajña (fire-ritual), bhūta-yajña (feeding animals and birds) and manushya- yajña (honouring the guests and visitors).

अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्।
होमो दैवो बलिर्भौतो नृयज्ञोऽतिथिपूजनम्।।
(Gāruḍa-purāṇa, Chap. 115)

The concept of yajña was here widened in scope, and the sacrificial ritual of the olden times survived but faintly in the 'homa' or 'havana' that the householder performed as a part of the daily deva-yajña. Very few of the elaborate and expensive sacrifices prescribed in Yajurveda were performed even in the medieval period; and fewer still are observed to be performed in our day. Manu himself (4, 21, 22) has felt that the performance even of the five 'yajñas' meant for the householder are not easily performed; hence his plea that one must carry them out according to their ability, instead of giving them up altogether.

ऋषियज्ञं देवयज्ञं च भूतयज्ञं च सर्वदा।
नृयज्ञं पितृयज्ञं च यथाशक्ति न हापयेत्।।

(2)

CHAPTER III

YAJÑA: PRINCIPLES AND VARIETIES

We have in Kṛshna-yajurveda-saṁhitā (chapter 18, 1, 2 and 6) a detailed account of the various benefits that result from the performance of a sacrfice (yajñena kalpantām). Among such benefits are abundance of food (vāja), wealth (prasava), efficiency in work (prayati), mental application (dhīti), light of knowledge (jyoti), bodily vigour (ojas), longevity (dīrghāyu), health (anāmaya), happiness (śarma), fearlessness (abhaya), friendliness (anamitram), and sound sleep (sukham śayanam). The sacrificer prays that his life may become worthwhile by the sacrifice that he performs (ibid 9, 21 'āyur yajñena kalpatām').

The ostensible purpose of the yajña is 'svarga' (heavens, bliss), which is obtained by the unprecedented meritorious potency that is acquired while the yajña is being performed, 'never-before' (apūrva). It is therefore that we have the definition of yajña as special power or potency that is acquired afresh:

यज्ञकर्म यजतिकार्यमपूर्वमित्यर्थः।

We have injunctions like

दर्शपूर्णमासाभ्यां स्वर्गकामो यजेत।

And the expression 'one must offer sacrifices' (yajeta) is meant to convey the sense of making something become (yajate tyatra ākhyātena bhāvanā abhidhīyate). The 'heaven' (svarga) is something that must be 'made to become' (sādhya). Further

the expression 'yajeta' is not only ākhyāta, but has a liṅg-suffix, making it an injunction (vidhi); it prompts the person to engage himself in the yajña-activity (chodanā, prerayati) in order to obtain the goal, 'heavens' (svargam eva bhavyatayā vidhir upādatte).

And the word 'svarga' signifies supreme happiness.

स्वर्गशब्दश्चोत्कृष्टे सुखे रूढः।

Bhaṭṭa-Kumārila's Tup-ṭīkā (6,1,1) explains that what an individual likes most ardently is svarga ('ekasya prītih svarga-śabda- vāchyā'). It does not, however, refer to the things that cause happiness or liking (prītimad-dravya), but to happiness itself. And this supreme, uninterrupted, unmixed happiness is not to be had in this life; but only in another life, as a result of meritorious potency acquired by yajñas performed in this life:

स्वर्गस्तु जन्मान्तर एव। स हि निरतिशया प्रीतिः।
कर्मानुरूपा। न शक्या इह जन्मनि अनुभवितुम्। यस्मिंल्लोके
क्षणे क्षणे सुखदुःखे अनुभवन्ति।।

The mantras recited on the occasion and the acts carried out are therefore well calculated to achieve these results. The proper recitation or singing of the selected mantras from Ṛg-veda, Yajur-veda and Sāma-veda, and the altogether correct acts done exactly as prescribed in the Brāhmaṇa texts without the slightest lapse or deviation are of greatest importance in a sacrifice.

Accordingly, specialists of the three (and later four) Vedic collections invariably function as officiating priests, called ṛtviks, so called because they propitiate the gods ceremonially (ṛtau yajati iti), and are experts in setting up the sacred-fire (agnyād-

heya) and in the conduct of other forms of sacrifice; and they are chosen by the person who sponsors the sacrifice (yajamāna).

अग्न्याधेयं पाकयज्ञानग्निष्टोमादिकान्मखान्।
यः करोति वृतो यस्य स तस्यर्त्विगिहोच्यते।।

(Manu, 2, 143)

The priests who are engaged to conduct the sacrifice on behalf of the yajamāna are paid in cash or kind (dakshiṇā) at the end; they are in this sense, and in this sense alone, hired. But their decision on all major and minor details are supreme and unquestioned. They act independently, although each one of them has his tradition-bound role to play and co-operates with others, so that the ritual goes on in the prescribed manner. The conduct of a sacrifice is compared in Ṛg-veda (2, 5, 4) to the natural growth of tree with branches appearing one after another according to a preordained order ('vaya ivānurohate').

A sacrifice involves the following four classes of priests (ṛtviks) :

(1) The hotṛ (the priest who invokes the gods during the ritual), chants hymns (called śastras) from the Ṛg-vedic collection which are appropriate to the occasion (like prātar-anuvāka, śastra, yājyā-puronuvākyā etc.), when called upon to do so by the chief priest, adhvaryu.

He has three other priests who help him and share his work in different sequences: maitrā-varuṇa, acchhāvāka and grāva-stut . These priests are required only to recite the necessary mantras, which should accompany the acts of the chief priest, adhvaryu; they do not offer oblations into the fire themselves.

(2) The udgātṛ (the priest who raises his voice and sings) is a specialist in Sāma-veda, and his job is to chant the sāman hymns (called stotras) musically on certain occasions during the sacrifice when gods have to be invited. There can be no

sacrifice without the singing of sāma hymns ('ayajño vā esha yo-asāma').

His associates are prastotṛ, prati-hartṛ and subrahmaṇya.

(3) The adhvaryu (the chief priest who is directly responsible for the conduct of the sacrifice ('adhvaram yunakti') is the actual sacrificer. He not only directs, by what are known as praisha-mantras, the two priests mentioned above to recite or sing the hymns whenever necessary, but attends to all details of the sacrifice. He is the priest who actually offers oblations in the fire. His book of specialization is Yajur-veda, the book meant exclusively for sacrifices.

His associates are the priests known as prati-prasthātṛ, neshṭṛ and unnetṛ.

(4) The fourth priest is known as Brahmā, and his role is as the master of ceremonies. Authorities are not unanimous about the nature of this priest. Some (e.g.Śatapatha-brāhmaṇa 11, 5, 5, 8) hold that he must be well versed in all the three Vedas, and see that proper hymns are correctly recited or sung. Others view him as a specialist in Atharva-veda, the fourth veda.

But his responsibility is to see that no commissions, omissions or errors occur in the chanting (mantra) or in the performance of rituals (tantra). He must correct the mistakes whenever they are made and suggest the rites of expiation (prāyaścitta) immediately and provide purifications.

He is helped by three other priests, agnīt (or agnīdra whose job is to tend the sacrificial fire all through), potṛ (who attends to the errors and to their elimination) and brāhmaṇācchhaṁsi.

Of these sixteen priests who participate in the sacrificial ritual, the adhvaryu is the leader and director.

अध्वर्युर्वा ऋत्विजां प्रथमो युज्यते।

He is the one who produces the body of the sacrifice (yajña-śarīra) by performing the necessary rituals at appropriate times. He is described as deft with his hands (suhastya) and 'honey in his hands' (madhu-pāṇi) (cf.Ṛg-veda, 10, 41, 3). The sacrifice does not consist only of chants and songs; the adhvaryu performs the several necessary rituals while reciting hymns from Yajurveda. As Aitareya-brāhmaṇa (5, 3) says:

यजुषा वा एते संपरिश्रियेते

The sacrifice is successfully accomplished only by the work done by adhvaryu and his associate prati-prasthātṛ.

The selection of the priests for the conduct of the sacrifice (ṛtvig-varaṇa) is itself an important preliminary sequence. Āpastamba lays down that pious brāhmaṇas who are descendents of respected sages and who are knowledgeable with regard to the sacrifice must be chosen (Śrauta-sūtra, 10, 1, 1 'brāhmaṇān ārsheyān ṛtvijo vṛṇīta'). Further, they must be experts in their respective vedas, and must be able to recite or sing the hymns clearly and correctly; their voice must be pleasant and vigorous. They must neither be youngsters nor very old. They must be free from physical defects and diseases.

Four or sixteen of such ṛtviks are selected. And the yajamāna in the soma-yāga sends a messenger (called soma-pravāka) to bring them to the place of sacrifice, and as soon as they arrive they are honoured with madhuparka. The yajamāna should mentally chant a hymn in which the hotr is identified with Agni, the adhvaryu with Āditya, the udgātṛ with Parjanya and the brahmā with Chandramā, before he recites the mantra beginning with 'asau-mānushah'.

अग्निर्मे होताऽदित्यो मेऽध्वर्युश्चन्द्रमा मे ब्रह्मा
पर्जन्यो म उद्गाता।

The yajña is of many kinds, depending upon several details like the purpose for which it is done, the complexity of the rituals, the number of priests who officiate, the caste and status of the yajamāna, the duration, the type of oblation offered and the dieties who are invoked and propitiated.

It is usual to distinguish between śrauta-yajñas and gṛhya-yajñas (also called pāka-yajñas). The latter are much simpler than the former, and involve boiled charu as oblations offered to the household fire (gṛhyāgni). Aupāsana-homa, vaiśvadeva, pārvaṇa, aṣṭaka, māsi-śrāddha, sarpa-bali and īśāna-bali are varieties of gṛhya-yajñas, according to Āpastaṁba-Paribhāshā-sūtra; other texts (like Gautama-Dharma-sūtra, 1, 8, 10) mention aṣṭaka, pārvaṇa, māsi-śrāddha, śrāvaṇi, āgrahāyaṇī, chaitrī and āśvayuji as the seven saṁsthās (or kinds) of this yajña.

The darvī-homas are minor varieties where the offerings are made with mantras ending with 'svāhā', without employing the invitations and eulogies of gods (known as yājyā-puronuvākya)

The śrauta-yajñas are of two major kinds: havir-yajñas and soma-yajñas. The oblations in havir-yajñas are clarified butter (ājya), boiled preparations of rice, barley or wheat (charu), the faggots of selected trees (samidha) etc., whereas the oblation in the soma-yajñas is the soma-juice, which is also drunk later by the yajamāna and the rtviks.

Each of these two kinds has seven varieties (known as sapta-saṁsthā). The expression 'saṁsthā' is defined thus:

संस्था नाम क्रतुप्रयोगवृत्तिस्तोत्रोपरमः। येन स्तोत्रेण क्रतुप्रयोगः समाप्यते सा संस्था व्यपदिश्यते।

The seven havir-yajñas are also called ishtis, and they are agnyādheya, agni-hotra, darśa-pūrṇa-māsa, āgrayaṇa, chāturmāsya, dākshāyaṇa and sautrāmaṇi, according to Sāyaṇa's commentary on Aitareya-brāhmaṇa (5, 7). Gautama-Dharma-sūtra (1, 8, 20) and Gopatha-brāhmaṇa (1, 5, 23) have different lists: agnyādheya, agnihotra, paurṇamāsi, amāvāsyā, chāturmāsya, nirūḍha-paśu-bandha and naveshṭi, according to the latter text, while the former text substitutes dākshāyaṇa with nirūḍha-paśu-bandha. Sometimes piṇḍa-pitṛ-yajña is included in the list.

The soma-yajñas are: agnishṭoma (so called because Agni is the main devatā), atyagnishṭoma, ukthya (performed mostly by kshatriyas), shoḍaśin, vājapeya, atirātra and āptoryāma.

The soma-yajñas are prescribed by all the three Vedas (Ṛg, Yajus and Sāma), whereas some sacrifices like darśa-pūrṇamāsa by two Vedas only (Ṛg and Yajus), and others like agnihotra by Yajur-veda alone. There is a reference in Ṛg-veda (1, 72, 6) to twenty-one kinds of sacrifices mentioned above (viz.seven pāka-yajñas, seven hotṛ-yajñas and seven soma-yajñas)'

त्रिः यद् गुह्यानि त्वे
इत् पदाविदन्निहिता यज्ञियासः।

"Those who are competent to perform sacrifices have known the twenty-one steps (to heaven, which is attained only through sacrifices, 'padyate gamyate svarga ebhir iti pada-śabdenātra yajña uchyante) which are hidden (known only through the secret teachings) as established within you alone (viz.Agni)."

There is another interesting notion which forms the basis of classifying sacrifices into primary and secondary; and this is about the 'main' or 'model' sacrifices (prakṛti-yāga) in each of the groups mentioned above, of which some sacrifices are

derived and elaborated or adapted (vikṛti-yāga). Sāyaṇa's prologue (upakramaṇikā) for his Kāṇva-saṁhitā-bhāṣya defines the prakṛti-yāga as that for which the texts provide injunctions regarding all the aspects and sequences, keeping in mind the entirety of the sacrifice.

प्रकर्षेण अङ्गोपदेशा यत्र क्रियते सा प्रकृतिः।
कृत्स्नाङ्गविषयत्वं उपदेशस्य प्रकर्षः।

All the aṅgas of a sacrifice are here spelt out. In the derived variety of sacrifices, only the special aṅgas (viśeshāṅgas) for specific rituals are mentioned, leaving the other details to be borrowed from the prakṛti-yāga on the principle of extended application (atideśa).

Agnishṭoma, for instance, is the 'primary 'or 'model' sacrifice for all soma-yāgas. It is an 'ekāha' (duration of one day). In this sacrifice the udgātṛ and his three associate priests sing in all twelve 'stotras' (viz.the sāman chants); after each strotra singing, the hotṛ and his three associate priests recite a śastra-mantra (viz. the ṛiks). The oblations are offered three times: morning (prātas-savana), noon (mādhyandina-savana) and evening (tṛtīya-savana), when bahishpavamāna-stotra and four prastha-stotras at noon, and arbha-pavamāna-stotra and agnishṭoma-sāma in the evening are chanted. The last sāma gives the sacrifice its name.

There will thus be in all twelve stotras that will be chanted during the three savanas. If, in addition to the above twelve, three uktha-stotras (as also the śastra- mantras) are chanted, the sacrifice becomes a 'derived one' (vikṛti), known as Ukthya. And when another stotra-mantra is added to the ukthya, the sacrifice which is also a 'derived one' will be known as 'shoḍaśī' (with sixteen stotra-śastras). In another 'derived' sacrifice called

'ati-rātra', these sixteen stotra-śastras will go along with additional twelve stotra-śastras, thus totalling twenty-eight (according to the Aitareya recension, however, the total would be thirty). The sacrifice is called 'ati-rātra' because the rituals are continued throughout the night.

With agnishṭoma as the primary or model sacrifice, we have ukthya, atyagni-shṭoma, shoḍaśī, vājapeya, atirātra and āptoryāma as 'derived' or alternate forms (vikṛti). Among them atyagnishṭoma, vājapeya and aptoryāma have gone out of vogue for a long time. Some other sacrifices which are well-known are aśva-medha, rāja-sūya, pauṇḍarīka, mahā-vrata, sarvatomukha, bṛhaspati-sava, abhijit and āṅgirasa.

There are sacrifices which are allowed only for the ruling princes (rājanyas or kshatriyas), like aśva-medha (performed by an emperor to get rid of his sins and achieve sovereignty), rāja-sūya (performed by the ruler to assert his superiority in the realm), sarva-medha (performed by one who is the sole monarch or eka-rāṭ, and who gives away in gift all his accumulated wealth), purusha-medha (involving human sacrifice), aindra-mahābhisheka (for obtaining special energy and extraordinary qualities) and vājapeya (which is meant to confer upon the performer superior strength and divinity). The last mentioned sacrifice is permitted for brāhmaṇas also.

The content analysis of Śukla-Yajurveda-Saṁhitā (consisting of forty chapters), which deals almost exclusively with sacrifices of all kinds, would probably provide a clear picture of the nature of yajña as rite.

Chapters 1 and 2: Darśa-paurṇamāsa, which is a 'model' and primary sacrifice for all 'ishṭis' (brief and simple ceremonies) and where the oblations offered are puroḍāśa-cakes, milk, curds and butter. Agni and Soma are the divinities principally worshipped here (agni-shomīya). New-moon and full-moon days are prescribed for this ritual .

Darśa-pūrṇamāsa (also spelt as darśa-paurṇamāsa) begins even on the previous day when 'agnyādhāna' (setting up of the sacred fire) is conducted by feeding the three sacred fires (gārhapatya, āhavanīya and dakshiṇa) with one faggot (from aśvattha or palāśa tree) each. The man who is the sacrificer (yajamāna) gets his head, face and the arm-pits shaved in the morning and has a ceremonial bath. At noon he approaches the three sacred fires and undertakes the vows (vrata-grahaṇa). That night he spends in the sacrificial hall (yāga-śālā), tending the fire.

The ritual proper begins with agnihotra in the morning, and the officiating priests are ceremonially selected (ṛtvig-varaṇa). Then follow the 'prayāgas' as part of the main ritual.

समिधो यजति, तनूनपातं यजति, इडो यजति, बर्हिर्यजति, स्वाहाकारं यजति इति विहिताः पञ्च यागाः प्रयाजपदेन अभिधीयन्ते।। द्रव्याद्यनुद्दिश्य केवलं विधीयमानं कर्म आरादुपकारकं यथा प्रयाजादि।।

Oblations of clarrfied butter (ājyahoma) are offered to Agni and Soma separately. The main ritual consists of offering purodāsa cakes (rice-powder or wheat-flour boiled in milk and baked as cakes on earthern platters called kapālas), first to Agni (eight kapālas), and then to Agni and Soma together (eleven kapālas). In between these two oblations, an upāṁsu-yāga (where mantras for Agnī- shomīya are chanted inaudibly and offerings of clarified butter are made) is gone through.

पौर्णमास्यां त्रीणि प्रधानानि - आग्नेयः, उपांशुयाजः आज्यहविष्कः, अग्नीषोमीयः पुरोडाश इति। तत्रेमानि क्रमेण अनुष्ठीयन्ते।

The remainder of the puroḍāśa-cakes is put into the fire in a sequence called svishṭi-kṛt and anuyāja as the fire- ritual for three divinities follows. The ritual begins with the establishment of the sacred fire in the sacrificial hall (agnyādhāna) and concludes with the final oblations (pūrṇāhuti).

दर्शपूर्णमासप्रकरणे प्रयाजहेमानन्तरं 'प्रयाजशेषेण हवींष्यभिघारयती'ति श्रुतम्। प्रयाजानिष्ट्वा तच्छेषं वेद्यामासादितेषु प्रधानहविःसु अभिघारयति इत्यर्थः।।

Chapter 3: The rites connected with agnyupasthāna (setting up of the sacred fire), the three seasonal rites together known as : CHĀTURMĀSYA-YAJÑA. This has four 'parvas' or 'sections'.

i. vaiśvadeva (at the commencement of the vasanta or spring season, the principal deities invoked being the Maruts); the offering made here is called amikshā (vaiśvadevyamikshā, viz. the solid state of milk, when, while it is hot, curds are added)

ii. varuṇa-praghāsa (at the beginning of the varsha or rainy season, the chief deity worshipped being Varuṇa); and

iii. sāka-medha (in the śarat or winter season, the main deity invoked being Rudra-tryaṁbaka), which includes a sequence known as gṛha-medhīya; and

iv. sunā-sirīyā

and gārhapatyāgnihotra or agnihotra (tending the household fire as a daily ritual).

Chapters 4 to 8: Soma-yāga in all its details

4. The fire ritual known as agnihotra, which includes three 'savanas' (morning, noon, and evening) and the chanting of

twelve stotra-śastras (Sāman chants and Riks); this is regarded as the 'model' (prakṛti) for all soma- sacrifices.

5. Preparation of the platform for the sacred fire (vedi); ceremonial reception (ātithya), and fixing of the sacrificial altar (yūpa).

6. Consecration of the altar (yūpa-saṁskāra) and the preparation of the soma-juice (somābhishava) by crushing the soma shoots and twigs placed upon a flat stone (dṛshat) by using a round stone (upala). The soma-creepers, obtained by buying them ceremoniously (soma-vikrayaṇa), is brought to the sacrificial hall (soma-praṇayana) and placed upon the tawny bull's hide that is spread out (adhishavaṇa-charma). The creepers are also inserted between the two wooden planks (adhishavaṇa-phalaka) and crushed. The juice that comes out is stored in a large wooden vessel (droṇa-kalaśa), and strained in a piece of cloth (daśā- pavitra).

7. upāṁsu-graha etc.

8. The third savana and the offering of the soma-juice as oblation (soma-yajña); and the drinking of soma by the yajamāna and the officiating priests.

Chapter 9: VAJAPEYA (or vijaya-pāśa), which is one of the soma-yajñas and which is performed for the sake of several benefits including longevity, health, and efficiency of sense-organs. It belongs to the ahīna variety of sacrifices (duration of which are two to twelve days). This is prescribed for a princeling or kshattriya who aspires to be ruler, although brāhmaṇas also may perform it. A chariot-race, in which the sacrificer (yajamāna) must succeed, is a feature of this sacrifice.

There is also a prescription that seventeen 'animals' should be offered to the god Prajāpati on the occasion.

