

RGVEDA DARSANA

A SET OF THIRTEEN VOLUMES

VOLUME ONE

Introductory

Vidyāṅkara

Prof S. K. Ramachandra Rao

Prof S. K. Ramachandra Rao Memorial Trust®

Bangalore 560 011

RgVeda Darsana, (A set of thirteen volumes) Volume One, Introductory, by Prof S. K. Ramachandra Rao, published by Dr. S. R. Sudarshan for Surama Prakashana, the publication wing of the Prof. S. K. Ramachandra Rao Memorial Trust®, 305, 6th Cross, 1st Block, Jayanagar, Bangalore 560011.

Phone: 080-26563957 E mail: profskr.trust@gmail.com

www.profskr.com

© Prof S. K. Ramachandra Rao Memorial Trust®

First Edition: 1998

Second Edition: 2015

ISBN 978-93-84069-15-5 (SET)

THE AUTHOR

Prof S. K. Ramachandra Rao (1925-2006) was born in a conservative Madhva Brahmin family. He studied Sanskrit in a pathasala in Nanjangud, and then learnt the prasthanatraya under Palghat Narayana Sastri in Mysore.

He also studied Pali and Tripitakas from Sri Narada Mahathera of Sri Lanka, and learnt Tibetan in order to learn Tibetan Buddhism. He obtained an M.A. in psychology from the Mysore University, and started his career as a research assistant in the Indian Institute of Science. He later headed the department of clinical psychology in NIMHANS in Bangalore.

A born teacher, he was a visiting professor at the Bangalore University, teaching in the departments of psychology, philosophy, indology, social work and education. He headed the department of Indian Culture at the the Callison college, University of the Pacific, Bangalore Centre. He was a senior associate of the National Institute of Advanced Studies, Bangalore, and was on the guest faculty of the Indian Institute of Management.

He was a member of the Karnataka State Lalita Kala Academy and Sangita Nritya Academy, had served on the Agama Board of Karnataka and was on the advisory Committee of the T.T.D. He had been honored with the 1986 Karnataka Rajyotsava Award.

He was a prolific writer, artist, sculptor, musicologist, scholar and orator. He had written more than 150 books in English

and Kannada apart from a play in Sanskrit and books in Pali on various aspects of traditional Indian Culture. His books, 'Murti Shilpa, Nele mattu hinnele' on Iconography and 'Tirupati Timmappa' on Tirupati were given the state Sahitya Academy awards. He had authored 16 volumes on the the English translation and analysis of the Rig Veda.

He had been honored with the titles Vidyalkara, Sangita Kalaratna, Vachaspati, etc and had received the Veda Ratna Samman from the Swami Gangeshwaranandaji Trust, Mumbai.

PREFACE

As my father has mentioned in his introduction to this volume, he had been wanting to write about the Vedas for many decades, but the circumstances were not favorable. He could begin this work only in 1997, and the first volume came out in 1998. The last volume was published in 2005, just before his demise. In his estimation, the entire series on the Rg Veda was to have comprised of thirty two volumes. He had often remarked that this was the most valuable and onerous task he had ever undertaken. It is unfortunate that he could not complete the task.

The Prof S. K. Ramachandra Rao Memorial Trust has been reprinting the books of Prof S. K. R. and have so far brought out thirty three books in both Kannada and English. The Rg Veda Darsana series had been out of print for some years, but we were hesitant about undertaking the publication of this sixteen volumes series. We were pleasantly surprised when Smt (Dr) H. R. Rama and Shri Phaniraj urged us to bring out this important series of books and also offered to help in its publication. On behalf of the Trust, I sincerely thank them for their encouragement and support.

Some changes have been brought about in this edition. The volume seven (of the first edition) which has been named 'Development of Rg Vedic Thought' contains matter which does not directly deal with the Rg Veda, and we therefore thought of bringing this out as a separate book sometime later. The volume eight deals with subjects such as sources of Vedanta, crystallization of Vedantic outlook, reconstruction of Samkara's Thought, etc. This has already been dealt with in the book that we have recently published, *'Writings on Samkara's Advaita'* (2012). The appendix to the eight volume has the article 'Stress and its Management in Indian Thought'. This article has been included in the book *'Origins of Indian Thought and Some Related Writings'* which

we have brought out in 2013. The tenth volume which explains the Sri Sukta hymn contains material which has been discussed in my father's book '*Sri Sukta-Text with Translation and Explanation*' that has been published by the Divine Books, Delhi in 2012. The sixteen volume series has therefore been reduced to thirteen volumes.

I thank my nephew, Sri Maitreya Jagalur for designing the attractive cover page, Sri Srichand for scanning the sixteen books and Bhavish Graphics, Chennai for the elegant printing.

S. R. Sudarshan

INTRODUCTION

I have been wanting for over two decades to present the traditional approach to Rg Veda because the books that have appeared on this subject until now have consistently ignored this approach. Following the lead of the Western Indologists, our scholars also have been approaching the Veda from linguistic, mythical, historical and ritualistic angles. The three-level interpretation (Adhiyajna, Adhidaiva and Adhyatma) which has been favoured by Yaska and several bhashyakaras is really the traditional approach, and this has not been given the attention it merits. The present endeavor is to project the traditional view.

The first volume that has appeared now is introductory in nature. It provides a comprehensive acquaintance with the Vedic corpus, and also details of traditional study of the Veda. The three principal factors, the Rshi, the Chhandas and the Devata, have been dealt with strictly in accordance with the traditional understanding. An account of Yajna has also been presented from an earlier publication of the Kalpatharu Research Academy (1991). This will be followed by another volume, presenting the Adhi-yajna approach of Sayana, the Adhi-daiva approach of Saunaka (Brhad-devata) and the Adhyatma approach of Yaska (Nirukta). The subsequent volumes will take up the mantras of Rg Veda for this threefold consideration.

My interest in undertaking this rather ambitious and arduous project at the tail-end of my life is summed up in a line by Anantacharya of the seventeenth century, the author of *Kanva Samhita Bhasya*:

अमुना वेददीपेन मया नीराजितो हरिः ।

S. K. Ramachandra Rao

CONTENTS

PROLOGUE	I- XXVII
CHAPTER ONE The traditional approach	
1) How relevant is Veda to us	1
2) Some misconceptions	10
3) The great and the little traditions	18
CHAPTER TWO The Veda as tradition	
1) What is Veda	26
2) What does Veda contain	41
3) The composition of the Vedic corpus	62
CHAPTER THREE The nature of Veda	
1) Is Veda meaningful	78
2) Aids to the meaningful study of Veda	97
CHAPTER FOUR Rshi, Chhandas and Devata	131
1) The Rshi	137
2) The Chhandas	164
3) The Devata	185
CHAPTER FIVE Yajna in the Vedic tradition	227
Appendix I Varieties of Vedic recitation	313
Appendix II Illustrations of Chhandas	332
Appendix III Sarvanukramani of Rg Veda (Katyayana	338

Appendix IV Anvakanukramani of Saunaka	363
Appendix V Panineeya Shiksha	368



ॐ नमः शिवाय ॥ श्रीदत्तवचनम् ॥

PROLOGUE

॥ हरिः ओं ॥

After the European indologists opened around 1805 the doors of Indian religious literature, hitherto closed to all but the earnest, there have been many books written on the Vedic corpus, translations as well as critical estimates. The Rgveda was rightly regarded as the fountain of all Indian religious literature, and was presented in German and English translations. The one general feature of all this writing on the

Vedas is the conspicuous absence of the attitude of faith and devout respect for the traditional approach. It took them quite some time to realize that Indians had their own traditional stand regarding the content of the Vedic corpus; and they never attached any value to it.

It is understandable that the Western indologists had no reason to treat the Vedic corpus with respect or devotion, for after all it was no scripture of theirs; and they

looked upon it as the scripture of the 'undeveloped heathens'. But it is remarkable that Indian indologists too cared little for the traditional approach. This was probably because they were in reality the 'mānasa-putras' of Western indologists, and they dutifully interited their interest in prehistoric mythology, racial history, Indo-european philology, linguistic analysis and cultic religion 'which was at once profane and primitive'. It is natural that they also inherited the contempt for traditional Indian approach.

However, some of these indologists (Western as well as Indian) did recognize that there was a traditional approach to understand the Veda, crystallized in Yāska's

Nirukta and incorporated in the early *bhāshyas*. In a sense, it was unfortunate that some early indologists (like Wilson and Max-Müller), who got interested in *Rgveda* as the foundation of Indian religion, were exposed only to Sāyaṇa's *bhāshya*, which was ritualistic in orientation (adhi-yajña). They became convinced that the Veda was but a sacrificial and cultic source-book, and they imagined that the traditional Indian approach was patently sacrificial in intent, crassly superstitious, crudely animistic, thoroughly irrational and unmistakably primitive. It is small wonder that they were prejudiced against the traditional approach.

It was like trying to understand a river after it had reached the

plains, and when it had been used for irrigation and other purposes by the people who lived around. The river's origination in a mountain glazier, and its early course down the virgin rocks can hardly be visualized by merely setting eyes on the river on the plains. The ritualistic context of the Veda was altogether different from the original intuitions, which provided the main plank for the traditional approach. The intuitions were no doubt pristine, but certainly not primitive. They abound in symbolism and mystery. There is a repeated reference in the Vedic corpus that the gods delight in what is mysterious, what is out of sight, what is beyond the normal ken, and what is hidden behind appearances ('paroksha-priyā iva hi devāh'), and that they abhor what

is all too patent and visible ('prakyaksha-dvishah').

The Veda has a language of its own, which is peculiarly prone to imagery, vision and flash of insight. The form in which the Vedic mantras are clothed is interestingly and suggestively called 'Chhandas', which expression signifies hiding, concealing and mystification ('chhādanāt'). The real meaning of the mantras are in fact hidden behind words. Mere involvement with words, however brilliant and meticulous, fails to provide the insight necessary for understanding the meaning. An external acquaintance with the Vedic corpus can be very different from the internal understanding, which can be provided only by the traditional approach.

The traditional approach requires that one's own presuppositions and conjectures must not be allowed to meddle with the texts and the context. We have today our own notions of theology, ritual, sacrifice, priest, caste and so on. These must not, however, be read into the Vedic mantras. For instance, the Veda emphasizes the role of 'gods'. But who or what are these gods? The traditional line of thinking, illustrated by Yāska's *Nirukta*, takes the Vedic word 'deva' to mean manifestation of a hidden power, illumination, apperception (sensory or mental). It may sometimes refer to natural phenomena like Sūrya (the sun in spring), Vāyu (the north-eastern wind), Savitr (the regenerating solar power) or Soma (the controller of

seasons); or to sense-functions (as Śamkara invariably interprets deva); or to dimensions of life. It does not have, in the Vedic context, the theological overtone, which is suggested by the classical mediterranean words 'theoi' or 'dii', or the 'theos' (or deus) of the Greek philosophical tradition.

It would indeed be incorrect to translate the Sanskrit word 'deva' as 'god' after 'deus' in the Judeo-Christian theological sense, as it is generally done. Likewise the Vedic word 'Agni' is not the same as the Latin 'Ignis', the Slavic 'Ognis' or the Lithvanian 'ugnis'. Agni in the traditional context, is really 'agri' (from 'agram', the light that shines ahead of other lights', 'the first flash', or 'agre', 'in the first place', 'foremost', cf. *Śatapatha-brāhmaṇa*,

6,1,1,11). It becomes a mystic name, even as 'Indra' is the condensed form of 'idindra' ('he who saw that', viz. the real and absolute) (cf. *Aitareya-brāhmaṇa*, 2,4,3), and 'dikshita' is the camouflaged expression for 'dhikshita' (meaning one who has made his abode, cf. *Śatapatha-brāhmaṇa*, 3,1,3,28). Philological similarities may lead one astray.

When the Western world discovered the Veda, the racial concept of 'āryans' was becoming increasingly important. The indologists found it exciting to associate the composition of the Vedic corpus with the invading 'āryans', who migrated (in their imagination) from some central spot of Asia into the Indian subcontinent.

They ignored altogether the fact that Indians themselves had never used the expression 'āryan' in the racial sense: it was an expression signifying culture. The root 'rī' from which the word 'āryan' is derived actually means 'to split', 'to scratch', 'to plough'. An āryan is therefore the master ploughman, the wealthy farmer, the respectable agriculturist who was also a trader (vaṇik). It was an expression referring to the cultured group as a whole, people who matter at large ('mahājana'; 'vaiśya' from the root 'viś' to enter into the populace). The lexicons give the word 'vaiśya' as synonymous with 'ārya' ('āryah svāmi-vaiśyayoh'). It was in this sense that the vaiśya was also called a 'mahājana' and a 'śreshṭhi'. The ruler of the realm was called the

master of the people who produced wealth and traded with commodities ('viśām pati').

There are references in the Vedic lore to the word 'ārya' being originally applied to this large group of cultivators and traders. When the society was structured into four classes of people, the *Yajurveda* addresses its auspicious words to all of them:

इमं वाचं कल्याणीं आवदानि जनेभ्यः ।
ब्रह्मराजन्याभ्यां शूद्राय चार्याय चारणाय ॥

We find here that the word 'ārya' refers to the vaiśya. Similarly, *Sāmaveda*:

प्रियं मा कृणु देवेषु प्रियं राजसु मा कृणु ।
प्रियं सर्वस्य पश्यतः उत शूद्रे उतार्ये ॥

The region where these classes of people headed (or dominated) by the vaiśyas was called 'āryāvarta', the region between the Vindhya-ranges and the Himālayan-foothills (cf *Amarakosha*, 2,1,9 'āryāvartah puṇyabhūmih madhyam vindhyahimāgaṇoh'; 'taylor evāntaram giryoh (=himavad-vindhyayoh) āryāvartam vidur budhāh'). Interestingly, Manu speaks also of an area called 'brahmāvarta' within this 'āryāvarta', the area between the rivers Sarasvatī and Dṛshadvatī (2,17)

सरस्वती दृषद्वत्योः देवनद्योर्यदन्तरम् ।
तं देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥

This was called 'brahmāvarta', because the form and extent of the Vedic corpus were finally settled here ('brahma', meaning here 'veda-samhitā')

It becomes very clear to the dispassionate student that the early Indian tradition did not recognize any racial connotation for the word 'āryan'. This racial sense which was introduced only in the nineteenth century by Western indologists into the Vedic corpus found its ready acceptance among the cultured people who inhabited the 'āryāvarta' region in the northern plains of India. It was not, however, the creation of a priestly class; nor was it at any time forced upon all classes of people. But there was a desire expressed which sought to make the entire mankind cultured (RV 9,63,5, 'kṛṇvanto viśvam āryam'). There was a recognition that among people there were those who were cultured (āryans) and those who were not (dasyus, from the root 'das' meaning

'to destroy', 'to kill'). A Vedic hymn (RV 1,51,8) asks us to distinguish between the 'āryans' and the 'dasyus' ('vijānihi āryān ye cha dasyavah'); and the context is not in any sense racial in import. Another hymn (RV, 1,51,9) speaks of the āryans as disciplined and restrained in their approach to life (anuvrata), and the dasyus as having a different approach altogether (apavrata). Yet another hymn praises Indra as one who was engaged in transforming the uncultured people into cultured ones (RV. 6,22,10 'yayā dāsāny āryāṇi vṛtrā').

The discerning student of the Vedic corpus, therefore, has to steer clear of many of the misconceptions generated by the Western indologists and their Indian successors. The

traditional viewpoint emphasizes the need for a careful and critical examination of the import of the Vedic texts, despite the projection of the Vedic corpus as 'apaurusheya'. The system of Pūrva-mīmāṃsā has arisen only to fill this need; and the traditional commentators have followed the maxims and methodology evolved in this system. Ānanda-tīrtha quotes an early authority (*Rgbhāshya*, 1,1,1,2):

यादृशो योग्यतां यायात्स ज्ञेयोऽर्थस्तथा स्फुटम्॥

That import of the Vedic text which is rational and convincing, is to be understood as the real one. The criterion of carrying conviction (*yogyatā*) involves (i) satisfying the accepted means of knowledge (*pramāṇa*), (ii) not contradicting the

established position, supported by the *pramāṇas*; (iii) agreeing with the sense which is suggested by other Vedic texts; and (iv) not being self-contradictory (cf. gloss by Śrīnivāsa-tīrtha).

Sāyaṇa also sets out to examine the Vedic texts in terms of the definition of the terms (*lakṣhaṇa*), the proper subject-matter (*vishaya*), the anticipated purpose or objective (*prayojana*), the relations which are conceptual and pragmatic (*sambandha*), the eligibility of the student (*adhikāri*), and the available evidences (*prāmāṇya*) (cf. Introduction to *Taittirīya-samhitā-bhāshya*). He follows the traditional method of suggesting a *prima facie* position (*pūrva-paksha*) and then answering all the objections raised (*uttara*), before establishing the

correct position (siddhānta), carrying conviction.

However, this patently intellectual enterprise, however valuable for extracting a coherent network of ideas from the mass of the Vedic hymns, would fail to shed light on the intuitions and the inner teachings of the seers, which stand outside space and time. It is not the verbal form of the hymn that is as important as the light which has assumed that form. Words may indeed conceal the light, as ‘the worker gets hidden in his workshop’ (Rumi). In order to get at this light, we must rely on a path-finder who can show us a road through wilderness. The pathfinder is Yāska, the author of *Niruktā*, on whom the present endeavour to project the

traditional approach to the Vedic corpus mainly relies.

The language in which the Vedic mantras are found does contain words and meanings which are all too evident and familiar to us. These, however, are but on the surface. They are classified under modes of the language which are directly cognized (pratyaksha-vṛtti). Yāska points out that the language of the mantras has a more important aspect, which cannot be grasped directly, or by an acquaintance with rules of etymology, grammar and composition. The words and meanings of this category (viz. paroksha-vṛtti), have a traditional background and a hidden context, which are brought out by texts like the brāhmaṇas.

For instance, words like Indra and Agni used in the Vedic hymnology are not derived from the familiar roots found in our *dhātu-pāṭha*. Indra, in the Vedic context, means the self (ātman), which makes fissures (chheda) like the sense-organs and organs of elimination in the body in order to express and satisfy himself. *Aitareya-upanishad* (1,3,14) unfolds this sense: ‘tam idandram santam indram ity āchakshate’. What is really ‘idam-dra’ appears in the hymns as ‘indra’. But the expression is not to be derived from the otherwise proper root ‘idi paramaiśvare’ (‘indatīti’). Similarly, ‘Agni’ in the Vedic hymns is not merely what moves or goes upwards (‘agi gatau, anger na-lokaścheti nih na-lopaścha’; ‘angati ūrdhvam gachchhati’), but, as

explained by Yāska, it is what is foremost, the fore-runner, the leader, the path-finder (‘agnih kasmāt agraṇīr bhavati’ ‘agram nayati’). The word is strictly agra-nī, which takes in due course the form ‘agni’ (agra-ni and ag-nī). The word may therefore mean soul, self, teacher, commander, god or king. The emphasis, however, is that which leads us towards the goals of life (purushārtha). Thus the ordinary agni (fire) is very different from the Vedic agni.

Even when the word in a mantra can be taken in its normal etymological sense (viz. in the pratyaksha-vṛtti), the contextual relevance makes the meaning altogether different and unusual (viz. paroksha-vṛtti). For instance, the

word 'asura' employed in the mantras does not always refer to the 'un-bright ones' or the forces of darkness (a-sura). It might also indicate those who delight in life, vitality or power (asu-ram), or those who give life, light or power (asu-rāti), or again those who throw away (asyati), according to circumstances. 'Rudra' may mean one who cries, roars, giving or causing trouble (rud-ra), or one who drives away troubles (rud-dra), or one who offers instructions (rut-rā).

Besides these two senses in which a Vedic word may be taken, there is also a third one which is even more indirect (ati-paroksha-vṛtti), extremely difficult to understand, and the derivation of which is altogether unusual. No

normal rules of etymology or grammatical formation will be useful here; it is only tradition that can unravel its meaning. For instance, the name 'kaśyapa' is a secret code signifying the seer (paśyaka, one who sees); the word is formed by reversing the order of letters (ādyanta-viparyaya). The word 'jala' (meaning normally water) in the mantra is taken in the sense of what creates ('ja' for 'janma') and also destroys ('la' for 'laya'). The word for the moving chariot is 'ratha'; but the word is actually formed by reversing the word for stability (sthira), and by making some elisions: sthira-rasthi-ratha. *Gopatha-brāhmaṇa* (1,4) explains that the word 'atharva' comes from the admonition 'atha arvāk enam anvichchha'; this is altogether

different from the usual derivation of the word, and cannot be easily imagined.

Thus the Vedic corpus is a curious admixture of ordinary words and extraordinary imports. There is a distinct tendency towards hidden, implied meanings relevant only in a spiritual or esoteric context (paroksha-priyatā). The meanings of mantras naturally occur at different levels. Agni, for instance, may sometimes refer to the physical fire which we all know (ādhi-bhautika); Sometimes, the same word may indicate lustre, luminosity (tejas), the inner heat and light (prāṇa), the warmth and vitality in the body and the senses (ādhyātmika). Or again, the word may stand for the foremost reality, which is the soul or God (ādhidaivika). The first meaning,

which is familiar to all of us, is what we find in our ordinary lexicons. The other two meanings become accessible to us only by following the traditional line of interpretation (like the brāhmaṇa-texts and Nirukta).

Patañjali, while commencing his *Mahā-bhāṣya* draws our attention to the enigmatic Rgvedic mantra (4,58,3), which seems to refer to many deities, principally to Agni and Sūrya according to Yāska, speaks of the extraordinary power of the spoken language.

चत्वारि शृङ्गा त्रयो अस्य पादा
द्वे शीर्षे सप्तहस्तासो अस्य ।
त्रिधा बद्धो वृषभो रोरवीति
महो देवो मर्त्यमाविवेश ॥

It is likened to a 'bull' (vṛshabha, signifying the masculine

energy or male principle) with four horns (here referring to the four parts of speech, nāma, akhyāta, upasarga and nipāta), three feet (the three tenses), two heads (nitya and kārya aspects of the sound), seven hands (the vibhaktis or cases of declension). Bound in a three-fold manner (in the three organs of speech), the great god enters into the mortal man. Agni assumes the form of speech and enters into human affairs. Yāska's *Nighaṇṭu* deals with the four parts of such speech: nāma (nouns), ākhyāta (verbs), upasarga (prepositions 22 in member pra-, parā, apa-, sam-, anu-, ava-, nis-, nir-, dus-, dur-, vi-, ā-, ni-, adhi, api-, ati-, su-, ut-, abhi-, prati-, pari- and upa-) and nipāta (particles like iva, na, chit, nu and vā, in the sense of similarity

or comparsion, u in the sense of interrogation and determination, aha, ha, hi, kila, mā, khalu, nūnam, sīm, tvah, kam, īm and it in different senses). Such speech interestingly is bound to three sites of speech-origination in the body (head, throat and chest); but vṛshabha, which is also mahā-deva, stands for Vedic speech; it is not so much sound (śabda) as the sense (artha): the meaning is bound to three levels: pratyaksha, paroksha and atiparoksha.

This mantra must be read along with another mantra in the same corpus (1, 164. 45):

चत्वारि वाक् परिमेता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति॥

Speech actually occurs at four levels; but it finds expression and articulation only at one level (called *vaikharī*), while the other three levels are hidden. The deepest, the most fundamental and the purest speech is described as ‘*parā*’, beyond the transactional world. Arising out of this level, speech enters into the stage of initial but still amorphous bifurcation into the subject and the object, the sound and the sense, the word and its meaning. Speech here looks outward, and is hence called ‘*paśyantī*’; it is as yet unarticulated. After this level, speech emerges into the next stage called ‘*madhyamā*’ (because it stands between ‘*paśyantī*’ and the stage subsequent to the *madhyamā*, viz. ‘*vaikharī*’), where there is a definite thrust towards expression. Speech has already come

out of the level of *buddhi* (undifferentiated but purposeful consciousness) and enters into the realm of *manas* (conceptions, modes of consciousness). The next level is express articulations in words and sentences; it is known as ‘*vaikharī*’. It is at this level that our normal lingual transactions take place. Our organs of speech operate, and the speech thus expressed is heard by others. This is what the mantra describes as. ‘*turīya*’ (the fourth level).

All speech, according to this traditional doctrine, originate at the ‘*parā*’ (transcendental) level, hidden at the *mulādhāra*-centre, the basal level of human existence. It denotes the impulsion of the self’s power; and here the self (*ātmā*) joins with

consciousness (buddhi). When this impulsion reaches the heart-centre (hṛdaya or anāhata), where mind springs up, it becomes initially organized in terms of intentions and resolves, this is the level of 'paśyanti', where the mind (manas) joins with the fundamental principle of human existence (agni). When the original impulsion reaches the throat-level (kantha, viśuddha), it is called madhyamā; the vital currents in the body (prāṇa) joins here with the winds that make all action possible (maruts). At all these levels, speech is hidden, viz. unexpressed, inarticulated, unmanifest in words and meanings (gupta-śabda). The mantra speaks of speech at all three levels being 'hidden in the cavern of consciousness' ('guhā trīṇi nihitā'); this is spoken of as the buddhi.

When the speech comes out of the throat-centre, mind is pulled out of the buddhi, and it prompts the organs of articulation. This is 'vaikharī'.

The mantra is no exception to this general principle. It invariably arises at the 'parā' level of consciousness, and assumes a definite but amorphous shape at the 'paśyanti' level. It gains clarity at the 'madhyamā' level; and finally gets articulated in words at the 'vaikharī' level. The mantras that the Vedic corpus contains are no doubt creatures of the 'vaikharī' stage, and share the transactional characteristics of our ordinary language (pratyaksha-vṛtti). But the speakers in this case being seers (rshi) who have risen above the

world bound by space and time, and have intuitive visions of reality (darśana), untrammled by reason and unobscured by desire, their speech cannot be fully 'vaikharī'. The impact of 'madhyamā' and 'paśyanti' levels still operates in the mantras. This is why, along with prātyaksha-vṛtti, the two other vṛttis (paroksha and ati-paroksha) become relevant in understanding the mantras.

The four modes of speech mentioned in this mantra have variously been explained. The view of the seers is that the four modes refer to Om (praṇava) and the three vyāhṛtis (bhūh, bhuvah and svah). The grammarians see the four forms of speech; noun, verb, preposition and particle. The ritualists interpret

the four modes as mantra, kalpa, vyākaraṇa and the language used in ordinary transaction. The etymologists suggest that Rg-veda, Yajurveda, Sāma-veda and transactional lore are the four modes. The experts in animal behaviour see in the four modes, the means of communication among reptiles, birds, lowly worms and insects, and human beings. The metaphysicists interpret the four modes as the languages used by beasts of burden, birds, wild animals and human beings.

ओंकारो महाव्याहृतयश्चेत्यार्षम् । नामाख्याते
चोपसर्गनिपाताश्चेति वैयाकरणाः । मन्त्रः कल्पो
व्याकरणं चतुर्थी व्यावहारिकीति याज्ञिकाः । ऋचो
यजूंषि सामानि चतुर्थी व्यावहारिकानि नैरुक्ताः ।
सर्पाणां वाक् वयसां क्षुद्रस्य सरीसृपस्य चतुर्थी
व्यावहारिकीत्येके (अधिभूतविदः) । पशुषु तूणवेषु
मृगेत्वात्मनि चेत्यात्मप्रवादाः ॥

The Indian theory of language itself is intuitional in orientation. For instance, the idea of the 'letter' (or phoneme) being indestructible (akshara, avināśi), supports the invariable, immutable and eternal coexistence of sound (śabda) and meaning (artha). Sound is the property of ākāśa, and therefore it endures as long as ākāśa endures. In this sense it is 'nitya', and hence called 'immutable' (a-kshara). But sound assumes forms that appeal to our organs of perception (aksha-ra, 'ramate'). And the units of communicable sound (and sense) that are not only foundational but spontaneous and significant for all lingual transaction (in Sanskrit) are known as 'dhātus', some six thousand of them.

The vowels in Sanskrit are called svaras, meaning spontaneous and independent expressions (svayam rājate). Of the sixteen vowels that the Sanskrit alphabet has, five are foundational अ (guttural, kaṇṭhya), इ (palatal, tālavya), ऋ (lingual, mūrdhanya), ए (dental, dantya) and उ (labial, oṣṭhya). This is also the conventional order of the places of origination. And all other vowels in the alphabet are formed out of these five. अ is the beginning and source of this group of vowels (in fact, it is the source of all the letters of the alphabet), and उ is the end of the series. The supposition is that the entire alphabet is accommodated between अ and उ. And the two of them rounded off by the unmodified nasal (anusvāra)

produces the mystic and potent seed-syllable ओं (ॐ), which stands for the entirety of the world of sounds and represents the Vedic corpus. ('omity ekāksharam brahma', 'omitīdam sarvam'). It signifies the Śabda-brahman.

The five primary vowels represent the five vital currents (prāṇa), which when they touch different organs of speech produce the other vowels and consonants. The five primary vowels are short (hrasva, the duration of utterance being one mātrā, the unit of time), long (dīrgha, two mātrās), or prolated (pluta, three mātrās). Each of these three varieties of vowels is further classified in terms of the pitch of intonation: natural or accentless (anudātta, not raised, low,

grave), raised (udātta, accented) and mixed (svarita, also called madhyama, a combination of high and low tones, called 'samāhāra' by Pāṇini, (1,2,31). This makes nine varieties. In each of them, the articulation may be without nasal modification (anunāsika-rahita) or with it (anunāsika-sahita), making altogether eighteen varieties of vowel articulation.

If this refers to the modes of sound (adhi-śabda), the five vowels also stand for the principles of our constitution (adhyātma), namely the five tanmātras of the elements (earth, water, fire, air and space); there are also deities for each of the vowels (adhi-devatā).

मूळ सूत्र ॥

- (1) अ and आ :
Brahmā, Śiva, Vāyu,
Vaiśvānara and ātman
- (2) इ and ई :
Kāmadeva and Lakshmī
- (3) उ and ऊ :
Brahmā, Śiva and Chandra
- (4) ऋ and ॠ : Aditi
- (5) लृ and लृ : Pṛthvī
- (6) ए : Viṣṇu
- (7) ऐ : Śiva
- (8) ओ : Brahmā
- (9) औ : Pṛthvī, Śeṣha
(Ananta)

This ideology of looking upon the five primary vowels in three aspects is fundamental to the traditional outlook. When viewed from the sound or articulatory aspect (adhi-śabda), we have the Śabda-brahmā. When, however, it is viewed from the individual's constitution (adhyātma), it is the soul (jīvātmā); and when viewed in terms of divinity (adhidaiva), it is the transcendental brahman (para-brahmā). As sounds, अ represents wakefulness, उ dream state and म deep sleep (adhyātma); and they correspond to viśva, taijasa and prājña at the adhi-daiva level. Together, they form ओ (ॐ), which comprehends all three aspects (pūrṇa) and creates the world of sounds and objects (śṛṣṭi)

The vowels (known as *ach*) also bring into being the consonants (*vyañjana*) called *hal*. They are thirty-three in number. Their classification is as follows:



1. guttural (kaṇṭhya) :

क (hard) ख (hard and aspirated),
ग (soft) घ (soft and aspirated),
ङ (nasal); ह (liquid) ञ (sibilant)

2. palatal (tālavya) :

च (hard) छ (hard and aspirated),
ज (soft) झ (soft and aspirated),
ञ (nasal); य (liquid) श (sibilant)

3. lingual (mūrdhanya) :

ट (hard) ठ (hard and aspirated),
ड (soft) ढ (soft and aspirated),
ण (nasal); र (liquid) ष (sibilant)

4. dental (dantya) :

त (hard) थ (hard and aspirated),
द (soft) ध (soft and aspirated),
न (nasal); ल (liquid) स (sibilant)

5. labial (oushṭhya) :

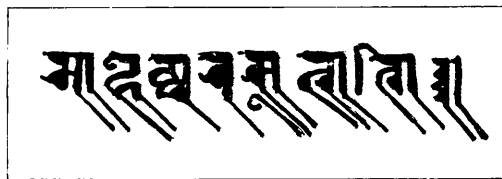
प (hard) फ (hard and aspirated),
ब (soft) भ (soft and aspirated),
म (nasal); व (liquid) ष (sibilant)

The philosophy of Sanskrit grammar associates the production of five primary consonants ह, य, र, ल and व with the five aforementioned primary vowels अ, इ, ऋ, ॠ and उ respectively. These in turn provide the six groups of five consonants each: घ, झ, ढ, ध and भ (aspirated); (2) ग, ज, ड, द and ब (soft, sarala); (3) क, च, ट, त and प (hard, parusha); (4) ख, छ, ठ, थ and फ (associated with ह) (5) ङ, ञ, ण, न (druta) and म (nasal,

anunāsika); and (6) : (visarga), श, ष, स
and ँ .

अ	ह	घ	ग	क	ख	ङ	:
इ	य	झ	ज	च	छ	ञ	श
ऋ	र	ढ	ड	ट	ठ	ण	ष
लृ	ल	ध	द	त	थ	न	स
उ	व	भ	ब	प	फ	म	ॐ

Of interest in this connection is the set of fourteen sūtras ascribed to Maheśvara, which are responsible for the formation of the large number of root-words (dhātu) by combining the vowels and consonants in different ways, which in turn make the entire language meaningful and useful:



- (1) अ इ उ ण॥
- (2) ऋ लृ क॥
- (3) ए ओ ङ॥
- (4) ऐ औ च॥
- (5) ह य व र ट्॥
- (6) ल ण॥
- (7) ज म ङ ण न म्॥
- (8) झ भ ञ्॥
- (9) घ ढ ध ष्॥
- (10) ज ब ग ड द श्॥
- (11) ख फ छ ठ थ च ट त व्॥
- (12) क प य्॥
- (13) श ष स र्॥
- (14) ह ल्॥

Relevant to our purpose here is the identification of the fifty letters in the alphabet with divinities. We read in *Aitareya-brāhmaṇa* (1,10) that the thirty-three consonants correspond to thirty-three deities:

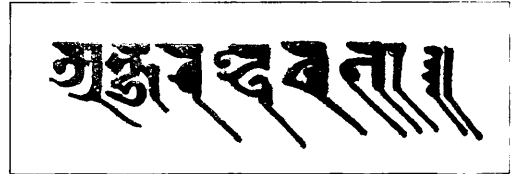
ते त्रयस्त्रिंशदक्षरे भवतः। त्रयस्त्रिंशद्वै देवाः॥

It is therefore that at the commencement of the sacrifice the

deities are made to partake of letters appropriate to them ('tat prathame yajña-mukhe devatā akshara-bhājah karoti'). The letters please the deities relevant to themselves ('akshareṇaiva tad-devatāh priṇāti'). The letters assume the form of a platter on which the offerings for the deities are placed ('deva-pātreṇaiva tad-devatās tarpayati'). Each of the letters is thus a vessel for the divinity (deva-pātra). In a mantra, this principle is carefully attended to. Words composed of letters are used entirely consonant with the purpose.

The letters (varṇa) can be mild and soft (alpa-prāṇa: क ग ङ। च ज ञ। ट ड ण। त द न। प ब म। य र ल व।) or hard and violent (mahā-prāṇa : ख घ। छ झ। थ ध। फ भ। ह। ळ। श ष स।); they may be gentle (mṛdu: ग

घ ङ। ज झ ञ। ड ढ ण। द ध न। ब भ म। य र ल व।) or harsh (kathora: क ख। च छ। ट ठ। त थ। प फ। श ष स। ह।). The divinities are also accordingly soft, hard, gentle or harsh. The verbal form of the mantra suggests the presence of the types and temperaments of the deities in it. The deities for the sixteen vowels have already been indicated; and below is given a list of deities, their attributes, or objects over which they preside, corresponding to the thirty-three consonants:



- (1) क : Agni, Sūrya, ātman; Brahmā, Viṣṇu, Yama; Kāma-deva (desire), Kāla (time); śabda (sound), megha (cloud).

- | | |
|---|--|
| (2) ख : Space (ākāśa), Sūrya. | (13) ड : Agni, Śiva, śabda (sound) |
| (3) ग : gandharva, Gaṇeśa. | (14) ढ : Sarpa (serpent), śabda (sound) |
| (4) घ : ghana (compact, loud) | (15) ण : Śiva, jñāna (knowledge), dāna (charity) |
| (5) ङ : Śiva, Bhairava | (16) त : Amṛta (immortality), garbha (foetus), Buddha, Lakshmī |
| (6) च : Śiva, Chandramā | (17) थ : Parvata (mountain) |
| (7) छ : grha (homestead), sacred (pavitra) | (18) द : Agni, tapas (penance) and giri (mountain) |
| (8) ज : Śiva, Viṣṇu, jaya (victory) | (19) ध : Brahmā, Kubera, dhana (wealth) |
| (9) झ : Vāyu, Bṛhaspati; nidrā (sleep) | (20) न : Gaṇeśa, dhana (wealth), yuddha (battle) dāna (charity). |
| (10) ञ : Sound (śabda, dhvani), singing (gāyana) | (21) प : Vāyu |
| (11) ट : Bhūmī (earth), Vāmana (a form of Viṣṇu) | (22) फ : Agni, Vāyu, maruts (breeze) |
| (12) ठ : Sūrya, Chandra, Śiva, śabda (sound), Goḷa (circular) | |

(23) वः Varuṇa, jala (water)

(24) भः śukra, graha (planet),
nakshatra (stellar body)

(25) मः Brahmā, Viṣṇu, Śiva,
Chandra, Yama, Kāla
(time), jala (water), sukha
(happiness).

(26) यः Vāyu, Yama, prakāśa
(lustre), kiraṇa (rays)

(27) रः Agni, prīti (love)

(28) लः Indra

(29) वः Vāyu, Varuṇa, Rāhu,
śastra (weapon), śakti
(power)

(30) शः Śiva, sukha (happiness),
śastra (weapon)

(31) षः Svarga (heaven), moksha
(liberation), jñāna
(wisdom), nidrā (sleep).

(32) सः Vāyu, Śiva, Viṣṇu, sarpa
(serpent), Lakshmī

(33) हः Śiva, Viṣṇu, Brahmā,
Chandramā, ākāśa (space),
ātmā (self), svarga (heavens),
jñāna (knowledge), yuddha
(battle), sukha (happiness),
jala (water), śūnya
(emptiness), aśva (horse)
(cf. Śrīpāda Dāmodara
Sātwalekar, Vedakā
Svayam-śikshak (Hindi),
Part II, Svādhyāya Maṇḍal,
Aundh, 1922, Pages
63-64)

It should be noted that in the
context of the mantras, the
expression 'deva' (normally meaning
god, deity, divinity) also signifies
the soul (jīva), the sense-function
(indriya), the supreme spirit

(parameśvara), the brave one (śūra), the wise one (jñānī), the wealthy one (dhanī), the king (rājā), the sun (sūrya), the moon (chandra) or the fire-god (agni). The devas are no doubt manifold, but it is the fact of being a deva in all these expressions that is really significant, as RV (10, 64, 8) says:

रुद्रं रुद्रेषु रुद्रियं हवामहे ॥

All the Vedic mantras involve, directly or indirectly, the presence of the devatās, and seek their help. They eulogize them in the *Rgveda*, prescribe actions like ritual, charity and worship in the *Yajurveda*, and suggest devout ecstasy as the most expedient approach in the *Sāmaveda*; and in *Atharva-veda* the method of concentration of mind (a-tharva, non-agitation) or dwelling

firmly in the ātman's own state is expatiated. The mantra is not only expressive of the devatās, but is itself a devatā. In fact, in the secret language of the Vedas, the expression 'veda' is a reversal of the word 'deva'. This play on the words is found in a mantra of *Vājasaneyi-samhitā*, which speaks of the Supreme Spirit as having become the veda for the sake of the gods, and the deva is asked to become again a veda (giver of knowledge) for the seer of the mantra:

वेदोऽसि येन त्वं देव वेद। देवोभ्यो वेदोऽभवः।
तेन मह्यं वेदो भूयाः ॥

Here, the words 'deva' or 'veda', which are used almost synonymously, mean not god in any theological sense, but 'luminosity', 'light' and 'illumination'. The

etymological significance of the word 'deva' is to shine, to light up, to indicate a higher realm; and the root-meaning of the word 'veda' is to know, to shed light, to obtain something by knowing it. The context is one of self-realization, knowledge of the very essence of existence. In this sense, adhi-daiva is in its depth adhyātma; and adhyātma is but a play of the adhi-daiva at a psychophysical level; and what we call adhi-bhūta is only a material manifestation of adhidaiva and adhyātma. The three levels of interpretation of Vedic wisdom are in fact one and the same; but to appreciate the significance of the three levels helps us to understand the oneness of the approach. The adhi-yajña approach of Skanda-

svāmin, Venkata-mādhava and Sāyaṇa is a dimension that, in a sense, comprehends the above three levels via the ritual, which has its practical as well as gnostic involvements. When we recognize that yajña in the context of *Rgveda* means only self-realization, we are following the traditional line of interpretation which relies heavily on symbolism and allegory. The present work attempts only to do this: to show that Veda is like the light that is waved in front of the deity during worship; the purpose is to illumine the essence, hitherto hidden in darkness, the essence that is more inside than out there. "By this light of the Veda that I wave before Hari, I am illumining Him".

अमुना वेददीपेन मया नीराजितो हरिः॥

It is to be noted here that 'Hari' is the conventional name of Vishṇu (the pervading spirit) in His aspect of the indwelling light (antaryāmin). The traditional manner of beginning

the study or recitation of the Vedic corpus has therefore always been: 'Harih Om', where 'Hari' is deva, the light within, and 'Om' is veda, the light of tradition.

ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥

श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥

ॐ श्रीदक्षयनमः ॥ ॐ श्रीदक्षयनमः ॥ ॐ श्रीदक्षयनमः ॥ ॐ श्रीदक्षयनमः ॥



अमुनावद दीपन मयानीराजिताहरिः ॥

॥ अमुना वेददीपेन मया नीराजितो हरिः ॥

शर्दाविः श्रीश शर्दाविः श्रीश शर्दाविः श्रीश शर्दाविः श्रीश शर्दाविः श्रीश शर्दाविः श्रीश

ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥ ॐ श्रीदत्तवचनमः॥

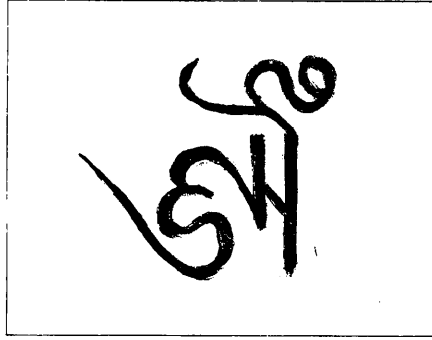
श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥ श्रीदत्तवचनमः॥

कुरुद्वारधरं पञ्चभुक्तं त्रिभुक्तं च त्रिभुक्तं
प्रदत्तं तद्वचनं च त्रिभुक्तं त्रिभुक्तं च त्रिभुक्तं

CHAPTER ONE

THE TRADITIONAL APPROACH

(1) HOW RELEVANT IS VEDA TO US?



No book, scriptural or secular, has laid greater claims to our attention and reverential regard for over ten thousand years in India than the Veda. No other book in India

or elsewhere can claim greater antiquity than the Veda, or a more far-reaching influence. Its impact on the Indian mind has been the deepest, longest and most enduring.

It has given the culture of the country not only light in plenty, but nourishment in abundance. Much of what is mighty and magnificent in our culture can be said to have flowered out of this pristine pool of wisdom that the word 'Veda' really means. We are loathe to ascribe a human origin to this book, because the loftiness of its poetry, the excellence of its imagery, the profundity of its thought and the grandeur of the guidance it gives are obviously impossible for the normal human mind, however talented, and for the normal human heart, however refined. The manner in which this book has moulded the thoughts and sentiments of an entire nation for thousands of years is something beyond the powers of any human composition. The wisdom

that this book provides and the holiness that it transmits are unique.

Despite its immense antiquity, the Veda has had a continued relevance to our people throughout the ages; and its relevance curiously has only been growing. This, however, is not strange. Man's life on this planet no doubt moves on and onward in an interminable progression, unfolding its potentialities in ever-increasing complexity. Man moves so far away from his origins that it seems profitless to remember what his origins were really like. It is often thought that it is the present that should hold our attention and prompt our activities, and that when future should concern us it should only be the near-future: our plans and visions to be actualized immediately. Is the

past worth remembring, for has it not gone entirely beyond our reach or hold, never to return?

It is true that it is the present that must be lived, and the near future to be hoped for. But the past is not all lost or buried. The past somehow continues in the present, and determines the future. In fact, it is the past that has made the present, and the present will function as the past in the future. The continuity of culture is the bedrock of our life on earth. It is only when we are rooted in the past that we can live meaningfully in the present, and reasonably hope for the future. Like the near-future in which we are naturally interested, is it not the immediate past that can be of any relevance to us? Most of us are concerned only with the immediate

past and the near future. When, however, we recognize that man does not live by bread alone, the distant past and the far off future also become eminently relevant.

It would surprise us when we consider how much of our present has its background in the distant past. The cultural elements of our presentday life appear to be a continuation from the Vedic times.

It would not be difficult to discern the presence or influence of the Vedic culture in our daily life now. Of course, the great sacrifices that were being performed during or immediately after the Vedic period (like Darśa-pūrṇa-māsa, Chātur-māsyā, Soma or Agnishtōma, Āgrayaṇa, Vājapeya, Rājasūya, Agni-chayana, Prāyaścitta and

Aśvamedha) are no longer performed now; in fact, they had been given up even in the middle ages. But some of the rituals prescribed in the Kalpa-section of the Vedic corpus (Smārta and Gṛhya-Sūtras) are still being performed in numerous households in the country. Many a 'homa' or 'havana', typically Vedic in its character, can still be witnessed. The concept of the pentad of rituals (pañcha-yajña), mentioned in Śatapatha-brahmāṇa (11,3,7,5 and 6) as incumbent on a pious householder (viz. the scriptural study as brahma-yajña, worship of tutelary deities as deva-yajña, reverencing the ancestors as pitṛ-yajña, honouring the guests as mānusha-yajña, and feeding animals and birds as bhūta-yajña) is still in

vogue. Many of the domestic sacramental rites (samskāra) continue to be prevalent. The fire ritual, which was characteristic of the Vedic religious acts, is even now widely in evidence, not only in devotional contexts but also during marriage, investiture, house-warming, purification, offering of oblations and cremation.

The temple-culture which has permeated the country is also a continuation of the Vedic culture. The deities worshipped today are no doubt of purāṇic origin, and not Vedic in their background. The Vedic gods like Indra, Varuṇa, Agni, Aśvins, Mitra, Prajāpati and Vāyu are no longer worshipped; Śiva, Viṣṇu, Devī, Gaṇeśa, Subrahmanya and other forms of the God that



receive worship today have new-associations. But the iconographic details (mūrti-lakṣhaṇa) of the worshipful gods are directly derived from the Vedic hymnology. And the structure and layout of the temple have their background in the yajña-śālā (the sacrificial hall) of the Vedic period. The formal worship-rituals (upachāra) seen in the temples today in effect follow the Vedic convention of treating the deity as an honoured human guest and offering him eulogies and prayers (cf. the āprī-sūktas). Even the involvement of

Agni (fire) in the daily homa-rituals in the temple of some standing is further augmented by placing of lights (dīpa) and ceremoniously waving lights in front of the deity (ārātrika). In the worship in a temple or in a household, we still employ the Vedic mantras.

The institution of sun-worship, which was again Vedic in origin and spirit, is prevalent even now. The elaborate worship of the sun in the form of sandhyā-ritual, involving recitation of the Vedic hymn for the Sun-god (Sāvitrī-gāyatrī), the frequent recourse to multitudinous prostrations for the sun (Sūrya-namaskāra), repeating hymns from *Kṛṣṇa-yajurveda*, and observance of solar events like Ratha-saptamī and Makara-sankramaṇa that we see

now go back to the Vedic times.

The Hindu calendar that is used today has all the details which were suggested in Vedāṅga-jyotiṣa: the year (samvatsara) being divided into two ayanas, each ayana being further divided into three ṛtus (seasons), each ṛtu being made up of two months (māsa), each month consisting of two pakshas, a paksha being constituted of two weeks (vāra), and seven days forming a week. The solar year consisting of three hundred and sixty-six days, and five of such years constituting a 'yuga', accommodating sixty-two full moons and sixty-two new moons and the enumeration of twenty-eight constellations (nakshatra) are all Vedic in origin. The present names that we use for the months, Chaitra

etc., are to be found in texts of the Vedic corpus like *Śatapatha-brāhmaṇa*, *Pañcha-vimśa-brāhmaṇa* and *Kaushītakī-brāhmaṇa*. The practice of consulting the almanac for suitable positions of sun, moon, stars and planets for the conduct of domestic rites and festivals, which is in vogue with us, is a continuation of the Vedic convention of calculating the propitious period and day of the performance of sacrificial rituals. In fact Jyotiṣa became an adjunct of Vedic study (Vedāṅga) only for this purpose.

Hindu religious life is still guided by the Vedic texts like *Rgvidhāna* of Śaunaka, and the smṛtis of Āpastamba, Yajñavalkya, Bodhāyana and Parāśara. The Vedic recitation (pārāyaṇa) is a regular

feature in religious assemblies. Vedic hymns continue to be employed on several specific occasions, like Varuṇa-sūkta (7,89), Apah-sūkta (10,9) and Asya-vāmīya-sūkta (1,164) for expiation of sins, Puruṣa-sūkta (10,90) for bathing the deity during worship, Mr̥tyuñjaya-sūkta (7,59) as prayer for long life, Madhu-sūkta (1,90) when food is offered to the gods and guests, Agni-sūkta (10,16) and Agni-stuti (1,180) during cremation, Śrī-sūkta (khila) for prosperity and welfare, Śatarudrīya (*Taittirīya-yajurveda*) during worship, Vāgambhiraṇī-sūkta (10,125) in a rite for empowering the student, Puṇyāha-vāchana (*Taittirīya-brāhmaṇa* 1,4,8) for blessing the occasion and place of a ritual, Aghamarshaṇa-mantra (*Taittirīya-*

āranyaka) for purification, Rakshoghna-mantra for warding off evil, and many mantras during the sacrament of wedding. The ten mantras (collectively called śānti-mantras) are even today widely employed to invoke peace and prosperity.

The Veda merits study even in the contemporary world chiefly because the human values that it upholds are supremely relevant for all times and among all people. The values that the Veda advocates are suitable for the development of the individual and also for the collective advancement of the group. They are brought out in bold relief in the historical and narrative ballads called itihāsa-purāṇa and ākhyānas, which were to be recited and heard during

the performance of sacrifices and also during domestic rituals. Some of them were praises and eulogies (nārāśamsā); some were recollections of ancient episodes of significance (purāvṛtta); some told stories and legends of antiquity (purāṇa); some were narratives which were didactic in nature (gāthā); and some extolled the virtue of generosity (dāna-stuti). These compositions crystallized the Vedic view of life and transmitted it to the succeeding generations.

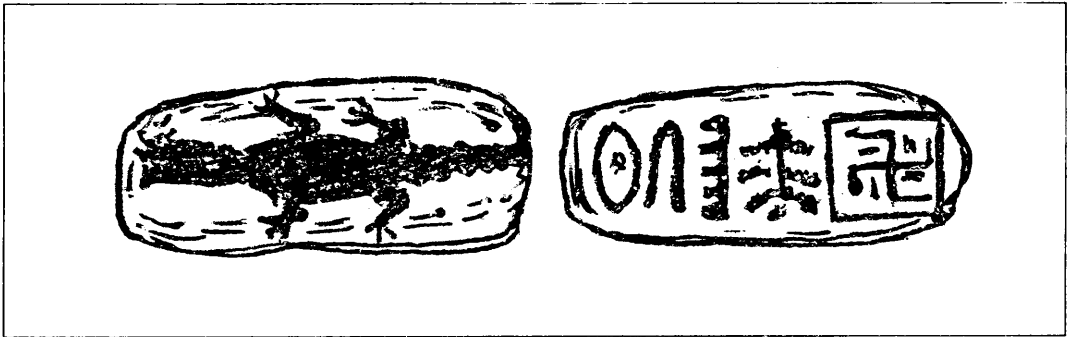
The tradition thus formed in the Vedic corpus, or rather inherited by the Vedic corpus from a distant past and presented in several compositional styles, - was directly responsible for the ancient lore (purāṇa), events of antiquity (iti-

vṛtta), anecdotal tales which were purposeful (ākhyāyikā), illustrative narratives (udāharaṇa), the science of good conduct (dharma-śāstra) and the science of political economy (artha-śāstra) - all of which are involved in the branch of study called 'itihāsa' (authentic tradition), according to Kauṭilya (*Artha-śāstra* 1,5,24). It is this authentic tradition that has helped the continuity of the Vedic thought and outlook throughout the ages. The mass-media in India for thousands of years has been in the nature of purāṇa, gāthā, ākhyāyikā and dharma-śāstra.

The four-fold values of life (material prosperity and wellbeing, artha; satisfaction of all normal human urges, kāma; purposeful and enlightened living, dharma; and

absolute liberation from misery, moksha) constitute the essential message of the Veda. All our philosophical systems are in fact so many examinations of the values, intrinsic and instrumental. Our literature, both secular and religious, is an essay into the realm of values. Beauty, utility and enjoyment in the Indian context are valid only in terms of values. If values thus are important for Indian life today, the Veda becomes supremely relevant. Any study of the Vedic corpus without reference to the values of life is bound to be misconceived and

valueless. The Western scholars who in the nineteenth century began to study the Vedic corpus as mere literary books or as historical documents were themselves misguided and set about to misguide us. Most of them rejected the traditional interpretations and annotations of the Vedic hymns as of any value; they relied on comparative philology, mythology and linguistics for understanding the Vedic hymnology, and naturally went astray. Needless to say that Indian scholars trained in their schools have also floundered.



(2) SOME MISCONCEPTIONS



The Vedic corpus is undoubtedly the earliest available human document not only in India but anywhere in the world. And it is customary to believe, not without some justification, that everything in Indian culture can somehow, directly or indirectly, be related to this corpus; it is assumed that it provides a sort of pervasive backdrop to our mythology, religion, philosophy, social organization, literature and historical traditions. It would,

however, be incorrect to ascribe the beginnings of Indian culture to this source. For the very hymns incorporated in the corpus give evidence to an already well-developed culture. They suggest the existence even then of a tradition, or rather traditions, stretching back to a more distant past. There were already not only diverse religious cults but disparate intellectual movements, exactly as in our own day. And

society was even then pluralistic, as it is now. And the emerging culture was a composite one, not very different from what it is today.

In other words, the Vedic corpus represents but one chapter in the immeasurably protracted course of Indian culture. But the chapters, earlier than the Vedic, have been lost so irretrievably that the Vedic chapter appears to be the very first. However, we must guard against the lay surmise that the Vedic corpus contains altogether original thoughts, or that it was designed to organize the thoughts and actions of a whole group of people so as to bring about an integrated culture for the whole country. No such motive can be recognized in the Vedic hymns. If indeed this has happened,

it was clearly not the intention of the Vedic poets or seers.

The Vedic corpus came into existence as a perfectly natural and spontaneous product of that particular age, with no discernible ambition to prescribe, regulate or direct the thoughts and actions of a particular group of people. In this, it was different from the other scriptural lores of the world. The Vedic corpus can truly be regarded as a book of poems, highly imaginative, vividly descriptive and tantalizingly spiritual. If the hymns were employed in rituals and were taken to justify sacrificial prescriptions (found in the brāhmaṇa-texts), it was altogether a different matter. The interpretation of the Rgvedic portion

of the Vedic corpus in terms of sacrificial rituals (yajña), given by Skanda-svāmin and Sāyaṇa, is only one of the several available interpretations. If a tree is cut down and a piece of furniture made out of it, that was surely not the purpose of the tree being there!

It is also a grievous error to imagine that the Vedic corpus was the composition of the so-called āryan immigrants or invaders, who drove away or subjugated the indigenous people. The myth of āryan invasion has in recent years been so successfully exploded that it needs no mention here. In the nineteenth century when the Vedic corpus was exposed for the first time to the view of William Jones, H.H. Wilson and others, they looked upon it with a measure of reverence,

and were inclined to accord it great value and antiquity. But later, Woolley, Wheeler, Piggot, Basham and others preferred to sit in judgement over the Vedic corpus, altogether ignoring our own traditions. The Veda was looked upon as an Indo-European document, valuable only for comparative philology and comparative mythology. The myth of āryan invasion was the brain-child of Max-Müller. It was avidly supported by Western indologists, and there appeared a tendency to regard the Vedic corpus as a mere historical document, however mystified by mythology, describing feuds, encounters, attacks and destruction among different racial stocks, principally between the āryan invaders and the indigenous groups.

It is not difficult to imagine, or believe, that in the country, during the period when the Vedic corpus appeared, there were numerous groups of people, tribes distinguished from each other not so much by racial features as by their manners and customs. The levels of culture were various. This is so even now. The Vedic hymns mention paṇi, dāsa, dasyu, gr̥shaya, turvaśa, pārāvata, vṛjīvat, puru, asura, dānava and other tribes differing in cultural orientations. And scholars are not wanting who identify them with racial affinities: australoid yakshas, negroid rākshasas, palae-alpine gandharvas, assyrian-semantic asuras, phoenecian paṇis, mediterranean turvaśis, āryan purus and so on.

But the ingenious exercise is wasted because it is not the employment of a word that is significant, but the intended sense. For instance, the word 'āryan' has been used not more than thirty-six times in the R̥gvedic corpus which consists of ten thousand and odd hymns; and never once has the word been used in the sense of a race or even a tribe. In every one of the cases, the word denotes a trait or quality. The stream of soma, which is white in colour and 'āryan' in nature has given us the wealth of cattle (9,63,14). The vows that we keep are 'āryan' in character (10,65,11). Indra has the ability to 'āryanize' the dasyus (6,22,10). It is by the power of soma that Indra is able to 'āryanize' the entire world (9,63,5). The expression 'ārya' in

all such usages in *Rgveda* means what is good, benevolent, beneficent, disciplined and generous. In contrast, the 'paṇi' etc. are the rich owners of wealth (cattle) but miserly and avaricious; they do not attach importance to the 'āryan' way of life (4,25,7; 7,64,2; 8,72,2; 8,97,2; 10,60,6); they were not the 'true singers' (1,180,7). Indra will punish the 'dasyu' in order to protect and encourage the āryan way of life (3,34,9).

It must be noted that the words of apparent enmity and contempt like paṇi, dāsa and dasyu are often used in the singular number. The disapprobation, even if it be in the social context, was therefore for individual conduct; and not for the group as a whole. It is, however, reasonable to assume that there were

occasional skirmishes and periodical encounters between groups then, as now; and tribal upheavals must have been frequent. But the persons responsible for the Vedic corpus were essentially poets, seers and sages, who lived and moved presumably at a higher level. Judging by the hymnal context and import, they were least interested in political clashes and social tensions. They could not be expected to have taken sides. Allowing that they used words which normally connoted social groups or tribes, the intention clearly was to single out an individual leader whose attitude to life was blameworthy, regardless of the social group to which he belonged.

The 'dāsa' or 'dasyu', for instance, is indicative of non-acceptance. He is described as

‘anāsa’, which expression has often been interpreted as referring to a racially distinct group with a prominent racial characteristic of being flat-nosed (a-nāsa). But traditionally, the expression ‘an-āsa’ means one who does not care to dwell at a particular place (an-āsa), one who is nomadic in habit or one who changed his residence all too frequently. Whoever was greedy and miserly was called a ‘paṇi’, irrespective of the social group to which he belonged. The poets and seers were not interested in groups or in the ‘group-mind’, nor in the political fortunes and rivalries of groups. They were concerned with the individual’s attitudes to life and his ways of living.

All Indian thought is essentially individualistic in orientation. Our ideas of ‘karma’, ‘apūrva’, ‘puṇya’, ‘pāpa’, ‘jñāna’, ‘bhakti’, ‘abhyudaya’ or ‘mukti’ become relevant only in the individual context; they cannot apply to groups. Even the congregational worship in a temple or in a religious gathering has only the participating individual’s gain in view, and not the gain of the group as a whole. This has obviously been the trend of our culture since at least the days of the Vedic corpus. The Indian mind is interested in the evolution of an individual, and not in the history of the group. This has been partly responsible for what is often described as the Indian ‘lack of historical sense’. Whatever the truth or otherwise of this description,

the Vedic corpus can certainly not be treated as a historical document.

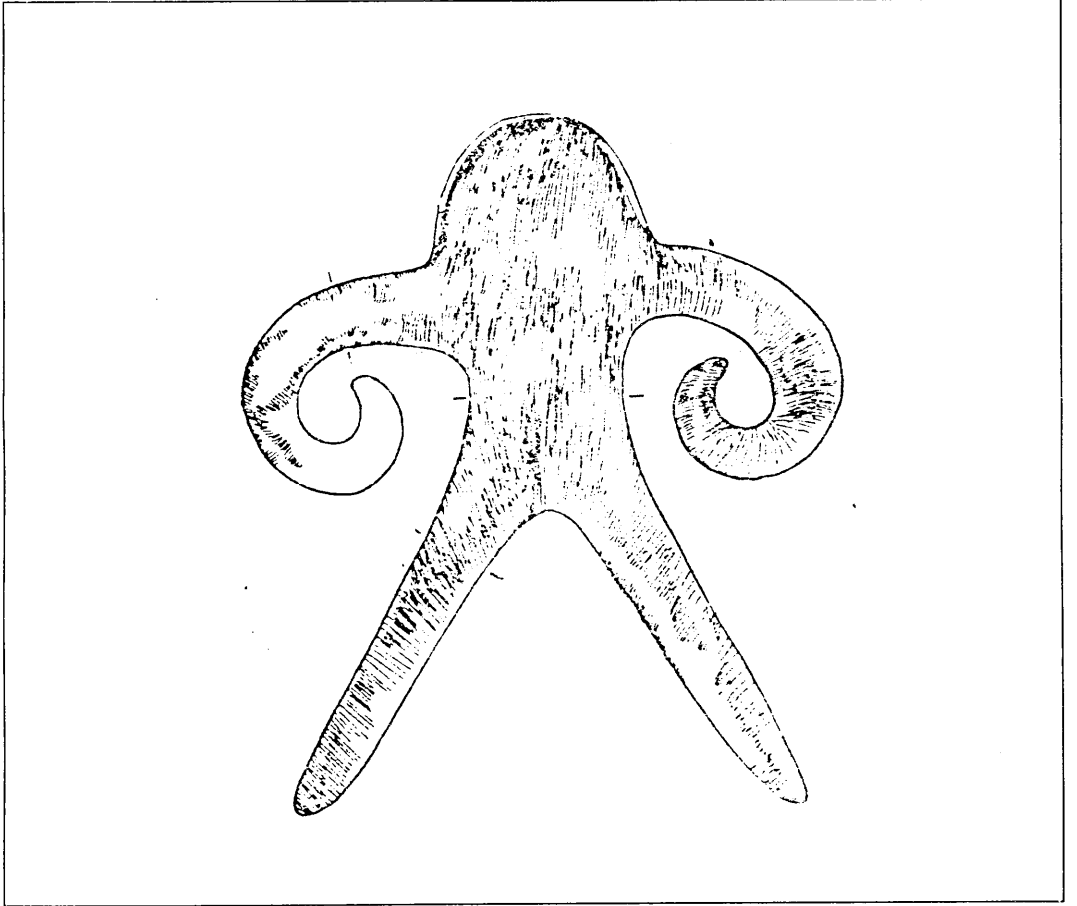
And the combats, confrontations, invasions and aggressions that we do find referred to in the Vedic hymns (like the destruction of Śushna and Vṛtra and defeat of Purukutsa and Sudāsa in 1, 63, Indra crushing Śambara, Varchin, Arṇa and Chitraratha in 4, 30, Tuvayāṇa's delivery of Kutsa, Āyu and Atithigva from the clutches of enemies in 1, 53 and 6, 18 Divodāsa's victory over Śambara, Turuvaśa and Yaju in 9, 61) do not necessarily refer to social upheavals and community stresses, but to the ever-present encounter between the sensuous, selfish and violent urges of man and the universally valid principles of order, restraint,

generosity and altruistic compassion. There is the principle of what the Vedic poet called 'ṛta', (the right and the rite), which works for the good of all creatures. The gods and sages preserve this order; the right-thinking man must do likewise. But there are those whose inclinations are for pleasure, power and possession. They violate the 'ṛta' knowingly or unknowingly.

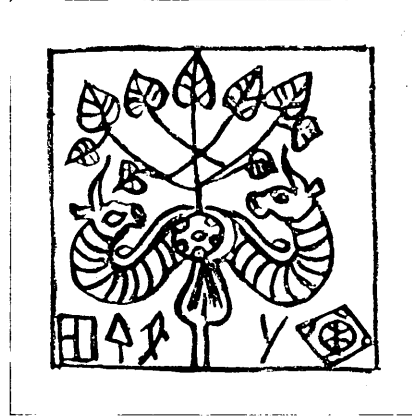
There is a hymn in *Rgveda* which speak of only two classes of people in the world: the votaries of 'ṛta' and the enemies of 'ṛta'. Both, however, are blessed by the sage Agastya (1, 179,6). The context makes it clear that one class of people were interested in the higher values of life, and the other class was earthy, mundane and

materialistic. The hymn calls the groups 'varṇa' ('ubhau varṇau ṛshir ugrah pusposhá'). But the word does not suggest a social group or tribe, caste or social order. Our lexicons, *Amarakosha* and *Medinī-kosha* do

not give this meaning. It is important to note that 'varṇa' means a class (in abstraction) of people who are distinguished by an attitude, profession or vocation.



(3) THE GREAT AND THE LITTLE TRADITIONS



This digression was meant only to emphasize the fact that the Vedic corpus has grossly been misinterpreted and misrepresented by scholars who are ignorant of the traditional approach, or have little sympathy with it. It is time we recognized that the Vedic corpus has not only immemorial antiquity, but has had a longstanding tradition of interpretation and communication, which has continued to our own day, albeit in small pockets. Owing

to peculiar historical circumstances in our country (some of them involving great social upheavals), the tradition attached to the Vedic corpus became increasingly weaker and was side-tracked. We must concede that the Vedic corpus as such was never all too popular; its appeal was always limited. What supported our culture and its continuance all through the ages was not the Vedic corpus but the spirit of the Vedic vision, which was

popularized by a succession of committed teachers. We will speak about it later. Suffice it to mention here that the continuance of the traditional approach in its fullness or purity was jeopardized owing to certain historical factors that altered the course of our culture.

The well-known traditional method of interpreting the contents of the Vedic corpus was to rely on *Nirukta* (with *Nighaṇṭu*) and *Vyākaraṇa* that figure among the six aids to Vedic study (*Vedāṅga*) *Nirukta* is the explanation of the meanings, while *Vyākaraṇa* deals with the nature of the words used in the Vedic corpus. *Nirukta* is etymological interpretations of words listed in the lexicon known as *Nighaṇṭu*. But we have it on the

authority of the tenth century commentator of *R̥gveda*, Venkaṭa-mādhava, that those who seek to understand the Vedic import on the basis of *Nirukta* and *Vyākaraṇa* only, will understand not more than one quarter of the total import:

संहितायाम्तुरीयांशं विजानन्त्यधुनातनाः ।

निरुक्तव्याकरणयोरासीद्येषां परिश्रमः ॥

According to him, the knowledge of the *brāhmaṇa* portions (dealing with ceremonials, rituals and sacrifices) is indispensable for ascertaining the true import of the Vedic corpus consisting of the *mantras* (or hymns). That is to say, *Kalpa* as the ‘*Vedāṅga*’ (aid to the study of *Veda*) becomes an important gateway. Most of the

commentaries of the *Rgveda* that are available to us today are inclined to interpret the Vedic hymns in the context of sacrificial acts (yajña).

This has partly been responsible for the disfavour into which the Vedic corpus has fallen. The Vedic corpus was inextricably, but without justification, tied up with the professional priests and sacrificial sessions. The same commentator, (Venkaṭa-mādhava) speaks of the 'respected elders' (vṛddhā), whose judgement alone helps us determine the exact meanings of the hymns, which are otherwise enigmatic and obscure.

अस्माभिस्त्विह मन्त्राणामर्थः प्रत्येकमुच्यते ।
येऽज्ञाता ये च सन्दिग्धास्तेषां वृद्धेषु निर्णयः ॥

And who are these 'elders'? He explains that those who are proficient in Aitareya (of *Rgveda*), Paippalāda (of *Atharva-veda*) Taittirīya (of *Yajurveda*) brāhmaṇas are the 'elders'

ऐतरेयकमस्माकं पैप्पलादमथर्वणम् ।
तृतीयं तित्तिरिप्रोक्तं जानन् वृद्ध इहोच्यते ॥

This exclusive ascription of the sacerdotal orientation to the Vedic corpus was unfortunate, for it pushed to the background the original and great tradition of universal appeal and brought into focus the little tradition of priestly interest. All the Vedic commentators that this little tradition has supported from Skanda-svāmin (around 630 A.D) to Sāyaṇa-Madhava (1315 - 1389 A.D) have taken the stand that the sacrificial acts (yajña) is the real import of the

Vedic corpus. This, however, militates against the earlier authorities like the authors of *Anukramaṇī* (Śaunaka), *Nirukta* (Yāska), and even Jaimini, who although avowedly an exponent of the sacrificial culture, points out clearly that the Vedic corpus has another import different from the sacrificial (*Mīmāṃsā-sūtra* 1,4, 19 ‘anyārtham tu jaiminih’). It is this little tradition that in course of time facilitated the appearance of *Śrauta*, *Gṛhya* and *Smārta-sūtras* to guide the life and conduct of only a section of people in the society, and thus rendered the relevance of the Vedic corpus narrowly circumscribed.

The appearance of the little tradition along with the *Sūtras* mentioned above was unfortunate,

also because it introduced severe restrictions and prohibitions that were not there earlier. Women, for instance, were now prohibited from studying the Vedic corpus, notwithstanding the fact that many seers (ṛshi) of the R̥gvedic mantras were themselves women, and despite the explicit statement of Yāska, the author of *Nirukta* which is the most important guide to understand the Vedic corpus, that the expression ‘ṛshi’ refers to man as well as woman. The wisdom of the Veda, and the spiritual attainment that it envisages was not a mere male preserve. And the upanayana-sacrament, which was considered a preliminary requisite for the study of the Veda, was not earlier denied to the women aspirants; but later the restriction came into vogue. And

this denial made their religious status equal to that of the 'śūdra'.

The organisation of the society into endogamous, and professionally distinct ingroups (called in later times Varṇa) with fringe-groups and outgroups was a phenomenon very much later than the period when the Vedic corpus appeared, or the great tradition was instituted; and this was contemporaneous with the little tradition, which brought the Vedic corpus down to fit into the social structures and functions prevalent at that time. This was when the Vedic corpus became the exclusive concern of the brāhmaṇa-classes, and other classes were kept out of it. Social belongingness and religious affiliations never meant anything in the great tradition, which focussed its attention on the spiritual

development of the individual, regardless of any consideration other than the urge or aspiration for it. No seer (ṛshi) in the Vedic corpus is ever distinguished by the social group to which he belonged or the profession he followed. The conceptual contributions of the great tradition like jīva (individual soul), ātmā (self), karma (action with its consequences), puṇya (merit leading to welfare), pāpa (demerit obstructing ones spiritual progress), punarjanma (rebirth in transmigratory cycle), and moksha (freedom from bondage) do not know of any social class or gender distinctions.

It must be conceded that the Vedic corpus was at no time all that popular, or so widesperad in its appeal to all the people. Even Yāska,

without whose help the Vedic corpus would remain largely unintelligible refers to this fact. He has two distinct expressions: ‘bhāshā’ for the language used by the people, and ‘anvadyāya’ for the language employed in the Vedic corpus. He cites an illustration:

इवेति भाषायां च अन्वद्यायं च ।
अग्निरिवेन्द्र इवेति । नेति प्रतिषेधार्थीयो भाषायां
उभयमन्वद्यायम् ॥

The expression “iva” connotes the same sense in ‘bhāsha’ as well as ‘anvadyāya’ (‘like’, ‘similar to’); but the expression ‘na’ means “no” in bhāshā, while in the Vedic hymns it means ‘no’ and also similar to (or ‘like’) according to the context (negative sense in ‘na vindhe asya sushṭhu tam’ and the sense of similarity in ‘dyaur na pratināśavah’)

It is suggested that the language used in the Vedic corpus was somewhat strange for the people even during Yāska’s days; it became even more so in succeeding periods. There was thus an ever-widening gulf between the custodians of the Vedic wisdom and the multitudes of people to whom the Vedic message was addressed. It was but natural that there was a dilution or distortion of the values upheld by the Vedic corpus, constituting what may be called the ‘great’ tradition.