अस्याऽयमर्थः-पलाशशाखा शमीशाखा चाऽत्र विकल्पिता। तच्छेदने, इषे त्वेर्त्यूर्जे त्वेति चैतौ मन्त्रौ विकल्पितौ। तयोरुभयोः क्रियापदाकांक्षत्वादर्थावबोधाय छिनद्मीति पदमध्याहर्तव्यम्।

सोऽयमेकः पक्षः। इषे त्वेति छेदनाऽर्थो मन्त्रः ऊर्जे त्वेति सन्नमनाऽर्थो मन्त्रः।

सन्नमनमृजूकरणम्। तदिदं पक्षान्तरमिति।

अत्र वौधायन उभयोर्वाक्ययोरेकमन्त्रत्वमाश्रित्य तं मन्त्रं छेदने विनियुङ्क्ते-

'तामाचिनत्तीषे त्वोर्जे त्वेति'।

आपस्तम्बस्तु तदभिसन्धाय मन्त्रभेदपक्षमपि कञ्चिदाश्रित्य विनियोगभेदमाह- 'सन्नयतः पलाशशाखां शमीशाखां वा हरति। इषे त्वोर्जे त्वेति तामाच्छिनत्यपि वेषे त्वेत्याच्छिनत्त्यूर्जे त्वेति संनममत्यनुमार्ष्टि वेति'।

सन्नयतः सान्नायनामकं दधिरूपं हविः कुर्वत इत्यर्थः।

काण्वशिष्यास्तु मन्त्रभेदं विनियोगभेदं चाश्रित्येत्थमामनन्ति-

तामाच्छिनत्तीषे त्वेति वृष्टये तदाह यदिषे त्वेत्यूर्जे त्वेत्यनुमार्ष्टि यद्वृष्ट्या ऊर्क रसो जायते तस्मा उ एतदाह तस्मादाहोर्जे त्वेतीति।।

अस्यायमर्थः - तां पर्णशाखाम्, इषे त्वेति मन्त्रेणाध्वर्युः साकल्येन छिन्द्यात्। छेदकालेऽध्वर्युः इषे त्वेति यद् वाक्यमाह तद्वाक्यं वृष्टिसिद्ध्यर्थम्।

अधिकेनादरेण सेवते, ऊर्जेत्वेति मन्त्रेण तां शाखामनुमृज्यात्।

अनुमार्जनमानुलाम्येन तस्यां संलग्नधूल्याद्यपनयनम्। यदि प्रभूताया वृष्टेः सकाशाद् व्रीहियवाद्यभिवृद्धिहेतुरुर्जशब्दाऽभिधेयः समीचीनजलात्मको रसो जायते, तदा प्राणिनामुपकारो भवति।

तदर्थमेवाऽध्वर्युरेतदाह। किमाहेत्याशङ्क्य, तस्मादाहोर्जे त्वेति वाक्येन तदेव स्पष्टीक्रियते इति।

काण्वाभिमत एव मन्त्रभेदपक्षो जैमिनीयैरपि द्वितीयाध्याये प्रथमपादे इत्थं निर्णीतः-

''इषे त्वादिर्मन्त्र एको भिन्नो वैकः क्रियापदे।
असत्यर्थास्मारकत्वादेकाऽदृष्टस्य कल्पनात्॥
छेदने मार्जने चैतौ विनियुक्तौ क्रियापदे।
अध्याहृते स्मारकत्वान्मन्त्रभेदोऽर्थभेदतः॥''

(जै० न्या० वि० २/१/१५)

'इषे त्वोर्जे त्वा' (वा० सं० १/१) इत्यत्र क्रियापादभावेन 'उरु प्रथस्व' इति मन्त्रवदर्थस्मारकत्वाभावात्, अदृष्टार्थे सत्येकादृष्टस्य कल्पने लाघवादेक एव मन्त्र इति चेत्?

मैवम्। काण्वब्राह्मणे छिनत्यनुमार्ष्टि इति विनियोगभेदश्रवणात्, तदनुसारेण इषे त्वा छिनद्मि ऊर्जे त्वाऽनुमार्ज्मि इति क्रियापदेऽध्याहृते सति, अर्थद्वयस्मारकत्वाद् भिन्नौ मन्त्रौ इति॥

इति शुक्लयजुर्वेदान्तर्गतकाण्वसंहितायाः सायणकृता
भाष्योपक्रमणिका समाप्ता

सत्यज्ञानानन्दीये वेदप्रकाशे शास्त्रार्थसंग्रहः।।

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लक्षणान्यध्यायाः द्वादशानां लक्षणानां समाहारः द्वादशलक्षणी। तादृशस्य द्वादशाध्यायोपेतस्य शास्त्रस्य धर्मो विषयः। प्रमाणादयः प्रसङ्गान्ता द्वादश पदार्थाः क्रमाद्द्वादशानामध्यायानां विषयः। तथाहि--

प्रथमेऽध्याये विध्यर्थवादादिरूपं धर्मस्य प्रमाणं निरूपितम्। द्वितीयेऽध्याये यागदानादिकर्मभेदः। तथा च समस्तेनाऽध्यायेन धर्म प्रमाणनिरूपणात् 'कथं लक्षणो धर्म' इत्ययमंशो विचारितः। तद्विचारादेव तत्प्रमेयस्य ज्योतिष्टोमाष्टकादेर्धर्मत्वावधारणात् 'को धर्म' इत्ययमंशोऽपि विचारितो भवति।

वेदादिप्रमेयो धर्म इत्यवगतेऽपि न कृत्स्नधर्मस्वरूपमवगतं भवति, किन्तु लक्षणेन इयन्ति धर्मस्वरूपाणीत्यवधारणात्। अतो भेदलक्षणमपि 'को धर्म' इत्यस्मिन्नंशेऽन्तर्गतम्। 'कान्यस्य साधनानी'ति 'अथाऽतः शेषलक्षणमि'त्यादिना तान्यपि ज्ञातुं शक्यन्ते।

कर्तुरधिकारिणः फलं तु षष्टेन, सर्वं च भेदाभेदशेषशेष्यादि प्रमाणबलेन निरूपणीयमिति प्रमाणलक्षणात्पश्चादारम्भ इति बोध्यम्।

तृतीयेऽप्याजादीनां दर्शपूर्णमासाद्यर्थत्वेन तच्छेषत्वम्।

चतुर्थे गोदोहनस्य पुरुषार्थत्वप्रयुक्त्याऽनुष्ठानं न तु क्रत्वर्थत्वप्रयुक्त्येत्येवमादयः।

पञ्चमे क्रमनियतिविधेयत्वादयः।

षष्ठे कर्तुरधिकारो नाऽन्धादेरित्यादयः।

सप्तमे 'समानमितरच्छयेनेने'त्यादिप्रत्यक्षवचनेनाऽग्निहोत्रादिनाम्ना-नुमितवचनेन च सामान्यतोऽतिदेशः।

अष्टमे 'सौर्यं चरुं निर्वपेदि'त्यत्र निर्वापस्तद्धितेन देवतानिर्देशः, एकदौवतत्वमौषधद्रव्यकत्वा मित्यादिलिङ्गेनाऽऽग्नेयपुरोडाशे तिकर्तव्यता नाऽन्यस्येत्येवमादिविशेषतोऽतिदेशः।

नवमे प्रकृतौ 'अग्नये जुष्टं निर्वपामी'ति पठिते मन्त्रे विकृतौ सौर्यचरावग्निपदपरित्यागेन सूर्यपदप्रक्षेपेण 'सूर्याय जुष्टं निर्वपामी' त्येवमाद्यूहः।

दशमे कृष्णलेषु चोदकप्राप्तस्याऽवघातस्य वितुषीकरणासम्भवेन लोप इत्येवमादिर्बाधः।

एकादशे बहूनामाग्नेयादीनां प्रधानानां सकृदनुष्ठितेन प्याजाद्यङ्गेनोपकार इत्यादि तन्त्रम्।

द्वादशे प्रधानस्य पशोरुपकारायाऽनुष्ठितेन प्रयाद्यङ्गेन पश्वङ्गपुरोडाशेऽप्युपकार इत्यादिप्रसङ्गः।

पादानामसाधारणं विषयं दर्शयति-

विध्यर्थवादस्मृतयो नाम चेति चतुर्विधम्।
प्रथमाध्यायगैः पादैः चतुर्भिर्मानमीरितम्।।

(१) प्रथमे पादे विधिरूपं मानमीरितम्।

द्वितीयेऽर्थवादरूपम्। अर्थवादो मन्त्रस्याऽप्युपलक्षकः।

तृतीये स्मृतिरूपम्। स्मृतिराचारमप्युपलक्षयति।

चतुर्थे उद्भिच्चित्रादिनामरूपम्। विधिश्चोदना, सैव भेदादिसर्वविशेषणविशिष्टे धर्मस्वरूपे प्रमाणमेवेत्यवधारणेन तदितरेषां प्रत्यक्षादीनामप्रामाण्यं सूचितम्।

न चैवमर्थवादादीनामप्रामाण्यं स्यादिति वाच्यम्। तुल्यजातीयापेक्षत्वादवधारणास्य। यथा शुक्लः पट इत्युक्ते कृष्णादीनामेव निवृत्तिर्न तु द्रव्यादीनां, एवं चोदनैवेत्यवधारणेन प्रत्यक्षादीनामेव व्यावृत्तिर्न त्वर्थवादादीनाम्। चोदनैकवाक्यतया चोदनामूलतया च प्रमाणीभवतां तेषां चोदनाविषयेणाऽधारणेन न प्रमाण्यं निरस्तम्, नाऽपि साधितम्। अत उपरितनपादत्रयं तत्साधनपरमिति बोध्यम्।

(२) अथ द्वितीयाध्यायपादार्थसङ्ग्रहारम्भः-

उपोद्घातकर्मभेदमानं तस्याऽपवादगीः।

प्रयोगभेद इत्येते द्वितीयाध्यायपादगाः॥

द्वितीयाध्यायस्य प्रथमे पादे आख्यातमेवाऽपूर्वबोधकम्, अपूर्वसद्भावच्छ्वेत्यादिकः कर्मभेदचिन्तोपयुक्तोपोद्घातो वर्णितः।

द्वितीये धातुभेदपुनरुक्त्यादिभिः कर्मभेदः।

तृतीये रथन्तरादीनां कर्मभेदप्रमाण्यापवादः।

चतुर्थे नित्यकाम्ययोः प्रयोगभेदः।

(३) अथ तृतीयाध्यायपादार्थसङ्ग्रहारम्भः-

श्रुतिलिङ्गं च वाक्यादि विरोधप्रतिपत्तयः।

अनारभ्योक्तिबह्वर्थस्वाम्यर्था अष्टपादगाः॥

तृतीयाध्यायस्य प्रथमे पादे शेषत्वबोधकानां श्रुतिलिङ्गदीनां मध्ये श्रुतिर्विचारिता।

द्वितीये लिङ्गम्।

तृतीये वाक्यप्रकरणादि।

चतुर्थे निवीतोपवीतादिष्वर्थवादत्वविधित्वादिनिर्णयहेतुः इत्यादेः परस्परविरोधसदसभ्दावः।

पञ्चमे प्रतिपत्तिकर्माणि। अवशिष्टस्य कोऽप्युपयोगो वाचनिकः प्रतिपत्तिः। यथा पुरोडाशभक्षणादि।

षष्ठेऽनारभ्याधीतानि।

सप्तमे बहुप्रधानोपकारकप्रयाजादीनि।

अष्टमे याजमानानि।

(४) अथ चतुर्थाध्यायपादार्थसङ्ग्रहः-

प्रधानस्य प्रयोक्तृत्वमप्रधानप्रयोक्तृता।

फलचिन्ता जघन्याङ्गचिन्तेत्येते चतुर्थगाः॥

चतुर्थाध्यायस्य प्रथमे पादे प्रधानभूताऽऽमिक्षा दध्यानयनस्य प्रयोजिकेत्यादिप्रधानप्रयोक्तृत्वं विचारितम्।

द्वितीये त्वप्रधानं वत्सापाकरणं शाखाच्छेदने प्रयोजकमित्याद्यप्रधानप्रयोक्तृत्वं विचारितम्।

तृतीये जुहूपर्णमयीत्यादेरपापश्लोकश्रवणादिफलभावाभावचिन्ता।

चतुर्थे राजसूयगतजघन्याङ्गमिक्षाद्यूतादिचिन्ता।

(५) अथ पञ्चमाध्यायपादार्थसङ्ग्रहः-

श्रुत्यादिक्रमस्तस्य विशेषो वृध्यवर्धने।

श्रुत्यादेर्बलिता चेति पञ्चमाध्यायपादगाः॥

पञ्चमाध्यायस्य प्रथमे पादे श्रुत्यर्थपाठादिभिः क्रमो निरूपितः। स च विधिनिरूपणे स्फुटीभविष्यति।

द्वितीये वाजपेयगतेषु सप्तदशसु पशुष्वेकैकधर्मसमापनमित्यादिक्रमविशेषः।

तृतीये पञ्चप्रयाजादीनामावर्त नेनैकादश्यमित्यादिवृद्धिः, अदाभ्यग्रहचित्रिण्योरनावृत्तिरित्यादिवृध्यभावः।

चतुर्थे क्रमनियामकानां श्रुत्यर्थपाठादीनां प्रबलदुर्बलभावः।

(६) अथ षष्ठाध्यायपादार्थसङ्ग्रहः-

अधिकारी तस्य धर्माःप्रतिनिध्यर्थलोपने।

दीक्षा सत्रं देयवह्नी षष्ठे पादेष्वमी स्थिताः॥

षष्ठाध्यायस्य प्रथमे पादे कर्माधिकारः कर्तुरस्ति, अन्धादेर्नाऽस्ति। स्त्रिया अस्ति, योऽस्ति स च पत्या सहेत्येवमादिनाऽधिकारी निरूपितः।

द्वितीये सत्राधिकारिणां प्रत्येकं कृत्स्नं फलम्, दर्शपूर्णमासयोः कर्त्रैक्यनियमः, काम्यकर्म समापनीयमित्येवमादयोऽधिकारिधर्मा उक्ताः।

तृतीये द्रव्यस्य प्रतिनिधिरस्ति देवादीनामग्न्यादीनामधिकारिणश्च स नाऽस्ती त्यादिनिरूपणम्।

चतुर्थे पदार्थलोपनं विचारितम्, अवत्तनाशे सति आज्येन यजेत, इडार्थस्य नाशे सति शेषं न ग्राह्यमित्यादिकम्। पञ्चमे कालापराधेन चन्द्रोदये सत्यभ्युदयेष्टीः प्रायाश्चित्तम्, ज्योतिष्टोमस्यैकादयो दीक्षाः, द्वादशाहस्य द्वादश दीक्षा इत्यादि निरुपितम्।

षष्ठे सत्राधिकारिणस्तुल्यकक्ष्या एव, सत्रं विप्रस्यैवेत्येवमादिकं चिन्तितम्।

सप्तमे पित्रादिकं न देयम्, महाभूमिर्न देयेत्येवमादिर्देयविचारः।

अष्टमे लैकिकाग्नौ उपनयनहोमः स्थपतीष्टिस्तथैवेत्येवमाद्याग्निविचारः कृतः।

(७) अथ सप्तमाध्यायपादार्थसङ्ग्रहः-

प्रत्यक्षोक्त्याऽतिदेशोऽस्य शेषस्सामनिरूपणात्।

नामलिङ्गातिदेशौ द्वौ सप्तमाध्यापादगाः।।

सप्तमाध्यायस्य प्रथमे पादे 'समानमितरच्छयेनेने' त्यादिप्रत्यक्षवचनातिदेशः।

द्वितीये रथन्तरशब्देन गानमात्राभिधायिना गानस्यैवातिदेश्यत्वमित्येतादृशः पूर्वोक्तातिदेशस्य शेषो विचारितः।

तृतीयेऽग्निहोत्रनाम्नाऽतिदेशः।

चतुर्थे निर्वापौषधद्रव्यादिलिङ्गातिदेशः।

(८) अथाऽष्टमाध्यायपादार्थसङ्ग्रहः-

स्पष्टलिङ्गादथाऽस्पष्टात्प्रबलादपवादतः।

अतिदेशविशेषास्स्युरष्टमाध्यायपादगाः।।

अष्टमस्य प्रथमे पादे स्पष्टेन लिङ्गेनाऽतिदेशविशेषः। तद्यथा सौर्यचरावतिदेशकानि निर्वापः, तद्धितेन देवतानिर्देशः, एकदेवतात्वमित्यादीनि स्पष्टान्याग्नेयलिङ्गानि।

द्वितीये त्वस्पष्टैर्लिङ्गैरतिदेशः। तद्यथा-वाजिने हविस्सामान्येन लिङ्गेन पयोविध्यन्तोऽतिदिश्यते। तत्र लिङ्गमस्पष्टम्, शीघ्रं तद्बुध्यनुत्पादनात्।

तृतीये प्रबलेन लिङ्गेनाऽतिदेशः। तद्यथा--आभिचारिकेष्टौ आग्नावैष्णवसारस्वतबार्हस्पत्येषु हविष्षु त्रित्वेन लिङ्गेन यथाक्रममाग्नेयादिविध्यन्ते प्राप्ते द्विदेवत्यत्वेन लिङ्गेन प्रथममाग्नावैष्णवे तृतीयस्थानीयस्याऽग्नीषोमीयस्य विध्यन्तोऽतिदिष्टः प्रबलश्च द्विदेवत्यत्वम्, शब्दोच्चारणमात्रेण सहसा प्रतिमासात्। क्रमस्तु विलम्बितप्रतीत्या दुर्बलः।

चतुर्थे दर्विहोमेऽतिदेशोऽपोद्यते।

९) अथ नवमाध्यायपादार्थसङ्ग्रहः-

ऊहारम्भोऽथ सामोहो मन्त्रोहस्तत्प्रसङ्गजः।

नवमाध्यायपादेषु चतुर्ष्वेते प्रकीर्तिताः॥

नवमाध्यायस्य प्रथमे पादे उपोद्घातपूर्वकमूहविचारारम्भः। ऊहो नाम प्राकृतस्य प्रयोगस्याऽन्यथाभावः। तत्र प्रयाजादयो धर्मा अपूर्वप्रयुक्ताः, अवघातमन्त्रादिष्वविवक्षितं व्रीह्यग्न्यादिस्वरूपम्, साधनविशेषत्वमात्रं विवक्षितमित्येवमादिरूपोताघातः। सवित्रश्विपूषशब्दानां विकृतिषु नाऽस्त्यूहः, अग्निशब्दस्याऽस्त्यूह इत्याद्यूहविचारारम्भः।

द्वितीये सपरिकरस्सामोहः।

तृतीये मन्त्रोहः।

चतुर्थे मन्त्रोहप्रसङ्गापतितो विचारः।

१०) अथ दशमाध्यायपादार्थसङ्ग्रहारम्भः-

द्वारलोपोऽस्य विस्तारः कार्यैकत्वं समुच्चयः।

ग्रहसामप्रकीर्णानि नञर्थाश्चाऽष्टपादगाः॥

दशमाध्यायस्य प्रथमे पादे बाधहेतुर्द्वारलोपो निरूपितः। तद्यथा 'स्वयं कृता वेदिर्भवती' त्यत्रवेदिनिष्पादनरूपस्य लोपेन निष्पादकानामुद्धननादीनां बाधः। कृष्णलेषु वितुषीकरणस्य द्वारस्य लोपेनाऽवघातस्य बाधः।

बाधो द्विविधः अप्राप्तबाधश्चेति प्राप्तबाधः तत्र तार्तीयबाधो द्वितीयः।

तत्र हि यावद्दुर्बलेन प्रमाणेन विनियोगः कर्तुमारभ्यते तावदेव प्रबलप्रमाणेन विनियोगः क्रियत इति तद्बाधितेनेतरबाधोऽप्राप्तबाधः, दुर्बलप्रमाणस्याऽप्रवृत्तत्वात्।

प्राकृतस्य त्वङ्गस्य विकृतौ चोदकप्राप्तस्य प्रत्याम्नानादर्थलोपात्प्रतिषेधाद्वा यो बाधस्स प्राप्तबाधः।

यथा-प्राकृतानां कुशानां प्रतिकूलशराम्नानात्, यथा अवधातस्य द्वारलोपात्। यथा वा पित्र्येष्टौ होतृवरणस्य 'न होतारं वृणीत' इति प्रतिषेधादिति बोध्यम्।

द्वितीये सङ्क्षेपेणोक्तस्य द्वारलोपस्य बहुभिरुदाहरणैर्विस्तरः।

तृतीये बाधकारणं कार्यैकत्वत्। तद्यथा-प्रकृतौ गवाश्वादिदक्षिणाया ऋत्विक्परिक्रयः कार्यम्। तथा विकृतिरूपे भूनाम्न्येकाहे धेनुरूपाया दक्षिणायास्तदेव कार्यम्, ततो धेन्वा गवाश्वादिदक्षिणा विकृतौ चोदकप्राप्ता बाध्यते।

चतुर्थे नक्षत्रेष्टिविहिता उपहोमाश्चोदकप्राप्तैः नारिष्टहोमैस्सह समुच्चीयन्त इत्यादिस्समुच्चयः।

पञ्चमे षोडशिग्रहः प्रकृतिगामी, स चाऽऽग्रयणपात्रादेव गृहीतव्य इत्यादिबाधप्रसङ्गागतो ग्रहादिविचारः।

षष्ठे 'एकं साम तृचे गेयमि' त्यादिबाधप्रसङ्गागतस्सामविचारः।

सप्तमे पश्वङ्गेषु हविर्भेदः, गृहमेधीयमपूर्वं कर्मेत्यादिबाधप्रसङ्गतः प्रकीर्णविचारः।

अष्टमे 'नाऽनूयाजेष्विति पर्युदासः, 'न सोम' इत्यर्थवादः, 'नाऽतिरात्र' इति प्रतिषेध इत्यादिर्बाधोपयुक्तो नञर्थविचारः।

पर्युदासस्स विज्ञेयो यत्रोत्तरपदेन नञ्।
प्रतिषेधस्स विज्ञेयः क्रियया सह यत्र नञ्॥

यद्यजतिषु ये यजामहं करोति तदनुयाजव्यतिरिक्तेष्विति पर्युदासे विधेरेव विशेषितत्वम्। 'न तौ पशौ करोती' त्याज्यभागौ निषिध्य पश्चात् 'न सोमेऽध्वर' इत्याम्नायते। यथा न तौ सोमे करोति तथा न तौ पशौ कुर्यादिति तदर्थः॥

११) अथैकादशाध्यायपादार्थसङ्ग्रहः-

उपोद्घातस्तथा तन्त्रावापौ तन्त्रस्य विस्तृतिः।

आवापविस्तृतिश्चैकादशाध्यायस्य पादगाः॥

एकादशाध्यायस्य प्रथमे पादे तन्त्रस्योपोद्घातो वर्णितः।

द्वितीये तन्त्रावापौ सङ्क्षेपेणोक्तौ।

तृतीये तन्त्रमुदाहरणबाहुल्येन प्रपञ्चितम्।

चतुर्थे तथैवाऽऽवापः प्रपञ्चितः।

१२) अथ द्वादशाध्यायपादार्थसङ्ग्रहः-

प्रसङ्गस्तन्त्रिनिर्णीतिः समुच्चयविकल्पने।

द्वादशाध्यायपादार्था इति पादार्थसङ्ग्रहः॥

तृतीयपादे समुच्चयस्य प्राधान्येन निर्णयः, चतुर्थे तु विकल्पस्येति बोध्यम्।

द्वादशाध्यायस्य प्रथमे पादे पशुधर्माणां पशुपुरोडाशे प्रसङ्गः, सौमिकवेदेरूत्तरकालीनकर्मसु प्रसङ्ग इत्यादिविचारः।

द्वितीये सवनीयपशोस्तन्त्रित्वम्, न तु सवनीयपुरोडाशानाम्। विकृतिस्तन्त्रिणी न प्रकृतिः।

अन्वारम्भणीया विकृतिष्वपि स्यात्, न तु प्रकृतावेवेत्यादिविचारः।

तृतीये त्वग्वाससोस्समुच्चयः आघारगतानामृजुत्वसन्ततत्वादीनां समुच्चय इत्यादिकं प्राधान्येन, यवव्रीह्योर्विकल्प इत्यादिकं समुच्चयापवादत्वनेत्युभयं चिन्तितम्।

चतुर्थे चैन्द्राबार्हस्पत्ययाज्यानुवाक्यायुगलयोर्विकल्प इत्यादिकं प्राधान्येन, याज्यानुवाक्ययोस्समुच्चय इत्यादिकं विकल्पापवादत्वेनेत्युभयं चिन्तितम्।

तदेवं द्वादशाध्यायगतेषु षष्टिसङ्ख्याकेषु पादेषु प्रतिपाद्या अर्थास्सङ्गृहीताः॥

APPENDIX 4

Abbreviations

RV	Ṛgveda
Yv	Yajurveda
Ai. Br.	Aitareya-Brāhmaṇa
Tai.Br.	Taittirīya-Brāhmaṇa
Go.	Gopatha-Brāhmaṇa
Nir.	Nirukta
Br.D	Bṛhaddevatā
Sk.	Skanda-svāmin
Vm	Veṅkaṭamādhava
Mud.	Mudgala
Sy.	Sāyaṇa
Dhā.	Dhātu-pāṭha
Pāṇ.	Pāṇini
At.	Ānanda-tīrtha
Rt.	Rāghavendra-tīrtha

An illustration of how the Ṛgvedic hymns (mantra portion) were interpreted to provide justification for the sacrificial context (brāhmaṇa portion) is given below by choosing the very first hymn in Ṛgveda-saṁhitā and by adding excerpts from the various commentaries that are available. Sāyaṇa may be seen to support the sacrificial approach, while others would prefer philosophical or symbolic approaches.

FIRST MAṆḌALA

I.I.I. (anuvāka I, Sūkta I) (aṣṭaka I, adhyāya I, varga 1-2)

NINE HYMNS TO AGNI

(intuited by sage Madhucchandāh, son of Viśvāmitra, and set in the gāyatrī-metre)

Hymn. I

अग्निमीळे पुरोहितं
यज्ञस्य देवमृत्विजम्।
होतारं रत्नधातमम्।।

Word-reading (pada-pāṭha):

agnim, īḷe, purohitam, yajñasya, devam, ṛtvijam, hotāram, ratnadhātamam.

Translation:

I adore(with these hymns) Agni, the fore-runner, the illuminor of the cosmic order, the invoker, and the bestower of precious gifts.

agnim īḷe

agnim (aham) īḍe (īḷe, staumi, yāchāmi)

AGNI: The name of a god (Sy), abiding in the terrestrial realm(pṛthivī-sthāna); and (i) leader of the denizens of heaven (devānām senānih agraṇīh deva-senām svayam nayati) (Ai. Br. I,I,I, agnirmukham prathamam devānām; Tai. Br. 2,4,3,3, agniragre prathamo devānām; (ii) leader of the sacrifices (agram yajñeshu praṇīyate), being placed in the eastern sacrificial pot known as gārhapatya, and the first to be lit; (iii) one who immolates himself part by part (aṅgam nayati samnamamānah), by setting his own limbs (viz. the fuel sticks) ablaze (angam - svakīyam śarīram, nayati kāshṭha-dāhe havishpāke ca prerayati); and (iv) one who befriends not (aknopayati, "na snehayati, kiṁ

tu kāshṭhādikam rukshayati"), viz., burns up the faggots (sthūlashṭīva) (Nir).

The interpretation provided by the ancient glossator Śākapūṇi (- Rathītara) derives the word from the three letters 'a', 'ga' and 'ni' (dhātu-trayād agni-śabda-nishpattih): 'a' suggests "going in" (eti, from "iṇ gatau', Dhā. 24,37); 'ga' (transformed 'ka', 'akto'ñju vyaktim rakshaṇa-kānti-gatishu', Dhā., 29,21) signifies "ones own limb" (aṅgam); and 'ni' ('nīto nina prāpaṇe', Dhā. 22,5) connotes "carrying", "leading" (nayati).

Agni, according to this interpretation means that which goes to the place of sacrifice and leads (viz., stimulates) the faggots to burn themselves and cook the offerings (yajñabhūmim gatvā svakīyam aṅgam nayati - kāshṭhadāhe havishpāke cha prerayatīti samudāyārthah) (Nir.)

There is a tripartite division of gods according to the three realms which comprehend the universe: the terrestrial firmament (pṛthivī), the mid-region (antariksha) and the shining vault above (dyauh).

The gods of the first realm are Agni, Pṛthvī, Soma, Bṛhaspati etc; the gods of the second realm are Indra, Vāyu, apām-napāt, Rudra, Marut, Parjanya and Apah; and the gods of the third realm are Dyauh, Varuṇa, Mitra, Sūrya, Savitṛ, Pūshan, Aśvins, Vishṇu and Āditya.

The representative divinities are: Agni for the terrestrial realm, Vāyu or Indra for the mid-region and Sūrya for the heavens (agnih pṛthvīsthāno vāyur-vendro vāntarikshasthānah sūryo dyusthānah, (Nir 7,5, 1-2); also Br. D. 1,6,9 cf. agnir asminn athendrastu madhyato vāyureva cha; sūryo divīti vijñeyas tisra eveha devatāh.)

The three divinities are actually one god discharging three different functions. Conventionally, however, three distinct gods are recognized - Agni, Vāyu (Indra) and Sūrya (Nir.). Of them Agni, who is praised in as many as 200 sūktas, is the most important, as his influence spans all three realms. He is the patron-deity of Ṛg Veda, as Vāyu is of Yajurveda and Sūrya of Sāma-Veda (trayo vedā ajāyanta: ṛgveda agnerajāyata, yajurvedo vāyoh; sāmaveda ādityāt', Ai. Br. 5,32). He has three sources; in the waters of the ocean as 'baḍavānala', in the midregion as lightning, and in the heavenly firmament as the Sun (RV. 1,95,3). He is the one who is present in the sacrificial fire: most ancient and ever young. He it was that kindled the first sacrificial fire (RV, 3,15,4); and there is no priest superior to him.

Br. D.(prefatory ch. 91) explains that Agni is so called because he is conducted from its source (near the araṇi) to the Uttara- vedi (in accordance with the agnyānayana rite), and because he conducts the performer of the sacrifice to the expected goal, and that although these are two distinct functions, he is but one.

नेयतेयं नृभिर्यस्मान्नयत्यस्मादसौ च तां
तेनेमौ चक्रतुः कर्म सनामानौ पृतक् पृथक्।।

ईḷe

ĪḶE (viz. īḍe, 'iḍiti' dhātoh stutyartham prasiddham'). The root 'iḍ' signifies 'praising', and also 'begging' (adhyeshaṇa, hence 'yāchāmi), 'worshipping'(pūjā) (Nir. 7,15). The sage who has intuited the hymn begs of Agni the favours to bestow which he is most competent.

iḍa stutau, Dhā., 24,7 iḍa stutih, Halāyudha). The employment of 'ḷa' instead of 'ḍa' was in accordance with the tradition of

the Bahvṛchas. But it must be noted that in the Vedic context iḷā represents 'speech' (Vāk) or the goddess of speech. We read in Br.D. 3,13 that the goddess of speech followed Agni of the terrestrial region in the form of Iḷā or praise ('agnim evānugatā). The expression 'iḷā' is there explained as the form designed by the sages, viz., praises which facilitate growth. Agni is therefore described as one equipped with such prasies.

इडस्त्वर्षिकृतं रूपमीडेश्च स्तुतिकर्मणः।
इडावांस्तेन वोक्त्रोऽग्निरिडिना
वृद्धिकर्मणा।।

purohitam

PUROHITA. 'One who places himself in front' ('purah enam dadhati', Nir. 2,12 on RV 10,98,7). The human priest being in front, protects the performer of sacrifices (king etc.) from evil and ills through pacificatory and nourishing rites; and Agni discharges this role (Sk. 'śānti-paushṭikaih karmbhir yo rājānam āpadbhyas trāyate sa purohitah tat-sthānīya').

Purohita (viz.'placed foremost') is the high priest, the master-of- ceremonies, advisor and director, as Bṛhaspati was of the gods and Chaṇḍāmarka of the demons (Tai. Sam. 6,4,10). The function of the high priest is to accomplish the desires of the person who seeks his aid. Even so Agni accomplishes the expectations of the performer of the sacrifice (Sy.) The gods had Viśvarūpa, son of Tvashṭṛ-prajāpati, as their high priest (ibid., 2,5,1). 'Viśvarūpa' signifies the divinity that assumes all forms, and it is a synonym for Agni.

The ritualistic interpretation takes the expression to mean the fire that has been placed in the northern platform (Vm. 'puro' nihitam, uttara-vedyām'). Alternatively, it refers to the fire that assumes the 'āhavanīya' (invocatory) form, having been

placed on the eastern side of the sacrificial platform ('yajñasya pūrva-bhāge āhavanīya-rūpeṇāvasthitam', Mud.).

Etymologically, 'agni' is related to 'agra' (foremost), and hence At. takes the word to mean 'one who is to be adored foremost, or at the very beginning 'agni-śabdoyam agra evābhipūjyatāyām'. Being foremost' or 'at the head' is explained as signifying leadership in prompting the organs and limbs of all of us ('agryatvān agranetṛtvam aṅgāṅga-netṛtvam'). Thus, he, the Lord, is in the nature of prior benefit (aśeshasya pūrvam eva hitam prabhum') and is therefore described as 'purohita'.

yajñasya devam

YAJÑA. Worship, devotion, praise (yaja pūjāyām) in early Vedic literature, sacrificial ritual (ijyate havir dīyate') in later literature. (cf. also 'yaja deva-pūjā-saṅgati-karaṇa-dāneshu'). Various references to yajña in RV suggest that it is the word for cosmic unity. It is the foundation for ṛta (cosmic order, e.g. RV 1, 43,9 1,84,4 and 3,55,14). The gods created yajña as the support and sustenance for earth and the heavenly vault (RV, 10,65,7); it is the navel of the universe (TV, 1,64,35 'ayam yajño bhuvanasya nābhih').

Further, yajña is regarded as a wheel that has two courses: speech and mind: by the three Vedas viz. speech, one course is sanctified; by the fourth veda (viz., the Atharva-veda) the other course is sanctified through mind.

अयं वै यज्ञो यो यं पवते तस्य वाचा मनसा वर्तन्यौ
वाचा हि मनसा यज्ञोऽवर्तत। इयं वै वाक् अदो मनः। तद्वाचा
त्रय्या विद्यया एक पक्षं संस्कुर्वन्ति। मनसैव ब्रह्म संस्करोति।

Ai. Br. 5,33.

Yajña in the sense of sacrifice in the context is taken by Sk to signify the performer of sacrifice ('yajñādhikṛtasya' "yajño vai jāyamānah" 1,28). He takes 'purohitam' to go with 'yajñasya' so that it means "the high priest of the performer of sacrifice", i.e., one who counteracts the evils that may befall the performer (āpadām apahantāram').

DEVA. 'One who shines' (dīvyati), 'one who illumines' (dīpayati), 'one who bestows gifts' (dānārthe). Thus Sk takes the word along with 'yajñasya' and describes Agni as 'one who inspires the performance of sacrifices and also confers the rewards thereof to the gods and humans who perform sacrifices', for the sacrifice indeed depends on him. ('yajñasya dātāram dīpayitāram vā yajño hi devebhyo manushyebhyaśca agnir dadāti, tadāyattatvāt'). The fire known as 'āhavanīya' was placed in the eastern quarter, and was therefore called 'purohita'; the same fire is again addressed as 'deva' ('yajñasya etat tu devam ity anena saṁbaddhyate').

The expression 'deva' has different significances, according to Nir. 7,15: bestower of gifts (dānād), illuminor (dīpanād), shining one (dyotanād), resident of the shining region above (dyusthānādvā). The sense of bestowal of gifts (dāna) became obsolete in later Sanskrit. SK, Sy and Mud. agree in giving this interpretation to the word 'deva', taking it along with 'yajñasya': Agni is the divinity that confers the benefits of the sacrifice on the performer. Vm, however, takes the word in the sense of 'denizen of the heavenly realm' (dyusthānam). At. provides a comprehensive explanation for the word deva, meaning illumination, victory, and adorable lustre ('dyotanād vijayāt kāntyā)

ṛtvijam hotāram

The ṛtvik is the name of the priest involved in the sacrificial context ('ṛtau yajatīti' Pān. 3,2,59). Usually four of them are

counted; hotā, adhvaryu, udgātā and brahmā, associated with the four vedas respectively: ṚgVeda, Yajurveda, Sāmaveda and Atharvaveda.

Go. Br. 3,2)

प्रजापतिर्यज्ञमतनुत। स ऋचैव होत्रमकरोत्
यजुषाध्वर्यवं साम्नौद्गात्रं अथर्वांगिरोभिर्ब्रह्मत्वम्

The expression ṛta is taken to mean sacrifice in the above interpretation. Actually, however, the word 'ṛta' is used in the early Vedic literature in the sense of cosmic order, fixed or settled law, sacred custom, divine truth (satya) and the conduct emanating from, dependent upon, or revealing, truth (e.g. RV. 1,137,2 'ṛtsya pūtaye).

Yajña is related to this ṛta or cosmic reality (e.g. RV. 1,145,5 also ṛtachiddhi satyam), and the priest officiating in this yajña is called ṛtvij (from 'yaj') (one who officiates in rituals from time to time, 'rutau ṛtau yashṭāram', Sk.)

Agni is called sage or priest (agneh ṛshibhedah, YV. 17,82). He is celebrated as the priest of the gods ('devānām yashṭā, Vm). And because he is associated with RV he is designated as the 'hotā ('agnir vai devānām hotā, Ai. Br. 3,14; 'agnir daivyo hotā', SK). He is the primordial 'hotā' ('ayam hotā prathamah' RV, 6,9,4).

The human priest officiating as the hotā' (one of the four chief priests) is in fact in imitation of, or empowered by, this divine hotā, viz., Agni ('tad adhikṛtas tu mānusho hotā hautram karma karoti', Sk, cf also At. 'ṛtviṅg-niyāmakatvena yajñanam ṛtvijam sadā'). The close association between Agni, Ṛg Veda

and the hotā-priest is evidenced by what we read in Go. Br. (2,24):

ऋग्विदमेव होतारं वृणीष्व यजुर्विदमध्वर्युं सामविदमु-
द्गातारमथर्वांगिरोविदं ब्रह्माणं। तथा हस्य यज्ञश्चतुष्पात् प्रतितिष्ठति।

and in Ai.Br. yadṛchaiva hotram kriyate. Sy. quotes (Ṛgvidena hotā karoti) in his comm. on AV.

The expression hotṛ (from 'hu' "to call" "to invite", with the 'tṛṇ' suffix, (Pāṇ. 7,3,84) means one who invokes or invites (the gods) (hvayati, 'devānām āhvātāram', Sk. and Sy. on the evidence of Nir. 7.15 'hvātāram'). The view of an ancient glossator, Aurṇanābha, is cited in Nir. and according to this view the expression is derived from 'juhoti' meaning "to offer oblation", "to sacrifice" (juhoter hotā ity aurṇanābhah').

Sy. accordingly provides this meaning also: 'agneś cha hotṛtvam homādhikaraṇatvena drashṭavyam'. Although Agni abides in the terrestrial region, he becomes a denizen of the heavenly region (hence deva, 'dyusthāna') when he carries the offered oblations to the gods ('yadyapi agnih pṛthvīsthānah, tathāpi devān prati havir vahanāt dyusthāno bhavati'.)

At. interprets the word 'hotā' symbolically as meaning one who offers oblations in the form of sensory objects into the fires of the sense-organs ('indriyāgnishu charthānām yaddhotā, hotṛ- nāmakah). He derives the word from two roots: movement and delight ('gatyā ratyā cha devākhyām hotṛ-samstham viśeshatah').

ratnadhātamam:

'Ratna', literally meaning whatever pleases or delights (from 'ram', 'ramate cha' Uṇādi 3,14, 'ramayati harshayati iti'), also employed to suggest what is best in the class ('sva-jāti-

śreshṭhāh', Medinī), is usually used in the sense of jewels and pearls which are precious. More generally, however, it means wealth ('ratnam iti dhana-nāma, Sk.), from Nir. 7, 15 (ramaṇīyā-nām dhananāma). Wealth in the context is taken as the rewards for the performance of sacrifices ('yāga-phala-rūpāṇām ratnānām', Sy.)

'Dhātama' signifies "best among the bestowers' (from 'dhā + tama, 'dadhatir dānārthah', 'dhanānām atiśayena dātāram' Sk., from Nir. 7,15 'dātṛtamam')

Agni is here described as the divinity who bestows in profusion the jewels (or wealth) characteristically obtained as the reward for the performance of sacrifice ('yāga-phala-rūpāṇām ratnānām atiśayena dhārayitāram' Sy.), bestowal here suggesting also protection and nourishment ('dhārayitāram poshyitāram, Mud.).

Taking 'ratna' in its etymological sense of 'pleasing' or delighting', At. explains the compound 'ratna-dhātama' as the most superior among the nourishers of delight ('rati-dhārakottamatvāt sa ratna-dhātama īritah').

Further, he points out that liberation from sorrow and ignorance is the most desirable delight, and that Agni as God Vishṇu is one who can bestow it on us ('atroktaguṇānām Harau niravadhikatvam tad-adhishṭhāne agnau yathā - yogyam atra adhyātmam sarvatra moksha - sādhako yah - kaścit sāttvika - yajamāno jñeyah').

सप्तदश प्राजापत्यान् पशूनालभते।
(Taittiriya-brāhmaṇa, 1,3,4).

Chapter 10. RĀJASŪYA which is one of the more important among the sacrifices prescribed for a kshattriya (rājanya) is dealt with in detail. This is also an 'ahīna' sacrifice, and is performed by rulers who desire to assert their sovereignty.

During the ritual, the king sits upon the tiger-skin mattress spread upon a throne made of udumbara wood, and the officiating priests and the representatives of the people sprinkle water, butter, clarified butter and so on over the king in order to consecrate him. The king playing dice with the chief priest (adhvaryu) is an important detail in this sacrifice.

During the ceremony, the king is identified with Prajāpati, and after a sequence known as 'ratna-havis', eleven officers of the state are formally invested with the title of 'jewels' (ratniṇah): commander of the army (senānī), advisor (purohita), the queen (mahishī), court-ministrel and chronicler (sūta), head of the town or village (grāmaṇī), chamberlain (kshattri), master of treasury (saṁgrāhitṛ), collector of revenues (bhāga-dugha), controller of gambling (akshāvāpa), supervisor of forests (govikartṛ) and courier (palagala). These are regarded as the persons who make the king (rājakṛt).

Chapters 11-18 deal with AGNI-CHAYANA, including the architectural details of preparing the sacrificial platforms (chitis) by bricks and the mystical significance of several kinds of platforms (like śyena-chit in the form of a flying hawk with 10800 bricks).

The chapter 16 gives an account of śatarudrīya-homa, and the chapter 18 prescribes the vasordhārā-mantras. The important deities here are Rudra and Vaiśvānara besides Agni.

Chapters 19 and 20: SAUTRĀMAṆI is principally an expiatory rite (prāyaśchitta-karma) in which Indra, Sarasvatī and the Aśvins are the deities invoked. Indra (who is called Sutrāma because he protects all beings well) once became sick by an excessive ingestion of the soma-juice; and the Aśvins and Sarasvatī are said to have cured him through this rite.

The drinking of the intoxicating liquor called surā in a copper vessel by the sacrificer (yajamāna) is a feature of this sacrifice. The king who has lost his kingdom, the kshattriya who aspires to be king, or a person who desires the wealth of cattle, and one who is unable to perform the soma-yāga may undertake this ritual.

Chapters 21-25: AŚVA-MEDHA is dealt with in these chapters. This is a ritual stretching only for three days, but it requires an elaborate preparation for a year. The ruler who aspires to be an unrivalled sovereign in all the realm (eka-rāṭ or sārvabhauma) only can undertake this sacrifice.

A horse symbolizing the ruler's might and valour sets out with the royal entourage on a march and it is only after the horse's uninterrupted and victorious return that the sacrifice may begin. The first day of the yāga is devoted to agnishṭoma, the second day to the aśva-medha proper, and the third day to the final and purificatory bath (avabhṛtha-snāna). The ceremonial killing of a horse and offering its fat (or marrow) as oblation are important details.

Chapters 26-31: PURUSHA-MEDHA is a mysterious sacrifice, the significance of which is altogether uncertain. The name

suggests human sacrifice, but if we look at the list of 184 persons who are prescribed to be sacrificed (upālaṁba or ālaṁbhana) the sacrifice appears to be mystical in character and highly symbolic. The list of the persons to be 'sacrificed' includes brāhmaṇas, heroes, merchants, thieves, murderers, veeṇā-players, flutists, singers, prostitutes, actors, blind and deaf-mutes, and bald-pates.

The sacrifice is not on record as having been actually performed anywhere or at any time. It may be purely imaginary. And it is to be noted that purusha-medha is not mentioned in the Kṛshṇa-Yajur-veda-Saṁhitā corpus.

Chapters 32-34: SARVA-MEDHA: The ritual which is concluded by gifting away of all that one possesses to the officiating priests, the sacrificer resolving to take up a hermit's career. He moves out of his home in the town, and spends the rest of his life in a forest retreat. In this ritual, Prajāpati is identified with Purusha, and the next chapter contains a eulogy of the purusha (purusha-sūkta).

Chapter 35 deals with PITṚ-MEDHA

Chapters 36-39 contain an elaborate account of PRAVARGYA where an earthern vessel, representing sun (sūrya), is heated upon the sacrificial fire, and milk is then boiled in it. This milk is offered as oblation to the Aśvins. The ceremony is said to provide the performer with a body that will enable him to enter the heavens. This is symbolically carried out in a sequence where the milk-pot is decorated and represented as a human head at the end of the sacrifice. It is said that pravargya bestows on the sacrificer a divine body. It is classed as an apūrva.

Chapter 40 is altogether non-sacrificial in theme, and it contains the famous Īśāvāsya-Upanishad.

Whatever the sacrifice, great importance is attached to the life of purity and discipline on the part of the sacrificer and the officiating priests. A person acquires the right to be a sacrificer (yajamāna) only after he is duly consecrated by a ritual known as dīkshaṇīyeshṭi. His wife participates in this undertaking and also gets consecrated. This ritual consists of six fire-oblations of clarified butter (audgrahaṇa) and eleven kapālas of charu (or cooked rice mixed with clarified butter).

The ritual of consecration is an elaborate one, and it is only after this ritual that the person is designated as a 'dīkshita', and is identified with ceremonial staff in hand (daṇḍa) and girdle of mañja-grass (mauñji) .

His consecration necessitates him and his wife to live only in the sacrificial hall, and have no transaction whatsoever with the outside world until the sacrifice is completed. And although husband and wife, they should abstain from sexual contacts and avoid all talk. The ritual of consecration takes place at noon, and the dīkshita must remain silent till he can see the stars in the sky.

Two cows are allotted by the chief priest to provide them with milk: and the dīkshita and his wife must subsist only on this milk. And there is a regulation that milk for the dīkshita is heated on the gārhapatya hearth, while milk for his wife must be heated on the dakshiṇāgni-hearth. If milk is not sufficient, some fruits or curds or a little rice boiled in milk are allowed. And the couple must have this after noon- time during the day and after midnight. And no outsider must see them taking food.

There are other regulations for them during the days of the sacrifice. They must keep awake three nights: the day of consecration, the day the soma creeper is procured, and the night prior to the soma-oblation. The dīkshita must not talk with people unconnected with the occasion. He must not answer the calls of nature during daytime. When laughing he must cover his mouth; his teeth must not be shown. As a dīkshita, he is restrained from himself performing rituals like vaisvadeva, baliharana and darśa-pūrṇa-māseshṭi; he may get them done by others.