Attempts to utilize the hymnology for religious and sacerdotal functions (for which however they were not originally meant) are indicative of this dilution or distortion. The interpreters of the Vedic tradition like Bhaṭṭa-Bhāskara, Skanda-svāmin and

Sāyaṇa made the sacrificial purpose all important, and thus restricted the appeal of the great tradition to a small section of priests and their patrons. It was no longer a great tradition, it had already become truncated and ossified. In the Vedic corpus itself, the brāhmaṇa-texts had favoured this development. It required effort and revolt to pull the great tradition out of this quagmire in which it had got stuck. The effort is indicated in the āraṇyakas and the revolt in the upanishads, which were the concluding portions of the Vedic corpus.

The authors of the āraṇyakas were already disillusioned by the ritualistic involvement of the great tradition: they withdrew from priestly activities and retired into forests to quietly contemplate. And the sages

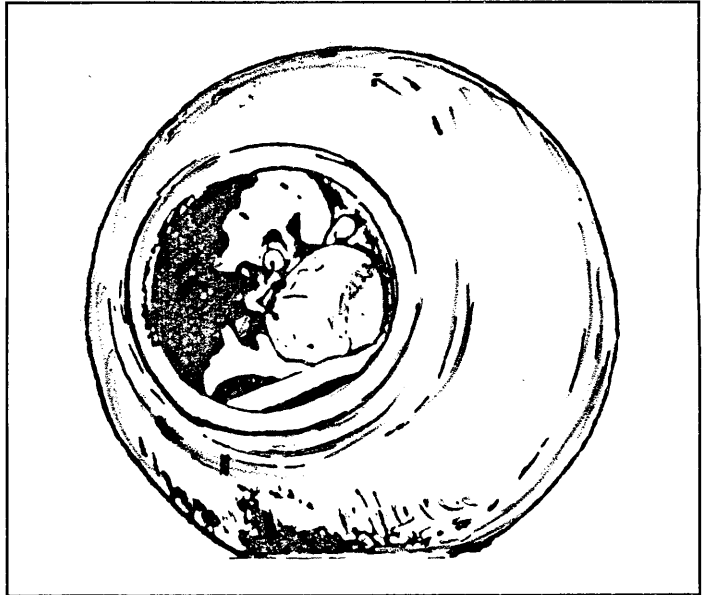
who dominate the upanishads rejected the value of rituals altogether, and insisted that the great tradition had a universal appeal, and was by no means confined to the priestly calling. The priestly activities and ritualistic involvement were not, according to them, the real import of the great tradition of the Vedic corpus. It was thus that the transformation of the great tradition into a little tradition was sought to be undone.

The tendency for such belittling transformation was already noticed by the sages responsible for the Vedic corpus; and it was promptly decried. For instance, a passage in *RgVeda* (10, 85, 3) makes light of the claim of the Soma-ritualists that the soma-juice they press is the real soma, for the real soma that the

wise ones take in is not available to any of these ritualists. Soma in truth refers to wisdom and not to ritual.

This, however, led to a schism among the votaries of the Vedic corpus. There were those who insisted that the little tradition (of the brāhmaṇas, the kalpa-sūtras, the śrauta and smārta-sūtras) was the real tradition; they were the Mīmāsakas. And there were others who rejected this sectarian, sacerdotal and ritualistic appeal of the little tradition, and relied on the universally valid values of the great tradition; they were the Vedāntins (the votaries of the upanishads). There

were, of course, those who sat on the fence, or preferred to be in the middle of the road. Thus the mighty river of the great tradition found itself differentiated into numerous small streams, each pretending to be the whole river. The coexistence of these streams, often peaceful but sometimes uneasy, is what one may call Hinduism.

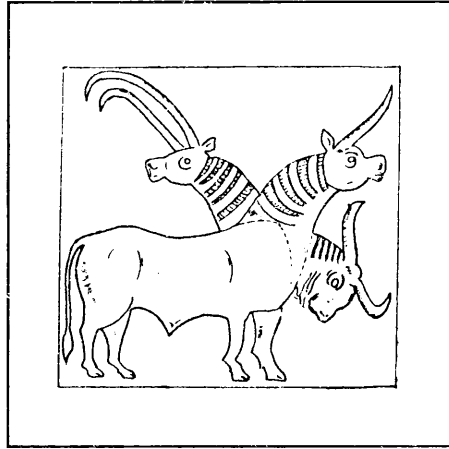


ॐ श्रीदत्तवचनमः ॥

CHAPTER TWO

THE VEDA AS TRADITION

(1) WHAT IS VEDA?



The Sanskrit word 'Veda' is cognate with the Avestan 'vaeda' the Old Slavonic 'Vede', the Latin 'Video' or 'videre', the Old Teutonic 'wait', the Old English 'witan', the

new English 'wit', the German 'Wessen', all of which denote the sense of knowledge, awareness, vision, cognition, learning and information. The Sanskrit word is

observation or inference, by ones sense-organs or intelligence).

In the Vedic texts themselves the word ‘veda’ is sometimes used as a verb, as for instance in the oft repeated expression ‘ya evam veda’ (“one who thus knows”), although it is used as a noun more frequently. The word in the nominal form occurs in several compounds which are widely used in books as well as discourses throughout the ages till our own day. Interesting and instructive are some of the compounds. ‘Vedābhyāsa’ (or ‘Vedādhyayana’) is the study of the Veda as a book; likewise ‘Veda-pāṭha’ (or Veda-pārāyaṇa) is the recitation of the hymns from this book. ‘Vedokta’ (or ‘vedodita’ or ‘veda-vihita’) is what is prescribed in this book; ‘Veda-sammata’ is what

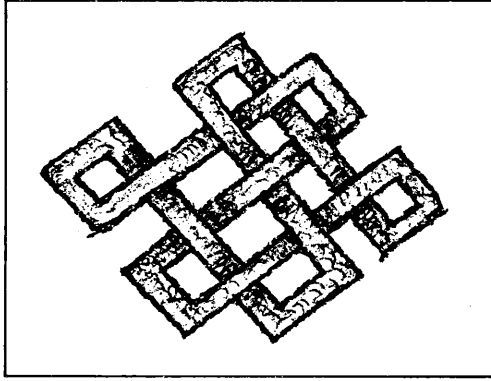
is in conformity with this book. ‘Veda-dāna’ refers to the transmission of the text of Veda. ‘Veda-gupti’ (or Veda-rakshaṇa) is the preservation of the Vedic text. ‘Veda-pravāda’ is a statement or opinion found in the Vedic texts, ‘Veda-nighaṇṭu’ is the glossary of Vedic words. Veda-vikrayā is selling of the Vedic wisdom by teaching the book for monetary considerations. ‘Veda-ghosha’ is the sound of the recitation of hymns from the book. ‘Veda-dhāraṇā’ is memorizing the book. In all the compounds given above the expression Veda clearly refers to the book called Veda, consisting of hymns that can be recited and heard, studied and discussed.

There are other compounds that refer not to the book but to

the tradition that can be described as Vedic. This is larger than the book, and is valid even for those who cannot recite, study or examine the hymns contained in the book. ‘Veda-śāstra’ (doctrines of the Vedic tradition); ‘Veda-darśana’ (vision provided by the Vedic tradition), ‘Veda-vidyā’ (learning related to the Vedic tradition); ‘Veda-nindaka’ (one who condemns the Vedic tradition), ‘Veda-vāda’ (speaking about or discussing the details of the tradition), ‘Veda-stuti’ eulogy of the Vedic tradition, (cf *Bhāgavata*, 11, 87) ‘Vedopanishat’ (the secret doctrine of the Vedic tradition), ‘Veda-vrata’ (religious observances related to the alignment with the Vedic tradition), ‘Veda-guhya’ (what are concealed in the tradition,

rahasya) and ‘Veda-bāhya’ (outside the Vedic tradition) are examples.

There are some compounds which refer to both the book and the tradition. ‘Veda-vichāra’ is discussion relating to the concepts and doctrines in the Veda, ‘Vedārtha’ (or ‘Veda-tattvārtha’) is the essential import of the Veda; ‘Veda-vyāsa’ is one who arranged and redacted the book with the tradition in view. ‘Vedānga’ is an aid to understand the text and meaning thereof. ‘Vedopakaraṇa’ is what serves as an instrument to the study of the Veda. ‘Veda-trayī’ refers to the three Vedic books distinguished by distinct traditions. ‘Veda-phala’ is the meritorious reward for the study of the book as well maintaining the tradition.



When we normally speak of the Veda, we do not confine our attention to the book, but also to the tradition that it embodies and exemplifies. Hence the statement that is frequently heard: ‘anantā vai vedāh’ (“the Vedas are indeed infinite”). As a book it is patently constrained by the language, the metrical form and the seer’s visions and imagery. It cannot in the true sense of the term be described as eternal and immutable (nitya). It is the Vedic tradition that answers to this description. And the book cannot

reasonably be ascribed to a non-human origin (apaurusheya); the very insistence on the association of a seer (ṛshi) with every Vedic hymn proves this point. We must also note that the mīmāṃsakas uphold the ‘apaurusheya’ character of the Veda (meaning thereby that there cannot be a human author for the Veda) on the ground that such an author is not known or remembered.

कथं पुनरपौरुषेयं वेदानाम्? पुरुषस्य कर्तुस्मरणात्
न हि वेदस्य कर्ता पुरुषो लोके वा
वेदे वा प्रसिद्धः ॥

(Viśva-mīmāṃsā)

The idea of ‘apaurusheya’ for the Veda involves the acknowledgement that the Veda does not suffer from the natural

limitations of the normal human mind (like erroneous ideas, misconceptions, doubts, incomplete apprehension and imagination). The Veda as a book is brought into being by the seers who have gone beyond such limitations. For the Mīmāṃsaka, it does not suggest that the Veda was revealed by God the almighty (as it does for the Naiyāyika); the authentic character of the Veda does not depend on any extraneous authority like the creator or lord (īśvara) for its authorship or inspiration (tat-preraṇā). The argument refers to the smṛti view that the Veda is the primaeval sound emanating from the self-born creator, which sound is without beginning or end, and which was responsible for all creation and its processes.

अनादिनिधना नित्या वागुत्सृष्टा स्वयंभुवा।
आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः॥

This view which is both theistic and theological takes the Veda as incorporating the commands of God ('paramātmanah ājñā-śaktih'). The traditional outlook, however, inclines towards the Mīmāṃsaka insistence on the proper understanding and examination of the book known as Veda. The root-expression of Veda is 'vid' which means not only to know but to discuss and examine (vichāraṇe), which would be absurd and uncalled for if the Veda was a divine revelation. The 'nityatva' (the eternal, immaculate and immutable character) of the Veda therefore refers not to the book but to the tradition, which is self-evident (svataḥ-siddha), self-manifest

(svayam-bhūta) and independent (anya-nirapeksha).

It is in this context that several synonyms of Veda commonly in use become relevant: śruti ('what is heard from the master', cf *Vārtika*, 3, 3, 94 'śru + śru-yajistubhyah karaṇe + kti'), 'anuśrava' ('what is received from the teachings of the master', 'guru-mukhād anuśrūyate', Vāchaspati in *Sāmkhya-tatva-kaumudī*, 2), and 'āmnāya' ('constantly cogitated upon', from 'mnā abhyāse', 'āṅg + mnā + ghaṅg + yak) clearly point out to Veda as tradition. The word 'nigama' which is used as synonymous with Veda also means traditional wisdom that is transmitted from generation to generation (*Nirukta*, 2, 1, 3). But the words 'Chhanda' (metrical form that is delightful), 'Svādhyāya' (study

in the family line, *Taittirīya - āraṇyaka* 2, 15, 7 also cf 'svādhyāyo dhyetavyah' *Taittirīya-āraṇyaka* 2, 2, 5 and *Śatapatha-brāhmaṇa*, 11, 5, 7) and 'trayī' (the triad, *Rgveda*, *Yajurveda* and *Sāmaveda*) refer to the book rather than to the tradition.

Sāyaṇa, the great commentator on the Vedic corpus, seeks to reconcile the two views which appear to have survived from a great past, one holding the Veda as a book and the other looking upon the Veda as a tradition. Veda, according to him, is both a book and a tradition. As a tradition it is 'nitya' (eternal, unoriginated and immutable), and as a book it was 'īśvara-kṛta' (revealed by God). The 'nityatva' of the Veda is a transactional notion (vyāvahārika). The transactional period extends

from creation till dissolution. During this period, Veda is immutable, indestructible and enduring, even as time (kāla) and (ākāśa) are. Other books composed during this period originate from human mind, ('paurusheya'), and therefore are not 'nitya'. However, although Veda is 'nitya' during the transactional period, it was created by God at the beginning of creation, even as 'kāla' and 'ākāśa' were; like 'kāla' and 'ākāśa', which have no human origin, Veda also is not of human origin. It is in this sense that it is 'apaurusheya'

Sāyaṇa further argues that Veda is authentic (pramāṇa) because it is 'apaurusheya' and thus free from the defects the books of human origin are inevitably prone to. Veda

has the merit of being informative (bodhaka), even as the human books are; but the authenticity of the human books are open to doubt and discussion, while the authenticity of Veda is self-evident and beyond the scope of human reasoning.

The Mīmāṃskas, however do not entirely accept this position. There is scope for discussion in Veda even according to *Dakṣa-smṛti* (2, 34) which regards Vedic study as five-fold in its nature: first the study in the sense of learning the texts, then inquiry into and examination of the import, followed by constant reflection over it, and finally transmitting the knowledge to others:

वेदस्वीकरणं पूर्वं विचारोऽभ्यसनं जपः ।
तद्दानं चैव शिष्येभ्यः वेदाभ्यासो हि पञ्चधा ॥

When the Veda is described as ‘informative’ (bodhaka), the traditional view suggests that it is not so in the sense of enlightening us about God, man or nature. It merely awakens the knowledge that is already latent in us, through the mass of words that constitutes the book called Veda. The Veda is in this sense ‘udbodhaka’ (merely causing the arousal of the memory-traces). That is to say, Veda as a tradition is a part of our psychophysical existence, is a reality that lies deep in our constitution, and is ever present in us. But the words of the book called Veda serve to bring this tradition to our awareness.

In the Vedic corpus itself, there appears to have been three views

held on the subject: (1) Veda is eternal, devoid of human faults; it is the sound heard by the seers who are adepts (*R̥gveda*, 8, 75, 6); (2) Veda was born out of the sacrifice or yajña (*R̥gveda*, 10, 90, 9); and (3) Veda was brought forth by the self-existent lord (*Yajurveda*, 40, 8 and *Atharva-veda* 10, 23, 4, 20), and was presented to us through Agni (*R̥g*), Vāyu (*yajus*) and Sūrya (*sāma*) (*Śatapatha-brāhmaṇa*, 11, 4, 2, 3).

The view that has gained popularity among the masses is the third among the above views. It was the view that was held by the purāṇas and the epic *Mahābhārata*. We read, for instance, in the great epic that Veda lapsed into oblivion as the aeon drew to its close, and

that the sages who had obtained it by their austerities were permitted (or directed) by God to reveal it to mankind when the new aeon dawned.

युगान्तेऽर्हितान् वेदान् सेतिहासान् महर्षयः ।
लेभिरे तपसा पूर्वमनुज्ञाता स्वयम्भुवा ॥

If the foregoing discussion takes Veda to mean wisdom or knowledge (from the root ‘vid’, to know”), there are other authorities who incline towards the sense of gain or attainment (from the root ‘vidalr lābhe’). Bhaṭṭa-Bhāskara, for instance, defines Veda as that through which one attains (the realization of the absolute Brahman) (‘vidyate labhyate aneneti vedah’). It is not a book of words, however holy, for him, but a tradition that

helps one to reach the highest goal in life. He refers to a story that occurs in *Kāṭhaka-samhitā*, *Maitrāyaṇīya-samhitā*, *Taittirīya-samhitā* and *Taittirīya-brāhmaṇa*, which tells us how the devas (spirits of light) obtained the wealth of the asuras (spirits of darkness) through the instrumentality of the Veda. This made it the Veda or the means of accomplishment.

वेदेन वै देवा असुराणां वित्तं वेद्यम्
अविन्दन्ता तद्वेदस्य वेदत्वम् ॥

Here, the expression ‘avindanta’ (“obtained”) (*Taittirīya-samhitā*, 1, 7, 20) signifies that the wealth (viz. highest wisdom) which was already there was revealed by the Veda. The devas could perceive it because the Veda is light (veda-

dīpa) which illumines all things, rending the darkness. They could also gain access to the object they were looking for, namely Brahman-realization, which was hitherto concealed in darkness. Light not only reveals what is there (vidyate), and lets us know its existence and value, but more importantly helps us to secure it ('labhyate').



What does Veda help us to attain or gain? According to Bhaṭṭa-Bhāskara, it is brahma-jñāna, as already indicated. He was primarily a Vedāntin, and for a Vedāntin the upanishads, which teach Brahman, constitute the culmination of the Vedic corpus (hence they are called Vedānta or the Veda-end). This is not so for the Mīmāṃsakas. Although staunch votaries of the Vedic tradition, the Mīmāṃsakas rely almost exclusively on the brāhmaṇa portions of the Vedic corpus, which deal with rites and rituals for material prosperity and welfare. They hold that 'dharma' (source of strength and happiness here and hereafter) is the import of the Vedic tradition ('vedārtha'). Veda is the means not only of ascertaining what is 'dharma' but of accomplishing it. For unlike

Brahman, dharma is not what exists already; it comes into being as the end-result of the performance of the prescribed rites and rituals. Thus, it is not the mere knowledge that is relevant, but the obtainment of the objective (viz. dharma) through that knowledge.

Many authorities after the Mimāmsaka position define Veda as the means of accomplishing dharma, but dharma here refers to the values of life. Hemachandra in his *Abhidhāna-chintāmaṇi* takes Veda to mean what makes one know and attain the dharma ('vidanty anena dharmam'). Devamirtra makes it clear that Veda provides not only knowledge concerning the four objectives of life but helps their attainment (*Bahvṛcha-prātiśākhya-vṛtti*):

विद्यन्ते ज्ञायन्ते लभ्यन्ते च एभिः
धर्मादिपुरुषार्था इति वेदाः ॥

Kshīra-svāmin, the commentator on *Amarakosha*, and Sarvānanda also hold the same view ('vidanti dharmādikam anena') Medhātithi, the commentator on Manu, has this to say on the subject: "The word Veda is now etymologically explained. The import and characteristics of dharma, which cannot be ascertained by any other means of knowledge, are made known by Veda"

व्युत्पद्यन्ते च वेदशब्दः। विदन्त्यनन्यप्रमाणवेद्यं
धर्मलक्षणं अस्मादिति वेदः ॥

Sāyaṇa quotes a verse which makes this the special merit of the Veda: Vedas tell about things which

cannot be known by observation or inference (or reasoning)

प्रत्यक्षेणानुमित्या वा यस्तूपायो न बुद्ध्यते ।
एतं विदन्ति वेदेन तस्माद्वेदस्य वेदता ॥

Kapardi-svāmin, who has commented on *Āpastamba-paribhāshā*, enlarges the scope of dharma to include all activities prescribed in the Veda that lead to the total and ultimate welfare of the individual:

निःश्रेयसकराणि कर्माणि आवेदयन्तीति वेदाः ॥

However, the Mīmāṃsakas emphasize that discussion, inquiry or examination (from the root 'vid vichāraṇe') is the central point in the Veda. The expression 'mīmāṃsā' in fact means examination, discussion, inquiry, investigation.

But the sense of practical attainment prevails in expressions like āyur-veda (medicine), gāndharva-veda (music), sthāpatya-veda (architecture) nāṭya-veda (dance and drama). Suśruta, for instance, defines 'āyurveda' as that through which life (viz. health) is obtained, or that in which life abides.

आयुरस्मिन् विद्यते अनेन वा
आयुर्विन्दतीति आयुर्वेदः ॥

For 'vidyate', which is used in a sense different from 'vindati', there are different meanings given by Daḷhaṇa: exists (asti), 'known' (jñāyate), or 'inquired into' (investigated, vichāryate). And Abhinava-gupta in his celebrated gloss over Bharata's *Nāṭya-śāstra*, defines the expression 'veda' (in

Nāṭya-veda') as apprehension or knowledge (vedanam), attainment or realization (sattālābhah), and investigation (vichārah):

नाट्यस्य वेदनं सत्तालाभः विचारश्च यत्र
तन्नाट्यवेदशब्देनोच्यते ॥

There is a statement in *Bṛhadāraṇyaka-upanishad* (2, 4, 10) that the Veda as a tradition is the outgoing breath of the great being (viz Brahman)

अस्य महतो भूतस्य निःश्वासितं यदुग्वेदः ॥

In this sense, it is coeval with creation, and contains the spiritual essence thereof. In the created world its role is that of the creator's representative. However, Sāyaṇa in the introduction to his commentary

on *Taittirīya-samhitā* tells us that the Veda as a book lets us know the means of realizing what we desire and eliminating what is undesirable for us; but the means taught in the Veda is different from the normal means available to us through our observation, intelligence and so on. What is available to us is 'transactional' (laukika), whereas what Veda teaches us is 'transcendental' (alaukika)

इष्टप्राप्त्यनिष्टपरिहारयोरलौकिकमुपायं
यो ग्रन्थो वेदयति स वेदः ।
अलौकिकपदेन प्रत्यक्षानुमाने व्यावर्त्यते ॥

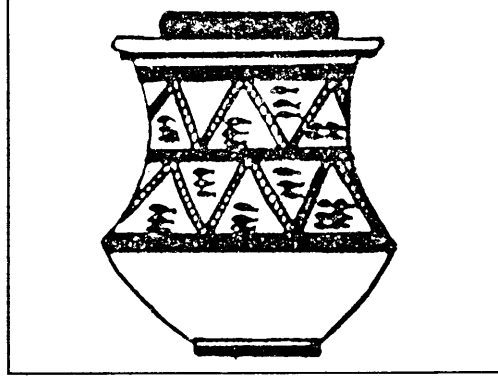
Madhva in his *Yati-praṇava-kalpa* also makes a similar claim, but the Veda, according to him is the means of knowing the Brahman, who cannot be known by our sense-

organs or by our intelligence; he
takes this stand to be Paippalāda-
śruti:

नेन्द्रियाणि नानुमानं वेदा ह्येवैनं वेदयन्ति।
तस्मादाहुर्वेदा इति पैप्पलादश्रुतिः॥



(2) WHAT DOES VEDA CONTAIN?



It is clear from the foregoing account that Veda is the most dependable verbal authority (āpta-vākya, śabda-pramāṇa) and hence described as 'śruti'. It is valid where other sources (or means) of correct knowledge (pramāṇa) fail, or cannot be operative. This is the principal among verbal testimonies (āpta-koṭi-mukhya); and is irrefutable by reason. What then is the subject-matter or universe of discourse where it functions as an

authority? The source of verbal testimony (āpta) must not only be capable of communicating to us correctly about things as they are, but also be reliable in that it is free from common frailties and foibles (like prejudices, love, hate, ill-will, partiality etc); it must be interested in the welfare of all those who seek its testimony. So the Veda as a testimony must deal with some subject of common interest. It must be related to some

objective which the seekers pursue.

Traditionally there are two objectives which the Veda is supposed to address itself to. The Mīmāṃsakas make the universe of discourse ritualistic (yajña of several kinds). The Vedāntins, on the other hand, regard Veda as the supreme authority in matters of self-realization or Brahman-realization. The Mīmāṃsakas hold ‘dharma’ as the import of the Vedic tradition (vedārtha). *Vyāsa-smṛti* (6, 14), therefore defines dharma as that which is known by the Veda:

अतः स परमो धर्मो यो वेदादवगम्यते ॥

Dharma in this context refers only to the rituals, which when

performed lead one to worldly prosperity (abhyudaya). We read in *Hiraṇya-keśi-śrauta-sūtra* that rituals derive their authority solely from Vedic testimony, not being verifiable or justifiable from any other source (or means) of correct knowledge (like observation and inference). It is usual for this verbal authority incorporating hoary tradition (samāmnāya) to conclude with words like “iti vedah” (“Thus the Veda”)

शब्दार्थमारम्भणानां तु
समाम्नायसमाप्तौ वेदशब्दः ॥

It this be so, then the scope of Veda would include not merely the mantras but also what is known as the ‘brāhmaṇa’ (ritualistic texts) and ‘Kalpa’ (manuals for the

performance of yajñas of various kinds). In fact, Mahādeva's *Vaijayantī* gives this inclusive definition of the word Veda. However, 'Kalpa' being known as an aid to Vedic study (vedāṅga), it is left out of the strict scope of Veda; its inclusion is only by an extention and by courtesy (aupachārika).

Sāyaṇa in his *Vedārtha-prakāśa* (Commentary on the Vedic corpus) cites from Āpastamba's *Yajña-paribhashā* (1, 33) a statement to the effect that Veda consists of mantras (or the Samhitā) and the brāhmaṇas.

मन्त्रब्राह्मणयोर्वेदनामधेयम् ॥

Shadguru-śishya in the introduction to his *Sarvānukramaṇī-*

ṛtti holds the same view; and also tells us what the mantras and brāhmaṇas are:

मन्त्रब्राह्मणयोराहुर्वेदशब्दं महर्षयः ।
विनियोक्तव्यरूपो यः स मन्त्र इति चक्षते ।
विधिस्तुतिपरं शेषं ब्राह्मणं कथयन्ति हि ॥

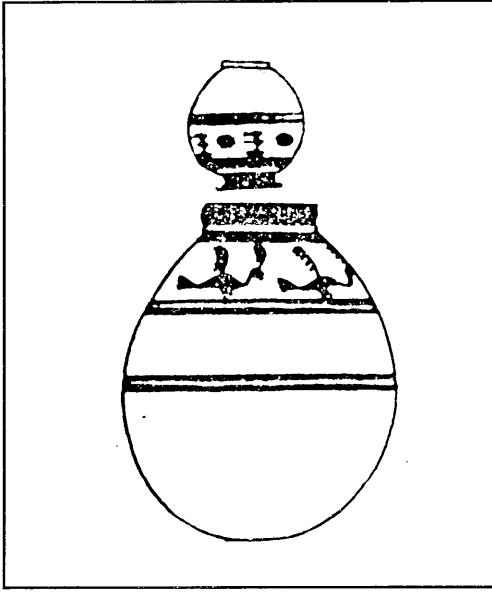
According to him, the mantras are what are employed during the rituals, and the remaining portion of the Veda (other than the Samhitā) is the brāhmaṇa which prescribes the rituals and also explains and eulogizes them.

In this, he follows Jaimini:

तच्चोदकेषु मन्त्राख्या । शेषे ब्राह्मणशब्दः ॥

MANTRAS

The prescriptive portions of the Veda are called 'mantra', the



remainder is known by the word 'brāhmaṇa'. Mantra refers to the individual poem in the Vedic corpus; a collection of such poems is known as 'Samhitā' (literally meaning 'put-together'). The mantra is distinguished by the 'chhandas', the precise metrical form in terms of the number of phonemes (varṇa), in which it is presented, for there can be no mantra without chhandas, and

no chhandas for what is not a mantra. It is necessary to recall its 'chhandas' (along with the seer and the deity) before any mantra is recited. The expression 'mantra' signifies consultations which are confidential or personal in nature ('mantryate guptam paribhāshyate', from the root 'mati gupta-bhāshaṇe' with the suffix 'ghañ'). The later tāntrik involvement extended the meaning of the word to signify 'protection as result of cogitating about it' ('mananāt trāyate yasmāt, tasmān mantrah prakīrtitah'); but the metrical form in which it was cast continued to be important.

The Vedic mantra is not only an expression of realization of the highest value or truth (by the sages who were ṛshis, by definition the

realized ones, ‘sākshātkṛta-dharmāṇah’), but an instrument for such realization; and the ‘chhandas’ is the natural form (svarūpa) of the mantra. It adequately represents (or symbolizes) the total mantra-import. It is the form, and the sound of the mantra; the content covered over by the form (hence the meaning of ‘chhādana’, covering up or concealment, given by Yāska to chhandas). That the word mantra means sound (or word intoned in a specific manner) becomes evident when we consider the following.

There is a story given in *Taittirīya-samhitā* how Vṛtra was killed by Indra as a result of the mispronunciation of a syllable by Vṛtra’s father. *Pāṇinīya-śikshā* (52) gives this as an illustration for the

ill-effects of distorting the syllables while reciting a mantra:

मन्त्रो हीनः स्वरतो वर्णतो वा
मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति
यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥

Patañjali in his *Mahābhāshya* has occasion to cite this very verse, but takes care to modify the first line:

दुष्टः शब्दः स्वरतो वर्णतो वा ।

This was not accidental, according to the *Udyota* commentary thereon, but intended deliberately to signify that ‘mantra’ means only ‘śabda’, which may mean sound or word. It is important in this context to note that Pāṇini (4, 2, 66)

associates mantra (calling it 'nigama') with chhandas.

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजं ।
होतारं रत्नधातमम् ॥

Another meaning of the expression 'Samhitā', which is normally taken to refer to the collection of mantras, is synonymous with mantra itself, when it is recited joining together (*sam-hitā*) individual words by appropriate phonetic changes. We find this definition in *Nirukta*:

पदप्रकृतिः संहिता ।
वर्णानामेकप्राणयोगः संहिता ॥

As against this, the *pada-pāṭha* would break up the compound words into their constituent units. The 'samhitā-pāṭha' of the very first mantra in *Rgveda* is :

Its 'pada-pāṭha' would be :

अग्निं । ईळे । पुरःऽहितं । यज्ञस्य । देवं ।
ऋत्विजं । होतारं । रत्नऽधातमम् ॥

According to Pāṇini, therefore, the Veda consists only of mantras; a collection of these mantras, each recited in its 'samhitā-pāṭha' is a samhitā. The *pada-pāṭha* was a later device for preserving the correct reading of each mantra; and it helps greatly the understanding of the meaning of the mantra. But it does not form a natural or necessary part of the mantra itself; and it is not recited when the mantra is recited. This is also the widely prevailing view: we mean by Veda only Veda-samhitā or the texts of the mantras.

What, then, was it that prompted the Mīmāṃsakas to enlarge the scope of the Veda to include the brāhmaṇas also? The brāhmaṇas are described traditionally as the second 'skandha' (branch) of the Vedic corpus (with the 'āraṇyakas' as the third and the 'upaniṣads' as the fourth skandhas). They consist entirely of prose passages, and in this they markedly differ from the mantras. And their exclusive preoccupation is with major and minor rituals (yajña or karma). These texts are designed to indicate the practical purpose (vinīyoga) to which the mantras could be pressed, i.e., a ritual in which they may be recited. Incidentally, some technical words are explained, and their secret connotations pointed out. There are

also some stories relevant to the ritualistic situation given. In form, the brāhmaṇas are like interpretation of the mantras, entirely in a ritualistic context.

The segregation of the mantras from the brāhmaṇas is justified on the ground that not all the mantras are ritualistically oriented. Yāska defines mantras as distinguished by thoughts, cogitations, reflections ('mantrā mananāt', *Nirukta*, 7, 3, 6), and points out that there are mantras which are cosmological, philosophical, psychological, social and purely poetic in import. The brāhmaṇas, on the other hand are out and out ritualistic in flavour.

The Mīmāṃsakas look upon the mantra in a different light. For

them, the mantra is what denotes the object or purpose of the prescribed ritual ('vihitārthābhidyah mantrah'), and the brāhmaṇa is the passage where the ritual is prescribed ('vidhāyakam vākyam brāhmaṇam'). The two texts are therefore closely related to each other. The mantra, for the performers of the rituals (yājñikas), only reminds one that a particular ritual has to be performed. We read in *Jaiminiya-nyāya-māla-vistara* (2, 1, 7, 8):

याज्ञिकानां समाख्यानं लक्षणं दोषवर्जितम् ।
तेऽनुष्ठानस्मारकादौ मन्त्रशब्दं प्रयुज्जते ॥
मन्त्रश्च ब्राह्मणश्चेति द्वौ भागौ तेन मन्त्रतः ।
अन्यद् ब्राह्मणमित्येतद् भवेद्ब्राह्मणलक्षणम् ॥

The definitions provided by the ritual-experts are free from defects,

and they employ the expression 'mantra' in contexts where the performance of rituals is recalled as being prescribed. Then there is a circular argument. Because Veda is said to have two parts, mantras and brāhmaṇas, what are not mantras may be said to be brāhmaṇas. The brāhmaṇas are not otherwise defined. Jaimini also means by brāhmaṇa that which is not mantra ('Śeshe brāhmaṇa-śabdah', *Mīmāṃsa-sūtra*, 2, 1, 33). Sāyaṇa paraphrases this position, and says that the word brāhmaṇa refers to what is other than the mantras (or 'mantretara-veda-bhāga'):

मन्त्रव्यतिरिक्तभागे तु ब्राह्मणशब्दस्तैर्व्यवहृतः ॥

The justification for tagging on brāhmaṇa-texts also to the mantra

(or Samhitā) part of the Veda is given by Śabara-svāmin who commented on Jaimini's *Pūrvamīmāṃsā-sūtras* (1,1,1). He quotes the views of the venerable ritual-experts (yājñikas) that mere study of the Veda (viz. the mantra part) will not produce results:

न च तस्य अध्ययनमात्रात् तत्रभवन्तो
याज्ञिकाः फलं समामनन्ति ॥

Rituals are to be performed in accordance with the prescriptions involving the mantra and then only the Vedic study will bear fruit: that is to say, mantra is only a forerunner; it should be followed by the ritual prescriptions, viz. the brāhmaṇa texts. It is thus that the Mīmāṃsakas found it necessary to club mantras

and brāhmaṇas together in the scope of Veda. Each of the four Vedas has one or more brāhmaṇas of its own, as will be shown later, but this is only as 'skandhas' (branches) and as specific texts. However, what the 'brāhmaṇa' means in the context of clubbing it with mantra is only a prescriptive passage, facilitating the performance of a ritual indicated by the mantra.

Now, it may be useful to get acquainted with what the mantras and brāhmaṇas are really like, when they constitute the book called the Veda. The mantras are called 'ṛchah' (or ṛks) when they form part of *Rgveda*, 'yajus' when they form part of *Yajurveda* and 'sāman' in the *Sāmaveda*. Their forms differ accordingly.

abhiyuktā upadiśanti'. Such mantras in *Sāma-veda* are mostly taken from *Rgveda*, and therefore the 'sāmans' are basically 'ṛks', but intoned differently ('gānāartham grhītā ṛk sāma'). They are sung in certain sequences (as for instance, while pressing the soma-leaves, somābhishava) in sacrificial sessions known as soma-yāga.

(4) The mantras included in *Atharva-veda* are employed for rites such as pacification (śānti) and nourishment (paushṭikī) and also in black magic and sorcery. The collection includes many hymns from *Rgveda*.

The mantras are classified into several kinds. Sāyaṇa mentions that there are nine kinds of mantras found in the Veda (cf. Introduction to his Bhāshya on *Sāma-veda*):

(i) Some mantras prompt one to engage in a ritual by reminding him about it. These are called 'anushṭhāna-smārakā' mantras. An example is the mantra beginning with the words 'uru prathasva' in *Taittirīya-samhitā* (6,2,7,3);

(ii) Some māntras assume the form of eulogy (stuti-rūpa), like the very first mantra in *Rgveda*, which is a praise of Agni ('agnim īle', 1,1,1);

(iii) There are mantras which are directly addressed to a deity, an object or a person; and these are

called 'yushmacchhabdānta' mantras. An example would be the mantra beginning with 'ishe tvā' in *Vājasaneyi-samhitā* (1,1);

(iv) The 'āmantraṇa-mantras' are invocations, invitations, forms of welcome, like the mantra in *Sāma-veda* (1,1) beginning with the words 'agna āyāhi';

(v) Some mantras assume the form of farewells and send-offs ('praisha-rūpa-mantras'), as for instance the mantra in *Taittirīya-samhitā* (6,3,1,2) 'agnidagnīn vihara.....';

(vi) there are mantras which are discursive and which take the forms of examination or investigation ('vichara-rūpa'), like the Rgvedic mantra (10,129,5) 'adhah svid āsīd upari svid āsīd';

(vii) Some mantras bemoan, exclaim or ejaculate with consternation or grief ('paridevana-rūpa'), like the one in *Vājasaneyi-samhitā* (23,18): 'ambe ambike ambālike na mānayati kaśchana' etc;

(viii) Some mantras assume the form of interrogation or questions ('praśna-rūpa'), like another mantra, in *Vājasaneyi-samhitā* (23,61): 'pṛcchāmi tvā paramantam pṛthivyā'; and

(ix) mantras which answer the questions ('samādhāna' or 'uttara-rūpa'), like the answer to the above question in the same text (*Vājasaneyi-samhitā*, 22, 62): 'vedim āhuh paramantam pṛthivyāh'.

Sāyaṇa, being in favour of the ritualistic interpretation of Veda,

takes the first variety ('anushtāna-smāraka) alone as answering to the classical characteristic of the mantra given by the ritualists (yājñikas); while the other varieties of mantra are justified in some situations or on specific occasions, this variety is invariable in its application. Otherwise, mantra cannot be defined at all. Unless a thing is defined, it cannot be perfectly understood. Thus, according to Sāyaṇa, the definition given by the ritualists that the mantra is that which reminds us of the performance of a ritual, must be accepted. He cites in support of this position the verse of earlier masters (cf. *Jaiminiya-nyāya-mālā-vistara*):

ऋषयोऽपि पदार्थानां नान्तं यान्ति पृथक्ततः ।
लक्षणेन तु सिद्धानामन्तं यान्ति विपश्चितः ॥

and adds,

तस्मादभियुक्तानां मन्त्रोऽयमिति
समाख्यानं लक्षणम् ॥

Another commentator of Veda, Uvaṭa, who commented on the *Śukla-yajurveda-samhitā*, classifies mantras into thirteen types. (i) prescriptive ('vidhi'); (ii) providing explanation with a narrative ('arthavāda'); (iii) begging or beseeching ('yāñchnā'); (iv) benedictive ('āśih'); (v) eulogizing ('stuti'); (vi) sending off with a farewell ('praisha'); (vii) enigmatic (pravahlika); (viii) interrogating, questioning ('praśna'); (ix) analytical explanation ('vyākaraṇa'); (x) reasoning or discursive ('tarka'); (xi) recalling an old episode ('pūrvavṛttānukīrtana'); (xii) determining, resolving the doubt

(‘avachāraṇa’); and (xiii) secret teachings (upanishat).

and Brāhmaṇa; no further characterization need be adduced:

BRĀHMANAS



Jaiminīya-nyāya-mālā-vistara (2,1,8) and Sāyaṇa after this text in ‘*Sāma-veda-bhāṣyā*’, hold that the Veda is really infinite in extent, and that no one can determine where the Veda ends. It is impossible to say: ‘This is the precise extent of the Veda’. But tradition says that the Veda has two parts: Mantra

नास्त्येतद् ब्राह्मणेत्यत्र लक्षणं विद्यतेऽथ वा ।
नास्तीयन्तो वेदभाग इति क्लृप्तेतरभावतः ॥
मन्त्रश्च ब्राह्मणं चेति द्वौ भागौ तेन मन्त्रतः ।
अन्यद् ब्राह्मणमित्येतद् भवेद् ब्राह्मणलक्षणम् ॥

It is usual for brāhmaṇas to be classified into three main varieties:

(1) injunctive propositions (‘vidhi’) which are either mandatory or permissive;

(2) descriptive or explanatory (‘arthavāda’); and

(3) reindicatory or repetitive of an earlier injunction (‘anuvāda’). More often, the first two are the only kinds of brāhmaṇa that are recognized.

Sāyaṇa in his commentary on *Sāma-veda* cites a verse which enumerates nine varieties of brāhmaṇa:

हेतुर्निवचनं निन्दा प्रशंसा संशयो विधिः ।
परक्रिया पुराकल्पो व्यवधारणकल्पना ॥

We may note that all three kinds mentioned above are found here; four subvarieties of 'arthavāda' are also enumerated.

(i) 'hetu-brāhmaṇa' is the passage which provides a reason or cause for a prescribed act. An example would be 'tena hy annam kriyate' (*Śatapatha-brāhmaṇa*, 2,5,2,23);

(ii) 'nirvachana' is a statement in the form of an explanation, like

'etad dadhno dadhitvam' (*Taittirīya-samhitā*, 2,5,3,3);

(iii) 'nindā-brāhmaṇa' deprecates, criticizes, admonishes and prohibits, like the statement 'amedhyā vai māshā' (*Taittirīya-samhitā*, 5,1,8,1);

(iv) 'praśamsā' or 'stuti' is eulogy, praise, for instance 'vāyur vai kshepiṣṭhā' (*Taittirīya-samhitā*, 2,1,1,1);

(v) 'samśaya' is expression of doubt, indecision, like the passage 'tad vyachikitsan juhavānī mā haushām' (*Taittirīya-samhitā* 6,5,9,1);

(vi) 'vidhi' is prescriptive or enjoinder as for instance 'yajamānena sammitaudambarī

bhavati' (*Taittirīya-samhitā*, 6,2,10,3);

(vii) 'parakṛti' is illustrative, narrating how some thing was done by a person instead of something else, like 'mashān eva mahyam pachate';

(viii) 'purā-kṛti' (or 'purā-kalpa') is the narration of a commendable act or sequence that was done in ancient times; 'purā brāhmaṇā abhaishuh' (*Taittirīya-samhitā*, 1,5,7,5); and

(ix) 'viśeshāvadhāraṇa-kalpanā' (or anuvāda) is reinculcation, like in the passage from *Taittirīya-samhitā* (2,3,12,1) 'yāvatośvān pratigrhṇīyāt tāvato vāruṇāmśchatushkāpalān nirvayet'.

Sāyaṇa, however, points out that these nine functions of the brāhmaṇa are not exclusive to the brāhmaṇa texts. He gives examples to show that they are also found in the mantra-division of the Veda. He also anticipates the objection that if it be so, the brāhmaṇa defies all definition. By implication, the brāhmaṇa-passages do not form part of the Veda. Sāyaṇa answers, as pointed out earlier; "We have agreed that the Veda has only two divisions: Mantra and Brāhmaṇa, The Mantra has been defined earlier; what remains (viz. the other division) of the Veda is the Brāhmaṇa".

तस्मान्नास्ति ब्राह्मणलक्षणमिति प्राप्ते ब्रूमः-मन्त्र-
ब्राह्मणरूपौ द्वावेव वेदविभागावित्यङ्गीकारात्
मन्त्रलक्षणस्य पूर्वमभिहितत्वात् अवशिष्टो वेदभागो
ब्राह्मणमित्येतल्लक्षणं भवतीति ॥

That in actuality the mantras and brāhmaṇas were distinct divisions of the Veda becomes evident when we note that even in the *Śukla-yajur-veda* the mantra-portion relevant to the performance of sacrifices is markedly set apart from the prescriptive brāhmaṇas. It is only because of this clear-cut segregation that the *Yajurveda* of this type is called 'śukla' (meaning bright, clear, spotless). The other recension of the *Yajur-veda* is called 'kr̥ṣṇa', (meaning dark, unclear, confounding, confused), because the mantras, the brāhmaṇas and the arthavāda are all jumbled up here; it is said that it is possible that the mind might get confused (buddhi-vyāmoha) because of the subject-matter being thoroughly mixed up (vishaya-sāṅkarya). We find the

brāhmaṇa-texts in the Samhitā-portion and also mantras in the brāhmaṇa-division. This is an especial characteristic of *Kṛṣṇa-yajurveda*. The brāhmaṇa-texts appear to have been prepared mainly in the upper Gangetic plains. We find mention of the lands of Kuru-Pāñchālas and Kurukshetra. There are also broad territorial divisions like Brahmāvarta, Āryāvarta, Madhya-deśa and Dakṣiṇāpatha. The sacrificial rituals detailed in these texts are mainly meant for ruling Kṣatriyas (like Rājasūya and Aśvamedha). We read in a smṛti quoted by Sāyaṇa, without identifying it:

बुद्धिमालिन्यहेतुत्वात् तद्यजुः कृष्णमीर्यते ।
व्यवस्थितप्रकरणं तद्यजुः शुक्लमीर्यते ॥

In another and later work called *Sūtra-mantra-prakāśikā*, (verse 61) the prefix ‘śukla’ to *Yajurveda* is explained to signify the preponderance of ‘sattva’ in this recension:

सत्त्वप्रधानाच्छुक्लाख्यो यातयामविवर्जितात् ॥

The ‘sattva’ in this explanation refers to the ‘mantras’ being shown with clarity and distinctness; and ‘yātayāma’ refers to the brāhmaṇas which are ‘un-ripe’ or raw (being useless without the mantras). The mantras are basic to the brāhmaṇas, as they offer sustenance and justification for the latter; they are independent and can exist on their own without the aid of the brāhmaṇas. But the brāhmaṇas

cannot have relevance without the mantras.

However, the Vedic corpus contain not only the mantras and brāhmaṇas, but also other texts, enumerated in *Brahmayajña-prakarāṇa* as follows:

यद् ब्राह्मणानीतिहासान् पुराणानि कल्पान्
गाथा नाराशंसाः प्रीणाति ॥

(i) ‘itihāsa’ or historical traditions (e.g. ‘devāsura samyattā āsan’),

(ii) ‘purāṇa’ or ancient myths and legends (e.g. ‘idam vā agre naiva kimchāsit’, dealing with creation);

(iii) ‘kalpa’ or manuals for actual conduct of rituals (e.g. ‘kalpotha ūrdhvam, yadi balim haret’);

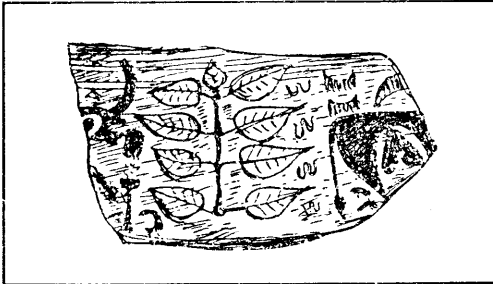
(iv) 'gāthā' or song-verses (e.g. 'yamagāthābhih parigāyati'), and

(v) 'nārāśamsī' or praises of men and their accomplishments.

The standard definition of the Vedic corpus as comprising of mantras and brāhmaṇas (*Āpastamba-śrauta-sūtra*, 24,1,32, 'mantra-brāhmaṇayor veda-nāmadheyam') would naturally exclude the above five classes of texts, which in actuality are found in the Vedic corpus. The traditionalists, however, would value these texts to justify, explain and reinforce the mantras and brāhmaṇas. ('itihāsa-purāṇābhyām vedam samupabṛhmayet'). Therefore they prefer to include all these texts under the class of brāhmaṇas.

Even *Nirukta* and *Bṛhaddevatā* concede that several hymns of *Rgveda* are mixtures of mantras (ṛks), itihāsa and gāthā; they describe, for example, the hymns 1,165; 8,91 and 10,102 as 'itihāsa-sūktas'. Kauṭilya (*Artha-śāstra*, 1,2,1) refers to 'itihāsa' as part of Veda. *Atharva-veda*, *Śatapatha-brāhmaṇa*, *Taittirīya-āraṇyaka*, *Bṛhadāraṇyaka-upniṣat*, *Chhāndogya-upanishad* and *Āśvalayana-grhya-sūtra* mention 'itihāsa' and 'purāṇa' immediately after the four Vedas. During the aśvamedha-sacrificial session, 'itihāsa-purāṇa' were required to be recited on the eighth and the ninth days. They were also prescribed in some texts for daily recitation by householders. The 'gāthas' about Janamejaya, Marutta-āvikshita,

Kraivya, Pāñchāla and Bharata are to be found in the brāhmaṇas. The 'nārāśamsi' concerning Śunah-śepa (son of Ajīgarta), Kakshīvant (descendent of Uśih), Śyāvāśva, Bharadvāja, Vasishṭha, Vatsa, (descendent of Kaṇva), Āsanga-playogi, Vaśa (son of Aśva), Praskaṇva, and Nābhānedishṭha are to be found in *Rgveda*.

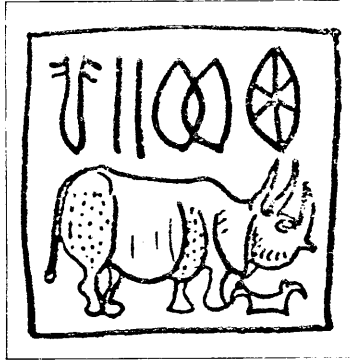


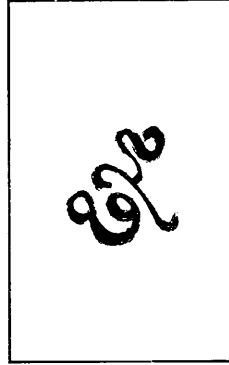
It is usual to regard itihāsa-purāṇa as providing historical traditions developed by poets belonging to families of Bhṛgu and Āngirasa. We have also a reference to the Atharvāṅgiras as the bees,

and the 'itihāsa-purāṇa' as the flower. 'Itihāsa' as works of historical nature (purāvṛtta or events that actually happened in times of yore) are coupled with purāṇas as ancient lore. They are purposeful narratives. The 'gāthā' is a constituent of 'purāṇa', as also 'ākhyānas' (narrative accounts, distinguished from 'itihāsa' in *Śatapatha-brāhmaṇa* and *Nirukta*). The 'gāthās', are frequently coupled with 'nārāśamsīs', and we find in later texts, that the 'gāthā', the 'nārāśamsi', and the 'ākhyāna' are taken to form one class of works, providing the foundation for historical treatment of human values. They are eulogies of deceased ancestors and composed by human poets.

It is interesting to note that Kauṭilya defines 'itihāsa' (comprehensive narratives of human beings of note and of events of especial significance) as constituted by purāṇa, itivṛtta (ancient events), ākhyāyikā (anecdotes, tales), udāharaṇa (illustrative accounts), dharma-śāstra (manuals of conduct) and artha-śāstra (science of

economy, polity and statecraft) (*Artha-śāstra*, 1,5,24). At one place, he even identifies such an 'itihāsa' as Veda itself ('itihāsaveḍa'), along with the four well-known vedas (*Artha-śāstra* (1,3,1). Later this 'itihāsa' was regarded as an authentic tradition which would enable us to accomplish the four values of human life.





(3) THE COMPOSITION OF THE VEDIC CORPUS



The now familiar reckoning of the Vedic corpus is in terms of its being composed of four divisions, each of which is called a Veda: *Rgveda*, *Yajurveda*, *Sāma-veda* and *Atharva-veda*. There are these four *samhitās* (consisting of the mantras), which are widely prevalent in the country and which are studied in traditional schools. But early

references speak only of three Vedas (excluding *Atharva*) as constituting the ‘trayī’ (the scriptural triad). Even in *Rgveda* (10,90,9), we read

तस्माद्यज्ञादृचः सामानि जज्ञिरे ।
यजुस्तस्मादजायत ।

Aitareya-brāhmaṇa (5,32,33) is more explicit: it says “Three were

the Vedas that arose. From Agni was born *Rgveda*, from Vāyu *Yajurveda* and from Āditya *Sāmaveda*. The branches of learning are only these three”.

Satyāshāḍha-sūtra also says in a similar vein:

त्रिभिर्वेदैर्विधीयते ॥

त्रयो वेदा अजायन्त । ऋग्वेद एव अग्रेरजायत ।
यजुर्वेदो वायोः । सामवेद आदित्यात् । त्रय्या
विद्ययेति ब्रूयात् ॥

Taittirīya-brāhmaṇa (1,2,1,26) describes the sages as ‘knowers of the three Vedas”:

यं ऋषयः त्रयोविदो विदुः ।
ऋचः सामानि यजूंषि ॥

The same text (3,12) asserts that the Vedas are only three:

वेदैरशून्यस्त्रिभिरेति सूर्यः ॥

There are some scholars who argue on the basis of such references and by consideration of the language used in *Atharva-veda* that *Atharva-veda* was a later work, and that it was added to the three Vedas at some point of time to make the sacrifice rest on four legs (*chatushpāt*). But the traditional view does not concede that any Veda was earlier or later; all the four Vedas are equally ancient and contemporaneous. Even in *Gopatha-brāhmaṇa* (2,24) the four vedas are enumerated to correspond with the four categories of priests involved

in a sacrifice: the ‘hotr’ (invoker of the deities) the master of *Rgveda*, the ‘adhvaryu’ (offerer of oblation in the ritual fire) expert in *Yajurveda*, the ‘udgātṛ’ (the singer who raises his voice) with mastery over *Sāmaveda*, and the ‘brahmā’ (the master of ceremonies) for whom the Veda known as *Atharvāṅgiras* (another name for *Atharva-veda*) was meant:

ऋग्विदमेव होतारं वृणीष्व । यजुर्विदमाध्वर्युं ।
सामविदमुद्गातारम् । अथर्वगिरोविदं ब्रह्माणम् ॥

Brhadāranyaka-upanishat (2,4,10) also enumerates four Vedas as emerging out of the breath of Brahman:

अस्य महतो भूतस्य निःश्वसितं एतद् ऋग्वेदो
यजुर्वेदः सामवेदोऽथर्वगिरसः ॥

Likewise, *Muṇḍakopanishat* (1,1) mentions all four Vedas in the same breath:

तत्रापरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः ॥

Nṛsimha-pūrva-tāpanīya-upanishat (1,2) explicitly says that Vedas are four in number:

ऋग्यजुः सामाथर्वणश्चत्वारो वेदाः ॥

Vishṇu-purāṇa (3,4,15) says that although Veda is like one tree, it branched off into four major divisions, and that in due course numerous offshoots sprang up so as to make the Veda a forest.

सोयमेको यथा वेदस्तरुस्तेन पृथक्कृतः ।
चतुर्धाऽथ ततो जातं वेदपादपकाननम् ॥

The rationale for the four-fold division of the Vedic corpus is given

by Āpastamba. Any sacrifice can be performed only by four chief priests and their associates (gaṇa). Each of them employs the mantras of one of the four Vedas while discharging his duties. The *Rgveda* mantras are employed by the 'hotṛ', as said earlier, and his three assistants (maitrā-varuṇa, achchhāvāka and grāva-stut); the mantras of *Yajurveda* by the 'adhvaryu' and his three associates (prati-prasthātā, neshtā and unnetā); and the songs of the *Sāmaveda* by the 'udgātṛ' and his three associates (prastotā, pratihartā and subrahmanya). The mantras of *Atharva-veda* are not in actuality employed in the sacrificial sessions. But the 'brahmā' or the supervisor of all the other priests, is said to be acquainted with all three Vedas.

ऋग्वेदेन होता करोति । यजुर्वेदेनाध्वर्युः ।
सामवेदेनोद्गाता । सर्वैर्ब्रह्मा ॥

It may be noticed that while the *Gopatha-brāhmaṇa* would make *Atharva-veda* the exclusive text for the brahmā-priest, Āpastamba recognizes the role of the brahmā-priest but makes him master of the other three Vedas; *Atharva-veda* is not mentioned by him.

It must also be noted that in texts like *Nirukta*, (7,3) (*Yajurveda* is known only as 'ādhvaryava' (belonging to the adhvaryu-priests) or adhvaryu-veda, and likewise *Rgveda* is 'hotṛ-veda', and *Sāmaveda* 'udgātṛ-veda'.

According to the traditional belief, the Veda was only one in the

beginning; it was classified four-fold because of the priestly needs in the 'dvāpara'-age (the third of the four great ages, immediately prior to present age, viz. Kali-yuga). *Matsya-purāṇa* (144, 11) says:

वेदश्चैकश्चतुर्धा तु व्यस्यते द्वापरादिषु ॥

Likewise in *Vishṇu-purāṇa* (3,3, 19-20):

एको वेदश्चतुर्धा तु यैः कृतो द्वापरादिषु ॥

This division into four Vedas is ascribed to the sage Vyāsa (hence called Veda-vyāsa, which term really means 'the arranger of the Vedic texts') or Kṛṣṇa-dvaipāyana; and the motive is given as compassionate understanding of the limitations of the presentday human beings.

Bhaṭṭa-Bhāskara, an early authority, held that it was Vyāsa who classified the one heap that Veda was into several branches (*Taittirīya-samhitā-bhāṣya*). Mahīdhara, who came later says:

तत्रादौ ब्रह्मपरम्परया प्राप्तं वेदं
वेदव्यासो मन्दमतीन्मनुष्यान्
विचिन्त्य तत्कृपया चतुर्धा व्यस्य
ऋग्यजुः सामाथर्वाश्चत्वारो
वेदान् पैलवैशम्पायन-जैमिनि-
सुमन्तुभ्यः क्रमादुपदिदेश ॥

Vyāsa is said to have had four main disciples: Paila (to whom the master taught *Rgveda*), Vaiśampāyana (*Yajurveda*), Jaimini (*Sāma-veda*) and Sumantu (*Atharva-veda*). Durgāchārya, who prepared a gloss (vṛtti) on Yāska's *Nirukta*, tells us that the one Veda which had come in the lineage of Brahmā the

creator (or the eternal one Veda, manifested in Hiranyagarbha's lineage, according to Uvaṭa, 'soyam hiranyagarbha - paramparayā-bhivyakto nityo vedah') was extremely difficult for study, because of its immense magnitude; and that Vyāsa classified this mass of mantras into easily understandable divisions:

वेदं तावदेकं सन्तं अतिमहत्वात्
दुरध्येयमनेकशाखाभेदेन
समाम्नासिषुः । सुखग्रहणाय व्यासेन
समाम्नातवन्तः ॥

(Note : Durgāchārya was earlier than Bhaṭṭa-Bhāskara, who was earlier than Mahīdhara)

There is a story in *Taittirīya-samhitā* (6,8,7) which mentions that in the beginning all the mantras of the Veda were one indistinguishable

mass, like the sound of the waves of the ocean, without segregation of sentences, words, or phonemes. It was Indra, who was pleased because he was granted the honour of drinking Soma along with Vāyu from the same cup, made a division of this sound in terms of 'prakṛti' (base or root of word) and 'pratyaya' (suffix or affix to it). This was later known as Aindra-vyākaraṇa (vyākaraṇa meaning grammatical analysis, separation, discrimination), the forerunner of other Vedic grammars like Chāndra, Kaumāra and Śakaṭāyana.

There is another account given by Madhva in his *Rgbhāshya*: the original Veda (mūla-veda) was one, in Kṛta-yuga, and there was no distinction like Rgveda, Yajurveda

etc. In the next age, Tretā, the Veda became distinguished into three strands: ṛk, nigada and sāma. These were known as 'upa-vedas', secondary in nature, relative to the original Veda. This tripartite division, however, became obsolete in Dvāpara-yuga. It was then that Vedavyāsa rearranged the mass of Veda in three divisions, incorporating ṛchah into *Rgveda*, 'nigada' into *Yajurveda* and 'sāmans' into *Sāmaveda*:

एको वेदः कृते ह्यासीत् त्रेतायां स त्रिधाऽभवत् ।
(ऋङ्निगदसामानीति मूलवेदादुद्धृता
उपवेदा उच्यन्ते।)

मूलवेद इति ह्याख्या काले कृतयुगे तदा ।
नैवर्कसामादि नामानि तदा वेदस्य चाभवन् ॥

.....

ऋचः स ऋच उद्धृत्य ऋग्वेदं कृतवान् प्रभुः ।
यजूंषि निगदाच्चैव तथा सामानि सामतः ॥

The Vedas that were thus rearranged came to be known as 'avāntara' - vedas: *Atharva-veda* was included in the 'nigada'. The same Veda-vyāsa, later, further classified the Veda into twenty-four divisions of *Rgveda*, one hundred and one divisions of *Yajurveda*, one thousand divisions of *Sāmaveda*, and twelve divisions of *Atharva-veda*. Madhva explains that these differences in divisions (*śākhā-bheda*) were occasioned by Vyāsa's disciples and their disciples ('ṛchas śākhātvam āpannāh śishya-tachchhishyakair imāh')

मूलवेदश्चोपवेदो तथाऽवान्तर एव च ।
शाखोपशाखभेदेन वेदोऽनेकधा मतः ॥

(commentary by Śrīnivāsa-tīrtha:

एको मूलवेदः । तस्मादुद्धृत उपवेदः । तत उद्धृत
अवान्तरवेदः । तस्मात् पुनः चतुर्विंशत्यादिशाखाभेदः
इत्येवं ऋगादि सर्ववेदेष्वपि स्थितिरस्ति ॥)

The Vedic corpus, as it is available to us now, is structured as follows:

I. RGVEDA

There are two arrangements of the hymns contained in this Veda. One of them is the ‘maṇḍala’ (books) arrangement, mentioned in *Aitareya-āraṇyaka*, and in the gṛhya-sūtras of Āśvalāyana and Śāṅkhāyana. In this arrangement, there is a total of 10,552 stanzas (or ṛks, mantras) (including 80 khila-sūkta-mantras of the Vālakhilyas), in 1028 sūktas (including eleven khila-sūktas of the

Vālakhilyas in the eighth maṇḍala), arranged in ten maṇḍalas (or books).

The other arrangement is in terms of asṭaka (‘groups of eight’). In this arrangement the 10,552 stanzas (mantras) are grouped in 2024 vargas (including 18 khila-hymns of the Vālakhilyas), and they in 1028 sūktas (including eleven khila-sūktas of the Vālakhilyas), the whole arranged in eight asṭakas. The total number of phonemes in *Rgveda* would be 3,97,265, including 3,044 phonemes in terms of eight asṭakas, 64 adhyāyas, 85 anuvākas, 1028 sūktas and 2024 vargas; here the total number of mantras is given as 10589, and the total number of 153826 pādas (lineal feet or verses). And the maṇḍala arrangement also has a variant: ten

maṇḍalas, 1017 sūktas and 10,185 1/2 mantras, with 1053826 pādas. A mention was made of the 'khila' (extra) hymns of the Vālakhilyas. These eleven sūktas have been accepted as such in the Śākala recension of *R̥gveda*, whereas they are parts of the original corpus (viz. not 'khila') in the Āśvalāyana recension.

R̥gveda is said to have 21 (or 24) śākhās (recensions). Patañjali's *Mahābhāṣya* tells us 'eka-vimśati-dhā bāhvṛcham'. Bahvrch is another name for *R̥gveda*, because it contains more ṛks than any other collection. It may indeed be a term for the Māṇḍūkeya recension. In any case, of the 21 śākhās mentioned by Patañjali, five are said to have been in vogue in *Charaṇa-vyūha*: Śākala, Bāshkala, Āśvalāyana, Śāmkhāyana,

and Māṇḍūkeya. Each of them had branches:

1. Śākala :

- (i) Mudgala
- (ii) Gālava
- (iii) Śāliya
- (iv) Vātsya
- (v) Śaiśira

2. Bāshkala :

- (i) Baudhya
- (ii) Agni-Māthara
- (iii) Parāśara
- (iv) Jātūkarnya

3. Śāmkhāyana :

- (i) Kaushītakī
- (ii) Mahā-Kaushītakī
- (iii) Śāmbavya

At present, only two of the śākhās are extant: Śākala and

Bāskala. Āśvalāyana and Śāṅkhāyana-śākhās do not appear to have been very different from Śākala-śākhā. The only difference between the two extant recensions is that eleven sūktas appear in excess in the Bāshkala recension; and some hymns in the first maṇḍala appear at different places in the two recensions. However, it is the Śākala recension of the *R̥gveda* that is widely prevalent.

II YAJURVEDA

It occurs in two major divisions: *Taittirīya-samhitā* (also called *Kṛshṇa-yajurveda*) and *Vājasaneyi-samhitā* (also called *Śukla-yajurveda*). *Vājasaneyi-samhitā* is described as belonging to Āditya-sampradāya, while *Taittirīya-*

samhitā to Brahma-sampradāya. This Veda is said to have one hundred and one recensions (śākhās) ('ekaśatam adhvaryu-śākhāh'). As mentioned earlier, *Vājasaneyi-samhitā* contains only mantras (in completely metrical form) for use in rituals and their explanatory or descriptive passages (called arthavāda); and the brāhmaṇa portion occurs separately. In *Taittirīya-samhitā*, on the other hand, the mantras and brāhmaṇas are intermixed.

Śukla-yajurveda has fifteen śākhās, of which only two are extant: (1) *Kāṇva-samhitā*, which prevails in the northern districts of our country and is related to the Pāñcharātra system, in 40 adhyāyas, 328 anuvākas and 2086 mantras;

and (2) *Mādhyaandina-samhitā*, (also called *Vājasaneyī-samhitā*, after Vājasaneya-yājñavalkya who figures prominently here) with 40 ādhyayas, 303 anuvākas, 1975 (or 1976) kaṇḍikas and 3,988 mantras (the total number of words being 29,625 and phonemes 88,875. There are as many as 700 mantras taken directly from *Rgveda*.

Kṛshṇa-Yajurveda (also called *Taittirīya-samhitā*) has 86 recensions (śākhās), which are grouped into three area-wise divisions: (1) Uttara-deśīya with Śyāmāyanī as the patron-saint, (2) Madhya-deśīya with Āruṇi and (3) Prāchya-deśīya with Ālambi. Of these, twelve recensions are known after Charaka (another name for Vaiśampāyana): Charaka, Āhlāraka, Kaṭha, Prāchya-Kaṭha,

Kapishṭhala-Kaṭha and so on. Of these śākhās, Kaṭha, Kapishṭhala, Maitrāyaṇīya (earlier name being Kālāpa) are in vogue.

Taittirīya-samhitā (sometimes called also *Āpastamba-samhitā*) has seven kāṇḍas, 40 adhyāyas (called sthānakas), 13 anuvachanas and 3091 mantras, and deals with sacrifices like Rājasūya, Aśvamedha, Agnishtoma and Kāmyeshti. *Kapishṭhala-samhitā* has six khaṇḍas and many lacunae in the text.

III SĀMA-VEDA

This text, meant to help the ‘udgātr’-priest in the sacrificial sessions, especially of the soma-yāga, is said to have a thousand recensions. Patañjali’s statement

confirms this: 'sahasra-vartmā sāmavedah'. *Charaṇa-vyūha-pariśiṣṭa* which also gives the same number as the śākhās, enumerates nine of them as especially important: Rāṇāyanīya, Śātyāyana, Śātyamugra, Kalvala, Mahākalvala, Lāngala, Kauthumīya, Gautamīya and Jaiminīya. Of these, only three are extant in our day: Rāṇāyanīya (prevalent in Mahārāshṭra), Kauthumīya (prevalent in Gujarāt) and Jaiminīya (prevalent in Karnātaka)

Sāma-samhitā is available to us in two divisions called 'archikas' (collection of ṛks): Pūrvārchika consisting of 585 mantras arranged in 59 daśatis (groups of ten mantras), 12 adhyāyas and six prapāthakas; and Uttarārchika consisting of 1220

mantras arranged in 120 daśatis and nine prapāthakas. In between the two 'archikas' are ten mantras, collectively called 'mahān āmyārchika'. The former division eulogizes Agni (in the first 12 daśatis), Indra the soma-drinker (in 36 daśatis) and Soma (in the last 11 daśatis). In Sāma-veda, a total of 1504 mantras are from *Rgveda* (especially from the eighth and ninth maṇḍalas). About 99 (some give the number as 75) mantras are original in *Sāma-veda*.

IV ATHARVA-VEDA

This Veda (called variously *Atharvāṅgīrasa*, which was probably its old name, *Bhṛgvāṅgīrasa* or *Brahma-veda*, sometimes also as *Nigada* or *Chhanda*) is said to have

as many as 50 recensions. However, it is more usual to enumerate nine recensions ('navadhātharvaṇo vedah', Patañjali). *Atharvaṇa-pariśishta-charaṇa-vyūha* names the nine recensions as follows: (i) Paippalāda, (ii) Stauda, (iii) Mauda, (iv) Śaunakīya, (v) Jājala, (vi) Jalada, (vii) Brahmvāda, (viii) Devadaśa, and (ix) Chāraṇa-vaidyā. *Ahīrbudhnyā-samhitā* (12,20), states that this Veda has only five recensions,

अथर्वागिरसो नाम पञ्चशाखा महामुने ॥

and also,

साम्ना शाखाः सहस्रं स्तुः पञ्चशाखाह्यथर्वणः ॥

Now, only two recensions are extant: *Paippalāda-samhitā* and *Śaunaka-samhitā*, and Śaunaka

recension appears to be the better preserved and more complete.

A large portion of the *Atharva-samhitā* is in metrical and poetic form, although some prose passages are interspersed. This text is in twenty kāṇḍas, 35 pravārakas, 111 anuvākas, 773 vargas and 6000 mantras. According to another reckoning, it has 5918 mantras arranged in 736 sūktas in 20 kāṇḍas. Out of this number, as many as 1,200 mantras are taken as such from *Rgveda* (especially from the eighth and the first maṇḍalas). The Veda as said earlier, is not ritualistic in orientation. It deals with a variety of subjects like anatomy, physiology, magic, medicine, materia medica, philosophy, witchcraft, polity and so on.

Each of the Vedas has its own Brāhmaṇa appendages and Upanishads associated with them. There are also specific prātiśākhya (to be explained later), meant to preserve the texts, and manuals like Dharma-śāstra, Śrauta-sūtra and Grhya-sūtra for each Veda.

1. Rgveda-samhitā

Brāhmaṇas : Aitareya,
Kaushītakī,
Śāṅkhāyana and
Bāshkala
Upanishads : Aitareya and
Kaushītakī
Prātiśākhya : Śaunaka (Pārshada
- sūtra)
Dharma- : Vāsishṭha
sūtra
Grhya- : Āśvalāyana,
sūtras Śāṅkhāyana and
Kaushītakī
Śrauta-sūtras : Same as above

2. Yajurveda:

(a) Śukla-yajurveda

(Mādhyandina-samhitā)

Brāhmaṇas : Śatapatha and
Kāṇva

Upanishads : Īśāvasya and
Bṛhadāraṇyaka

Prātiśākhya : Kātyāyana

Dharma- : Bodhāyana,
sūtra Āpastamba and
Hiraṇya-keśi

Grhya-sūtra: Mānava

Śrauta-sūtra: Bodhāyana,
Āpastamba and
Hiraṇya-keśi

(Kāṇva-samhitā:)

Brāhmaṇas : Śatapatha and
Kāṇva

Upanishads : Īśāvasya and
Bṛhadāraṇyaka

Prātiśākhya : Kātyāyana

Dharma- : Bodhāyana,
Sūtra Āpastamba and
Hiraṇya-keśi
Gṛhya-Sūtra: Mānava
Śrauta-Sūtra: Bodhāyana,
Āpastamba and
Hiraṇya-keśi

(b) *Kṛshṇa-yajurveda*:

Brāhmaṇas : Taittirīya
Upanishads : Taittirīya, Kaṭha
Śvetāśvatara,
Maitrāyaṇīya and
Mahā-nārāyaṇīya

Prātiśākhya : Taittirīya

Dharma- : Āpastamba,
sūtra Bodhāyana,
Hiraṇya-keśi

Gṛhyā-sūtra: Mānava

Śrauta-sūtra: same as

Dharma-sūtras-

3. Sāmaveda-Samhitā

Brāhmaṇas : Pañchavimśa,
Shadvimśa,
Sāma-vidhāna,
Ārsheya and
Gopatha

Upanishads: Chhāndogya and
Kena (Talavakāra)

Prātiśākhya: Śākaṭāyana
(*ṛktantra*),
Pushpa-sūtra.