During the nights that he is allowed to sleep, he must lie down on the ground on his right side, to the south of āhavanīya-hearth, and with his head to the east. When moving about in the sacrificial hall, he must take care not to turn his back to the sacrificial fire. For squatting he must always use the deer-skin (kṛshṇājina). He must always carry the ritual staff (daṇḍa), except when he answers calls of nature. He must touch no person, nor greet anyone, even a king. He may, however, bless others when they desire to be blessed. He must refrain from bowing to any person (elder or teacher) during the days of the sacrifice. No one may address him by his name; consecration symbolizes new birth, and his previous identity lapses for the time being. His mind must be full of thoughts of the sacrifice, and his speech must be truthful, gentle and precise.

Aitareya-brāhmaṇa (11, 11) emphasizes that yajña is essentially a mental act; all the chants and physical acts that are involved must really be transformed into thoughts and resolves, for all speech and action are founded on mind.

मनसा वै यज्ञस्तायते मनसा क्रियते।

(Sāyaṇa explains सर्वो यज्ञो मनसैव तायते विस्तार्यते। मनः पूर्वकत्वादितरेन्द्रिय-प्रवृत्तेस्तस्मिंश्च प्रसारिते यज्ञे, ये यः कर्तव्यविशेषोऽस्ति स सर्वोऽपि मनसा क्रियते।)

(4)

CHAPTER IV

YAJÑĀYUDHA

The yajña being a ritual, all the details thereof are taken very seriously; omissions, commissions, and deviations are not envisaged, and there is an insistence that any irregularity must immediately be corrected. The Brāhmaṇa texts not only specify the mantras that must be recited and precisely indicate the acts that must be performed in the several sequences, but also prescribe the forms and functions of the furniture, vessels, utensils, implements, and other articles that are used in the sacrifice. Most of them are wooden, and the trees from which wood may be had to make them are also specified (palāśa, khadira, udumbara and so on). These vessels or utensils and implements are collectively called 'yajñāyudha' (literally meaning 'the weapons used in yajña').

We have in Aitareya- brāhmaṇa (34, 1) a story which seeks to explain the anomalous nomenclature.

प्रजापतिर्यज्ञमसृजत। यज्ञं सृष्टमनु ब्रह्मक्षत्रे असृज्येताम्। ताभ्यो यज्ञ उदक्रामत्। तं ब्रह्मक्षत्रे अन्वैताम्। यान्येव ब्रह्मण आयुधानि।
तैर्ब्रह्मान्वैत्, यानि क्षत्रस्य तैः क्षत्रम्। एतानि वै ब्रह्मण आयुधानि यद्यज्ञायुधानि। अथैतानि क्षत्रस्याऽयुधानि यदश्वरथः कवच इषुधन्वः।

Prajāpati created yajña, and consequent upon it, brāhma (the priestly functions) and kshattra (the princely functions) came into being. (Owing to some reason), the yajña fled from

them, but they pursued the yajña, with their own weapons. Now what were the weapons of brahma (or the priests) ? The utensils and implements used in the yajña. And the weapons of kshattra (or the princes) were horses, chariots, armours, arrows and bows.

The story proceeds to bring out the relevance of the priestly class to yajña.

तं क्षत्रमनन्वाप्यन्यवर्तताऽऽयुधेभ्यो हस्मास्य विजमानः।
पराञ्चे व्यत्यथैनं ब्रह्मान्वैत्तमाप्नोत्। तमाप्त्वा
परस्तान्निरुध्यातिष्ठत्। स आप्तः परस्तन्निरुद्धस्तिष्ठं ज्ञात्वा
स्वान्यायुधानि ब्रह्मोपावर्तत। तस्माद्धाप्येतर्हि यज्ञो
ब्रह्मण्येव ब्राह्मणेषु प्रतिष्ठितः।

When the kshattra pursued the yajña with its weapons of warfare, the yajña ran faster, being scared, and the kshattra had to return without catching up with the yajña. But the brahma pursuing it was successful: it reached the yajña and prevented its further flight. Yajña, however, looked at the 'weapons' that the brāhma carried, and recognized them as its own 'weapons'; it consented to stay with the brāhma.

This is how the yajña has settled down with the priestly class. The princelings approached the priests and desired also to possess yajña for their own benefit. The priests thereupon counselled them to put aside their weapons of warfare and approach the yajña as priests with its own 'weapons' (viz. the yajñāyudha). The princelings accordingly cast aside their weapons of warfare and assumed the form of priests, carrying the priestly weapons and obtained the yajña.

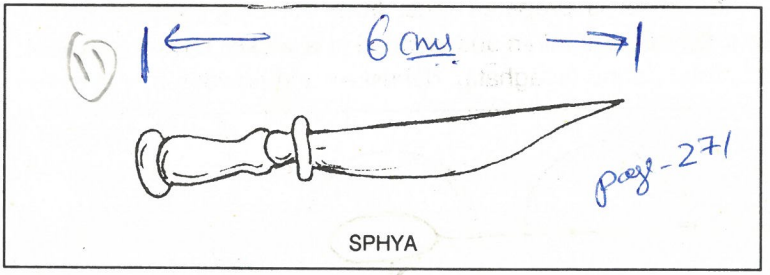
निधाय स्वान्यायुधानि ब्रह्मण एवायुधैर्ब्रह्मणो रूपेण
ब्रह्म भूत्वा यज्ञमुपावर्तस्व इति। तथेति क्षत्रं.....।

Taittirīya-saṁhitā (1, 6, 8, 2 and 3) enumerates ten yajñayudhas, and explains that all yajña is accomplished by them:

यो वै दश यज्ञायुधानि वेद मुखतोऽस्य यज्ञः
कल्पते स्फ्यश्च कपालानि चाग्निहोत्रहवणी च शूर्पं च
कृष्णाजिनं च शम्या चोलूखलं च मुसलं च दृषच्चोपला
चैतानि वै दश यज्ञायुधानि।

(1) SPHYA:

(chhedanādi-kṛt) : a wooden knife (shaped like a sword, khaḍgākāra) used for cutting the darbha-grass to the required size, for marking the lines in the sacrificial ground (vedyud-dhanana-sādhana), and for stirring the boiled oblations. It is made of khadira wood (Acacia catechu), and is a cubit long (aratni, 24 aṅgulas).



SPHYA

In varieties of the sacrifice Rājasūya (like maitra- bārhaspatyeshṭi), no separate altar is constructed; the natural ground is used as altar ('svayam-kṛta vedir bhavati'). Here the sphya is used for removing the surface soil (uddhanana), viz. removing the upper layer of mud), digging the earth (khanana), and marking the area of the altar (parilekhana), as indicated by injunctions like

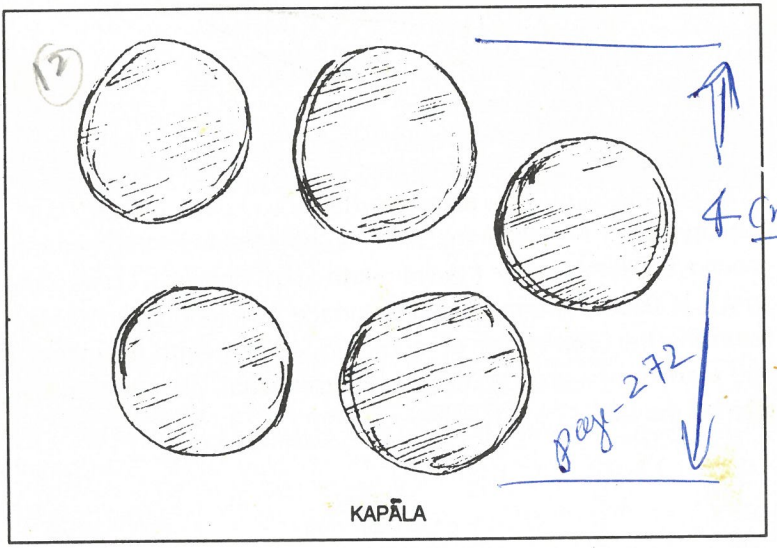
स्फ्येनोत्तमां त्वचमुध्दन्ति। (३)
देवस्य त्वा सवितुः प्रसव इति खनति। (४)
स्फ्येन वेदिं परिलिखन् परिगृह्णाति। (७)
(Āpastaṁba-śrauta-sutra, 2,2)

(2) KAPĀLA

('havir-adhiśrayaṇārthāni'), thin earthern platters of small size (potsherds), and round in shape on which the puroḍāśa cakes are baked for offering.

कपालेषु श्रपयतीत्यनेन पुरोडाशश्रपणार्थं विहितं कपालम्।
मृत्तिकानिर्मितं वह्नौ च पक्वं वर्तुलाकारं पात्रं पुरोडाश कपालम्।

Puroḍāśa is prepared thus: from out of a heap of paddy, four fist-fulls are taken and cleaned in a wicker basket (nirvāpa); it is then pound (avaghāta), dehusked and powdered; it is mixed



KAPĀLA

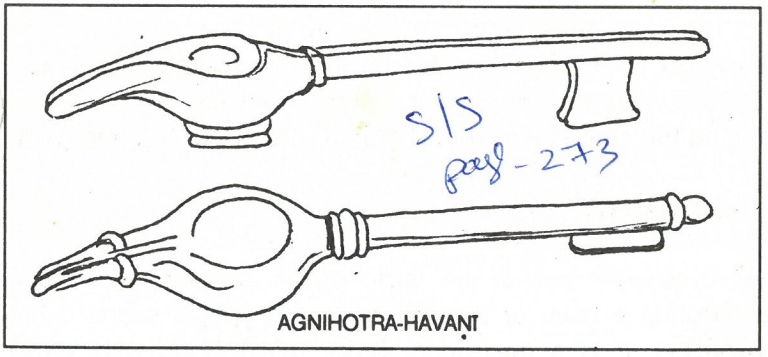
with water and laid flat on the kapāla in the shape of a tortoise (viz circular in shape). The kapāla is placed on the fire, and the puroḍāśa is baked. The baked puroḍāśa is stored in a container called 'iḍa'. While making oblations, clarified butter (ājya) is poured on the cakes.

Different gods are presented with puroḍāśa-offerings separately on kapālas. Texts prescribe the number of kapālas for each god: Varuṇa, for example, is eligible for one kapāla, the Aśvins two kapālas, Vishṇu three, Agni eight, Agnā-vaishṇava (Agni and Vishṇu together) eleven, and Agnā-shomiya (Agni and Soma together) also eleven.

आग्नेयमष्टाकपालं निर्वपेत्।
ऐन्द्राग्नमेकादशकपालं निर्वपेत्।
वैश्वानरं द्वादश कपालं निर्वपेत्।
आग्नावैष्णवमेकादश कपालम्।

(3) AGNIHOTRA-HAVAṆĪ:

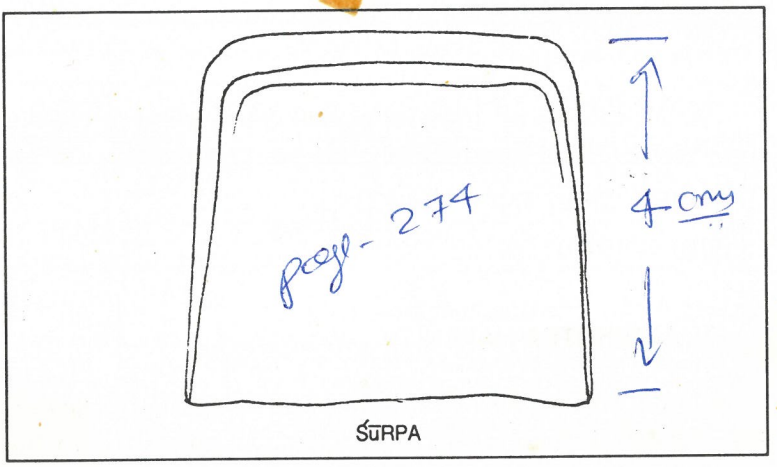
A large wooden sacrificial ladle used for making oblations into the fire. It is a variety of sruk, and is prescribed to be made in vaikaṅkaṭa (Flacourta sapida) wood. It is one bāhu (viz. thirty six aṅgulas) in length.



AGNIHOTRA-HAVAṆĪ

(4) ŚŪRPA:

Flat winnowing receptacle (wicker), square in shape with two corners on one side rounded off, and making a provision to hold the grains. This is used for cleaning the grains before they are ground and powdered. The material out of which this must be made is variously given as reeds (iṣhīka), mango-leaves (āmra-patra), Arundo tibialis (naḍa), long-stalked grass (kuśa, Poa cynosuroides), or cane (veṇu). Its prescribed size is also variously given: 24, 20 or 18 aṅgulas.



ŚŪRPA

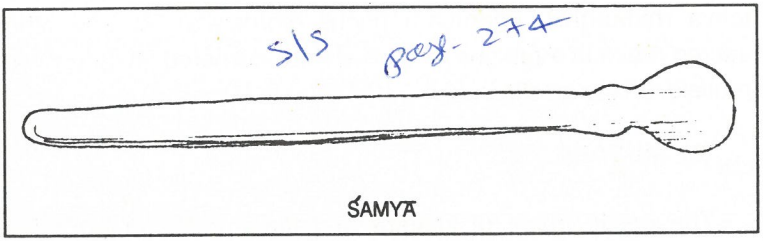
(5) KṚIṢḤNĀJINA:

The black antelope's hide used in sacrificial rituals for the sacrificer to sit upon, and for the mortar (ulūkhala) and pestle (musala for pounding grains) to be placed on. It also figures during the consecration (dīkshā) of the sacrificer in soma-yāga.

(6) ŚAMYĀ:

An wooden peg or pin, stick or staff, shaped like a mace measuring a bāhu or thirty-six aṅgulas ('gadayā sadṛśī bāhu-parimitā'). It is a measuring device, used along with sphya

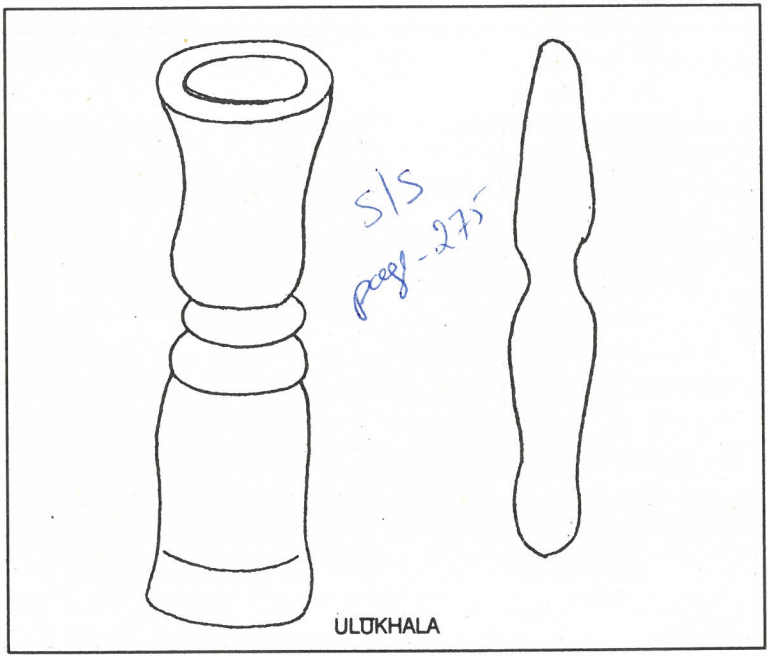
(which is used to mark the lines) (cf.'sphyena antar-likhati'); in this case there is a vertical slit in the śamyā (or a hollow depression called 'garta'). It is made of khadira wood (Acacia catechu) or vāraṇa (Crataeva roxburghii)



ŚAMYĀ

(7) ULŪKHALA:

A wooden mortar, used for pounding the grains or crushing soma shoots, preparatory to oblations (avaghātasya ādhāra-

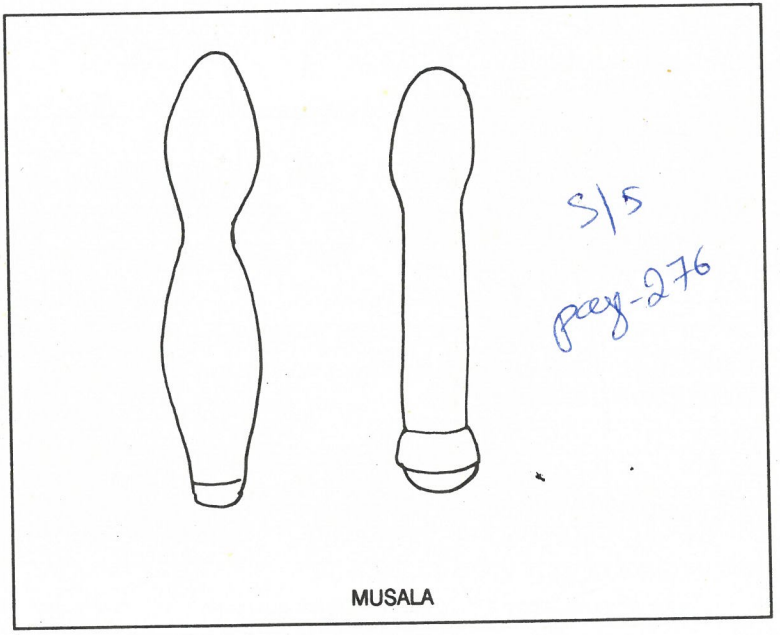


ULŪKHALA

bhūtam). It is a cylindrical device with a bowl-like depression (bila or nimnam) at the top; it is narrow in the middle (madhya-saṅgrahīta). Its length and other particulars are not given, but it is usual for an ulūkhala to be knee-high. The text says that it can be of a desired or convenient length (icchhā-pramāṇa). It is made of khadira (Acacia catechu), vāraṇa (Crataeva roxburghii), udumbara (Ficus glomerata), or any other sacred tree. In Agni-chayana, it is four-cornered. It goes with musala or the pestle.

(8) MUSALA:

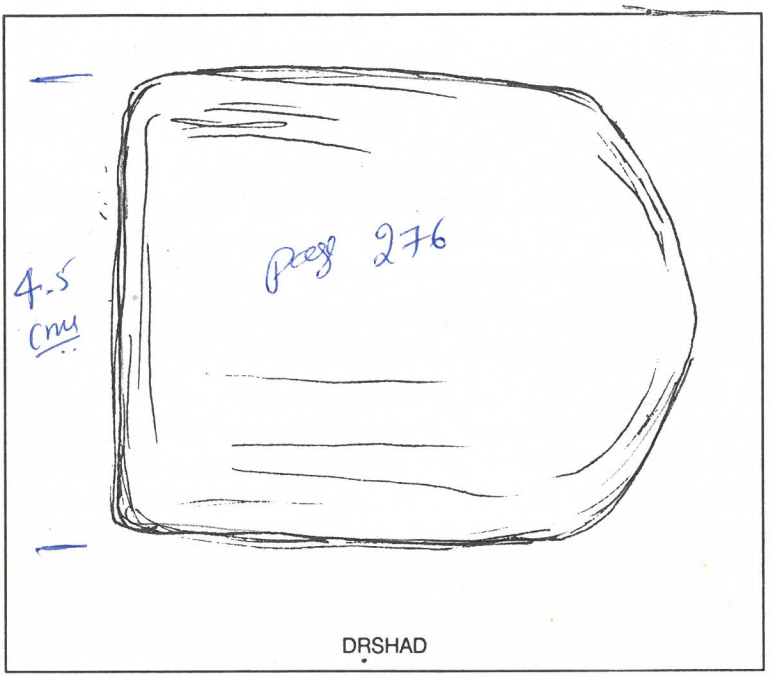
The pestle made of khadira or palāśa, used for pounding (or dehusking) the grains or the soma shoots placed in the ulūkhala (mortar). It has an iron plate at its base. It is prescribed to be three aratnis (one aratni is twenty-four aṅgulas) in length and one mushṭi (fist, viz.) in breadth.



MUSALA

(9) DṚSHAD:

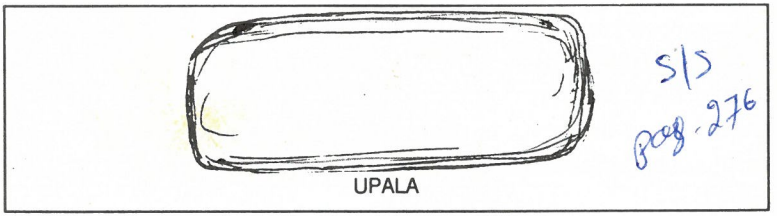
Also called grāva, it is a large stone slab (paṭṭah) on which are placed the soma-creepers, to be crushed or ground (peshaṇārtha) with the help of upala.



DṚSHAD

(10) UPALA:

Also called adri, it is a smaller mill-stone resting on the drshad; it is used for crushing or grinding the soma-creeper, placed on the dṛshad.

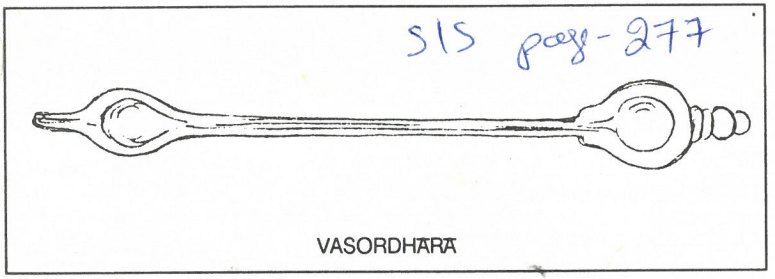


UPALA

The last two (dṛshad or upala) are used in the soma-rituals, where the juice of soma is offered as oblation, and also for pounding the grains for the puroḍāśa-cakes. But they are regarded as Soma's 'weapons' and used during 'somābhishavaṇa' ritual.

Besides these ten, which are specifically mentioned as yajñāyudhas, there are many other utensils and implements which are used in a sacrificial context: different kinds of ladles (sruch), a variety of containers (graha), bowls (sthāli), pitchers (kalaśa), cups (chamasa), milk-pails (pinvana), planks (phalaka), sickles (asida), hoes (abhri), hammers (vighana), tongs (śapha), fans (dhavitri), carts (śakaṭas) and stools or chairs (āsandi).

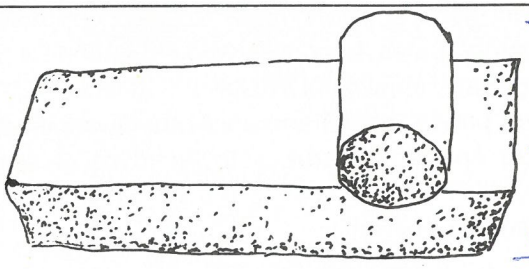
The form of a utensil or implement was not only suited to the function it was designed for, but was in accordance with some mystical symbolism of ritualistic significance; it would also be aesthetically edifying. The Brāhmaṇa texts and the Śrauta-sūtra manuals provide information on these particulars. For instance, the variety of ladle, used in Agni-chayana known as 'vasor-dhārā' (which means 'the flow of wealth') is meant for continuous and uninterrupted, steady and uniform offering of melted clarified butter (ājya) into the fire for a specific duration (represented by the chanting of the mantras).



VASORDHĀRĀ

Baudhāyana-śrauta-sūtra (10, 54) prescribes that its front half should be in the form of a sruk (ladle), but that the rear portion should accommodate a chamasa (bowl) ('tasya srug iva pūr-vārdho bhavati, evam eva madhyam chamasa iti'). The purpose

is to have a steady stream of offering (Āpastaṁba-Śrauta-sūtra, 17, 17, 8 'santatam vasordhārām juhoti'). The actual device has a long slender drain from the bowl to the beak (the implement being a vyāyāma or 96 aṅgulas in length); sometimes, two bowls are provided, for elegance and for ensuring steady supply: the rear bowl being larger than the one in front. The offering symbolizes the unbroken stream of prosperity by returning the ājya to Agni, and through Agni to the devatā intended.



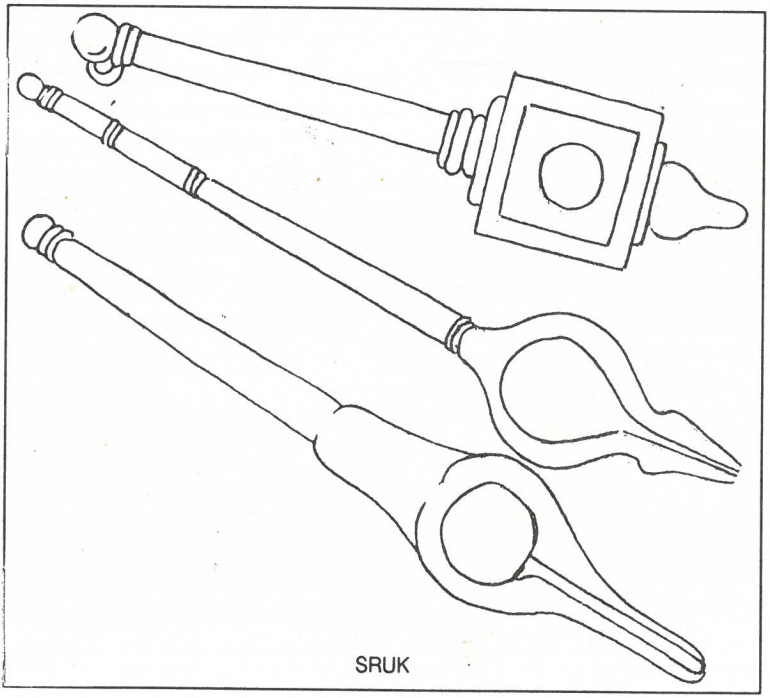
DRSHAD-UPALA

The yajñas have different forms in accordance with their ritual sequence and the objectives of the performers; the vessels or utensils and implements also vary accordingly. Those used principally in the somābhishavaṇa sequence are not used in pravargya, for instance. Therefore, the functional significance of a vessel or implement used becomes important. Ladles, bowls, cups and containers have each of them different forms, according to the primary nature of the rituals in which they are employed.

The most common ladles used in yajña are sruk and sruva. Sruk is a long ladle, a bāhu (36 angulas), an aratni (24 angulas) or a prādeśa (12 aṅgulas) in length (according to Bodhāyana, Śāliki and Aupamanyava respectively), made of some wood like śami, aśvattha, palāśa or vikaṅkaṭa. It will have a bowl or depression (pushkara) on top of it at one end with a beak (shaped like elephant's lips or swan's beak) for the liquid to be

poured out (prasechana); the tail portion of the ladle (or handle) will be in the form of crow's tail (vāyasa-puchha). There is a regulation that the front part of the ladle should be the top portion of the wood, while the rear part should be the bottom portion (facing the root of the tree).

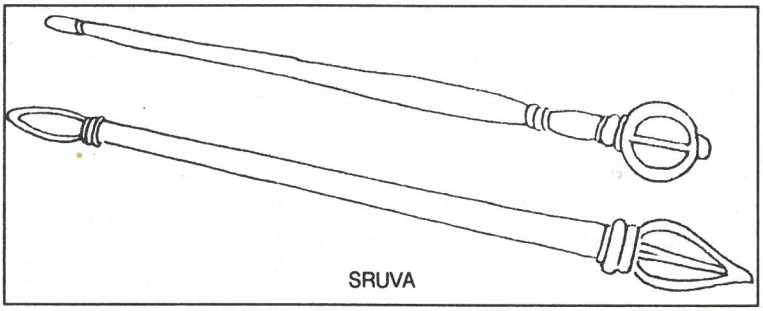
There are variant forms of 'sruk' like juhū, used for offering oblations supported by upabhṛt, and along with dhruva; pracharaṇī used in offering oblations in soma-yāga; and agnihotra-havaṇī used in agnihotra. It is prescribed that juhū is made of parṇa (Butea frondosa) wood, upabhṛt of aśvattha (Ficus religiosa), dhruva of vikaṅkaṭa (Flacourtia sapida), pracharaṇī of palāśa (parṇa) and agnihotra-havaṇī in vikaṅkaṭa. According to Āpastaṁba, sruk is to be made of śamī wood (Prosopis spicigera), or alternately in gold (śami-mayyo svarṇa-mayyo vā srucho bhavanti).



SRUK

Rauhiṇa-havaṇī is another variety of sruk, made of udumbara wood (Ficus glomerata) and a bāhu (viz. 36 aṅgulas) in length, with a small bowl carved out at one end. Two of them are used in the pravargya ritual to offer the rauhiṇa-puroḍāśa to the fire.

Sruva is a dipping spoon, used for scooping liquids in rituals like gārhapatya, anvāhārya-pachana, darśa-paurṇamāsa and agnihotra. It is an aratni (24 aṅgulas) in length, and the bowl (pushkara) is a small one, its diameter being not more than the tip of the thumb of the sacrificer's hand. It is made of khadira wood (Acacia catechu) or of parṇa wood (Butea frondosa). In the pravargya ritual, it is prescribed to be made of udumbara (Ficus glomerata). In magical rites it may be made in gold, silver or copper.



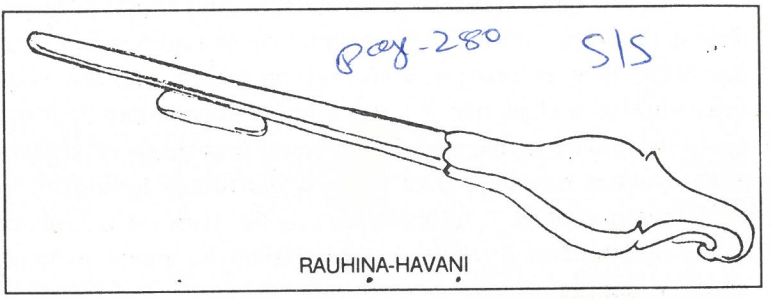
SRUVA

The wooden vessels known as graha assume diverse shapes. Generally, it resembles the form of ulūkhala, meant to contain the soma-juice:

ग्रहो नाम सोमरसाधारभूत उलूखलाकारः पात्रविशेषः।

Sometimes the classification of yajña-articles is made on the basis of what they are intended to contain or carry. For instance ulūkhala, musala, kṛshṇājina, dṛshad-upala and so on are called puroḍāśa-pātras, because they are associated with the making

or storing the puroḍāśa-cakes. Kumbhi, śākhā-pavitra, abhidhani and dohana-pātra are instances of vessels called sānnāyya-pātras, viz. associated with procuring and keeping milk and curds (dadhi-payo-rūpa-sānnāyya).

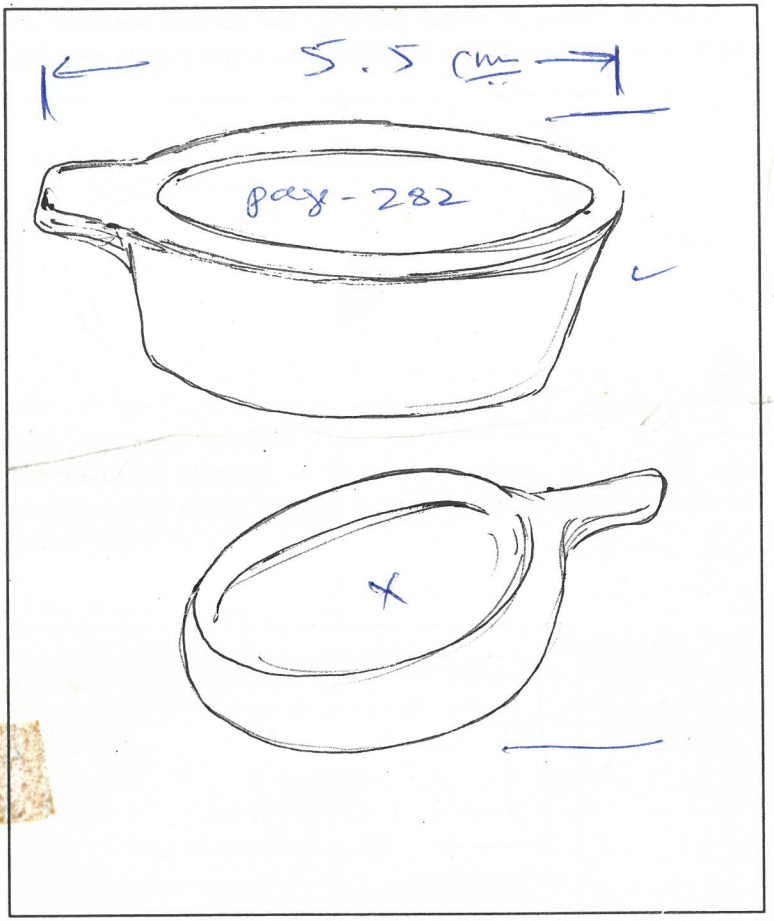


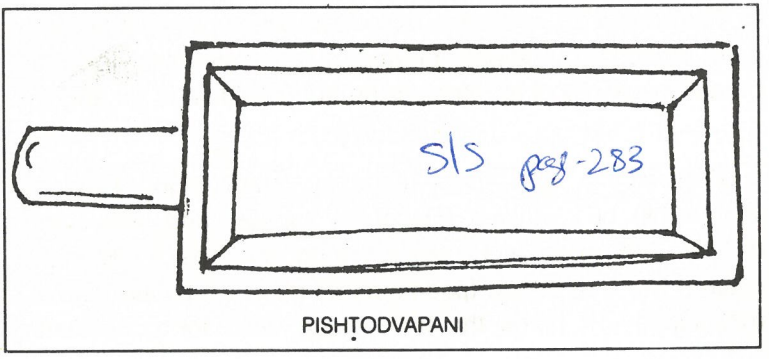
RAUHIṆA-HAVANI

Among the vessels, praṇītā is a wooden vessel in which consecrated water is stored; while making puroḍāśa-cakes for oblations, water from this vessel is mixed with the flour. The vessel is also meant to store soma-juice.

It is made of nyagrodha (Ficus indica), rauhitaka (Andersonia), vāraṇa (Crataeva roxburghii) or vikaṅkaṭa (Flacourtia sapida) wood. The vessel is square in shape, eight angulas long and broad, and four angulas high ; the bowl is three angulas deep, and holds about half a prastha of water.

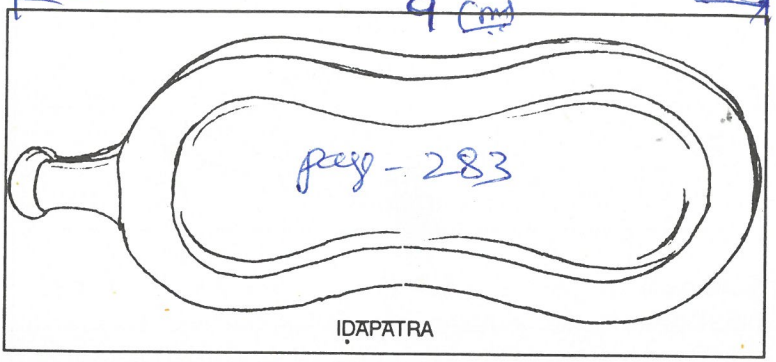
The flour for making puroḍāśa-cakes for oblation is stored in piṣṭa-pātri, a container made of vāraṇa wood (Crataeva voxburghii) or in clay. It is also called piṣṭodvapani, and according to some it must be 20 aṅgulas long and broad, with a circular depression to hold the dough (viṁśaty-aṅgula-vistarāyata suvṛtta); others say that its size must be 24 aṅgulas long and broad (aratni-mātra). More usually it is rectangular in shape. According to Sāyaṇa, however, it can be of any shape but only made of clay (Aitareya-brāhmaṇa, 39, 3 'ākāra-niyama-rahitā, mṛnmayyeva'). If it is a wooden vessel, it has a handle.





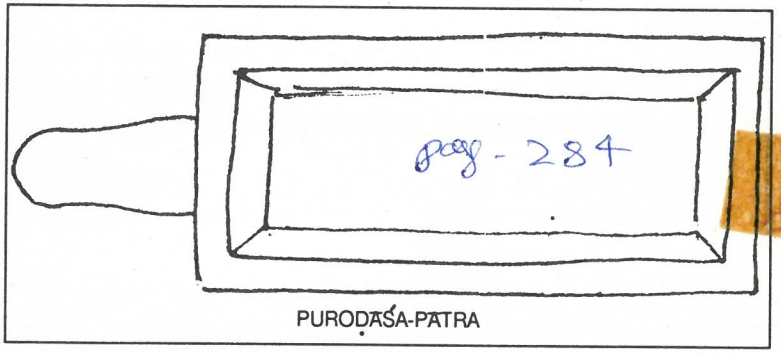
PISHṬODVAPANI

A vessel similar in shape (oblong, but corners rounded off and narrow in the middle) is iḍā-pātra, one aratni (viz.24 aṅgulas)



IḌĀPĀTRA

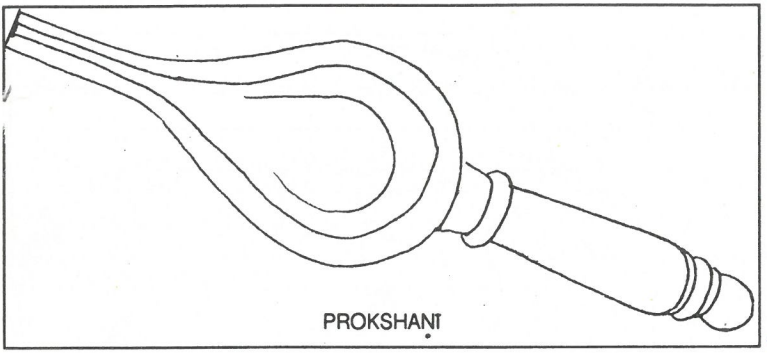
long, and with a handle. It is used for keeping the materials for oblations. It is made of vāraṇa wood (Crataeva voxburghii).



PURODĀŚA-PĀTRA

The vessel to keep the baked puroḍāśa-cakes (puroḍāśa-pātri) is square is shape, prādeśa (viz. 12 aṅgulas) long and broad; the depth of the depression in the middle is six aṅgulas.

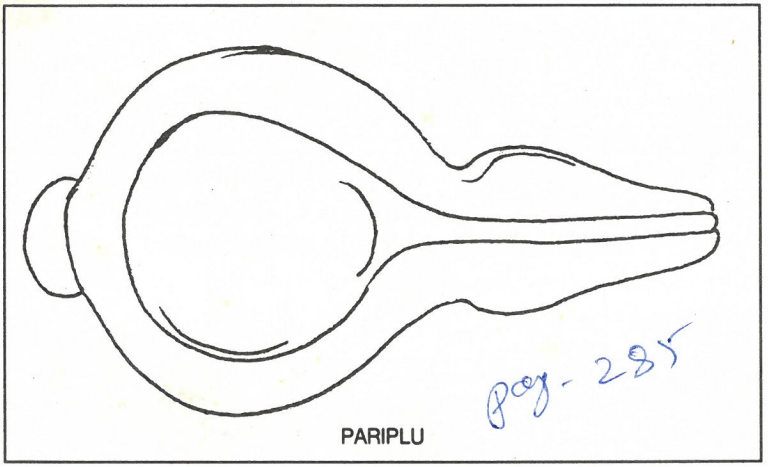
Prokshaṇī is the vessel made in vāraṇa wood (Crataeva voxburghii) or vikaṅkaṭa (Flacourtia sapida), and with a long handle. The vessel is 12 aṅgulas long, and has a depression shaped like a lotus-leaf (padma-patrākṛti) or lotus-bud (kamala-mukulākṛti). It holds the holy water, used for consecrating



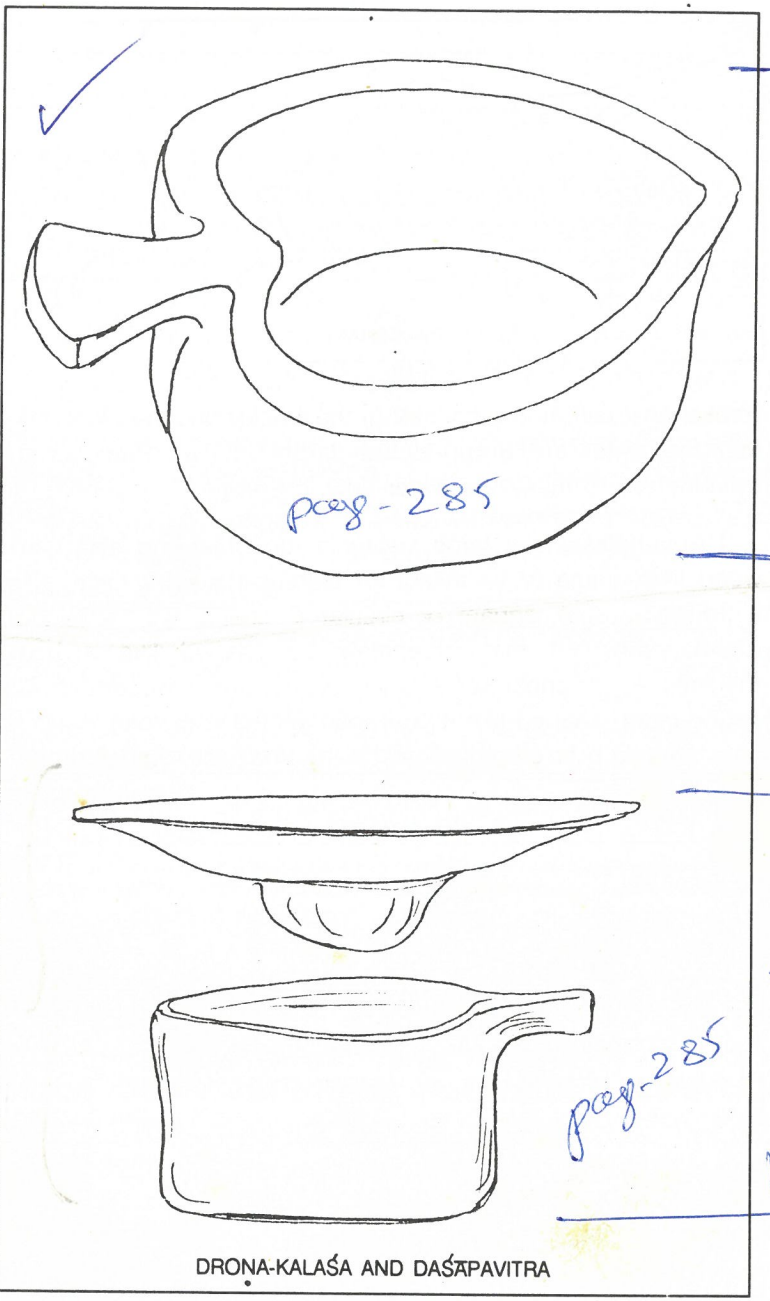
PROKSHANI

(prokshaṇa, ceremonial sprinkling) the articles and the oblations. Into the water are dropped the darbha blades (Saccharum cylindricum) to make the water holy.

Droṇa-Kalaśa is a large vessel made of strong and hard wood like vāraṇa or vikaṅkaṭa for storing the soma-juice; it is a trough (droṇa), square or circular in shape, with a handle (daṇḍa-yuta). It may alternately be shaped like a boat (naukākāra). Pariplu (or udañchana), a small wooden bowl (laghu-pātra) shaped like a sruk (but without a handle) ('yathā-sruk adaṇḍa'), is employed to take soma-juice out of droṇa-



PARIPLU



DRONA-KALAŚA AND DAŚĀPAVITRA

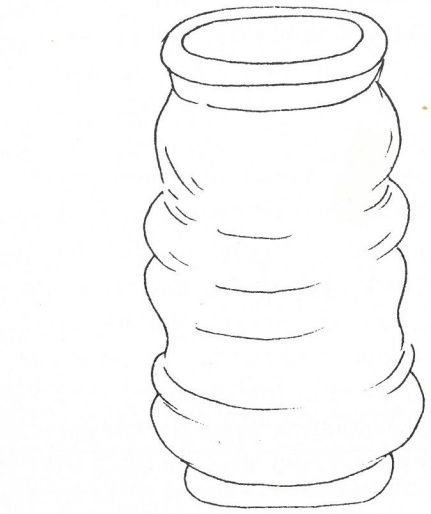
kalaśa for purposes of oblation ('droṇa-kalaśāt soma-grahaṇa-yogya')

And the soma-juice that is stored in droṇa-kalaśa is already strained and ready for offering and drinking. The device to strain the juice takes the form of daśā-pavitra, a fringed strainer, made from a piece of cotton cloth to which in the centre is attached or woven a round piece of woollen cloth. This is placed on the droṇa-kalaśa and Soma-juice is poured into it; the strained soma-juice collects in the droṇa-kalaśa.

There are several kinds of earthern bowls or dishes (sthāli) for various purposes. Agnihotra-sthāli which is for the fresh milk got from the cow (go-dohana) is prescribed to be made by the hand of the sacrificer or one of the officiating priests. Ājya-sthāli is for storing the clarified butter required for oblations; likewise there are pṛshad-ājya-sthāli, charu-sthāli, dhruva- sthāli and āgrayaṇa-sthāli.

Nine mortar-like vessels, a span high, but narrow in the middle, called 'grahas' are used : upāṁśu-graha, antaryāma-graha, aindra-vāyava-graha, maitrā-varuṇa-graha, Aśvina-graha, śukra-graha, manthi-graha, ukthya-graha and āditya-graha. Dadhi-, aṁśu- and adabhya-grahas are four-cornered.

Mahāvirā, which is described as 'the head of a sacrifice' (makhasya śirah'), is used in pravargya ritual. It is a curious vessel, which looks like three pots placed one above the other: the three pot-like elevations are symbolic of the three worlds, symbolized by the three vedic metres:gāyatri, trishṭubh and jagati (Taitirīya-āraṇyaka, 8,3,22, 'traya' ime lokāh chhandobhih karoti'), the three worlds being the earth, the midregion and the heavens (bhūh, bhuvah and suvah). It is prescribed to be a span high (prādeśa-mātra). It is in the nature of a cauldron or boiler ; and it is described as a hot clay pot (gharma) for boiling milk in it for oblation purposes.