Dharma-sūtra: Gotama

Gṛhya-sūtra: Khādīra, Gobhila,
Gautama

Śrauta-sūtra: Khādīra,
Lātyāyana,
Drāhyāyana

4. Atharva-veda-samhitā

Pratiśākhya : Nil

Brāhmaṇas : Nil

Dharma-sūtra : Nil

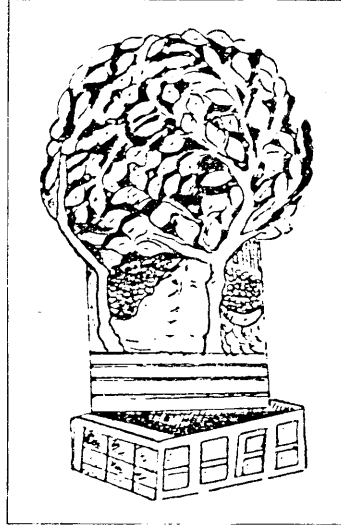
Upanishads : many, principally

Grhya-sūtra: Kauśika

Praśna, Muṇḍaka

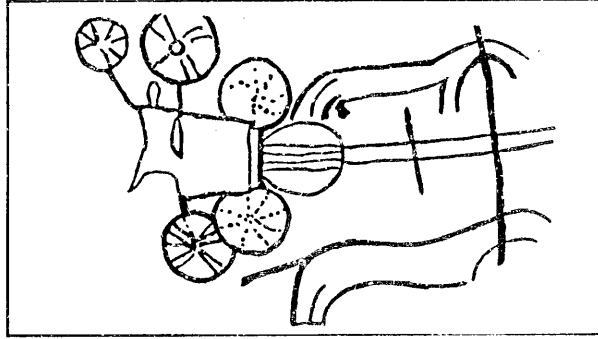
Śrauta-sūtra: Vaitāna

and Māṇḍūkya



CHAPTER THREE

THE NATURE OF VEDA



(1) IS VEDA MEANINGFUL?

There is a belief, which is widespread, that mere recitation of Vedic mantras is in itself meritorious, and that a knowledge of the meaning thereof is not a necessary requisite.

This assumption, however, is untrue, and is altogether unsupported by tradition. There is no doubt that Vedic recitation (veda-pāṭha) has a significance all its own. It is accomplished by an elaborate and diligent training. Accurate

enunciation and correct intonation are highly valued. Vedic recitation was held so important that a separate branch of Vedic study known as *śikshā* was developed carefully as an aid to Vedic learning (*vedāṅga*). Vedic scholars for many centuries have specialized mainly in the recitation of the mantras. However, this was rather an unfortunate and lopsided development. Tradition has always accorded an unqualified and supreme importance to the understanding of the Vedic mantras, and has dismissed the mere recitation of the mantras as of very little value.

When the Vedic tradition began to be handed down in generations, writing was not in vogue. Even when writing began to be used extensively,

it was confined to secular transactions. Sacred scriptures had only to be communicated orally in prescribed situations; the relation between the Vedic teacher and his chosen pupils was held so sacred that no profanity (like writing which can be read even casually by any one conservant with the script) was allowed to sneak in. The Vedic student was not permitted to be a 'reader of what is written' (*pustakādhyāyi*), but he was to listen attentively to what his teacher uttered, and memorize it by repeating it several times and in several ways (*pāṭha*). This was an excellent and expedient procedure for the preservation of the Vedic mantras. The method of loud and congregate recitation continues to this day, even when printed books

of Vedic mantras are available. And its value cannot be overestimated.

Yāska, the supreme authority in the matter of understanding the Vedic lore, says that one who loudly recites the Vedic mantras, without understanding the meaning thereof is like the dry fuel without any fire to light it up (1,6)

यद् गृहीतमविज्ञातं निगदेनैव शब्दते ।
अनग्राविव शुष्केन्धो न तज्ज्वलति कर्हिचित् ॥

He also compares the student who learns the Vedas without knowing its import to a peg on which cloth is hung or a post which carries a burden, without in anyway profiting by it.

स्थाणुरयं भारहारः किलाभूत् अधीत्य
वेदं न विजानाति योऽर्थम् ॥

Taittirīya-sandhyā-bhāṣya is somewhat harsher in its judgement of the person who can recite the Vedic mantras but does not understand the meaning of what he is reciting; he is like unto a beast of burden which knows only the weight of what is on its back, but does not attain to the value or use of what it is carrying

यथा पशुभरिवाही न तस्य फलमश्नुते ।
द्विजस्तथाऽर्थानभिज्ञो न वेदफलमश्नुते ॥

Bodhāyana likens the brāhmaṇa who has not taken the trouble to study the meaning of the Vedic mantras, but merely recites it, to a wooden elephant (which can not move about) or a stuffed deer (which is not alive). All three are only namesakes:

यथा दारुमयो हस्ती यथा चर्ममयो मृगः ।
ब्राह्मणश्चानधीयानः त्रयस्ते नामधारकाः ॥

Laghu-vyāsa describes recitation of mantras not knowing their contents as mere pounding of the husk (with no intention to get at the corn), a useless effort:

अजानतोऽर्थं तत्सर्वं तुषाणां खण्डनं यथा ॥

It is therefore that Manu insists that one who is eligible to Vedic learning must understand the texts thoroughly, with their secret teachings not excluded (2, 165):

वेदः कृत्स्नोऽधिगन्तव्यः सरहस्यो द्विजन्मना ॥

Āpastamba mentions that one who fails to study the Veda in its depth and thus becomes an ignorant person, or one who, after studying,

fails to teach it to others is guilty of a sin, for it is prescribed in *Taittirīya* (1,1,1) that one must not fail to study or teach ('svādhyāya-pravachanābhyām na pramadita-vyam')

अज्ञानादनध्यापनात् पतनीयः ॥

The sin is called 'brahmojjha' (killing or giving up the Veda, abandoning what one has learnt); it is as grave a sin as drinking liquor (*Āpastamba*, 1,7,21,8). In a similar vein, *Yājñavalkya-smṛti* insists that one must study the contents of the Veda as a prescribed discipline and go across the river of Veda (1,51, 'vedam vratāni vā pāram nītvā'); and the commentator explains that such study includes the acquisition of the text (for recitation) as well as

understanding the meaning thereof;
and that this is what is meant by
'going across'

वेद पारनयनं अर्थतो ग्रन्थतश्च स्वीकरणम् ।
न ग्रन्थत एव ॥

When the scripture (*Taittirīya-āranyaka* 2,25) prescribes that one must, with ^{out} fail, study the Veda ('svādhyāyodhyetavyah'), as a daily duty (nitya-karma), it means that the study must be of the import of the Veda, along with the six aids to such study (śaḍaṅga, like Nirukta and Vyākaraṇa). Study does not end with learning to recite (pāṭha-mātra), but must continue with understanding of the meaning (arthā-vabodha) of what one recites. This is so because the Veda is the extraordinary means of

accomplishing all the objectives of life (alaukika-purushārthopāya).

ब्राह्मणेन निष्कारणो धर्मः षडङ्गो
वेदोऽध्येयो ज्ञेयश्च ॥

Sāyaṇa adds that the prescription includes an acquisition of the knowledge concerning the import of the Veda ('tasmād adhyayana-vat artha-jñānasyāpi vihitatvāt'). The understanding of the meaning is also a daily duty (nityavidhi). If mere recitation (without the knowledge of the meaning) is repeated again and again, it serves no purpose. The essential aspect of the Veda is its meaning; it is the *sine qua non* of Veda. To fulfil the requirement of the study of the Veda (enjoined by the scriptural text

‘svādhyayodhyetavyah’ one must not rest content with recitation but acquire knowledge concerning the meaning of the Veda. Sāyana’s gloss on the Vedic lore makes this point explicit:

अध्ययनविधिः पाठमात्रपर्यवसायी अर्थावबोधस्तु
विध्यन्तर-प्रयुक्त इति सिद्धम् ।

(Prologue to *Kāṇva-samhitā-bhāṣya*)

यद्वेदवाक्यं ... अर्थज्ञानरहितं पाठरूपेणैव
पुनः पुनरुच्यते ...
तदा ... स्वार्थं न प्रकाशयति ।
... तथासति तस्य वाक्यस्य वेदत्वमेव
मुख्यं न स्यात् । अतो वेदमुख्यत्वसिद्धये
ज्ञातव्य एव तदर्थः ॥

(Prologue to *R̥g-veda-bhāṣya*)

In fact, Āpastamba would preclude the teacher who knows only how to recite the Veda but does not understand the meaning of the

mantras from initiating the student of the Vedic lore. If he does perform such an initiatory rite, it is like one who is already in darkness falling into greater darkness

तमसो वा एष तमः प्रविशति यमविद्वानुपनयते
यश्चाविद्वान् इति ह ब्राह्मणम् ॥

We find that the Vedic texts themselves insist that one must understand the meaning of what he recites or performs. Expressions like ‘ya evam veda’, ‘ya u chainam evam veda’, ‘ya evam vidvān’, ‘ya evam vidur amṛtās te bhavanti’, ‘tam eva vidvān amṛta iha bhavati; nānyah panthā vidyate ayanāya’, and ‘tasyaivātmā padavit tam viditvā, na karmaṇā lipyate pāpakena’ clearly indicate the superior role understanding of the meaning plays

in Vedic learning. Even a sacrificial text like *Taittiriya-brāhmaṇa* (3,1,4,1) brings out the significance of knowledge:

य एतेन हविषा यजते य उ चैतदेवं वेद ॥



Śatapatha-brāhmaṇa (14,7,2,3) goes a step further and declares that like the ‘apūrva’ occasioned by the ritual act following the performer after his death, the ‘apūrva’ generated by knowledge would also follow the knower after his death:

ते विद्याकर्मणी समन्वारभेते ॥

Reproduced below is an entire discussion concerning the necessity and value of understanding the meaning of the Vedic texts, as opposed to the mere ability to recite,

which we find in Yāska’s *Nirukta*. The argument which is taken as the *prima facie* view (*pūrva-pakṣa*) insists that the Veda is meant only for recitation (*mukha-pāṭha*): the Vedic mantras, according to this view, do not have meanings (or import) apart from what the *brāhmaṇas* prescribe. Even if the mantras have meanings, they are not relevant in the sacrificial context, and therefore there is no need for one to understand the meaning of the mantras. The value of the Veda consists only in its articulation (*ucchāraṇa*).

This view is rejected by Yāska, who is the spokesman of Vedic tradition. He concludes that the Vedic mantras are meaningful, and that an understanding of the meaning is indispensable in Vedic learning.

पुरुषविद्यानित्यत्वात्कर्मसम्पत्तिर्मन्त्रो वेदे ॥

(1,2)

The knowledge of the human being is indeed limited, and is changing. It is impossible for him to know all things and in all their aspects. To understand how an action can fruitfully be accomplished, the mantra in the Vedic lore is surely an aid.

अथापीदमन्तरेण मन्त्रेषु अर्थप्रयोगो न विद्यते ।
अर्थमप्रतियतो नात्यन्तं स्वरसंस्कारोद्देशः । तदिदं
विद्यास्थानं व्याकरणस्य कात्स्न्यं स्वार्थसाधकं
च ॥

(10,15)

Without the help of Nirukta, the import of mantras can never be understood. Without a proper understanding of the import of the mantra, the grammatical points and nuances are lost sight of. Grammar (Vyākaraṇa) is therefore complementary to *Nirukta*, which has however its own purpose to achieve (viz. to help understand the proper import of the mantra).

यदि मन्त्रार्थप्रत्ययार्थयानर्थकं भवतीति कौत्सः ।
अनर्थका हि मन्त्राः ॥ तदेतेनोपेक्षितव्यम् । (१)
नियतवाचो युक्तयो नियतानुपूर्व्या भवन्ति । (२)
अथापि ब्राह्मणेन रूपसम्पन्ना विधीयन्ते ! उरू
प्रथस्वेति प्रथयति । प्रोहाणीति प्रोहति ॥ (३)
अथाप्यनुपपन्नार्था भवन्ति । औषधे त्रायस्वैनम् ।
स्वधिते मैत्रं हिंसीः । इत्याह हिंसन् ॥ (४)
अथापि विप्रतिषिद्धार्था भवन्ति । एक एव
रुद्रोऽवतस्थे न द्वितीयः । असंख्याता सहस्राणि ये
रुद्रा अधिभूम्याम् । अशत्रुरिन्द्र जज्ञिषे । शतं सेना
अजयत्साकमिन्द्रः । इति ॥ (५) अथापि जानन्तं
संप्रेष्यत्यग्नये समिध्यमानायानुब्रूहीति ॥ (६)

अथाप्याह । अदितिः सर्व इति ।
अदितिर्द्यौरदितिस्तर्क्षम् । इति ॥ (७)
अथाप्यविस्पष्टार्था भवन्ति । अम्यक् याहश्मिन्
जास्यायि काणुकेति ॥

(1,15)

There were some authorities, like Kautsa, who held that the mantras were by themselves meaningless and devoid of import; the only use of the mantras was recitation, which alone was valid in sacrificial rituals. It is futile, therefore, to look for understanding the meaning of the mantras. Nirukta, according to them, was needless and meaningless exercise; it may also lead the inquirer astray. They argue as follows, and justify the meaninglessness of the mantras.

(i) The mantra text has a fixed and unalterable order of words. For

instance, the mantra beginning with the words 'agnirmūrdhā'. It must be recited only as 'agnir mūrdhā', and not as 'mūrdhāgnih', although the meaning would be the same; nor can the word 'agni' be substituted by one of its synonyms, 'vahni' (the mantra cannot take the form 'vahnir mūrdhā'). It is obvious that recitation is the important use of the mantra.

(ii) We find that the specific employment of a mantra is indicated in the brāhmaṇa portion. For instance, the Vedic mantra 'uru prathā uru prathasvoru te yajñapatih prathatām' (*Vājasaneyi-samhitā*, 1,22) is prescribed to be recited while offering the puroḍāśa and addressing it, in *Śatapatha-brāhmaṇa* 1,3,6,8). If the mantra was itself meaningful, the brāhmaṇa

prescription would be altogether unnecessary. The mantra does not indicate the specific act that is to be performed, or a particular sequence in it. And the brāhmaṇa-passage explicitly states that the mantra must be recited while the act is undertaken. It is clear therefore that the only use of the mantra is its recitation.

(iii) Many mantras are found to be devoid of any palpable sense. What for instance, is the sense in addressing a plant and invoking it to protect a devotee (in *Taittirīya-samhitā* 1,2,1,1 ‘aushadhe trāyasvainam’)? How can a plant protect a human being? And how can one speak to a plant in this manner? The mantra, it is clear, is only for a formal recitation, without

any intentions or meaning. The other example given in the text is from *Vājasaneyi-samhitā* (4,1, ‘svadhite mainam himsih’, “O weapon, do not hurt this person”). One should not seek to read any meaning in the mantras.

(iv) Some mantras, when their meanings are inquired into, are found to have contradictory meanings. One mantra declares that Rudra is but one, without a second (‘eka eva rudrovatasthe, na dvitīyah’), while another mantra (*Vājasaneyi-samhitā*, 16, 54) says that Rudras are in thousands, in fact innumerable (‘asamkhyātāh sahasrāṇi ye rudrāh’). A Ṛgvedic mantra speaks of Indra as being the victor, who has no enemies whosoever (RV, 10, 133, 2), while another mantra

(RV 10, 103, 1) mentions hundreds of enemies for Indra. It is obvious that the literal or metaphorical meanings are irrelevant in such mantras.

(v) Looking for meaning in mantras is uncalled for, because if the priest who participates in the rites is conversant with the import of the mantras (when and to whom the offerings must be made), then it would be redundant for the brāhmaṇa-prescriptions like ‘agnaye samidhyamānāya hotāram anubrūhi’ (*Taittirīya-samhitā*, 1,3,2,3), which would be purposeless if the priests already know what the mantras meant. It is obvious that the meaning of the mantras, even if it should be there, is irrelevant for the priests. Their only concern is recitation of the mantras.

(vi) some mantras are obviously devoid of sense. A mantra, for instance, in *Rgveda* speaks of Aditi as everything, Aditi as sky, midregion, mother, father and son (1,89,10). How can one Aditi be herself father, mother and son? It is reasonable to assume that the mantra is meaningless, that one should not search for its import, but be content by reciting it.

(vii) Many of the expressions used in the mantra-texts (like ‘amyak’, ‘yādṛśmin’, ‘jārayāyi’, ‘kāṇukā’) are evidently mere sound, lacking in any possible meaning. Further, it would be absurd to say that some words in the mantra have meaning, and others not. It would be more reasonable to reject the assumption that the mantras are intended to convey any meaning, or

carry any import; they are meant only for articulation.

Now Yāska proceeds to rebut these arguments and establish that the mantras are meaningful, that they are intended to convey a sense and carry an import; they are not meant merely for recitation.

अर्थबलः शब्दसामान्यात् । एतद्वै यज्ञस्य समृद्धं यद्रूपमसमृद्धं यत्कर्म क्रियमाणमृग्यजुर्वादिभिवदतीति च ब्राह्मणम् ॥ क्रीळन्तौ पुत्रैर्नमृभिरिति यथो एतन्नियतवाचो युक्तयो नियतानुपूर्व्या भवन्तीति लौकिकेष्वप्येतद्यथेन्द्राग्नी पितापुत्राविति ॥ यतो एतद् ब्राह्मणेन रूपसम्पन्ना विधीयन्त इत्युदितानुवादः स भवति ॥ यथो एतदनुपपन्नार्था भवन्तीत्याम्नायवचनादहिंसा प्रतीयेत ॥ यथो एतद्वि प्रतिषिद्धार्था भवन्तीति लौकिकेष्वप्येतद्यथाऽसपत्नोऽयं ब्राह्मणोऽनमित्रो राजेति ॥ यथो एतज्जानन्तं सम्प्रेष्यतीति जानन्तमभिवादयते जानते मधुपर्कं प्राहेति ॥ अथो एतददितिः सर्वमिति लौकिकेऽप्येतद्यथा सर्वरसा अनुप्राप्ताः पानीयमिति ॥ यथो एतदविस्पष्टार्था भवन्तीति नैष स्थाणोऽपराधो यदेनमन्धो न पश्यति पुरुषापराधः स भवति ॥

यथा जानपदीषु विद्यातः पुरुषविशेषो भवति पारोवर्यवित्सु तु खलु वेदितृषु भूयोविद्यः प्रशस्यो भवति ॥

(1, 16)

(i) The mantras are essentially lingual phenomena; they are composed of the very words that we use in our ordinary transactions. The words used in the mantras must therefore have the same meanings. It is not proper to say that the mantras are meaningless, especially when there is no reason for their being meaningless.

(ii) We do not reject the value of the brāhmaṇa-texts, but it does not follow that merely because there are brāhmaṇa-texts, the mantras have no meaning. The brāhmaṇa-texts in fact are meant to explain the mantras and indicate their

employment. If the mantras had no meaning, the brāhmaṇa-texts would have been irrelevant. The mantras are necessarily required to make the act that is undertaken well-accomplished (samṛddha). This would be impossible had the mantras been meaningless.

(iii) There are mantras, for instance, which are used in benediction (as RV 10,85,42 'ihaivastam mā viyaushṭam' etc. which is recited while blessing the newly married couple). To say that they are meaningless would defeat the very purpose of reciting those mantras. The meaning of the mantras would be in perfect accord with the situation that calls for them.

(iv) The orderly sequence of words, which we find in the mantras,

is similar to the orderly usage of words in normal transactions. Do not we, for instance, always say 'father and son' (pitā-putra) with due emphasis on the relation between them, or 'Indra and Agni' with due regard to their relative importance? A change in the order may suggest a different meaning altogether.

(v) It is not right to say that the mantras are meaningless on the ground that there are brāhmaṇa-passages which tell us what act is to be done and how. The brāhmaṇa-texts are not meant to communicate some meaning which are not present in the mantras themselves. The mantras do contain meanings which are quite independent of the brāhmaṇas, but the brāhmaṇa passage only expatiates on this

meaning, and indicates how the mantras may be employed. There may be many mantras which could be employed equally relevantly, and one might be in some doubt as to which particular mantra is to be employed. The brāhmaṇa-passages help in such situations. Thus both the mantras and the brāhmaṇas have their roles.

(vi) Mantras which appear to be ravings of mad men like invoking a plant for protection of a human being ('aushadhe, trāyasvainaṃ' *Taittirīya-samhitā*, 1,2,1,1), are not really so. The mantra in question is addressed not to the plant as such but to the deity of the plant. The invocation in all such mantras are for the gods representing these objects.

(vii) Contradictions in the mantras are not any different from contradictions that we find in our normal lingual behaviour. For instance, we speak of a brāhmaṇa who has no rivals or a ruler who has no enemies. We do not necessarily mean that the brahmāṇa has no rivals at all or that the king no enemies whosoever, but what is meant is that there is no rival for the brāhmaṇa or enemy for the king worth mentioning or to be taken seriously.

(viii) Likewise, the simultaneous mention of Rudra as one and Rudras as innumerable is not a self-contradiction. Rudra is one, but his prowess has many dimensions, and each dimension is to be regarded as Rudra himself.

(ix) The mantras do not become meaningless and have only the recitation as their purpose merely because the priest already knows the meaning. He may, for instance, know that the mantra is addressed to Agni; but he has to make a formal invocation. This also follows our normal conduct. When we make respectful bows to our teachers, we mention our names etc. It is not as if the teachers do not know our names. When we receive an honoured guest, we place 'madhuparka' before him, and say "madhuparkah" thrice, although he can see madhuparka before him, without our telling him so.

(x) The objection that the mantras like the one which eulogize Aditi as everything, father, mother

etc are meaningless because of self-contradictions, does not stand, for this usage also follows our normal conduct. Do we not, for instance, praise our benefactor with words such as "you are everything for me; you are father and mother to me?" When we say that water has all medicinal properties; it is a way of saying that it is good for health. The meaning is not literal but metaphorical.

(xi) The objection that many words used in the mantras lack sense (like 'amyak', 'yādṛśmin' etc) is like a blind man knocking his head against a pillar. It is not the fault of the pillar which is there all the time, but the fault of the person who could not see it. Likewise, the meaning of the mantras is there, but

one may not perceive it. In life, there are persons who are specialists in various professions; and they are respected. Even so, there are specialists in the Vedic-lore, who have studied the mantras with the help of *Nirukta*, *Vyākaraṇa* and so on. They can easily understand the meaning of the words which lay persons do not understand.

Further, there is an important aspect of Vedic learning: separating the words used in a mantra (*pada-vibhāga*). This would become unnecessary if the mantras were not meaningful. Separation of words are made only in accordance with their meanings.

स्थाणुरयं भारहारः किलाभूदधीत्य वेदं
न विजानाति योऽर्थम् ।

योऽर्थज्ञ इत्सकलं भद्रमश्नुते नाकमेति
ज्ञानविधूतपाप्मा ॥

यद्गृहीतमविज्ञातं निगदेनैव शब्दते ।

अनग्राविव शुष्कैधो न तज्ज्वलति कर्हिचित् ॥
(1,17)

One who studies (or learns) the Veda without understanding the meaning thereof, is like unto a post or short pillar which is used to lay ones burden on. The expression 'sthāṇu' is also taken to mean a tree. A tree bears fruits and flowers, but the tree has no use for them. They are but burdens which it carries. On the other hand, one who understands the meaning of the Vedic mantras secures his welfare and becomes happy, for he would get rid of all his demerits and sins by knowledge.

There is a saying of the wise: whatever is acquired but not known, is recited loudly. Dry fuel without a touch of ignition will never burn brightly; even so, loud recitation devoid of understanding will not come to any good.

(1,18)

Yāska then quotes a mantra from *Rgveda* (10,71,4) and explains it.

उत त्वः पश्यन्न ददर्श वाचमुत
त्वः शृण्वन्न शृणोत्येनाम् ।
उतो त्वस्मै तन्वं वि ससे जायेव
पश्य उशती सुवासाः ॥

अप्येकः पश्यन्न पश्यति वाचमपि च शृण्वन्न शृणोत्येनामित्यविद्वांसमाहार्धप्येकस्मै तन्वं विसस्र इति स्वमात्मानं विवृणुते ज्ञानं प्रकाशनमर्थस्याहानया वाचोपमोत्तमया वाचा जायेव पत्ये कामयमाना सुवासा ऋतुकालेषु सुवासकः कल्याणवासाः कामयमाना ऋतुकालेषु । यथा स एनां पश्यति स शृणोति इत्यर्थज्ञप्रशंसा ॥

(1,19)

The first half of the mantra speaks about a person who studies the Veda but does not know the import thereof: 'He sees but does not really see; he hears but does not really hear'. He has eyes, but does not see what is to be seen. He has ears, he hears the mantra; but not understanding the meaning of it, is tantamount to not hearing at all. Understanding is a matter of the mind, not of organs of sense. One who merely recites the mantra will not be able to get an insight into the nature of the Veda.

The second half of the mantra speaks about one who really seeks to understand the import of the Veda: "for him, the Veda will reveal its own nature, even as a young damsel, well-dressed, approaches her husband at the time of nuptials".

Another mantra in *Rgveda* (10,71,5) refers to the knower of the meaning of the mantras as the friend of Veda. He is firmly devoted to the task of understanding the Veda's import. He is settled to drink deep the ambrosia of the meaning of the Veda. Even the most eloquent orator cannot in an assembly outbeat the knower of the import of Veda.

उत त्वं सख्ये स्थिर पीतमाहुः
नैनं हिन्वन्त्यपि वाजिनेषु ।

The second half of the mantra speaks of the person who has been content with learning how to recite the mantras, and has never tried to understand the meaning thereof. He is likened to a barren cow. He roams about reciting the mantras, but his speech is devoid of fruits and

flowers, like a barren tree.

अधेन्वा चरति माययैष वाचं
शुश्रुवाँ अफलामपुण्याम् ॥

Study of the Veda by any one without an understanding of its meaning is of no use to him. Ānanda-tīrtha quotes in his *Rg-bhāṣhya* (1,1,1) the following verse:

स्वाध्यायात्तु प्रवचने सहस्रगुणितं फलम् ।
अर्थद्रष्टुः कोटिगुणं ततोऽनन्तं नियामके ।
तर्कागमामाभ्यां नियतिं यः करोत्यधिकस्ततः ॥

Thousand times more valuable than mere study of the Veda is to teach others that part of the Veda which one has learnt from his teacher (yathā-śruta-vyākhyāna). But a million times better than the teacher is one who has understood

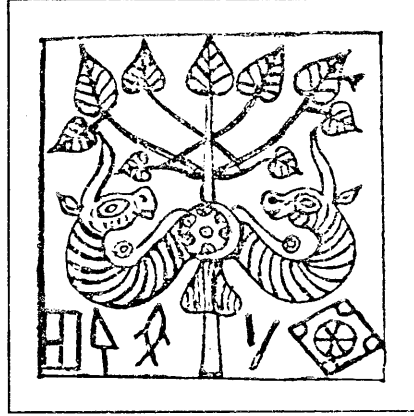
aright the meaning of what he has learnt on his own. And many more times better than him is one who can justify such understanding with reason and scriptural authority.

It becomes clear that the meaning of the Veda cannot be what is readily seen from the text; but what is arrived at after careful

consideration of all the involvements and implications by employing the traditional method of examination or determination of import (tātparyanirṇaya): how the text begins and ends (upakramopasamhārau), what is repeated again and again (abhyāsa), what the unique feature is (apūrvatā) and what the purpose aimed at is (phala).



(2) AIDS TO THE MEANINGFUL STUDY OF VEDA



While the Vedic mantras are undoubtedly meaningful, it must be conceded that the meaning is not easy to ascertain. Knowledge of Sanskrit, even of the archaic Sanskrit, would not be enough; an acquaintance with several branches of philosophical learning would also be of little help. There are nuances in the meaning of the Vedic hymns which only tradition can unravel. There is a traditional method of

making the Vedic mantras yield their inner and hidden meaning and make explicit the nuances. This method is known as 'Vedāṅga' or aid to the study of Veda. Manu (3, 184) calls them 'expositions' (pravachana), which incidentally is a term applied also to the brāhmaṇa-text. The brāhmaṇa-texts were in fact the first attempts to explain the meaning of the mantras, especially in the ritualistic context. The study of the

Veda has always been done in India with the help of the Vedāṅga (sāṅga).

description of these branches of Vedic study may be given here.

षडङ्गो वेदोऽध्येयो ज्ञेयश्च ॥

Āpastamba (2,4,8,11)

describes Vedāṅga as six-fold ('vedāṅgāni ṣaṭ') and enumerates them in this order: Śikshā, Kalpa, Vyākaraṇa, Nirukta, Chhandas and Jyoutisha. Of these texts, Śikshā and Chhandas seek to secure the correct reading or recitation of the mantras; they also help preserve the text. Kalpa and Jyoutisha concern themselves with the ritualistic details. It is only the pair, Vyākaraṇa and Nirukta, that addresses itself to extracting proper meaning from the mantras; they help us in understanding the important and correct nuances of meaning. A brief

शिक्षा

(1) Śikshā: Literally meaning 'instruction', this branch of study deals with the proper articulation of the Vedic chants. It may be described as Vedic phonetics. The Vedic mantras are required to be pronounced with due attention to the individual sound-phonemes (varṇa), accents (svara), quantity of sound that may be properly produced (mātrā), organs of pronunciation (bala), delivery (sāman), and principles of euphony (santāna). Sāyaṇa defines śikshā:

शिक्ष्यन्ते वेदनायोपदिश्यन्ते स्वरवर्णादयो
यत्रासौ शिक्षा ॥

There are also 'prātiśākhya' texts which are meant primarily to preserve the Vedic corpus and which prescribe correct recitation of the mantras, taking into account the correct and full grammatical form of the words. They are so called because they are specific to each of the 'branches of the Vedic tree' (śākhā), a particular traditional recension of the text or a school of Vedic adherents specializing in recitation. *Rgveda*, for instance, has two recensions: Śākala and Bāshkala. The author of the former is Śaunaka. It has three chapters, each chapter having six sections (paṭala), dealing with technical terms (paribhāṣā), vowels (svara), consonants

(vyañjana), combination of phonemes (samhita), accents (svara), rules of enunciation, and grammatical points. There is also a discussion about the origin of the sound and metrical forms.

Kātyāyana is said to have composed the first 'prātiśākhya' for *Śukla-Yajurveda*, called *Vājasaneyaprātiśākhya*. *Kṛshṇa-Yajurveda* has a 'prātiśākhya', known as *Taittirīyaprātiśākhya*. This also contains indices (anukramaṇī). *Sāma-veda* has a prātiśākhya of its own along with *Pushpa-sūtra* and *Pañcha-vidhasūtra*. *Atharva-veda-prātiśākhya* describes characteristic features of the four parts of speech (noun, verb, prefix and particle) that we find in the Vedic texts (samhitā-pāṭha as well as pada-pāṭha).

Prātiśākhya is an important branch of learning inasmuch as it seeks to codify and crystallize the number and nature of phonemes, the number of vowels and consonants; pronunciation of vowels, combination of words, division of words, exceptions to general rules, derivation of words, meaning of words and so on. We find in *Rk-prātiśākhya* (also called *Pārshada-sūtra*), an excellent exposition of metrics. Śaunaka, the author of this work, is also the author of another work on *Atharva-veda: Chaturadhyāyī*. Pushparshi, who wrote the *Pushpa-sūtra* on *Sāmaveda*, gave details of *Sāman*-singing in his work, and also in the appendix (*pariśiṣṭa*).

An important text in this branch of study relating to *Rgveda* as well

as *Yajurveda* is *Pāṇinīya-śikshā* which tells us about the origin of accents, the varieties of accented or or unaccented pronunciation, proper enunciation and so on. There are also *Svara-vyāñjana-śikshā* and *Sāmāna-śikshā* for *Rgveda*; *Yājñavalkya-śikshā*, *Pārāśarī-śikshā* and *Amoghanandinī-śikshā* for *Śukla Yajurveda*, *Chārāyaṇīya-śikshā* and *Vaidikābharaṇa* for *Kṛṣṇa-Yajurveda*; *Nārādīya-śikshā*, *Lomaśī-śikshā* and *Gautamī-śikshā* for *Sāma-veda*; and *Māṇḍūkī-śikshā* for *Atharva-veda*.



(2) *Chhandas*: This branch of study deals with the Vedic tradition

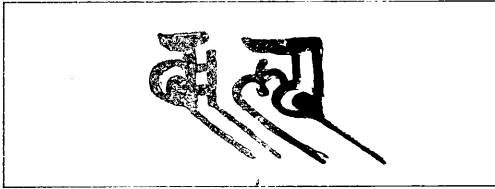
concerning different metres. Without the employment of metrics, it is impossible to study or recite Vedic mantras. Vedic mantras are based on accented chants, and involve stylized voice-modulation, which was further developed in Sāman music. It is prescribed that any recitation of the mantra must follow the formal mention of the triad: seer, deity and metrical form (chhandas). The Veda itself is called Chhandas, for it delights the heart ('chanderādeścha chhah', *Uṇādi-sūtra*, 4,218): 'chandayati āhlādayati' from 'chadi āhlāde')

Chhandas is dealt with in texts like *Śāṅkhāyana-śrauta-sūtra*, *Kātyāyanīya-ṛk-sarvānukramaṇī*, *Śaunakīya-ṛk-prātiśākhya* and *Patañjali-nidāna-sūtra*. The tradition

of chhandas is said to have originated from Śiva and come down to Piṅgala through Brhaspati, Indra, Śukra, Māṇḍavya, Saitava, and Yāska (cf. Yādava-prakāśa's *Piṅgala-chhandas-śāstra-bhāṣhya*). Piṅgala's book is the most celebrated on the subject. It is in eight chapters and is in aphoristic style: it has relevance to sacred chanting and also to classical secular poetry. In the third chapter of the work, we have accounts of deities, colour, caste of the different varieties of chhandas. When the meaning of the mantra or its metrical form is uncertain, these details of the chhandas help. We find in this book mention of previous preceptors of sacred metrics: Kraushtuki, Yāska, Tāṇḍi, Saitava, Kāśyapa, Māṇḍavya and others. A commentator on Piṅgala was Bhaṭṭa-

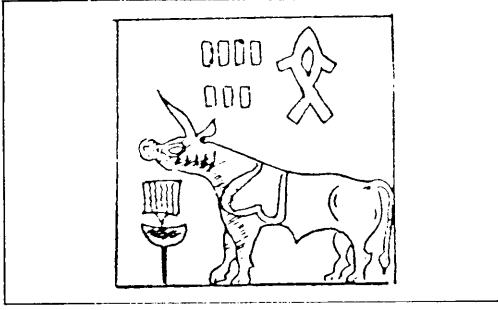
Halāyudha. We have also glosses from Bhāskara-rāja and Sakhārāma-bhatta.

The subject-matter is an important one, for the form of the Vedic mantra is tantamount to the structure of the sound which is evocative of the deity of the mantra. The matra-form and the metrical form cannot really be separated; whatever is the metrical form of the mantra, provides for the mantra an especial evocative power.



(3) *Kalpa*: This is the ceremonial manual, giving details of the actual performance of the rituals. It teaches the employment of the mantras (prayoga), and method of

performance (anushṭhāṇa-krama). The expression ‘Kalpa’ means providing competence for the performance of ritual (‘kalpyate samarthya yāga-prayogotra iti’). It is broadly in two divisions: ‘Śrauta-sūtra’ (prescriptions of major and public sacrificial rituals, and the mantras to be employed in the different sequences thereof), and ‘Smārta-sūtra’ (prescriptions of the various consecrations or samskāras necessary for the householder, hence also called Gṛhya-sūtra). There is in addition ‘Dharma-sūtra’ which enjoins rules of normal conduct in the family and in the community. There is also ‘śulba-sūtra’, which provides details of measurements which are proper in the construction of Vedic altars, platforms, pavilions and utensils.



The Kalpa is a branch of study that has directly emerged out of the brāhmaṇa-texts, which are ritualistic in orientation. Besides the details of the rituals, the brāhmaṇa-texts contain a variety of unrelated topics which are historical, mythological, explanatory, philosophical and literary, so that they present a hopeless mix-up. The Kalpa texts are attempts to salvage from this mass, only details pertaining to the performance of rituals. Each branch of the Veda has a Kalpa-sūtra attached to it. Āśvalāyana and Śāṅkhyāyana are important names

in the Kalpa-literature belonging to the *R̥gveda*; Bodhāyana and Āpastamba in *Kṛshṇa-Yajurveda*, Kātyāyana in *Śukla-yajurveda* and Lāṭyāyana and Drāhyāyana in *Sāmaveda*. *Atharva-veda* is strictly not connected with rituals, and therefore it has no Kalpa.



(4) Jyautisha: Closely associated with Kalpa is Jyotisha, which is indispensable for determining the precise time when sacrificial rituals may be undertaken. The texts prescribe certain rites to be done for a year (e.g. *Taittirīya-āranyaka*, 1,32,1, 'samvatsaram etad vratam charet'), in a particular season (e.g. *Taittirīya-samhitā*

5,6,5,1, 'vasante vasante brāhmaṇo gñinādadhīta, grishme rājanyah, śaradi vaiśyah'), during a month (e.g. 'māsi māsi prsthānyupayanti, māsi māsyatigrāhyā grhyante', ibid. 7,5,1), in a fortnight (e.g. 'yam kāmāyīta vaśīyān syād iti tam pūrvapakṣhe yājayet', ibid. 2,23,1) in a lunar day (e.g. 'ekāśṭakāyām dīkṣheran phalgunī pūrṇamāse dīkṣheran', ibid. 7,4,8,1) or at the conjunction of a constellation (e.g. 'kṛttikāsvagnim ādadhīta; 'etad vā agner nakṣhatram', *Taittirīya-brāhmaṇa* 1,1,2,1). The determination of the periods when the prescribed rites (in the Kalpa) are to be performed necessitated the development of Vedāngajyautisha.

There was need also to determine the positions of sun and

moon, the solstices, the new-noon and full-moon in a cycle of twenty-eight constellations (nakṣatras) of the zodiac. There was a need for simple rules and concise formulae for calculating the most favourable time and day. The Vedāngajyautisha, which fulfilled this need, has a long tradition beginning from Sūrya: Sūrya, Brahmā, Vyāsa, Vasishṭha, Atri, Parāśara, Kāśyapa, Nārada, Garga, Marīchi, Manu, Āngirasa, Lomaśa, Pauliśa, Chyavana, Yavana, Bhṛgu and Śaunaka (*Kāśyapa-samhitā*).

Vedāngajyautisha by Lagadha is an important work containing thirty-six verses relevant for *Rg-veda* and forty-three for *Yajurveda*, 30 being common for both. This book speaks of 366 days making a year

(samvatsara), and five years accommodating 62 full-moons and 62 new-moons making a yuga. The cycle of the year, according to this authority, commences with the first lunar day (tithi) of the month Māgha in the beginning of uttarāyana. There are also brief accounts of the twelve rāsis and nakshatras.

There is also a work called *Ātharvaṇa-jyautisha*, which has 162 verses dealing with 'muhūrta' (a particular division of time), 'karaṇa' (astrological division of a day), 'yoga' (leading constellation in lunar asterism), 'tithi' (lunar day), 'vāra' (week-day) and also 'jātaka' (astrological significances of birth at a particular moment).

It may be noted that this jyautisha was not predictive in

character, but was a fore-runner of the later Jyautisha-śāstra which had three divisions (triskandha): Siddhānta, Samhitā and Horā.



(5) *Vyākaraṇa*: It is said (in *Taittirīya-samhitā*, 6,4,7) that the Veda at the beginning of time was one mass of sound like the roar of an ocean. It was indistinct and unarticulated (avyākṛta): the stems, suffixes, words and sentences were all rolled into a mass. Indra who became delighted with the boon that he got to partake of the Soma-juice with Vāyu, according to the story related in *Taittirīya-samhitā*, (6,8,7), undertook to separate words and sentences, and distinguish between

‘prakṛti’ of a word and its ‘pratyaya’. This became the first grammatical undertaking (called Aindra-Vyākaraṇa). The word ‘vyākaraṇa’ means separation, articulation, analysis and distinctions.

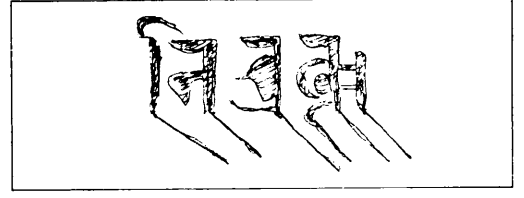
Indra’s efforts were followed by Chandra, Kumāra, Śākaṭāyana, Gārgya, Śākalya and others.

But the work which is extant and which has become celebrated is Pāṇini’s *Āṣṭādhyāyī*, in eight sections. But this work deals primarily with classical Samskrit, and refers to rules of Vedic grammar only in passing, more as exceptions than as rules. This work cannot be called Vedāṅga-Vyākaraṇa. He refers to sixty-four grammarians earlier to him like Āpiśali and Kāśakṛtsna, but

unfortunately their works are lost. Therefore, Pāṇini’s Vyākaraṇa is at present being used in analysing the Vedic mantras in terms of lingual forms, and for determining the accurate forms of words, and their pronunciation; it no doubt helps in understanding the meaning of the mantras. Pāṇini’s commentator Patañjali also is a great help in this regard, along with Kaiyaṭa’s gloss and Bhartṛhari’s *Vākyapadīya*.

Besides the grammatical works mentioned above, there are also grammatical traditions which are occasionally sought to understand the Vedic mantras: Jainendra, Śākaṭāyana, Kā-tantra, Hemachandra and Mugdhabodha. Śāntanava’s *Phit-sūtra* helps us in the understanding of accents.

Vyākaraṇa as an aid for Vedic study was evolved to protect and preserve the Vedic text without corruptions, additions and deletions (rakshaṇa), to help in the clear understanding of the traditional meanings of the mantras (āgama), to enable the priests to adapt the number, gender and case of the words in conformity with ritual situations (ūha), to help in precisely ascertaining the meaning and form of words (by rules of linguistic analysis) with great ease (lāghava), and to enable the priests to understand the import of the mantras without doubts and errors, for the successful accomplishment of rituals (asandeha) (Kātyāyana: ‘rakshohāgamaalāghvāsandehāh prayojanam’)



(6) *Nirukta*: There can be little doubt about the position *Nirukta* occupies in the study of Veda. It is the most important and independent aid to understand the meaning of the Vedic mantras. In fact, Vedic mantras cannot be understood at all without the help of *Nirukta*. ‘*Nirukta*’ literally means etymology and analytical explanation of difficult words. It demonstrates how words are formed and how words may be analysed, provides rules governing changes, and indicates the transposition and decay of words.

वर्णागमो वर्णविपर्ययश्च द्वौ चा -
परौ वर्णविकारनाशौ ।
धातोस्तदर्थान्तिशयेन योगः तदुच्यते
पञ्चविधं निरुक्तम् ॥

The five themes of *Nirukta* are said to be (1) a letter being added; (2) letter in a word being altered; (3) a letter assuming a different form, (4) a letter getting omitted; and (5) excessive association with the root of the word. The *Nirukta* also tells us how compound words in the Vedic hymns may be split, what the import of each mantra is, what the deity for the mantra is, and what the partial, complete, possible and probable meanings may be. It is thus indispensable as a Vedāṅga. In fact, Sāyaṇa describes it as partaking of the nature of Veda itself (veda-dharmi). *Nirukta* as a text being composed of the Vedic words themselves, it is regarded as very much a part of the Vedic lore. And its roots may be seen in the very

samhitas, brāhmaṇas, āraṇyakas and the upanishads.



At present, *Nirukta* by Yāska is the earliest available text on the subject. But he quotes several authorities earlier to himself, like Śākapūṇi, Audumbarāyaṇa and Aupamanyava who had tried to explore the meaning of the Vedic hymns. He also indicates that among students of Veda in his own days were Nairuktikas (etymologists), Yājñikas (ritualists), Aitihāsikas (historians and historiographers) and ātma-vidas (philosophers), and that

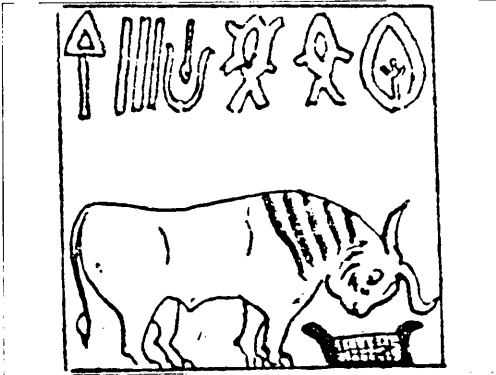
the meanings of the Veda were ceremonially valid (adhiyajña), patent and physical (adhibhautika), theological (adhidaiva) or psychological (ādhyātmika). Yāska provides alternative meanings for several mantras ('yadvā adhyātmam', 'athādhyātmā-pakshe', 'atha adhi-yajñam', 'evam ātmavidām abhipretārthah', 'nairuktikānām tu mate' etc). And the meanings of words are also determined in three ways : (1) 'pratyaksha-vṛtti', obvious connotations and derivations; (2) 'paroksha-vṛtti' indirect and abstract connotations, and (3) 'atiparoksha-vṛtti', connotations involving transformations of letters or phonemes (varṇa-vyatyaya).

It is usual to regard the meanings of the Vedic mantras are

three-fold ('trayorthās sarva-vedeshu'): ceremonial or ritualistic (adhi-yajña), theological or deity-oriented (adhi-daivata), and mystical or esoterical (adhyātma). It is to the credit of Yāska that he competently brings to light all three shades of meaning, although his own preference is for the deity-oriented and mystical interpretations.

Yāska's *Nirukta* includes a glossary of synonyms, multiple meanings, lists of objects, animals and limbs, deities and their names (*Nighaṇṭu*, also called *Samāmnāya*) in three parts, of which the *Nirukta* is in the form of an independent commentary. It is regarded as the very first prose work in Sanskrit. Yāska was earlier to Pāṇini, for Pāṇini mentions him by name (2,4,63, 'Yāskādibhyo gotre')

What follows is a brief exposition, by an eminent Vedic authority Devarāja-yajvan, of the branch of Vedic learning, Nirukta. It points out that it is meaning that is important, and words only follow meaning. Even the ceremonial texts, Kalpa, prescribe mantras and rituals only based on the meaning of the mantras. And an inquiry into meaning is attempted only by *Nirukta* and by no other branch of learning



॥ देवराजयज्वना निरुक्तशास्त्रनिर्वचनम् ॥

अत उक्ताध्ययनविधेः उक्तछन्दःप्रविभागस्य उक्तविनियोगस्य उपलक्षितकर्माङ्गभूतकालस्य उपदर्शितलक्षणस्य एतैरङ्गैः वेदस्य अर्थपरिज्ञानविषये निरुक्तं नामेदमङ्गमारभ्यते ॥

प्रधानं चेदमितरेभ्योऽङ्गैर्भ्यः सर्वशास्त्रेभ्यश्चार्थपरिज्ञानभि-निवेशात् । अर्थो हि प्रधानम् । तद्गुणः शब्दः स चेतरेषु व्याकरणादिषु चिन्त्यते । कल्पे खल्वपि विनियोगश्चिन्त्यते । स च पुनरर्थाभिधानवशेन मन्त्राणाम् । यो यमर्थमभिधानेन संस्कर्तुं समर्थो मन्त्रः स तत्र विनियुज्यते । तदुक्तं अर्थाभिधानसंयोगात् मन्त्रेषु शेषभावः स्यादिति ।

न च निरुक्तादृतेऽन्यदङ्गमन्यद्वा बाह्यं शास्त्रमस्ति तात्पर्येण । यदशेषान् शब्दान् निर्ब्रूयात् । यदपि च क्वचित् क्वचिदन्यशास्त्रे शब्दनिर्वचनम् । अत एव तदित्युपलक्ष्यम् ।

यथा शब्दलक्षणपरिज्ञानं सर्वशास्त्रेषु व्याकरणात् एवं शब्दार्थनिर्वचनपरिज्ञानं निरुक्तात् । वस्तुमात्रमेव हि इतरेषु शास्त्रेषु स्वाभिमतबुद्धिविषयमेव किञ्चिच्चिन्त्यते ब्राह्मणमपि च विध्यर्थवादरूपमशेषमन्त्रार्थशेषभूतमेवा मन्त्र-ब्राह्मणार्थपरिज्ञानबद्ध आध्यात्माधिदैवाधिभूत परिज्ञानद्वारेण धर्मार्थकाममोक्षाख्योऽखिलपुरुषार्थः॥

न चानिरुक्तो मन्त्रार्थो आख्यातव्य इति । तस्मात् अर्थपरिज्ञानाभिनिवेशादिदमेव प्रधानमित्युपपन्नम् ।

अथास्यैवं अखिलपुरुषार्थोपकारवृत्तिसमर्थस्य संग्रहः ॥

तद्यथा -

नामाख्यातोपसर्गनिपातलक्षणम् । भावविकारलक्षणम् । नामाख्यातजानि सर्वाणि च यथोपन्यस्य पक्षप्रतिपक्षतो विचार्य अवधारणम् । सर्वाण्याख्यातजानि कानिचिदेवानेकधातुजान्यपि इति मन्त्राणामर्थवत्वानर्थवत्वे विचार्य शास्त्रारम्भप्रयोजनद्वारेणार्थवत्वावधारणम् । पदविभागपरिज्ञानप्रतिज्ञानबोधावलम्बिप्रदर्शनाय आदि-मध्यान्तानेकदैवतलिङ्गसङ्कटेषु मन्त्रेषु याज्ञिकपरिज्ञानद्वारेण देवतापरिज्ञानप्रतिज्ञा । अर्थज्ञप्रशंसा । अनर्थज्ञावधारणम् । वेदवेदाङ्गव्यूहः । सप्रयोजनिघण्टुसमाम्नायविरचनम् ।

प्रकरणत्रयविभागेन नैघण्टुक प्रधानदेवताभिधान प्रविभागलक्षणम् । निर्वचनलक्षणद्वारेण शब्दवृत्तिविषयोपदेशः । अर्थप्राधान्यात् लोपोपधाविकारवर्णलोपविपर्ययोपदेशेन सामर्थ्योप प्रदर्शनाय आदिमध्यान्तलोपोपाधाविकारवर्णलोप विपर्ययाद्यन्तवर्णव्यापत्तिवर्णोपजनोदाहरणचिन्ता । अन्तस्थान्तर्धातुनिमित्तेन संप्रसार्य - संप्रसार्योभयप्रकृतिधातुनिर्वचनोपदेशः ॥

भाषिकप्रायोवृत्तिभ्यो नैगमशब्दार्थप्रसिद्धिः । नैगमप्रायोवृत्तिभ्यो भाषिकशब्दार्थप्रसिद्धिः । देशव्यवस्थया शब्दरूपव्यपदेशः । तद्धितसमासनामनिर्वचनलक्षणम् ॥

शिष्यलक्षणम् । विशेषेण व्याख्यया तत्त्वपर्यायभेदसद्भासन्दिग्धोदाहरणान्निर्वचनव्यवस्थया । नामाख्यातोपसर्गनिपातानां विभागेन नैघण्टुक प्रकरणानुक्रमणम् । अनेकार्थानवगतसंस्कारानु क्रमणम् ॥

परोक्षकृताध्यात्मिकमन्त्रलक्षणम् । स्तुत्याशीः शपथाभिशापाभिख्यापरिदेवनानिन्दा प्रशंसादि भिर्मन्त्राभिव्यक्तिहेतूपदेशः । निदानपरिज्ञान व्याख्यापनायादिष्टदेवतोपपरीक्षणाय अध्यात्मोपदेश प्रकृतिभूमत्वम् । इतरेतरजन्मत्वम् ॥

स्थानत्रयभेदतः तिसृणामेकैकस्था माहाभाग्यकृतोऽनेक नामधेयप्रतिलिम्भः । पृथगभिधानस्तूत्पत्तिसम्बन्धाद्वा । देवतानामाकारचिन्तनम् । भक्तिसाहचर्यसंस्तवकर्म सूक्तभाक्तृ-हविर्भाक्तृ-व्यञ्जनभाकक्रानि ॥

पृथिव्यन्तरिक्षद्युस्थानदेवतानां अभिधेयाभिधानव्यु-त्पत्तिप्राधान्यश्रुत्युदाहरणम् । तन्निर्वचनविचारो-पपत्यवधारणानुक्रमेण व्याख्याय देवतप्रकरणनिर्णयः ॥

विद्यापारप्राप्त्युपायोपदेशः । मन्त्रार्थनिर्वचनद्वारेण देवताभिधाननिर्वचनफलं देवताताद्भव्यम् ॥

इत्येष समासतो निरुक्तशास्त्रचिन्ताविषयः ॥

Nirukta is described as an investigation into the import of the mantra (mantrārtha-chintābhyūha-

lakṣhaṇa); it is also called ūha-brahma, for the final objective of Veda is inquired into here ('ūhyate atra brahma vedārthah iti'). It is rational appraisal, and employs logic in determining the Vedic import. *Nirukta* (13, 13) has a story: After the seers of the mantras disappeared (viz. passed away), the human beings approached the gods and asked them: "Who will now function as seers for us?". The gods gave them logic (viz. *Nirukta-śāstra*), and said "This will be in future your guide". The seers were, by definition, those who had realized directly the essential import of the mantras ('sākshāt-kṛta-dharmāṇah'). They would therefore be the best authority. When, however, they, being human beings after all, died, the *Nirukta* was the substitute for their authority.

मनुष्या वा ऋषिषूत्क्रामत्सु देवान् अब्रुवन् -
के न ऋषिर्भविष्यन्तीति । तेभ्य एतं तर्कं ऋषिं
प्रायच्छन् मन्त्रार्थचिन्ताभ्यूहमभ्यूह्य तस्माद्यदेव
किञ्चानूचानोऽभ्यूह्यार्थं तद् भवति ॥

We read in *Nirukta* (13,12):

अयं मन्त्रार्थचिन्ताव्यूहोऽभ्यूह्योऽपि श्रुतितोऽपि
तर्कतः ।

It is impossible, it is said, to explain each mantra independently. The explanation must necessarily derive from the context: yājñādaivata or sacrificial-ritual, adhyātma or symbolic-philosophical, and itihāsānupraveśa or mythological-narrative as the case may be:

न तु पृथक्त्वेन मन्त्रा निर्वक्तव्याः । प्रकरणश एव
तु निर्वक्तव्याः ॥

It should not be imagined that the meaning of the mantra will become self-evident or will become

apparent at first glance, for one who is himself not a seer nor an austere sage. Therefore, one must rely on external aids to ascertain the exact import of the mantras. The instructions of the master will be a great help, supplemented by ones own keen and cautious intellect. The meaning of the mantra becomes more or less precise, depending on whether the master's instructions are more or less extensive and ones own intellect more or less incisive (*Nirukta* 13, 13)

न ह्येषु प्रत्यक्षमस्ति अनुषेत्तपसो वा । पारोवर्यवित्सु
खलु वेदितृषु भूयोविद्यः प्रशस्यो भवतीत्युक्तं
पुरस्तात् ॥

These six Vedāngas are described as so many limbs of the Veda in *Pāṇiniya-śikshā*:

छन्दः पादौ तु वेदस्य हस्तः कल्पोऽथ पठ्यते ।
ज्योतिषामयनं चक्षुर्निरुक्तं श्रोत्रमुच्यते ।

शिक्षा घ्राणं तु वेदस्य मुखं व्याकरणं स्मृतम् ।
तस्मात्साङ्गमधीत्यैव ब्रह्मलोके महीयते ॥

Chhandas constitute the feet of the Veda-person; Kalpa the hands, Jyautisha the eyes, Nirukta the ears, Śikshā the nostrils, and Vyākaraṇa the mouth. They are all evidently interrelated; each supplements the other, and helps a comprehensive perspective to emerge.

श्रीनव

Understanding of the Veda is facilitated, besides these Vedāngas, by Śaunaka's *Bṛhad-devatā*, which belongs to a period slightly posterior to that of Yāska. It is in the nature of metrical concordance enumerating

the seers, the deities and the metrical forms of mantras. It explains how deities get their names, how one deity may have got many names, and what were the exploits of the deities. The book also contains legends and myths concerning the deities and seers. It is in 1200 verses arranged in eight chapters. This work appears to follow some 'āmnāya' (tradition), probably Māṇḍukeya-śākhā, for we read at the beginning of the work, that following an āmnāya the devices are enumerated and explained.

मन्त्रदृश्यो नमस्कृत्वा समाम्नायपूर्वशः ।

The text mainly sets out to describe the deities of the mantras, and subscribes to the doctrine of one deity (eka-devatā-vāda).

Although the *Bṛhad-devatā* that is available to us now is only for *Rgveda*, it is likely there were similar texts for other Vedas, as suggested by the references by Skanda-svāmin, Udgītha, Venkaṭa-mādhava, Uvaṭa and Durgāchārya (the glossator on *Nirukta*).

An equally ancient work is *Rgvidhāna*, which explains the internal concordance of Vedic mantras, and the purposes for which the mantras may be employed.

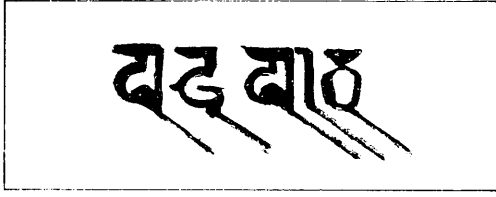
अनुक्रमणि

There are also *anukramaṇīs*, which are alphabetical lists of the individual mantras and the prominent words in the mantras, the sūktas,

the seers, the metrical forms, and the deities. *Rgveda* itself has as many as seven *anukramaṇīs* (all ascribed to Śaunaka). Kātyāyana's *Sarvānukramaṇī* is an important work, listing the first words of all the sūktas in *Rgveda*, along with the seers, the deities and the metrical forms of the mantras. Shadguru-śishya who has written a commentary on this work called *Vedārtha-dīpikā*, mentions that there were in olden days separate *anukramaṇīs* for seers, deities and mantras, and that they were no longer extant. *Rgveda* has another *anukramaṇī* called *Ārshānukramaṇī* in 300 verses, enumerating and listing the names of seers. Similarly there are *Chhandonukramaṇī*, *Anuvākānukramaṇī*, *Padānukramaṇī*, *Sūktānukramaṇī* and *Devatānukramaṇī*.

Kṛshṇa-yajurveda has two *anukramaṇīs*: ātreya and chārāyaṇīya. *Sukla-yajurveda* has an *anukramaṇī* for the Mādhyandina recension prepared by Kātyāyana in five parts, closely following *Sarvānukramaṇī*. There are two *anukramaṇīs* for Sāma-veda, one giving the names of seers (*Ārshānukramaṇī*) and the other the names of deities (*Daivatānukramaṇī*).

While *Atharva-veda* does not have an *anukramaṇī*, it has a supplementary text known as *Charaṇa-vyūha*, which functions like an *anukramaṇī*. The purpose of an *anukramaṇī* is to preserve the form of the Veda (veda-svarūpa) and also to help in understanding the meaning of the mantra (mantrārtha). It provides answers to questions like who is the seer of a mantra.



PADA-PĀṬHA

Another important aid to Vedic learning is the method of separating the words in the mantra known as 'pada-pāṭha'. Sanskrit language permits words to be combined, and unless one knows how the words are to be separated properly, fanciful meanings may issue forth. The mantras do employ combinations of words, and it is necessary to fix the order and arrangement of words, so that the meaning intended by the seer may be perceived. We do find attempts in this direction in the Śikshā texts and Prātiśākyas. The possibility of each student understanding the meaning in his

own way was sought to be eliminated.

It must be noted that the method of affixing *pada-pāṭha* for the mantra is only for the Samhitā, and not for the brāhmaṇas, āraṇyakas or the upanishads. There is the convention of studying the *pada-pāṭha* independently. To understand the meaning of the mantra, one must not only know how to separate the words in a compound, but also the grammatical peculiarities of the words (like prakṛti, pratyaya, samāsa etc). If particular words have different shades of meaning contextually determined, and variant in the branches (śākhāntara) or recensions (pāṭhāntara) then the separation of words also must be done

accordingly. And usually when the textual meaning alters, the accompanying accent-markings also vary. Thus, the pada-pāṭha is an invaluable aid in preserving the correct text of the mantras and also in presenting the original meaning intended by the seers.

The pada-pāṭha of the Ṛgvedic mantras provided by Śākalya (also called Devamitra, Sthavira-śākalya, Vidagdha-śākalya) is the earliest, for it is referred to in Yāska's *Nirukta* and in *Rkprātiśākhya*. According to the reckoning of the Purāṇas, it is ascribed to about 300 B.C. There were also other and later pada-pāṭhas by Rathītara, Bāshkali, and Bharadvāja. *Brahmāṇḍa-purāṇa* (2,2,34) has this verse:

शाकल्यः प्रथमस्तेषां तस्मादन्यो रथीतरः ।
बाष्कलिश्च भरद्वाज इति शाखाप्रवर्तकाः ॥

Still another pada-pāṭha was by Rāvaṇa.



Yajurveda of the Madhyandina-recension has a pada-pāṭha by Śākalya himself, while the pada-pāṭha of the Kāṇva recension is of unknown authorship. Similarly the Maitrāyaṇī-samhitā-Padapāṭha is anonymous. The pada-pāṭha of *Taittirīya-samhitā* has been ascribed to Ātreya by Bhaṭṭa-Bhāskara (in his *Bhāshya*) and Deva-rāja-yajvan (in his *Nighaṇṭu-bhāshya*). The pada-pāṭha for *Sāma-veda* is by Gārgya

(according to Skanda-svāmin). *Atharva-veda* also has a pada-pāṭha, but of unknown authorship.

While acknowledging the importance of pada-pāṭha, it is insisted by Patañjali (in his *Mahā bhāṣya*) that the pada-pāṭha must follow the grammar, and not grammar the pada-pāṭha. According to him, Pāṇini's grammar is valid for all the Vedas and their recensions; and any pada-pāṭha must be in accordance with Pāṇini's rules.

न लक्षणेन पदकारा अनुवर्त्याः । पदकारैर्नाम
लक्षणमनुवर्त्यम् । यथालक्षणं पदं कर्तव्यम् ।
सर्ववेदपारिषदं हीदं शास्त्रम् ॥

A further explanation concerning the rationale of pada-pāṭha is indicated here. There is some confusion about the priority of the samhitā-pāṭha and the pada-

pāṭha. Some authorities feel that the pada-pāṭha was earlier and it was only on this basis that the samhitā-pāṭha was evolved. Words are prior to sentence; and the sentences evolve out of the words. Others speak of the pada-pāṭha as dependent entirely on the Samhitā-pāṭha, because the meaning of the words are determined only by the meaning of the sentence as a whole.

We may explain that the word 'samhitā' has two meanings in this context. The first is in the sense of collection, compilation, putting together.

All the mantras belonging to the Rk division were put together, and this collection was *Rk-samhitā*. So with the other samhitās. This is also called 'sandhāna'. Vyāsa is

credited with the first classification of the mass of mantras into four samhitās, and taught them to four of his disciples: Paila, (*Rk-samhitā*), Vaiśampāyana (*Yajus-Samhita*), Jaimini (*Sāma-samhitā*) and Sumantu (*Atharva-samhitā*). Mahīdhara has this to say:

तत्रादौ ब्रह्मपरम्परया प्राप्तं वेदं वेदव्यासो
मन्दमतीन् मनुष्यान् विचिन्त्य तत्कृपया चतुर्धा
व्यस्य ऋग्यजुः सामाथर्वाख्यांश्चतुरो वेदान्
पैलवैशम्पायनजैमिनिसुमन्तुभ्यः क्रमादुपदिदेश॥

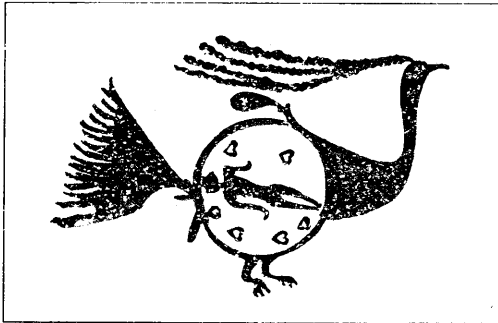
Another meaning of samhitā is conjunction, joined words or uninterrupted series constituting a text. *Vājasaneyi-prātiśākhya* (1,158), for instance, defines ‘samhitā’ as utterance of phonemes without talking a second breath (‘varṇānām eka-prāṇa-yogas samhitā’). Pāṇini

means by ‘samhitā’ continuous utterance of words in a mantra (*Ashṭādhyāyī*, 1,4,109 ‘paras samnikarshas samhitā’). Yāska has this to say (*Nirukta*, 1,17):

परः सन्निकर्षः संहिता । पदप्रकृतिः । पदप्रकृतीनि
सर्वचरणानां पार्षदानि ।

The first statement defines samhitā as reciting the words of the mantra or the prakṛti and the pratyaya without pause or interruption between words: it is a continuous recitation. The second sentence further describes samhitā as ‘pada-prakṛti’. It is open to doubt whether the samhitā is the ‘prakṛti’ (root, source, original form) of the words used in the mantra, or the words constitute the ‘prakṛti’ for the samhitā. This underlines the

importance of the knowledge of grammar, for the words must be combined only according to the rules of conjunction, otherwise the total meaning will fail to be evoked, or the meaning may be distorted. Words no doubt exist prior to their combination or conjunction; but they cannot be called the 'prakṛti' or root of the mantra or sentence; for the mere presence of discrete words cannot be evocative of any meaning.



Further, when a mantra appeared before the inner vision of the seers, it appeared not as mere

words, but as a meaningful whole, (composed of course by words, which however acquired meanings of their own, in the light of the import of the whole mantra). That is to say, samhitā-form was original to the mantras. And the teaching of the mantra to disciples also was in the samhitā-form. When the mantras are recited in rituals, they are done so only in the samhitā form. Words of the mantra in all such cases are not uttered separately or independently. When, however, the prātiśākhyā-texts, dealing with the divisions of the mantra (charaṇa) in a particular recension, indicate the method of enunciation or recitation of the mantra, words are separated (and justifiably so) and are treated as if they are the original forms (*prakṛti*): the samhitā-text here

appears as a transformed form (vikṛti) of the words. Notwithstanding this provision, it is necessary to separate the words in the mantra (for pada-pāṭha), following the conventional grammatical rules, and in accordance with the total meaning of the mantra. This position has general approval, according to Yāska.

The samhitā-form of the mantra is roughly of two varieties. The first is the uninterrupted utterance of words in a mantra (nirbhuja or ārshī-samhitā), even as the seer saw the mantra. The very first mantra of *Rgveda* would, according to this variety, would begin thus:

अग्निमीळे पुरोहितम् ॥

The emphasis is on the mantra as a whole. The second variety (pratṛṇa-samhitā), however, breaks up the sentence into its constituent words without, however, taking them out of the combination. This is done in two ways, one by indicating the words separately (pada-samhitā), as for instance, the above line of the mantra (1,1,1)

अग्निम् ईडे पुरःऽहितम् ॥

and the other by marking out the line as a distinct entity, with the constituent words also emphasised in a series (Krama-samhitā), like

अग्निं ईडे ईडे पुरोहितम् ।
पुरोहितमिति पुरःऽहितम् ॥

This latter method evolves, according to Vyādi's gloss on Taittirīya recension, into eight

modified methods of recitation of Vedic recitation (vikṛti): Jaṭā, Mālā, Śikha, Rekḥā, Dhvaja, Daṇḍa, Ratha and Ghana.

तैत्तिरीये समाम्नाये व्याडिनैव महर्षिणा ।
जटाद्या विकृतिरष्टौ लक्ष्यन्ते नातिविस्तरम् ॥
जटा माला शिखा रेखा ध्वजो दण्डो
रथो घनः ।
अष्टौ विकृतयः प्रोक्ताः क्रमपूर्वा महर्षिभिः ॥

All these variations in the Krama-samhitā recitational method are primarily intended to fix the mantra in one's memory so that the text is preserved without additions, omissions or corruption. Kātyāyana in his *Prātiśākhya*(4,18) acknowledges this retentive help of the Krama-samhitā:

क्रमः स्मृतिप्रयोजनः ॥

Thanks to such attempts by the ancients, the entire Veda-samhitās are made to be available to us today.



There is also considerable commentarial literature on the Vedic corpus. There are commentaries (bhāshyas), glosses (vṛttis) and annotations (artha-dīpikās), all purporting not to explain the general import of the Vedas as the Mīmāṃsakas set out to do, nor to provide etymological explanations of technical words as the Nirukta proposes to do, but to interpret individual mantras in the light of sacrificial (yājñika), or ideological (ādhyaत्मika) traditions. There must

have been such interpretational attempts since very ancient times, for even Yāska mentions several approaches to the Vedic interpretations, prevalent even during his own days: *nairukta* (etymological), *śābdika* (or *vaiyākaraṇa*), *paurāṇika* (mythic), and *adhyātmika* (philosophical and metaphysical). There must certainly have been many more commentaries than are available to us today. There are references to numerous such works which are longer extant.

Devarāja-yajvan (around 1313 A.D.) in his *Nighaṇṭu-bhāṣya* gives a partial list of Vedic commentaries earlier to himself: Skanda-svāmin, Bhava-svāmin, Guha-deva, Śrīnivāsa, Mādhava-deva, Uvāṭa, Bhaṭṭa-bhāskara, Bharata-svāmin

and others ('bharata-svāmyādi virachitāni veda-bhāṣhyāṇi')

The earliest commentary that is available to us today is Skanda-svāmin's (about 600 A.D.) on *Rgveda*. Even in this commentary, there are expressions like 'smaranti', 'kechit', 'smṛtiḥ' and 'kechit tu', which clearly suggest that there were earlier commentaries. What is extant today is the commentary on the entire text of the first aṣṭaka, and some parts of the second, third, fourth and fifth aṣṭakas. It is said that Skanda-svāmin, Nārāyaṇa and Udgītha prepared the commentary on *Rgveda* together (according to another commentator Venkaṭa-mādhava):

स्कन्दस्वामी नारायण उद्गीथ इति ते क्रमात् ।
चक्रुः सहैकं ऋग्भाष्यं पदवाक्यार्थगोचरम् ॥

This commentary holds that the Veda must be understood by Chhandas and that this Veda is useful for the performance of sacrificial rituals.

On *Rgveda*, there are other valuable commentaries. The one by Venkaṭa-mādhava (mentioned by Devarāja-yajvan as Mādhava-deva) (around 1000 A.D.) is a brief but lucid commentary ('varjan śabda-vistāram, śabdaiḥ katipayaiḥ'); it holds that the brāhmaṇa-texts provide the key for unlocking the Vedic treasure.

Devarājā-yajvan (about two centuries later) prepared a gloss on Vedic *Nighaṇṭu*. Haradatta (of unknown date) wrote an annotation on *Āśvalāyana-mantra-pāṭha*; and Uvaṭa (about 1000 A.D.) on

Kātyāyana's *Sarvānukramaṇī*. Ānanda-tīrtha (1197-1277 A.D.) prepared a commentary on the first forty sūktas of *Rgveda* (*Rgbhāshya*). He held the view that the Vedic mantras admit of interpretation at three levels: the gods like Agni (devatā-para), the inner spirit of these gods who is Viṣṇu (agnyādyantargata, paramātma-para), and the philosophical and symbolic meanings (ādhyāmika). This commentary has a gloss by Jayatīrtha (1365-1388) and an excellent annotation by Rāghavendra-tīrtha (1623-1671, *Rgartha-maṇjari*). there is also a *Vivṛti* by Chhalāri-Narasimha (1661), and another work called *Bhāva-ratna-prakāśikā* by Nārāyaṇa, both of which seek to explain and support the viewpoint of Ānanda-tīrtha

Ātmānanda (about 1143-1243 A.D.), brother of the celebrated Lolla-Lakshmīdhara, wrote a *bhāshya* on *Rgveda*, especially on the famous ‘asya-vāmīya’ hymn (1, 164, 1), in which he claims to focus attention on the philosophical and symbolic (ādhyaत्मिका) interpretation of Veda, in contradistinction to Skanda-svāmin who emphasized the sacrificial context, and to Nirukta which attended to the deities more importantly.

अधियज्ञविषयं स्कन्दादिभाष्यम् ।
निरुक्तमधिदैवतविषयम् । इदं तु
भाष्यमध्यात्मविषयमिति ॥

He quotes extensively from Śākapūṇi’s *Nirukta*, and relies explicitly on *Vishṇudharmottara*.

Lakshmaṇa (around 1092 A.D.) is said to have written

commentaries on all the Vedas, called *Veda-bhūshaṇa* (‘vedānām bhāshyam akaron nāmṇā veda-bhūshaṇam’). Dhānushka-yajvā (thirteenth century) claims that he wrote commentaries on three Vedas (‘tri-vedī-bhāshyakāreṇa dhānushka-yajvana’, ‘trishvapi veda-bhāshyeshu’), which, however, are not available now. Sāyaṇa (1315-1387 A.D.), whose ‘Bhāshya’ on *Rgveda* is both extensive and informative, wrote commentaries not only on all the four Veda-samhitās but on several brāhmaṇas (like Aitareya, Taittirīya, Tāṇḍya, Śatapatha, Shadvimśa, Sāma-vidhāna and Ārsheya) and āraṇyakas (Taittirīya and Aitareya). A summary of his bhāshya on *Rgveda* was prepared by one Mudgala by name.

Rāvaṇa (around 1600 A.D.) wrote commentaries on *Rgveda* as well as on *Yajurveda*; but only some parts of his commentary on *Rgveda* (seventh ashtaka) have been published. According to Sūrya-panḍita (author of *Lilāvati-ṭīkā* and *Gītā-ṭīkā*), who was probably a contemporary of Rāvaṇa, mentions that Sāyaṇa's interpretation of *Rgveda* highlighted the battles in which the gods were involved as external events, while Rāvaṇa considered these battles as symbolic and internal to man; Uvaṭa appears to have reconciled the two views:

सायणभाष्यकारैराधिदैविकाभिप्रायेण बाह्यसंग्राम
विषयो दर्शितः । रावणभाष्ये अध्यात्मरीत्याऽभ्यन्त
रसंग्रामविषयो दर्शितः । उवटभाष्ये तूभयमपि ॥

On *Śukla Yajurveda*, Śaunaka (of uncertain date), Hari-svāmin (around 638 A.D., student of Skanda-svāmin), Uvaṭa (around 1042 A.D.), Gaura-dhara (around 1292), Mahīdhara (abound 1587, author also of *Mantra-mahodadhi*) and Rāvaṇa wrote commentaries on the Mādhyandina-recension; and Halāyudha (1174-1199, *Brāhmaṇa-sarvasva*), Kāla-nātha (around 1192, on 250 mantras in *Yājusha-krama*), Murāri-miśra (around 1342, *Pāraskara-mantra-bhāshya*), Sāyaṇa, Ānanda-bodha (1442-1542), *Kāṇva-veda-mantra-bhāshya-samgraha*), and Anantāchārya (17th century, *Veda-dīpa* or *Bhāvārtha-dīpikā*) wrote commentaries on the Kāṇva-recension.

On *Kṛshṇa-yajurveda*, Kuṇḍina (fourth century A.D. *Vṛtti*), Bhava-svāmin (eighth century A.D., *Prayoga-sāra*), Guha-deva (same period), Kauśika Bhaṭṭa-Bhāskara (around 1050, *Jñāna-yajña-bhāshya* which seeks to interpret the mantras at three levels: sacrificial level, level of deities and symbolic level ('adhyātmādhidaivam adhiyajñam chādhikṛtya tredhemam mantram vyāchakshate'), Kshura (around 1290 A.D.), Sāyaṇa, Venkaṭeśa (of uncertain date, *Veda-bhāshya-samgraha-sāra*), Haradatta-miśra (13th Century, *Ekāgni-kāṇḍa-mantra-vyākhyā*) and Śatrughna (around 1528, *Mantrārtha-dīpikā*) wrote commentaries on the Taittirīya recension. Mādhava (seventh century, *Vivaraṇa*), Guṇa-vishṇu (12th cent. *Chhandoga-mantra bhāshya*), Śobhākara-bhaṭṭa (about

1400, *Araṇya-gāna-vyākhyāna*), Bharata-svāmin (about 1300), Sāyaṇa, Sūrya-daivajña (about 1402 A.D., *Sāma-bhāshya*), and Mahāsvāmin (17th cent) wrote commentaries on *Sāma-veda*. Sāyaṇa's is the only commentary on Atharva-veda that is well-known.

Among these commentators there are three major approaches that may be discerned. The first of course is the sacrificial context (adhiyajña) that is seen in all the mantras. Veda is designed to assist the performance of rituals that secure the welfare of human beings individually as well as in aggregations. The Vedas therefore do not contain statements of facts (bhūtārtha-vishaya), but only instructions or injunctions (vidhi) and prohibitions (nishedha), and their

explanations and justifications (arthavāda). The gods that are mentioned in the mantras may not in reality exist, but they are useful in assisting the sacrificial act. This view is characteristic of the commentaries of Skanda-svāmin, and of Sāyaṇa to a considerable extent. The second approach is deity-oriented (adhi-daivata) or deist. There are all the deities or divinities which the Vedic mantras describe. They are various according to rituals performed and the benefits sought. They play an active role in rendering the ritual not only complete (as the above view concedes) but also fruitful. This is the view taken by Yāska to some extent, and also by Venkaṭa-mādhava. The third view is philosophical and metaphysical (ādhyaātma). It seeks for a symbolic

interpretation of the Vedic texts, related to valid spiritual experiences. For instance, Yāska explains that the various deities mentioned and eulogized in the mantras are but aspects of one single spiritual reality. Ātmānanda, who has based his bhāshya on Yāska, Śaunaka, Veda-mitra and *Vishṇu-dharmottara*, (a Kalpa work) believed that the entire Vedic corpus is designed to draw our attention to the sole reality, viz. the Brahman (1,164,7 ‘kāṇḍa-traya-vishayā vedāḥ brahma-vishayā eva’; 1, 164, 41 ‘śrutih parame āmani..... etasminneva tātparya-vatī’; 1, 164, 41, ‘atah sarva-śrutinām tu syād mahātātparyam ātmani’). This position is supported by Ānanda-tīrtha’s bhāshya also. And it conforms to statements such as ‘vedaiś cha sarvair aham eva vedyah’

(Gitā, 5,15), ‘sarve vedā yatpadam
āmananti’ (*Kaṭha upanishad* 1,2,15),
‘brahmātmavishayā vedāh’ (*Mahā-
bhārata*), and

or knowledge, having liberation as
its goal:

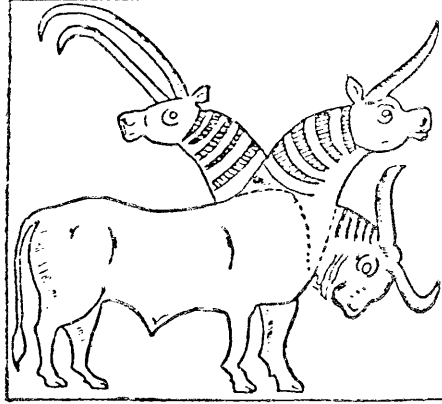
वेदे रामायणे चैव पुराणे भारते तथा ।
आदावन्ते च मध्ये च विष्णुः सर्वत्र गीयते ॥

भूयांसि वस्तूनि जगाद वेदः ।
साक्षान्न एकार्थपरो बुधानाम् ।
द्वयादिः सहस्रान्तमनूद्य चार्थम् ।
तात्पर्यमेकत्र दधाति मुक्तौ ॥

Ātmānanda firmly believed that
the Veda is intended for liberation

He quotes as *Vyāsa-vachana*:

यथैवम्यादयः शब्दाः प्रवर्तन्ते जनादने ।
निरुक्तिं वक्ष्यामो ज्ञानिनां ज्ञानसिद्धये ॥



दि० सं०
१६

२

मिंदवः सोमो सोदध्याशिरः सुता सोदध्याशिरः॥ उतावो मुषसो बुधिसाकं सूर्यस्य रश्मि
भिः॥ सुतो मित्राय वरुणाय पीतये चारुर्नृताये पीतये॥ तां वा धेनुं भवा सरीमं शुद्धं ह्य
दिभिः सोमं दुहंत्यदिभिः॥ अस्मन्नागतमुपनोवीचा सोमपीतये॥ अयं वो मित्रावरु
णानृभिः सुतः सोमोऽप्यपीतये सुतः॥ १॥ प्रप्रपूषस्त्विज्जातस्य शस्यते महित्वमस्य
तव सोम तदेते स्तोत्रमस्य न तदेते॥ अर्चामि सुमन्यं न ह मंत्यं तिमयो भुवे॥ विश्व
स्य यो मन आयुयुवे मखो देव आयुयुवे मखः॥ प्रहित्वा पूष भजिरं नयाम निस्तो
मेभिः कृण्वन् कृणवो यथा मधु उच्छान पीपरो मधुः॥ हुवे यत्ना मयो भुवं देवं सख्या
युमर्त्यः॥ अस्माकं मां गृषां युभिर्न स्त्वधिवा जेषु द्युभिर्न स्त्वधि॥ यस्य ते पूषस्त
स्य विपुन्यवः कृत्वा चित्सं तोर्व सावु सुजिर रति कृत्वा बुसुजिरे॥ तामनु त्वानवीय श्रीवेक्रे

१६

सीजियुतं यपरं महे॥ अहं ह्यमान उरुं स सरीमववा जे वा जे सरीमव॥ अस्याज
षुण उपसातये भुवो हं ह्यमानो रिवो अजाश्वश्रवस्य नाम जाश्व॥ ओषुत्ता ववृती म
हिस्ता मेभिर्दस्मसाधुभिः॥ न हित्वा पूष भजि सुन्य आद्युषो न ते सख्यमपलुवे॥ २॥
अस्तु श्रोषेदु रो अग्निं धिया दधेनानु तच्छदी दिव्यं वृणीमहं द्रवायुं वृणीमहे॥
यदं कृणा विवस्वतिना मासं दधिनमसी॥ अधप्रसनु उपयं तुधी तयो देवां अष्टा
नधीतयः॥ यद्व्यभि मित्रावरुणा वृता दध्या ददधे अनृतं स्वेन मन्युना दक्षस्य स्वेन म
न्युना॥ युवो दिश्याधिसद्वस्वपस्याम हिरण्ययं॥ धीमिश्च नम न सास्वे मि रसभिः
सोमस्य स्वे मि रसभिः॥ युवांस्तो मेभिर्देव यंतो अग्निना श्रावयंत इव श्लोकं सायवो यु
वां दुव्याभ्या यवः॥ युवोर्विश्वा अग्निश्रियः पृक्षश्च विश्वेदसा॥ त्रुषायं तं वापयव

CHAPTER FOUR

RSHI, CHHANDAS AND DEVATĀ



The Vedic mantras are intimately, almost inextricably, associated with the triad (trika): the seer of the mantra (ṛshi), the metrical form of the mantra (chhandas), and the deity eulogized in the mantra (devatā). It is said that without

reminding oneself of this triad, one's study or utterance of the mantra would altogether be ineffective; the employment of the mantra during rituals involves also the explicit mention of the purpose (vinīyoga).

ऋषिश्छन्दो दैवतानि ब्राह्मणार्थस्वराद्यापि ।
अविदित्वा प्रयुञ्जानो मन्त्रकण्ठक उच्यते ॥

We read as the opinion of
Yogi-yājñavalkya (quoted in
Āchārādarśa)

आर्षं छन्दो दैवतं च विनियोगस्तथैव च ।
वेदितव्यं प्रयत्नेन ब्राह्मणेन विशेषतः ॥

and in *Anushthāna-tattva-
prakāśikā*:

प्रयोगकाले च मन्त्राणामृषिच्छन्दोधिदैवतम् ।
शक्तिं च विनियोगं च स्मरेन्नो चेद् वृथाफलम् ॥

It is also a convention in rituals
to adopt some placement devices:
the seer of the mantra is imagined
to be located on ones own head (for
adoration), the metrical form

consisting of words in the month (or
the organ of articulation, tongue),
and the deity in the heart (the organ
of contemplation)

ऋषिर्गुरुत्वाच्छिरसि ध्योयत्वाद्देवता हृदि ।
छन्दोक्षरात्वाज्जिह्वायां न्यस्तव्यं मन्त्रवित्तमैः ॥

In *Prapañcha-sāra* (6,2), we
have a verse giving the same details:

ऋषिर्गुरुत्वाच्छिरसैव धार्य -
श्छन्दोऽक्षरात्वाद्रसनागतं स्यात् ।
धियावगन्तव्यतया सदैव
हृदि प्रतिष्ठा मनुदेवतायाः ॥

The order in which these
details must be recounted while
reciting a Vedic mantra in any
context is also specified: first the
name of the seer of the mantra,
then the particular metrical form of
the mantra, and finally the deity that

is invoked by, or eulogized in, the mantra ('rshi-chhando-daivatam cha viniyogam anukramāt')

ऋषिछन्दोदैवतानि ब्रूयात्तस्य क्रमात्सुधीः ॥

or in *Yati-praṇava-kalpa*:

ऋषिं तु प्रथमं ब्रूयात् छन्दस्तु तदनन्तरम् ।
देवतामथ मन्त्राणां कर्मस्वेवमिति श्रुतिः ॥

or in the *Gṛhya-prayoga*:

ऋषिमादौ प्रयुञ्जीत छन्दो मध्ये प्रयोजयेत् ।
देवतामवसाने च मन्त्रज्ञो मन्त्रसिद्धये ॥

The particular purpose for which the mantra is employed (viniyoga) comes at the end, after the triad (trika). It should, however, be noted that the mantras in *Rgveda* do not have this detail (viniyoga) in the tradition of recital. It figures prominently only in *Yajurveda*,

which is ritualistically oriented. Hence we find Ānanda-tīrtha giving this information with regard to Vedic study:

ऋषिछन्दो दैवतानि ज्ञात्वाऽर्थं चैव भक्तिः ।
स्वाध्यायेनैव मोक्षः स्याद्विरक्तस्य हरिस्मृतेः ॥

The Vedic mantras are not couched in common language. The Vedic language, especially in *Rgveda*, is meant to embody the thoughts, lofty and profound, born directly out of deep contemplation or tapas. The words found their forms simultaneously with the thoughts: the 'śabda' and the 'artha' were coeval, and formed one mass. When Winternitz said "The Vedic language hardly differs at all from Sanskrit in its phonetics, but only through a much greater antiquity and

especially through a greater wealth of grammatical forms” (*History of Indian Literature*, Vol I, p.-36), it was not the whole truth. Vedic Sanskrit is distinguished by Pāṇini and Patañjali from what they called the ‘bhāshā’ or Sanskrit spoken by the people. And Pāṇini and Patañjali sought to fix the norms of Sanskrit as spoken by the cultured sections of the people (śiṣṭas). The form of Sanskrit that we find in the brāhmaṇas, āraṇyakas and upanishads is very close to the standard Sanskrit that Pāṇini and Patañjali favoured. Yāska also employs the same Sanskrit in his *Nirukta*. But this is characteristically different from Vedic Sanskrit, which is not merely archaic, but had a different purpose to fulfil.



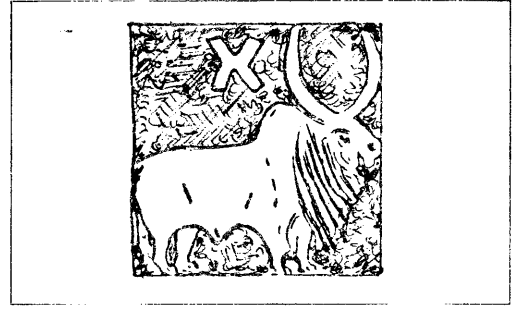
Its chief aim was self-expression. But there is a definite mystery about it, because the seers were seeking to express in a pattern of words what was in reality beyond words. And the pattern of words which they employed (viz. the metrical form or chhandas) becomes important for this very reason. Hence the alternative expression Chhandas for the Veda. This is also why the mantra is not easily intelligible, unless one strives to delve deep into the inner meaning, hidden in the

exterior sound. The mantra is said to be well-chiselled in the heart (*Rgveda*, 2,35,2 ‘hrdā su-tasṭam mantram’); it provides an insight ‘into the hidden truth beyond the words and other expressions’ (ibid. 10,85,16 ‘yad guhā tad addhātaya id viduh’). *Śatapatha-brāhmaṇa* (10,3,5,13) speaks of mantra as knowledge of the hidden truth (addhā-vidyā), the truth that settles all doubts (cf. *Chhāndogya-upanishad*, 3, 14,4 ‘addhā na vichikitsāsti’), and affords certainty to ones knowledge (cf. *Rgveda*, 3, 54, 11; 10, 111, 7 and 10, 129, 6 ‘addhā veda’).

The mantra thus embodies a vision of cosmic order or truth that manifests itself everywhere and at all times (*Rgveda* 9,76,4). Rta, the

universal, eternal and immutable law is in fact the reality. The Vedic poet saw it operating everywhere, in sun, moon, mountain, tree, man, beast and rain, wind and bird; and he firmly believed in it not only as the natural order but as moral law. It was the source of plenty; and it destroys sins (*Rgveda*, 4, 23,8-10); it is how Providence manifests itself (8, 100, 34, and 4, 40, 5). There is no truth apart from this (*Mahānārāyaṇīya*, 1,6). It shines forth as all powers and qualities, as beauty (śrī), glory (bharga), splendour (mahas), brilliance (varchas), power (ojas), intelligence (dhīh), valour (sāhasa), light (jyoti), and life (jīva). The poet also recognized the supremacy of ṛta in his own life. Human life, like anything else in the world, is guided

by ṛta. Any violation of this law or order is in itself a sin, an offence against the entire universe, against the society one lives in, and against oneself. The gods not only protect the ṛta, but punish those who violate it. The Vedic mantras speak of the sins of ignorance, anger, greed and lust (*R̥gveda*, 7,86,10), and has many words for sin : pāpa, āgas, enas, agha, durita, dushkṛta, vṛjina, ambhas, pātaka, and abhidroha. *Taittirīya-āraṇyaka* (2,3,426) knew the forms the violation of ṛta took: theft, adultery, murder, violence, drinking, falsehood, playing dice (gambling), and harming ones own king or a stranger. The mantra is also a sort of purifier; it rids one of all such sins and puts him back on the track of ṛta.



Such being the importance of the mantra, there must be a concern to render it most effective, and this is done by prefacing the mantra with the triad (trika) as mentioned above. When the triad is specifically mentioned, it indicates that what follows is a mantra; and that it is not a formal or ordinary communication. It is not the utterance of the three details (ṛshi, chhandas and devatā) that is as important as the knowledge and calling to mind of these details (anusmaraṇa). That is why *Prapañcha-sāra* and *Rudra-kalpa-*

druma (Paribhāṣhā-vibhāga) say that all three must be borne in the heart ('hṛdi pratishthā) for mantra to become significant and effective.

(1) THE RSHI



The word 'rshi' is usually translated as a sage or seer. It is derived from the root 'ṛsha' ('jñāne', to know, to see) with the grammatical culturing ('in kiccha', *Uṇādi-sūtra*, 4, 19 'igupadhāt kit'). Aupamanyava, according to *Nirukta* (2, 11), defines rshi as one who has the vision, as one who sees (ṛshirdaśanāt); he is one who perceives the eulogies or the mantras

('stomān dadarśa'). He is not so much the 'author' of a mantra, as its perceiver. The implication is that the mantras existed prior to their perception; in fact the mantras are ever present; they are outside space and time. The 'rshi' gets to know them directly ('ṛshati prāpnoti sarvān mantrān'), as if they stood before him embodied. Having 'seen' the mantras, he proceeds to clothe the vision in words of significance (cf. *Aitareya-brāhmaṇa*, 2.25.5 'tad etad rshih paśyan abhy anūvācha'). The visualization itself is in terms of mystic form of speech, which is at once sacred and subtle and altogether different from common speech, and therefore incomprehensible to ordinary senses and intellect. *Punya-rāja* (on *Vākyapadīya* 1.5) says:

यां सूक्ष्मां नित्यामतीन्द्रियां वाचं ऋषयः
साक्षात्कृतधर्माणो मन्त्रदृशः पश्यन्ति ॥

That direct vision is the criterion of being the ṛshi is suggested by Yāska ('ṛshir darśanāt', 'ṛshayo mantra-drashtārah'), and is accepted by all traditional writers on the Vedic corpus. Ānanda-tīrtha, for instance, says (*Rgbhāshya*)

यः पश्यति स्वयं वाक्यं स ऋषिस्तस्य
कीर्तितः ।

and his glossator Jayatīrtha explains that such vision is altogether independent of scholastic effort, study or normal intellect (*Rgbhāshya-tīkā*)

यथा यः स्वयं अध्ययनेन विनैव यद्वाक्यं
पश्यति स तस्य वाक्यस्यर्षिः प्रकीर्तितः ॥

The vision of the mantra emerges only after a life of strict discipline and strenuous austerities (tapas). *Taittirīya-brāhmaṇa* (2,8,8,5) explains that the ṛshis who brought forth (to us) the mantras did so by effort and penance:

यमृषयो मन्त्रकृतो मनीषिणः
अन्वैच्छन् देवाः तपसा श्रमेण ॥

What was seen by such penance was a matter of realization, validated by their own inner experience ('ṛshibhis tapasā dr̥ṣṭam sākshātkṛtam svāntaranubhāvasiddham'). A verse in *Brahmāṇḍa-purāṇa* states that as a result of the extremely severe austerities undertaken by the ṛshis, the mantras manifested themselves in front of them, in days of yore:

ऋषीणां तप्यतामुग्रं तपः परमदुष्करम् ।
मन्त्राः प्रादुर्बभूवुर्हि पूर्वमन्वन्तरेष्विह ॥

The same text, interestingly, enumerates five reasons for their undertaking such severe austerities: (1) dissatisfaction with normal life and restlessness (*asantosha*), (2) fears, anxieties and misgivings (*bhaya*), (3) longstanding misery and continuing unhappiness (*duhkha*), (4) excitement, exhilaration and joy, (*sukha*), and (5) sudden sorrow and sense of helplessness (*śoka*):

असन्तोषाद् भयाद् दुःखाच्छोकाच्च पञ्चधा ।
ऋषीणां तपः कात्स्न्येन दर्शनेन यदृच्छया ॥

The seat of this vision which transforms an ordinary sage into an extraordinary seer is said to be the heart (*hṛt*). *Rgveda* speaks of the heart as that which enables one to

see what is denied to the senses (10, 123, 6), as the place where the gods enter into communication with man (8, 18, 15 and 5, 4, 10), the place stationing themselves on which the sages can discover the close connection between being and nonbeing (10, 129, 4), and as the seat of firm resolves and volitions (10, 64, 2). The mantras come out in a steady stream out of the heart that is pure and clear (4, 58, 7 cf. also 1, 190, 7; 3, 26, 8; 7, 85, 1; 9,95,3; 10, 71,2 and 89, 4). Visions are fashioned into mantras only in the heart (1, 67, 4; 1, 60, 3; 2,35,2; 10, 71, 8 and 10, 119, 5). And in this enterprise, mind assists (1, 61, 2; 1, 171, 2 and 8, 100, 5). The light in the heart opens the door of the mind (6,9,6), and helps in delving into the mysteries of life and existence (7, 33, 9 and 1, 105, 15).

The seer is also called a 'vipra', which word etymologically refers to the excitement, inspiration, zeal, dynamism in one to convert his imagination or vision into vibrant speech (from root 'vip', 'vep', to tremble', 'to quiver', 'to shake'; vipā is ecstasy, excitement; and 'vipaśchita' is inward excitement, as in *Rgveda*, 9,22,3). The 'vipra' is one who is imbued with divine spirit (5, 68, 1 and 10, 99, 6); he is also 'spirited' (6, 7, 3); and to him is made patent supersensory knowledge (3,27,8 and 10,87,22).

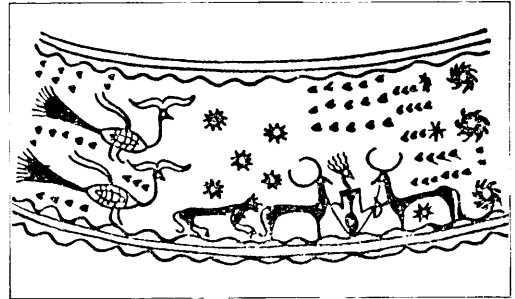
Another expression in the Vedic corpus for the seer is 'kavi', normally translated as 'poet' ('person with intuition'). The vipras are basically kavis (10, 114, 5), for their knowledge is beyond ordinary minds

(1,185,1), and they readily solve the riddles and unravel secrets (4,16,3). They, being kavis, watch the deity Agni blazing forth in their own hearts (1, 146, 4), and recognize Indra even when he assumes the form of a duck (10, 124, 9). They know the origin of all things (1, 164, 6 and 18), and the hidden bonds betwixt all things (10,129,4).

The normal human being (man or woman) is transformed into a seer by his vision and by the expression thereof. *Rgveda* has an expression 'ṛshi-kṛt' or "making of a seer" (9,96,18). Soma, the source of inspiration, is said to convert the ordinary minds into the minds of seers (ṛshi-manāh), to transform a human being into a seer (ṛshi-kṛt),

and to guide the inspired sages (padaviḥ kavīnām). The vision of the seer pertains to the reality beyond our senses, to truth beyond space and time, to the problems which are beyond normal human understanding. The seer has a perfect and true understanding of ṛta (the universal and immutable order) as the essence of all things (4,13,5; 10,87, 22). *Rgveda* (9,764) tells us that the mystery of the ṛta is unravelled only to a ṛshi (9,76,4, 'ṛtasya dhīti ṛshishaḥlavīvaśat'). There is in the Vedic lore an interesting expression 'addhā' (at + dhā + kvip', atam sataṁ^a gamanam jñānam vā dadhāti', yathārtha) which signifies 'truly', 'verily', in accordance with truth which cannot be described or defined by words. Knowing things in this way is 'addhā-veda' (3,54,11;

10,111,7 and 10, 129, 60). The perfect knowledge of the hidden truth is 'addhā-vidyā' (*Śatapatha-brāhmaṇa*, 10,3,5,13). This knowledge is deep within the heart of the seer and is beyond all doubts and uncertainties (*Chhāndogya-upanishad*, 3,14,4). The seers as knowers of this mysterious but significant truth are called in *Rgveda* (10,85,16) 'addhātayah' ('yad guhā tad addhātaya id viduh').



There is contrarily the expression 'anaddhā-purusha' which means an empty man, a person ⁱⁿ who is

vain, ignorant of truth, and out of tune with reality (*Śatapatha-brāhmaṇa* 6,3,1,24; 6,3,3,4 and 14; *Aitareya-brāhmaṇa*, 32,8 and *Kātyāyana-śrauta-sūtra*, 16,2,14). This, however, is a later coinage, and has associations not necessarily involved in the original meaning of ‘addhā’ (like refusal to clear the debts, ṛṇa-traya, and indifference to please the gods or the fellow-humans). An ‘anaddhā-puruṣa’ would be a person without a sense of values in life, unlike a normal and decent citizen who is aware of his obligations to his family, his ancestors, his community and above all to himself. A seer, however, would be different even from this normal and decent citizen. The Vedic expression ‘addhātayah’ has been employed to distinguish the seers

from those priests who are scholarly and skilled in their vocation but devoid of insight and inspiration (10, 85, 16).

What the seers visualize, they bestow on it the form of a mantra, well-chiselling it in their hearts (‘hṛdā su-tasṭam mantram’ cf. 2, 35, 2; 7, 7, 6). This mantra is not to be taken as composed by them or authored by them. Patañjali (on *Kātyāyana’s Vārtika* on Pāṇini 4, 3, 101 and 116) distinguishes the expression ‘tena proktam’ (‘revealed by him’) from ‘kṛtam (grantham)’ (made, composed or authored by him).

ननु प्रोक्तं न हि छन्दांसि क्रियन्ते । नित्यानि छन्दांसितीति । यद्यपि अर्थो नित्यो या त्वसौ वर्णानुपूर्वी याऽनित्या । तद् भेदात् च एतद्भवति काठकं कालापकं मौदकं पैप्पलादकमिति ॥

There are seers, and there are also authors of Vedic portions named after them (like Kāṭhaka, Kauthuma, Kālāpaka, Taittirīyaka and so on). The works of the latter are 'kr̥ta' (made, authored, composed). The seers, on the other hand, are not authors but only transmitters of their own visions (prokta). The mantras are not therefore creatures of human intellect, but works of intuitive perception of meta-empirical value. Brahmanaspati (the deity presiding over all sacred speech) is in truth the inspirer of the mantras (1,40,5 'pranūnam brahmanaspatir mantram vadatyuktham'). The words of the mantra are not inventions of the seer, but they transmit through the ṛshi the mysterious power of Brahmanaspati.

The seer is in direct contact with the essential nature of divinity (5, 52, 13 and 14), and has an insight into the greatness, majesty and power of divinity (10, 54,3). He associates himself with the deities as representatives of this divinity (1,23,24 and 10, 90, 7). He addresses them personally and extols them (9,114, 2 and 5,75,1), invokes their help (1,48,14) and occasionally involves himself in rites and rituals for deities like Soma (9,68,12) and Agni (10, 150, 4).

Yāska points out that a ṛshi has not only the profound and transforming vision, occasioned by his austerities and insight, but has a natural and sincere desire to transmit this vision for the benefit of those who have not been able to

have this mystic vision. The truths realized are communicated to those whose spiritual powers are inadequate for direct experience of those truths; and these lesser mortals, having received this vision second hand, become ṛshis in their turn. That is to say, the seers are characterized by an urge to help humanity; and the mantras are meant to serve this purpose.

ऋषयो मन्त्रद्रष्टारः । तेऽवरेभ्योऽसाक्षात्कृतधर्मैभ्यो
उपदेशेन मन्त्रान् सम्प्रादुः । तेषां हि श्रुत्वा ततः
पश्चादृषित्वमुपजायते ॥

This suggests that the ṛshis are not all of them necessarily the seers of the mantras; some of them have become ṛshis by contemplating on the visions of the seers as transmitted to them and by realizing the truth

embodied in the mantra. We read in *Yogi-yājñavalkya*:

येन यदृषिणा दृष्टं सिद्धिः प्राप्ता च येन च ।
मन्त्रेण तस्य तत्प्रोक्तमृषिभावस्तदात्मकः ॥

In fact, according to Yāska, it is only when the seers of the mantras wanted to communicate their vision to others (their progeny, spouse or disciples), the mantras became well-articulated, neatly spelt out; the words were separated from each other, and were employed in conformity with conventional usage. This is how the mantras assumed their present form, which is meaningful and purposeful. Yāska uses the expression 'bilma' as the natural device to separate, break up, arrange, classify and standardize words and sentences in speech. The structure of the Vedic corpus and

the arrangement of the mantras serve the purpose of edification by those who are incapable of the seer's vision. The words are arranged so as to illustrate or bring out the import of the mantra. The principle underlying this is 'bilma' (from the root 'bhidi', to break up, or 'bhāsati' 'to shine forth', 'to illumine'; 'bhider bhāsater vā bilma-śabdah')

उपदेशाय ग्लायन्तोऽवरे बिल्मग्रहणायेमं ग्रन्थं
समाम्नासिषुः वेदं च वेदाङ्गानि च ॥
(बिल्मं भिल्मं भासनमिति वा ॥)
(Nirukta, 1,20)

Thus there were the original seers who actually had the vision of the mantras, and there were those who became seers with their effort to replicate the vision in their own hearts. Even in *Rgveda*, we find

these two classes of ṛshis: one of the hymns, for instance, speaks of Agni being adored by ancient ṛshis as well as modern ones (1,1,2, 'agnih pūrvyebhir ṛshibhir īdya nūtanair uta'). The mantras do not become manifest, according to Yāska, for those who are not seers, and for those who do not put forth spiritual effort (*Nirukta*, 13,12, 'na hyeshu pratyaksham asti anṛsheratapaso vā'). The expression 'seers of mantras' ('mantra-drashtārah') is interpreted to mean those who have had the vision of the mantras, and also to refer to those who are intent on the import of the mantras ('mantre dṛshṭayah', 'mantrārtha-drashtārah'). Bodhāyana in fact defines 'ṛshi' as one who knows the import of the mantra (*Dharma-sūtra*, 2, 6, 36 Govinda-

svāmi's comment. 'ṛshir
mantrārthajñāh')

well as the seers who came after
them.

Medhātithi on *Manu-smṛti*
(1,1) takes the word 'ṛshi' to mean
only the Vedic corpus; one who
studies it, knows the import thereof
or applies it in life, is called a ṛshi
by extention:

ऋषिर्वेदः । तदध्ययनविज्ञान
तदर्थानुष्ठानातिशययोगात् पुरुषेऽपि ऋषिशब्दः ॥

Haradatta (*Pada-mañjarī* on
Pāṇini 1,1,18) also means by ṛshi
only Vedic corpus ('ṛshir-vedah',
'tad uktam ṛshinā' ity ādau darśanāt')
Vaijayanti-kosha likewise
understands by 'ṛshi' only Veda
(ṛshis tu vede'). The Vedic corpus
in its present form is thus entirely
the work of the original seers as

In the Ṛgvedic corpus, we find
now about three hundred seers of
the sūktas being mentioned.
Prominent among, them are
Madhuchchhanda, Medhātithi,
Śunahśepa, Pārāśara, Kaṇva,
Vasishṭha, Viśvāmitra, Vāmadeva
and others. There are also seven
great seers enumerated. Atri
(-bhauma), Kāśyapa (-mārīcha),
Gotama (-rāhūgaṇa), Jamadagni
(-bhārgava), Bharadvāja
(-bārhaspatya), Vasishṭha
(-maitrāvaruṇi), and Viśvāmitra
(-gāthina). (The names within the
brackets indicate the seer's ancestry
or parentage).

The *Ṛgveda* corpus has a
structure based on the 'maṇḍala'

division, and this division is in turn is based on the authorship of seers. The mantras 'seen' by a particular seer or his descendents are collected in one maṇḍala. In *Rgveda* there are ten maṇḍalas, nine of them following this principle and the last one being a collection of mantras of many seers. The seers who are called 'śatarchina' (or seers of a hundred mantras) figure in the first maṇḍala; the seer Gr̥tsamada in the second, Viśvāmitra in the third, Vāmadeva in the fourth, Atri in the fifth, Bharadvāja in the sixth, Vasishṭha in the seventh, and Kaṇva in the eighth.

Āśvalāyana-gr̥hya-sūtra enumerates three classes of seers: śatarchinas or the seers of a hundred ṛks (mantras) (like Madhuchchanda and others in the first maṇḍala of

Rgveda); Madhyamas or the seers of considerable number of mantras, certainly less than hundred (like Gr̥tsamada and others who are seers in the maṇḍalas second to seventh); and Kshudra-sūktas and Mahāsūktas or the seers of the short and long hymns (included in the tenth maṇḍala).

अथ ऋषयो शतर्चिनो मध्यमा गृत्समदो
विश्वामित्रो वामदेवोऽत्रिभरद्वाजो वसिष्ठः प्रगाथाः
पावमान्यः क्षुद्रसूक्ता महासूक्ता इति ॥

Hariśchandra who commented on *Charaka-sūtra-vyākhyāna* (1,7) classifies the sages into four categories; the seers (ṛshayah) who performed austerities to become seers (like Kāvya, Bṛhaspati, Kāśyapa, Chyavana, Utathya, Vāmadeva, Agastya, Uśik, Kardama, Viśravāh, Śakti and Vālakhilyāh), the

near-seers (ṛshikāh) or those who attained the status of seers by their upright conduct ('satyād ṛshitām gatāh') (like Vatsara, Nagnahū, Bharadvāja, Dīrgha-tamā, Brhad-uktha, Vājaśravas, Parāśara, Dadhīcha, Śamsapa and Vaiśravaṇa)



The seers are enumerated in *Brahmāṇḍa-purāṇa* in families, as follows:

I. *The Family of Bhṛgu* (19 seers)

1. Bhṛgu
2. Kāvya (Uśanas)
3. Prachetas

4. Dadhīcha (Dadhyañ ātharvaṇa)
5. Āpnavān
6. Aurva (ṛchika)
7. Jamad-agni
8. Vida
9. Sārasvata
10. Ārshtī-sheṇa
11. Chyavana
12. Vītahavya
13. Sumedhas
14. Vainya
15. Pṛthu
16. Divodāsa
17. Vyāghryaśva
18. Gṛtsa
19. Śaunaka

II. *The Family of Āngiras* (33 seers)

(Angiras is credited with the discovery of fire and institution

of fire-cults) (associated with
Atharva-Veda); (with
Atharvan, he was responsible
for the whole of *Atharva-veda*)

1. Angirāh
2. Trita
3. Bharadvāja (-bāshkali)
4. Ṛtavāk
5. Garga (earliest to mention and
enumerate the constellations)
6. Śini
7. Sankṛti
8. Guruvīta
9. Māndhātā
10. Ambarīsha
11. Yuvanāśva
12. Purukutsa
13. Tri-sadasyu
14. Sadasyumān
15. Āhārya
16. Ajamīdha
17. Ṛshabha

18. Kapi
19. Virūpa
20. Kaṇva
21. Pṛshad-aśva
22. Mudgala
23. Utathya
24. Śaradvān
25. Vājaśravas
26. Ayāsyā
27. Su-vitti
28. Vāmadeva
29. Asija
30. Bṛhad-uktha
31. Dīrgha-tamas
32. Kakshīvān
33. ?

III. *The Family of Ātreyas* (6 seers)
(responsible for the fifth
maṇḍala of *Ṛgveda*)

1. Atri (mind-born of Brahmā)
2. Archanāna

3. Śyāvāśva
4. Gavishṭhara
5. Āvihotra
6. Pūrvātithi
(Two women-seers Viśvavārā and Apālā belong to this family).

IV. *The Family of Kāśyapas* (6 seers)

1. Kāśyapa (son of Marīchi and Kalā)
2. Vatsāra (Avatsara)
3. Naidhruva
4. Raibhya (Rebhā)
5. Asita
6. Devala.
(Two others are also mentioned elsewhere; Bhutāmśa and Vivṛha)

- V. *The Family of Vāsishṭhas* (7 seers)
(Responsible for some hymns in the seventh maṇḍala of *Rgveda*).

1. Vasishṭha (son of Maitrā-varuṇa)
2. Śakti
3. Parāśara (father of Vyāsa)
4. Indra-pramati
5. Bharad-vasu
6. Maitrā-vāruṇi
7. Kuṇḍina

VI. *The Family of Agastyas* (3 seers)

1. Agastya
2. Dr̥ḍhāya (Dr̥ḍha-dyumna)
3. Indra-bāhu (Vidhmavāha)

VII. The Family of Kauśikas
(Viśvāmitra) (13 seers)
(Responsible for the third
maṇḍala of *Rgveda*).

1. Viśvāmitra (-gāthina)
 2. Devarāta
 3. Udgala
 4. Maduchchhanda
 5. Aghamarshaṇa
 6. Asṭaka
 7. Lohita
 8. Kata
 9. Kīla
 10. Devaśravāh
 11. Reṇu
 12. Pūraṇa
 13. Dhanañjaya
- (Śiśira, Śalankāyana and Māmbuddhi
also belong to this family)

Besides these, the Purāṇa
mentions two rājanya-seers
(Vaivasvata-manu and Purūrava-aīla)

and three vaiśya-seers (Vatsa,
Bhalandana and Sankīla), and gives
a total list of ninety-two seers.
Vitahavya of the Bhṛgu clan was a
ruler-chieftain before he became a
seer; and among his descendents were
Gr̥tsamada and Śaunaka. Aurva, the
grandson of Bhṛgu (son of Chyavana
and Sukanyā) is said to have been
a resident of Madhya-deśa, and a
contemporary of the celebrated
Kārtavīrya-arjuna of Māhishmatī.
Elsewhere, the family of
Bhāradvāja is also mentioned: his
son was Bṛhaspati, and among his
descendents are Kaṇva and
Medhātithi. Bharadvāja figures
prominently in the sixth maṇḍala
of *Rgveda*. Dīrgha-tamas of the
āngiras family is responsible for the
famous hymn 'asya vāmīya'
(*Rgveda*)

There were also several women-seers (ṛshikā): Ghoshā (Kākshīvatī, *Rgveda* 10, 39), Śraddhā (Kāmāyanī, 10, 151), Sikatā (Nivāvarī, 9, 86), Agastya-svasā (10, 60), Sārpa-rājñī (10, 189), Indra-snushā (Vasukra-patnī, 10, 28), Godhā (10, 134), Nadī (3, 33), Lopāmudrā (1, 179), Viśvavārā (ātreyī, 5, 28), Vāk (āmbharaṇī, 10, 125), Yamī (Vaivasvatī, 10, 10), Śāśvatī (āngirasī, 8, 1), Saramā (Deva-śunī, 10, 108), Sūryā (Sāvitri, 10, 85), Śachī (Pulomī, 10, 159), Juhū (Brahma-jāyā, 10, 109), Dakshiṇā (Prajā-patyā, 10, 107), Aditi (Dākshāyaṇī, 10, 72), Rātri (Bhāradvājī, 10, 127), Romaśā (Brahma-vādinī, 1, 126 and 127) and Āpalā (8, 7)

A selective list of seers of mantras in *Rgveda* has been given

here. The names of the seers have been arranged in Sanskrit alphabetical order, with the mantras given after their names (maṇḍala and sūkta). The names given within brackets indicate parentage or lineage.

(अ)

Agastya (Maitrāvaruṇa) 1, 165; 13, 15;
His disciple Brahmachāri 1, 179, 5

Agastya-svasā 10, 60

Agni 10, 124

Chākshusha 9, 106

Tāpasa 10, 141

Pāvaka 8, 102

Bārhaspatya 8, 102

Vaiśvānara 10, 79

Sauchika 10, 51

Agni-yūpa (Sthaura) 10, 116

Aghamarshaṇa (son of

Madhucchhandas) 10 ,190

Anga (aurava) 10, 138

Angiras 8, 34

Ajamīlha (sauhotra) 4, 43

Ajāh (prśniya)

Atri 10, 137

A. Bhauma : 5, 27; 9, 67

A. Sāmkhya 10, 143

Aditi (ṛshikā) 4, 18, 7

Aditi (Dākshāyaṇī) 10, 72

Anila (vātāyana) 10, 168

Apālā (ātreya) 8, 91

Apratiratha (aindra) 10, 103

Abhitapāh (Saurya) 10, 37

Abhivarta (āngirasa) 10, 174

Ambarīsha (Vārshāgira) 1, 100

Ayāsyā (āngirasa) 9,44;10,67
and 68

Arishṭanemi (Tārکشya) 10, 178

Aruṇa (Son of Vītahavya) 10, 91

Archan (son of Hiranyastūpa)
10, 149

Archanānā (ātreya) 5, 63; 8, 42

Arbuda (kādraveya) 10, 94

Avasyu (ātreya) 5, 31

Aśvamedha (Bhārata) 5, 27

Aśva-sūkti (kāṇvāyana) 8, 14

Asṭaka (vaiśvāmitra) 10, 174

Asṭadamshṭra (Vairūpa) 10, 111

Asita (Kāśyapa) 9, 5

(आ)

Āyuh (Kāṇva) : 8, 52

Āsanga (Playogi) 8, 1

(इ)

Indra 1, 165; 1,170; 4,18; 4,26;
8,100; 10,86

Indra (ṛshi) 10, 28

Indra (Mushkavān) 10,38

Indra (Vaikuṇṭha) 10, 48

Indra-pramati (vāsishṭha), 9, 97

Indrānī 10, 86

Irimbiṭhi (kāṇva) 8, 16

Isha (ātreya) 5, 7

(उ)

Uchathya (āngīrasa) 9, 50

Utkīla (kātya) 3, 15

Upamanyu (vāsishṭha) 9, 97

Uruchakri (ātreya) 5, 69

Urvaśī (rshikā) 10, 95

Uśanā (Kāvya) 8, 84; 9,87 to 89

Ūrdhvanābhā (Brāhma) 10, 109

Ūrdhva-sadmā (angirasa) 9, 108

(ऋ)

Rjīśvā (Bhāradvāja) 6,49-52; 9,98

Rjraśva (Vārshāgira) 1, 100

Rshabha (Vairāja) 10, 166

Rshabha (vaiśvāmitra) 3,13-14; 9,71

Rshabha (śākvara) 10, 166

Rshayas-sapta 9, 107

Rshikās

(1) Agastya-svasā

(2) Aditi

(3) Indra-snushā

(4) Godhā 10, 134

(5) Nadī

(6) Yami-(vaivasvatī)

(7) Śāśvati (angirasī)

(8) Saramā (Devaśunī)

(9) Sūryā (Sāvitrī)

Rṣhya-śṛṅga (Vātaraśana) 10, 136

(ए)

Evayāmarut (ātreya) 5, 87

Evāvada 5, 44

(ऐ)

Aindra (Laba) 10, 119

(क)

Kakshīvān (dairgha-tamas) 9, 74

Kakshīvān (Auśija) 1, 116

Kāṇva (ghaura) 1, 36; 9, 94

Kata (vaiśvāmitra) 3, 17 and 18

Kapota (Nairta) 10, 165

Karikrata (Vātaraśana) 10, 136

Karṇaśruti (vāsishṭha) 9, 27

Kali (Prāgātha) 8, 66

Kavasha (Aitūsha) 10, 30-34

Kavi (Bhārgava) 9, 47-49

Kāśyapa (mārīcha) 1, 99; 8, 29; 9, 64
etc

Kāśiurāja (Pratardana) 10, 179

Kutsa (āngirasa) 1, 94-98; 9-97

Kumāra (āgneya) 7, 101 and 102

Kumāra (ātreyā) 5, 2

Kumāra (Yāmāyana) 10, 135

Kurusuti (Kāṇva) 8, 76

Kuśika (Aishīrathi) 3, 31

Kuśika (Saubhari) 10, 127

Kusīdī (kāṇva) 8, 81

Kūrma (gārtsamada) 2, 27 et

Kṛtnu (Bhārgava) 8, 79

Kṛśa (Kāṇva) 8, 55

Kṛshṇa (āngirasa) 8, 85-87; 10, 42-
44

Ketu (āgneya) 10, 156

Kshatramanasa 5, 44

(ग)

Gaya (ātreyā) 5, 9-10

Gaya (Plāta) 10, 63-64

Garga (Bhāradvāja) 6, 47

Gavishṭhara (ātreyā) 5, 1

Gātu (ātreyā) 5, 32

Gāthī (Kauśika) 3, 15-22

Gṛtsamada 2, 27-28

Gṛtsamada (Bhārgava) 2, 1; 8, 26;
9, 86

Gṛhapati (Sahasahputrah) 8, 102

(ज)

Gotama 10, 137

Gotama (rāhūgaṇa) 1,74; 9,31

Godhā 10, 134

Gopavana (ātreya) 8, 73-74

Goshūktī (kāṇvāyana) 8, 14 and 15

Gauravīti (śāktya) 5,29; 9; 108; 10,
73 and 74

Gharma (Tāpasa) 10, 114

Gharma (Saurya) 10, 181

Ghora (āngirara) 3, 36

Ghoshā (Kākshīvatī) 10, 39

Jamadagni 3, 62; 10, 137

Jamadagni (bhārgava) 8, 101; 9, 62

Jamadagni-Viśvāmitrau 10, 167

Jaya (Aindra) 10, 180

Jaratkarṇa (Airāvata) 10, 76

Jarītā (śārṅga) 10, 147

Juhūh (Brahma-jāyā) 10, 109

Jūti (Vātsaraśana) 10, 36

Jetā (mādhuchhanda) 1, 11

(क)

(च)

Chakshu (Mānava) 1, 106

Chakshu (Saurya) 10, 159

Chitramahā (Vāsishṭha) 10, 122

Chyavana (bhārgava) 10, 19

Tapur-mirdhā (bārhaspatya) 10, 182

Tarya 5, 44

Tānva (Prārthya) 10, 93

Tiraśchī (āngirasa) 8,95-96

Tṛṇa-pāṇī 5, 49

Trasadasya (paurukutsya) 4,42;
5,27; 9,110

Trita (āptya) 1, 105; 8,47; 9,33;
10, 1-7
Triśirā (tvāshṭra) 10, 8-9
Triśirā (kāṇva) 8, 45
Trairūṇa (Traivṛshṇa) 5, 27; 9, 110
Tvashtā (Garbha-kartā) 10, 184

(द)

Dakshinā (Prājāpatyā) 10, 107
Damana (yāmāyana) 10, 16
Divya (āngirasa) 10, 107
Dīrghatamā (Auchathya) 1, 140-164
Durmitra (kautsa) 10, 105
Dr̥ḷha-chyuta (āgastya) 9, 25
Devamuni (Airammada) 10, 146
Devarāta (vaiśvāmitra) 1, 24
Devala (Kāśyapa) 9, 5
Devarāta (Bhārata) 3, 23
Devaśravas (Bhārata) 3, 23
Devaśravas (yāmāgana) 10, 17

Devāh 10, 51; 6, 11
Devātithi (Kāṇva) 8, 4
Devāpi (ārshishēṇa) 10, 98
Dyutāna (māruta) 8, 96
Dyumna (Viśvacharshani ātreya) ;
5, 23
Dyumnikā (vāsishṭha) 8, 87
Droṇa (śārṅga) 10, 142-144
Dvita (āptya) 9, 103
Dvita (ātreya) 5, 18

(घ)

Dharuna (āngirasa) 5, 15
Dhruva (āngirasa) 10, 173

(ङ)

Nadī 3, 33 etc.
Nabhah-prabhedana (vairūpa) 10,
112
Nara (bhāradivaja) 6, 35-36

Nahusha (mānava) 9, 101
 Nābhāka (kāṇva) 8, 39-42
 Nābhānedishṭha (mānava) 10, 61-62
 Nārada (Kāṇva) 8,13; 9,104-105
 Nārāyaṇa 10, 90
 Nidhruvi (Kāśyapa) 9, 63
 Nṛmedha (āṅgīrasa) 8, 89-90 etc
 Nema (Bhārgara) 8, 101
 Nodhā (Gautama) 1, 58-64; 8, 88, 9, 93

(प)

Paṇayah (paṇis, asuras) 10, 108
 Patanga (prājāpatya) 10, 177
 Prajāpati (Parameshṭhi) 10, 129
 Parāsara (śāktya) 1, 65; 9,97
 Paruchhepa (daivodāsi) 1, 127
 Parvata (Kāṇva) 8, 12; 9, 104-105
 Pavitra (āṅgīrasa) 9, 67
 Paraśurāma (jāmadagni) 10, 110

Pāyu (Bhāradvaja) 6, 75 ; 10, 87
 Pāvaka (Agni) 8, 102; 10, 140
 Punarvatsa (kāṇva) 8, 7
 Purumīlha (āṅgīrasa) 8, 71
 Purumīlha (sauhotra) 4, 43-44
 Pūrumedha (āṅgīrasa) 8, 89 and 90
 Purūravā (aila) 10, 95
 puruhanmā (āṅgīrasa) 8, 70
 Pūtadaksha (āṅgīrasa) 8, 94
 Pūraṇa (vaiśvāmītra) 10, 160
 Pūru (ātreya) 5, 16-17
 Pṛthu (Vainya) 1, 148
 Paura (ātreya) 5, 73 and 74
 Paulomī (Śachi) 10, 159
 Pragātha (kāṇva) 8, 63-65
 Prāgatha (Ghaura) 8, 1-2; 10, 48
 Prachetāh (āṅgīrasa) 10, 164
 Prajāpathi (Vāchya) 3, 38; 9, 84
 Prajāpathi (vaiśvāmītra) 3, 38; 9, 101
 Prajāvān (Prājāpatya) 10, 183
 Pratardana (daivodāsi) 9, 96

Pratikshatra (ātreya) 5, 46

Pratiratha 5, 47

Pratha (vāśishṭha) 10, 181

Prabhūvasu (āngirasa) 5, 35-36; 9,
35-36

Prayoga (Bhārgava) 8, 102

Praskaṇva (Kāṇva) 1,44; 8,49;
9-95

Priyamedha (āngirara) 8,2; 9-28

(ब)

Bandhu (gopāyana) 5, 24

Bandhu (gaupāyana) 10, 57 and 60

Bandhu (laupāyana) 5, 24

Babhru (ātreya) 5, 30

Baru (āngirasa) 10, 96

Bārhaspatya (Agni) 8, 102

Bāhuvṛkta (ātreya) 5, 44; 5, 71

Bindu (āngirasa) 8,94; 9,30

Bibhrāt (Saurya) 10, 170

Budha (ātreya) 5, 1

Budha (Saumya) 10, 101

Bṛhaduktha (vāmadevyā) 10, 54-56

Bṛhaddiva (ātharvaṇa) 10, 120

Bṛhanmati (āngirasa) 9, 39-40;
10, 71-72

Bṛhaspati (laukya) 10, 72

Brahmātithi (kāṇva) 8, 5

Bhayanuāna (vārshāgira) 1, 100

Bhāradvāja (Bārhaspatya) 6,1; 9, 67

Bharadvāja 10, 137

Bharga (Pragātha) 8, 60

Bhāvayavya 1, 126

Bhikshu (āngirasa) 10, 117

Bhishak (Ātharvaṇa) 10, 97

Bhuvana (āptya) 10, 157

Bhūtāmśa (Kāśyapa) 10, 106

Bhṛgu (vāruṇi) 9, 65; 10, 19

(म)

Matsya (sāmmada) 8, 67

Matsyāh (Jālanaddhāh bahavah)
8, 67

Mathita (Yāmāyana) 10, 19

Madhuchchhandā (vaiśvāmītra)
1, 1, 59, 1

Manu (āpsava) 9, 106

Manu (vaivasvata) 8, 27

Manu (sāmvaraṇa) 9, 101

Manyu (Tāpasa) 10, 83

Manyu (vāsishṭha) 9, 97

Maruta 1, 165

Mātariśvā (Kāṇva) 8, 54

Māndhātā (Yauvanāśva) 10, 102

Mūrdhanvān (āngirasa) 10, 88

Mūrdhanvān (Vāmadevya) 10, 88

Mṛṇṇika (vāsishṭha) 9,97; 10, 150

Medhātithi (kāṇva) 8, 53 etc

Medhyātithi (kāṇva) 8, 1; 3, 29

(य)

Yakshmanāśana (Prājāpatya)

10, 161

Yajata 5, 44

Yajata (ātreya) 5, 67

Yajna (prājāpatya) 10, 130

Yama (vaivasvata) 10, 10 et

Yamī (vaivasvatī) 10, 10

Yayāti (nāhusa) 9, 101

Yavishṭha (Sahasah-putra) 8, 102

(इ)

Rakshohā (Brāhma) 10, 162

Rahūgaṇa (āngirasa) 9, 37-38

Rātahavya (ātreya) 5, 65

Rātri (bhāradvājī) 10, 127

Rāma (jāmadagnya) 10, 110

Reṇu (vaiśvāmītra) 9,20; 10, 89

Rebha (kāśyapa) 8,97

Rebhasūnu (kāśyapa) 9, 99-100

Rebhasūnu (-kāśyapau) 9, 99-100

Romaśā (Brahmavādinī) 1, 126-7

(ल)

Laba (Aindra) 10, 119
Luśa (dhānāka) 10, 35-36
Lopāmudrā 1, 179

(व)

Vatsa (āgneya) 10, 187
Vatsa (Kāṇva) 8, 6
Vamru (Vaikhānsa) 10, 99
Varuṇa 10, 124; 5-9
Vavri (ātreya) 8, 46
Vasishṭha (Maitrāvaruṇi) 7, 1; 9, 67
Vasishṭha 9, 67; 10, 137
Vasishṭha-putrāḥ 7, 33; 10, 14
Vasu (Bhāradvāja) 9, 80-82
Vasukarṇa (vāsukra) 10, 65-66
Vasukra 10, 28
Vasukra (Aindra) 10, 27 and 29
Vasukra (vāsishṭha) 9, 97
Vasukra-patnī (Indrasnushā) 10, 28

Vasumanā (Rauhidaśva) 10, 179
Vasurochisha (āngirasa) 8, 38
Vasuśruta (ātreya) 5, 3
Vasūyava (ātreyāḥ) 5, 25-26
Vāk (āmbhraṇī) 10, 125
Vātaraśanāḥ (group of seven sages
Rshya-śriga, Etaśa, Karikrata, Jūti,
Vātajūti, Viprajūti and
Vṛshāṇaka) 10, 136
Vāmadeva (Gautama) 4, 1; 8, 13
Viprajūti (Vātaraśana) 10, 136
Viprabandhu (Gopāyana) 5, 24
Viprabandhu (Gaupāyana) 10, 57
Viprabandhu (laupāyana) 5, 24
Vimada (Aindra) 10, 20
Vimada (Prājāpatya) 10, 20
Virūpa (āngirasa) 8, 43-44
Vivasvān (Āditya) 10, 13
Vivṛha (Kāśyapa) 10, 163
Vibhrāt (Sūrya) 10, 170
Viśvaka (kārshṇi) 8, 86
Viśvakarmā (bhauvana) 10, 81-82

Viśvamanā (Vaiyaśva) 8, 23

Viśvavāra 5, 44

Viśvavārā (ātreya) 5, 28

Visvasāmā (ātreya) 5, 22

Viśvāmitra (gāthina) 3,1 etc.; 9, 67

Viśvāmitra 10, 137

Viśvāmitra (Jamadagni) 10, 167

Viśvāvasu (deva-gandharva) 10, 139

Vishṇu (Prājāpatya) 10, 104

Vihavya (āngirasa) 10, 128

Vītahavya (āngirasa) 6, 15

Vṛshagaṇa (vāsishṭha) 9,97

Vṛshākapi (Aindra) 10, 86

Vena (Bhārgava) 9, 85; 10, 123

Vaikhānasa 9, 66

Vaiśva (āngirasa) 8, 26

Vyāghrapād (vāsishṭha) 9, 97

(श)

Śamyu (Bārhaspatya) 6,44-48

Śakti (vāsishṭha) 7, 32; 9,97

Śamkha (yāmāyana) 10, 15

Śachī (Paulomī) 10, 159

Śataprabhedana (Vairūpa) 10, 113

Śavara (Kākshīvata) 10, 169

Śasakarna (Kāṇva) 8,9

Śaśvatī (āngirasī) 8, 1

Śārṅga 10, 142

Śāryāta (Mānava) 10, 152

Śāsa (bhāradvāja) 10, 152

Śikhaṇḍinyau (Kāśyapau) 9, 104

Śivi (auśinara) 10, 179

Śirimbiṭha (Bharadvāja) 10, 155

Śīśu (āngirasa) 9, 112

Śunahśepa (Ajīgarti) 1, 25; 9, 3

Śunahśepa (vaiśvāmitra) 1, 24

Śunahotra (Bhāradvāja) 6, 33-34

Śyāvāśva (ātreya) 5,52; 8,35; 9, 32

Śyena (āgneya) 10, 188

Śraddhā (Kāmāyanī) 10, 151

Śrutakaksha (āngirasa) 8, 92

Śrutabandhu (Gaupāyana) 10,57-60

Śrutabandhu (Gopāyana) 5, 24

Śrutavit 5, 44

Śrutavit (ātreya) 5, 62

Śrushtigu (kāṇva) 8, 51

(स)

Samvanana (āngirasa) 10, 191

Samvaraṇa (prājāpatya) 5, 33-34

Samvarta (āngirasa) 10, 172

Satyadhṛti (vāruṇi) 10, 185

Satyaśravā (ātreya) 5, 79-80

Sadhvamśa (kāṇva) 8, 8

Sadhri 5, 44

Sadhri (vairūpa) 10, 114

Saptagu (āngirasa) 10, 47

Saptavadhri (ātreya) 5, 78

Sapti (Vājambhara) 10, 79-80

Sapratha (Bhāradvāja) 10, 181

Saramā (Devāsuni) 10, 96

Savya (āngirasa) 1, 51

Sasa (ātreya) 5, 21

Sahadeva (vārshāgira) 1, 100

Sādhana (bhauvana) 10, 157

Sārparājñi 10, 189

Sāvitri (Sūryā) 10, 85

Sikatā (Nivāvari) 9, 86

Sindhukshit (Praiymedha) 10, 75

Sindhudvīpa (Ambarīsha) 10, 9

Sukaksha (āngirasa) 8, 92-3

Sukīrti (Kākshīvata) 10, 131

Sutambhara 5, 44

Sutambhara (ātreya) 5, 11-14

Sudāsa (Paijavana) 10, 133

Sudīti (āngirasa) 8, 71

Suparṇa (Tārksya) 10, 144

Subandhu (Gopāyana) 5, 24

Sumitra (kautsa) 10, 105

Surādhā (vārshāgira) 1, 100

Suvedā (śairīśi) 10, 147

Suhastya (ghausheya) 10, 41

Suhotra (Bhāradvāja) 6, 31

Sūnu (ārkhava) 10, 176

Sobhari (Kāṇva) 7, 19-22
Soma 10, 124
Somāhuti (Bhārgava) 2, 4-7
Stambamitra (śārṅga) 10, 142
Svastyātreya 5, 50-51

(ह)

Harimanta (āṅgīrasa) 9, 72
Haryata (Prāgātha) 8, 72
Havirdhāna (āṅgīrasa) 10, 11-13
Hiraṇyagarbha (Prājāpatya) 10, 121
Hirānyastūpa (āṅgīrasa) 1.31; 6,4

2. THE CHHANDAS



The mantras as visualized by the seers were also meant for communication. It is natural

therefore that the mantras assumed a verbal form that could be preserved and transmitted (orally) to others. It is also natural that the form was poetic; the outpouring was spontaneous and in a state of ecstasy and abandon. It was freed from the mental habits of formal and prosaic language used in ordinary transactions. The mantras were manifestations of the seer's own powerful visions, which transformed him from an ordinary man into a seer. The words of the mantra cannot be static or common; they must also be capable of transforming any person who is exposed to them. The Mantra is thus a special device to contain and suggest the seer's vision. The metrical form that it assumes has a specific function to fulfil. This is the importance of Chhandas.

The word *chhandas*, derived from the root 'chadi' (*āhlāde*, 'to please', 'to delight,' 'to exhilarate'), is a meaningful and pleasing metre in which the mantra is rendered. The words constituting the mantra are arranged in terms of pauses and pronunciations which are time-bound. A mantra has many metrical lines (called 'pādas') and each of such lines has many unalterable syllables (*akshara*). The number of syllables arranged in the metrical lines determines the metrical form known as 'chhandas'. The metrical forms are really innumerable, but about twenty-six of them figure prominently in the Vedic corpus. It is to be noted that it is only the mantras incorporated in the *Rgveda* that are strictly and elaborately metrical. The mantras in *Yajurveda*

are not metrical in form. In fact, the characteristic feature of the *Yajurveda* is the absence of *chhandas* in it. We have definitions like 'gadyātmako yajuh' ('the mantras of *Yajurveda* are prose-pieces'), or 'aniyatāksharāvasano yajuh' (the number and arrangement of syllables or lines are of no consideration').

The varieties of metrical form in *Rgveda* are usually classified in four groups (called *vargas*); and the forms are also named.

I. Anādishta-chhandas:

1. Ukta
2. Atyukta
3. Madhya
4. Pratishṭha
5. Surpratishṭha

II. Br̥hachhandas:

6. Gāyatri

7. Ushṇik

8. Anusṭup

9. Br̥hatī

10. Pañkti

11. Trisṭup

12. Jagatī

III. Ati-chhandas:

13. Ati-jagati

14. śakvari

15. Ati-śakvari

16. Asṭi

17. Aty-asṭi

18. Dhṛti

19. Ati-dhṛti

IV. Kṛti-chhandas

20. Kṛti

21. Prakṛti

22. Akṛti

23. Vikṛti

24. Samkṛti

25. Abhi-kṛti

26. Utkṛti

This classification is based on the number of syllables (akshara) occurring in a single metrical line (pāda). Usually a metrical form will have four lines, and in each line the number of syllables may be one to twenty-six. In the R̥gvedic collection, the mantras have only the metrical forms of the second and third groups (vargas, viz. 6 to 19). And these metrical forms differ among themselves only in terms of the number of syllables (usually four more or four less). The metrical form is determined by the number of syllables; but there is also a provision for omitting a syllable

(nichṛt), or two of them (virāt), or adding a syllable (bhūrik) or two of them (svarāt), without however altering the metrical form.

(ऊनादिकेनैकेन निचृद्भुरिजौ ।
द्वाभ्यां विराट् स्वराजौ ॥)

syllables arranged in five metrical lines (5+5+5+5+6). These are all sub-varieties of Gāyatri.

The details of the twenty-six metrical forms with their subvarieties are given below.

Gāyatrī is the first metrical form found in *Rgveda* and this is ascribed to the seer Madhuchhandas. It has three metrical lines (pādas) with eight syllables in each line; thus the total number of syllables is twenty-four (8+8+8). The nichṛt-gāyatri form has one syllable less (8+8+7); the virāt-gāyatri has only twenty-two syllables, viz. two syllables less (9+6+7). The bhūrik form of Gāyatri has one syllable more (8+10+7=25); and bhurik-padapankti form has twenty-six



यदक्षरपरिमाणं तच्छन्दः

The metrical form which the mantras assume is determined solely by the number of letters or phonemes (aksharas) which are involved in it. Kātyāyana defines the form thus:

यदक्षरपरिमाणं तच्छन्दः ।

(*Rksarvānukramanī*, 2,6)

and bases his definition on the Rgvedic mantra itself (1,164,24) which speaks of 'aakshareṇa mimate saptavāṇih'

There are 21 metrical forms which are found in Rgveda, ranging from 24 aksharas (Gāyatrī) to 104 aksharas (utkr̥ti)! There is an

increase of four aksharas, as can be seen from the following table:

I The first group of seven forms :

1. Gāyatrī (24 aksharas)
(used about 200 times)
2. Ushṇik (28 aksharas)
3. Anusṭup (32 aksharas)
4. Bṛhati (36 aksharas)
(used about 120 times)
5. Pankti (40 aksharas)
6. Trisṭup (44 aksharas)
7. Jagatī (48 aksharas)

(Each of these seven are again in seven forms: Daivī, Āsurī,

Prājāpatya, Yājushī, Sāmni, Ārchi
and Brāhmī)

20. Ati-kṛti (100 aksharas)

21. Utkṛti (104 aksharas)

II. The second group :

8. Ati-jagatī (52 aksharas)
9. Śakvarī (56 aksharas)
10. Ati-Śakvarī (60 aksharas)
11. Ashṭi (64 aksharas)
12. Atyasṭi (68 aksharas)
13. Dhṛti (72 aksharas)
14. Ati-dhṛti (76 aksharas)

III. The third group :

(not found in the Śākala recension
of *R̥gveda-samhitā*, but found in
Yajurveda)

15. Kṛti (80 aksharas)
16. Prakṛti (84 aksharas)
17. Ākṛti (88 aksharas)
18. Vikṛti (92 aksharas)
19. Samkṛti (96 aksharas)

An account of the important
metrical forms with their
subvarieties, is given below. The
details include the name of the
metrical form, the number of Pādas
and aksharas, the relevant formula
(sūtra) and an illustrative example
of the mantra in that metrical form.

I. Gāyatrī :

3 pādas; 24 aksharas (8+8+8)
(tripadā gāyatrī)

अग्निमीळे पुरोहितम्
यज्ञस्य देवमृत्विजम् ।

हेतारं रत्नधातमम् ॥ (1,1,1)

Varieties:

- (1) Nichṛt - 23 aksharas (8+8+7)
(ūnādikenaikena nichṛd-
bhurijau)

न किरिन्द्र त्वदुत्तरो,
न ज्यायामस्ति वृत्रहन् ।
नकिरेवा यथा त्वम् ॥ (4,30,1)

(5) Vardhamānā : 21 aksharas
(6+7+8) (yasyāstu shaṭ-
saptakāshṭakāh)

(2) Virāt : 22 aksharas (9+6+7)
(dvābhyām virāt-svarājau)

ओर्व प्रा अमर्त्या
निवतो देव्युद्वतः ।
ज्योतिषा बाधते तमः ॥ (10,127,2)

यत्रोत बाधितेभ्यश्चक्रं
कुत्साय युध्यते ।
मुषाय इन्द्र सूर्यम् ॥ (4,30,4)

(6) Ati-nichṛt : 20 aksharas (7+6+7)
(madhyamah shaṭkaśchet)

(3) Yava-madhyā-virāt : 22
aksharas (7+8+7) (daśakas)

पुरुतमं पुरुणां
स्तोतृणां विवाचि ।
वाजेभिर्वाजयताम् ॥ (6,45,29)

मिमीहि श्लोकमास्ये
पर्जन्य इव तत नः ।
गाय गायत्रमुक्थ्यम् ॥ (1,38,14)

(7) Ushṇig-garbhā : 24 aksharas
(6+7+11) (shaṭsaptaikādaśā)

(4) Pāda-nichṛt : 21 aksharas
(7+7+7) (trayas-saptakah)

ता मे अश्व्यानां
हरीणां नितोशना
उतो नु कृत्व्यानां नृवाहसा (8,25,23)

कः वः सुम्ना नव्यांसि
मरुतः क सुविता ।
को विश्वानि सौभग ॥ (1,38,3)

(8) Yava-madhyā-gāyatrī : 24
aksharas (7+10+7)
(daśakaśchet)

न सुन्वे यो वसूनाम्

यो रायामानेता य ।

इलानां सोमो यः सुक्षितीनाम् ॥ (9,108,13)

(9) Bhurik : 25 aksharas (8+10+7)

विद्वांसा विद्वरः पृच्छे

दविद्वानित्थापरो अचेताः ।

नू चिन्नु मर्ते अक्रौ ॥ (1,120,2)

(10) Bhurik-pada-pankti; 4 pādas

and 26 aksharas (5+5+5+5+6)

(pañchakāś chatvārah

shatkaśchaikah padapanktib)

घृतं न पूतं, तनूरेपाः

शुचि हिरण्यम् ।

तत्ते रुक्मो न

रोचत स्वधा वः ॥ (4,10,6)

II. Ushnik :

3 pādas; 28 aksharas (8+8+12)

(ushnik tripadāntyo dvādaśa)

अग्रे वाजस्य गोमत

ईशानः सह सो यहो ।

अस्मे धेह जातवेदो महिश्रवः ॥ (1,79,4)

varieties :

(1) Kakup : 28 aksharas (8+12+8)

(madhyamaśchet)

युष्माकं स्मा स्थामनु

मुदे दधे मरूतो जीरदानवः ।

वृष्टी द्यावो यतीरिव ॥ (5,53,5)

(2) Pura-ushnik - 28 aksharas

(12+8+8) (ādyaśchet)

तच्चक्षुर्देव हितं शुक्रमुच्चरत्

पश्येम शरदः शतम् ।

जीवेम शरदः शतम् ॥ (7,66,16)

(3) Pipīlikā-madhyā : 28 aksharas

(11+6+11) (madhye chet

pipīlika-madhyā)

हरी यस्य सुयुजा विव्रता

वेर्व ता नु शेपा ।

उभा रजी न केशिना पतिर्दन् ॥ (10,105,2)

(4) Tanu-śirā: 28 aksharas

(11+11+6) (ekādaśinoh paraś

shatkah)

प्र या घोषे भृग वाणे न शोभे
यया वाचा यजति पञ्जिया वाम् ।
प्रेषयुर्न विद्वान् ॥ (1,120,5)

(5) Kakubnyanku-śirā (nichrt) : 27
aksharas (11+12+4)
(traishtubhā jāgata-chatushkāh)

ददी रेक्णस्तन्वे ददिर्वसु
ददिर्वाजेषु पुरुहूत वाजिनम् ।
नूनमथ ॥ (8,46,15)

(6) Anushtup-garbhā : 4 pādas and
29 aksharas (5+8+8+8) (ādyah
pañchakas trayoshtakāh)

पितुं नु स्तोषं
महो धर्माण तविषीम् ।
यस्य त्रितो व्योजसा
वृत्रं विषर्व मर्दयत् ॥ (1,187,1)

(7) also Ushnik : 4 pādas and 28
aksharas (7+7+7+7) (chatus
saptakoshnig eva)

मंसीग्रहि त्वा वय -
मस्पकं देव पूषन् ।
मतीनां च साधनम्
विप्राणां चाधवम् ॥ (10,26,4)

III Anushtup :

4 pādas and 32 aksharas
(8+8+8+8) (trtiyam anushtup)

सं गच्छध्वं सं वदध्वम्
सं वो मनांसि जानताम् ।
देवा भागं यथापूर्वं
सञ्जानाना उपासते ॥ (10,191,2)

Varieties

(3 to 7 are in 3 pādas):

(1) Nichrt : 31 aksharas (8+8+8+7)

ऋतावानं विचेतनम्
पश्यन्तो हामिव स्तुभिः ।
विश्वेषामध्वराणाम्
हस्कतरिं दमे दमे ॥ (4,7,3)

(2) Mahāpadapankti : 6 pādas and
31 aksharas (5+5+5+5+5+6)

(pañcna-pañcnakāh shaṭkaś-
cnaikan)

तव स्वादिष्टाग्ने

से दृष्टिरेदा

चिदह इदा चिदक्लोः ।

श्रिये रुक्मो न,

रोचत उपाके ॥ (4,10,5)

(3) Kāviraṭ : 30 aksharas (9+12+9)

(navakayor madhye jāgatan)

ता विद्वासा हवामहे वाम्

ता नो विद्वासा मन्मवा चेतमद्य ।

प्राचद्वयमानो युवा कुः ॥ (1,120,3)

(4) Virāṭ : 30 aksharas (10+10+10)

(daśakāś trayo virāṭ)

श्रुद्यो हव विपिपानस्याद्रे -

बोधाः विप्रस्याचता मनाषाम् ।

कृष्वा दुवास्यन्तमा स चेमा ॥ (7,22,4)

(5) another Virāṭ : 33 aksharas

(11+11+11) (ekādaśakā vā)

अन्न इन्द्रश्च दाशुषा दुराणे

सुतावता यज्ञमिहोपयातम् ।

अमर्दन्ता सोम पेयाय देवा ॥ (3,25,4)

(6) Nashta-rūpī : 32 aksharas

(9+10+13) (nava vairājas

trayodaśah)

विपृच्छामि पाक्या न देवा

स्वषट् कृतस्याद्भुतस्य दस्राः ।

पातं च सद्यासो युवं च रभ्यसो नः ॥

(1,120,4)

(7) Pipīlikā-madhyā : 32 aksharas

(12+8+12) (madhye

chedashtakah)

पर्युषु प्र धन्व वाजसातये

परि वृत्राणि सक्षणिः ।

द्विषस्तरध्या ऋणया न ईयसे ॥ (9,110,1)

IV Br̥hatī :

4 pādas and 36 aksharas

(8+8+12+8) (br̥hatī tṛtīyo

dvādaśakah)

अघा योषेव सूनर्यु -

षा याति प्र भुञ्जती ।

जरयन्ती वृजनं पद्वदीयत

उत्पातयति पक्षिणः ॥ (1,48,5)

varieties

(1) Purastāt : 36 aksharas
(12=8+8+8) (ādyaschet purastād
br̥hatī)

अधीन्वत्र सप्ततिं च सप्त च
सद्यो दिदिष्ट तान्वः ।

सद्यो दिदिष्ट पार्थ्यः
सद्यो दिदिष्ट मायवः ॥ (10,93,15)

(2) Uparishṭāt : 36 aksharas
(8+8+8+12) (antyaśchet)

न त मंहो न दुरितं
देवासो अष्टमर्त्यम् ।

सजोषसो यमर्यमा
मित्रो नयन्ति वरुणो अतिद्विषः ॥
(10,126,1)

(3) Nyaṅkusāriṇi : 36 aksharas
(8+12+8+8) (dvitiyaśchet)
(also called Urobṛhati and
Skandhogrīvī)

ईजानमिद् द्यौर्गूर्ता

वसुरीजानं भूमिरभि प्रभूषणी ।

ईजानं देवावश्चिना-

वभि सुम्नैरवर्धताम् ॥ (10,132,1)

(4) Viṣṭāra : 36 aksharas
(8+10+10+8) (asṭīnor madhye
daśakau)

युवं ह्यस्तं महोरन्युवं
वा यन्निरत तं सतम् ।

ता नो वसू सुगोपा स्यातं
पातं नो वृकादघायोः ॥ (1,120,7)

(5) Vishama-padā : 36 aksharas
(9+8+11+8) (navakāśṭīyēkā
daśyasṭīno vishama-padā)

सनितः सु सनितरुद्र
चित्र चेतिष्ठ सूनृत ।

प्रा सहा सम्राट् सहुरिं स हन्तम्
भुज्युं वाजेषु पूर्वम् ॥ (8,46,20)

(6) Ūrdhva-br̥hatī : 3 pādas and 36
aksharas (12+12+12)
(tri-jāgatordhva-br̥hatī)

अजीजनो अमृत मर्त्येष्वाम्
ऋतस्य धर्मन्न मृतस्य चारुणः ।
सदा सरो वाजमच्छा सनिष्यदत् ॥

(9,110,4)

(7) Pipilikā-madhyā : 3 pādas and
34 aksharas (13+8+13)
(trayodaśinor madhye-shṭakah)

अभि वो वीरमन्थसो मदेषु गाय
गिरा महा विचेतसम् ।
इन्द्रं नाम श्रुत्यं शाकिनं वचो यथा ॥

(8,46,14)

(8) There is also the 'pragātha'
metrical form, involving two
varieties of Br̥hatī, one known
by that name and having four
pādas and 36 aksharas
(8+8+12+8, or alternately
9+9+9+9 'chaturnavakā br̥hatī
eva') and another called Sato-
br̥hatī with four padas and 40
aksharas (12+8+12+8).