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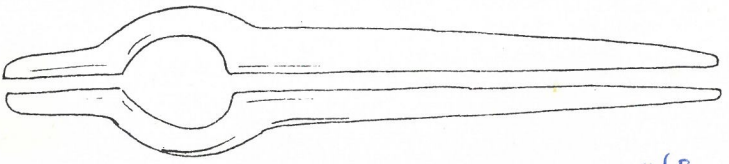
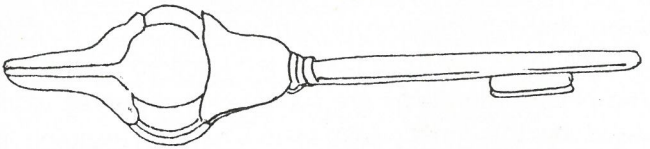




MAHĀVĪRA, ŚAPHA, UPAYAMANI

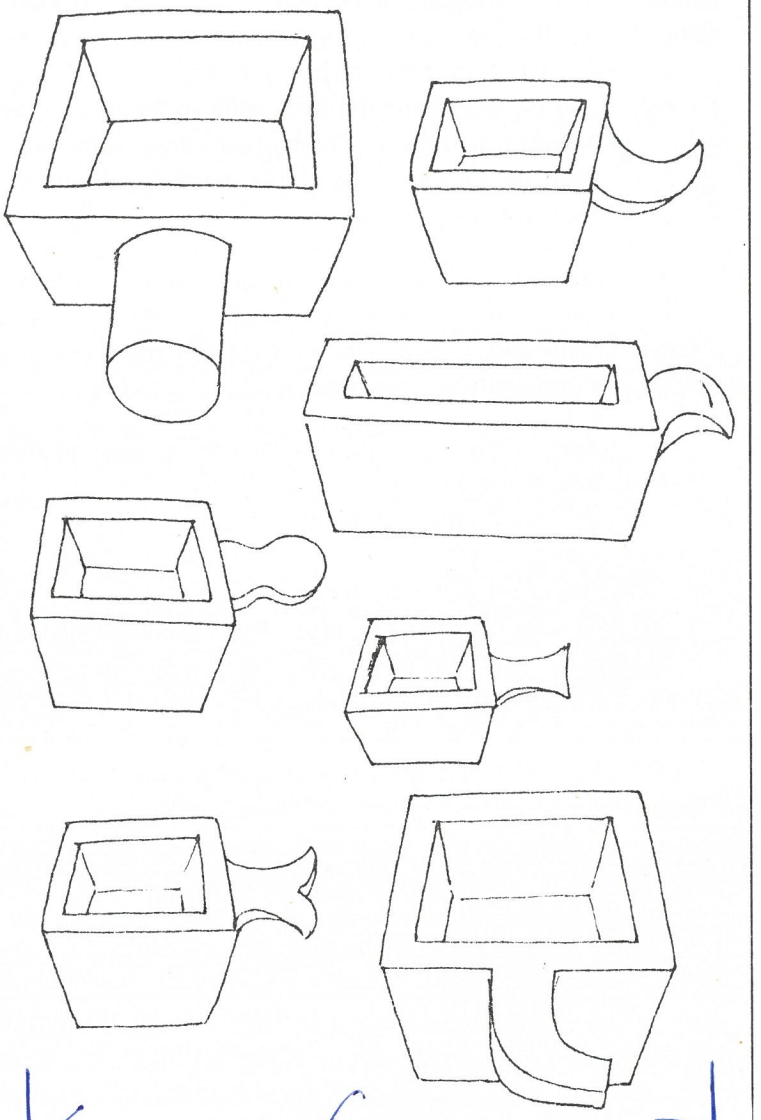
Because it is a boiler, it is difficult to handle it with bare hands ; a pair of tong-like implements (śapha) is provided for lifting it from the fire and placing it upon another implement, upayamani by name (or śaphopayamana, meant to be a support for śapha), which is a long ladle (one bāhu or 36 aṅgulas long) with a fairly large depression ('mahā-pushkaram srucham') to hold the base of the mahāvīra. This is made of udumbara wood (Ficus glomerata).

The tongs (two of them, śaphau) are made of udumbara wood and are shaped like claws ('samdarśākārau') ; they are long in shape and meant only to hold the mahāvīra vessel ('mahā-vīra-grahaṇārtha)

Then there are the chamasas (soma-offering cups), in charge of which is a priest who is known as chamasādhvaryu. Ten of these cups are mentioned, for each of the priests who offer soma-juice as oblation. Their shapes differ so that the cup meant for the priest is easily identified. The priests after whom the ten chamasas are known are : hotṛ, brahma, yajamāna, udgātṛ, praśāstṛ, brāhmaṇācchhaṁsi, potṛ, neshtṛ, acchhāvāka, agnīdhra and sadasya. The cups are prescribed to be made in udumbara wood (Ficus glomerata), nyagrodha (Ficus indica), rauhitaka (Andersonia), or vāraṇa (Craeteva roxburghii). They are generally square in shape and have handles.

There are several other articles used in a sacrificial context, each of which has not only a functional aspect but mystical significance also, like the arani-sticks, āsandi-seats, ladle- plank (kūrcha), soma-pressing boards (abhishavaṇa-phalaka), the sacrificial post (yūpa), darbha-cutting asida, the hammers (vighana-mudgara), deer-hide fans (dhavitra), rice-stirring sticks (mekshaṇa, also used for offering oblation to the manes), fire- stoking sticks (upaveśa), milk-pails (pinvana) and so on.

The araṇi-sticks are especially important. The fire that is used in the sacrifice must be produced by dry sticks of the



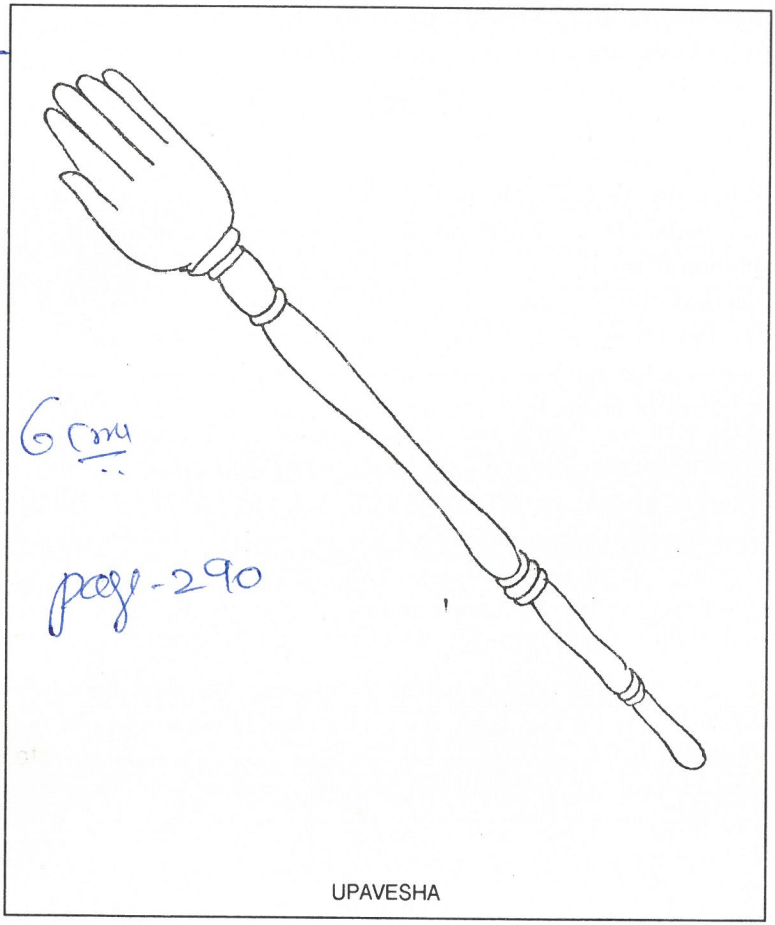
CHAMASAS

aśvattha tree (Ficus religiosa) which has grown in close association with the śamī tree (Prosopis spicigera or Mimosa suma). (cf Āśvalāyana-śrauta-sūtra, 2,1,16-17). Both these trees are invested with great spiritual significance ; śami especially is regarded as the 'mother of fire' (agni-garbha). The tree called araṇikā (Premna spinosa) is also mentioned as suitable for this purpose. The expression 'araṇi' suggests the process of producing fire by 'turning round' (or by 'fitting one stick into another', viz. the stick-and-groove method). The fire may be produced by friction or contrition, by rubbing one stick over another, or by a simple apparatus such as the fire-drill. All references are to two araṇis which are described as the two mothers of Agni, who is 'dvimātṛ' ("having two mothers", Ṛg-veda, 1, 31, 2) ; the symbolism is of the two births of Agni, who is 'dvi-janmā' ('born twice'), one in the heavens and the other on earth. This is represented in the two araṇi-sticks (Ṛg-veda, 5,11,3;7,3,9 and 8,60,15), one 'lower'(called adharāraṇi) and the other 'upper' (uttarāraṇi). In the soma-yāga context, the two aranis are known by the names of the celestial nymph Urvaśī and her hero-lover Purūravas. The lower araṇi signifies the female aspect, while the upper one is male. The kindling of fire is thus an act of procreation.

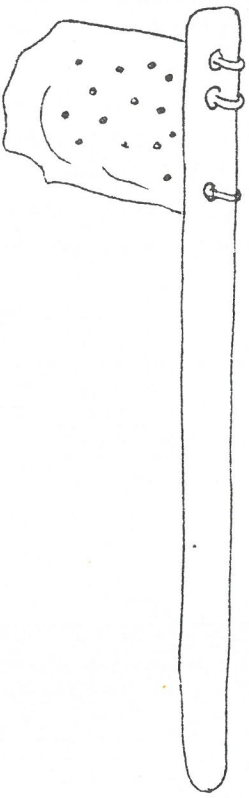
The 'ahitagni' is one who ritualistically establishes fire on the hearths in his home and maintains it for purposes of daily worship. The hearth is constructed, and the materials (saṁbhāra) including the necessary faggots (or fuel-sticks, samidha) from the prescribed trees like aśvattha (Ficus religiosa), śami (Prosopis spicigera) udumbara (Ficus glomerata), parṇa (Butea frondosa) and vikaṅkaṭa (Flacourtia sapida) are collected according to prescriptions given in the ritualistic texts. The fire is maintained by pouring melted butter and clarified butter (ghṛta, ājya, sarpi) over it, and by adding dry medicinal twigs (oshadhi) and fuel-sticks (samidha) to it. Pure soma-juice or soma-juice mixed with cow's milk (in the

wooden vessel known as vāṇa, honey, puroḍāśa-cakes, and charu are other ceremonial offerings to the fire).

The sacrificial fire is stoked by a wooden (udumbara or palāśa branch) stick, one prādeśa (viz. 12 aṅgulas) or one aratni (24 aṅgulas) long, and the head of which is shaped like an extended palm (hastākṛti). It is called upavesha or dhṛshṭi. And the sacred fire is fanned by the dhavitras (each of the three priests in gharma-oblation using one) which is a stick of bamboo (veṇu) or udumbara (Ficus glomerata) to which is



UPAVESHA

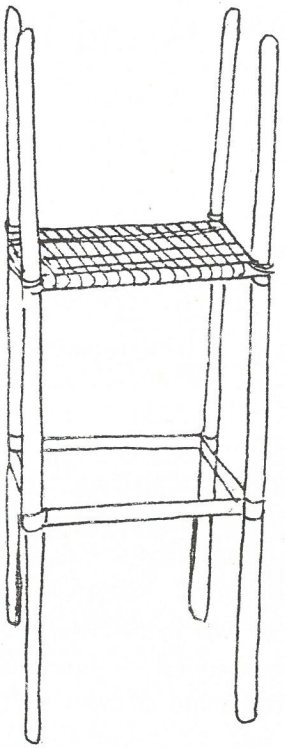


DHAVITRI

fastened a piece of black antelope's hide (karshn̄ajināni dhavitrān̄i).

Soma, the concept as well as the creeper, plays an important role in yajña. It is regarded as 'rāj̄ā' the monarch, and in the sacrificial hall the creepers are stacked after purchase (soma-vikraya) in a high throne-like furniture called āsandi. Indra, the lord of the celestial beings, is supposed to be installed upon the throne, āsandi. During the coronation ritual, the earthly ruler imitates this, and is seated upon a wooden chair called

āsandi and is duly consecrated. Hence the āsandi used for the soma-creepers is called rājāsandi. It is placed at the southern side of the āhavanīya hearth. It is made of udumbara wood (ficus glomerata), the four legs of the seat as high as the sacrificer's navel ('nābhi-daghnāh pādāni) and the portion above being an aratni (viz. 24 aṅgulas) high ('aratni-mātrāṇi śīrshāṇi'). The seat is prepared by muñja-grass ropes (mauñji-rajju, Saccharum sara). It is covered by black antelope's skin (kṛshṇājina) and the Soma stalks are placed on it.



ĀSANDI

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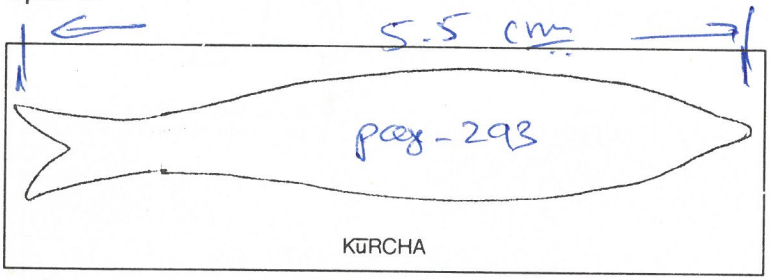
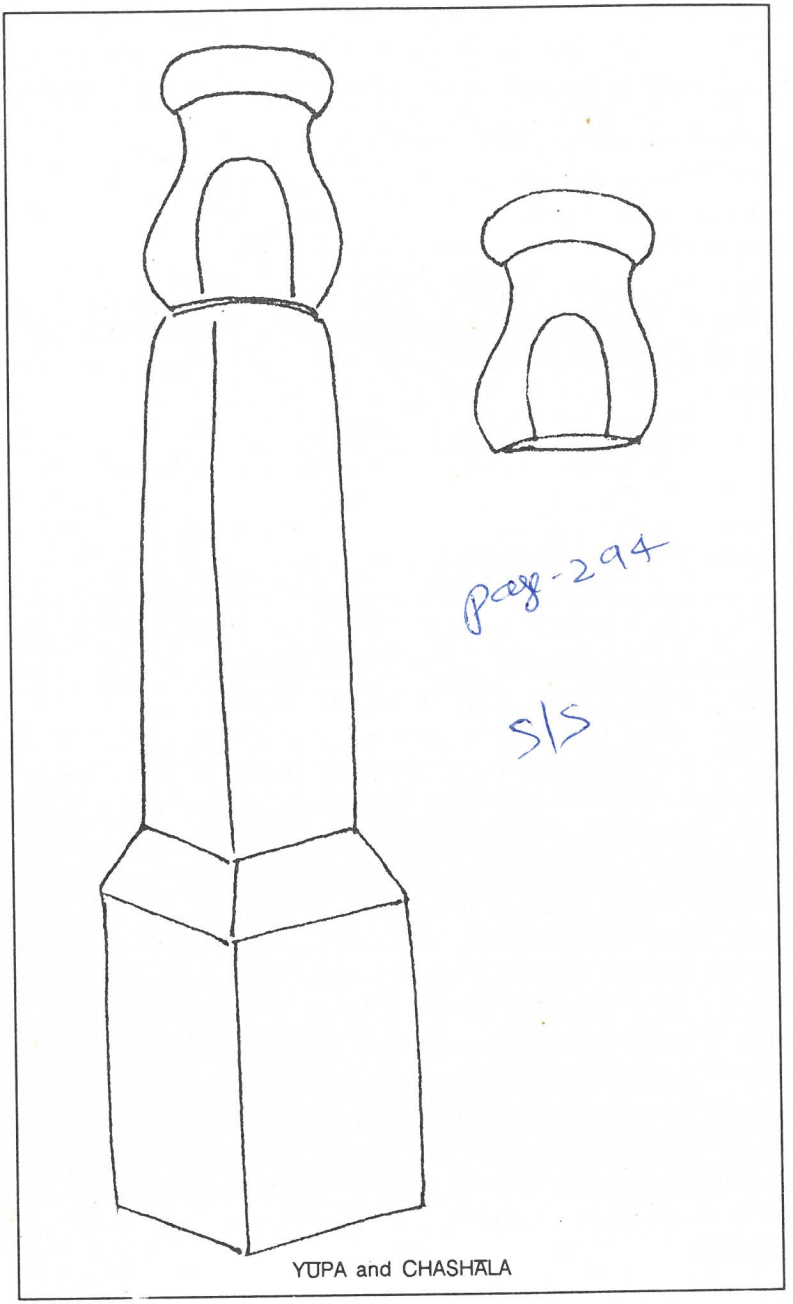
A slightly taller āsandi, known as samrād-āsandi, is placed to the east or north of rājāsandi ; and on this are kept the mahāvīra pots, the upayamani ladle and other related articles.

Kūrcha strictly means a bunch of kuśa-grass (Poa cynosuroides). But the kūrcha used in a sacrificial ritual is a small elongated plate made of kuśa-grass or from vāraṇa wood (Crataeva roxburghii), an arm or bāhu (viz.36 aṅgulas) in length and made in the shape of a tortoise (kūrma), or dolphin (makara). It is kept on the western side of the āhavaniya hearth; and the sacrificial ladles (srucha) when not used are placed upon it.

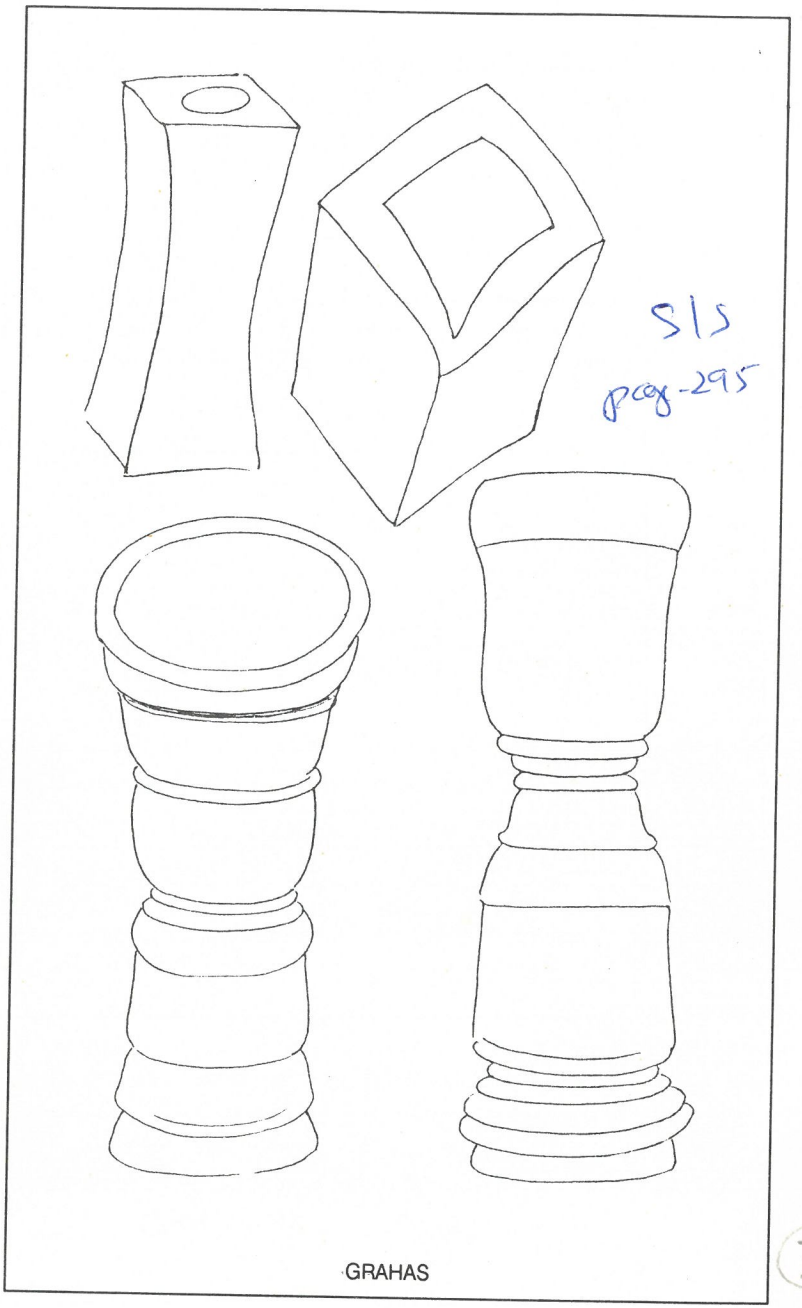


KūRCHA

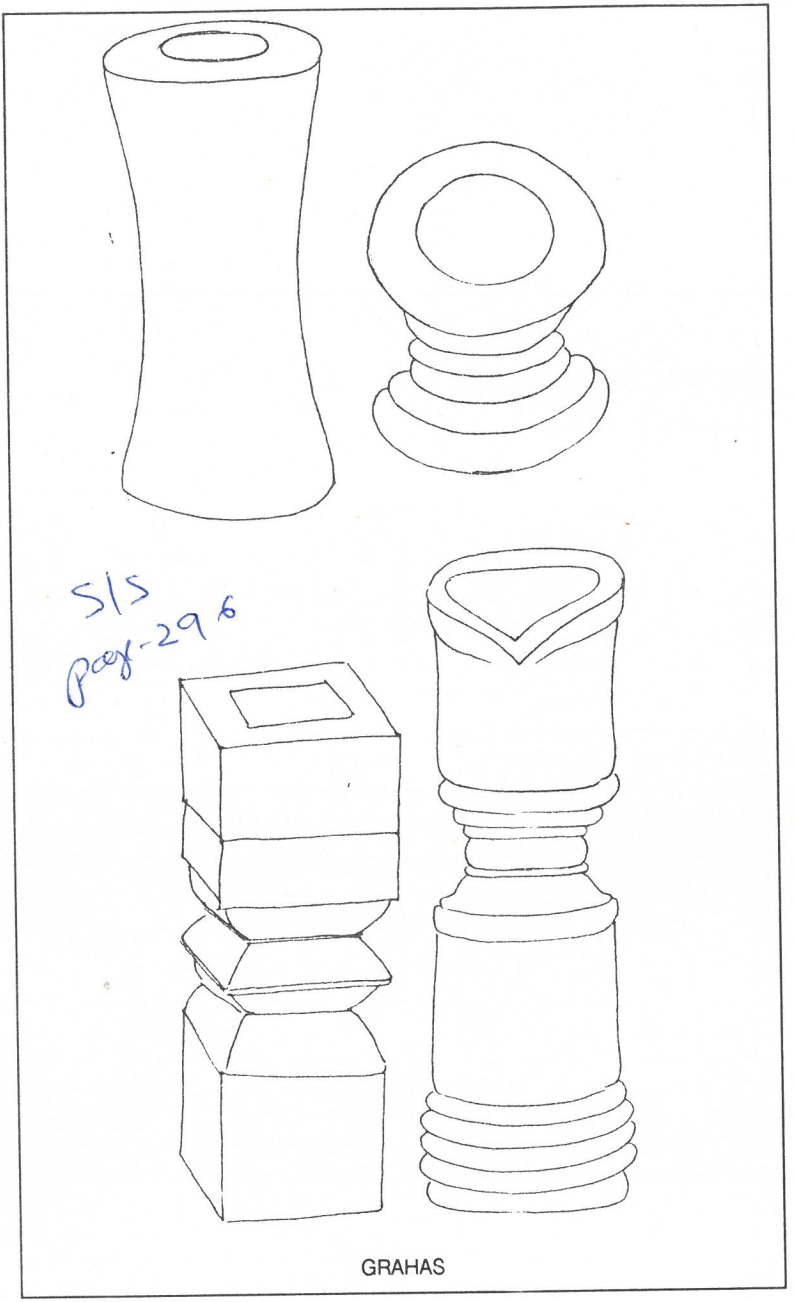
In sacrifices where animals are killed, the yūpa (sacrificial post or stake) is a wooden pillar carved out of khadira wood (Acacia catechu), bilva wood (Aegle marmelos), palāśa (Butea frondosa), aśvattha wood (Ficus religiosa), udumbara wood (Ficus glomerata) or kramuka wood (Areca faubel). The height of the yūpa varies according to the yajña variety : 17 aratnis (an aratni being 24 aṅgulas) in vājapeya, nine to 21 aratnis in agnishṭoma, nine aratnis in paśu-bandha. The base of the yūpa is required to be one aratni in height and is buried underground; this part may also be equipped with an iron ring ('yūpa-mūle nihita loha-valayam') called yūpa-kaṭaka. The yūpa is either cylindrical in shape ('vartulam śobhanah') or four-sided ; alternately it may be eight-cornered. The yūpa is so called because the sacrificial animal is fastened to it ('yuyate yujyate asmin iti'). One top of the yūpa is a detachable mount ('vṛsha-maulikah'), made of wood or prepared out of wheat flour. It is called 'chashāla'.