V Pankti: 5 pādas and 40
aksharas (8+8+8+8+8)
(pañchapadā panktiḥ) (also
called pathyā-pañkti)

मादयस्व सुते सचा
शवसे शूर राधसे ।
विद्या हि त्वा पुरुवसु -
मुप कामान्त्सृज्महेऽ ।
था नोऽविता भव ॥ (1,81,8)

varieties : (4 pādas)

(1) Satah-pankti (or Sato-br̥hatī) :
40 aksharas (12+8+12+8)
(chatuspadā) (ayujau jāgatau
sato-br̥hatī)

यं त्वा देवासो मनवे दधुरिह
यजिष्ठं हव्यवाहन ।
यं कण्वो मेध्यातिथिर्धनस्पृतम्
यं वृषा यमुपस्तुतः ॥ (1,36,10)

(2) Virāj (Virāt) : 40 aksharas
(10+10+10+10) (chushpadā
daśakaih)

मन्ये त्वा यज्ञियं यज्ञियानाम्
मन्ये त्वा च्यवनमच्युतानाम् ।
मन्ये त्वा सत्वनामिन्द्र केतुम्
मन्ये त्वा वृषभं चर्षणीनाम् ॥

(8,96,4)

अग्निं न स्ववृक्तिभि -
होतारं त्वा वृणीमहे ।
यज्ञायस्तीर्णबर्हिषे वि वो मदे
शीरं पावकशोचिषं विवक्षसे ॥

(10,21,1)

(3) Viparīta : 40 aksharas
(8+12+8+12) (yujau chet
viparītā) This is also called
‘Viparita-sato-br̥hatī’

य ऋष्यः श्रावयत्सखा
विश्वेत्स वेद जनिमा पुरुष्टुतः ।
तं विश्वे मानुषा युगेन्द्रम्
हवं ते तविषं यतस्तुचः (8,46,12)

(4) Prastāra : 40 aksharas
(12+12+8+8) (ādyau chet)

उत नो देवावश्विना शुभस्पती
धामभिर्मित्रावरुणा उरुष्यताम् ।
महः स राय एष तेऽ
ति धन्वेव दुरिता ॥ (10,93,6)

(5) Āstāra : 40 aksharas
(8+8+12+12) (antyaui chet)

(6) Samstāra : 40 aksharas
(12+8+8+12) (ādyantau chet)

पितुभृतो न तन्तुमित्सुदानवः
प्रति दध्मो यजामसि ।
उषा अप स्वसुस्तमः
सं वर्तयति वर्तनं सु जातता ॥
(10,172,3)

(7) Vishtāra (or Vistāra) : 40
aksharas (8+12+12+8)
(madhyamau chet)

अग्ने तव श्रवो वयो
महि भ्राजन्ते अर्चयो विभावसो ।
बृहद् भानो शवसा वाजमुक्थ्यम्
दधासि दाशुषे कवे ॥ (10,140,1)

VI Trishtubh : 4 pādas and 44
aksharas (11+11+11+11)
(trishtup traishtubha-padā)

यो जात एव प्रथमो मनस्वान्
 देवो देवान् क्रतुना पर्यभूषत् ।
 यस्य शुष्माद्रोदसी अभ्यसेताम्
 नृण्यस्य महा न जानास इन्द्रः ॥
 (2,12,1)

varieties :

(1) Jagatī : 46 aksharas
 (11+12+11+12) (dvau tu
 jāgatau yasyāh sā jāgate jagatī)

यूपव्रस्का उत ये यूपवाहा -
 श्रषालं ये अश्वयूपाय तक्षति ।
 ये चार्वते पचनं संभर -
 न्युतो तेषामभिगूर्तिर्न इन्वतु ॥
 (1,162,6)

(The mantra gives the chhandas
 as 'jagatī' but it is a variety of
 trishṭubh)

(2) Vairāja : 39 aksharas
 (10+9+11+9) (navakau vairajas
 traishṭubhaś cha)

शभ्रं नु ते शुभ्रं वर्धयन्तः
 शुभ्रं वज्रं बाह्वोर्दधानाः ।
 शुभ्रस्त्वमिन्द्र वावृधानो अस्मे
 दासीर्विशः सूयेण सहाः ॥
 (2,11,4)

(3) Virāt-sthānā : 40 aksharas
 (10+9+10+11) (dvau vā vairājau
 navakas-traishṭubhaś cha)

श्रुधो हवमिन्द्र मा रिषण्यः
 स्याम ते दावने वसूनाम् ।
 इमा हि त्वामूर्जो वर्धयन्ति
 वसूयवः सिन्धवो न क्षरन्तः ॥
 (2,11,1)

(4) (i) Viparītā (virād-rūpā) : 41
 aksharas (8-11-11-11)

क्रीळन् नो रश्म आ भुवः
 सं भस्मना वायुना वेविदानः ।
 ता अस्य सन् धृषजो न तिग्माः
 सुसंशिता वक्ष्यो वक्षणेस्थाः ॥
 (5,19,5)

(ii) Virād-rūpā : 41 aksharas
 (11+11+11+8) (ekādaśinas
 trayoshṭakaścha)

श्रुतं मे मित्रावरुणा हवेमोऽ

त श्रुतं सदने विश्वतः सीम् ।

श्रोतु नः श्रोतुरातिः सुश्रोतुः

सुक्षेत्रा सिन्धुराद्भिः ॥ (1,122,6)

(5) Jyotishmatī : 44 aksharas
(12+12+12+8) (dvādaśinas
trayoshtakaścha) (also called
Uparishṭāj-jyotih)

अग्निनेन्द्रेण वरुणेन विष्णुनाऽऽ

दित्यै रुद्रैर्वसुभिः सचाभुवा ।

सजोषसा उपसा सूर्येण च

सोमं पिबतमश्विना ॥ (8,35,1)

(6) Jyotih : 44 aksharas
(12+8+12+12) (yatoshtakas tato
jyotih) (also called Madhye-
jyotih)

ताभिरा यातं वृषणोप मे हवम्

विश्वप्सुं विश्ववार्यम् ।

इषा मंहिष्ठा पुरुभूतमा नरा

याभिः क्रिविं वावृधुस्ताभिरा गतम् ॥

(8,22,12)

(7) Virāṭ-pūrvā : 4 pādas and 44
aksharas (10+10+8+8+8)
(ādyau daśakāvashtakās trayah)
(also called Panktyuttarā)

एवेन्द्राग्निभ्या महा वि हव्यम्

शूष्यं घृतं न पूतमद्रिभिः ।

ता सूरिषु श्रवो बृह -

द्रयं गृणत्सु दिधृत -

मिषं गृणत्सु दिधृतम् ॥ (5,86,6)

(8) Mahābṛhatī : 4 pādas and 44
aksharas (8+8+8+8+12)
(chatvaroshtakā jāgataś cha)

नवानां नवतीनां

विषस्य रोपुषीणाम् ।

सर्वासामग्रभं नामाऽऽ

रे अस्य योजनम्

हरिष्ठा मधु त्वा मधुला चकार ॥

(1,191,13)

(9) Yava-madhyā : 4 pādas and 44
aksharas (8+8+12+8+8)
(madhye chet) (also called
Mahābṛhatī)

सं मा तपन्त्यभितः

सपत्नीरिव पर्ववः ।

मूषो न शिश्रा व्यदन्ति माध्यः

स्तोतारं ते शतक्रतो

वित्तं मे अस्य रोदसी ॥ (1,105,8)

(10)Abhisāriṇī : 4 pādas and 44
aksharas (10+10+12+12)

(vairājau jāgatau cha)

यो वाचा विवाचो मृध्रवाच

पुरू सहस्रा शिवा जघान

तत्तदिधस्य पौंस्यं गृणीमसि

पितेव यस्तविषीं वावृधे शवः ॥

(10,23,5)

(11)Nicht : 4 pādas and 43 aksharas
(no order) (trisṭup with one
akshara less)

ब्रह्मणस्पते त्वमस्य यन्ता

सूक्तस्य बोधि तनयं च जिन्व ।

विश्वं तद्भद्रं यदवन्ति देवा

बृहद्वदेम विदथे सुवीराः ॥

(2,23,19)

(12)Virāt : 4 pādas and 42 aksharas

(no order) (trisṭup with two
aksharas less)

आ कृष्णेन रजसा वर्तमानो

निवेशयन् अमृतं मर्त्यं च ।

हिरण्मयेन सविता रथेन

देवो याति भुवनानि पश्यन् ॥

(1,35,2)

(13)Bhurik : 4 pādas and 45

aksharas (no order) (trisṭup
with one akshara more)

बृहस्पते अति यदर्यो अर्हाद्

द्युमद्विभाति क्रतुमज्जनेषु ।

यद् दीयच्छवस ऋतप्रजात

तदस्मासु द्रविणं धेहि चित्रम् ॥

(2,23,15)

(14)Svarāt : 4 pādas and 46 aksharas

(no order) (trisṭup with 2
aksharas more)

धामन् ते विश्वं भुवनमधि श्रित -

मन्तः समुद्रे हृद्यन्तरायुषि ।

अपामनीके समिधे य आ भूत -

स्तमश्याम मधुमन्तं त ऊर्मिम् ॥

(4,58,11)

(15)Dvipadā : 2 pādas and 22
aksharas (11+11) (dvipadā
trishṭup)

अग्ने भव सुषमिधा समिद्ध

उत बर्हिर्विया वि स्तृणीताम् ॥

(7,17,1)

(16)Ekapadā : one pāda and 11
aksharas (also called trisṭup-
ekapadā-virāt)

असिक्न्यां यजमानो न होता ॥

(4,17,15)

VII.Jagatī : 4 pādas and 48
aksharas (12+12+12+12) (jagatī
jāgata-padā)

गणानां त्वा गणपतिं हवामहे

कविं कवानामुपमश्रवस्तमम् ।

ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पत

आ नः शृण्वन्नूतिभिः सीद सादनम् ॥

(2,23,1)

varieties :

(i) Mānāsato-br̥ṇatī : 5 pādas and
48 aksharas (12+8+12+8+8)
(asṭinas trayas svau cha dvau)

आ यः पप्रौ भानुना रोदसी उभे
धूमेन धावते दिवि ।

तिरस्तमो ददृश ऊन्यांस्वा

श्यावास्वरूपो वृषा

श्यावा अरुषो वृषा ॥

(6,48,6)

(2) Mahāpāntī :

(i) 6 pādas and 48 aksharas
(8+8+7+6+10+9) (asṭakau
saptakas shaṭko daśako navakaś
cha)

इयत्तिका शकुन्तिका

सका जघास ते विषम् ।

सो चित्रु न मरति नो

वयं मरामाऽऽरे अस्य

योजनं हरिष्ठा मधु

त्वा मधुला चकार ॥ (1,191,11)

(ii) 6 pādas and 48 aksharas
(8+8+8+8+8+8) (śaṣasṭakā vā
mahāpāntīh)

मही वो महताम वो

वरुण मित्र दाशुषे ।

यमादित्या अभिद्रुहो

रक्षथानेमघं नश ।

दनेह सो व ऊतयः

सु ऊतयो व ऊतयः ॥ (8,47,1)

(3) Nichrt : 4 pādas and 47 aksharas

(jagatī with one akshara less)

आ विबाध्या परिरापस्तमांसि च

ज्योतिष्मन्तं रथमृतस्य तिष्ठसि ।

बृहस्पते भीममग्नित्रदंभनम्

रक्षोहणं गोत्रभिदं स्वर्विदम् ॥

(2,23,3)

(4) Upa-jagati : 4 pādas and 46

aksharas (12+12+11+11)

(jagatī with two aksharas less)

सो चित्रु वृष्टिर्यूध्या स्वा सखाँ

इन्द्रः श्मश्रूणि हरितापि प्रष्णुते ।

अव वेति सुक्षयं सुते मधू

दिद्धूनोति वातो यथा वनम् ॥

(10,23,4)

(5) Virāt : 4 pādas and 46 aksharas

(no order)

देवाक्षिते असुर्यं प्रचेतसो

बृहस्पते यज्ञियं भागमानशुः ।

उस्मा इव सूर्यो ज्योतिषा महो

विश्वेषामिज्जनिता ब्रह्मणामसि ॥

(2,23,2)

VIII Pragāthā :

(1) Bārhatāh : 76 aksharas

(8+8+12+8=36; 2+8+12+8=40)

(pragāthā bṛhatīsatobṛhatyau

bārhatāh) (vishamā bṛhatyah,

samāh sato-bṛhatyah)

अयं वां मधुमत्तमः

सुतः सोम ऋतावृधा ।

तमश्मिना पिबतं तिरो अह्वयम्

धत्तं रत्नानि दाशुषे ॥ (36 aksharas)

त्रिवन्धुरेण त्रिवृता सुपेशसा

स्थेना यातमश्मिना ।

कृण्वामो वां ब्रह्म कृण्वन्त्यध्वरे

तेषां सु श्रृणुतं हवम् ॥

(40 aksharas)

(1,47, 1 and 2)

(2) Mahā bārhatāh : 92 aksharas
 (8 + 8 + 12 + 8 + 8 = 44 ;
 12 + 8 + 12 + 8 + 8 = 48)
 (mahābṛhatī mahāsatobṛhatyau
 mahābārhatāh)

बृहद्भिः अर्चिभिः

शुक्रेण देव शोचिषा ।

भरद्वाजे समिधानो यविष्ठ्य

रेवन्नः शुक्र दीदिहि ।

द्युमत् पावक दीदिहि ॥

(44 aksharas) (mahābṛhatī)

विश्वासां गृहपतिर्विशामसि

त्वमग्रे मानुषीणाम् ।

शतं पूर्भिर्यविष्ठ पाह्यंहसः

समेद्धारं शतं हिमाः

स्तोतृभ्यो ये च ददति ॥

(48 aksharas) (mahāsatobṛhatī)

(6,48,7and8)

(3) Kākubha : 68 aksharas

(8+12+8=28; 12+8+12+8=40)

(kakup chet pūrvā kākubhah)

आ सखायः सबर्द्धाम्

धेनुमजध्वमुप नव्यसा वचः ।

सृजध्वमनपस्फुराम् ॥ (28 aksharas) (kakup)

या शर्धाय मारुताय स्वभानवे

श्रवोऽमृत्यु धुक्षत ।

या मृळीके मरुतां तुराणाम्

या सुमैरेवयावरी ॥

(40 aksharas) (satobṛhatī)

(6,48,11and12)

(4) Viparītottara : 76 aksharas

(8+8+12+8=36; 8+12+8+12=40)

(bṛhatī viarīte viparītottarah)

न हि ते शूर राधसोऽ

न्तं विन्दामि सत्रा ।

दशस्या नो मघवन्नू चिदद्रिवो

धियो वाजेभिराविथ ॥

(36 aksharas) (bṛhatī)

य ऋध्वः श्रावयत्सखा

विश्वेत् स वेद जनिमा पुरुष्टुतः ।

तं विश्वे मानुषा युगे -

न्द्रं हवन्ते तविषं यतस्रुचः ॥

(40 aksharas) (viparītā)

(8,46,11and12)

(5) Anushtubhah : 80 aksharas

(8+8+8+8=32; 8+8+8=24+24)

(anushtub - gāyatrau

chānushṭubhah)

आ त्वा रथं यथोतये

सुम्नाय वर्तयामसि ।

तुविकूर्मिमृतीषह -

मिन्द्र शविष्ठ सत्पते ॥

(32 aksharas) (anushtubh)

तुविशुष्म तुविक्रतो

शचीवो विश्वया मते ।

आ पप्राथ महित्वना ॥

(24 aksharas) (gāyatrī)

यस्य ते महिता महः

परि ज्मायन्त मीयतुः

हस्ता वज्रं हिरण्ययम् ॥

(24 aksharas) (gāyatrī)

तवसे भन्ददिष्टये

धुनिव्रताय शवसे ॥

(5,87,1)

(2) Śakvarī : 7 pādas and 56

aksharas (8+8+8+8+8+8+8)

(Śakvarī pādāḥ saptaivāṣṭ-

ākṣharāś cha te)

प्रो ष्वस्मै पुरोरथ -

मिन्द्राय शूषमर्चत ।

अभीके चिदु लोककृत्

संगे समत्सु वृत्रहाऽ ।

स्माकं बोधि चोदिता

नभन्तामन्यकेषां ।

ज्याका अधि धन्वसु ॥

(10,133,1)

IX Sankīrṇam (miscellaneous)

(1) Ati-jagatī : 5 pādas and 52

letters (12+12+12+8+8) (pādā

atijagatyām tu trayo dvādaśakāḥ

parau aṣṭakau)

प्र वो महे मतयो यन्तु त्रिष्णवे

मरुत्वते गिरिजा एवयामरुत् ।

प्र शर्धाय प्रयज्यवे सुखादये

(3) Ati-Śakvarī : 5 pādas and 60

aksharas (16+16+12+8+8)

(atiśakvara-pādau āditah

kartavyau shoḷaśāksharau

jāgataśchāṣṭakau)

साकं जातः क्रतुना साकमोजसा ववक्षिथ

साकं वृद्धो वीर्यैः सासहिर्मृधो विचर्षिणिः

दाता राधः स्तुवते काम्यं वसु

सैनं सश्वद् देवो देवं

सत्यमिन्द्रं सत्य इन्दुः ॥ (2,22,3)

(4) Ashti : 5 pādas and 64 aksharas

(16+16+16+8+8) (ashtipādāh
shoḷakās trayah ashtakau cha)

त्रिकद्रुकेषु महिषो यवाशिरं तुविशुष्म

स्तृपत् सोममपिबद् विष्णुना सुतं यथावशत् ।

स ई ममाद महि कर्म कर्तवे महामुरुम्

सैनं सश्वद् देवो देवम्

सत्यमिन्द्रं सत्य इन्दुः ॥ (2,22,1)

(5) Atyashti : 7 pādas and 68

aksharas (12+12+8+8+8+12+8)

(atyashti-pādaū jāgatau

chāshṭakās trayah jāgataś

chāshṭakaś cha)

अग्निं होतारं मन्ये दास्वन्तम्

वसुं सूनुं सहसो जातवेदसम्

विप्रं न जातवेदसम् ।

य ऊर्ध्वया स्वध्वरो

देवो देवच्या कृपा ।

धृतस्य विभ्राष्टिमनु वष्टि शोचिषा

ऽऽजुह्वानस्य सर्पिषः ॥ (1,127,1)

(6) Dhṛti : 7 pādas and 72 aksharas

(1 2 + 1 2 + 8 + 8 + 8 + 1 6 + 8)

(dhṛti-pādaū tu jāgatau pādās

trayoshṭakās chātha

shoḷaśākshara eva cha

ashtakaścha)

अवर्मह इन्द्र दादृहि श्रुधी नः

शुशोच हि द्यौः क्षा न भीषाँ अद्रिवो

घृणान्न भीषाँ अद्रिवः ।

शुष्मिन्तमो हि शुष्मिभि -

र्वधैरुग्नेभिरीयसे ।

अपुरुषघ्नो अप्रतीत शूर सत्वभि -

स्त्रिसप्तैः शूर सत्वभिः ॥ (1,133,6)

(7) Atidhṛti : 8 pādas and 76

aksharas (12+12+8+8+8+12+8+8)

(athātidhṛtau jāgatau

trayoshṭakā jāgataścha

tathaivāshṭakau)

स हि शर्धो न मारुतं तुविष्वणि

रप्नस्वतीषूर्वरास्विष्ट निरार्त

नास्विष्टनिः ।

आदद्भव्यान्वाददि -

यज्ञस्य केतुर्हणा ।

अथ स्मास्य हर्षतो

हृषीवतो विश्वे जुषन्त पन्थाम्

नरः शुभे न पन्थाम् ॥

(1,127,6)

(3) THE DEVATĀ



The third detail in the mantra, the devatā, refers to the deity who is eulogized, addressed or described in the mantra for some purpose which the seer has in his mind. *Nirukta* (7,1) has a statement to this effect:

यत्कामा ऋषिर्यस्यां आर्थपत्यमिच्छन् स्तुतिं
प्रयुंक्ते तदैवतः स मन्त्रो भवति ॥

That deity who is capable of fulfilling the desire of the seer is the devatā of that mantra. If the seer is one whose expression is the

mantra ('yasya vākyam sa ṛshih'), the deity who is referred to in the mantra is the devatā ('yā tenochyate sā devatā'). The seers thus motivated are said to have obtained the grace of the devatās by employing the metrical forms (viz. the mantras) ('arthepsava ṛshayo devatās chhandobhir upādhāvan')

There has been quite some discussion about the nature and number of gods in *Rgveda*. Expressions like polytheism, henotheism and monotheism have been employed to explain the Vedic religion. The traditional approach does not encourage such discussion; nor do the ideas of polytheism and so on apply in the Indian context.

Indian mythology has thirty-three crores of gods, for we read in *Padmottara-khaṇḍa*.

सदारा विबुधाः सर्वे स्वानां स्वानां गणैः सह ।
त्रैलोक्ये तत् त्रयस्त्रिंशत्कोटिसंख्या यथा भव ॥

Rgveda (3, 9, 9) counts the number of gods as three thousand three hundred and thirty-nine. And *Aitareya-brāhmaṇa* (10, 5) speaks modestly of thirty-three gods:

त्रयस्त्रिंशद्वै देवा अष्टौ वसव एकादशरुद्रा
द्वादशादित्याः प्रजापतिश्च वषट्कारश्च ॥

(Vasus 8, Rudras 11, ādityas 12, Prajāpati and Vashaṭ = 33)

However, *Niurkta* (7, 5) speaks only of three gods, Agni on earth, Vāyu or Indra in the mid-region, and Sūrya in the celestial realm. They are in fact different names of one reality which is mighty and can assume many forms. Or, the

different names are in accordance with different functions :

तिस्रि एव देवता इति नैरुक्ताः । अग्निः पृथिवीस्थानो
वायुर्वेन्द्रो वाऽन्तरिक्षस्थानः सूर्यो द्युःस्थानः । तासां
माहाभागादेकैकस्या अपि बहूनि नामधेयानि भवन्ति ।
अपि वा कर्मपृथक्त्वात् ॥

We have the well-known formulation in *Rgveda* (1, 164, 46)

इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यः स सुपर्णो
गरुत्मान् ।
एकं सद्विप्रा बहुधा वदन्त्यग्निं यमं
मातरिश्वानमाहुः ॥

Reality is but one, but the seers call it by many names: Indra, Mitra, Agni, Suparṇa, Yama and Mātariśvā. There is another hymn (*Rgveda* 6, 47, 18), which explains that Indra assumes a multiplicity of forms by his extraordinary power ('rūpam rūpam maghavā bobhavīti māyāh').

This one reality is described as 'imperishable' (akshara), 'eternal' (nitya), 'one' (ekam), 'real' (sat), all-pervasive and 'ever-expansive', (brahmā), 'support of all' (skambha), 'self of all beings' (ātmā) and so on. The entire universe finds its one abode only in this one reality (*Śukla-yajur-veda*, 32, 8 'yatra viśvam bhavaty eka-nīḍam'). All the gods referred in the Vedic mantras are really forms of this one brilliant spirit (*Rgveda*, 10, 63, 2 'mahad devānām asuratvam ekam'). The gods of the *Rgveda* are only aspects of existence.

This becomes evident when, for instance, we consider who the thirty three gods of the Vedic seers are :

I the thirty-three gods of the Soma-drinking group (somapā): (*Taittirīya-āranyaka*, 1, 9,1)

1. The Vasus (8):

Agni, Jātaveda, Sahoajā, Ajarā, Vaiśvānara, Naryapā, Pankti-rādha, and Visarpi

2. The Rudras (11):

Prabhrājamāna, Vyavadāta, Vāsuki, Rajata, Parusha, Śyāma, Kapila, Atilohita, Ūrdhva, Avapatanta, Vaidyuta

3. The lords of the twelve months of the year (*Bṛhadāraṇyaka*, 3, 9, 5); or Tvashtṛ, Savitr, Bhaga, Sūrya, Pūshan, Vishṇu, Vaiśvānara, Varuṇa, Keśi, Vṛshākapi, Yama, Aja-ekapāt

II The thirty-three gods of the non-soma-drinking group (asomapā); they are content with paśu-homa).

1. Prayāja (11) :

Samidha, Tanūnapāt, Ilā,
Barhidvāra, Ushāsanaktā,
Daivyā-hotārā, Tvashtṛ,
Vanaspati, Svāhākṛt, Sarasvatī,
Bhāratī (*Taittirīya-brāhmaṇa*, 3,
6, 2 and 3)

2. Anuyāja (11) :

Barhidvāra, Ushāsanaktā, Joshṭrī,
Ūrjāhuti, Devyā-hotārā,
Nārāśamsa, Vanaspati, Svishtī-
kṛt, Agni, Ilā, Sarasvatī, Bhāratī
(*Taittirīya-samhitā*, 3, 6, 13-14)

3. Upayāja (11) :

Samudra, Antariksha, Savitr,
Ahorātra, Mitrā-Varaṇa, Soma,
Yajña, the chhandas, Dyāva-
pṛthivī, Nabha, Agni-Vaiśvānara.
(*Taittirīya-samhitā*, 1, 3, 11)

The names are clearly suggestive of major and minor and aspects of nature and man's physical and social surroundings; ritual fire, faggots, trees and plants, sea, sky, midregion, day and night, months of the year, phases of the sun and moon, earth, water, air, hut, cave and so on. There is also a convention of grouping the gods (*gaṇa-devatā*) like the *ādityas* (12), *tushitas* (30), *viśvedevas* (10), *sādhyas* (12), *bhāsvaras* (64), *maruts* (49), *mahārājikas* (220), *rudras* (11) and *vasus* (8). Evidently, the groups are natural orders like the solar phases, the winds, the luminous bodies, the fierce storms, and treasures of the earth.

It would be wrong to dissociate the religious practices and folk



beliefs that were current contemporaneously with the mantras from the theology of the Vedic corpus. People had worship-rituals and pacificatory-rites for several powers of nature, and sought to spell out the gods that were to receive their prayers and offerings. It is not surprising in the context that the number of gods honoured and worshipped by the people was said to be 330,000,003, or at a more modest estimate 3339. The number may indeed be a fanciful extension of the sacred and mysterious number 33, a number

that seems to have been significant in the Vedic corpus (cf. *Śatapatha-brāhmaṇa*, 'trayas-trimśad-devāh'). The thirty-three gods were of this earth, and of the yonder heavenly vault (the twelve aspected solar energies, the ādityas), the fierce and awe-inspiring rumblings in the sky (the eleven roaring forces of nature, the rudras), and the beneficent powers in the eight directions (the eight vasus). The names of the deities are manifestly symbolic. Later explanation was in terms of the three spheres; this earth (bhūh), the mid-region (bhuvah) and the upper realms (svah), corresponding to the three units of the primordial creative urge symbolized as Om (praṇava): a, u and ma. In each of the spheres, eleven gods were accommodated; and they were aspects, powers or

forms of the three gods Agni, Vāyu (or Indra) and Sūrya respectively. Hence the expression 'tridaśa' for the gods.

It is true that *Rgveda* sometimes counts the total number of gods as 3339 (RV 3, 9, 9 and 10,52,6); but more often thirty-three is the number of gods (RV 1, 139, 11; 1, 34, 11; 1, 42; 3, 6,9; 8, 30, 2, 8, 35, 3 and 9, 92, 4, also *Śatapatha-brāhmaṇa* 4, 5, 7, 2; *Bṛhadāraṇyaka-upanishad*, 3, 9). There are also variant figures such as 303, ('trayaścha trī cha', Śākalya) and 3003 (as many as are enumerated in the *Vaiśvadeva-mantras*), and the two added giving 3306 (trayaścha trī cha sahasrā iti'). When the figure is 33, it is usual to include eight vasus, eleven rudras,

twelve ādityas and dyāvā-prithivī (sky and earth) or Indra and Prajāpati. The eight vasus represent, according to Yajñavalkya, fire (agni), earth (pṛthivī), wind (vāyu), space or midregion (antariksha), sun (āditya), upper realm (dyuloka), moon (chandramā) and constellations (nakshatrāṇi). The eleven rudras represent the five organs of cognition (jñānedriyas), the five organs of action (karmendriyas) and mind (manas). The twelve ādityas are of course the twelve months of the calender. Indra represents thunder and lightning; Prajāpati represents yajña. When the gods are enumerated as six, they are fire (agni), earth (pṛthivī), mid-region or space (antariksha), sky (dyu) and sun (āditya); and when they are regarded as only three, they are this

region (bhūh), the mid-region (bhuvah) and the yonder region (svah). When two gods are counted, they are food (anna) and life (prāṇa). When the god is said to be one and a half (adhyardha), it is wind (vāyu). When, however, god is regarded as one only, it is life (prāṇa), which is synonymous with brahman or 'that' (tat).

The expression 'deva' (from the root 'div') (the variant 'devatā') being the abstract form of deva, ('svārthe tal') an image of the deity, (divinity) has the senses of illumination, (dīpana), shining (dyotana), bestowing of benefits (dāna). Sāyaṇa, for instance, interprets the word 'deva' in the very first mantra of *Rgveda* (1,1,1 'agnimīle') as 'yajñasya dātā,

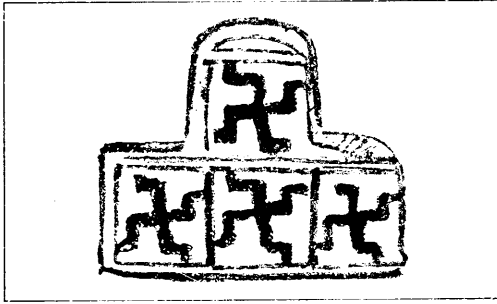
dīpayitā, dyotayitā' as referring to Agni. There is still another sense, 'dweller of the upper realms' (dyuhsthānād vā). The word 'deva' is masculine (according to Pāṇini, 3, 3, 120).

Although the term is used usually for deities that confer benefits on man, the term is also used for malevolent spirits (as for instance in *Atharva-veda*, 3, 15, 5 and *Taittirīya-samhitā*, 3, 5, 4, 1)

Sāyaṇa states that the Vedic gods are distinguished by their ability to receive the offerings made in rituals (*Aitareya-brāhmaṇa*, 6,7 'havir-bhāgatvād devā eva nāma-grahaṇam arhanti'); and the offerings being three-fold in nature, the gods are also in three groups (*Yajurveda*,

7, 8) : (1) those who delight in the offerings made in the ritual fire (*āhuti-bhāgāh*), in according with the prescriptions in *Yajurveda*; (2) those who delight in the musical eulogies and praises of the *Sāmaveda* (*stoma-bhāgāh*); and (3) those who delight in the chantings of the mantras with metrical forms (*chhando-bhāgāh*):

ना वा अग्नावाहतयो हूयन्ते ताभिराहुतिभागाः ।
प्रीणात्यथ यत्सुवन्ति च शंसन्ति च तेन
स्तोमभागाश्छन्दोभागाः ॥



This account is interesting, because it is suggested here that the only justification for the existence

of the gods is to be the objects of the offerings made in a ritual. The Mīmāṃsakas, the well-known exegesists of the Veda, reject the popular (purāṇik) conception of gods as mere 'arthavāda'; they deny that any human being can really experience the presence of gods. The gods have no existence apart from the mantras; the forms of the gods are derived only from the descriptions in the mantras. According to Śabara-svāmin (on *Pūrva-mīmāṃsā-sūtra* 10, 4, 23), the gods are no more than creatures of our imagination in order to make the chants and offerings meaningful and purposeful:

सूक्तभाजो हविर्भाजश्च देवताः ॥

There must be some god to whom the hymns are addressed, and

who will receive the offerings made; or else the hymns or the offerings serve no purpose whatever. But the Mīmāṃsakas do not recognize god as the one that bestows the fruits of the ritual on the performer of the ritual; it is the very act of the ritual that is potent enough to produce the fruit directly, through the force of 'apūrva'. The god has nothing to do with the effect of the ritual. For the ritual to become potent the mantras must be recited when offerings are made, and this constitutes the form of the god eulogized or addressed in the mantra. The god in the form of the mantra assists the performer of the ritual in precisely the same way that the hands of the performer assist him while offerings are made.

The gods, otherwise, have no reality. They have no material form,

and do not feel hungry to receive the offerings, and do not get elated by the eulogies. Their only function is to support the ritual, and they do so only through the mantras. It is the mantras that are associated with the offerings made, and the gods are nothing more than what are conjured up as the 'recipients' of the offerings made. Making offerings would be senseless if there were no recipients, at least the imagined recipients. Imagination of the recipients, however, would not be an exercise in futility, although it is the act, and not for whom it is meant, that is effective, for it would give a total relevance to the mantras that are recited. It cannot be denied that the mantras themselves assume divinity and become forms of those gods. ('śabda eva devatā').

The Mīmāṃsaka rejects the theism of the Nyāya school, for no god is involved in the creation of the universe, which was never in fact created, and does not at any time cease to exist ('na hi kadāchid anīdṛśam jagat', 'the universe can at no time be different from what it is now'), nor in the bestowal of rewards or punishments, for the devout or the erring. The early Mīmāṃsakas like Jaimini and Śabara do not find any reason to posit an ultra-cosmic god or gods to preside over the destinies of living beings.

It might appear strange that such were the views of the most zealous exponents of the Vedic religion. But they show how irrelevant such designations as polytheism, henotheism and monotheism are to the Indian

context. The following excerpts are from Jaimini's *Pūrva-mīmāṃsā-sūtras* and Śabara-svāmin's commentary thereon.

सूक्तभाजो हविर्भाजश्च देवताः ॥ (10,4,23)
तस्मान्न किञ्चिदन्यार्थदर्शनं पुरुषविधतां देवतायामिदं
ख्यापयतीति ॥ (9,1,9)
न चेदं भोजनं । न हि देवता भुङ्क्ते । तस्माद्
भोजनस्य तदर्थत्वादिति तदसद्वचनम् ॥...
न हि माद्यन्ति देवताः ॥
यस्माद् द्रव्यदेवताक्रिये यजतिशब्दे वर्तते ॥ (6.1.2)
देवतायाश्च यज्ञसाधनभावो न रूपेण भवति ।
केन तर्हि ? सम्बन्धिना शब्देन ।
यथा अध्वर्युः हस्ताभ्यामुपकरोति एवं देवता शब्देन
उपकरोति ।
देवतायामपि उपकारिव्यां चोदितायां शब्दस्यैव यज्ञे
समवायः । ...
शब्द एव हविषा सम्बध्यते । तत्सम्बन्धादर्थोऽपि
देवता भविष्यति । ..
यस्य हि शब्दो हविषो तादर्थ्येन सम्बध्यते सा
देवताशब्दे कार्यस्यासंभवदर्थे
कार्यं विज्ञायते । इह तु शब्द एव कार्यं
सम्भवति । तस्मान्नार्थप्रत्ययनार्थः शब्द इति ॥ ...
नन्वेवं शब्द एव देवता प्राप्नोति ? अत्रोच्यते -
नैतदस्माभिः
परिहर्तव्यम् । न हीदमुच्यमानं अस्मत्पक्षं
बाधते ॥ (10,4,23)

अपि वा शब्दपूर्वत्वाद्यज्ञकर्म प्रधानं स्यात् गुणत्वे
देवताश्रुतिः ॥ (9,1,6-10)

The significance of believing in gods lies in their having a recognizable form, their acceptance of the offerings that we make, in their being masters of circumstances, in their being pleased by our praises, and in their ability to award benefits in return for our offerings.

विग्रहो हविषां भोगः ऐश्वर्यं च प्रसन्नता ।
फलदातृत्वमित्येतत्पञ्चकं विग्रहादिकम् ॥

But the Mīmāṃsakas refuse to concede that gods can have forms, that they can receive the offerings made in their names, that they can possibly be present at once in several sacrificial acts, that they can be pleased with the little offerings that are made, or that they are capable

of bestowing any benefits on the supplicants.

विग्रहो हविरादानं युगपत्कर्मसु स्थितिः ।
तृप्तिः फलप्रदानं च देवतानां न विद्यते ॥

That is why the prescription is to contemplate on the god or deity with vashaṭ-kāra, for whom the offering is made. This act renders the offering potent and effective (*Aitareya-brāhmaṇa*, 3, 8, 1).

यस्यै देवतायै हविर्गृहीतं स्यात् तां
ध्यायेत् वषट् करिष्यन् ॥



The vashaṭ-kāra is an important condition. The expression 'Vashaṭ' signifies the mantra used in

making offerings intended for a god ('devoddeśyaka-havir-mantra', *Amara-kosha*). 'Making of Vashaṭ' or more precisely, exclamation of 'Vashaṭ' is the actual ritual of offering (deva-yajña, āhuti, homa and hotra are synonymous with vashaṭ-kāra, according to Hemachandra's *Abhidhāna-chintāmaṇi*). *Rgveda* (10, 115, 9) justifies this meaning; there is a reference in this mantra for the priests who approach the sacrificial fire holding the vessels containing the offerings in their uplifted hands, and ejaculating 'Vashaṭ' repeatedly with their faces held upward.

इति त्वाग्ने वृष्टिहव्यस्य पुत्रा
उप स्तुतास ऋषयोऽवोचन् ।
तांश्च पाहि गृणतश्च सूरीन्
वषड्वषळित्यूर्ध्वासो अनक्षन्नमो
नम इत्यूर्ध्वासो अनक्षन् ॥

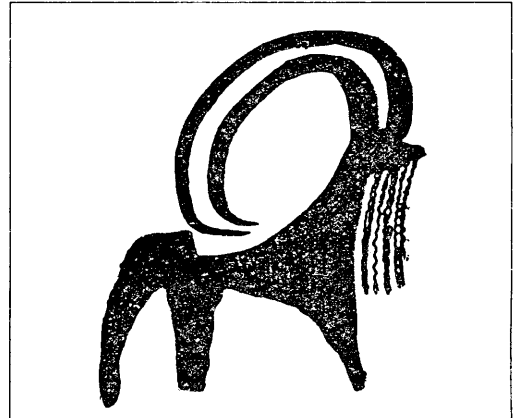
The actual procedure in vashaṭ-kāra involves the exclamation of 'vashaṭ' at the end of the mantra by the hotṛ-priest, usually also indicating the god (e.g. 'pūshṇe vashaṭ') for whom the oblation is meant. On hearing this exclamation, the adhvaryu-priest offers the oblations into the fire. As already explained, the hotṛ-priest is the one who eulogizes, lauds the deity and invokes his presence by chanting a mantra (usually a yājyā-mantra) from *Rg-veda*; and adhvaryu is the priest (whose specialization is *Yajurveda*), who sits near the sacrificial fire and offers the oblations. The two act in perfect coordination with each other. It is the responsibility of the hotṛ to ensure the deity's appearance at the ritual; when this is done, the

adhvaryu proceeds to make the offerings. The expression 'vashaṭ' is meant to announce to the adhvaryu that the deity is present. Vashaṭ-kāra is regarded as the deity personified. It is also imagined to serve as a plate ('deva-pātram') on which the offerings meant for the deity are placed; by this act, deity is pleased. Hence *Aitareya-brāhmaṇa* (11,15) says:

देवपात्रं वा एतद्यद्वषट्करो वषट्करोति
देवपात्रेणैव तदेवतास्तर्पयति ॥

Another detail to be noticed in this connection is that the exclamation of 'Vashaṭ' at the end of the yājyā-mantra (inviting the deity) by the hotṛ-priest must be done loudly, in a high pitch (therefore called 'vajra') and there

must be no pause introduced between the last word of the mantra and the utterance of 'Vashaṭ' ('santatam ṛchā vashaṭ-kṛtyam', *Aitareya-brāhmaṇa* 11, 7). The latter condition is meant to ensure that the expression 'vashaṭ' is uttered as if it is a part of the mantra.



The same text says further that the vashaṭkāra is designed not only to provide a base for the deity, but the hotṛ during the utterance of 'vashaṭ' gets into direct contact with the deity. He may not 'see' the

deity physically, but will have a mental vision of the deity:

यस्यै देवतायै हविर्गृहीतं स्यात्तां
ध्यायेद्वषट्करिष्यन् ।
साक्षादेव तद्देवतां प्रीणाति प्रत्यक्षादेवतां
यजति ॥ (11,8)

Sāyaṇa explains:

अथ होतुर्वषट्कारकाले देवताध्यानं विधत्ते ।
अध्ययुर्युयं देवतामुद्दिश्य हविर्गृह्णाति तां देवतामयं
होता । वषट्करिष्यन् वषट्काराद्योद्युक्तः सन् ।
ध्यायेन्मनसा शास्त्रीयां देवतामूर्तिं सम्यगनुसन्धाय
पश्चात् वषट्कुर्यादित्यर्थः ।

एवं सति साक्षादेव प्रत्यक्षेणैव देवतां तर्पयति ।
न केवलं तृप्त्यर्थमेव देवतायाः साक्षात्कारः । किन्तु
प्रत्यक्षात् प्रत्यक्षेणैव देवतां यजति । यागकाले
प्रत्यक्षेण पश्यतीत्यर्थः ॥

ननु देवता चक्षुषा न दृश्यते, कथमस्याः
प्रत्यक्षत्वमिति चेत् । नायं दोषः । मानसप्रत्यक्षस्य
विवक्षितत्वात् । यथा पुरोवर्तिनी देवता चक्षुषा
दृश्यते तथैव चिन्त्यमानापि मनसा दृश्यत एव ॥

Whatever deity the adhvaryu-
priest seeks to please by making

offerings, the hotṛ-priest must invoke
that deity through the procedure
known as Vashaṭ-kāra. First, he must
visualize in his mind the form of the
deity as defined by the scriptures
and then utter the vashaṭ. So doing,
he will directly please the deity and
make the deity favourably inclined.

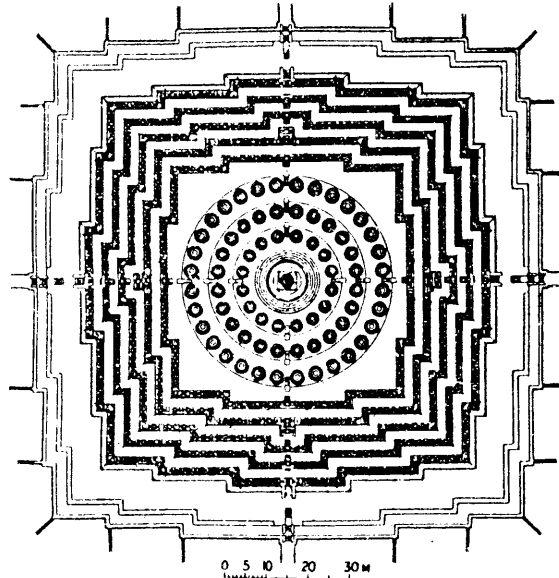
It is not only for the purpose of
pleasing the deity that he is thus
directly realized (viz. made to appear
in front of the priest). The deity
must be actually perceived (viz.
concretely visualized) during the
sacrificial session (viz. when the
offerings are being made). It may
be asked how the deity who has no
visible form can be perceived. The
answer is that it is the mental
perception that is indicated here. It
is like a deity standing right in front
of us can be seen; even so the deity

conjured up in ones mind is also perceived by the mind.

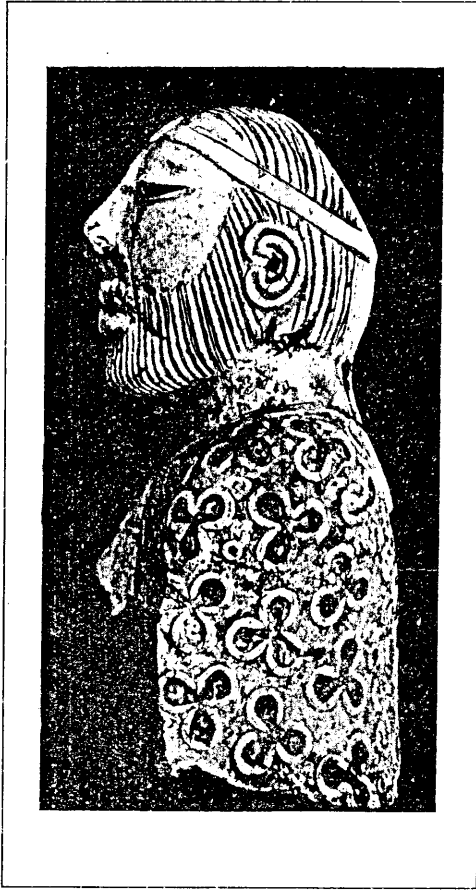
The text proceeds to state that involved in the expression 'Vashaṭ' are 'oja' (vigour), which is psychological, and 'saha' (strength), which physical and physiological; and these two are regarded as the most intimate characteristics of vashaṭ-kāra ('ojaś chaha vai sahaś cha vashaṭ-kārasya priyatame

tanvau', 11,8). And 'vashaṭ-kāra' is principally a form of speech (vāk), presupposing life in our breathing in and breathing out (prāṇa and apāna). Thus the deity that is visualized is a matter of speech, life, vigour and strength.

What follows is the traditional account concerning the devatās, as formulated by Yāska in his *Nirūkta*;



The Ground Plan of Borobudur.



(1)

अथातो दैवतम् ॥

A discussion concerning the deities (devatās) that are referred to, eulogized, invoked or described

in mantras belonging to the Vedic corpus begins.

तद्यानि नामानि प्राधान्यस्तुतीनां देवतानां
तदैवतमित्याचक्षते ॥

The Vedic mantras are found to contain references to several deities. It is possible that in a single mantra more than one deity is referred to. But whatever deity is especially and significantly referred to (viz. eulogized, invoked, described) in a mantra is to be regarded as the deity specific to that mantra. In other words, that mantra is addressed to that deity.

सैषा देवतोपपरीक्षा ॥

Further details of the deities are given below.

यत्काम ऋषिर्यस्यां देवतायां आर्थपत्यमिच्छन्
स्तुतिं प्रयुक्ते तदैवतः स मन्त्रो भवति ॥

तास्त्रिविधा ऋचः ॥ परोक्षकृताः प्रत्यक्षकृताः
आध्यात्मिक्यश्च ॥ (7,1)

What after all is a mantra? It is a verbal formulation: it consists of words woven into a sentence or a group of sentences. They are expressions of the desires, intentions, thoughts, conjectures, feelings and reflections of a seer (ṛshi); they are intended to convey meaningful information, admonition, advice, counsel, or praise; and they are always addressed to a deity. The seer expresses himself in specific relation to a deity. The mantra then is said to have that deity as its presiding spirit; for it eulogizes that particular deity.

A mantra is distinguished by two details: a deity that is eulogized and the seer who expresses his mind.

The mantras specific to deities are of three varieties. Some refer to the deities indirectly; the eulogy or description will have deity as a third person, not right in front of the seer. Some other mantras are directly addressed to a deity, as if the deity is right in front of the seer. There are also mantras which deal with spiritual, psychological, moral or historical topics, without bringing in the deities, either directly or indirectly. They may assume the forms of eulogy (stuti), benediction (āśīh), curse (śāpa), resolve (pratijñā), casual description of some object or event (kasyachidbhāva), grief (paridevanā), admonition (nindā) and so on.

परोक्षकृताः प्रत्यक्षकृताश्च मन्त्रा भूयिष्ठा ।
अल्पश आध्यात्मिका ॥ (7,3)

are eulogized as indirectly referred
to (paroksha).

In the Vedic corpus, the majority of the mantras belong to the first two varieties: deities indirectly referred to (parokshakṛta) and deities directly addressed. The third variety (philosophical, ethical, mythical, spiritual) has very few mantras.

(2)

तद्येनादिष्टदेवता मन्त्रास्तेषु देवतोपपरीक्षा ॥
(7,4)

In some mantras, there will be no specific mention of any deity. But there can be no mantra without a deity. How then can we identify the deity for such mantras?

अथापि प्रत्यक्षकृताः स्तोतारो भवन्तं
परोक्षकृतानि स्तोतव्यानि ॥ (7,1)

यद्देवतः स यज्ञो वा यज्ञांगं वा तद्देवता
भवन्ति ॥

Some mantras, however, may have elements involving the indirect reference as well as direct addresses. In such cases, the human beings who offer eulogy are to be regarded as directly available for observation (pratyaksha), and the deities who

For whatever deity the sacrificial rite or a sequence thereof is intended, that deity is to be regarded as the deity of the mantra (where there is no specific mention of a particular deity) employed in

that rite or in its sequence. For instance, the rite known as Agnishtoma is intended to please Agni ('āgneyagnisṭomah'). Any mantra used in this rite, whether it contains the name of Agni or not, has Agni as its deity. The mantra employed in the 'morning-oblation' (prātas-savana) has Agni as its deity, for Agni is the presiding deity of this oblation. Likewise, the mantra recited in the 'noon-oblation' (mādhyandina-savana) has Indra as its deity, and the mantra in the 'final oblation' (tṛtīya-savana) has Āditya as its deity.

अथान्यत्र यज्ञात् प्राजापत्या इति याज्ञिकाः ॥

However, the experts in sacrificial matters (yājñikas) hold that Prajāpati should be regarded as

the deity for all mantras where no particular deity is mentioned. Or when the brāhmaṇa-passage associated with a mantra refers to a deity, that is the deity for the mantra also.

नाराशंसा इति नैरुक्ताः ॥

The experts in etymology and Vedic explanations, on the other hand, assert that Agni, which is meant by the expression 'nārāśamsa', meaning literally 'praise of man' (according to Śākapūṇi), is the deity of all such mantras (as in the āprī-sūktas). Agni represents the sacrifice (yajña), and he also represents all the gods ('agnih sarvā devatāh'). So any mantra, whose deity is in doubt, must be taken as having Agni as its deity. Or the

expression 'yajña' also signifies Vishṇu ('vishṇur vai yajñah'), who must be taken as the deity of all such mantras.

अपि वा सा कामदेवता स्यात् ॥

Or again, the seer of the mantra may have some deity in his mind, but may not have referred to it in the mantra by name: or he may have used some symbol of that deity during the course of his articulation. This deity may not be found among the familiar Vedic deities (like Indra, Agni, Varuṇa, Ushas and so on), but it becomes the deity of the mantra nevertheless.

प्रायोदेवता वा । अस्ति ह्याचारो बहुलं लोके
देवदेवत्यमतिथिदेवत्वं पितृदेवत्यम् ॥

Some mantras may not refer to the deities as such, but may mention some human individuals or things, which appeal to their fancy. They are to be regarded as the deities for the purpose of the mantras. This is in accordance with the common usage amongst the people. We speak of father, mother and honoured guest as deities (pitṛ-deva, mātṛ-deva, atithi-deva). We may even regard some animals or inanimate objects as deities, depending on our attachment to them.

याज्ञदेवतो मन्त्र इत्यपि ह्यदेवता देवतावत्
स्तूयन्ते यथाश्चप्रभृतीन्योषधिपर्यन्तानि ॥

A mantra need not always refer to a deity honoured in sacrificial

rituals. The seers of the mantras are found many a time to eulogize an animal (like a horse or a cow) or an object (like a rock, dice, a plant or a grinding stone), which is not of course a deity. But such animals or objects eulogized in the mantras must be regarded as deities, so far as those mantras are concerned.

(3)

अथाप्यष्टौ द्वन्द्वानि स न मन्येतागुतूनिवार्थान् देवतानां
प्रत्यक्षदृश्यमेतद्भवति माहाभाग्यादेवताया एक आत्मा
बहुधा स्तूयते ॥

There are some supernormal powers which human beings may acquire, after much effort. Eight of them are enumerated in classical texts: (i) *aṇimā*, becoming very minute, (ii) *'mahimā*, becoming giant-sized, (iii) *'laghimā*, becoming light like a feather, (iv) *'prāpti*,

attainments of even impossible things, (v) *'prākāmya* perfect freedom of will, (vi) *'īśitva*, gaining sovereignty over people, (vii) *'vaśitva*, subjugating people, and (viii) *'kāmāvasāyitā*, fulfilment of all desires. These powers which human beings acquire will stay in them for some time, but leave them sooner or later. They are not permanent possessions. For the deities, however these powers are natural, and they have them all the time. The deities are never bereft of these powers, and they make no special effort to gain them or retain them.

These powers are technically known as 'great powesses' (*mahā-bhāga*). The spirit (*ātmā*) in all the deities is one and the same; but owing to the manifestation of one or more of these powers they are

eulogized in the mantras in several ways (viz. as different deities). For instance, we read in *Rgveda* (3, 53, 8) that Indra assumes numerous forms to appear ('rūpam rūpam maghavā bobhavīti'); in another mantra (1, 164, 46), we read that the real spirit is one, but appears as Indra, Mitra, Varuṇa, Agni, Garutmān, Yama and Mātariśvā (viz. Vāyu) ('ekam sad viprā bahudhā vadanti'). Agni is addressed as Indra in one mantra (2, 1, 3), as Varuṇa in another mantra (2,1,4), and as Rudra in yet another, (2, 1, 6). Agni is likened to the nave of the wheel and the other gods to the spokes (5, 13, 6, 'agne nemir arā iva devāh')

एकस्यात्मनोऽन्ये देवाः प्रत्यङ्गानि भवन्ति ॥

The essential spirit (ātmā) is but one; all the deities relating to the mantras are so many aspects thereof:

अपि च सत्त्वानां प्रकृतिभूमभिर्ऋषयः स्तुवन्तीत्याहुः
। प्रकृतिसार्वनाम्याच्च ॥ इतरेतरजन्मानो
भवन्तीतरेतर प्रकृतयः । कर्मजन्मानः। आत्मजन्मानः
॥ आत्मैवेषां रथो भवत्यात्माश्च आत्मायुधमात्मेषव
आत्मा सर्वं देवस्य देवस्य ॥

It is said in this connection, that all the creatures and objects are rooted in the one spirit (which is their essential nature, prakṛti); they are not different from it. They come out of that one source, and disappear into that one abode. Whatever names the deities are called by, they all refer to this one spirit. All objects, animate and inanimate, are different expressions of this one spirit; all

their different names, therefore, refer ultimately to this one spirit. Thus, when the mantras address or eulogize plants, inanimate objects or nature's forces and processes, they are not to be taken as strange prattlings of mad folk; the mantras refer to this one spirit which manifests itself in so many forms.

There is no self-contradiction when in some mantras one deity is spoken of as the offspring of another deity, and in other mantras the relationship is reversed. For instance, one mantra describes Sūrya as the son of Agni ('agneh sūryo ajāyata'), while another mantra makes Agni the son of Sūrya ('sūryācchāghih'). Yet another mantra says in one breath that Daksha was born of Aditi and that Aditi was born of Daksha ('aditer daksho dakshācchāditir iti').

The names of the deities refer really to the powers of the one spirit; and so no contradiction is involved in such descriptions, for the powers are all interrelated and mutually supportive. And the deities are so named according to the functions they discharge. So they can truly be said to be born out of the one spirit (ātmā).

When the mantras describe the deities as riding on chariots, or on horses, carrying weapons and darts, we must recognize that it is the one spirit (ātmā) who transforms itself as the chariot, horse, weapons and darts. Whatever the deity, and whatever his vehicles or implements, it is only the spirit in so many forms.

So whatever deity is eulogized in the mantras, and whatever his

form or exploits described, the seer of the mantra has only the one spirit (ātmā) in his mind.

be due to the different actions (functions) ascribed to them.

(4)

तिस्र एव देवता इति नैरुक्ताः । अग्निः पृथिवीस्थानो वायुर्वेन्द्रो वान्तरिक्षस्थानः सूर्यो द्युस्थानस्तासां माहाभाग्यादेकैकस्या अपि बहूनि नामधेयानि भवन्त्यपि वा कर्मपृथक्त्वात् ॥ (7,5)

अथाकारचिन्तनं देवतानाम् ॥

Now, a discussion regarding the form of the deities begins:

The experts in etymology and explanations hold that three are the principal forms of the deities (all of them being rooted in the one spirit or ātmā): Agni is the deity in relation to the earth (or terrestrial region), Vāyu or Indra (synonymous) in relation to the midregion, and Sūrya in relation to the heavens (or celestial region). And because of their great prowess, each of them is known by different and numerous names. The different names may also

पुरुषविधाः स्युरित्येकं ॥ चेतनावद्धि स्तुतयो भवन्ति ॥ तथाभिधानानि ॥ अथापि पौरुषविधिकैरङ्गैः संस्तूयन्ते ॥ ... ॥ अथापि पौरुषविधिकैर्द्रव्यसंयोगैः ॥ ... ॥ अथापि पौरुषविधिकैः कर्मभिः ॥ ... अपुरुषविधा स्युरित्यपरमपि तु यद् दृश्यते ॥

The experts in the sacrificial lore provide names for the deities. Some of the names suggest direct observation to be the basis: for instance names like Sūrya (sun), Vāyu (air), Agni (fire), Ushas (dawn), Rātri (night). Other names

of deities are not based on what is available to sense-perception, but on their inferential reasoning or imagination. Names like Indra, Rudra and Parjanya are instances. Thus there is scope for discussion about the deities having specific forms (ākāra) or not having.

Even if we assume that the deities do have forms (for otherwise distinctions amongst them cannot be made), do they have forms similar to the forms of human beings, or are their forms like the forms of inanimate objects?

The first of the alternatives is accepted by the experts in the sacrificial lore. The justification for the presence (or existence) of deities comes from the mantras, as the mantras are addressed to deities

directly or indirectly. And the mantras would fail in their function if the deities do not exist, or are not present when the mantra is recited. The deities and mantras are closely related to each other. The reference to the deities in the mantras invariably presumes their form similar to that of a human being (purusha-vidha).

The deities live and move in the world of mantras, as if they are human beings (albeit with prowesses much superior to those of human beings), with ability and intention to listen to the supplications and eulogies made by the seers of the mantras. The deities of the mantras communicate with the seers, and the seers communicate with the deities. The seers invoke, and the deities respond. So the deities of the

mantras have not only forms very much like the human beings, but are alive and sensitive (chetanā-vat), for otherwise mantras addressed to lifeless and insensitive objects would be purposeless and thoughtless. It must be assumed that the deities are capable of listening to and understanding the mantras, and also of acting favourably with regard to the content of the mantras.

Further, the mantras not only give names (abhidhāna) for the deities as we do for human beings, but transact with the deities using names (proper nouns) as, for instance, in the inquiry 'kutas tvam Indra?' Names would point out that the deities have forms and shapes that could be designated.

Many of the mantras refer to the deities as having not only a general form like the human being, but also as having limbs (like hands, legs, head etc) very much like those of the human beings ('purusha-vidhikair angaiḥ'). For instance, a mantra in *Rgveda* (4, 7, 31) praises the arms of Indra, which are charming, large and protecting. The mantra would be meaningless, if the deity did not really have arms.

The mantras also refer to the deities as having associations with objects, just like the human beings ('paurusheya-vidhikair dravya-samyogaiḥ'), as for instance, the mantra in *Rgveda* (2,6,21) speaking of Indra as arriving in a chariot drawn by two horses, or the mantra (3,3,20) referring to Indra's wife

staying in his house. It is but proper therefore to assume that the deities have forms similar to those of human beings.

Again, the deities are described in the mantras with reference to their actions even as human beings are referred to ('paurusha-vidhikaih karmabhih'). The deities are frequently asked to come, listen, drink soma, and take us to a place of perfect refuge.

अपुरुषविधाः स्युरित्यपरम् ॥ अपि तु यद्दृश्यतेऽ
पुरुषविधं तद्यथाग्निर्वायुरादित्यः पृथिवी चन्द्रमाः इति॥
... ॥ यथो एतच्चेतनावद्वद्धि स्तुतयो
भवन्तीत्यचेतनान्यप्येवं स्तूयन्ते यथाऽक्षप्रभृतीन्योषधि
पर्यन्तानि ॥ ... ॥ यथो एतत्पौरुषविधिकैरङ्गैः
संस्तूयन्त इत्यचेतनेष्वप्येतद् भवत्यभिक्रान्ति
हरितेभिरासभिरिति ग्रावस्तुतिः ॥ ... ॥ यथो
एतत्पौरुषविधिकैर्द्रव्यसंयोगैरित्येदपि तादृशमेव ॥ ...
॥ यथो एतत्पौरुषविधिकैः कर्मभिरित्येतदपि
तादृशमेव ॥ (7,7)

However, there are other authorities who reject this position, and hold that the forms of the deities referred to in the mantras are not like those of human beings at all (apurusha-vidhāh). It may be that the references indicate similarity with the forms of human beings, but the forms of deities like Agni (fire), Vāyu (air), Āditya (sun), Pṛthivī (earth) and Chandramā (moon) cannot indeed be said to be human forms. Their shapes and actions are altogether different. No one can possibly mistake the mantra description of forms and actions of deities for human forms and actions.

The argument that the mantras refer to the deities as if they are alive and sensitive does not hold. The mantras also refer to inanimate

objects like dice, and to plants and herbs as deities. No one will agree that their forms and actions suggest the consciousness and life of human beings in them.

Similar is the case with the evidence of the mantras speaking of the deities as having limbs like human beings. There are mantras which describe the crying of the soma-crushing stone with its green mouth; the seer conjures up this vision as a metaphor: the sound of crushing is imagined as crying, and the soma-juice-smeared part of the stone is fancied as its green-mouth. Such descriptions are not to be taken literally. Stones do not cry, and they do not have mouths.

Associations of the deities with objects in the mantras are also

metaphorical in intent. For instance, who would mistake the river Sindhū for a human being, when the mantras describe the river as having yoked its horses to the excellent chariot. Can rivers (albeit a deity) have horses which can be associated with chariots?

Actions of deities mentioned in the mantras are not any different in import. When the mantras refer to the soma-crushing stone as having the first taste of the soma-juice, even before the priests, it is but figurative. The stones surely do not have tongues with which to taste. Nor do they have life. The contact of the soma-juice with the stone is all that is referred to here.

The mantras employ several figures of speech (like imagery,

metaphor and allegory), to make the meaning impressive. It should be remembered that the mantras are poetic in character, and that such references, although unreal and exaggerated, are permitted. One should not commit the mistake of reading them as veridical accounts.

अपि वोभयविधाः स्युः ॥ अपि वा पुरुषविधानामेव
सतां कर्मात्मन एते स्युर्यथा यज्ञो यजमानस्य ॥
एष चाख्यानसमयः ॥ (7-7)

Or, it is possible that the deities have and do not have forms of human beings, for the mantras support both views. But this position would be untenable. How can anything have a form and not have a form at the same time? To get over this difficulty, it is suggested

that while the deities by themselves do not have forms resembling those of human beings, they assume forms while they function; their forms are intended to be expressive of actions (karmātmānah). It is like the priest who is the performer of a sacrifice (yajamāna); the priesthood has no form, but it assumes the form of a sacrifice (yajña). The form of the yajamāna is determined by the form of the yajña. The form of the yajña is actual, while the form of the yajamāna is metaphorical, and endures only as long as the yajña continues.

Yet another view is that the deities referred to in the mantras have enduring forms as presiding deities (adhishṭhātr-devatā), which are different from their actual

expressions like earth, water, fire, wind and rains.

The convention (samaya) guiding the narrative parts of the mantras and their derivative texts (ākhyāna) reconciles all the above

views: (i) the deities have forms resembling human beings, (ii) they do not have forms; (iii) they have and do not have forms; and (iv) they have enduring forms as presiding spirits.





Now some excerpts from
Śaunaka's *Bṛhad-devatā* on the
subject of devatas

(1)

वेदितव्यं दैवतं हि मन्त्रे मन्त्रे प्रयन्ततः ।
दैवतज्ञो हि मन्त्राणां तदर्थमवगच्छति ॥१,२॥

One must with effort learn to
identify the deity in each of the
mantras, for it is only the person
who understands the deity will be
able to understand the meaning of
the mantra.

न हि कश्चिदविज्ञाय याथातथ्येन दैवतम् ।
लौक्यानां वैदिकानां वा कर्मणां फलमश्नुते ॥१,४॥

One who fails to understand
with exactitude the deity, will not
be able to accomplish any act,
secular or sacred, fruitfully.

प्रत्यक्षं देवतानाम यस्मिन्मन्त्रेऽभिधीयते ।
तामेव देवतां विद्यान्मन्त्रे लक्षणसम्पदा ॥१,११॥

When in a mantra, the name
of the deity is explicitly and directly

mentioned (viz. the deity is addressed), one must understand that that deity is the deity of the mantra, for that is the indication.

तस्मात्तु देवतां नाम्ना मन्त्रे मन्त्रे प्रयोगवित् ।
बहुत्वमभिधानां च प्रयत्नेनोपलक्षयेत् ॥१,१२॥

Therefore, one who is acquainted with the employment of mantras must seek to recognize with effort the deity, by his name and also by the various designations that are used to describe him.

(2)

अर्थमिच्छन् ऋषिर्देवं यं यमाहायमस्त्विति ।
प्राधान्येन स्तुवन् भक्त्या मन्त्रस्तदेव एव सः ॥१,६॥

If a seer eulogizes a deity, desiring some objective, that deity

should be regarded as specific to that mantra. And whatever mantra has an especial eulogy addressed with devotion to a deity, that deity is the deity of that mantra.

स्तुवन्तं वेद सर्वोऽयमर्थयत्येष मामिति ।
स्तौतीत्यर्थं ब्रुवन्तं च सार्थं मामेष पश्यति ॥१,६॥

The deity will understand that the seer who eulogizes him has a desire to be fulfilled, and also that the seer knows the deity to be capable of fulfilling the desire.

स्तुवद्भिर्वा ब्रुवद्भिर्वा ऋषिभिस्तत्त्वदर्शिभिः ।
भवत्युभयमेवोक्तमुभयं ह्यर्थतः समम् ॥१,१०॥

The seers who have realized truth, may eulogize the deity or supplicate to him expressing a desire

of their own; they are both the same. There is little difference between the two forms of address.

(It is clear that the seer eulogizes a deity, only when he has some objective in his view. The deity will readily recognize this, and proceed to satisfy the seer's desire, even if he does not explicitly state his desire in the eulogy).

स्तुतिस्तु नाम्ना रूपेण कर्मणा बान्धवेन च ।
स्वर्गायुर्धनपुत्राद्यैरर्थैराशीस्तु कथ्यते ॥१,७॥

The seer's eulogy mentions the name of the deity, his form or actions; or his relationship may be referred to. The seer seeks to obtain thereby some benefit, like heaven, longevity, wealth or progeny or the

mantra may assume the form of a benediction.

स्तुत्याशिषौ तु यास्वृक्षु दृश्येतेऽल्पास्तु ता इह ।
ताभ्यश्चाल्पतरास्ताः स्युः स्वर्गो याभिस्तु
याच्यते ॥१,८॥

However, the Rgvedic corpus does not contain the eulogies or benedictions in large measure, and more infrequently seen are prayers for heaven.

(3)

सम्पूर्णमृषिवाक्यं तु सूक्तमित्यभिधीयते ।
दृश्यन्ते देवता यस्मिन्नेकस्मिन् बहुषु द्वयोः ॥१,१३॥

The totality of the seer's articulations with regard to a deity is called a 'sūkta'. A Sūkta may contain several mantras, and the deity's name will be found in one

or more of the mantras belonging to a sūkta.

(The expression 'sūkta' means well or properly recited. In the arrangement of the R̥gveda-corpus, the 'sūkta' is distinguished from individual mantras, called 'ṛks', which go to constitute that 'sūkta').

देवतार्थार्थछन्दस्तो वैविध्यं च प्रजायते ।
ऋषिसूक्तं तु यावन्ति सूक्तान्येकस्य वै
स्तुतिः ॥१,१४॥

Sūktas become various with regard to the deity, the seer, and the metre in which the mantras are composed. The entire sūktā may be ascribed to a single seer, or addressed to a single deity; and all the mantras in that sūkta may be set to one metrical form. Alternately,

the deities may be specific and various to the mantras constituting a sūkta; likewise there may be several seers in a single sūkta, and the metrical forms also may vary. when, however, the seer is the same for all the mantras included in a sūkta, such a sūkta is known as 'ṛshi-sūkta'

श्रूयते तानि सर्वाणि ऋषेः सूक्तं हि तस्य तत् ।
यावदर्थसमाप्तिः स्यादर्थसूक्तं वदन्ति तत् ॥१,१४॥

All the mantras included in a 'ṛshi-sūkta' are ascribed to one and the same seer. And if one theme is covered by all the mantras in a sūkta, the sūkta then is known as 'artha-sūkta'

('Artha' here refers to topic, subject-matter, deity, action or an event)

समानछन्दसो याः स्युस्तच्छन्दःसूक्तमुच्यते ।
वैविध्यमेवं सूक्तानामिह विद्याद्यथातथम् ॥१,१६॥

If all the mantras in a sūkta are composed in the same metre, the sūkta is known as 'chhandas-sūkta'. One must understand the source of variety in the sūktas arising out of the deity, the seer and the metrical form.



(4)

देवतानामधेयानि मन्त्रेषु त्रिविधानि तु ।
सूक्तभांज्यथवर्ग्भांजि तथा नैपातिकानि तु ॥१,१७॥

सूक्तभांजि भजन्ते वै सूक्तान्यृग्भांजि वै ऋचः ।
मन्त्रेऽन्यदैवतेऽन्यानि निगद्यन्तेऽत्र
कानिचित् ॥१,१४॥

Names of deities that the mantras refer to occur in three

varieties. If the same deity is referred to in all the mantras constituting a sūkta, then it is 'sūkta-bhāñji' (sharing the entire sūkta). If, however, the name of the deity occurs in one only of the mantras constituting the sūktā, then it is 'rg-bhāñji' (sharing only the ṛk). If, along with the deity mentioned in a mantra, another deity also is mentioned, then it is 'naipātika' (incidental mention)

प्रथमो भजते त्वासां वर्गोऽग्निमिह दैवतम् ।
द्वितीयो वायुमिन्द्रं वा तृतीयः सूर्यमेव च ॥१,५॥

The deities are grouped in three regions: Agni is the deity of the earth region (terrestrial); Vāyu of the mid-region, and Sūrya of the celestial sphere. There are also other deities similarly grouped.

सालोक्यात्साहचर्याद्वा तानि नैपातिकानि तु ।
तस्माद् बहुप्रकारेऽपि सूक्ते स्यात्सूक्तभागिनी
॥१,१९॥

When one deity is being eulogized, another deity belonging to the same region (earth, midregion or celestial sphere) or related to the main deity in some way is mentioned or explained, such sūktas are also called 'naipātika' (containing other deities incidentally referred to). Thus there may be many sub-varieties in the 'sūкта-bhāñji' variety.

देवता तद्यथा सूक्तमविशेष्यं प्रतीयते ।
भिन्ने सूक्ते वदेदेव देवतामिह लिङ्गतः ॥१,२०॥

In case the deity is not specifically and explicitly mentioned in a mantra or in a sūкта, then the words or imports of the mantra or sūкта must be separately considered,

and the identification of the deity of the mantra or sūкта arrived at by the process of inference.

तत्र तत्र यथावच्च मन्त्रान् कर्मसु योजयेत् ।
देवतायाः परिज्ञानात्तद्धि कर्म समृद्धयते ॥१,२१॥

It is only after ascertaining the deities that the mantras must be appropriately employed in the prescribed ritual actions. That is the only way how the rite will become fruitful.

आद्यन्तयोस्तु सूक्तानां प्रसङ्गपरिकीर्तनात् ।
स्तोतृभिर्देवतानाम्ना उपेक्षेतेऽह मन्त्रवित् ॥१,२२॥

The seers who eulogize the deities will usually indicate the particular theme of the sūкта, either at the beginning of the sūкта or at its end, or at both places. The expert

in mantra will be able to recognize the deity by considering the names and designations by such indications.

he follows, by his physical form, by his good luck, by his speech (which consists of prayers or benedictions) or by mere accident.

(5)

तत् खल्वाहुः कतिभ्यस्तु कर्मभ्यो नाम जायते ।
सत्त्वानां वैदिकानां वा यद्वाऽन्यदिह किञ्चन
॥१,२३॥

चतुर्भ्य इति तत्राहुर्वास्कगार्ग्यरथीतराः ।
आशिषोऽथार्थवैरूयाद्वाचः कर्मण एव च ॥१,१४॥

As regards how the deities get their names, it is said that the nature and number of actions performed by them provide the clue. This applies to the names recounted in the Vedic lore or elsewhere

On this issue, the opinion of Yāska, Gārgya and Rathītara is that there are four considerations: speech (prayers and benedictions), different objectives, articulations (other than prayers and benedictions) and actions.

निवासात्कर्मणो रूपान्मङ्गलाद्वा च आशिषः ।
यदृच्छयोपवसनात्तथाऽमुष्यायणाच्च यत् ॥१,२५॥

सर्वाण्येतानि नामानि कर्मतस्त्वाह शौनकः ।
आशीरूपं च वाच्यं च सर्वं भवति
कर्मतः ॥१,२७॥

An individual gets his name by where he resides, by what profession

However, it is the considered view of Śaunaka (the author) that

actions alone determine the names of the deities. Everything, speech, articulations and so on, is made possible only by action.

यदृच्छयोपवसनात्तथामुष्यायणाच्च यत् ।
तथा तदपि कर्मैव तच्छृणुध्वं च हेतवः ॥१,२५॥

Even when it is said that a name is purely accidental, or is derived from situations, the action of the individual is still the most important detail for the name. The reasons are as follows:

प्रजाः कर्मसमुत्त्था हि कर्मतः सत्वसङ्गतिः ।
क्वचित्सञ्जायते सच्च निवासात्तत्प्रजायते ॥१,२६॥

All creatures emerge from actions; and actions bring the living beings together. Somewhere a

creature will take its birth; and that place becomes significant.

यादृच्छिकं तु नामाभिधीयते यत्र कुत्रचित् ।
औपम्यादपि तद्विद्याद् भावस्यैवेह
कस्यचित् ॥१,३०॥

A name that is got by accident is also given here and there (in places); and this is based on similarity in form or in the mode of becoming.

नाकर्मकोऽस्ति भावो हि न नामास्ति निरर्थकम् ।
नान्यत्र भावान्नामानि तस्मात्सर्वाणि कर्मतः
॥१,३१॥

Whatever name an individual gets is not unrelated to his actions. No name, therefore, is meaningless. Names are derived only by the actions one does.

मङ्गलात्क्रियते यच्च नामोपवसनाच्च यत् ।
भवत्येव तू सा ह्याशीः स्वस्त्यादेर्मङ्गलादिह

॥१,३२॥

The name that is occasioned by an auspicious act or by association with such an act, signifies benediction; and by utterance of such names only auspicious things will be occasioned.

अपि कुत्सितनामायमिह जीवेत्कथं चिरम् ।
इति क्रियन्ते नामानि भूतानां विदितान्यपि ॥१,३३॥

Names of creatures, even the well-known ones, are occasioned only on this basis: "How can a being that bears an evil or inauspicious name live long?"

(6)

अग्निरस्मिन्नथेन्द्रस्तु मध्यतो वायुरेव च ।
सूर्यो दिवीति विज्ञेयास्तिष्ठ एवेह देवताः ॥१,६९॥

Agni here on earth, Vāyu in the mid-region and Sūrya in the celestial regions are the only three prominent deities.

एतासामेव माहात्म्यान्नामान्यत्वं विधीयते ।
तत्तत्स्थानविभागेन तत्र तत्रेह दृश्यते ॥१,७०॥

They are known by different names in accordance with their especial prowesses. They are also celebrated in accordance with one or the other of the three regions that they dwell in.

तासामियं विभूतिर्हि नामानि यदनेकशः ।
आहुस्तासां तु मन्त्रेषु कवयोऽन्योन्ययोनिताम्
॥१,७१॥

The deities acquire several names only because of their

extraordinary might and splendour. All these deities, however, have a common origin (or they originate from each other) in the mantras, so say the wise poets.

यथास्थानं प्रदिष्टास्ता नामान्यत्वेन देवताः ।
तद् भक्तास्तात्प्रधानाश्च केचिदेवं वदन्ति ताः
॥१,७२॥

The regions in which they inhere become important when different names are given to the deities. They partake of those very regions, and become prominent only in those regions.

पृथक् पुरस्ताद्ये तूक्ता लोकाधिपतयस्त्रयः ।
तेषामात्मैव तत्सर्वं यद्यद् भक्तिः प्रकीर्त्यते ॥१,७३॥

Although the three deities mentioned above are said to be the

lords of the three separate realms (earth, midregion and celestial sphere), the soul of all of them is to be regarded as one only; they partake of this essential nature, albeit functioning in different realms.

तेजस्त्वेवायुधं प्राहुर्वाहनं चैव यस्य यत् ।
इमामैन्द्रीं च दिव्यां च वाचमेवं पृथक्स्तुताम्
॥१,७४॥

It is the energy of this one soul (the soul of the deities) that manifests itself as the weapon of a deity or as a vehicle. It is this soul that articulates itself as the three realms this earth, the mid-region and the celestial).

बहुदेवतास्तुतयो द्विवत्संस्तुतयश्च याः ।
प्राधान्यमेव सर्वासु पतीनामेव तास्वपि ॥१,७५॥

In all the eulogies that are offered to many deities or in the

joint eulogies to two of them, the three deities mentioned above (viz. Agni, Vāyu or Indra, and Āditya) are really important.

स्थानं नामानि भक्तीश्च देवताया स्तुतौ स्तुतौ ।
सम्पादयन्नुपेक्षेत यां काश्चिदिह सम्पदम् ॥१७६॥

In each and every eulogy of the deity, the region where the deity dwells, the names that he bears, and the attributes he partakes must be well brought out (sampādayan) by all means (sampadam).

अग्निभक्तिस्तुतान्सर्वान् अग्रावेव समापयेत् ।
यदिन्द्रभक्ति तच्चेन्द्रे सूर्ये सूर्यानुगं च यत् ॥१७७॥

The eulogy of all the deities that share the attributes of Agni must be concluded in Agni himself; even

so all the eulogies of the deities that partake of the nature of Indra in Indra, and the eulogies of the deities sharing the attributes of Sūrya in Sūrya.

(7)

निरूप्यते हविर्यस्यै सूक्तं च भजते च या ।
सैव तत्र प्रधानं स्यान्न निपातेन या स्तुता ॥१७८॥

That deity for whom the oblations are offered and who presides over the sūkta (being referred to prominently there) should be regarded as the chief-deity; not any other deity that may be mentioned incidentally

अवश्यं वेदितव्यो हि नाम्नां सर्वस्य विस्तरः ।
न हि नामान्यविज्ञाय मन्त्राः शक्या हि वेदितुम् ॥१८०॥

One must necessarily acquaint himself with the names and all other particulars of all the deities (mentioned in the mantras), for

without understanding the names etc of the deities, it is impossible to understand the meaning of the mantras.

CHAPTER FIVE

YAJÑA IN THE VEDIC TRADITION



There is hardly a word of greater significance in the Vedic tradition than 'yajña'. And it has had a remarkable continuity. While originally its context was ritualistic, it became current in wider areas of interest. For instance, we speak of 'jñāna-yajña', which is by no means ritualistic in intent; in fact, it is contradictory to ritualistic attitudes. *Bhagavad-gītā* has a statement which highlights this aspect ('evam bahuvidhā yajñā vitatā brahmaṇo mukhe'); and this text refers to different varieties of yajña, which are far removed from the original

context. Yajña became a symbol of devotion, dedication, sacrifice of egoistic attitudes and attachments. Life itself is a yajña, provided it is lived usefully and meaningfully.

The word 'yajña' is of great antiquity. We find its employment even in the early hymns of the Rgvedic collection. Derived from the root 'yaja' and formed by adding the suffix 'nañg', 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 emphasis the aspect of offering are sava, makha, ishti, savana and homa; and expressions emphasizing invocation of the gods ('ijyante

devatā atra') include āhava and havana; the word 'adhvara' means a sacrifice, where violence is avoided (a-dhvara, hiraṣākarma).

'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 *Rg-veda* (10, 90, 16, the celebrated *Purusha-sūkta*) that the gods (viz. the luminous beings, *devāh*) who were first created performed a sacrifice (through their will and contemplation) and worshiped 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 havishā devā yajñam atanvata*'). The sacrifice was for them an instrument as well as their objective (*yajñena yajñam ayajanta devāh*); 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 देवेभ्य आत्मानं निरक्रीणीत स यद्व्रतमुपैति ।
यथैव यत् प्रजापतिर्देवेभ्य आत्मानं प्रायच्छत् एवमेवैष
एतद् देवेभ्य 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 (abhiśhava), and create again during the subsequent sequence. While it is being destroyed, it is born again, and this is yajña.

अथ यस्माद्यज्ञो नाम । ध्वन्ति वा एनमेतद्यदभिषुण्वन्ति ।
तद्यदेनं तन्वते तदेनं जनयन्त स तायमानो जायते स
यज्जायते तस्माद्यज्ञः ॥

There is a story in *Kālikā-purāṇa* (chapter 30), which describes the creation of the world from the body of Viṣṇu as Yajña-varāha (the primaeval boar, symbolizing sacrifice). After the earth was recovered from the depths of the waters by Varāha incarnation of Viṣṇu, 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, Viṣṇu, Śiva and others with all their attendants, carried the body (which had fallen into the waters) into the sky, and there Viṣṇu 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, Agnishtoma from the joint between the jaws and the ears; Vratyashtoma from the meeting place between the eyes and eyebrows; Paunabhava-shtoma from the spot where the snout meets the lips; Vṛddhashtoma and Brhashtoma from the root of the tongue; Atirātra from under the tongue; the five great yajñas of the householder (pañchamahā-yajña) from the neck-joint; Aśvamedha, Mahā-medha, Purushamedha 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, Gomedha and all the ābhichārika

rites from the hooves of the feet; Mayeshtī 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, Prāgvamśa 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 (vedi); 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 Dakṣiṇāgni from the body of Suvṛtta, Viṣṇu, 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

tribhiḥ jagat); and where the three fires are tended, all the gods abide ('yatra trayam etat nityam, tiṣṭhanti samastadevatās 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 ('vārāham 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 ॥

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

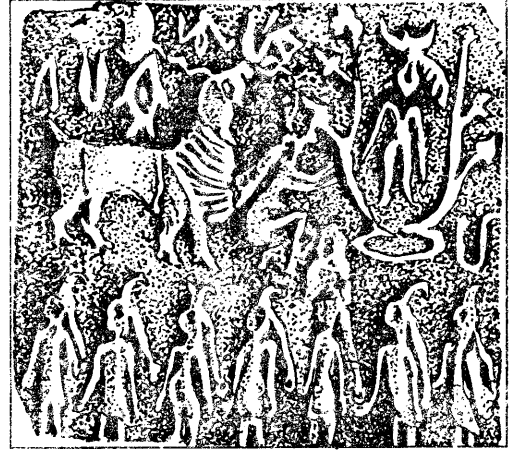
Vishnu had thus to prevail over one of his own incarnations, and invite Śiva the destroyer to smite his own body (as Varāha incarnation). Further, he dismembered his own body into fragments by his own discus, as a result of which act of primal sacrifice the other sacrifices, which human beings perform, 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.

Ancient texts pertaining to Vedic culture contain several such suggestive legends and a variety of imagery. *Athava-veda*, for instance, speaks of yajña as the chariot of the gods (deva-ratha); the four directions are the mules yoked to it; the puroḍāśa 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 अन्तरिक्षमुद्भिः ।
 द्यावापृथिवी पक्ष्मी ऋतवोऽभीजवोऽ
 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 ('urvīrāsan paridhaya 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 words (9, 5, 4).

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



The yajña that the human beings are required to perform is the re-enactment of the cosmic drama of creation and regeneration by self-sacrifice and dismemberment of one's 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 समार्जनोध्वननादिभिः 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-samhitā* 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-samhitā*, 9, 21).

All types of yajña involve the installation, invocation, and worship

of Agni, the fire-god who is celebrated even in *Rg-veda* in a large number of hymns and whose cult has had an unbroken 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 ('agranīr bhavati', *Nirukta*, 7, 14, 4) and the first divinity to arrive in sacrifices ('agram yajñeshu praṇīyate'). The very first mantra in *Rg-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 *Rg-veda* (1. 95, 3, 'trīṇi jānā pari-bhūṣaty asya'): as badabānala 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 *Rg-veda* (2, 3, 1):

समिद्धो अग्निर्निहितः पृथिव्याम्
प्रत्यङ्मिद्विज्ञानि भुवनान्यस्थात्।
होता पावकः प्रदिवः सुमेधा।
देवो देवान् यजत्वग्निर्हन्॥

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*, ‘*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 *Rg-veda* (2,

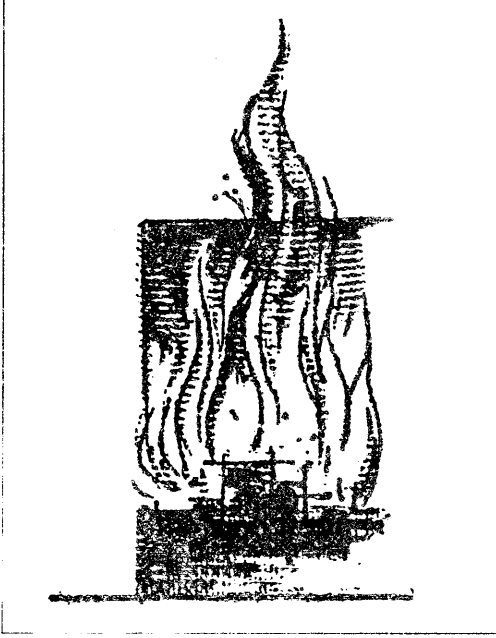
5, 3) where Agni is compared to the rim of the wheel (*nemi*) which surrounds the wheel; Agni pervades all the acts performed by the priests, even as the rim pervades the wheel (*‘nemiś chakram iva’*).

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’*, *Rg-veda* 1, 140, 1), the *yajña* is also described

as Agni himself (cf. *Aitareya-brāhmaṇa*, 1, 16, 'yonir yad agnir agnaye').



In the sacrifice, it is said that the Agni kindles the Agni (*Rg-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 aśvattha or śamī 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 dakṣiṇāgni, 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 āhavanīyaṃ' *Taittirīya-saṁhitā*, 1, 6, 7, 1). The dakṣiṇāgni is symbolic of the manes (pitṛ) and evil spirits who dwell in the mid-region ('anvāhārya-pachanaḥ pitṛṇām', *ibid*); this represents the wind-god (vāyu), for 'when man dies he departs from here to the realm of the Vāyu (*Śatapatha-brāhmaṇa*, 14, 8, 12, 1, 'yadā vai puruṣhosmāl lokāt praiti sa vāyūm āgachhati').

Thus the three fires, which are employed in the ritual known as agni-hotra, represent Agni (on the earth, pṛthvī), 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 dakṣiṇāgni 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 (araṇi) from trees like śamī and aśvattha.

शमीगर्भादग्निं मन्यति। एष वा अमेर्याङ्गीया तनुः॥
(*Taittiriya-brāhmaṇa*, 1,1,9,1)

Texts like *Aitareya-brāhmaṇa* (3, 5) provide detailed accounts of the ceremonial purifications (saṃskāras) that are necessary for producing the fire from the araṇi-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, nygrrodha and śamī. Some medical herbs (ośadhi) 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 *Kṛṣṇa-yajurveda-saṃhitā*, 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-tyāgaḥ') 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 ('devatodeśyaka-dravya-tyāga-rūpa-kriyā'). The important sequence in a yajña is the offering of oblations into the fire ('haviḥ-prakṣhepātmaka vyāpārah) as indicated by injunctions like

अग्निहोत्रं जुहोति।
आज्यभागौ यजति।
सोमेन यजेत।
दाक्षिणानि 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।

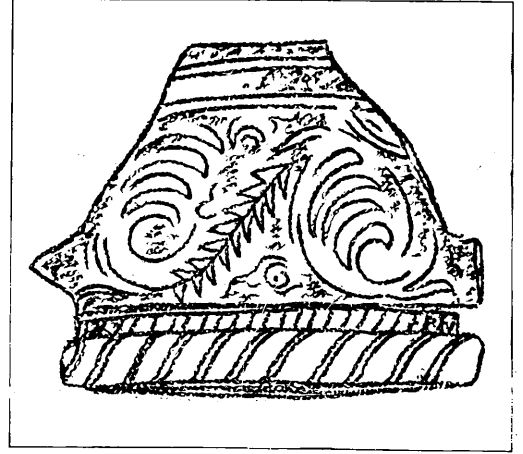
The last one is not a substance but the termination of a mantra, when the rituals are performed without special reference to the articles. They are regarded as indirectly or distantly beneficial.

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. vāpa or fat of paśu). The offering of milk and milk products into the fire is said to bestow on the sacrificer lusture, 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. *Kṛṣṇa-yajurveda-saṁhitā*, 19, 9, and 7, 30).

In rituals like chātrumāśya, 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 (kshīrīṇī), fleshy on surface (māmsula), 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 1, 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').

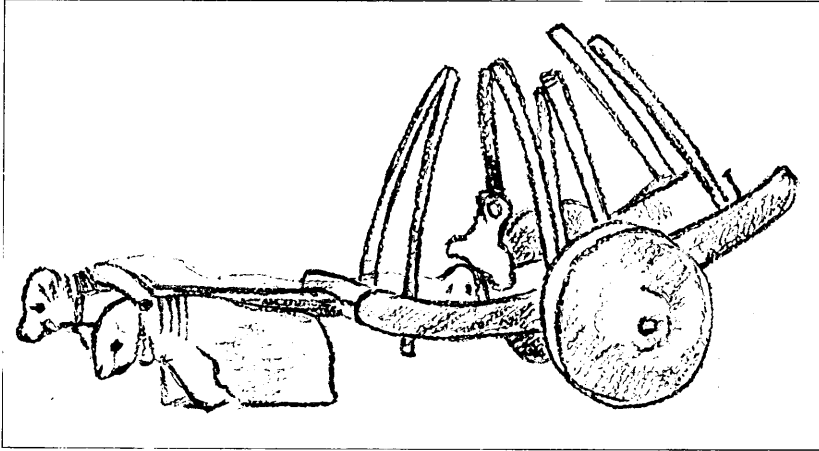
The Vedas contain legends about the celestial origin of soma, and about how it was brought to

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 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 hotṛ 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.

as oblation and subsequent partaking by the priest of the puroḍāśa cakes (puroḍāśa-bhakṣhaṇa) and soma juice (soma-pāna), and the ceremonial sacrifice of an animal (paśvālambhana). Such sacra publica became in due course less popular and receded to the background, giving way to the domestic sacrifices



If sacrifices are collective in character and public in nature, it is usual for them to involve the offering

(sacra privata), which were much simpler, being little more than a mere fire-ritual (agni-hotra).

All sacrifices have three aspects: 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 त्रयोऽंशः उद्देशांशः त्यागांशः
प्रक्षेपांशश्चेति। उद्दिश्य काश्चिद्देवतां त्यज्यते हविः।
त्यक्तस्य च हविषः आहवनीयादिविहितदेशे प्रक्षेपः
क्रियते।

(cf. Satyajñānānamda'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).

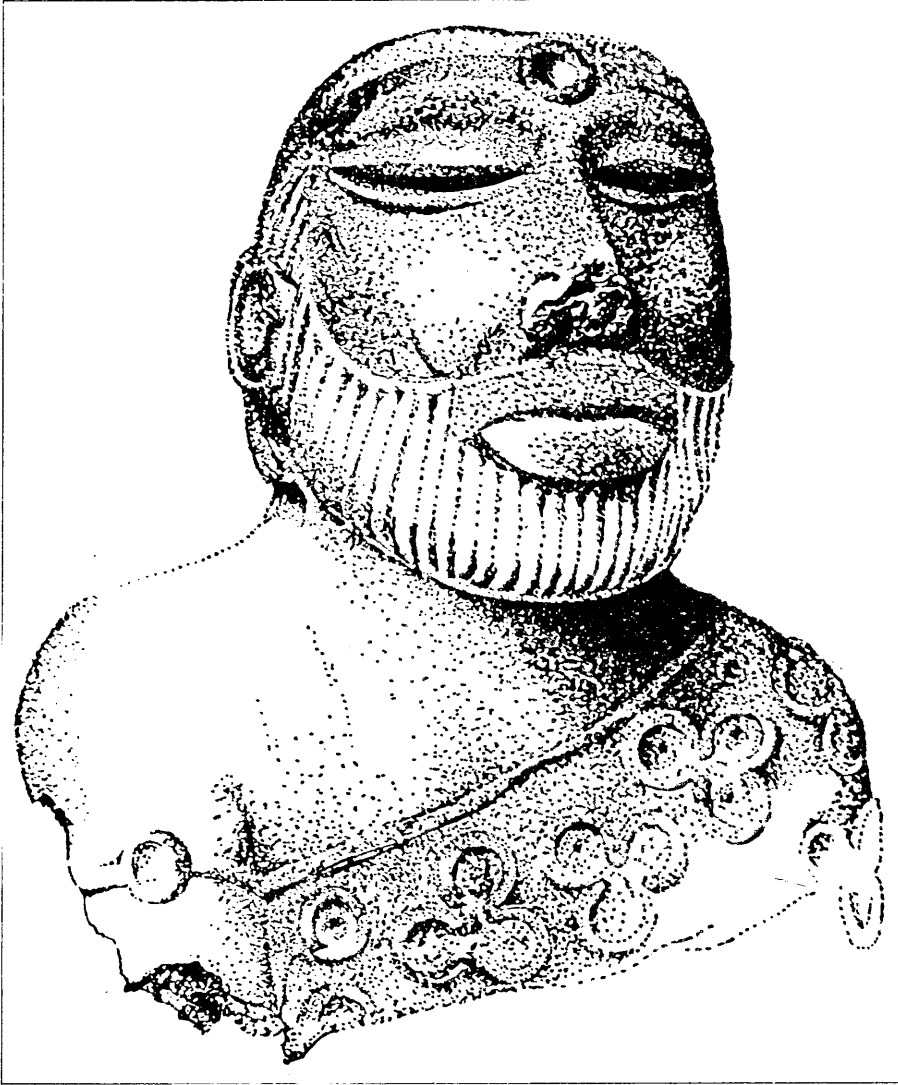
अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्।
होमो देवो बलिर्भौतो नृयज्ञोऽतिथिपूजनम्॥

(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 his ability, instead of giving them
up altogether.

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



(2)

We have in *Kṛshṇa-yajurveda-saṁhitā* (chapter 18, 1, 2 and 6) a detailed account of the various benefits that result from the performance of a sacrifice (yajñena kalpatām). 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:

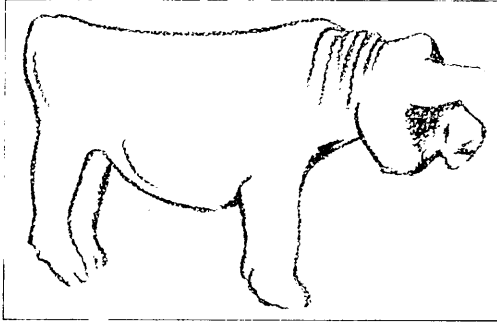
यज्ञकर्म यजतिकार्यमपूर्वमित्यर्थः ।

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' (sādhyā).

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, 'heaven' (svargam eva bhavyatayā vidhir upādatte).



And the word 'svarga' signifies supreme happiness:

स्वर्गशब्दश्चोत्कृष्टे सुखे रूढः ।

Bhaṭṭa-Kumārila's *Tup-tikā* (6, 1, 1) explains that what an individual

likes most ardently is svarga ('ekasya prītiḥ 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 जन्मन्तर एव । सा 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 *Rg-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 sometimes 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 (*agnyādheya*) and in the conduct of other forms of sacrifice; and they are chosen by the person who sponsors the sacrifice (*yajamāna*).

The priests who are engaged to conduct the sacrifice on behalf of the *yajamāna* are paid in cash or kind (*dakṣiṇā*) 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 *Rg-veda* (2, 5, 4) to the natural growth of tree with branches appearing one after another according to a preordained order ('*vaya ivānurohate*').

अग्र्याधेयं पाकयज्ञानग्निष्टोमादिकान्मखान्।
यः करोति वृतो यस्य स तस्यत्विग्निहोच्यते॥

(Manu, 2, 143)

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 Rg-vedic collection which are appropriate to the occasion (like prātar-anuvāka, śastra, yājyā-puronuvākya 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 grāvastut. 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 sāmān 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 sāmā hymns ('ayajño vā esha yo-asāmā').

His associates are prastotṛ, prati-harṛ and subrahmanya.

(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 praishā-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-prasthātr*, *neshtṛ* 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, *agnīṭ* (or *agnīdra* whose job is to tend the sacrificial fire all through), *potṛ* (who attends to the errors and to their elimination) and *brāhmaṇācchhamṣi*.

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 this hands (suhastya) and 'honey in his hands' (madhu-pāṇi) (cf. *Rg-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 sacrifice (ṛtvig-varaṇa) is itself an important preliminary sequence. *Āpastam̐ba*

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 hotṛ 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 deities who are invoked and propitiated.

It is usual to distinguish between śrauta-yajñas and grhya-

yajñas (also called pāka-yajñas). The latter are much simpler than the former, and involve boiled charu as oblations offered to the household fire (grhyāgni). Aupāsana-homa, vaiśvadeva, pārvaṇa, ashtaka, māsi-śrāddha, sarpa-bali and īśāna-bali are varieties of grhya-yajñas, according to *Āpastam̐ba-paribhāshā-sūtra*; other texts (like *Gautama-Dharma-sūtra*, 1, 8, 10) mention ashtaka, pārvaṇa, māsi-śrāddha, śrāvaṇi, āgrahāyaṇī, chaitrī and āśvayujī as the seven samsthās (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 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 ṛtviks.

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

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

The seven havir-yajñas are called ishtis, and they are agnyādheya, agni-hotra, darśa-pūrṇa-māsa, āgrayaṇa, chātur-māsyā, dākshāyana, and sautrāmaṇi,

according to Sāyaṇa’s commentary or *Aitareya-brāhmaṇa* (5, 7). *Gautama-Dharma-sūtra* (1, 8, 20) and *Gopatha-brāhmaṇa* (1, 5, 23) have different lists: agnyādheya, agnihotra, paurṇamāsi, amāvāsyā, chātur-māsyā, nirūḍha-paśu-bandha and navesṣṭi, according to the latter text, while the former text substitutes dākshāyana with nirūḍha-paśu-bandha. Sometimes piṇḍa-pitr-yajña is included in the list.

The soma-yajñas are: agnisṭoma (so called because Agni is the main devatā), atyagnisṭoma, 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 (Rg and Yajus), and others like agnihotra by Yajurveda alone. There is a reference in *Rg-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-śabdēnātra 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 (*ūpākṛtamaṇikā*) for his *Kāṇva-samhita-bhāṣya* defines the *prakṛti-yāga* as that for which the text provides injunctions regarding all the aspects and sequences, keeping in mind the entirety of the sacrifice.

प्रकर्षेण अङ्गोपदेशः यत्र क्रियते सा प्रकृतिः।
कृत्स्नाङ्गविषयत्वं उपदेशस्य प्रकर्षः।

All the āṅgas 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 udgātr and his three associate priests sing in all twelve 'stotras' (viz. the sāman chants); after each stotra 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 (mādhyaṇḍina-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.

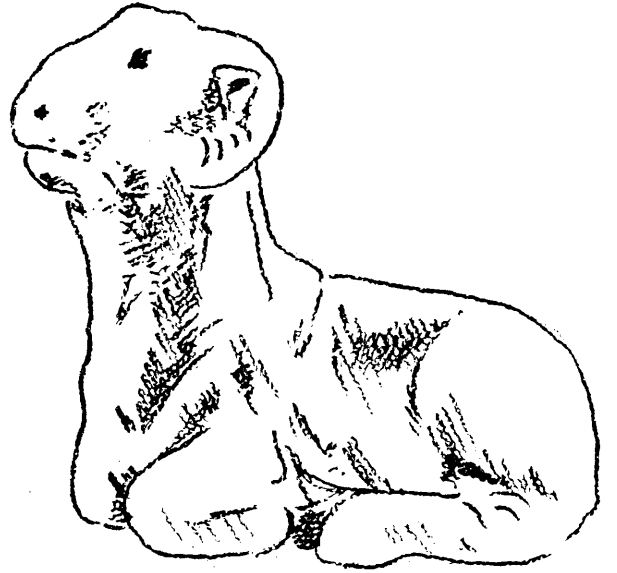
There will thus be in all twelve stotras that will be chanted during the three savanas. If, in addition to the above twelve, three uktha-stotras (as also the śastra-mantras) are chanted, the sacrifice becomes a 'derived one' (vikṛti), known as Ukthya. And when another stotra-mantra is added to the ukthya, the sacrifice which is also a 'derived one' will be known as 'shoḍaśī' (with sixteen stotra-śastras). In another 'derived' sacrifice called 'atirātra', 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, shoḍaśī, vājapeya, ati-rātra and āptoryāma as ‘derived’ or alternate forms (vikṛti). Among them atyagnishṭoma, vājapeya and āptoryāma have gone out of vogue for a long time. Some other sacrifices which are well-known are aśva-medha, rāja-sūya, paṇḍarīka, mahā-vrata, sarvatomukha, br̥haspati-sava, abhijit and āṅgīrasa.

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-rāt, and who gives away in gift all his accumulated wealth), puruṣa-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.



(3)



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 'isṭis' (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 dakṣiṇa) 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 clarified butter (ājyahoma) are offered to Agni and Soma separately. The main ritual consists of offering puroḍāśa cakes (rice-powder or wheat-flour boiled in milk and baked as cakes on earthen platters called kapālas), first

to Agni (eight kapālas), and then to Agni and Soma together (eleven kapālas). In between these two oblations, an upāṁśu-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 प्रयाजहोमानन्तरं प्रयाजशेषेण हवींष्यभिघारयतीति 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-tryambaka), which includes a sequence known as gr̥ha-medhīya; and

iv. sunā-sirīyā and gārhapatyāgnihoṭra or agnihoṭra (tending the household fire as daily ritual.

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

4. The fire-ritual known as agnihoṭra, which includes three ‘savanas’ (morning, noon and evening) and the chanting of twelve stotra-śāstras (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-samskāra) 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 (abhishavaṇa-charma). The creepers are also inserted between the two wooden planks (abhishavaṇa-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. upāmsu-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: VĀJAPEYA (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 kshattirya 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.

सप्तदश प्राजापत्यान् पशूनालभते।

(*Taittirīya-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’ (ratnīṇah): commander of the army (senāni), advisor (purohita), the queen (mahishī), court-minstrel and chronicler (sūta), head of the town or village (grāmaṇi), chamberlain (kshattri), master of treasury (saṁgrāhitr),

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 describes the vasordhārā-mantras. The important deities here are Rudra and Vāiśvānara, besides Agni.

Chapters 19 and 20: SAUTRĀMANI is principally an expiatory rite (prāyaścitta-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-rāt) or sārva-bhauma 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 agnishtoma, 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 (upālambha or ālambhana) 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, veenā-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 *Kṛṣṇa-Yajurveda-Saṁhitā* corpus.

Chapters 32-34: SARVA-MEDHA: The ritual which is concluded by gifting away of all that one possesses to the officiating priests, and 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 the eulogy of the purusha (purusha-sūkta).

Chapters 35 deals the PITR-MEDHA

Chapters 36-39 contain an elaborate account of PRAVARGYA where an earthen 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 *Īśāvāsyā-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 dikshañīyeshṭi. 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 'dikshita', and is identified with ceremonial staff in hand (daṇḍa) and girdle of muñja 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 dikshita 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 dikshita and his wife must subsist only on this milk. And there is a regulation that milk for the dikshita is heated on the gārhapatya hearth, while milk for his wife must be heated on the dakṣiṇāgni-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 *vaiśvadeva*, *baliharāṇa* and *darśa-pūrṇa-māsesṭhi*; he may get them done by others.

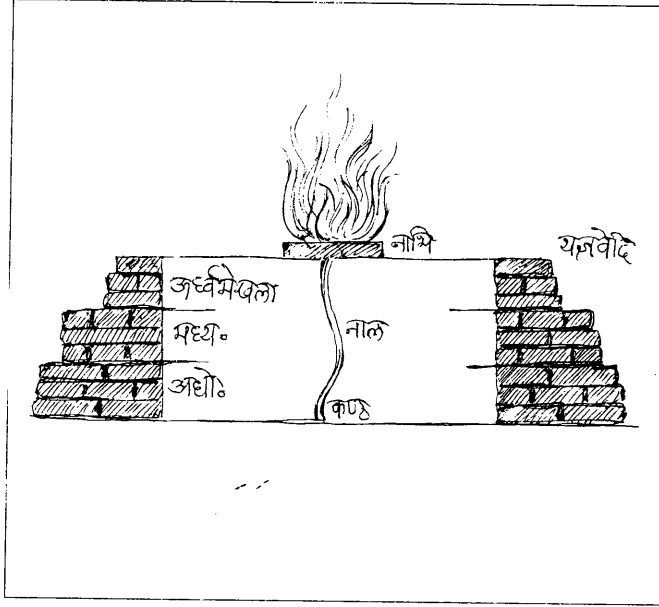
During the nights that he is allowed to sleep, he must lie down on the ground on his right side, to the south of *āhavanīya*-hearth, and with his head to the east. When moving about in the sacrificial hall, he must take care not to turn his back to the sacrificial fire. For

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



(4)

यज्ञायुध

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।
तैर्ब्रह्मान्वैत, 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 kshatara (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 ।
पराजे व्यत्यथैनं ब्रह्मान्वैतमाप्नोत् । तमाप्त्वा
परस्तान्निरुद्ध्यातिष्ठत् । स आप्तः परस्तान्निरुद्धस्तिष्ठं ज्ञात्वा
स्वान्यायुधानि ब्रह्मोपावर्तत । तस्माद्भाष्येतर्हि 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 brahma carried, and recognized them as its own 'weapons'; it consented to stay with the brahma.

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।

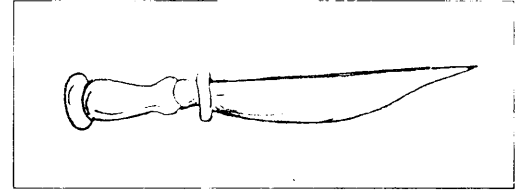
Taittirīya-saṃhitā (1, 6, 8, 2, and 3) enumerates ten yajñayudhas, and explains that all yajña is accomplished by them:

यो वै दश यज्ञायुधानि वेद मुखतोऽस्य यज्ञः कल्पते स्फुरश्च 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, khadgākāra) 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 angulas).



SPHYA

In varieties of the sacrifice of Rājasūya like (maitra-bārhaspatyeshṭi), no separate altar is constructed; the natural ground is used as altar ('svayam-kṛta vedir bhavati'). Here the sphyra 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

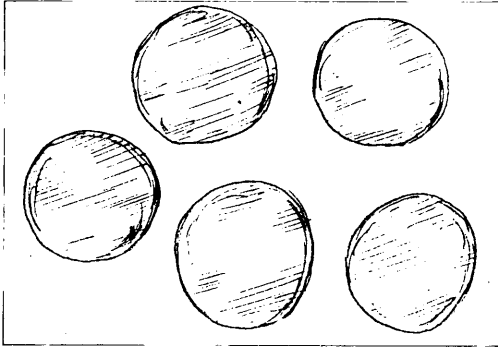
स्फ्येनोत्तमां त्वचमुधन्ति। (3)

देवस्य त्वा सवितुः प्रसव इति खनति। (4)

स्फ्येन वेदिं परिलिखन् परिगृह्णाति। (8)

(*Apastamba-śrauta-sutra*, 2,2)

(2) KAPĀLA



KAPĀLA

(‘havir-adhi ashiśrayaṇārthāni’), thin earthen 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 with water and laid flat on the kapāla in the shape of a tortise (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, Viṣṇu three, Agni eight, Agnā-vaishṇava (Agni and Viṣṇu together)

eleven, and Āgnā-shomīya (Agni and Soma together) also eleven.

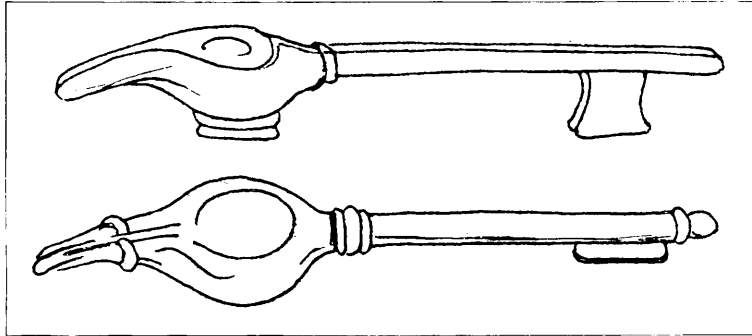
bāhu (viz. thirty-six āngulas) in length.

आग्नेयमष्टा कपालं निर्वपेत्।
ऐन्द्राग्नमेकादशकपालं निर्वपेत्।
वैश्वानरं द्वादशकपालं निर्वपेत्।
आग्रावैष्णवमेकादश कपालम्।

(4) ŚŪRPA:

Flat winnowing receptacle (wicker), square in shape with two corners on one side rounded off, and making a provision to hold the

(3) AGNIHOTRA-HAVANĪ:

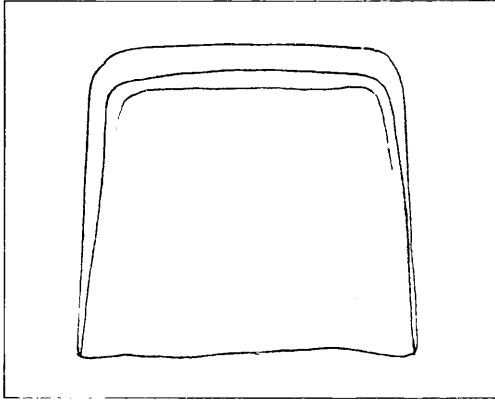


AGNIHOTRA-HAVANĪ

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 vaikaṅkāṭa (Flacourta sapida) wood. It is one

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 (ishika), 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

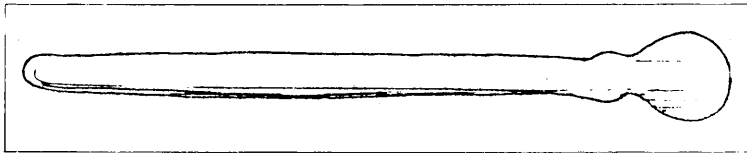
(5) KṚŚHṆĀJINA:

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:

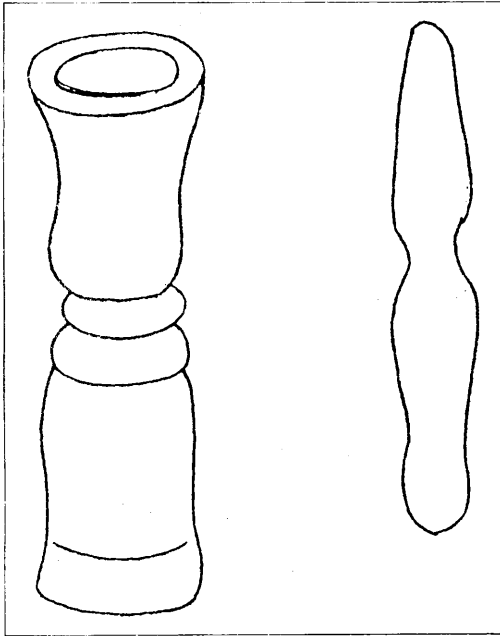
An wooden peg or pin, stick or staff, shaped like a mace measuring a bāhu or thirty-six aṅgulas ('gadayā sadṛśī bāhu-parimitā'). It is a measuring device, used along with sphya (which is used to mark the lines) (cf. 'sphyena antar-likhati'). In this case there is a vertical slit in the śamyā (or a



ŚAMYĀ

hollow depression called 'garta'). It is made of khadira wood (*Acacia catechu*) or vāraṇa (*Crataeva roxburghii*)

(7) ULŪKHALA:



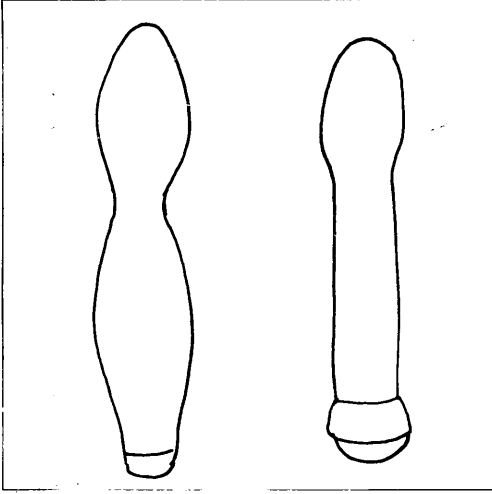
ULŪKHALA

A wooden mortar, used for pounding the grains or crushing soma

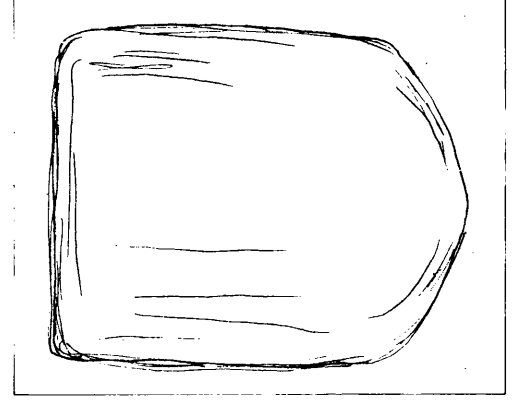
shoots, preparatory to oblations (avaghātasya ādhāra-bhūtam). It is a cylindrical device with a bowl-like depression (bila or nimnam) at the top; it is narrow in the middle (madhya-sāgrahīta). Its length and other particulars are not given, but it can be of a desired or convenient length (icchhāpramāṇa). 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 ulūkhalā



MUSALA



DRSHAD

crushed or ground (peshanārtha) with the help of upala.

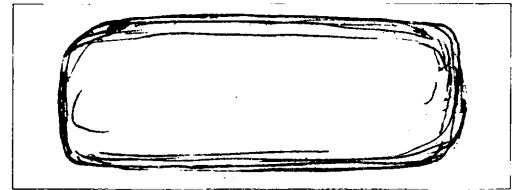
(mortar). It has an iron plate at its base. It is prescribed to be three aratnis (one aratni is twenty-four aṅgulas) in length and one musṭhi (fist, viz.) in breadth.

(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 drshad.

(9) DRSHAD:

Also called grāva, it is a large stone slab (paṭṭah) on which are placed the soma-creeper, to be



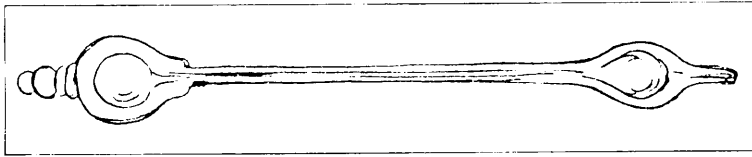
UPALA

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,



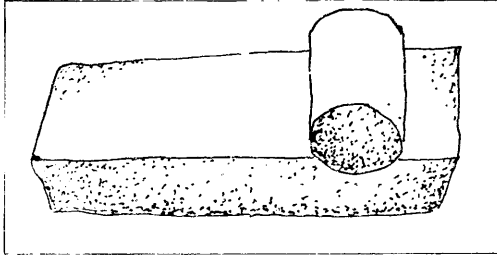
VASORDHĀRA

steady and uniform offering of melted clarified butter (ājya) into the fire for a specific duration (represented by the chanting of the mantras).

Baudhāyana-śrauta-sūtra (10, 54) prescribes that its front half should be in the form of a srug (ladle), but that the rear portion should accommodate a chamasa (bowl) ('tasya srug iva pūrvārdho bhavati, evam eva madhyam chamasa iti'). The purpose is to have a steady stream of offering (*Āpastamba-Śrauta-sūtra*, 17, 17, 8 'santatam vasordhārām juhōti'). 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.

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.

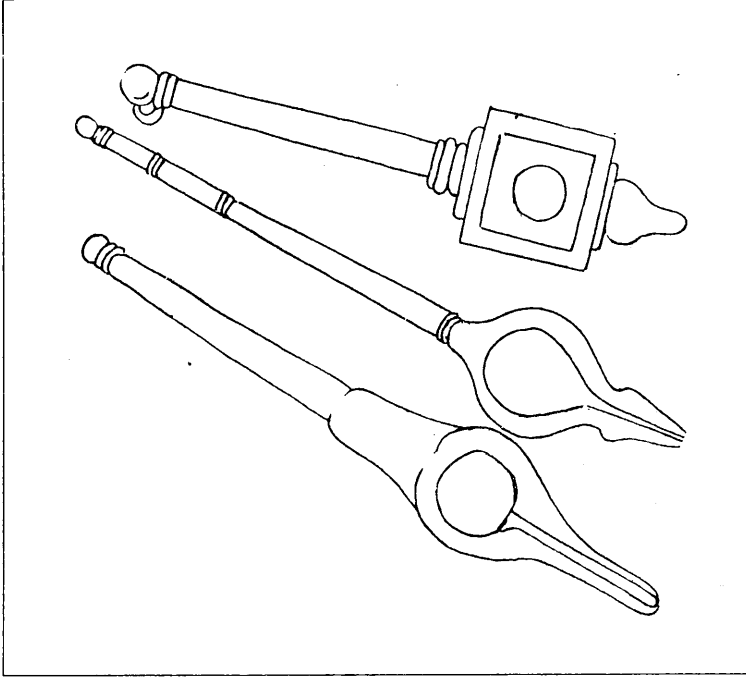


DRSHAD-UPALA

The most common ladles used in yajña are sruk and sruva. Sruk is long ladle, a bāhu (36 angulas), an aratni (24 angulas) or a prādeśa (12 angulas) 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).

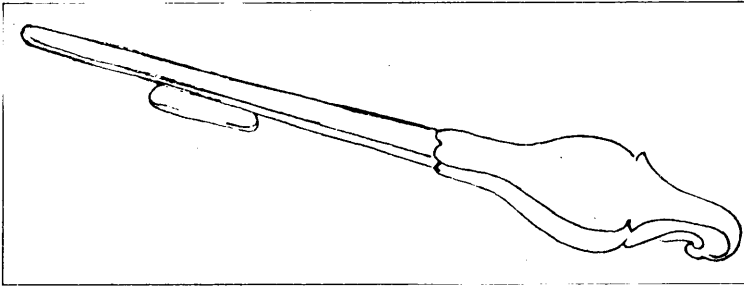
There are variant forms of 'sruk' like juhū, used for offering oblations supported by upabhṛt, and along with dhruva; pracharaṇī used in offering oblations in soma-yāga; and agnihotra-havaṇī used in agnihotra. It is prescribed that juhū is made of parṇa (*Butea frondosa*) wood, upabhṛt of aśvattha (*Ficus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



SRUK

Rauhina-havanī is another variety of sruk, made of udumbara wood (*Ficus glomerata*) and a bāhu (viz. 36 āṅgulas) in length, with a

small bowl carved out at one end. Two of them are used in the pravargya ritual to offer the rauhina-purodāśa to the fire.



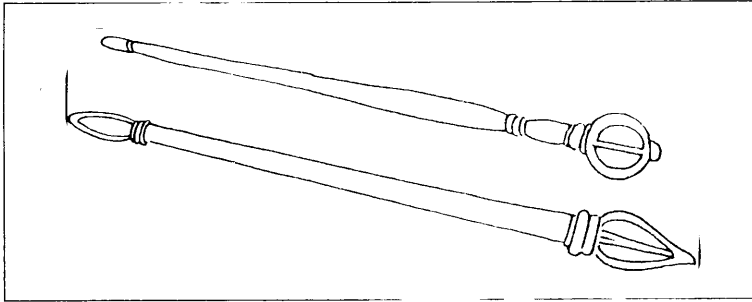
RAUHINA-HAVANĪ

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.

The wooden vessels known as graha assume diverse shapes. Generally, they resemble 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



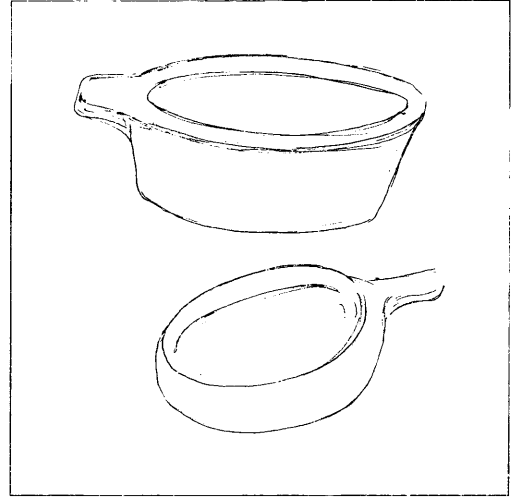
SRUVA

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).

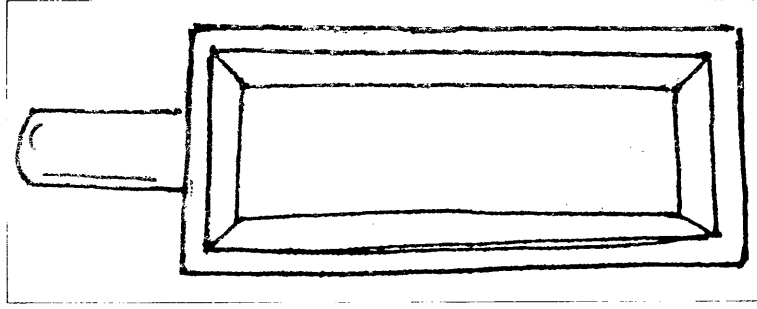
Among the vessels, praṇītā is a wooden vessel in which consecrated water is stored, while making puroḍāśa-cakes for oblations; water from this vessel is mixed with the flour. The vessel is also meant to store soma-juice.

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 piṣṭodvapāni, and according to some, it must be 20 angulas long and broad, with a circular depression to hold the dough

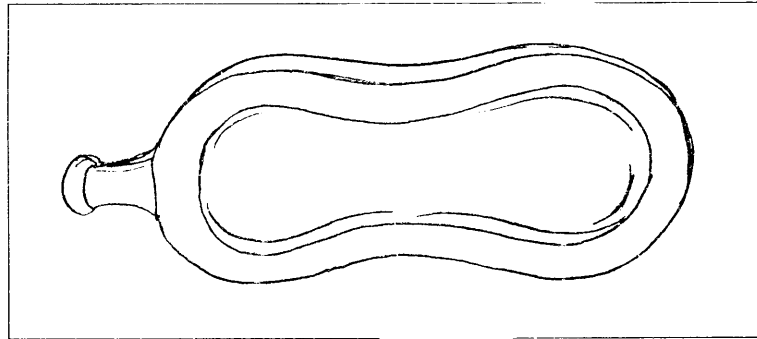


PISHTODVAPANI

(vimśaty-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, mṛṇmayyeva'). If it is a wooden vessel, it has a handle.

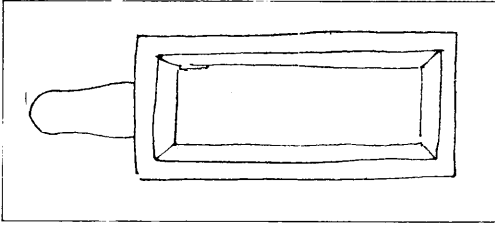
A vessel similar in shape (oblong, but corners rounded off and narrow in the middle) is idā-pātra, one aratni (viz. 24 aṅgulas) long, and with a handle. It is used for



IDĀPATRA

keeping the materials for oblations. It is made of vāraṇa wood (Crataeva voxburghii).

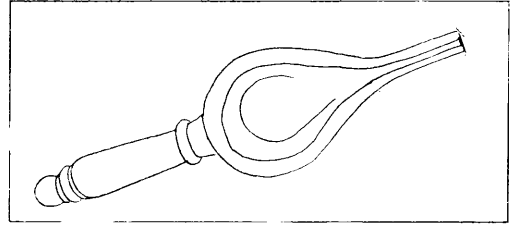
The vessel to keep the baked puroḍāśa-cakes (puroḍāśa-pātra) is square in shape, prādeśa (viz. 12 aṅgulas) long and broad; the depth of the depression in the middle is six aṅgulas.



PURODĀŚA-PĀTRA

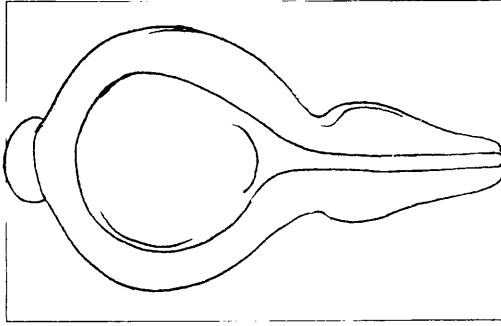
Prokshaṇī is the vessel made in vāraṇa wood (Crataeva voxburghii) or vikaṅkaṭa (sapida), and with a long handle. The vessel is 12 aṅgulas long, and has a depression shaped like a lotus-leaf

(padma-patrākṛti) or lotus-bud (kamala-mukulākṛti). It holds the holy water, used for consecrating (prokshaṇa, ceremonial sprinkling) the articles and the oblations. Into the water are dropped the darbha blades (Saccharum cylindricum) to make the water holy.



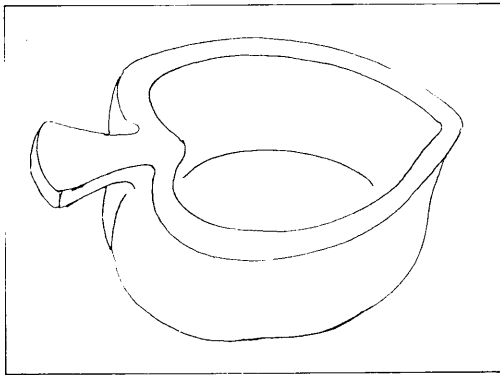
PROKSHAṆĪ

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),

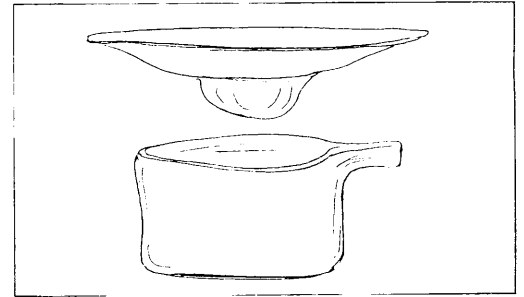


PARIPULU

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 droṇakalaśa 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 round round a 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.



DRONA KALASA AND DASAPAVITRA

There are several kinds of earthen bowls or dishes (sthāli) for

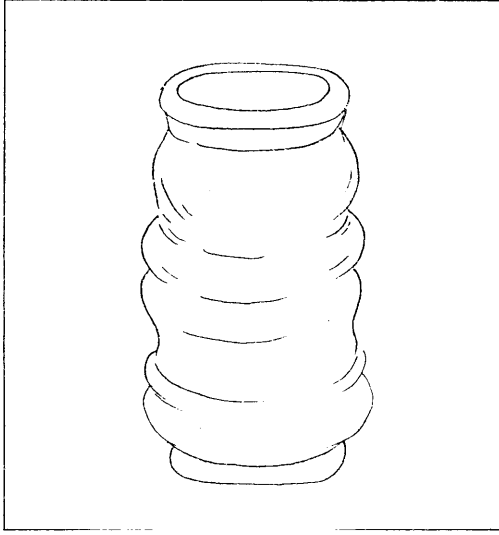
various purposes. Agnihotra-sthāli which is for the fresh milk got from the cow (go-dohana) is prescribed to be made by the hand of the sacrificer or one of the officiating priests. Ājya-sthāli is for storing the clarified butter required for oblations; likewise there are prṣhadājya-sthāli, charu-sthāli,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

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

Mahāvīra, 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: gāyatrī, triṣṭubh and jagatī (*Taittirīya- āraṇyaka*, 8, 3, 22, 'traya ime lokāḥ 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.

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

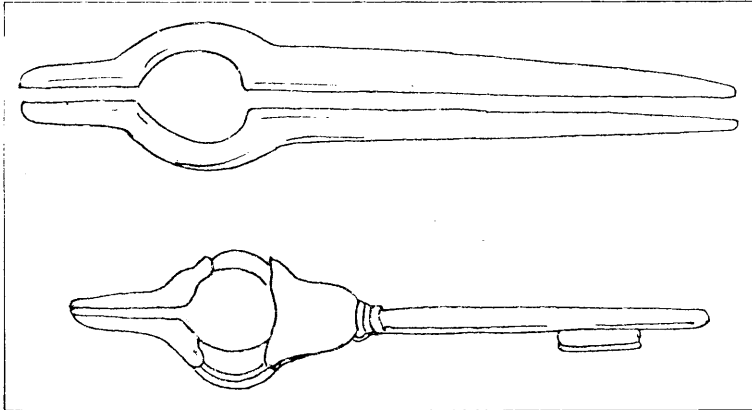


MAHĀVĪRA,

the fire and placing it upon another implement, upayamani by name) or śaphopayamana, meant to be a support for śapha), which is a long

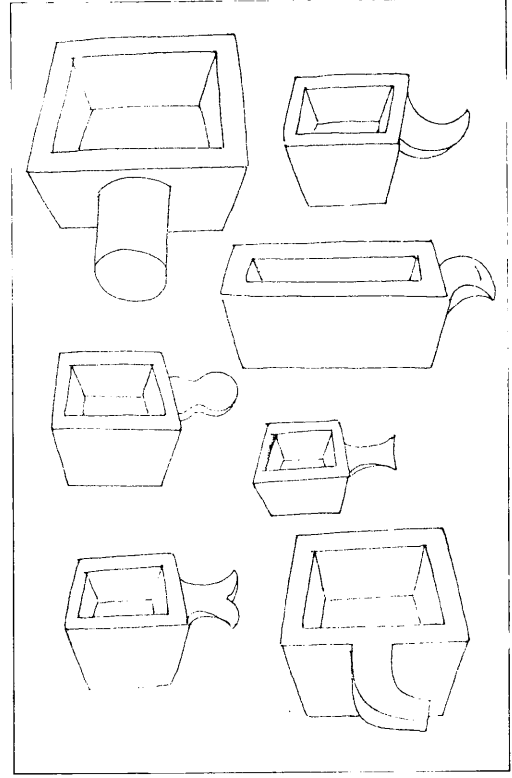
ladle (one bāhu or 36 angulas long) with a fairly large depression ('mahā-pushkaram srucham') to hold the base of the mahāvīra. This is made of udumbara wood (Ficus glomerata).

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



ŚAPHA, UPAYAMANI

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, udgāṭṛ, praśāstr, brāhmaṇācchamsi, 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.



CHAMASAS

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 araṇi-sticks, āsandi-seats, ladle-plant (kūrcha), soma-pressing boards (abhishavaṇa-phalaka), the sacrificial post (yūpa), darbha-cutting asida, the hammers (vighana-

mudgara), deer-hide fans (dhavitra), rice-surring 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 aśvattha tree (*Ficus religiosa*) which has grown in close association with the śamī tree (*Prosopis spicigera* or *Mimosa sumā*). (cf *Āśvalāyana-śrauta-sūtra*, 2, 1, 16-17). Both these trees are invested with great spiritual significance; śamī especially is regarded as the 'mother of fire' (agni-garbhā). The tree called araṇikā (*Premna spinosa*) is also mentioned as suitable for this purpose. The expression 'araṇi'

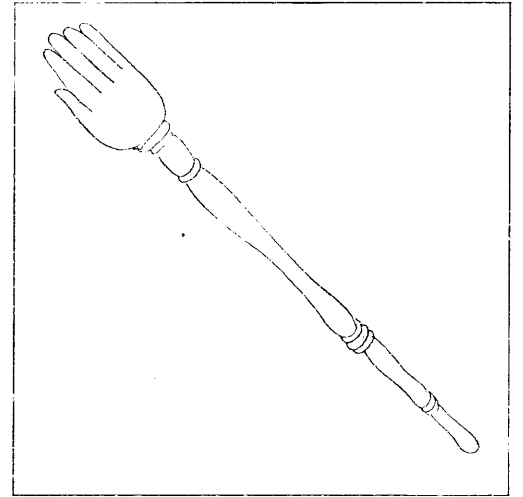
suggests the process of producing fire by 'turning round' (or by fitting one stick into another', viz. the stick-and-groove method). The fire may be produced by friction or contrition, by rubbing one stick over another, or by a simple apparatus such as the fire-drill. All references are to two araṇis which are described as the two mothers of Agni, who is 'dvimātr' ('having two mothers', *Rg-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 (*Rg-veda*, 65, 11, 3; 7, 3,9 and 8, 60, 15), one 'lower' (called adharāraṇī) and the other 'upper' (uttarāraṇī). In the soma-yāga context, the two araṇis are known by the names of the celestial nuph

Urvaśī and her hero-lover Purūravas. The lower araṇī signifies the female aspect, while the upper one is male. The kindling of fire is thus an act of procreation.

The 'āhitagni' 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 (sambhāra) including the necessary faggots (or fuel-sticks, samidha) from the prescribed trees like aśvattha (*Ficus religiosa*), śamī (*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

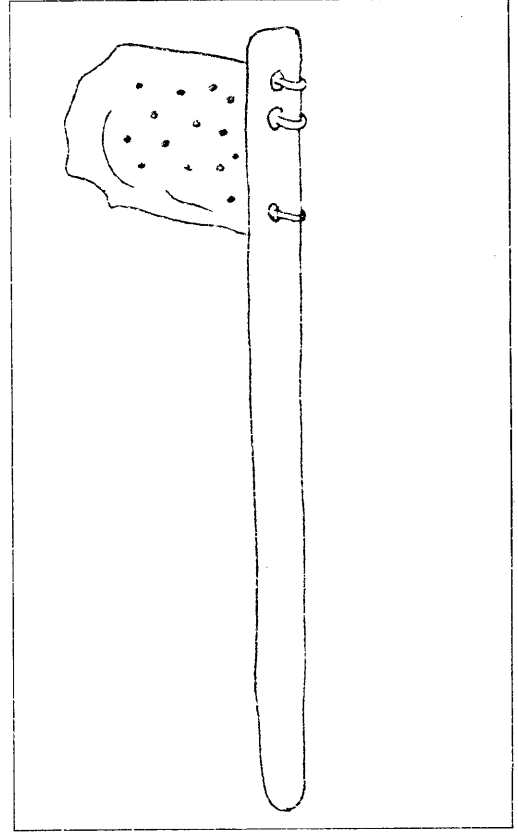
butter (ghṛta, ājya, sarpi) over it, and by adding dry medicinal twigs (ośadhi) and fuel-sticks (samidha) to it. Pure soma-juice or soma-juice mixed with cow's milk (in the wooden vessel known as vāṇa), honey, puroḍāśa-cakes, and charu are other ceremonial offerings to the fire.

The sacrificial fire is stoked by a wooden (udumbara or palāśa



UPAVESHA

branch) stick, one prādeśa (viz. 12 āṅgulas) or one aratni (24 āṅgulas) long, and the head of which is shaped like an extended palm (hastākṛti). It is called upavesha or dhṛśṇti. And the sacred fire is fanned by the dhavitrās (each of the three priests in gharma-oblation using one) which is a stick of bamboo (veṇu) or udumbara (Ficus glomerata) to which is fastened a piece of black antelope's hide (karshṇājīnāni dhavitrāṇi).

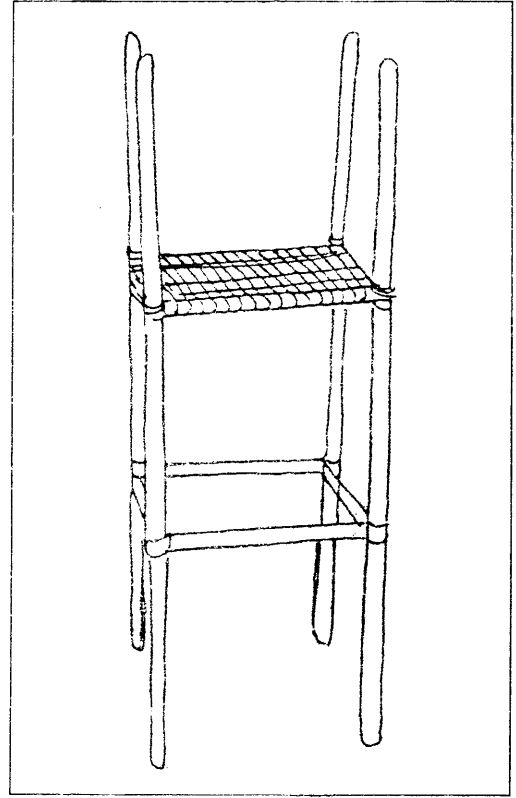


DIHAVITRI

Soma, the concept as well as the creeper, plays an important role in yajña. It is regarded as 'rājā', 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 artni (viz. 24 aṅgulas) high ('aratni-mātrāṇi śīrshāni'). 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.

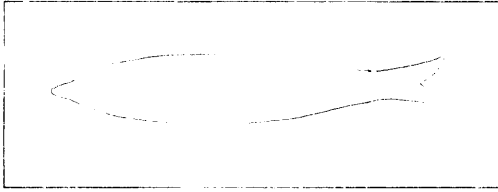


ĀSANDI

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 upayamanī 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

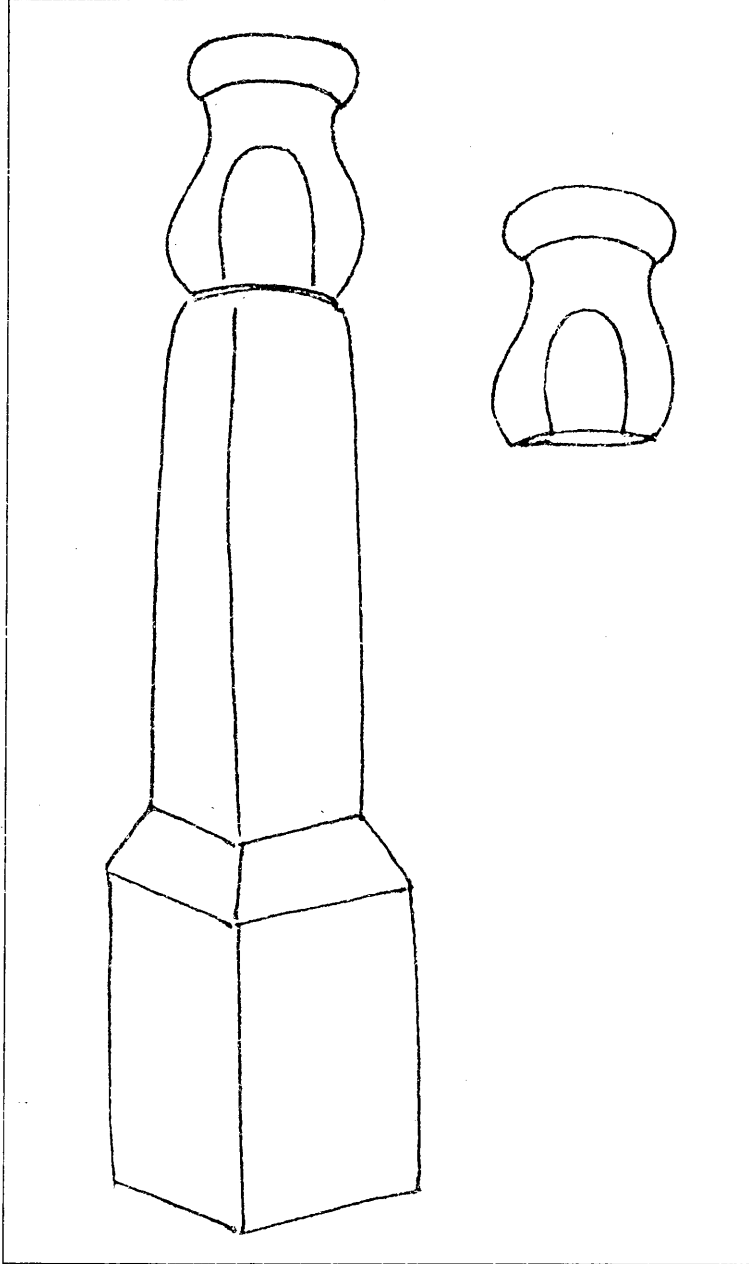
made in the shape of a tortoise (kūrma), or dolphin (makara). It is kept on the western side of the āhavanīya hearth: and the sacrificial ladles (srucha), when not used, are placed upon it.