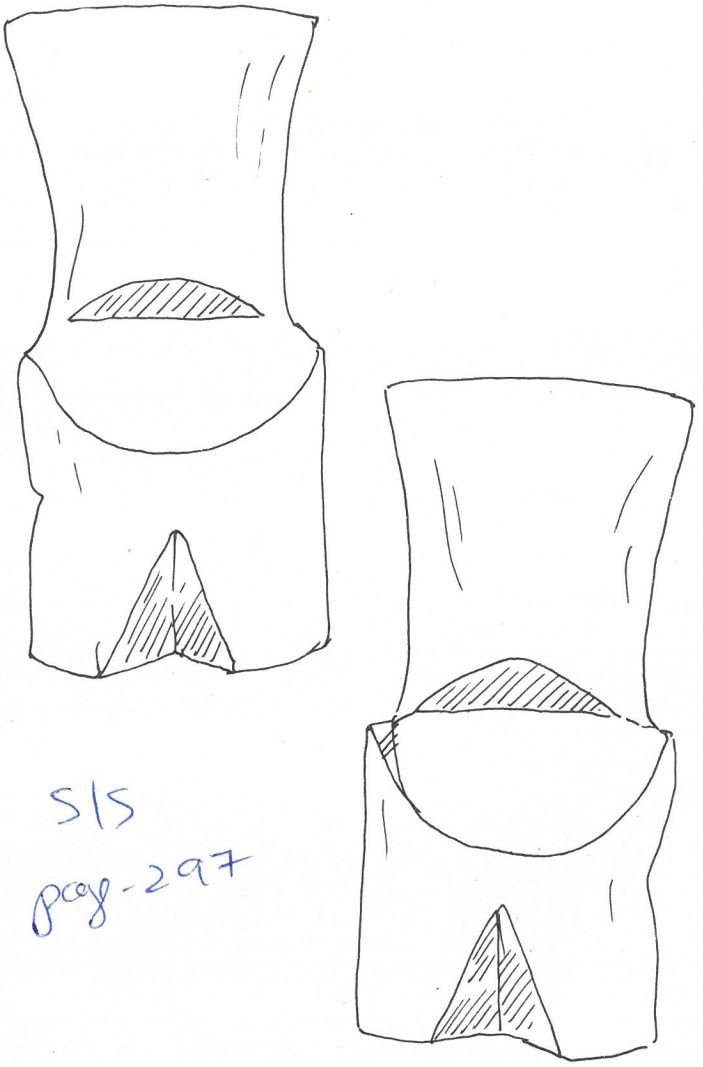
YŪPA and CHASHĀLA



GRAHAS



GRAHAS



GRAHAS

APPENDICES

Excerpts from

(i) Sāyaṇa's Prologue (Bhūmikā) to Taittiriya-samhitā bhāshya

(ii) Sāyaṇa's Introduction (Upakramaṇikā) to Kāṇva-saṁhitā-bhāshya

(iii) Satyajñānānanda-tīrtha's Veda-prakāśa

(Content-analysis of Mimāṁsā-śastra, Śāstra-saṁgraha)

APPENDIX (iv)

The First verse of Rgveda

(i)

।।सायणीया तैत्तिरीयसंहिताभाष्यभूमिका।।

वेदस्तावत् काण्डद्वयात्मकः।

तत्र पूर्वस्मिन् काण्डे नित्यनैमित्तिककाम्यनिषिद्धरूपं चतुर्विधं कर्म्म प्रतिपाद्यम्।

''यावज्जीवमग्निहोत्रं जुहोति'' इत्यादिकं नित्यं, तस्य नियतनिमित्तत्वात्।

''यस्य गृहान् दहत्यग्नये क्षामवते पुरोडाशमष्टाकपालं निर्वपेत्'' इत्यादिकं नैमित्तिकं, तस्यानियतनिमित्तत्वात्।

''चित्रया यजेत पशुकामः'' इत्यादिकं काम्यम्।

''तस्मान्मलवद्वाससा न संवदेत न सहासीत'' इत्यादिकं निषिद्धम्।

तेषु नित्यनैमित्तिकानुष्ठानात्तदकरणे प्रत्यवायरूपमनिष्टं परिह्रियते। स च प्रत्यवायो याज्ञवल्क्येन स्मर्य्यते-

''विहितस्याननुष्ठानान्निन्दितस्य च सेवनात्।
अनिग्रहाच्चेन्द्रियाणां नरः पतनमृच्छति।।''

(या० स्मृ० ३/२१६) इति।

यावज्जीवादिवाक्येष्वनुक्तोऽप्यवर्जनीयतया स्वाभीष्टः स्वर्गः प्राप्यते।

तथा चापस्तम्बः- ''तद्यथा आम्रे फलार्थे निर्म्मिते च्छायागन्धावित्यनूत्पद्येते एवं धर्म्मेऽपि चर्य्यमाणेऽर्था अनूत्पद्यन्ते'' इति।

काम्यस्येष्टप्राप्तिहेतुत्वं तद्विधिवाक्य एव स्पष्टम्। इष्टविघातमनिष्टञ्चार्थात् परिह्रियते। निषिद्धवर्जनेन रागप्राप्तनिषिद्धानुष्ठानजन्यो नरकपातः

परिह्रियते। न केवलं नित्यनैमित्तिकाभ्यामानुषङ्गिकस्वर्गप्राप्तिः, किन्तु धीशुध्यादिविविदिषोत्पादनद्वारा ब्रह्मज्ञानहेतुत्वमपि तयोरस्ति॥

तथा च वाजसनेयिनः समामनन्ति -

''तमेतं वेदानुवचनेन ब्राह्माणा विविदषन्ति यज्ञेन दानेन तपसाऽनशनेन'' इति।

एवं तर्हि पूर्वकाण्ड एवाशेषपुरुषार्थसिद्धेः कृतमुत्तरकाण्डेनेति चेत्, न। अपुनरावृत्तिलक्षणस्यात्यन्तिकपुरुषार्थस्य तत्रासिद्धेः।

अत एवाथर्वणिकाः कर्म्मिणो दक्षिणमार्गेण चन्द्रप्राप्तिं पुनरावृत्तिं चामनन्ति- ''स सोमलोके विभूतिमनुभूय पुनरावर्त्तते'' इति। अत उत्तरकाण्ड आरब्धव्यः॥

आत्यन्तिकपुरुषार्थसिद्धिश्च द्विविधा सद्योमुक्तिः क्रममुक्तिश्चेति। वर्त्तमानदेहपातानन्तरमेव सिध्यति सद्योमुक्तिः। उत्तरमार्गेण गत्वा ब्रह्मलोके चिरं भोगमनुभूय तत्रोत्पन्नज्ञानस्य ब्रह्मलोकावसाने सिध्या क्रममुक्तिः।

तस्मादुत्तरकाण्डे ब्रह्मोपदेशो ब्रह्मोपास्तिश्चेत्युभयं प्रतिपाद्यते। ब्रह्मोपास्तिप्रसङ्गाद् ब्रह्मदृष्ट्या प्रतीकमुपास्यत्वेन सांसारिकफलकामिनमुद्दिश्य प्रतिपाद्यते।

ब्रह्मोपासकप्रतीकोपासकयोः समानेऽप्युत्तरमार्गे प्रतीकोपासकस्य विद्युल्लोकादूर्ध्वं ब्रह्मलोकगमनाभावेन क्रममुक्तेरप्यभावादस्ति पुनरावृत्तिः। एतच्च ''अप्रतीकालम्बनान् नयति'' इत्यधिकरणो (वे० ४/३/१५-१६) द्रष्टव्यम्॥

नन्वस्त्वेवं पूर्वोत्तरकाण्डयोस्तत्र तत्रोचितप्रयोजनं फलविशेषश्च, तथापि पूर्वकाण्डस्यादौ कर्म्मान्तरं परित्यज्य दर्शपूर्णमासेष्टिरेव कुतः प्रतिपाद्यत इति चेत्, प्रकृतित्वान्निरपेक्षत्वाच्चेति ब्रूमः। प्रकर्षेण अङ्गोपदेशो यत्र क्रियते सा प्रकृतिः।

कृत्स्नाङ्गविषयत्वमुपदेशस्य प्रकर्षः। विकृतिषु तु विशेषाङ्गमात्रस्योपदेशः क्रियते अङ्गान्तराणि तु प्रकृतेरतिदिश्यन्ते। अतो ऽतिदेशस्य प्रकर्षाभावः।

प्रकृतिःत्रिविधा – अग्निहोत्रमिष्टिः सोमयागस्य स्वरूपेणान्यनैरपेक्ष्येऽप्यङ्गेषु दीक्षणीयाप्रायणीयादिषु दर्शपूर्णमासेष्टिसापेक्षत्वान्न पूर्वभावित्वं युक्तम्। इष्टेस्तु सोमयागनैरपेक्ष्यात् सोमात् प्राचीनत्वं युक्तम्। यद्यप्यग्निहोत्रस्य स्वरूपेऽङ्गेषु वा नास्त्यन्यापेक्षा तथाप्यग्निसिद्ध्यचपेक्षत्वादाहवनीयाद्यग्नीनाञ्च पावमानेष्टिसाध्यत्वात्, पावमानेष्टीनां च दर्शपूर्णमासविकृतित्वात् परम्परयाऽग्निहोत्रस्य दर्शपूर्णमासापेक्षास्तीति प्रथमभावित्वं न युक्तम्।

दर्शपूर्णमासयोरग्निसाध्यत्वादग्निसाधकमाधानं प्रथमतो वक्तव्यमिति चेत्।

मैवम्। नाधानमात्रेणाग्नयः सिध्यन्ति किन्तु पवमानेष्टिभिरपि।

ताश्च इष्टयो दर्शपूर्णमासविकृतित्वात् साक्षादेव दर्शपूर्णमासावपेक्षन्ते। दर्शपूर्णमासौ तु अग्निद्वारा पावमानेष्टिसापेक्षावपि न साक्षाद् पवमानेष्टीरपेक्षेते। अतो निरपेक्षत्वाद्दर्शपूर्णमासेष्टिर्नाम्नातेति चेत्, बाढम्।

यजुर्वेदमपेक्ष्य दर्शपूर्णमासयोरादित्वमुक्तं कर्मकाण्डविषये यजुर्वेदस्यैव प्राधान्यात्। आनुपूर्व्यात् कर्मणां स्वरूपं यजुर्वेदे सामाम्नातम्। तत्र तत्र विशेषापेक्षायामपेक्षितायां याज्यापुरोऽनुवाक्यादय ऋग्वेदे समाम्नायन्ते, स्तोत्रादीनि तु सामवेदे।

तथा सति भित्तिस्थानीयो यजुर्वेदः, चित्रस्थानीयावितरौ। तस्मात् कर्म्मसु यजुर्वेदस्य प्राधान्यं तस्मिंश्च दर्शपूर्णमासेष्टिरादौ समाम्नाता। यद्यपि मन्त्रब्राह्मणात्मको वेदः, तथापि ब्राह्मणस्य मन्त्रव्याख्यानरूपत्वान्मन्त्रा एवादौ समाम्नाताः।

मन्त्राश्च त्रिविधाः ऋचः सामानि यजूंषि चेति। तत्र यजुषामध्वर्युवेदेऽतिबहुलत्वात् क्वचित् क्वचिदृचां सद्भावेऽपि यजुर्वेद इत्येवाख्यायते।
अध्वर्युवेदत्वञ्चास्यानादिसिद्धयाज्ञिकसमाख्याबलादवगन्तव्यम्।

अस्मिन् वेदे समाख्याता दर्शपूर्णमासेष्टिमन्त्रास्त्रिविधाः, आध्वर्य्यवा याजमाना हौत्रकाश्चेति। 'इषे' इत्यादौ प्रपाठके पठिता आध्वर्यवाः। 'संत्वा सिच्चामि' इत्यादौ पठिता याजमानाः। 'सत्यं प्रपद्ये' इत्यादौ पठिता हौत्राः। एतेषां मध्ये याजमानानां हौत्राणाञ्च चित्रस्थानीयत्वाद् भित्तिस्थानीयानामाध्वर्य्यवाणामेवादौ पाठो युज्यत इति। तेऽपि आध्वर्य्यवा

'इषे त्वा' इत्यादिषु त्रयोदशस्वनुवाकेषु आम्नाताः। तत्र प्रथमेऽनुवाके वत्सापाकरणार्था मन्त्राः।

द्वितीये बर्हिःसम्पादनार्था।

तृतीये दोहनार्थाः।

चतुर्थे हविर्निर्वापार्थाः।

पञ्चमे व्रीह्यवघातार्था।

षष्ठे तण्डुलपेषणार्थाः।

अष्टमे पुरोडाशनिष्पादनार्थाः।

नवमे वेदीकरणार्थाः।

दशमे प्राधान्येनाज्यग्रहणार्थाः प्रसङ्गात् पत्नीसंनहनार्थाः।

एकादशे प्राधान्येनेध्मसंनहनार्था बर्हिरास्तरणाद्यर्थाश्च।

द्वादशे आघारार्थाः। अत्र सामिधेनीप्रयाजाज्यभागप्रधानयागादिमन्त्राणां प्राप्तावसरत्वेपि तेषां हौत्रत्वात् तानुपेक्ष्योपरितनप्रयोगाङ्गभूता आध्वर्यवाः स्तुग्व्यूहनादिमन्त्रास्त्रयोदशे समाम्नाताः।

तदेतत् सर्वं विनियोगसंग्रहकारेणेत्थं संग्रहीतम्-

''ये दर्शपूर्णमासाङ्गमन्त्रा एते समासतः।
इषे त्वाऽऽद्यनुवाकेषु त्रयोदशसु वर्णिताः॥
वत्सापाकरणं बर्हिर्दोहो निर्वापकण्डेन।
पेषणञ्च कपालानि पुरोडाशश्च वेदिका॥
आज्यग्रहेध्मसंनाहावाघारोपरितन्त्रके।
इत्युक्ता अनुवाकार्थाः प्रतिमन्त्रं क्रियोच्यते''॥
इति॥

किमिदं वत्सापाकरणं, कथं वा तस्य प्राथम्यमिति चेत्, उच्यते। सन्ति दर्शयागे त्रीणि प्रधानानि हवींषि, पूर्णमासयागे च त्रीणि। आग्नेयोऽष्टाकपाल ऐन्द्रं दध्यैन्द्रं पय इति दर्शयागे। आग्नेयोऽष्टाकपाल आज्येन प्राजापत्य उपांशुयागोऽग्नीषोमीय एकादशकपाल इति पूर्णमासे। तत्र प्रतिपद्दिने दधिहोमे दधिसम्पादनायामावास्यायां रात्रौ गावो दोग्धव्याः। तद्दोहनार्थं

प्रातःकाले लौकिकदोहनादूर्ध्वं स्वमातृभिः सह सञ्चरन्तो वत्सा मातृभ्योऽपाकरणीयाः। तदिदं वत्सापाकरणं यथोक्तरीत्या, तस्य प्राथम्यञ्च।

तत्र वत्सापाकरणं सद्यश्छिन्नया पलाशशाखया कर्त्तव्यमिति। तच्छेदनार्थोऽयमिषे त्वेति मन्त्र आदौ समाम्नायते। तस्य च मन्त्रस्य तच्छेदनाङ्गत्वं ब्राह्मणे द्रष्टव्यम्। अत एव सब्राह्मणो मन्त्रो ज्ञातव्य इति।

छन्दोगा अर्धायते यो ह वा अविदितार्षेयच्छन्दो दैवतब्राह्मणेन मन्त्रेण यजति याजयति वाध्यापयति वा स्थानं वर्च्छति गर्त्तं वा पात्यते प्रमीयते पापीयान् भवति। तस्मादेतानि मन्त्रे मन्त्रे विद्यात्'' इति।

आर्षेय ऋषिसम्बन्धः। अतीन्द्रियार्थद्रष्टारो हि ऋषयः। तेषां वेदद्रष्टृत्वं स्मर्य्यते-

''युगान्ते ऽन्तर्हितान् वेदान् सेतिहासान् महर्षयः।
लेभिरे तपसा पूर्व्वमनुज्ञाताः स्वयम्भुवा''
इति ॥

इषे त्वादीनाञ्च मन्त्राणां प्रजापतिऋषिः। तथा च काण्डानुक्रमणिकायामुक्तं-

''शाखादि याजमानञ्च होतृन् हौत्रञ्च दार्शिकम्।
तद्विधीन् पितृमेधञ्च नवाहुः तस्य तद्विदः''
इति॥

शाखादिरिषे त्वादिप्रपाठकः। याजमानं सं त्वा सिञ्चामीत्यादि।

होतारः चित्तिः स्रुगित्यादयो मन्त्राः। सत्यं प्रपद्य इत्यादिकं दार्शिकं हौत्रम्। तद्विधयः प्रोक्तानाञ्चतुर्विधमन्त्राणां चत्वारि ब्राह्माणानि। पितृमेधः परे युवाँ समित्यादिः। तान्येतानि नवकाण्डनि प्रजापतिना दृष्टानि। छन्दोविशेषाञ्च वेदाङ्गभूते छन्दोनामके ग्रन्थे द्रष्टव्याः।

मन्त्रपदव्याख्यानादेव तत् प्रतिपाद्यार्थरूपदेवता विज्ञायते। ब्राह्मणविशेषस्तु तत्तन्मन्त्रव्याख्यानावसर एवोदाह्रियते। यद्यपि मन्त्रविनियोग ब्राह्मणे सर्व्वेपि नाम्नाताः तथापि कल्पसूत्रकारैर्ब्राह्मणान्तरपर्यालोचनया सर्वेऽभिहिताः।

अतो बोधायनादिसूत्रोदाहरणादिपूर्व्वकं ब्राह्मणानुसारेण मन्त्रार्थं योजयामः॥

इति तैत्तिरीयसंहिता भाष्यभूमिका॥

।।सायणीया काण्वसंहिताभाष्योपक्रमणिका।।

(वेदस्य विषयविभाग- निरूपणम्)

अथेदानीं विहितार्थावबोधसिद्धये काण्ववेदो व्याख्यायते कण्वसंबन्धश्च वेदस्य पूर्वमेव प्रसिद्धः प्रदर्शितः।

कण्वसंबन्धिशाखाया वेदत्वं चाऽलौकिकपुरुषार्थोपायवेदनहेतुत्वादवगन्तव्यम्। तथा चोक्तं-

प्रत्यक्षेणाऽनुमित्या वा यस्तूपायो न बुद्ध्यते।
एतं विदन्ति वेदेन तस्माद् वेदस्य वेदता।।

तस्मिंश्च वेदे द्वौ काण्डौ-कर्मकाण्डो, ब्रह्मकाण्डश्च। बृहदारण्यकाऽऽख्यो ग्रन्थो ब्रह्मकाण्डस्तद्व्यतिरिक्तं शतपथब्राह्मणं संहिता चेत्यनयोर्ग्रन्थयोःकर्मकाण्डत्वम्।

तत्रोभयत्राधानाग्निहोत्रदर्शपूर्णमासादिकर्मण एव प्रतिपाद्यत्वात्। बृहदारणयके तु तृतीयाद्यध्यायेषु ब्रह्मा प्रतिपाद्यते।

अतः कर्माणि वेदस्य विषयः प्रयोजनम्।

बोधार्थी चाधिकारी।

तत्र प्रयोजनं विषयेण जन्यते।

अधिकारिविषययोस्तु प्रयोजनद्वारेणोपकार्योपकारकत्वसंबन्धः।

इत्थं विषयप्रयोजनाधिकारिसंबन्धरूपस्याऽनुबन्धचतुष्टयस्य विद्यमानत्वात् तदीयप्रामाण्यस्य जैमिनिना प्रथमपादे प्रप्राञ्चितत्वाच्च वेदो व्याख्यातुं योग्यः।

(कर्मकाण्डस्य व्याख्यान प्राथम्ये योग्यत्वविचारः।)

तस्मिंश्च वेदे कर्मकाण्डः प्रथममाम्नातः। यद्यपि ब्राह्मणेऽभ्यर्हितत्वाद् ब्रह्मकाण्डस्यैव प्राथम्यमुचितम्। तथापि कर्मभिः साध्यां चित्तशुद्धिमन्तरेण पुरुषस्य ब्रह्मकाण्डेऽधिकाराभावादधिकारहेतुककर्मप्रतिपादकः काण्डः प्रथमं समाम्नातः।

कर्माणि च चतुर्विधानि। नित्यं, नैमित्तिकं, काम्यं, निषिद्धं चेति।

तत्र नित्यनैमित्तिकयोरननुष्ठानान्निषिद्धसेवनाच्च प्रत्यवाय उत्पद्यते।

तथा च याज्ञवल्क्यः स्मरति-

विहितस्याननुष्ठानान्निन्दितस्य च सेवनात्।
अनिग्रहाच्चेन्द्रियाणं नरः पतनमृच्छति।।