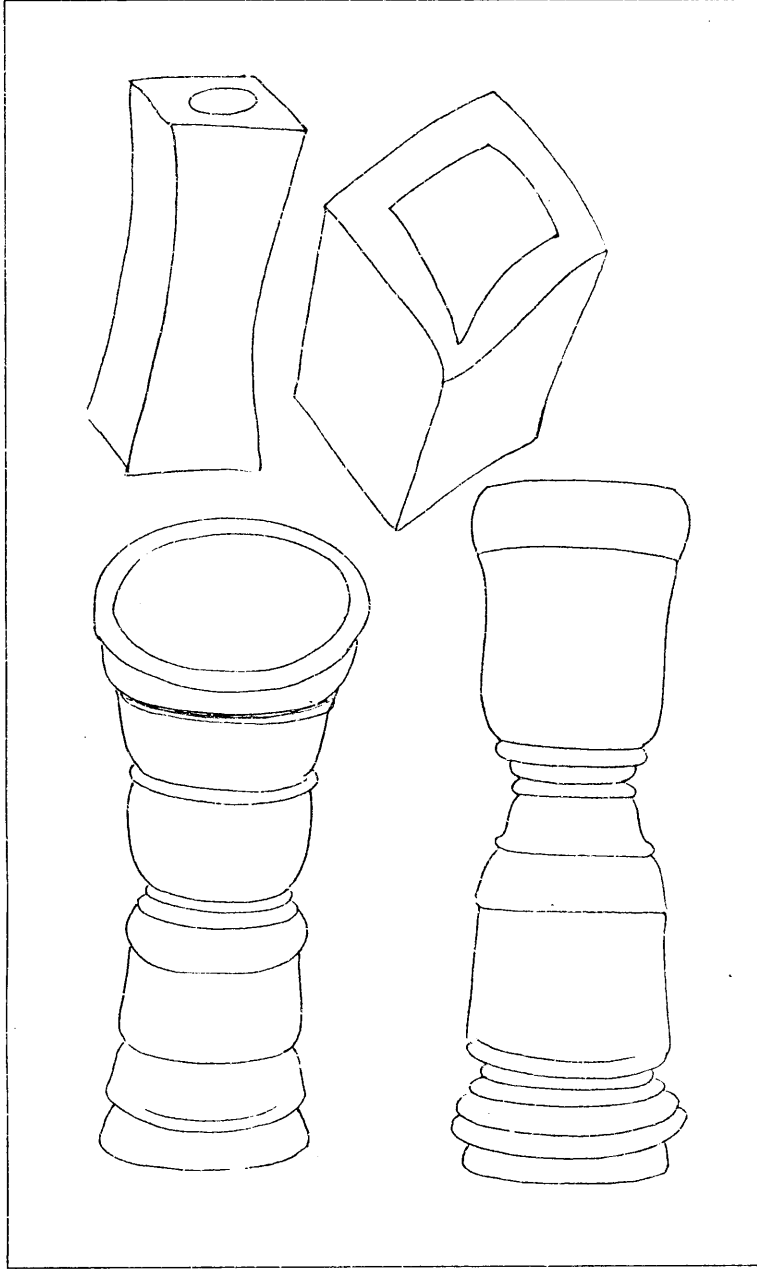
KURCHA

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*), āśvattha wood (*Ficus religiosa*), udumbara wood (*Ficus glomerata*) or kramuka wood (*Areca faubel*). The height of the

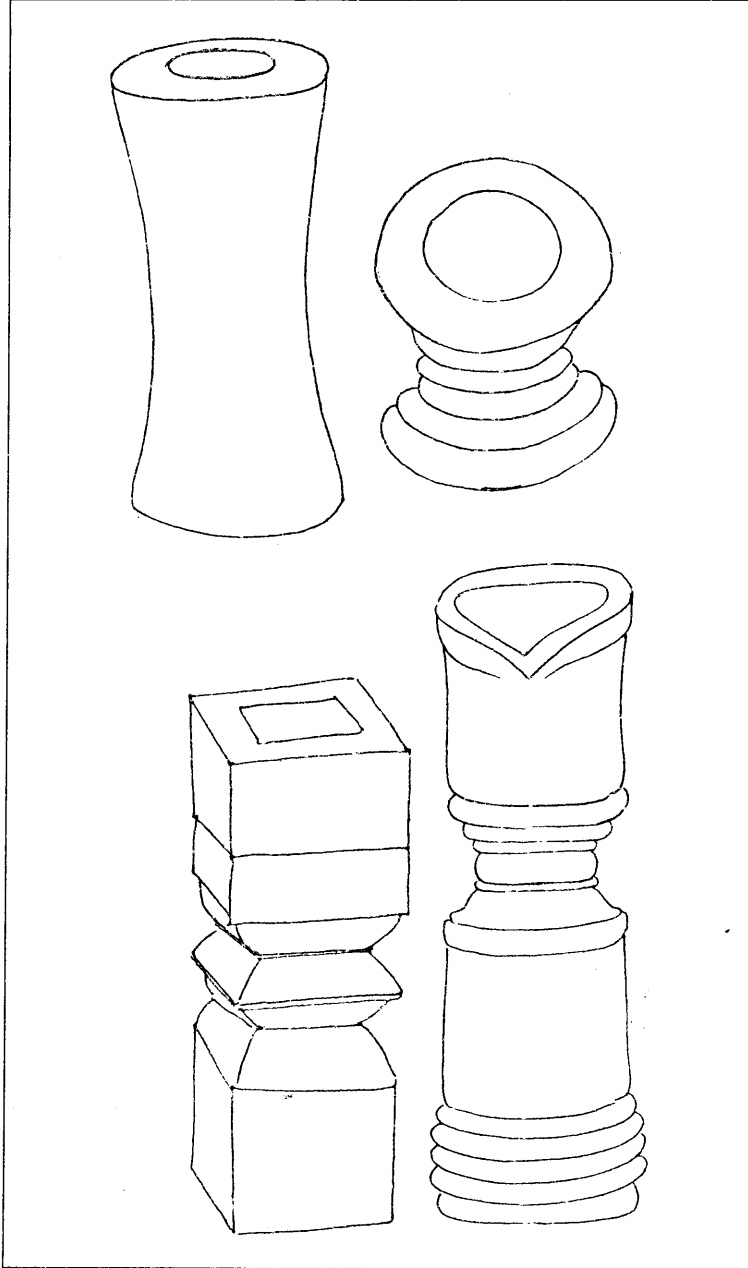
yūpa varies according to the yajña variety: 17 aratnis (an aratni being 24 aṅgulas) in vājapeya, nine to 21 aratnis in agnishtoma, nine aratnis in paśu-bandha. The base of the yūpa is required to be one aratni in height and is buried underground; this part may also be equipped with an iron ring ('yūpa-mūle nihita loha-valayam') called yūpa-kāṭaka. 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'). On top of the yūpa is a detachable mount ('vṛsha-maulikah'), made of wood or prepared out of wheat flour. It is called 'chashāla'.



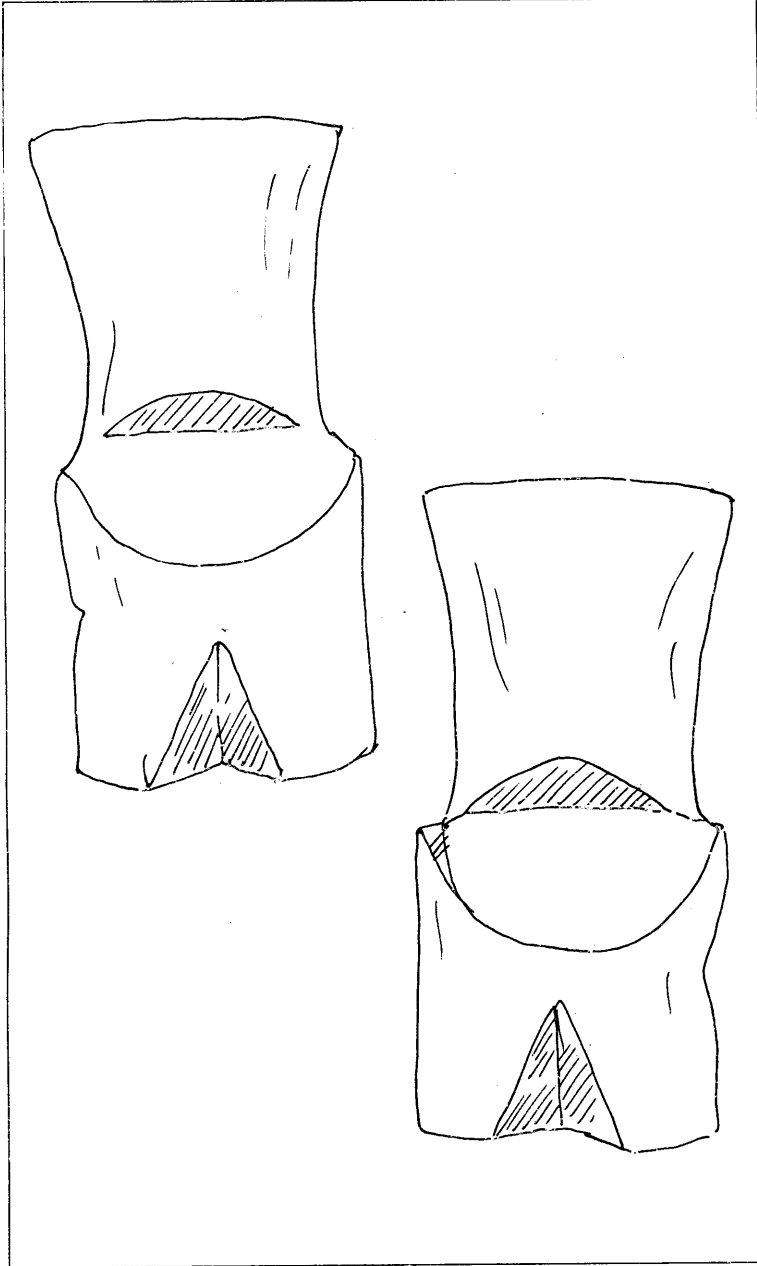
YŪPA and CHASHĀLA



GRAHAS



GRAHAS



GRAHAS

Sāyaṇa, who takes the adhi-yajña view of Vedic tradition, extols *Yajurveda* as of primary significance. According to him, *Yajurveda* is like a wall or canvas, and the other two Vedas (Rg and Sāma) are like paintings thereon (*Kāṇva-samhitā-bhāshya*).

भित्तिस्थानीयो यजुर्वेदः चित्रस्थानीयावितरौ।

He states explicitly that *Yajurveda*, dealing with yajña in all its details and varieties, has primacy and priority over the other Vedas:

कर्मकाण्डविषये यजुर्वेदस्यैव प्राधान्यात्।

The following excerpts from his *Taittirīya-samhitā-bhāshya* describe succinctly the ritualistic context of

yajña as found in *Yajurveda* (providing also a content-analysis of this text). They are followed by another excerpt from his *Kāṇva-samhitā-bhāshya* (Śukla-yajurveda) providing additional information on the subject of yajña.

वेदस्तावत् काण्डद्वयात्मकः।

तत्र पूर्वस्मिन् काण्डे नित्यनैमित्तिककाम्यनिषिद्धरूपं चतुर्विधं कर्म प्रतिपाद्यम्।

यावज्जीवमग्निहोत्रं जुहोति इत्यादिकं नित्यं, तस्य नियतनिमित्तत्वात्।

यस्य गृहान् दहत्यग्नये आमवते पुरोडाशमष्टाकपालं निर्वपेत् इत्यादिकं नैमित्तिकं तस्यानियतनिमित्तत्वात्।

चित्रया यजेत पशुकामः इत्यादिकं काम्यम्।

तेषु नित्यनैमित्तिकानुष्ठानात्तदकरणे प्रत्यवायरूपमनिष्टं परिह्रियते। स च प्रत्यवायो याज्ञवल्क्येन स्मर्यते-

विहितस्याननुष्ठानान्निन्दितस्य च सेवनात्।
अनिग्रहाद्येन्द्रियाणां नरः पतनमृच्छति॥

(या. स्पृ. ३/१२६) इति।

श्रीश्रीदबयनमः॥ श्रीश्रीदबयनमः॥ श्रीश्रीदबयनमः॥ श्रीश्रीदबयनमः॥

यावज्जीवादिवाक्येष्वनुक्तोऽप्यवर्जनीयतया स्वाभीष्टः स्वर्गः प्राप्यते ।

तथा चापस्तम्बः- तद्यथा आमे फलार्थं फलार्थं निर्मिते च्छायागन्धावित्यनूत्पद्यते एवं धर्मैऽर्था अनूत्पद्यन्ते इति ।

काम्यस्येष्टप्राप्तिहेतुत्वं तद्विधिवाक्य एव स्पष्टम् । इष्टविधातमनिष्टश्चार्थात् परिह्रियते । निषिद्धवर्जनेन रागप्राप्तनिषिद्धानुष्ठानजन्यो नरकपातः परिह्रियते । न केवलं नित्यनैमित्तिकाभ्यामानुषङ्गिकस्वर्गप्राप्तिः, किन्तु धीशुद्ध्यादिविविदिषोत्पादनद्वारा ब्रह्मज्ञानहेतुत्वमपि तयोरस्ति ॥

तथा च वाजसनेयिनः समामनन्ति -

तमेतं वेदानुवचनेन ब्राह्मणा विविदधन्ति यज्ञेन दानेन तपसाऽनशनेन इति ।

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

अत एवाथर्वणिकाः कर्मिणो दक्षिणमार्गेण चन्द्रप्राप्तिं पुनरावृत्तिं चामनन्ति । स सोमलोके विभूतिमनुमभूय पुनरावर्तते इति । अत उत्तरकाण्ड आरब्धव्यः ।

आत्यन्तिकपुरुषार्थसिद्धिश्च द्विविधा सद्योमुक्तिः क्रममुक्तिश्चेति । वर्तमानदेहपातानन्तरमेव 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 ५/४/१३-६) द्रष्टव्यम् ॥

नन्वस्त्वेवं पूर्वोत्तरकाण्डयोस्तत्र तत्रोदितप्रयोजनं फलविशेषश्च, तथापि पूर्वकाण्डस्यादौ कर्मान्तरं परित्यज्य दर्शपूर्णमासेष्टिरेव कुतः प्रतिपाद्यत इति चेत्, प्रकृतित्वाग्निरपेक्षत्वाच्चेति ब्रूमः ।

प्रकर्षेण अङ्गोपदेशो यत्र क्रियते सा प्रकृतिः । कृत्स्नाङ्गविषयत्वमुपदेशस्य प्रकर्षः ।

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

श्रीश्रीदत्तवचनम् ॥ श्रीश्रीदत्तवचनम् ॥ श्रीश्रीदत्तवचनम् ॥ श्रीश्रीदत्तवचनम् ॥

प्रकृतिः त्रिविधा-अग्निहोत्रमितिः सोमयागस्य स्वरूपेणान्यनैरपेक्ष्येऽप्यङ्गेषु दीक्षणीयाप्रायणीयादिषु दर्शपूर्णमासेभिरपेक्षत्वात् पूर्वभावित्वं युक्तम् । इष्टेस्तु सोमयागनैरपेक्ष्यात् सोमात् प्राचीनत्वं युक्तम् । यद्यप्यग्निहोत्रस्य स्वरूपेऽङ्गेषु वा नास्त्यन्यापेक्षा तथाप्यग्निसिद्धयचपेक्षत्वादाहवनीयाह्यग्नीनाश्च पातमानेभिरपेक्ष्यत्वात्, पातमानेभ्रीनां च दर्शपूर्णमासविकृतित्वात् परम्परयाऽग्नि होत्रस्य दर्शपूर्णमासापेक्षास्तीति प्रथमभावित्वं न युक्तम् ।

दर्शपूर्णमासयोरग्निसाध्यत्वादग्नि साधकमाधानं प्रथमतो वक्तव्यमिति चेत् । मैवम् । नाधानमात्रेणाग्नयः सिद्ध्यन्ति किन्तु पतमानेभिरपि ।

ताश्च इष्टयो दर्शपूर्णमासविकृतित्वात् साक्षादेव दर्शपूर्णमासावपेक्षन्ते । दर्शपूर्णमासौ तु अग्निद्वारा पातमानेभिरपेक्ष्यत्वात् न साक्षाद् पतमानेभिरपेक्ष्यते । अतो निरपेक्षत्वाददर्शपूर्णमासेभिरन्यथातेति चेत्, बाह्यम् ।

यजुर्वेदमपेक्ष्य दर्शपूर्णमासयोरपेक्षित्वमुक्तं कर्मकाण्डविषये यजुर्वेदस्यैव प्राधान्यात् । आनुपूर्व्यात् कर्मणां स्वरूपं यजुर्वेदे सामान्नातम् । तत्र तत्र विशेषापेक्षायामपेक्षितायां याज्यापूरोऽनुवाक्यादय ऋग्वेदे सम्मान्यन्ते, स्तोत्रादीनि तु सामवेदे ।

तथा सति भित्तिस्थानीयो यजुर्वेदः, चित्रस्थानीयावितरौ । तस्मात् कर्मसु यजुर्वेदस्य प्राधान्यं तस्मिंश्च दर्शपूर्णमासेभिरादौ सम्मानता । यद्यपि मन्त्रब्राह्मणमको वेदः, तथापि ब्राह्मणस्य मन्त्रव्याख्यानरूपत्वात्तान्यन्या एवादौ सम्मानताः ।

मन्त्राश्च त्रिविधाः ऋचः सामग्नौ यजूंषि चेति । तत्र यजुषामध्वर्युवेदेऽतिबहुत्वात् क्वचित् क्वचिदृचां सदावेऽपि यजुर्वेद इत्येवाख्यायते ।

अध्वर्युवेदत्वञ्चास्यानादिसिद्धयाज्ञिकसमारब्धबलादवगन्तव्यम् ।

अग्निम् वेदे समारब्धता दर्शपूर्णमासेभिरमन्त्रास्त्रिविधाः, आध्वर्यवा याजमाना हौत्रकाश्चेति । इषे इत्यादौ प्रणतके पतिता आध्वर्यवाः । संत्वा सिच्छामि इत्यादौ पतिता याजमानाः । सत्यं प्रपद्ये इत्यादौ पतिता हौत्राः । एतेषां मन्त्रो याजमानानां हौत्राणाञ्च चित्रस्थानीयत्वाद भित्तिस्थानीयानामाध्वर्यवाणापेवादौ पानो युज्यत इति । तेऽपि आध्वर्यवा इषे त्वा इत्यादिषु त्रयोदशस्वनुवाकेषु आम्नाताः । तत्र प्रथमेऽनुवाके वत्साणकरणाश्च मन्त्राः ।

द्वितीये बार्हः सम्पादनार्थाः ।

तृतीये दोहनार्थाः ।

चतुर्थे हविर्निवापार्थाः ।

पञ्चमे व्रीह्यवयातार्थाः ।

षष्ठे तण्डुलपेषणार्थाः ।

अष्टमे पुरोडाशानिष्पादनार्थाः ।

नवमे वेदीकरणार्थाः ।

दशमे प्राधान्येनाज्यग्रहणार्थाः प्रसङ्गात् पत्नीसनहनार्थाः ।

एकादशे प्राधान्येनेध्मसनहनार्थाः प्रसङ्गात् पत्नीसनहनार्थाः ।

द्वादशे आचारार्थाः । अत्र सामिधेनोप्रयोजाज्यभागप्रधानयागादेमन्त्राणां प्राप्तावसरत्वेऽपि तेषां हौत्रत्वात् तानुपेक्ष्योपरितनप्रयोगाङ्गभूता आध्वर्यवाः स्तुग्व्यूहनादेमन्त्रास्त्रयोदश समाप्ताः ।

तदेतत् सर्वं विनियोगसंग्रहकारेणेत्य संग्रहीतम्-

ये दर्शपूर्णमासाङ्गमन्त्रा एते समासतः ।

इष त्वाऽऽद्यनुवाकेषु त्रयोदशसु वाणताः ॥

वत्सापाकरणं बार्हद्वाहो निवाहो निर्वापकण्डेन ।

पेषणञ्च कपालानि पुरोडाशश्च वेदिका ॥

आज्यग्रहेध्मसनाहावाधारोपरितन्त्रके ।

इत्युक्ता अनुवाकार्थाः प्रातिमन्त्रं क्रियोच्यते ॥

इति ॥

किमिदं वत्सापाकरणं कथं वा तस्य प्राथम्यमिति चेत्, उच्यते । सन्ति दर्शयागे त्रीणि प्रधानानि हवीषि, पूर्णमासयागे च त्रीणि । आग्नेयोऽष्टाकपाल ऐन्द्रं दध्यैन्द्रं पय इति दर्शयागे । आग्नेयोऽष्टाकपाल आज्येन प्राजापत्य उपांशुयागोऽग्नीषोमीय एकादशकपाल इति पूर्णमासे । तत्र प्रतिपदिने दधिहोमे दधिसम्पादनायामावास्यायां रात्रौ गावो दोग्धव्याः । तद्वोहनार्थं प्रातःकाले लौकिकदोहनादूर्ध्वं स्वमातृभिः सह सञ्चरन्तो वत्सा मातृभ्योऽपाकरणीयाः । तदिदं वत्सापाकरणं यथोक्तरीत्या, तस्य प्राथम्यञ्च ।

ॐ श्रीदत्तवचनम् ॥ ॐ श्रीदत्तवचनम् ॥ ॐ श्रीदत्तवचनम् ॥ ॐ श्रीदत्तवचनम् ॥

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

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

आर्षेय ऋषि सम्बन्धः । अतीन्द्रियार्थद्रष्टारो हि ऋषयः । तेषां वेदद्रष्टृत्वं स्मर्यते-

युगान्ते ऽन्तर्हितान् वेदान् सेतिहासान् महर्षयः ।
लेभिरे तपसा पूर्वमनुज्ञाताः स्वयम्भुवा ॥
इति ॥

इषे त्वादीनाञ्च मन्त्राणां प्रजापतिऋषिः । तथा च काण्डानुक्रमणिकायामुक्तं-

शाकादि याजमानञ्च होतृन् होत्रञ्च दार्शिकम् ।
तद्विधीन् पितृमेधञ्च नवाहुः तस्य तद्विदः ॥
इति ॥

शाखादिषु त्वादिप्रपाठकः । याजमानं सं त्वा सिञ्चामीत्यादि ।

होतारः चितिः स्त्रुगित्यादयो मन्त्राः । सत्यं प्रपद्य इत्यादिकं दार्शिकं होत्रम् । तद्विधयः प्रोक्तानाञ्चतुर्विधमन्त्राणां
चत्वारि ब्राह्मणानि । पितृमेधः परं युवाँ समित्यादिः । तान्येतानि नवकाण्डानि प्रजापतिना दृष्टानि । छन्दोविशेषाञ्च
वेदाङ्गभूते छन्दोनामके ग्रन्थे द्रष्टव्याः ।

मन्त्रपदव्याख्यानादेव तत् प्रतिपाद्यार्थरूपदेवता विज्ञायते । ब्राह्मणविशेषस्तु तत्तन्मन्त्रव्याख्यानावसर एवादाह्यते ।
यद्यपि मन्त्रविनियोग ब्राह्मणे सर्व्वेपि नाम्नाताः तथापि कल्पसूत्रकारैर्ब्राह्मणान्तरपर्यालोचनया सर्व्वेऽभिहिताः ।

अतो बोधायनादिसूत्रोदाहरणादिपूर्व्वकं ब्राह्मणानुसारेण मन्त्रोर्थं योजयामः ॥

इति तैत्तिरीयसंहिता भाष्यभूमिका ॥

॥ सायणाया काण्वसंहिताभाष्यापक्रमाणका ॥

(वेदस्य विषयविभाग-निरूपणम्)

अथेदानीं विहितार्थविबोधसिद्धये 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 चेत्यनयोऽग्रन्थयोः कर्मकाण्डत्वम्।

तत्रोभयत्राधानानिहोत्रदर्शपूर्णमासादिकर्मण एव प्रतिपाद्यत्वात्। बृहदारण्यके तु तृतीयाद्यध्याये, ब्रह्मा प्रतिपाद्यते।

अतः कर्माणि वेदस्य विषयः प्रयोजनम्।

बाधार्थी चाधिकारी।

तत्र प्रयोजनं विषयेण जन्यते।

अधिकारिविषययोस्तु प्रयोजनद्वारेणापकारोपकारकत्वसंबन्धः।

इत्थं विषयप्रयोजनार्थधिकारेसंबन्धरूपस्याऽनुबन्धचतुष्टयस्य विद्यमानत्वात् तदोयप्रामाण्यस्य जैमिनिना प्रथमपादे प्रप्राश्चितत्वाच्च वेदो व्याख्यातुं याव्यः।

(कर्मकाण्डस्य व्याख्यानप्राथम्यं योग्यत्वविचारः।)

तस्मिंश्च वेदे कर्मकाण्डः प्रथमसाम्नातः। यद्यपि ब्राह्मणेऽभ्याहितत्वाद् ब्रह्मकाण्डस्यैव प्राथम्यमुचितम्। तथापि कर्मभिः साध्यां चित्तशुद्धिमन्तरणं पुरुषस्य ब्रह्मकाण्डेऽधिकाराभावादाधिकारहेतुककर्मप्रतिपादकः काण्डः प्रथमं साम्नातः।

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

सुँत्रीदबयनमः॥ सुँत्रीदबयनमः॥ सुँत्रीदबयनमः॥ सुँत्रीदबयनमः॥

तत्र नित्यनैमित्तिकयारत्रुष्ठानान्निषिद्धसवनाच्च प्रत्यवाय उत्पद्यते ।

तथा च याज्ञवल्क्यः स्मरति-

विहितस्याननुष्ठानान्निन्दितस्य च सवनात् ।

अनिग्रहाच्चेन्द्रियाणं नरः पतनमृच्छति ॥

तेन च प्रत्यवायेन बुद्धिमान्द्य साति नित्यानेत्यवस्तुविवेकवैराग्यादीनामनुदयात् ब्रह्मविवेदिषा पुरुषस्य न जायते ।
तस्माद् विवेदिषाहंतुत्व नित्यनैमित्तिककर्मणा बृहदारण्यक समाम्नन्ति-तमत वेदानुवचनेन ब्राह्मणा विवेदषन्ति
यज्ञन दानन तपसाऽनाशकेन ॥

तदनुष्ठानं तमागुणरूप चित्तमालिन्य अपगतं साति सत्त्वगुणरूपस्य नैमल्यस्यादयाद् विवेकवैराग्यादिसपत्नी सत्यां
परमपुरुषार्थरूप ब्रह्मतत्त्ववेदनश्रेष्ठचिजायते । कारीर्या वृष्टिकामा यजत्, चित्रया पशुकामः इत्यादीनि तु काम्यकर्मणि
परमपुरुषार्थसाधनाऽभावोपाये स्वाभाविककामग्रस्तानां पुरुषाणां वैदेकमार्गे फलसवादन श्रद्धामुत्पादायेतुमवाप्नुयन्ते ।
तानि वेदे प्रासंगिकानि । परमतात्पर्यं तु वेदस्य नित्यकमस्त्वेव । तस्मात् कमकाण्डगतयोः संहिताशतपथग्रन्थयोः
प्राधान्यं नित्यकमोप्याम्नातानि ।

(यजुर्वेदस्याध्यायगता विषयाः)

तत्र शतपथब्राह्मणस्य मन्त्रव्याख्यानरूपत्वाद् व्याख्येयमन्त्रप्रातेपादकः संहिताग्रन्थः पूर्वभावितात् प्रथमा भवति ।
तस्मिंश्च संहिताग्रन्थे चत्वारिंशदध्यायाः । तेषु प्रथमाद्वितीयारध्याययादेशंपूर्णमासौ ।

तृतीयऽवाधानाः हात्राभ्युपस्थानचातुर्मास्याने ।

चतुर्थपञ्चमषष्ठसप्तष्टमनवमेषु षट्स्वाग्नेष्टोमः ।

दशमं वाजपेयः ।

एकादशे राजसूयः ।

द्वादशमारभ्य विंशान्तेषु नवस्वग्निचयनम् ।

एकविशद्वाविंशत्रयोविंशेषु त्रिषु सौत्रामणी ।

अष्टविंशमारभ्य त्रयस्त्रिंशान्तेषु षट्सु तत्र तत्र विप्रकीर्णं लिङ्गविनियोज्या अनारभ्याधीता मन्त्राः । चतुस्त्रिंशपञ्चस्त्रिंशयोः 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 । कृतस्नाङ्गविषयत्वमुपदेशस्य प्रकर्षः । विकृतिषु तु विशेषाङ्गमात्रं स्योपदेशः क्रियते । अङ्गान्तराणि तु प्रकृतेरतिदिश्यन्ते । अतः उपदेशस्य प्रकर्षाभावः ।

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

तत्र सोमयागस्य स्वरूपेणान्यनैरपेक्ष्येष्वप्यङ्गेषु दीक्षणीयादिषु दर्शपूर्णमासेष्टिसापेक्षत्वाद् 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 साक्षावपि 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 साति भित्तिस्थानीयो यजुर्वेदः, चित्रस्थानीयावितरौ ।

तस्मात् कर्मसु यजुर्वेदस्य प्राधान्यम् ।

तस्मिंश्च दर्शपूर्णमासेष्टिरादौ समाम्नाता, तस्यां चेष्टौ, इषे त्वादयो मन्त्राः ।

(मन्त्रस्य सामान्यलक्षणनिरूपणम्)

तेषां च मन्त्राणां सामान्यलक्षणं न्यायविस्तराभिधे ग्रन्थे द्वितीयाऽध्याये प्रथमपादे द्वाभ्यामधिकारणाभ्यामित्थं विचारितम्-

अहे बुध्निय मन्त्रं मे इति मन्त्रस्य लक्षणम् ।

नास्त्यस्ति वाऽस्य नास्त्येतदव्याप्त्यादेरवारणात् ॥

याज्ञिकानां समाख्यानं लक्षणं दोषवर्जितम् ।

तेऽनुष्ठानस्मारकादौ मन्त्रशब्दं प्रयुज्जते ।

आधानप्रकरण इदमाम्नायते-

अहे बुध्निय मन्त्रं मे गोपाय (तै.ब्रा.) इति ।

तत्र मन्त्रस्य लक्षणं नास्ति कुतः? अव्याप्त्यातिव्याप्त्योर्वारयितुमशक्यत्वात् ।

‘विहितार्थस्याभिधायको मन्त्रः’ इत्युक्ते, ‘वसन्ताय कपिञ्जलानालभते’ (वा. सां.) इत्यस्य मन्त्रस्य विधिरूपत्वादव्याप्तिः ।

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

‘उरु प्रथस्व’ इत्यादयोऽनुष्ठानस्मारकाः । ‘अग्रिमीळे पुरोहितम्, (ऋ १/१/१) इत्यादयः स्तुतिरूपः । ‘इषे त्वा’ (वा० सं० १/१) इत्यादयः शाखाच्छेदनादिस्मारकाः । ‘उग्र आयाहि वीतये’ (सा० सं० १/१) इत्यादय आमन्त्रणोपेताः । एवमन्येऽप्युदाहार्याः ।

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 साङ्ख्यादिति शङ्किते।

पादश्च गीतिः प्रश्निष्टपाठ इत्यस्त्वसङ्करः।

इदाम्नायते - “अहे बुध्निय मन्त्रं मे गोपाय यमृषयस्त्रैविदो विदुः ऋचः सामानि यजुषि” इति।

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

त्रिविधानाम् ऋक्सामयजुषां व्यवस्थितं लक्षणं नास्ति। कुतः? साङ्ख्यस्य दुष्परिहरत्वात्।

‘अध्यापकप्रसिद्धेष्वग्वेदादिषु पठितो मन्त्र ऋगादिरूपः’ इति हि वक्तव्यम्। तच्च सङ्कीर्णम्। तथाहि। अग्नये मध्यमानायानुबू ३ हि, हविर्धानाभ्यां प्रोह्यमाणाम्यामनुबू ३ हि इत्यादीनि यजुष्यग्वेदे समाम्नातानि।

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

न च तस्य यजुष्वमस्ति। ऋङ्मन्त्रोपत्वेन तद्ब्राह्मणे व्यवहृतत्वात्। सावित्र्यर्चेति हि ब्राह्मणम्। “एतत् साम गायन्नास्ते” इति हि प्रतिज्ञाय, हाउ इत्यादिकं साम यजुर्वेदे गीतम्। ‘अक्षितमस्यच्युतमसि प्राणसंशितमसि’ इति त्रीणि यजुषि सामवेदे (छा० उ० ३३/१०/६) समाम्नायन्ते।

तस्मान्नास्ति लक्षणमिति चेत्? न, पादादीनामसङ्कीर्णलक्षणत्वात्।

पादेनार्द्धर्चनोपेता वृत्तबद्धा मन्त्रा ऋचः। गीतिरूपा मन्त्रा सामानि। वृत्तगीतिवर्जितत्वेन पश्चिष्ट - पठिता मन्त्रा यजुषि 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 त्वमुक्तं विपुलता यथा भवति तथा कपालेषु प्रसर इति हीदृशा मन्त्रा यागप्रयोगेषूच्चार्यमाणा अदृष्टमेव जनयन्ति, न त्वर्थप्रकाशनाय तदुच्चारणम् ।

पुरोडाश-प्रथनलक्षणार्थस्य ब्राह्मणवाक्येनापि भासनानत्वात् ।

‘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 सर्वेष्वप्यादिकं वेदितव्यम्।

अत एव छन्दोगा ऋष्याद्यावेदने बाधमभिधाय तद्वेदनविधिमामनन्ति -

“यो ह वा अविदितार्थेयच्छन्दोदैवतब्राह्मणेन मन्त्रेण याजयति वा
ऽध्यापयति वा स्थाणुं वच्छति गर्तं वा पत्यते”

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
चाऽपेक्षितास्तत्तदृषिविशेषा 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 पलाशशाखाबर्हिर्जुहादयोऽचेतनाः प्रतिपाद्यन्ते तेष्वपि शाखादिशब्दाभिधेयाः तत्तद्द्रव्याभिमानिनश्चेतना
देवता अवगन्तव्याः।

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

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

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

(दर्शयागात्पूर्वनियमेन विधेया अनुष्ठानविधयः)

दर्शयागं चिकीर्षुमावास्यायां प्रातर्नित्याग्निहोत्रं कृत्वा ततो दर्शयागार्थं, 'ममाग्रे 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 ।

तद्वह्नार्थं प्रातः काले लौकिकदोहनादूर्ध्वं स्वमातृभिः सह सञ्चरन्तो वत्सा मातृभ्यो अपाकरणीयाः । तदिदं वत्सापाकरणम् ।

एतञ्च कण्वो महर्षिः स्वकीये ब्राह्मणे विधातुमिदं वाक्यं पठति-

‘स वै पर्णशाखया वत्सानपाकरोति’

इति ।

तदेतदुपपादयितुम् अर्थावादे गायत्रीकृतं सोमारोहणमभिधाय तदाहरणवेलायां पक्षिरूपाया गायत्र्याः पक्षविशेषः सोमवल्ल्याः पर्णं च भूमावपतत् । तयोऽन्यतरत् पर्णनामक पलाशवृक्षोऽभूत् ।

अतः सोमसम्बन्धाद् गायत्रीसम्बन्धाच्च पलाशवृक्षः प्रशस्य इत्तमिधीयते । तं विधिमेवमुपसंहरति ।

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

गायत्र्याः सोमाहरणं, कद्रूश्च वै सुपर्णा चेत्यादौ तैत्तिरीयब्राह्मणगतानुवाके,

‘सोमो वै राजा गन्धर्वेष्वसीत्’

इत्यादौ बह्वृचब्राह्मणे च प्रपञ्चितम् । पलाशवृक्षस्य सोमसम्बन्धिपर्णादुत्पन्नत्वेन वृक्षजातिषु ब्राह्मणवृक्षतया प्रशस्तत्वात् तदीयशाखया वत्सापाकरणं तित्तिरिः स्वकीयब्रह्मणेऽपि स्पष्टमित्थमुवाच-

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

इति । न चाऽत्र सोमवल्ल्याः पत्रमात्रस्य कथं वृक्षस्य सम्पत्तिरिति विस्मृतव्यम् ।

वचिधातुरीश्वरस्याऽचिन्त्यशक्तित्वात् । अन्यथा बीजाद् वृक्ष इत्यत्रापि, क्व बीजं, कुत्र वा वृक्ष इत्ययं विस्मयः केन वार्येत । सर्वत्र पर्णेभ्यो वृक्षः प्रसज्येतेत्ययमतिप्रसङ्गोऽपीश्वरसङ्कल्पाभावेन परिहर्तव्यः स च सङ्कल्पकार्यैकसमधिगम्यः ।

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

सन्नमयामीति वोत्तर इति ।

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

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

सन्नमनमृजूकरणम् । तदिदं पक्षान्तरमिति ।

अत्र बौधायन उभयोर्वाक्ययोरेकमन्त्रत्वमाश्रित्य तं मन्त्रं छेदने विनियुङ्क्ते-

‘तामाचिनत्तीषे त्वोर्जे त्वेति’ ।

आपस्तम्बस्तु तदभिसन्धाय मन्त्रभेदपक्षमपि कञ्चिदाश्रित्य दिनियोगभेदमाह - ‘सन्नयतः पलाशशाखां शमीशाखां वा हरति । इषे त्वोर्जे त्वेति तामाच्छिनत्यपि वेषे त्वेत्याच्छिनत्त्यूर्जे त्वेति संनमयत्यनुमार्ष्टि वेति’ ।

सन्नयतः सान्नायनामकं दधिरूपं हविः कुर्वत इत्यर्थः ।

ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥

काण्वशिष्यास्तु मन्त्रभेदं विनियोगभेदं चाश्रित्येत्यमामनन्ति-

तामाच्छिनतीषे 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।

अनुमार्जनमानुलोम्येन तस्यां संलग्नधूल्याद्यपनयनम्। यदि प्रभूताया वृष्टेः सकाशाद् ब्रीहियवाद्यभिवृद्धिहेतुरुर्जशब्दाऽभिधेयः समीचीनजलात्मको रसो जायते, तदा प्राणिनामुपकारो भवति।

तदर्थमेवाऽध्ययुरेतदाह। किमाहेत्याशङ्क्य, तस्मादाहोर्जेत्वेति 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 छिनद्धि ऊर्जे त्वाऽनुमार्ज्मि इति क्रियापदेऽध्याहृते सति, अर्थद्वयस्मारकत्वाद् भिन्नौ मन्त्रौ इति ॥

इति शुक्लयजुर्वेदान्तर्गतकाण्वसंहितायाः सायणकृता भाष्योपक्रमणिका समाप्ता ॥

ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥ ॐ श्रीदत्तवचनमः ॥

APPENDIX I

VARIETIES OF VEDIC RECITATION

The mantras of *Rk-samhitā* are characterized by an orderly reading of the text (*krama-samhitā-pāṭha*), which is basic (*prakṛti*) to eight variant readings (called *vikṛtis*), all of which are standardized with precision. These readings are illustrated below with a mantra (RV 10,97,22) of which Atharvaṇa-bhishak is the seer and the herbs (*ośadhayah*) are the deities; the mantra is in the *anusṭup* metre. The *samhitā*-reading of the mantra is given first; it is continuous and uninterrupted, words are not separated; and letters are close to one another. It is followed by *pada-pāṭha* reading, where words are separated, and the members of the

mantra (viz. the words) are also numbered. This mantra, for instance, has twelve members. Then comes *Krama-pāṭha*, where at the beginning the first two words are recited according to accent (*svara*) and rules of sandhi; then the first word is left out but the third word is added while reciting. This order follows until the sentence in the first half (*purvārdha*) of the mantra is finished (1+2, 2+3; 3+4; 4+5 and 5+6). The last word here (numbered 6) is indicated by an 'iti-karana' (thus) followed by a repetition of that word (राजेति राजा।). The same procedure is adopted for the second half (*uttarārdha*) of the mantra.

Besides this order also known as *anukrāma*, there are four other variant word-combinations altogether constituting a pentad known as ‘*pañcha-sandhi*’. (2) *Utkrama* or progressive increase, one word being repeated, followed by the next word, also similarly repeated (2+2; 3+3 etc); (3) *vyutkrama* or reversal, the word being recited with the word preceding it (2+1; 3+2 etc.); (4) *abhikrama* or stepping up in stages, the word being repeated, followed by the next word, also similarly repeated (almost similar to *utkrama*) (1+1; 2+2 etc); and (5) *Samkrama* or transition, a repetition of *krama* (1+2; 2+3 etc). This pentad is especially indicated in the *jaṭā* mode of recitation:

अनुक्रमश्चोत्क्रमश्च व्युत्क्रमोऽभिक्रमस्तथा।

संक्रमश्चेति पञ्चैते जटायां कथिता क्रमाः॥

There are in all eight varieties of vedic recitation, which are called *vikṛtis* (meaning variations) and this arrangement is ascribed to the sage *Vyāḍi*.: (1) *jaṭā*; (2) *mālā*; (3) *śikhā*; (4) *rekhā*; (5) *dhvaja*; (6) *daṇḍa*; (7) *ratha* and (8) *ghana*. Of these *jaṭā* and *daṇḍa* are regarded as primary ones, for other variations follow them. The *ghana* style of recitation, which is most celebrated, follows these Two; *śikhā* follows *jaṭā*, while *mālā*, *rekhā*, *dhvaja* and *ratha* follow *daṇḍa*

शैशिरीये समाम्नाये व्याडिनैव महर्षिणा।

जटाद्या विकृतीरष्टौ लक्ष्यन्ते नातिविस्तरम्॥

जटा माला शिखा रेखा ध्वजो दण्डो रथो घनः।

अष्टौ विकृतयः प्रोक्ताः क्रमपूर्वा महर्षिभिः॥

वदन्त

(१) संहितामन्त्रः ।

ओषधयः संवदन्ते सोमेन सह राजा । यस्मै कृणोति ब्राह्मणस्तं राजन् पारयामसि ॥

(ऋ० अष्टक ८, अ० ५, व० ११, मं० १०, सू० १७, मं० २२)

संहितालक्षणम् ।

परः सत्रिकर्षः संहिता । (गुष्टाध्याय्यां १।४।१०९ पाणिनिः) (वर्णानामतिशयितः संनिधिः संहितासंज्ञः स्यात्)

(पदच्छेदपूर्वको) मंत्रपाठः ।

ओषधयः सं वदन्ते सोमेन सह राजा । यस्मै कृणोति ब्राह्मणस् तं राजन् पारयामसि ॥

(२) पदपाठः ।

पदसंहितालक्षणम् ।

पदविच्छेदोऽसंहितः ॥ (प्रातिशाख्यसूत्रे कात्यायनः)

ओषधयः । सं । वदन्ते ।

सोमेन । सह । राजा ।

१ २ ३
यस्मै । कृणोति । ब्राह्मणः ।

४ ५ ६
तं । राजन् । पारयामसि ॥१॥

७ ८ ९

१० ११ १२

(३) क्रमपाठः ।

क्रमलक्षणम् ।

क्रमेण पदद्वयस्य पाठः । क्रमपाठो योगरूढा संहिता इत्युच्यते । क्रमः स्मृतिप्रयोजनः (प्रा०सू० ४।१८ कात्यायनः)

ओषधयः सं । सं वदन्ते । वदन्ते सोमेन । सोमेन सह । सह राजा । राज्ञेति राजा ॥

१ २ २ ३ ३ ४ ४ ५ ५ ६ ६ ६

यस्मै कृणोति । कृणोति ब्राह्मणः । ब्राह्मणस्तं । तं राजन् । राजन् पारयामसि ।

७ ८ ८ ९ ९ १० १० ११ ११ १२

पारयामसीति पारयामसि ॥१॥

१२ १२

वृत्तसूत्र

(४) पञ्चसन्धिः ।

क्रमः = १+२; २+३। उत्क्रमः = २+२; ३+३। व्युत्क्रमः = २+१; ३+२। अभिक्रमः = १+१; २+२। संक्रमः = १+२; २+३।				
(क्रमः) १-२	(उत्क्रमः) २-२	(व्युत्क्रमः) २-१	(अभिक्रमः) १-१	(संक्रमः) १-२
ओषधयः । २ ३	सं सं । २ २	समोषधयः । २ १	ओषधय ओषधयः । १ १	ओषधयः सं । १ २
सं वदन्ते । २ ३	वदन्ते वदन्ते । ३ ३	वदन्ते सं । ३ २	सं सं । २ २	सं वदन्ते । २ ३
सोमेन सह । ४ ५	सह सह । ५ ५	सह सोमेन । ५ ४	सोमेन सोमेन । ४ ४	सोमेन सह ४ ५
सह राज्ञा । ४ ६	राज्ञा राज्ञा । ६ ६	राज्ञा सह । ६ ५	सह सह । ५ ५	सह राज्ञा । ५ ६
राज्ञेति राज्ञा । ६ ६				

This is illustrated with an example from RV (3,4,10), the well-known gāyatrī-mantra:

तत्सवितुः । सवितुस्सवितुः । सवितुस्तत् । तत्तत् । तत्सवितुः ।
 सवितुर्वरेण्यं । वरेण्यं वरेण्यं । वरेण्यं सवितुः । सवितुस्सवितुः । सवितुर्वरेण्यं ।
 वरेण्यं भर्गः । भर्गो भर्गः । भर्गो वरेण्यं । वरेण्यं वरेण्यं । वरेण्यं भर्गः ।
 भर्गो देवस्य । देवस्य देवस्य । देवस्य भर्गः । भर्गो भर्गः । भर्गो देवस्य ।
 देवस्य धीमहि । धीमहि धीमहि । धीमहि देवस्य । देवस्य देवस्य । देवस्य धीमहि ।
 धीमहीति धीमहि ।

द्वन्द्वार

(१) जटा।

प्रथमं जटालक्षणम्॥

अनुलोमविलोमाभ्यां त्रिवारं हि पठेत् क्रमम्।

विलोमे पदवत्संधिः अनुलोमे यथाक्रमम्॥

द्वितीयं जटालक्षणम्॥

क्रमे यथोक्ते पदजातमेव द्विरभ्यसेदुत्तरमेव पूर्वम्।

अभ्यस्य पूर्व च तथोत्तरे पदेऽवसानमेवं हि जटाभिधीयते॥

जटा=अनुलोमः१-२+विलोमः २-१+अनुलोमः १-२॥ (क्रमः १-२+व्युत्क्रमः २-१+संकमः १-२)

जटापाठः।

ओषधयस् सं, समोषधय, ओषधयस् सम्॥
१ २ २ १ १ २

सं वदन्ते, वदन्ते सं, सं वदन्ते॥
२ ३ ३ २ २ ३

वदन्ते सोमेन सोमेन वदन्ते, वदन्ते सोमेन।
३ ४ ४ ३ ३ ४

सोमेन सह, सह सोमेन, सोमेन सह॥
४ ५ ५ ४ ४ ५

सह राजा, राज्ञा सह, सह राज्ञा॥
५ ६ ६ ५ ५ ६

राज्ञेति राज्ञा॥
६ ६

यस्मै कृणोति, कृणोति यस्मै, यस्मै कृणोति॥
७ ८ ८ ७ ७ ८

कृणोति ब्राह्मणो, ब्राह्मणः कृणोति, कृणोति ब्राह्मणः॥
८ ९ ९ ८ ८ ९

ब्राह्मणस्तं, तं ब्राह्मणो, ब्राह्मणस्तं॥
९ १० १० ९ ९ १०

तं राजन्, राजंस्तं, तं राजन्॥
१० ११ ११ १० १० ११

राजन्पारयामसि, पारयामसि राजन्, राजन्पारयामसि॥ पारयामसीति पारयामसि॥१॥
११ १२ १२ ११ ११ १२ १२ १२

(२) माला ।

In mālā-recitation, there are two sub-varieties krama-mālā and pushpa-mālā.

(१ क्रम-माला)

(i)

क्रममालायाः लक्षणम् ॥

ब्रूयात्क्रमविपर्यासावर्धचस्यादितोऽन्ततः ।

अन्तं चादि नयेदेवं क्रममालेति गीयते ॥

ओषधयः सं । राज्ञेति राज्ञा ॥ १ २ ६ ६	सं वदन्ते । राज्ञा मह ॥ २ ३ ६ ५	वदन्ते सोमेन । सह सोमेन ॥ ३ ४ ५ ४
सोमेन सह । सोमेन वदन्ते ॥ ४ ५ ४ ३	सह राज्ञा । वदन्ते सं ॥ ५ ६ ३ २	राज्ञेति राज्ञा । समोषधयः ॥ ६ ६ २ १
यस्मै कृणोति । पारयामसीति पारयामसि ॥ ७ ८ १२ १२	कृणोति ब्राह्मणः । पारयामसि राजन् ॥ ८ ९ १२ ११	
ब्राह्मणस्तं । राजँस्तं ॥ ९ १० ११ १०	तं राजन् । तं ब्राह्मणः ॥ १० ११ १० ९	राजन्पारयामसि । ब्राह्मणः कृणोति ॥ ११ १२ ९ ८
पारयामसीति पारयामसि ॥ कृणोति यस्मै ॥ १२ ११		

(ii)

ओषधयः सं । १	२ राज्ञेति राज्ञा
सं वदन्ते । ३	४ राज्ञा मह ।
वदन्ते सोमेन । ५	६ सह सोमेन ।
सोमेन सह । ७	८ सोमेन वदन्ते ।
सह राज्ञा । ९	१० वदन्ते सं ।
राज्ञेति राज्ञा । ११	१२ समोषधयः ।
यस्मै कृणोति । १३	१४ पारयामसीति पारयामसि ।
कृणोति ब्राह्मणः । १५	१६ पारयामसि राजन् ।
ब्राह्मणस्तं । १७	१८ राजँस्तं ।
तं राजन् । १९	२० तं ब्राह्मणः ।
राजन् पारयामसि । २१	२२ ब्राह्मणः कृणोति ।
पारयामसीति पारयामसि । २३	२४ कृणोति यस्मै ।

(iii)
(क्रम-माला)

(आदितोऽन्ततः) = (अन्तं चादिं नयेत्)

(१) १ ओषधयः सं — राज्ञेति राज्ञा	६
२ सं वदन्ते — राज्ञा सह	५
३ वदन्ते सोमेन — सह सोमेन	४
४ सोमेन सह — सोमेन वदन्ते	३
५ सह राज्ञा — वदन्ते सं	२
६ राज्ञेति राज्ञा — समोषधयः	१

(आदितोऽन्ततः) = (अन्तं चादिं नयेत्)

(२) ७ यस्मै कृणोति — पारयामसीति पारयामसि	१२
८ कृणोति ब्राह्मणः — पारयामसि राजन्	११
९ ब्राह्मणस् तं — राज्ञस्तं	१०
१० तं राजन् — तं ब्राह्मणः	९
११ राजन् पारयामसि — ब्राह्मणः कृणोति	८
१२ पारयामसीति पारयामसि — कृणोति यस्मै	७

(२ पुष्पमाला ।)

पुष्पमालायाः लक्षणम् ।

माला मालेव पुष्पाणां पदानां ग्रन्थिनी हि सा ।

आवर्तन्ते त्रयस्तस्यां क्रमव्युत्क्रमसंक्रमाः ॥

(जटावदेव पुष्पमाला भवति । तत्र प्रतिपदं विराम इतिकारश्चेति विशेषः । केचिच्च पुष्पमालाया- मितिकारं पदसन्धिस्थानेऽपि वदन्ति । यथा-“समोषधयः” इति ‘सम् ओषधयः’ । “ब्राह्मणस्तं” इति ब्राह्मणः तम् । राज्ञस्तं इति राजन् तम् । इत्यादिः ।)

(क्रमः)	विरामः	(व्युत्क्रमः)	विरामः	(संक्रमः)
१ ओषधयः सं	समोषधयः	ओषधयः सं ।	इति ।	(विरामः)
२ सं वदन्ते	वदन्ते सं	सं वदन्ते		
३ वदन्ते सोमेन	सोमेन वदन्ते	वदन्ते सोमेन		
४ सोमेन सह	सह सोमेन	सोमेन सह		
५ सह राज्ञा	राज्ञा सह	सह राज्ञा		
६ राज्ञेति राज्ञा				
७ यस्मै कृणोति	कृणोति यस्मै	यस्मै कृणोति		
८ कृणोति ब्राह्मणः	ब्राह्मणः कृणोति	कृणोति ब्राह्मणः		
९ ब्राह्मणस्तं	तं ब्राह्मणः	ब्राह्मणस्तं		
१० तं राजन्	राज्ञस्तं	तं राजन्		
११ राजन्पारयामसि	पारयामसि राजन्	राजन्पारयामसि		
१२ पारयामसीति पारयामसि ।				

(३) शिखा

शिखा-लक्षणम् ।

पदोत्तरां जटामेव शिखामार्याः प्रचक्षते ।

ओषधयः सं, समोषधय, ओषधयः सं, —वदन्ते ।

१ २ २ १ १ २ ३

सं वदन्ते, वदन्ते सं, सं वदन्ते, —सोमेन ।

२ ३ ३ २ २ ३ ४

वदन्ते सोमेन, सोमेन वदन्ते, वदन्ते सोमेन, —सह ।

३ ४ ४ ३ ३ ४ ५

सोमेन सह, सह सोमेन, सोमेन सह, —राज्ञा ।

४ ५ ५ ४ ४ ५ ६

सह राज्ञा, राज्ञा सह, सह राज्ञा ।

५ ६ ६ ५ ५ ६

राज्ञेति राज्ञा ।

६ ६

यस्मै कृणोति, कृणोति यस्मै, यस्मै कृणोति, —ब्राह्मणः ।

७ ८ ८ ७ ७ ८ ९

कृणोति ब्राह्मणो, ब्राह्मणः कृणोति, कृणोति ब्राह्मणस् —तम् ।

८ ९ ९ ८ ८ ९ १०

ब्राह्मणस्त, तं ब्राह्मणो, ब्राह्मणस्तं, —राजन् ।

९ १० १० ९ ९ १० ११

तं राजन्, राजंस्तं, तं राजन्, —पारयामसि ।

१० ११ ११ १० १० ११ १२

राजन्पारयामसि, पारयामसि राजन्, राजन् पारयामसि ।

११ १२ १२ ११ ११ १२

पारयामसीति पारयामसि ।

१२ १२

(४) रेखा ।

रेखा-लक्षणम् ।

क्रमाद् द्वित्रिचतुष्पञ्चपदक्रममुदाहरेत् ।
पृथक्पृथक्विपर्यस्य लेखामाहुः पुनः क्रमात् ॥

पूर्वार्धस्य-

- २ (पदद्वयं) = ओषधयः सं । समोषधयः । ओषधयः सं ॥
३ (पदत्रयं) = सं वदन्ते सोमेन । सोमेन वदन्ते सं । सं वदन्ते ॥
४ (पदचतुष्कं) = वदन्ते सोमेन सह राज्ञा । राज्ञा सह सोमेन वदन्ते । वदन्ते सोमेन ॥
सोमेन सह । सह राज्ञा । राज्ञेति राज्ञा ॥

उत्तरार्धस्य-

- २ = यस्मै कृणोति । कृणोति यस्मै । यस्मै कृणोति ॥
३ = कृणोति ब्राह्मणस्तं । तं ब्राह्मणः कृणोति । कृणोति ब्राह्मणः ॥
४ = ब्राह्मणस्तं राजन् पारयामसि । पारयामसि राजस्तं ब्राह्मणः । ब्राह्मणस्तं ॥
तं राजन् । राजन् पारयामसि । पारयामसीति पारयामसि ॥

(यद्वा सर्वस्य मन्त्रस्य)

- १ (पदद्वयं) = ओषधयः सं । समोषधयः । ओषधयः सम् ॥
३ (पदत्रयं) = सं वदन्ते सोमेन । सोमेन वदन्ते सं । सं वदन्ते ॥
४ (पदचतुष्कं) = वदन्ते सोमेन सह राज्ञा । राज्ञा सह सोमेन वदन्ते । वदन्ते सोमेन ॥
५ (पदपञ्चकं) = सोमेन सह राज्ञा यस्मै कृणोति । कृणोति यस्मै राज्ञा सह सोमेन । सोमेन सह ।
६ (पदषट्कं) = सह राजा यस्मै कृणोति ब्राह्मणस्तं । तं ब्राह्मणः कृणोति यस्मै राज्ञा सह ।
सह राज्ञा ॥
७ (पदसप्तकं) = राजा यस्मै कृणोति ब्राह्मणस्तं राजन् पारयामसि ।
पारयामसि राजस्तं ब्राह्मणः कृणोति यस्मै राज्ञा । राजा यस्मै ॥
यस्मै कृणोति । कृणोति ब्राह्मणः । ब्राह्मणस्तं । तं राजन् । राजन् पारयामसि ।
पारयामसीति पारयामसि ॥

(५) ध्वजः ।

ध्वज-लक्षणम् ।

ब्रूयादादेः क्रमं सम्यगन्तादुत्तारयेद्यदि ।
वर्गे च ऋचि वा यत्र पठनं स ध्वजः स्मृतः ॥

वर्गे वा ऋषि वा यः स्यात्पठितः स ध्वजः स्मृतः ।

(आदेः क्रमः)

(अन्तादुत्तारणं)

१ ओषधयः सं ।

२ पारयामसीति पारयामसि ।

३ सं वदन्ते ।

४ राजन् पारयामसि ।

५ वदन्ते सोमेन ।

६ तं राजन् ।

७ सोमेन सह ।

८ ब्राह्मणस्तं ।

९ सह राज्ञा ।

१० कृणोति ब्राह्मणः ।

११ राज्ञेति राज्ञा ।

१२ यस्मै कृणोति ।

१३ यस्मै कृणोति ।

१४ राज्ञेति राज्ञा

१५ कृणोति ब्राह्मणः ।

१६ सह राज्ञा ।

१७ ब्राह्मणस्तं ।

१८ सोमेन सह ।

१९ तं राजन् ।

२० वदन्ते सोमेन ।

२१ राजन् पारयामसि ।

२२ सं वदन्ते ।

२३ पारयामसीति पारयामसि ।

२४ ओषधयः सं ।

अत्र विशेषः ।

१ अत्र ध्वजस्य पठनक्रमोऽङ्कैः प्रदर्शितः ।

२ यथा मन्त्रास्यैकस्यैवं ध्वजो भवति, तथैव पञ्च-षट्-सप्त-मन्त्रसंख्याकस्य वर्गस्याप्येवमेव ध्वजो भवति ।

तत्र वर्गादिस्थितस्य पदद्वयस्य वर्गान्तस्थेन पदेन द्विरुक्तेनेतिकारसहितेन च संबद्धो ज्ञातव्यः ।

यथा अग्निमीळे...आ गमदिति आ गमत् इति प्रथमस्य वर्गस्य ऋग्वेदस्य ध्वजो बोद्धव्यः ।

(६) दण्डः ।

दण्ड-लक्षणम् ।

क्रममुक्त्वा विपर्यस्य पुनश्च क्रममुत्तरम् ।
अर्धचदिवमुक्तोऽयं क्रमदण्डोऽभिधीयते ॥

पूर्वार्धस्य -

- २ = ओषधयः सं॥ समोषधयः ।
३ = ओषधयः सं। सं वदन्ते॥ वदन्ते समोषधयः ।
४ = ओषधयः सं। सं वदन्ते। वदन्ते सोमेन॥ सोमेन वदन्ते समोषधयः ।
५ = ओषधयः सं। सं वदन्ते। वदन्ते सोमेन। सोमेन सह॥ सह सोमेन वदन्ते समोषधयः ।
६ = ओषधयः सं। सं वदन्ते। वदन्ते सोमेन। सोमेन सह। सह राज्ञा॥
राज्ञा सह सोमेन वदन्ते समोषधयः ।
ओषधयः सं। सं वदन्ते। वदन्ते सोमेन। सोमेन सह। सह राज्ञा। राज्ञेति राज्ञा ।

उत्तरार्धस्य-

- २ = यस्मै कृणोति॥ कृणोति यस्मै ।
३ = यस्मै कृणोति। कृणोति ब्राह्मणः॥ ब्राह्मणः कृणोति यस्मै ।
४ = यस्मै कृणोति। कृणोति ब्राह्मणः। ब्राह्मणस्तं॥ तं ब्राह्मणः कृणोति यस्मै ।
५ = यस्मै कृणोति। कृणोति ब्राह्मणः। ब्राह्मणस्तं। तं राजन्॥ राजन्स्तं ब्राह्मणः कृणोति यस्मै ।
६ = यस्मै कृणोति। कृणोति ब्राह्मणः। ब्राह्मणस्तं। तं राजन्। राजन् पारयामसि॥
पारयामसि राजन्स्तं ब्राह्मणः कृणोति यस्मै ।
यस्मै कृणोति। कृणोति ब्राह्मणः। ब्राह्मणस्तं। तं राजन्। राजन् पारयामसि॥
पारयामसीति पारयामसि ।

(७) रथः।

The Ratha-recitation has three sub-varieties: dvi-chakra, tri-chakra and chatush-chakra. Their characteristics are given below:

रथ-लक्षणम्।

पादशोऽर्धर्चशो वापि सहोक्त्या दण्डवद्रथः।

(द्विचक्रस्त्रिचक्रश्चतुश्चक्रश्चेति। तत्र द्विचक्रो रथोऽर्धर्चशो भवति। त्रिचक्रस्तु रथः प्रतिपादे समानपदसंख्यायुतस्य गायत्रीछन्दस्कस्यैव मन्त्रस्य भवति। चतुश्चक्रो रथस्तु पादश एव भवति॥)

(1) द्विचक्रो रथः॥

- | | |
|--|--|
| (१) (१) ओषधयः सं। यस्मै कृणोति।
समोषधयः। कृणोति यस्मै। | (प्रथम एकपात्क्रमः)
(व्युत्क्रमः) |
| (२) (१) ओषधयः सं। यस्मै कृणोति।
(२) सं वदन्ते। कृणोति ब्राह्मणः।
वदन्ते समोषधयः। ब्राह्मणः कृणोति यस्मै। | (द्वितीयो द्विपात्क्रमः)
(द्वितीयो द्विपात्क्रमः)
(व्युत्क्रमः) |
| (३) (१) ओषधयः सं। यस्मै कृणोति।
(२) सं वदन्ते। कृणोति ब्राह्मणः।
(३) वदन्ते सोमेन। ब्राह्मणस्तं।
सोमेन वदन्ते समोषधयः। तं ब्राह्मणः कृणोति यस्मै। | (तृतीयस्त्रिपात्क्रमः)
(तृतीयस्त्रिपात्क्रमः)
(तृतीयस्त्रिपात्क्रमः)
(व्युत्क्रमः) |
| (४) (१) ओषधयः सं। यस्मै कृणोति।
(२) सं वदन्ते। कृणोति ब्राह्मणः।
(३) वदन्ते सोमेन। ब्राह्मणस्तं।
(४) सोमेन सह। तं राजन्।
सह सोमेन वदन्ते समोषधयः। राजंस्तं ब्राह्मणः कृणोति यस्मै। | (चतुर्थश्चतुष्पात्क्रमः)
(चतुर्थश्चतुष्पात्क्रमः)
(चतुर्थश्चतुष्पात्क्रमः)
(चतुर्थश्चतुष्पात्क्रमः)
(व्युत्क्रमः) |
| (५) (१) ओषधयः सं। यस्मै कृणोति।
(२) सं वदन्ते। कृणोति ब्राह्मणः।
(३) वदन्ते सोमेन। ब्राह्मणस्तं।
(४) सोमेन सह। तं राजन्।
(५) सह राज्ञा। राजन् पारयामसि।
राज्ञेति राज्ञा। पारयामसीति पारयामसि। | (पञ्चमः पञ्चपात्क्रमः)
(पञ्चमः पञ्चपात्क्रमः)
(पञ्चमः पञ्चपात्क्रमः)
(पञ्चमः पञ्चपात्क्रमः)
(पञ्चमः पञ्चपात्क्रमः)
(समाप्तिः) |

ऋ० १०१

(२) द्विचक्रो रथः ।

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम् । होतारं रत्नधातमम् ॥ ऋ० १।१।१
अयं देवाय जन्मने स्तोमो विप्रेभिरासया । अकारि रत्नधातमः ॥ ऋ० १।२०।१

मन्त्रद्वयस्य सहोक्त्याऽपि द्विचक्रो रथो भवति । सहोक्तिपाठभेदेन स द्विधा विभज्यते । तत्र प्रथमः -

(ऋ० १।१।१) (ऋ० १।२०।१)

- (१) अग्निमीळे । अयं देवाय ॥
ईळेऽग्निं । देवायायं ॥
- (२) अग्निमीळे । ईळे पुरोहितं ॥ अयं देवाय । देवाय जन्मने ॥
पुरोहितमीळेऽग्निं । जन्मने देवायायं ॥
- (३) अग्निमीळे । ईळे पुरोहितं । पुरोहितं यज्ञस्य ॥ अयं देवाय । देवाय जन्मने । जन्मने स्तोमः ॥
यज्ञस्य पुरोहितमीळेऽग्निं । स्तोमो जन्मने देवायायं ॥
- (४) अग्निमीळे । ईळे पुरोहितं । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितं । यज्ञस्य देवं ॥
अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः ॥
देवं यज्ञस्य पुरोहितमीळेऽग्निं ॥ विप्रेभिः स्तोमो जन्मने देवायायं ॥
- (५) अग्निमीळे । ईळे पुरोहितं । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितं । यज्ञस्य देवं । देवमृत्विजं ॥
अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः । विप्रेभिरासया ॥
ऋत्विजं देवं यज्ञस्य पुरोहितमीळेऽग्निं ॥ आसया विप्रेभिः स्तोमो जन्मने देवायायं ॥
- (६) अग्निमीळे । ईळे पुरोहितं । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितं । यज्ञस्य देवं । देवमृत्विजं ॥
अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः । विप्रेभिरासया ॥
ऋत्विजमित्यृत्विजं । आसयेत्यासया ॥
- (७) होतारं रत्नधातमं । अकारि रत्नधातमः ॥
रत्नधातमं होतारं । रत्नधातमोऽकारि ॥
होतारं रत्नधातमं । अकारि रत्नधातमः ॥
रत्नधातममिति रत्नऽधातमं । रत्नधातम इति रत्नऽधातमः ॥

(३) द्विचक्रो रथः ।

पूर्वोक्तयोर्द्वयोर्मन्त्रयोः सहोक्त्या द्विचक्रो रथो भवति ।

तस्य द्वितीयः प्रकारो यथा-

(ऋ० १।१।१)	(ऋ० १।२०।१)	(ऋ० १।१।१)	(ऋ० १।२०।१)
(१) (१) अग्निमीळे । अयं देवाय ॥ ईळेऽग्निं । देवायायं ॥	(५) (१) अग्निमीळे । अयं देवाय ॥ (२) ईळे पुरोहितं । देवाय जन्मने ॥ (३) पुरोहितं यज्ञस्य । जन्मने स्तोमः ॥	(१) (१) अग्निमीळे । अयं देवाय ॥ (२) ईळे पुरोहितं । देवाय जन्मने ॥ पुरोहितमीळेऽग्निं । जन्मने देवायायं ॥	(४) यज्ञस्य देवं । स्तोमो विप्रेभिः ॥ (५) देवमृत्विजं । विप्रेभिरासया ॥ ऋत्विज देवं यज्ञस्य पुरोहितमीळेऽग्निं ।
(३) (१) अग्निमीळे । अयं देवाय ॥ (२) ईळे पुरोहितं । देवाय जन्मने ॥ (३) पुरोहितं यज्ञस्य । जन्मने स्तोमः ॥ यज्ञस्य पुरोहितमीळेऽग्निं ॥ स्तोमो जन्मने देवायायं ॥	(६) (१) अग्निमीळे । अयं देवाय ॥ (२) ईळे पुरोहितं । देवाय जन्मने ॥ (३) पुरोहितं यज्ञस्य । जन्मने स्तोमः ॥ पुरोहितमिति पुरःऽहितं ।	(४) (१) अग्निमीळे । अयं देवाय ॥ (२) ईळे पुरोहितं । देवाय जन्मने ॥ (३) पुरोहितं यज्ञस्य । जन्मने स्तोमः ॥ पुरोहितमिति पुरःऽहितं ।	(४) यज्ञस्य देवं । स्तोमो विप्रेभिः ॥ (५) देवमृत्विजं । विप्रेभिरासया ॥ (७) (१) होतारं रत्नधातमं । अकारि रत्नधातमः ॥ रत्नधातमं होतारं । रत्नधातमोऽकारि ॥ होतारं रत्नधातमं । अकारि रत्नधातमः ॥ रत्नधातममिति रत्नधातमं । रत्नधातम इति रत्नधातमः ॥

(II) त्रिचक्रो रथः ।

विष्णोः कर्माणि पश्यत यतो व्रतानि पस्पशे। इन्द्रस्य युज्यः सखा॥ (ऋ० १।२२।१९)

इत्यस्य त्रिपदागायत्रीछन्दस्कस्य मन्त्रस्य प्रतिपादं समानपदसंख्यत्वात्त्रिचक्रो रथो भवति, यथा—

(प्रथमः पादः) (द्वितीयः पादः) (तृतीयः पादः)

- | | | |
|-----|---|------------------|
| (१) | (१) विष्णोः कर्माणि। यतो व्रतानि। इन्द्रस्य युज्यः। | (प्रथमः क्रमः) |
| | कर्माणि विष्णोः। व्रतानि यतः। युज्य इन्द्रस्य। | (व्युत्क्रमः) |
| (२) | (१) विष्णोः कर्माणि। यतो व्रतानि। इन्द्रस्य युज्यः। | (द्वितीयः क्रमः) |
| | (२) कर्माणि पश्यत। व्रतानि पस्पशे। युज्यः सखा। | (द्वितीयः क्रमः) |
| | पश्यत कर्माणि विष्णोः। पस्पशे व्रतानि यतः। सखा युज्य इन्द्रस्य। | (व्युत्क्रमः) |
| | (प्रथमः पादः) विष्णोः कर्माणि। कर्माणि पश्यत। पश्यतेति पश्यत। | (समाप्तिः) |
| | (द्वितीयः पादः) यतो व्रतानि। व्रतानि पस्पशे। पस्पश इति पस्पशे। | (समाप्तिः) |
| | (तृतीयः पादः) इन्द्रस्य युज्यः। युज्यः सखा। सखेति सखा। | (समाप्तिः) |

(III) चतुश्चक्रो रथः ।

चतुश्चक्रो रथश्चतुष्पान्मन्त्रस्य पादशो भवति, यथा -

(प्रथमः पादः) (द्वितीयः पादः) (तृतीयः पादः) (चतुर्थः पादः)

- | | | |
|-----|---|------------------|
| (१) | (१) ओषधयः सं। सोमेन सह। यस्मै कृणोति। तं राजन्। | (प्रथमः क्रमः) |
| | समोषधयः। सह सोमेन। कृणोति यस्मै। राजंस्तं। | (व्युत्क्रमः) |
| (२) | (१) ओषधयः सं। सोमेन सह। यस्मै कृणोति। तं राजन्। | (द्वितीयः क्रमः) |
| | (२) सं वदंते। सह राज्ञा। कृणोति ब्राह्मणः। राजन्पारयामसि। | (द्वितीयः क्रमः) |
| | वदंते समोषधयः। राज्ञा सह सोमेन। ब्राह्मणः कृणोति यस्मै। | |
| | पारयामसि राजंस्तं। | (व्युत्क्रमः) |
| | (प्रथमः पादः) ओषधयः सं। सं वदंते। वदंत इति वदन्ते। | (समाप्तिः) |
| | (द्वितीयः पादः) सोमेन सह। सह राज्ञा। राज्ञेति राज्ञा। | (समाप्तिः) |
| | (तृतीयः पादः) यस्मै कृणोति। कृणोति ब्राह्मणः। ब्राह्मण इति ब्राह्मणः। | (समाप्तिः) |
| | (चतुर्थः पादः) तं राजन्। राजन्पारयामसि। पारयामसीति पारयामसि। | (समाप्तिः) |

(८) घनः ।

The Ghana-recitation, which is most highly acclaimed, has two sub-varieties: ghana and ghana-vallabha, each of them with two sub-varieties, thus making four in all. The ghana-vallabha recitation is characterised by the pentad (pañcha-sandhi) of previously mentioned.