(या० स्मृ० ३/२१६)

तेन च प्रत्यवायेन बुद्धिमान्द्यै सति नित्यानित्यवस्तुविवेकवैराग्यादीनामनुदयात् ब्रह्मविविदिषा पुरुषस्य न जायते।

तस्माद् विविदिषाहेतुत्वं नित्यनैमित्तिककर्मणा बृहदारणयके समामनन्ति-

तमेतं वेदानुवचनेन ब्राह्माणा विविदषन्ति यज्ञेन दानेन तपसाऽनाशकेन।।

तदनुष्ठानेन तमोगुणरूपे चित्तमालिन्य अपगते सति सत्त्वगुणरूपस्य नैर्मल्यस्योदयाद् विवेकवैराग्यादिसंपत्तौ सत्यां परमपुरुषार्थरूपे ब्रह्मतत्त्ववेदनेऽभिरुचिर्जायते। ''कारीर्या वृष्टिकामो यजेत्'', ''चित्रया पशुकामः'' इत्यादीनि तु काम्यकर्माणि परमपुरुषार्थसाधनाऽभावेऽपि स्वाभाविककामग्रस्तानां पुरुषाणां वैदिकमार्गे फलसंवादेन श्रद्धामुत्पादयितुमेवाम्नायन्ते। तानि वेदे प्रासंगिकानि। परमतात्पर्यं तु वेदस्य नित्यकर्मस्वेव। तस्मात् कर्मकाण्डगतयोः संहिताशतपथग्रन्थयोः प्राधान्येन नित्यकर्माण्याम्नातानि।

(यजुर्वेदस्याध्याय-गता विषयाः)

तत्र शतपथब्राह्मणस्य मन्त्रव्याख्यानरूपत्वाद् व्याख्येयमन्त्रप्रतिपादकः संहिताग्रन्थः पूर्वभावित्वात् प्रथमो भवति। तस्मिंश्च संहिताग्रन्थे चत्वारिंशदध्यायाः। तेषु प्रथमद्वितीययोरध्याययोर्दर्शपूर्णमासौ।

तृतीयेऽन्वाधानाः होत्राग्न्युपस्थानचातुर्मास्यानि।

चतुर्थपञ्चमषष्टसप्तमाष्टमनवमेषु षट्स्वग्निष्टोमः।

दशमे वाजपेयः।

एकादशे राजसूयः।

द्वादशमारभ्य विंशान्तेषु नवस्वग्निचयनम्।

एकविंशद्वाविंशत्रयोविंशेषु त्रिषु सौत्रामणी।

चतुर्विंशपञ्चविंशषड्विंशसप्तविंशेषु चतुर्ष्वश्वमेधः।

अष्टविंशमारभ्य त्रयस्त्रिंशान्तेषु षट्सु तत्र तत्र विप्रकीर्ण लिङ्गविनियोज्या अनारभ्याधीता मन्त्राः। चतुस्त्रिंशपञ्चत्रिंशयोः पुरुषमेधः।

षट्त्रिंशे शान्तिः।

सप्तत्रिंशाष्टत्रिंशैकोनचत्वारिंशेषु प्रवर्ग्यः।

चत्वारिंशे च ब्रह्मविद्या।

संहितारम्भे दर्शपूर्णमासेष्टिनिरूपणस्य औचित्यविचारः।

ननु संहिताया आदौ कर्मान्तरं परित्यज्य दर्शपूर्णमासेष्टिरेव कुतः प्रतिपाद्यत इति चेत् प्रकृतित्वान्निरपेक्षत्वाच्चेति ब्रूमः।

प्रकर्षेणाऽङ्गोपदेशो यत्र क्रियते सा प्रकृतिः। कृत्स्नाङ्गविषयत्वमुपदेशस्य प्रकर्षः। विकृतिषु तु विशेषाङ्गमात्रंस्योपदेशः क्रियते। अङ्गान्तराणि तु प्रकृतेरतिदिशयन्ते। अतः उपदेशस्य प्रकर्षाभावः।

प्रकृतिस्त्रिविधा-अग्निहोत्रम्, इष्टिः, सोमश्चेति। त्रिष्वप्येतेष्वन्यनैरपेक्ष्येण स्वाङ्गजातं सर्वमुपदिष्टम्।

तत्र सोमयागस्य स्वरूपेणान्यनैरपेक्ष्येष्वप्यङ्गेषु दीक्षणीयादिषु दर्शपौर्णमासेष्टिसापेक्षत्वाद् न पूर्वभावित्वं युक्तम्।

इष्टेस्तु सोमयागनैरपेक्ष्यात् सोमात् प्राचीनत्वं युक्तम्। यद्यप्यग्निहोत्रस्य स्वरूपाङ्गेषु नास्त्यन्यापेक्षा, तथाप्यग्निसिद्ध्यपेक्षत्वाद् आहवनीयाद्यग्नीनां च पवमानेष्टिसाध्यत्वात् पवमानेष्टिनां च दर्शपूर्णमासविकृतित्वात् परम्परयाग्निहोत्रस्य दर्शपूर्णमासापेक्षाऽस्तीति प्रथमभावित्वं युक्तम्।

दर्शपूर्णमासयोरग्निसाध्यत्वादग्निसाधकमाधानं प्रथमतो वक्तव्यमिति चेद्? मैवम्। नाधानमात्रेणाग्नयः सिध्यन्ति किन्तु पवमानेष्टिभिरपि। ताश्चेष्टयो दर्शपूर्णमासविकृतित्वात् साक्षादेव दर्शपूर्णमासावपेक्षन्ते।

दर्शपूर्णमासौ त्वग्निद्वारा पवमानेष्टिसापेक्षावपि न साक्षात् पवमानेष्टीरपेक्षेते। अतो निरपेक्षत्वाद् दर्शपूर्णमासेष्टिरेव प्रथमं वक्तव्या।

ऋग्वेदसामवेदयोरादौ दर्शपूर्णमासेष्टिर्नाम्नातेति चेत्? बाडम्। यजुर्वेदमपेक्ष्य दर्शपूर्णमासयोरादित्वमुक्तम्। कर्मकाण्डविषये यजुर्वेदस्यैव प्राधान्यात्। आनुपूर्व्या कर्मणां स्वरूपं यजुर्वेदे समाम्नातम्। तत्र तत्र विशेषापेक्षायामपेक्षिता याज्यापुरोनुवाक्यादय ऋग्वेदे समाम्नायन्ते। स्तोत्रादीनि तु सामवेदे।

तथा सति भित्तिस्थानीयो यजुर्वेदः, चित्रस्थानीयावितरौ।

तस्मात् कर्मसु यजुर्वेदस्य प्राधान्यम्।

तस्मिंश्च दर्शपूर्णमासेष्टिरादौ समाम्नाता, तस्यां चेष्टौ, इषे त्वादयो मन्त्राः।

(मन्त्रस्य सामान्यलक्षणनिरूणणम्)

तेषां च मन्त्राणां सामान्यलक्षणं न्यायविस्तराभिधे ग्रन्थे द्वितीयाऽध्याये प्रथमपादे द्वाभ्यामधिकरणाभ्यामित्थं विचारितम्-

'अहे बुध्निय मन्त्रं मे' इति मन्त्रस्य लक्षणम्।

नास्त्यस्ति वाऽस्य नास्त्येतदव्याप्त्यादेरवारणात्॥

याज्ञिकानां समाख्यानं लक्षणं दोषवर्जितम्।

तेऽनुष्ठानस्मारकादौ मन्त्रशब्दं प्रयुञ्जते॥

आधानप्रकरण इदमाम्नायते-

''अहे बुध्निय मन्त्रं मे गोपाय'' (तै० ब्रा० १/२/१/१६) इति।

तत्र मन्त्रस्य लक्षणं नास्ति कुतः? अव्याप्त्यातिव्याप्त्योर्वारयितुमशक्यत्वात्।

'विहितार्थस्याभिधायको मन्त्रः' इत्युक्ते, 'वसन्ताय कपिञ्जलानालभते०'' (वा० सां० २४/२०) इत्यस्य मन्त्रस्य विधिरूपत्वादव्याप्तिः।

'मननहेतुर्मन्त्रः' इत्युक्ते, ब्राह्मणेऽतिव्याप्तिरिति चेत्? मैवम्। याज्ञिकसमाख्यानस्य निर्दोषलक्षणात्वात्। तच्च समाख्यानमनुष्ठानस्मारकादीनां मन्त्रत्वं गमयति।

'उरु प्रथस्व' इत्यादयोऽनुष्ठानस्मारकाः। 'अग्निमीळे पुरोहितम् (ऋ १/१/१) इत्यादयः स्तुतिरूपः। 'इषे त्वा' (वा० सं० १/१) इत्यादयः शाखाछेदनादिस्मारकाः। 'अग्न आयाहि वीतये' (सा० सं० १/१) इत्यादय आमन्त्रणोपेताः। एवमन्येऽप्युदाहार्या।

ईदृशेष्वत्यन्तविजातीयेषु समाख्यानमन्तरेण नान्यः कश्चिदनुगतो धर्मोऽस्ति यस्य लक्षणमुच्यते। तस्मात् समाख्यानं मन्त्रलक्षणम्॥ (जै० न्या० वि० २/१/७)

(ऋगादीनां त्रिविधानां मन्त्राणां विशिष्टलक्षणनिर्देशः।)

ऋगादिलक्षणं पूर्वोत्तरपक्षादाह-

न ऋक्सामयजुषां लक्ष्म साङ्कर्यादिति शङ्कते।

पादश्च गीतिः प्रश्लिष्टपाठ इत्यस्त्वसङ्करः।

इदमाम्नायते-''अहे बुध्निय मन्त्रं मे गोपाय यमृषयस्त्रैविदो विदुः ऋचः सामानि यजूंषि'' इति।

त्रीन् वेदान् विदन्तीति त्रिविदाः। त्रिविदां सम्बन्धिनोऽध्येतारस्त्रैविदाः। ते च यं मन्त्रभागमृगादिरूपेण त्रिविधं वदन्ति तं गोपायेति योजना।

त्रिविधानाम् ऋक्सामयजुषां व्यवस्थितं लक्षणं नास्ति। कुतः? साङ्कर्यस्य दुष्परिहरत्वात्।

'अध्यापकप्रसिद्धेष्वृग्वेदादिषु पठितो मन्त्र ऋगादिरूपः' इति हि वक्तव्यम्। तच्च सङ्कीर्णम्। तथाहि। अग्नये मथ्यमानायानुब्रू ३ हि, हविर्धानाभ्यां प्रोह्यमाणाभ्यामनुब्रू ३ हि इत्यादीनि यजूंष्यृग्वेदे समाम्नातानि।

''देवो वः सवितोत्पुनात्वाच्छिद्रेण पवित्रेण वसोः सूर्यस्य रश्मिभिः'' (तै० सं० १/१/५/१) इत्ययं मन्त्रो यजुर्वेद सम्प्रतिपन्नयजुषां मध्ये पठितः।

न च तस्य यजुष्त्वमस्ति। ऋङ्मन्त्रोपत्वेन तद्ब्राह्मणे व्यवहृतत्वात्। सावित्र्यर्चेति हि ब्राह्मणम्। ''एतत् साम गायन्नास्ते'' इति हि प्रतिज्ञाय, हाउ

इत्यादिकं साम यजुर्वेदे गीतम्। 'अक्षितमस्यच्युतमसि प्राणसंशितमसि' इति त्रीणि यजूंषि सामवेदे (छा० उ० ३३/१०/६) समाम्नायन्ते।

तस्मान्नास्ति लक्षणमिति चेत्? न, पादादीनामसङ्कीर्णलक्षणत्वात्।

पादेनार्द्धर्चेनोपेता वृत्तबद्धा मन्त्रा ऋचः। गीतिरूपा मन्त्रा सामानि। वृत्तगीतिवर्जितत्वेन प्रश्लिष्ट- पठिता मन्त्रा यजूंषि इति व्यवस्थितं लक्षणम्। (जै० न्या० २/१/१३)॥

(मन्त्राणामनुष्ठेयार्थस्मारकत्वप्रतिपादनम्)

प्रथमाध्यायस्य द्वितीयपादे मन्त्रेष्वन्यद्विचारितम्-

''मन्त्रा उरु प्रथस्वेति किमदृष्टैकहेतवः।
यागे कृतपुरोडाशप्रथनादेश्च भासकाः॥
ब्राह्मणेनापि तद्भानान्मन्त्राः पुण्यैकहेतवः।
न तद्भानस्य दृष्टत्वाद् दृष्टं वरमदृष्टतः॥

'उरु प्रथस्व' इत्ययं कश्चिन्मन्त्रः।

तस्याऽयमर्थः - भो पुरोडाश त्वमुरु विपुलता यथा भवति तथा कपालेषु प्रसर इति हीदृशा मन्त्रा यागप्रयोगेषूच्चार्यमाणा अदृष्टमेव जनयन्ति, न त्वर्थप्रकाशनाय तदुच्चारणम्।

पुरोडाश- प्रथनलक्षणार्थस्य ब्राह्मणवाक्येनापि भासमानत्वात्।

'उरु प्रथस्वेति पुरोडाशं प्रथयति' इति हि ब्राह्मणवाक्यमिति चेत् न एतद्युक्तम्। अर्थप्रत्यायनस्य दृष्टप्रयोजनस्य सम्भवे सति केवलादृष्टस्य कल्पयितुमशक्यत्वात्। तस्माद् दृष्टमर्थानुस्मरणमेव यागप्रयोगे मन्त्रोच्चारणस्य प्रयोजनम्।

ब्राह्मणवाक्येनाप्यर्थानुस्मरणसम्भवे मन्त्रेणैवानुस्मरणीयमिति यो नियमस्तस्यादृष्टं प्रयोजनमस्तु'' (जै० न्या० वि० १/२/४)।

दिवो वा विष्ण उत वा पृथिव्या महो वा विष्णवुत वाऽन्तरिक्षात्।
हस्तौ पृणस्व बहुभिर्वसुभिराप्रयच्छ दक्षिणादोत सव्यात्॥

इत्यस्मिन् मन्त्रे धनमाशास्ते इत्ययमर्थः प्रतीयते।

अनुष्ठेयार्थस्तु शकटविशेषस्थापनायाऽऽधारभूतकाष्ठस्थापनं, तत्तु ब्राह्मणे न विधीयते।

'दिवो वा विष्ण उत वा पृथिव्या' इत्याशीरेतयर्चा दक्षिणस्य हविर्धानस्य मेढीं निहन्तीति। नाऽयं दोषः। अस्याधिकरणस्य लिङ्गविनियोगविषयत्वात्।

उदाहृतस्तु मन्त्रः श्रुत्या विनियुज्यते।

(मन्त्रार्थज्ञाने ऋषिच्छन्दोदेवतानामावश्यकं वेदनम्)

य एतेऽर्थस्मरणाय प्रयोक्तव्या मन्त्राः सन्ति, तेषु सर्वेष्वृष्यादिकं वेदितव्यम्।

अत एव छन्दोगा ऋष्याद्यावेदने बाधमभिधाय तद्वेदनविधिमामनन्ति -

''यो ह वा अविदितार्षेयच्छन्दोदैवतब्राह्मणेन मन्त्रेण याजयति वा ऽध्यापयति वा स्थाणुं वर्च्छति गर्तं वा पद्यते''

इत्यादिरवेदने बाधः। तस्मादेतानि मन्त्रे विद्यादिति वेदनविधिः।

तथा कात्यायनाऽऽचार्योऽप्याह-

''एतान्यविदित्वा योऽधीतेऽनुब्रूते जपति यजते याजयते तस्य ब्रह्म निर्वीर्यं यातयामं भवति। अथ विज्ञायैतानि योऽधीते तस्य वीर्यवद्, अथ योऽर्थवित् तस्य वीर्यवत्तरं भवति जपित्वा हुत्वेष्ट्वा तत्फलेन युज्यते''

इति। अस्यास्तु मन्त्रब्राह्मणात्मिकायाः काण्वशाखायाः सर्वस्या अपि स्वयम्भुब्रह्मारभ्य पौतिशाखापर्यन्ताः सम्प्रदायप्रवर्तका ऋषयस्त्रिषु वंशब्राह्मणेषु मन्त्रविशेषेषु स्पष्टमाम्नाताः काण्डविशेषेषु मन्त्रविशेषेषु चाऽपेक्षितास्तत्तद्ऋषिविशेषा ब्राह्मणगताख्यायिकाभिरनुक्रमणिकादिग्रन्थैश्चावगन्तव्याः। तदज्ञानेऽपि वंशोक्तानामृषीणामवगतत्वादवेदनप्रयुक्तो बाधो नास्ति।

ऋषिविशेषाणामपि विज्ञाने फलाधिक्यमस्ति। अत एव वीर्यवत्तरं भवतीति कात्यायनवाक्यं पूर्वमुदाहृतम्।

छन्दस्तु मन्त्राणाम् इषे त्वादीनामनियताक्षरत्वान्नास्त्येव। ये तु यजुषामपि छन्द इच्छन्ति, तैः कात्यायनोक्तसर्वानुक्रमणिकायां पञ्चमाऽध्यायमभ्यस्य तद्द्वारेण तत्तन्मन्त्रच्छन्दोऽनुसन्धेयम्।

देवता तु मन्त्रेष्वग्नीन्द्रादयश्चेतनाः प्रतिपाद्यन्ते तेष्वग्न्यादीनां देवतात्वं विस्पष्टम्।

येषु तु मन्त्रेषु पलाशशाखाबर्हिर्जुह्वादयोऽचेतनाः प्रतिपाद्यन्ते तेष्वपि शाखादिशब्दाभिधेयाः तत्तद्द्रव्याभिमानिनश्चेतना देवता अवगन्तव्याः।

अत एव भगवान् बादरायणो मृदब्रवीदापोऽब्रुवन्नित्यादिष्वचेतनद्रव्येषु चेतनोचितव्यापारमुपपादयितुम्, 'अभिमानिव्यपदेशस्तु'० (वे० २/१/५) सूत्रयामास।

एवञ्च सति, इषे त्वादीनां मन्त्राणाम् ऋषिच्छन्दोदेवता यथोक्तरीत्या सुबोधाः। तस्माद् ग्रन्थबाहुल्यभीरुभिरस्माभिः प्रतिमन्त्रं नोदाह्रियन्ते।

विनियोगज्ञानाय तु प्रतिमन्त्रं कात्यायनसूत्रवाक्यमुदाह्रियते। मन्त्रार्थज्ञानाय काण्वसम्बन्धि ब्राह्मणं तत्र यत्र यथासम्भवमुदाहरामः। तदर्थावबोधदार्ढ्याय शाखान्तरविषयमप्याऽऽपस्तम्बसूत्र बौधायनसूत्रं, तैत्तिरीयब्राह्मणं च क्वचित्क्वचिदुदाहराम॥

(दर्शयागात्पूर्व नियमेन विधेया अनुष्ठानविधयः)

दर्शयागं चिकीर्षुरमावास्यायां प्रातर्नित्याग्निहोत्रं कृत्वा ततो दर्शयागार्थं, 'ममाग्ने वर्च' इत्यादिभिर्मन्त्रैर्वह्निषु समिदाधानरूपमन्वाधानं कृत्वा वत्सापाकरणं कुर्यात्।

किमिदं वत्सापाकरणमिति चेत्? सन्ति दर्शयागे त्रीणि प्रधानहवींषि, आग्नेयोऽष्टाकपालः, ऐन्द्रं दधि, ऐन्द्रं पयः इति। तत्र प्रतिपदि दधि होतुं तस्य दध्नः संपादनायाऽमावस्यायां रात्रौ गावो दोग्धव्याः।

तद्दोहनार्थं प्रातःकाले लौकिकदोहनादूर्ध्वं स्वमातृभिः सह सञ्चरन्तो वत्सा मातृभ्यो अपाकरणीयाः। तदिदं वत्सापाकरणम्।

एतच्च कण्वो महर्षिःस्वकीये ब्राह्मणे विधातुमिदं वाक्यं पठति -

'स वै पर्णशाखया वत्सानपाकरोति'

इति।

तदेतदुपपादयितुम् अर्थवादे गायत्रीकृतं सोमारोहणमभिधाय तदाहरणवेलायां पक्षिरूपाया गायत्र्याः पक्षविशेषः सोमवल्ल्याः पर्णं च भूमावपतत्। तयोरन्यतरत् पर्णनामक पलाशवृक्षोऽभूत्।

अतः सोमसम्बन्धाद् गायत्रीसम्बन्धाच्च पलाशवृक्षः प्रश्स्य इत्यभिधीयते। तं विधिमेवमुपसंहरति।

पर्ण प्रचिच्छेद गायत्र्या वा सोमस्य वा राज्ञस्तत् पतित्वा पर्णोऽभवत्। तस्मात् पर्णो नाम यत् तत्र किञ्चित् सोमस्य त्यक्तं, तस्मात् पर्णशाखया वत्सानपाकरोतीति।

गायत्र्याः सोमाहरणं, कद्रूश्च वै सुपर्णा चेत्यादौ तैत्तिरीयब्राह्मणगतानुवाके,

'सोमो वै राजा गन्धवैष्वासीत्'

इत्यादौ बह्वृचब्राह्मणे च प्रपाञ्चितम्। पलाशवृक्षस्य सोमसम्बन्धिपर्णादुत्पन्नत्वेन वृक्षजातिषु ब्राह्मणवृक्षतया प्रशस्तत्वात् तदीयशाखया वत्सापाकरणं तित्तिरिः स्वकीयब्राह्मणेऽपि स्पष्टमित्थमुवाच-

''तृतीयस्यामितो दिवि सोम आसीत्। तं गायत्र्याहरत्। तस्य पर्णमुच्छिद्येत्। तस्य पर्णोऽभवत्। तस्य पर्णस्य पर्णत्वम्। ब्रह्म वै पर्णम्। यत् पर्णशाखया वत्सानपाकरोति ब्रह्मणेवैनानपाकरोति''

इति। न चाऽत्र सोमवल्ल्याः पत्रमात्रस्य कथं वृक्षस्य सम्पत्तिरिति विस्मेतव्यम्।

वचिधातुरीश्वरस्याऽचिन्त्यशक्तित्वात्। अन्यथा बीजाद् वृक्ष इत्यत्रापि, क्व बीजं, कुत्र वा वृक्ष इत्ययं विस्मयः केन वार्येत। सर्वत्र पर्णेभ्यो वृक्षः प्रसज्ज्येतेत्ययमतिप्रसङ्गोऽपीश्वरसङ्कल्पाभावेन परिहर्तव्यः स च सङ्कल्प-कार्यैकसमधिगम्यः।

तस्माद्वेदार्थे कुतर्कैर्न चोदनीयम्। तस्याः पर्णवृक्षशाखायाश्छेदनेन प्रथममन्त्रं कात्यायनः स्वकीयसूत्र इत्थं विनियुङ्क्ते- पर्णशाखां छिनत्ति शामीलीं वेषे त्वेत्यूर्जे त्वेति वा छिनद्मीति वोभयोः साकांक्षत्वात्।

सन्नमयामीति वोत्तर इति।