(१) प्रथमं घन-लक्षणम् ।

अन्तात्क्रमं पठेत्पूर्वमादिपर्यन्तमानयेत् ।

आदिक्रमं नयेदन्तं घनमाहुर्मनीषिणः ॥

(१) पूर्वार्धस्य (अन्तादादिपर्यन्तम्)

(१) राज्ञेति राज्ञा । सह राज्ञा । सोमेन सह । वदन्ते सोमेन । सं वदन्ते । ओषधयः सं-
(आदितोऽन्तपर्यन्तम्)

सं वदन्ते । वदन्ते सोमेन । सोमेन सह । सह राज्ञा । राज्ञेति राज्ञा ।

(२) उत्तरार्धस्य (अन्तादादिपर्यन्तम्)

(२) पारयामसीति पारयामसि । राजन् पारयामसि । तं राजन् । ब्राह्मणस्तं । कृणोति ब्राह्मणः ।
यस्मै कृणोति-

(आदितोऽन्तपर्यन्तम्)

कृणोति ब्राह्मणः । ब्राह्मणस्तं । तं राजन् । राजन् पारयामसि । पारयामसीति पारयामसि ।

(२) द्वितीयं घनलक्षणम् ।

शिखामुक्त्वा विपर्यस्य तत्पदानि पुरः पठेत् ।

अयं घन इति प्रोक्त (इत्यष्टौ विकृतीः पठेत्) ॥

(१)

-----शिखापाठः-----

ओषधयः सं	समोषधय	ओषधयः सं वदन्ते
सं वदन्ते	वदन्ते सं	सं वदन्ते सोमेन
वदन्ते सोमेन	सोमेन वदन्ते	वदन्ते सोमेन सह
सोमेन सह	सह सोमेन	सोमेन सह राज्ञा
सह राज्ञा	राज्ञा सह	सह राज्ञा ॥

-तस्य विपर्यासः-

वदन्ते समोषधय
सोमेन वदन्ते सं
सह सोमेन वदन्ते
राज्ञा सह सोमेन
राज्ञेति राज्ञा ॥

-तत्पदानां पुनःपाठः-

ओषधयः सं वदन्ते ॥
सं वदन्ते सोमेन ॥
वदन्ते सोमेन सह ॥
सोमेन सह राज्ञा ॥

(२)

यस्मै कृणोति कृणोति यस्मै यस्मै कृणोति ब्राह्मणो ब्राह्मणः कृणोति यस्मै यस्मै कृणोति ब्राह्मणः॥
 कृणोति ब्राह्मणो ब्राह्मणः कृणोति कृणोति ब्राह्मणस्तं तं ब्राह्मणः कृणोति कृणोति ब्राह्मणस्तं॥
 ब्राह्मणस्तं तं ब्राह्मणो ब्राह्मणस्तं राजन् राजन्स्तं ब्राह्मणो ब्राह्मणस्तं राजन्॥
 तं राजन् राजन्स्तं तं राजन् पारयामसि पारयामसि राजन्स्तं तं राजन् पारयामसि॥
 राजन् पारयामसि पारयामसि राजन् राजन् पारयामसि॥ पारयामसीति पारयामसि।

घनपाठः ।

द्वितीयधनलक्षणस्यान्यदुदाहरणम् ।

(१) शिखाणठः २ तस्यविपर्ययः, ३ तत्पदानां च पुनः पाठो घनः।)

गायन्ति त्वा गायत्रिणोऽर्चत्यर्कमर्किणः ।

ब्रह्माणस्त्वा शतक्रत उदंशमिव येमिरे ।

(ऋ०१।१०।१)

(१) प्रथमोऽर्धः ।

(१) गायति त्वा, त्वा गायति, गायति त्वा, गायत्रिणोः गायत्रिणस्त्वा गायति । गायति त्वा गायत्रिणः॥

(२) त्वा गायत्रिणो, गायत्रिणस्त्वा, त्वा गायत्रिणोऽर्चत्यः-ऽर्चति गायत्रिणस्त्वा ।

त्वा गायत्रिणोऽर्चति॥

(३) गायत्रिणोऽर्चत्यः-ऽर्चति गायत्रिणो, गायत्रिणोऽर्चत्यर्कम-ऽर्कमर्चति गायत्रिणो । गायत्रिणोऽर्चत्यर्कम्॥

(४) अर्चत्यर्कम-ऽर्कमर्चत्यः-ऽर्चत्यर्कम-ऽर्किणोः;ऽर्किणोऽर्कमर्चत्यः-ऽर्चत्यर्कमर्किणः॥

(५) अर्कमर्किणोः-ऽर्किणोऽर्कम-ऽर्कमर्किणः॥ अर्किण इत्यर्किणः॥

(२) द्वितीयोऽर्धः ।

(१) ब्रह्माणस्त्वा, त्वा ब्रह्माणो, ब्रह्माणस्त्वा, शतक्रतो; शतक्रतो त्वा ब्रह्माणो, ब्रह्माणस्त्वा

शतक्रतो॥

(२) त्वा शतक्रतो, शतक्रतोत्वा, त्वा शतक्रत, उदु-च्छतक्रतो त्वा । त्वाशतक्रत उत्॥

(३) शतक्रत उदुच्छतक्रतो, शतक्रत उदंशमिव; वंशमिवोच्छतक्रतो, शतक्रत उदंशमिव॥

शतक्रतो इति शतऽक्रतो॥

(४) उदंशमिव, वंशमिवोदुदंशमिव, येमिरे; येमिरे वंशमिवोदु-ऽदंशमिव येमिरे॥

(५) वंशमिव येमिरे, येमिरे वंशमिव, वंशमि येमिरे॥

वंशमिवेति वंशम् इव । येमिर इति येमिरे॥

पञ्चसन्धियुक्तो घनपाठः ।

(घनवल्ग्वभः)

(पदद्वयस्य क्रमोल्लङ्घनव्युत्क्रमाभिक्रमसंक्रमैः पञ्चसन्धिपाठो भवति । अनुलोमविलोमानुलोमैर्जटापाठौ जायते । जटया सहोत्तरपट्टपाठेन शिखापाठो भवति । क्रममुक्त्वा, विपर्ययस्य, पुनश्च क्रमपाठे कृते ध्वजो भवति । जटादण्डाभ्यां घनपाठः सिद्ध्यति । सर्वमेवैतत्पञ्चसंधियुक्ते घनपाठे घनवल्ग्वभे समुद्येन संगच्छते । पञ्चसंधियुक्तेन अन्तादादिपर्यन्तपाठेरन्तपर्यन्तं च पाठेन द्वितीयो गनवल्ग्वभः सिद्ध्यति ।)

परा मे यन्ति धीतयो गावो न गव्यूतीरनु ।

इच्छन्तीरुरुचक्षसम् ॥

(ऋ० १।२५।१६)

(१) परा मे । मे मे । मे परा । परा परा । परा मे ॥

परा मे, मे परा, परा मे, यन्ति; यन्ति मे परा, परा मे यन्ति ॥

(२) मे यन्ति । यन्ति यन्ति । यन्ति मे । मे मे । मे यन्ति ॥

मे यन्ति, यन्ति मे, मे यन्ति, धीतयो; धीतयो यन्ति मे, मे यन्ति धीतयः ॥

(३) यन्ति धीतयः । धीतयो धीतयः । धीतयो यन्ति । यन्ति यन्ति । यन्ति धीतयः ॥

यन्ति धीतयो, धीतयो यन्ति, यन्ति धीतयो, गावो; गावो धीतयो यन्ति, यन्ति धीतयो गावः ॥

(४) धीतयो गावः । गावो गावः । गावो धीतयः । धीतयो धीतयः । धीतयो गावः ।

धीतयो गावो, गावो धीतयो, धीतयो गावो, न; न गावो धीतयो, धीतयो गावा न ॥

(५) गावो न । न न । न गावः । गावो गावः । गावो न ॥

गावो न, न गावो, गावो न, गव्यूती; - र्गव्यूतीर्न गावो, गावो न गव्यूतीः ॥

(६) न गव्यूतीः । गव्यूतीर्गव्यूतीः । गव्यूतीर्न । न न । न गव्यूतीः ।

न गव्यूती, र्गव्यूतीर्न, न गव्यूतीर-ऽन्व; -ऽनु गव्यूतीर्न, न गव्यूतीरनु ॥

(७) गव्यूतीरनु । अन्वनु । अनु गव्यूतीः । गव्यूतीर्गव्यूतीः । गव्यूतीरनु ।

गव्यूतीरन्व-ऽनुगव्यूती-र्गव्यूतीरनु ॥ अन्वित्यनु ॥

(८) इच्छन्तीरुरुचक्षसं । उरुचक्षसमुरुचक्षसं । उरुचक्षसमिच्छन्तीः । इच्छन्तीरिच्छन्तीः । इच्छन्तीरुरुचक्षसं ॥

इच्छन्तीरुरुचक्षस-मुरुचक्षसमिच्छन्ती-रिच्छन्तीरुरुचक्षसम् ॥

उरुचक्षसमित्युरुचक्षसं ॥

पञ्चसन्धियुक्ते जटापाठः ।

-----पञ्चसंधिपाठः----- जटापाठः-----

- (१) परा मे। मे मे। मे परा। परा परा। परा मे॥ परा मे, मे परा, परा मे॥
 (२) मे यंति। यंति यंति। यंति मे। मे मे। मे यंति। मे यंति, यंति मे, मे यंति॥
 (३) यंति धीतयः। धीतयो धीतयः। धीतयो यंति। यंति यंति। यंति धीतयः॥
 यंति धीतयो, धीतयो यंति, यंति धीतयः॥
 (४) धीतयो गावः। गावो गावः। गावो धीतयः। धीतयो धीतयः। धीतयो गावः॥
 धीतयो गावो, गावो धीतयो, धीतयो गावः॥
 (५) गावो न। न न। न गावः। गावो गावः। गावो न॥ गावो न, न गावो, गावो न॥
 (६) न गव्यूतीः। गव्यूतीर्गव्यूतीः। गव्यूतीर्न। न न। न गव्यूतीः॥ न गव्यूतीर्गव्यूतीर्न
 न गव्यूतीः॥
 (७) गव्यूतीरनु। अन्वनु। अनु गव्यूतीः। गव्यूतीर्गव्यूतीः। गव्यूतीरनु॥
 गव्यूतीरन्वनु गव्यूतीर्गव्यूतीरनु॥ अन्वित्यनु॥
 (८) इच्छंतीरुरुचक्षसं। उरुचक्षसमुरुचक्षसं। उरुचक्षसमिच्छंतीः। इच्छंतीरिच्छंतीः।
 इच्छंतीरुरुचक्षसं॥
 इच्छंतीरुरुचक्षसमुरुचक्षसमिच्छंतीरिच्छंतीरुरुचक्षसं॥
 उरुचक्षसमित्युरुचक्षसं॥

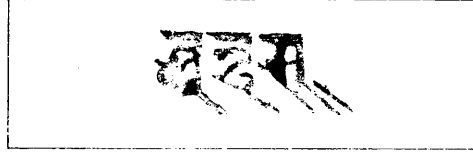
(एवमेव पञ्चसन्धियुक्ताः सर्वा अपि विकृतयः पठ्यन्ते वेदविद्भिः।)

पदक्रमविशेषज्ञो वर्णक्रमविचक्षणः।
 स्वरमात्राविशेषज्ञो गच्छेदाचार्यसंपदम्॥
 संहितापाठतः पुण्यं द्विगुणं पदपाठतः।
 त्रिगुणं क्रमपाठेन जटापाठेन षड्गुणम्॥ (वराहपुराणे)

APPENDIX II

ILLUSTRATIONS OF CHHANDAS

In the following pages, different metrical forms of mantras in *Rgveda* are illustrated. The total number of forms used is given along with their names and varieties in the verses below :



॥ अथ चन्दःसंख्या ॥

एकपञ्चाशद्वेदे गायत्र्याः शाकलेयके । सहस्रद्वितयं चैव चत्वार्यो व शतानि तु	॥१॥
त्रीणि शतानि सैकानि चत्वारिंशत्थोष्णिहः । अनुष्टुप्तां शतान्यष्टौ पञ्चाशत्पञ्चसंयुता	॥२॥
बृहतीमां शतं ज्ञेयमेकाशीत्यधिकं बुधैः । शतानि त्रीणि पंक्तीनां द्वादशाभ्यधिकानि तु	॥३॥
पञ्चाशत्त्रिष्टुभः प्रोक्तास्तिस्त्रश्चैव ततोऽधिष्ठाः । सहस्राण्येव चत्वारि विज्ञेयं तु शतद्वयं	॥४॥
चत्वारिंशत्तथाष्टौ च तथा चापि शतत्रयं । जगतीनामियं संख्या सहस्रं तु प्रकीर्तितं	॥५॥
दशैकजिगत्प्योऽपि तथा सप्त न संशयः । शक्योऽपि तथैवोक्तास्तथा नव विचक्षणैः	॥६॥
नव चैवातिशक्यः षल्लयः प्रकीर्तिताः । अशीतिश्च चतस्रश्च तथात्यष्टिञ्चः स्मृताः	॥७॥
धृतिद्वयं विनिर्दिष्टमेकातिधृतिरेव च । एकपदास्तु षट् प्रोक्ता द्विपदा दश सप्त च	॥८॥
प्रगाथा बार्हता येऽत्र तेषां शतमुदाहृतं । चतुर्नवतिरेवोक्तास्तद्वद् द्वावस्त्वसंशयः	॥९॥
काकुभानां तु पञ्चाशद्विज्ञेया पञ्चसंयुता । महाबार्हता एवैक एवं सार्धं शतद्वयं	॥१०॥
एवं दश सहस्राणि शतानां तु चतुष्टयं । ऋचां व्याधिकमाख्यातमृषिभिस्तत्त्वदर्शिभिः	॥११॥

॥ इति छन्दःसंख्या समाप्ता ॥

ॐ श्रीरुद्रवचनमः ॐ श्रीरुद्रवचनमः ॐ श्रीरुद्रवचनमः ॐ श्रीरुद्रवचनमः

अयं देवाया, -ऽऽभिष्टे अद्या, -ऽग्ने तमद्य, ता मे अश्व्यानां, त्वावतः, पुरुतमं, स सुन्वे य, ईशाना, आपः पूर्णीत, प्रष्टं दश ॥४॥ (१)

य इन्द्र, युजंति हरी, शर्धशर्ध वो, ददी रेक्णः, प्र या घोषे, हरी यस्य, पितुं नु, मसीमह्यष्टौ ॥५॥ (२)

छंदोभेदः	अक्षर- संख्या	चरणा- क्षराणि	सूत्रं	उदाहरणमंत्रप्रतीकं।	मंत्रस्थानं मं सू० मं०
१ (४) गायत्री					
गायत्री+	२४	८।८।८	(प्रथम छंदः) त्रिपदा गायत्री।	अयं देवाय०।	१ २० ८
पदपंक्तिः ✽	२६	५।५।५।५।६	पंचकाशचत्वारः षट्कश्चकः पदपंक्तिः।	आभिष्टे अद्य०।	४ १० ४
पदपंक्तिः	२५	५।५।५।४।६	(वा) चतुर्थश्चतुष्कः पदपंक्तिः।	अग्ने तमद्य०।	४ १० १
उष्णिगर्भा	२४	६।७।११	षट्सप्तकादशा उष्णिगर्भा।	ता मे अश्व्यानां०।	८ २५ २३
पादानचृत्	२१	७।७।७	त्रयः सप्तकाः पादानचृत्।	त्वावतः पुरुवसी०।	८ ४६ १
अतिनिचृत्	२०	७।६।७	मध्यमः षट्कश्चत् अतिनिचृत्।	पुरुतमं पुरुणां०।	६ ४५ २९
यवमध्या	२४	७।१०।७	दशकश्चत् यवमध्या।	स सुन्वे यो वसूनां०।	९ १०८ १३
वर्धमाना	२१	६।७।८	यस्यास्तु षट्सप्तकाष्टकाः सा वर्धमाना।	ईशाना वार्याणां०।	१० ९ ५
प्रतिष्ठा	२१	८।७।६	विपरीता प्रतिष्ठा।	आपः पूर्णीत भषजं०।	१० ९ ८
व्हसोयसो	२९	६।६।७	द्वौ षट्को सप्तकश्च व्हसोयसौ।	प्रष्टमु प्रियाणां०।	८ १०३ १०
(विपरीता व्हसोयसौ)	२९	७।६।६	द्वौ षट्को सप्तकश्च व्हसोयसौ।	इन्द्रः सहस्रदानां०।	१ १७ ५

२ (५) उष्णिक्

उष्णिक्	२८	८।८।१२	(द्वितीयम्) उष्णिक् त्रिपदात्या द्वादश।	य इन्द्र साम धातमः।	८ १२ १
पुरउष्णिक्	२८	१२।८।८	आद्यश्चत् पुरउष्णिक्।	यजंति हरी झांषेर०।	८ ९८ ९
ककुप्	२८	८।१२।८	मध्यमश्चत् ककुप्।	शर्धशध व एषां०।	५ ५३ ११
ककुभ्यकुशिरा	२७	११।१२।४	त्रैष्टुभजागतचतुष्काः ककुब् न्यकुशिरा।	ददी रेक्णस्तन्वे०।	८ ४६ १५
तनुशिरा	२८	११।११।६	एकादशिनोः परः षट्कस्तनुशिरा।	प्र या घोषे भूगवां०।	१ १२० ५
पिपीलिकमध्या	२८	११।६।११	मध्ये चेत् पिपीलिकमध्या।	हरी यस्य सुयुजां०।	१० १०५ २
अनुष्टुब् गर्भा	२९	५।८।८।८	आद्यः पंचकश्चोष्टका अनुष्टुब्गर्भा।	पितुं नु द्वाषं०।	१ १८७ १
उष्णिक् x	२८	७।७।७।७	चतुः सप्तकोष्णिगेव।	मसीमहि त्वा वयं०।	१० २६ ४

+ ओमासश्चर्षणी० (मं० १, सू० ३, मं० ७)। ✽धृतं न पूर्व०। (मं० ४, सू० १०, मं० ६)। (उष्णिग्वा)

x नदं व ओदतीनां०। (मं० ८, सू० ६९, मं० २)।

ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥

अ॒ग्र ओ॒जिष्ठं॑, तव॑ स्वा॒दिष्ठ॑, मा क॒स्मै, प॒र्यु॒षु, ता वि॒ द्वा॒सा, वि पृ॒च्छामि॑, प्रे॒द्धो अ॒ग्रे,
ऽग्निं॑ न॒रोऽष्टौ॑ ॥६॥ (३)

मा चि॒दन्य॑न्, म॒हो य॒स्पति॑, -री॒जान॑मि॒द्व्यौ, -यं पा॒तय॑ते, यु॒वं ह्या॒स्त, -म॒ध य॒दिसे॑,
ऽभि॑ वो वी॒रं, स॒नित॑स्, तं त्वा व॒यं पि॒तो न॒व ॥७॥ (४)

छंदोभेदः	अक्षर- संख्या	चरणा- क्षराणि	सूत्रं	उदाहरणमंत्रप्रतीकं।	मंत्रस्थानं मं० सू० मं०
३ (६) अनुष्टुप्					
अनुष्टुप्	३२	८।८।८।८	(तृतीयम्) अनुष्टुप्।	अ॒ग्र ओ॒जिष्ठ॑मा भ॒र०।	५ १० १
महापदपक्तिः	३२	५,५।५।५।५।६	पंचपदकाः षट्कश्चका महापदपक्तिः।	तव॑ स्वा॒दिष्ठा०।	४ १० ५
कृतेः	३२	१२।१२।८	जागतावष्टकश्च कृतेः।	मा क॒स्मै धा॒तम॑म्य०।	१ १२० ८
पिपीलिकमध्या	३२	१२।८।१२	मध्ये चदष्टकः पिपीलिकमध्या।	प॒र्युष् प्र ध॒न्व वा॒जसा०।	९ ११० १
काविराट्	३०	९।१२।९	नवकयोर्मध्य जागतः काविराट्	ता वि॒द्वद्वा॒सा ह॒वाम॑हे०।	१ १२० ३
नष्टरूपी	३२	९।१०।१३	नव वैराजस्त्रयोदशो नष्टरूपी।	वि पृ॒च्छामि॑ पा॒क्या०।	१ १२० ४
विराट्	३०	१०।१०।१०	दशकास्त्रयो विराट्।	प्रे॒द्धो अ॒ग्र दौ॒दिहि०।	७ १ ३
विराट्	३३	११।११।११	एकादशका (वा)।	अ॒ग्निं न॒रो दौ॒धाते०।	७ १ १

४ (७) बृहती

बृहती	३६	८।८।१२।८	(चतुर्थं) बृहती तृतीया द्वादशकः।	मा चि॒दन्यो॒द्धे शं०।	८ १ १
पुरस्ताद्बृहती	३६	१२।८।८।८	आद्यश्चत्पुरस्ताद्बृहती।	म॒हो य॒स्पति॑ः श॒व०।	१० २२ ३
१ न्यकुसारिणी	३६	८।१२।८।८	द्वितीयश्चत् (१) न्यकुसारिणी	ई॒जाना॑मि॒द् द्यौ०।	१० १३२ १
२ उरोबृहती वा +	३६	८।१२।८।८	(२) उरोबृहती वा	ई॒जाना॑मि॒द् द्यौ०।	१० १३२ १
३ स्कधोग्रावी वा	३६	८।१२।८।८	(३) स्कधोग्रावी वा।	ई॒जाना॑मि॒द् द्यौ०।	१० १३२ १
उपरिष्ठाद्बृहती*	३६	८।८।८।१२	अंत्यश्चत् उपरिष्ठाद्बृहती।	ये पा॒तय॑न्ते अ॒ज्म०।	८ ४६ १८
विष्टारबृहती	३६	८।१०।१०।८	आष्टेनोर्मध्ये दशकौविष्टारबृहती।	यु॒वं ह्या॒स्त म॒हो र॑न्०।	१ १२० ७
ऊर्ध्वबृहती	३६	१२।१२।१२	त्रिजागतोर्ध्वबृहती।	अ॒ध या॑द॒मे प॒वमा०।	९ ११० ९
पिपीलिकमध्या	३४	१३।८।१३	त्रयोदशिनोर्मध्येऽष्टकः पिपीलिकमध्या।	अ॒भि वो॑ वी॒रम॑न्ध॒सो०।	८ ४६ १४
विषमपदा	३६	९।८।११।८	नवकाष्ट्येकादश्याष्टेनो विषमपदा।	सा॒नितः॑ सु॒सानि॑त०।	८ ४६ २०
बृहती	३६	९।९।९।९	चतुर्नवका बृहती एव।	तं त्वा व॒यं पि॒तो व॒यो०	१ १८७ ११

+	एतं शंसमिन्द्रास्त्रयुः०। (मं० १०, सू० ९३, मं० ११)
	तृष्टमेतत्कटुकमेतत्०। (मं० १०, सू० ८५, मं० ३४)
	मत्स्यपायि मे महः। (मं० १, सू० १७५, मं० १)
x	शुननस्मन्यमूतये०। (मं० १०, सू० १२६, मं० ७)

गद्गबइँओंश गद्गबइँओंश गद्गबइँओंश गद्गबइँओंश गद्गबइँओंश गद्गबइँओंश

ॐ श्रीदवयनमः॥ ॐ श्रीदवयनमः॥ ॐ श्रीदवयनमः॥ ॐ श्रीदवयनमः॥

प्र देवमच्छा, ऽऽयः प्रप्रा, -वियात्तिका, तदत्राय चत्वारि ॥१०॥

अयं वा, -मा सखायो, बृहद्विरग्रे, न हि ते शूरा, ऽऽत्वा रथं पञ्च ॥११॥

छन्दोभेदः	अक्षर- संख्या	चरणा- क्षराणि	सूत्रं	उदाहरणमंत्रप्रतीकं।	मंत्रस्थानं म० सू० म०
ज्यातिः x	४४	१२।८।१२।१२	यताऽष्टकस्ततो ज्यातिः।	ताभिगयात वृषणो०।	८ २२ १२
महाबृहती	४४	८।८।८।८।१२	चत्वारिऽष्टका जगतश्च महाबृहती।	नवानां नवतीनां०।	१ १९ १३
यवमध्या	४४	८।८।१२।८।८	मध्ये चत् यवमध्या।	सं मा तपन्त्यमितः।	१ १० ५ ८
पंक्युत्तरा	४४	१०।१०।८।८।८	आद्यो दशकावष्टकास्तयः पंक्युत्तरा	एवेद्वाग्निम्यामहा०।	५ ८६ ६
विराट्पूर्वा			विराट्पूर्वा वा।		

(१०) जगती

जगती	४८	१२।१२।१२।१२ (सप्तम)	जगतो जगतपदा।	प्रदेवमच्छा मधुमं०।	९ ६८ १
महासताबृहती	४८	१२।८।१२।८।८	अष्टिनस्तयः स्वा चन्द्रा महासताबृहती।	आ यः प्रमो भानुना०।	६ ४८ ६
महापंक्तिः	४८	८।८।७।६।१०।९	अष्टको सप्तकः षट्को दशकानवकश्च।	इयत्तिका शकुति०।	१ १९ १ ११
...	...	८।८।८।८।८।८	षष्ठका वा महापंक्तिः।	तदत्राय तदपसे०।	८ ४७ १६

(११) प्रगाथाः

बाहंतः प्रगाथः	७६	८।८।१२।८=३६	अथ प्रगाथा बृहतीसताबृहत्या बाहंतः।	अयं वा मधुमत्तमः०।	१ ४७ १
	((३६+४०)	१२।८।१२।८=४०		त्रिवन्धुरण त्रिवृता०।	२)
काकुभः प्रगाथः	६८	८।१२।८=२८	ककुप् चत्पूर्वा काकुभः।	आ सखायः सवर्तु०।	६ ४८ ११
	((२८+४०)	१२।८।१२।८=४०		या संधाय नास्ताय०।	१२)
महाबाहंतः प्रगाथः	९२	८।८।१२।८।८=४४	महाबृहतां महासताबृहत्यां महाबाहंतः।	बृहद्विरग्रे आर्यो०।	६ ४८ ७
	((४४+४८)	१२।८।१२।८।८=४८		विश्वसा गृहपाते०।	८)
विपरीतोत्तरः	७६	८।८।१२।८=३६	बृहतीवपरीते विपरीतोत्तरः।	नहि त शूर सधसः०।	८ ४६ ११
प्रगाथः	((३६+४०)	८।१२।८।१२=४०		य ऋष्वः श्रावयत्०।	१२)
आनुहुभः	८०	८।८।८।८=३२	अनुहुङ्गावत्र्यो चानुहुभः।	आ त्वा रथं यथाति०।	८ ६८ १
(गायत्र्यो)	((३२+२४)	८।८।८=२४		तुविशुष्म तुविश्रतो०।	२)
प्रगाथः	+२४)	 २४		यस्य ते महिना महः।	३)

x पुरस्ताज्यातिः, मध्येज्यातिः, उपरिधाज्यातिः।

ॠ० १०५

प्र वो महे, प्रोष्वस्मै, साकं जात, -स्त्रिकद्रुके, -ष्वग्निं होतार, -मवर्मह इंद्र, स हि शर्धो न सप्त ॥१२॥

छंदोभेदः	अक्षर- संख्या	चरणा- क्षराणि	सूत्रं	उदाहरणमंत्रप्रतीकं।	मंत्रस्थानं म० सू० मं०
----------	------------------	------------------	--------	---------------------	---------------------------

(१२) संकीर्णम्

१ अतिजगती	५२	१२।१२।१२।८।८	पादा अतिजगत्यां तु त्रयो- द्वादशकाः परौ अष्टकौ।	प्र वो महे मतयो यंतु०।	५ ८७ १
२ शकरी	५६	८।८।८।८।८।८।८	शकरीपादाः सप्तैवाष्टाक्षराश्च ते।	प्रो ष्वस्मै पुरोरथं०।	१० १३३ १
३ अतिशकरी	६०	१६।१६।१२।८।८	अतिशाकरीपादौ द्वौ आदितः कर्तव्यौ षोडशाक्षरौ जागतश्चाष्टकौ।	साकं जातः क्रतुना०।	२२ २२ ३
४ अष्टिः	६४	१६।१६।१६।८।८	अष्टिपादाः षोडशाक्षराश्च अष्टकौ च।	त्रिकद्रुकेषु महिषो०।	२ २२ १
५ अत्यष्टिः	६८	१२।१२।८।८।८।१२।८	अत्यष्टिपादौ जागतौ चाष्टकाश्चयः जागतश्चाष्टकश्च।	अग्निं होतारं मन्ये दा०।	१ १२७ १
६ धृतिः	७२	१२।१२।८।८।८।१६।८	धृतिपादौ तु जागतौ। पादास्त्रयोऽष्टकाश्च षोडशाक्षर एव च अष्टकश्च ॥	अवर्मह इंद्र दादृहि०।	१ १३३ ६
७ अतिधृतिः	७६	१२।१२।८।८।८।१२।८।८	अथातिधृतौ जागतौ। त्रयोऽष्टका जागतश्च तथैवाष्टको इत्यपि। सहि शर्धो न मारुतं तु०।		१ १२७ ६

१ कृतिः-	(त्रिशुग्धर्मो विभातु मे०। तै० आ० ४।२१।१९)	(८० अक्षराणि)
२ प्रकृतिः-	(भगो अनुप्रयुक्तां०।)	(८४ अक्षराणि)
३ आकृतिः-	(चक्षुर्देवहितं०। तै० आ० ४।३५।३२; वा० सं० ३४।२४)	(८८ अक्षराणि)
४ विकृतिः-	(इमे सोमाः सुरामाणः०। वा० सं० २१।४२)	(९२ अक्षराणि)
५ संकृतिः-	(देवो अग्निः स्विष्टकृत्०। तै० ब्रा० ३।५।१९।१९)	(९६ अक्षराणि)
६ अभिकृतिः-	(देवी अग्निः स्विष्टकृद्देवान्यक्षत्०। वा० सं० २१।५८)	(१०० अक्षराणि)
७ उत्कृतिः-	(छागस्य हविष आतामद्य। वा० सं० २१।४३)	(१०४ अक्षराणि)

सर्वानुक्रमणी

APPENDIX III

SARVĀNUKRAMAṆI OF ṚGVEDA (KĀTYĀYANA)

Kātyāyana's *Ṛksarvānukramaṇī* is the most important companion to the Śākala recension of *Ṛgveda*, for it not only helps preserve the precise reading of the texts but provides the details of the seers, the deities and the poetical metres of the mantras included in the collection known *RK-samhitā*, as well as the rationale for the present divisions of the Samhitā corpus. It also helps in appreciating the import of the Veda, as the celebrated commentator Shadguru-śishya points out in his *Vedārtha-dīpikā*. This work was first brought out in print by Macdonell in 1896. The text begins with Paribhāṣhā in twelve sections.

The author of this work, Kātyāyana is reputed to have been the student of Āśvalāyana (who was himself the student of Śaunaka, the author of *Bṛhaddevatā* and which in a way comprehends Śaunaka's *Chhandānukramaṇī*, *Rshyanukramaṇī*, *Sūktānukramaṇī*, and *Anuvākānukramaṇī*, all on *Ṛgveda*), he has written *Yajurveda-kalpa-Sūtra* and *Sāma-veda-upagrantha*. Among his students was the celebrated grammarian Patañjali.

ऋक्सर्वानुक्रमणी ।

अथ ऋग्वेदाग्न्याये शाकलके सूक्तप्रतीकऋषिदैवतच्छन्दांस्यनुक्रमिष्यामो यथोपदेशं । न होतज्ज्ञानमृते श्रौतस्मार्तकर्मप्रसिद्धिः । मंत्राणां ब्राह्मणार्षेयच्छन्दोदैवतविद् याजनाध्यापनाभ्यां श्रेयोऽधिगच्छतीति । एताभ्यामेवानेवंविदो यातयामानि च्छन्दांसि भवन्ति । स्थाणुं वच्छति, गर्ते वा पात्यते, प्रमीयते वा, पापीयान्भवतीति विज्ञायते ॥१॥ (१)

अथ ऋषयः ॥१॥ शतर्चिन आद्ये मंडलेंऽत्ये क्षुद्रसूक्तमहासूक्ता, मध्यमेषु माध्यमाः ॥२॥ क्वचित्कथंचिदविशेषितं ब्रह्मर्षिणस्त्रियमनुक्तगोत्रमांगिरसं विद्यात् ॥३॥ यस्य वाक्यं स ऋषिः ॥४॥ या तेनोच्यते सा देवता ॥५॥ यदक्षरपरिमाणं तच्छन्दः ॥६॥ अर्थेप्सव ऋषयो देवताश्छन्दोभिरुपाधावन् ॥७॥ तिस्र एव देवताः क्षित्यन्तरिक्षद्युस्थाना, अग्निर्वायुः सूर्य इति ॥८॥ एवं व्याहृतयः प्रोक्ता व्यस्ताः ॥९॥ समस्तानां (आर्षं तु) प्रजापतिः ॥१०॥ ओंकारः सर्वदेवत्यः, पारमेष्ठ्यो वा ब्राह्मणो, दैव, आध्यात्मिक्यः ॥११॥ तत्तत्स्थाना अन्यदेवतास्तद्विभूतयः ॥१२॥ कर्मपृथक्त्वाद्वि पृथगभिधानस्तुतयो भवन्ति ॥१३॥ एकैव वा महानात्मा देवता ॥१४॥ स सूर्य इत्याचक्षते ॥१५॥ स हि सर्वभूतात्मा ॥१६॥ तदुक्तमृषिणा सूर्य आत्मा जगत्स्तस्थुषश्चेति (RV 1,115,1) ॥१७॥ तद्विभूतयोऽन्या देवताः ॥१८॥ तदप्येतद्वचोक्तं (RV 1,164,46) ॥१९॥ इन्द्रं मित्रं वरुणमग्निमाहुरिति ॥२०॥ यथाभिधानं त्वनुक्रमिष्यामः ॥२१॥ प्रायेणैन्द्रे मरुतः ॥२२॥ राज्ञां च दानस्तुतयः ॥२३॥ (२)

अथ च्छन्दांसि ॥१॥ गायत्र्युष्णिगनुष्टुब्बृहतीपंक्तित्रिष्टुब्जगत्यतिजगतीशक्रयष्ट्यष्टीधृत्यतिधृतयः ॥२॥ कृतिः प्रकृतिराकृतिर्विकृतिः संकृतिस्तथा । षष्ठी चाभिकृतिर्नाम सप्तम्युत्कृतिरुच्यते ॥ (ऋक्प्रातिशाख्ये) चतुर्विंशत्यक्षरादीनि चतुरुत्तराणि ॥३॥ ऊनाधिकेनैकेन निचृद्भुरिजौ ॥४॥ द्वाभ्यां विराट्स्वराजौ ॥५॥ पादपूरणार्थं तु क्षैप्रसंयोगैकाक्षरीभावान्वयूहेत् ॥६॥ आद्ये तु सप्तवर्गे पादविशेषात्संज्ञाविशेषाः ॥७॥ ताननुक्रामत एवोदाहरिष्यामः ॥८॥ विराड्रूपा विराट्स्थानाश्च बहूना अपि त्रिष्टुभ एवेत्युद्देशः ॥९॥ तत्र दशैकादशद्वादशाक्षराणं वैराजत्रैष्टुभजागता इति संज्ञाः ॥१०॥ अनादेशेऽष्टाक्षराः पादाः ॥११॥ चतुष्पदाश्चर्चः ॥१२॥ (३) चतुर्थं बृहती तृतीयो द्वादशकः ॥१॥ आद्याश्चेत्पुरस्ताद्बृहती ॥२॥ द्वितीयश्चेन्न्यंकुसारिण्युरोबृहती वा स्कंधोग्रीवी वा ॥

प्रथमं छन्दस्त्रिपदा गायत्री ॥१॥ पंचकाश्चत्वारः षट्कश्चैकश्चतुष्को वा पदपंक्तिः ॥१॥ षट्सप्तैकादशा उष्णिगर्भा ॥३॥ त्रयः सप्तकाः पादनिचृत् ॥४॥ मध्यमः षट्कश्चेदतिनिचृत् ॥५॥ दशकश्चेद्यवमध्या ॥६॥ यस्यास्तु षट्कसप्तकाष्टकाः सा वर्धमाना ॥७॥ विपरीता प्रतिष्ठा ॥८॥ द्वौ षट्कौ सप्तकश्च हरीयसी ॥६॥ (४)

द्वितीयमुष्णिकं त्रिपदांत्यो द्वादशकः ॥१॥ आद्यश्चेत्पुरउष्णिकं ॥२॥ मध्यमश्चेत्ककुप् ॥३॥ त्रैष्टुभजागतचतुष्काः ककुम्भ्यंकुशिरा ॥४॥ एकादशिनोः परः षट्कस्तनुशिरा ॥५॥ मध्ये चेत्पिपीलिकमध्या ॥६॥ आद्यः पंचकस्त्रयोऽष्टका अनुष्टुभर्भा ॥७॥ चतुःसप्तकोष्णिगेव ॥८॥ (द्वादश) ॥९॥

तृतीयमनुष्टुप् ॥१॥ पंच पंचकाः षट्कश्चैको महापदपंक्तिः ॥२॥ जागतावष्टकश्च कृतिः ॥३॥ मध्ये चेदष्टकः पिपीलिकमध्या ॥४॥ नवकयोर्मध्ये जागतः काविराट् ॥५॥ नववैराजत्रयोदशैर्नष्टरूपी ॥६॥ दशकास्त्रयो विराट् ॥७॥ एकादशका वा ॥८॥ नवकाष्टकैकादशाष्टिनो विषमपदा; नवकाष्ट्येकादश्याष्टिनो विषमपदा ॥६॥

(बृहती स्कंधोग्रीवी वा।) ॥३॥ अंत्यश्चेदुपरिष्ठाद्बृहती ॥४॥ अष्टिनोर्मध्ये दशकौ विष्टारबृहती ॥५॥ त्रिजागतोर्ध्वबृहती ॥६॥ त्रयोदशिनोर्मध्येऽष्टकः पिपीलिकमध्या ॥७॥ युजावष्टकावयुजौ नवैकादशिनौ बृहती विषमपदा ॥८॥ (चतुष्पादा) चतुर्नवका बृहत्येव ॥९॥ (७)

पंचमं पंक्तिः पंचपदा ॥१॥ अथ चतुष्पदा ॥२॥ विराट् दशकैः (दशकाः) वैराजैर्विराट् ॥३॥ अयुजौ जागतौ सतोबृहती ॥४॥ युजौ चेद्विपरीता ॥५॥ आद्यौ चेत्प्रस्तारपंक्तिः ॥६॥ अंत्यौ चेदास्तारपंक्तिः ॥७॥ आद्यंत्यौ चेत्संस्तारपंक्तिः ॥८॥ मध्यमौ चेद्विष्टारपंक्तिः ॥९॥ (८)

षष्ठं त्रिष्टुप् त्रैष्टुभपदा ॥१॥ द्वौ तु जागतौ यस्याः सा जागते जगती ॥२॥ त्रैष्टुभे त्रिष्टुप् ॥३॥ वैराजौ जागतौ चाभिसारिणी ॥४॥ नवकौ वैराजस्त्रैष्टुभश्च द्वौ वा वैराजौ नवकस्त्रैष्टुभश्च विराट्स्थाना ॥५॥ एकादशिनस्त्रयोऽष्टकश्च विराड्रूपा ॥६॥ द्वादशिनस्त्रयोऽष्टकश्च ज्योतिष्मती ॥७॥ यतोऽष्टकस्ततो ज्योतिः ॥८॥ चत्वारोऽष्टका जागतश्च महाबृहती ॥९॥ मध्ये चेद्यवमध्या ॥१०॥ आद्यौ दशकावष्टकास्त्रयोः पंकत्युत्तरा विराट्पूर्वा वा ॥११॥ (९)

सप्तमं जगती जागतपदा ॥१॥ अष्टिनस्त्रयः स्वौ च द्वौ महासतोबृहती ॥२॥ अष्टकौ सप्तकः षट्को दशको नवकश्च षळष्टका वा महापंक्तिः ॥३॥ (१०)

अथ प्रगाथाः ॥१॥ बृहतीसतोबृहत्यौ बार्हतः ॥१॥ ककुप् चेत्पूर्वा काकुभः ॥३॥ महाबृहतीमहासतोबृहत्यौ महाबार्हतः ॥४॥ बृहतीविपरीते विपरीतोत्तरः ॥५॥ अनुष्टुभ्यायत्र्यौ चानुष्टुभोऽनुष्टुम्मुखास्तृचा इत्युक्ते ॥६॥ (११)

सूक्तसंख्यानुवर्तत आन्यस्याः सूक्तसंख्यायाः ॥१॥ ऋषिश्चान्यस्मादृषेरवाविशिष्टः ॥२॥ तु-हि-ह-वै-तच्छब्दविशिष्टा-न्युषिदैवतच्छंदांसि द्वि-त्रि-चतुः-पंच-षट्-सूक्तभांजि यथासंख्यं ॥३॥ अनिरुक्ता संख्या विंशतिः ॥४॥ अनादेशे त्विंद्रो देवता ॥५॥ त्रिष्टुप् छंदः ॥६॥ प्रगाथा बार्हताः ॥७॥ विंशतिका

(विंशिका) द्विपदा विराजः ॥८॥ तदर्धमेकपदाः ॥९॥ द्विर्द्विपदास्त्वृचः समामनन्ति ॥१०॥ अयुक्ष्वन्त्या द्विपदैव ॥११॥ मंडलादिष्वाग्रेयमैद्रात् ॥१२॥ त्रिष्टुबंतस्य सूक्तस्य शिष्टा (शेषा) जगत्यः ॥१३॥ आदौ गायत्रं प्राग्धिरण्यस्तूपीयात् गंधै ॥१४॥ (१२)

॥इति द्वादशकांडी तु परिभाषा प्रवर्णिता ॥

दशमस्कन्धः

II

THE FIRST ASHTAKA

१ अग्निं नव मधुच्छंदा वैश्वामित्रः। २ वायो वायव्यैन्द्रवायवमैत्रावरुणास्तृचाः। ३ अश्विना द्वादशा शिवनैन्द्रवैश्वदेवसारस्वतास्तृचाः। सप्तैताः प्रउगदेवताः। ४ सुरुपकृत्नुं दर्शेन्द्रं। ५ आ तु। ६ युंजन्त्यादहेत्येताः षण्मासृत्यो वीळु चिदिंद्रेणेत्येद्यौ च। ७ इंद्रमिति। ८ एन्द्र सानसिं। ९ इंद्रेहि। १० गायन्ति द्वादशानुष्टुभं तु। ११ इंद्रमष्टौ जेता माधुच्छंदसः। १२ अग्निं द्वादश मेधातिथिः काण्व आग्नेयमग्निनेति पादौ द्युग्निदेवतो निर्मथ्याहवनीयौ। १३ सुसमिद्ध इतीधमः समिद्धो वाग्निस्तनूनपान्नराशंस इळो बर्हिर्देवीद्वारि उषासानक्ता दैव्यो होतारौ प्रचेतसौ तिस्रो देव्यः सरस्वतीळाभारत्यस्त्वष्टा वनस्पतिः स्वाहाकृतय इति प्रत्यृचं देवताः। एतदाप्रीसूक्तं। एतेनान्यान्युक्तदैवतानि। एकादशकानि तु नाराशंसान्याप्रशब्दोक्तान्यतनूनपांति। १४ ऐभिर्वैश्वदेवं। १५ इंद्र सोममृतव्यं। तत्रैंद्री मारुती त्वाष्ट्रयाग्रेय्यैंद्री मैत्रावरुणी चतस्रो द्रविणोदस आश्विन्याग्रेयीत्यृतुदेवताः सर्वत्र। १६ आ त्वा नव। १७ इंद्रावरुणयोरेन्द्रावरुणं युवाकु पादनिचृतौ इन्द्रो हरीयसी वा। १८ सोमानमिति पंच ब्राह्मणस्पत्याश्चतुर्थ्यामिंद्रश्च सोमश्च पंचभ्यां दक्षिणा चान्याः सादसस्पत्या नाराशंसी वांत्या। १९ प्रति त्यमाग्निमारुतं॥ (१) (मन्त्राः १९४)

२० अयमष्टावार्भवं। २१ इह षडैन्द्राग्रं। २२ प्रातर्युजा सैका चतस्र आश्विन्यस्तथा सावित्र्य आग्नेय्यौ द्वे देवीनामेकैकेन्द्राणीवरुणान्यग्रायीनां (दवीनामेकैकेन्द्राणीवरुणानि।) द्यावापृथिव्ये पार्थिवी षड्वैष्णव्योऽतो देवा दैवी वा। २३ तीव्राश्चतुर्विंशतिर्वायव्यैकेन्द्रवायव्यैमैत्रावरुणमरुत्वतीयवैश्वदेवपौष्णास्तृचाः शिष्टा (शेषा) आप्योऽस्त्याध्यध्राग्नेय्यप्स्वंतः पुरउष्णिक् परानुष्टुप्सिन्ध्रांत्या एकविंशी प्रतिष्ठा। २४ कस्य पंचोनाजीगर्तिः

शुनःशेषः स कृत्रिमो वैश्वामित्रो देवरातो वारुणं तु त्रैष्टुभमादौ काय्याग्रेय्यौ सावित्रस्तृचौ गायत्रोऽस्यांत्या भागी वा । २५ यच्चित्सैका । २६ वसिष्वा दशाग्रेयं तु । २७ अश्वं सप्तोना गायत्रेऽत्या दैवी त्रिष्टुप् । २८ यत्र ग्रावा नव षळनुष्टुबादि यश्चिद्यौलूखल्यौ परे मौसल्यौ च प्रजापतेर्हरिश्चन्द्रस्यांत्या चर्मप्रशंसा वा । २९ यच्चित्सप्त पातं । ३० आ वो व्यधिकास्माकं पादनिचृच्छश्चत्रिष्टुप्परौ तृचावाशिनोषस्यौ । ३२ त्वमग्रे द्वयूना हिरण्यस्तूप आग्रेयं त्रिष्टुबंत्याष्टमीषोळश्यौ च । ३२ इंद्रस्य पंचोना ॥ (२) (मन्त्राः १८९)

३३ एत । ३४ त्रिश्चिद्द्वादशाश्विनं नवम्यत्ये त्रिष्टुभौ । ३५ हयाम्येकादश सावित्रं नवमी जगत्याद्या च सा लिंगोक्तदैवतपादा । ३६ प्र वो विंशतिः कण्वो घौर (घोर) आग्रेयं प्रागाथमूर्ध्व ऊ षु यौप्यौ । ३७ क्रीळं पंचोना मारुतं हि गायत्रं तु । ३८ कद्ध । ३९ प्र यद्वश प्रागाथं तु । ४० उत्तिष्ठाष्टौ ब्राह्मणस्पत्यं । ४१ यं रक्षन्ति नव वरुणमित्रार्यम्णां मध्ये तृच आदित्येभ्यो गायत्रं हि । ४२ सं पूषन्दश पौष्णं । ४३ कद्रुद्राय नव रौद्रं तृतीया मैत्रावरुणी चांत्यस्तृचः सौम्योऽत्यानुष्टुप् । ४४ अग्रे षळूना प्रस्कण्वः काण्व आग्रेयं तु प्रागाथमाद्यो द्वृचोऽश्वयुषसां च । ४५ त्वमग्रे दशानुष्टुभमर्धर्चोऽन्त्यो दैवः । ४६ एषो पंचोनाश्विनं तु गायत्रं ॥ (३) (मन्त्राः १७३)

४७ अयं दश प्रागाथं तु । ४८ सह षोळशोषस्यं तु । ४९ उषश्चतुष्कमानुष्टुभं तु । ५० उदु त्यं सप्तोना सौर्यं नवाद्या गायत्र्योऽन्त्यस्तृचो रोगघ्न उपनिषत् । उपनिषद् अंत्योऽर्धर्चः शत्रुघ्नश्च । द्विषघ्नः । ५१ अभि त्यं पंचोना सव्यो द्वित्रिष्टुबंतं । अंगिरा इंद्रतुल्यं पुत्रमिच्छन्नभ्यध्यायत्सव्य इतींद्र एवास्य पुत्रोऽजायत । ५२ त्यं सु त्रयोदश्यंत्ये त्रिष्टुभौ । ५३ न्यू ष्वेकादशांत्ये त्रिष्टुभौ । ५४ मा नोऽत्या त्रिष्टुप् षष्ट्यष्टमी नवमी च । ५५ दिवश्चिदष्टौ जागतं हि । ५६ एष प्र षट् । ५७ प्र मंहिष्ठाय । ५८ नू चित्रव नोधा गौतम आग्रेयं हि चतुस्त्रिष्टुबंतं । ५९ वया इत्सप्त वैश्वानरीयं । ६० वह्निं पंच । ६१ अस्मा इदु षोळश ॥ (४) (मन्त्राः १५२)

६२ प्र सप्तोना । ६३ त्वं नव । ६४ वृष्णे पंचोना मारुतं त्रिष्टुबंतं । परमाग्रेयमैद्रात् । ६५ पश्चा दश पराशरः शाक्त्यो द्वैपदं तत् । ६६ रयिः । ६७ वनेषु । ६८ श्रीणन् । ६९ शुक्रः । ७० वनेमैकादश । ७१ उप प्र दश । ७२ नि काव्या । ७३ रयिर्न । ७४ उपप्रयंतो नव गोतमो राहूगणो गायत्रं तु । ७५ जुषस्व पंच । ७६ का ते । ७७ कथा । ७८ अभि त्वा गायत्रं तु । ७९ हिरण्यकेशो द्वादशाद्यौ तृचौ त्रैष्टुभौष्णिहौ पूर्वोऽग्रेय वा मध्यमाय । ८० इत्था षोळशैंद्रं पातं हि यामित्यस्यां निपातिनो दध्यङ्मनुरथर्वा चेति ॥ (५) (मन्त्राः १८५)

८१ इंद्रो नव । ८२ उपो षु षड् जगत्यंतं । ८३ अश्ववति जागतं । ८४ असावि विंशतिः षळनुष्टुभ औष्णिहपातं गायत्रत्रैष्टुभास्तृचाः प्रागाथः । ८५ प्र ये द्वादश मारुतं पंचमी विराड्रूपा । ८९ आ नो दश वैश्वदेवं तु पंचाद्याः सप्तमी च जगत्यः षष्ठी विराट्स्थाना । ९० ऋजुनीती नव गायत्रमंत्यानुष्टुप् ।

९१ त्वं सोम त्र्यधिका सौम्यं पंचम्यादि गायत्र्यो द्वादशोष्णिक च। ९२ एता उ त्या द्वयूनोषस्य चतुर्जगत्यादि षळुष्णिगंतं तृचोऽस्य आश्विनः। ९३ अग्नीषोमौ द्वादशाग्नीषोमीयमाद्यास्तिस्रोऽनुष्टुभ उपांत्यास्तिस्रो गायत्र्योऽष्टमी जगती वा। ९४ इमं षोळश कुत्स आग्नेयं तदद्वित्रिष्टुबंतं पूर्वं देवास्त्रयः पादा दैवास्तन्नो मित्रोऽर्धर्चो लिंगोक्तदेवतो यद्वैवत्यं वा सूक्तं॥ (६) (मन्त्राः १६३)

९५ द्वे एकादशौषसाय वाग्रये। ९६ स प्रत्नथा नव द्रविणोदसे। ९७ अप नोऽष्टौ शुचये गायत्रं। ९८ वैश्वानरस्य तृचं वैश्वानरीयं। ९९ जातवेदस एका जातवेदस्यमेतदादीन्येकभूयांसि सूक्तसहस्रमेतत्कश्यपार्षा। १०० स यो वृषैकोना वार्षागिरा ऋज्जाश्वांबरीषसहदेवभयमानसुराधसः। १०१ प्र मंदिन एकादश कुत्स आद्या गर्भस्राविण्युपनिषच्चतुस्त्रिष्टुबंतं। १०२ इमां तेंऽत्या त्रिष्टुप्। १०३ तत्तेऽष्टौ। १०४ योनिर्नव। १०४ चंद्रमा एकोनाप्यस्तितो वा वैश्वदेवं हि पाक्तमंस्या त्रिष्टुबष्टमी महाबृहती यवमध्या। १०६ इंद्रं मित्रं सप्त त्रिष्टुबंतं। १०७ यज्ञस्तृचं। १०८ य इंद्राग्नी सप्तोर्नैद्राग्रं तु। १०९ वि ह्यष्टौ। ११० ततं नवार्धं तु पंचम्यंत्ये त्रिष्टुभौ। १११ तक्षपंचांत्या त्रिष्टुप्। ११२ ईळे पंचाधिकाश्विनमाद्यौ पादौ लिंगोक्तदेवतावंत्ये त्रिष्टुभौ॥ (७) (मन्त्राः १७९)

११३ इदं विंशतिरुषस्यं द्वितीयोऽर्धर्चो रात्रेश्च। ११४ इमा एकादश रौद्रं द्वित्रिष्टुबंतं। ११५ चित्रं षट् सौर्यं। ११६ नासत्याभ्यां पंचाधिका कक्षीवान्दैर्घतमस उशिकप्रसूत आश्विनं वै। ११७ मध्वः। ११८ आ वामेकादश। ११९ आ वां रथं दश जागतं। १२० का राधद्वादशांत्या दुःस्वप्ननाशिन्याद्या गायत्री द्वितीया ककुमृतीयाचतुर्थ्यो काविराण्णष्टरूप्यौ पंचमी तनुशिरा षष्ट्यक्षरैरुष्णिग्विष्टारबृहती कृतिर्विराट् तिस्रो गायत्र्यः। १२१ कदित्था पंचोना वैश्वदेवं वा। (८) (मन्त्राः १३५) (इति प्रथमोऽष्टकः। मन्त्राः १३७०)

III

THE FIRST MANḌALA (ŚATARCHIN)

१२२ प्रवो वैश्वदेवमा वो विराड्रूपे। १२३ पृथुः सप्तोनोषस्यं तु। १२४ उषा उच्छंती। (उप चरन्ति) १२५ प्राता रत्नं सप्त स्वनयस्य दानस्तुतिरुपजगत्यौ। १२६ अमंदानिति कक्षीवान्दानतुष्टः पंचभिर्भावयव्यं तुष्टावांत्ये अनुष्टुभौ भावयव्यरोमशयोर्दपत्योः संवादः। १२७ अग्निमेकादश परुच्छेपो दैवोदासिराग्नेयं तु पारुच्छेपं सर्वमात्यष्टं तत्रातिधृतिः षष्ठी। १२७ अयं जायताष्टौ। १२९ यं त्वमेकादश षष्ट्यैदवी प्रप्रा वोऽतिशक्र्यावष्टिरंत्या। १३० एंद्र याहि दशांत्या त्रिष्टुप्। १३१ इंद्राय सप्त। १३२ त्वया षड्युवंतमैद्रापार्वतोऽर्धर्चः। १३३ उभे सप्तादौ त्रिष्टुप्तिस्रोऽनुष्टुभो गायत्री धृतिरष्टिः। १३४ आ त्वा षड्वायव्यं

त्वंत्याष्टिः। १३५ स्तीर्णं नव चतुर्थाद्याः पंचैद्यश्चोपांत्ये अष्टी। १३६ प्र सु सप्त मैत्रावरुणं त्वंत्ये
लिंगोक्तदेवत्ये अंत्या त्रिष्टुप्॥ (९) (मन्त्राः १३७)

१३७ सुषुम तृचमतिशाकरं। १३८ प्रप्र चतुष्कं पौष्णं। १३९ अस्तु श्रीषळेकादश वैश्वदेवी
मैत्रावरुण्याश्विन्यस्तिस्त्र ऐद्याग्रेयी मारुत्यैद्वाग्री बार्हस्पत्या वैश्वदेव्यंत्या त्रिष्टुप्पंचमी बृहती
वैश्वदेवमेतदेवमन्यासामपि सूक्तप्रयोगे वैश्वदेवस्त्वं सूक्तभेदप्रयोगे यत्किं सा देवता। १४० वेदिषदे सप्तोना
दीर्घतमा औचथ्य आग्रेयं तु द्वित्रिष्टुबंतं तु त्रिष्टुब्दशमी वा। १४१ बळित्था। १४२ समिद्ध आप्रिय
आनुष्टुभमंत्यैद्री। १४३ प्रतव्यसीमष्टावाग्रेयं तु तत्त्रिष्टुबंतं। १४४ एति प्र सप्त जागतं। १४५ तं पृच्छत
पंचांत्या त्रिष्टुप्। १४६ त्रिमूर्धानं। १४७ कथा। १४८ मथीद्यत्। १४९ महः स वैराजं। १५० पुरु
तृचमौष्णिहं। १५१ मित्रं नव मैत्रावरुणं हि जागतं मैत्र्याद्या। १५२ युवं सप्त। १५३ यजामहे चतुष्कं।
१५४ विष्णोः षड्वैष्णवं हि। १५५ प्र वो जागतं त्वेन्द्रश्चाद्यस्तृचः। १५६ भव पंच। १५७ अबोधि षळाश्विनं
त्वंत्ये त्रिष्टुभौ॥ (१०) (मन्त्राः १४३)

१५८ वसू अंत्यानुष्टुप्। १५९ प्र द्यावा पंच द्यावापृथिवीयं तु जागतं तु। १६० ते हि। १६१ किमु
श्रेष्ठः षळ्नाभवं त्रिष्टुबंतं। १६१ मा नो द्यधिकाश्चस्तुतिस्तु तृतीयाषष्ठ्यौ जगत्यौ। १६३ यदकंदः
सप्तोना। १६४ अस्यद्विपंचाशदल्पस्तवं त्वेतत्संशयोत्थापनप्रश्नप्रतिवाक्यान्यत्र प्रायेण ज्ञानमोक्षाक्षरप्रशंसा
च पंचपादं साकंजानां यदायत्रेयं स शिंक्ते सप्तार्धगर्भा गौरीरिति जगत्यः। एतदंतं वैश्वदेवं तस्याः समुद्रा
इति वाचः समुद्रा आपोऽक्षरं सा प्रस्तारपंक्तिः शकमयमिति शकधूम उक्षाणं पृथिमिति सोमस्त्रयः केशिन
इत्यग्निः सूर्यो वायुश्च केशिनश्चत्वारि वाग्वाच इंद्रं मित्रं सौर्यौ द्वादशेति संवत्सरसंस्थं कालचक्रवर्णनं यस्ते
सरस्वत्यै यज्ञेन साध्येभ्यः परानुष्टुप्सौरी पर्जन्याग्निदेवता वांत्या सरस्वते सूर्याय वा। १६५ कथा पंचोना
संवादोऽगस्त्येन्द्रमरुतां तृतीयाद्ययुजो मरुतां वाक्यमंत्यस्तृचोऽगस्त्यस्य शिष्टा इन्द्रस्यैकादशी च मरुत्वांस्त्विन्द्रो
देवता॥ (११) (मन्त्राः १३२)

१६६ तन्वगस्त्यो मारुतं हि द्वित्रिष्टुबंतं मित्रावरुणयोर्दीक्षितयोरुर्वशीमप्सरसं दृष्ट्वा वासतीवरे कुंभे
रेतोऽपतत्ततोऽगस्त्य-वसिष्ठावजायेतां। १६७ सहस्रमेकादशाद्यैद्री। १६८ यज्ञायज्ञा दश त्रित्रिष्टुबंतं। १६९
महोऽष्टौ द्वितीया विराट्। (विराट्पंक्तिः) १७० न नूनं पंचागस्त्येनैन्द्रे हविषि मरुतामुद्यत इन्द्रागस्त्ययोः
संवाद ऐन्द्रस्तत्राद्या तृतीया चैन्द्रवाक्यं चतुर्थी चादौ बृहती तिस्रोऽनुष्टुभः। १७१ प्रति वः षण्मारुतं तु
चतस्रोऽस्त्या मरुत्वतीयाः। १७२ चित्रस्तृचं गायत्रं। १७३ गायत्सप्तोना। १७४ त्वं राजा दश। १७५
मत्सि षळानुष्टुभं तु त्रिष्टुबंतं त्वाद्या स्कंधोग्रीवा। १७६ मत्सि नः। १७७ आ चर्षणि प्राः पंच। १७८
यद्ध स्या। १७९ पूर्वीः षड् जाया-पत्योर्लोपामुद्राया अगस्त्यस्य च दृचाभ्यां रत्यर्थं संवादं श्रुत्वांतेवासी

ब्रह्मचार्यत्ये बृहत्यादी अपश्यत्। १८० युवोर्दशाश्विनं वै। १८१ कटु नव। १८२ अभूदिदमष्टौ षष्ठ्यंत्ये त्रिष्टुभौ। १८३ तं युंजाथां षट्॥ (१२) (मन्त्राः १४२)

१८४ ता वां। १८५ कतरैकादश द्यावापृथिवीयं। १८६ आ नो वैश्वदेवं। १८७ पितुं न्वन्नस्तुतिर्गायत्रं त्वाद्यानुष्टुभार्भा तृतीया पंचम्याद्यश्च तिस्रोऽनुष्टुभोऽस्त्या च बृहती वा। (ऋग्विधाने, १, २, ६, ६) १८८ समिद्ध आपियः। १८९ अग्ने नयाष्टावाग्नेयं। १९० अनर्वाणं बार्हस्पत्यं। १९१ कंकतः षोळशोपनिषदानुष्टुभममृणसौर्यं विषशंकावानगस्त्यः प्राब्रवीद्वशम्याद्यास्तिष्ठो महापंकयो महाबृहती च॥

॥शतर्चिनां मण्डलं तु समाप्तं प्रथमं त्विति॥ (प्रथममण्डलस्य मन्त्राः २००६)

IV

THE SECOND MANDALA (GRTSAMADA)

य आंगिरसः शौनहोत्रो भूत्वा भार्गवः शौनकोऽभवत्स गृत्समवो द्वितीयं मंडलमपश्यत्। १ त्वमग्ने जागतं तु। २ यज्ञेन सप्तोना। ३ समिद्ध एकादशाप्रं सप्तमी जगती। (षष्ठ्यादि जगत्यः) ४ हुवे नव सोमाहुतिर्भार्गवो ह। ५ होताष्टावानुष्टुभं। ६ इमां मे गायत्रं हि। ७ श्रेष्ठं षट्। ८ वाजयन्निवांत्यानुष्टुप्॥ (१३) (मन्त्राः १५९)

९ नि होता। १० जोहूत्रः। ११ श्रुधि सैकेंद्रं विराट्स्थानमूर्तेऽस्त्यां। १२ यो जातः पंचोना। १३ ऋतुः सप्तोनांत्या त्रिष्टुप्। १४ अध्वर्यवो द्वादश। १५ प्र घ दश। १६ प्र वो नवांत्या त्रिष्टुप्। १७ तदस्मै द्वित्रिष्टुबंतं। १८ प्रातः। १९ अपायि। २० वयं ते स नो विराड्रूपा। १२ विश्वजिते षट् त्रिष्टुबंतं। ११ त्रिकट्वकेषु चतुष्कमष्ट्याद्यतिशाक्ररमंत्याष्टिर्वा। २३ गणानामेकोना ब्राह्मणस्पत्यं ह बार्हस्पत्यास्तु दृष्टलिंगाः पंचदश्यंत्ये त्रिष्टुभौ॥ (१४) (मन्त्राः १५७)

२४ सेमां षोळशांत्या त्रिष्टुब्दादशी च सेंद्री च। २५ इंधानः पंच जागतं तु। २६ ऋजुश्चतुष्कं। २७ इमास्त्र्यूना कूर्मो गार्त्समवो हि वादित्येभ्यः। २८ इदमेकादश वारुणं। २९ धृतव्रताः सप्त वैश्वदेवं। ३० ऋतमेकादश जगत्यंतं षष्ठ्यैर्द्रासौमी सरस्वति त्वमिति सारस्वतोऽर्धर्चो यो नो बार्हस्पत्या तं वो मारुती। ३१ अस्माकं सप्त वैश्वदेवं त्रिष्टुबंतं। ३२ अस्य मेऽष्टौ जागतं त्र्यनुष्टुबंतं द्यावापृथिव्यैका द्वे ऐन्द्रयौ त्वाष्ट्रयौ वा द्वे द्वे राकासिनीवाल्पोरन्त्या लिंगोक्त देवता। ३३ आते पंचोना रौद्रं। ३४ धारावरा मारुतं त्रिष्टुबंतं। ३५ उपेमपोनप्त्रीयं। ३६ तुभ्यं षळृतव्यं तु जागतं तु॥ (१५) (मन्त्राः १३७)

३७ मंदस्व। ३८ उदु ष्य एकादश सावित्रं। ३९ ग्रावाणेवाष्टावाश्विनं। ४० सोमापूषणा षट् सोमापौष्णमंत्योऽर्धर्चोऽप्यदितेः। ४१ वायो सैका गायत्रमुक्ता देवताः प्रउगेणाद्ये तु तृचैऽत्यैद्रवायवी द्यावापृथिव्योऽत्यस्तृचो हाविर्धानो वा तृतीयः पादो वाग्नेयोऽबितमेऽनुष्टुभौ बृहती च। ४१ कनिक्रदतृचं। ४३ प्रदक्षिणिज्जागतं मध्येऽतिशक्र्यर्ष्टिर्वा। एताभ्यामृषिरध्वनि वाश्यमानं शकुंतं तुष्टाव॥

॥इति गार्त्समदं द्वितीयं मंडलं समाप्तम्॥ (द्वितीयमण्डलस्य मन्त्राः ४२९)

V

THE THIRD MANDALA

कुशिकस्त्वैषीरथिरिंद्रतुल्यं पुत्रमिच्छन्ब्रह्मचर्यं चचार। तस्येन्द्र एव गाथी पुत्रो जज्ञे। गाथिनो विश्वामित्रः स तृतीयं मंडलमपश्यत्। १ सोमस्य त्र्यधिका। २ वैश्वानराय पंचोना वैश्वानरीयं तु जागतं तु। ३ वैश्वानरायैकादश। ४ समित्समिदाप्रियः। ५ प्रत्यग्निः। ६ प्र कारवः। इत्याग्नेयोरन्यासामपि निपातो दृश्यते॥ (१६) (मन्त्राः १४०) (द्वितीयोऽष्टकः। मन्त्राः ११४७)

७ प्र ये। ८ अंजंति यूपस्तुतिः षष्ठ्याद्याभिर्बहवोऽत्या व्रश्चिन्यष्टमी वैश्वदेवी वा तृतीयासप्तम्यावनुष्टुभौ। ९ सखायो नव बार्हतं त्रिष्टुबंतं। १० त्वामग्र औष्णिहं। ११ अग्निर्होता गायत्रं तु। १२ इंद्राग्नी ऐंद्राग्रं। १३ प्र वः सप्त ऋषभस्त्वानुष्टुभं। १४ आ होता। १५ वि पाजसा कात्य उत्कीलस्तु। १६ अयमग्निः षट् प्रागाथं। १७ समिध्यमानः पंच कतो वैश्वामित्रस्तु। १८ भवा नः। १९ अग्निं होतारं गाथी ह। २० अग्निमुषसमाद्यांत्ये वैश्वदेव्यौ। २१ इमं न उपाद्ये अनुष्टुभौ विराड्रूपा सतोबृहती चांत्या। २२ अयं स उपांत्यानुष्टुप्पुरीष्येभ्योऽग्निभ्यः। २३ निर्मथितो देवश्रवा देववातश्च भारतौ तृतीया सतोबृहती। २४ अग्ने सहस्व गायत्रमाद्यानुष्टुप्। २५ अग्ने दिवो वैराजमुपांत्याग्रेंद्री। २६ वैश्वानरं नव तृचौ वैश्वानरीयमारुतौ जागतौ दृच आत्मस्तुतिर्वा पूर्वात्मगीतांत्योपाध्यायस्तुतिः। २७ प्र वः पंचोना गायत्रं त्वृतव्या वाद्या। २८ अग्ने जुषस्व षट् तृतीयाद्युष्णिक् त्रिष्टुब्जगत्यः। २९ अस्तीदं षोडशाद्याचतुर्थीदशमीद्वादशयोऽनुष्टुभः षष्ठ्येकादश्युपांत्ये च जगत्यः पंचम्यृत्विग्भ्यो वा॥ (१७) (मन्त्राः १७६)

३० इच्छंति दव्यधिकेंद्रं। ३१ शासत्कुशिको विश्वामित्र एव वा श्रुतेः। ३२ इंद्र सोमं त्र्यूना। ३३ प्र पर्वतानां सप्तोना संवादो नदीभिर्विश्वामित्रस्योत्तितीर्षोस्तत्र नदीवाक्यं चतुर्थीषष्ठ्यष्टमीदशम्यः षष्ठीसप्तम्योस्त्विंद्रस्तुतिरंत्यानुष्टुप्। ३४ इंद्रः पूर्भिदेकादश। ३५ तिष्ठा हरी। ३६ इमामू षूपांत्यां घोरोऽपश्यत्सा

निर्दहेच्छस्यमानेति श्रूयते। ३७ वार्त्रहत्याय गायत्रमंत्यानुष्टुप्। ३८ अभि तष्टेव दश प्रजापतिः स वैश्वामित्रो वाच्यो वा द्वौ वा तौ न वैकोऽपि। ३९ इंद्रं मतिर्नव॥ (१८) (मन्त्राः १३७)

४० इंद्र त्वा गायत्रं हि। ४१ आ तू नः। ४२ उप नः। ४३ आ याह्यष्टौ। ४४ अयं ते पंच बार्हतं तु। ४५ आ मंद्रैः। ४६ युध्मस्य। ४७ मरुत्वान्। ४८ सद्यो ह। ४९ शंसा महं। ५० इंद्रः स्वाहा। ५१ चर्षणीधृतं द्वादशाद्यांत्यौ तृचौ जागतगायत्रौ। ५२ धानावंतमष्टौ पूर्वार्धं गायत्रं षष्ठी जगती। ५३ इंद्रापर्वता चतुर्विंशतिराद्यैद्रापावती पंचदश्यादि द्वे वाचे ससर्पर्ये चतस्रो रथांगस्तुतयोंऽत्या अभिशापास्ता वसिष्ठद्वेषिण्यो न वसिष्ठाः श्रृण्वंति। दशमीषोळश्यौ जगत्यौ त्रयोदशी गायत्री द्वादशीविंशीद्वाविंशयोऽनुष्टुभोऽष्टादशी बृहती। ५४ इमं महे द्यधिकोक्तगोत्रः प्रजापतिर्हि वैश्वदेवं ह। ५५ उषसः॥ (१९) (मन्त्राः १५८)

५६ न ताष्टौ। ५७ प्र मे षट्। ५८ धेनुर्नवाश्विनं। ५९ मित्रो मैत्रं चतुर्गायत्र्यंतं। ६० इहेह वः सप्तार्भवं जागतं तृचोंऽत्य ऐंद्रश्च। ६१ उष उषस्यं। ६२ इमा उ द्यूनैर्द्रावरुणबार्हस्पत्यपौष्णसावित्रसौम्य मैत्रावरुणास्तृचा अंत्यो जमदग्न्यार्षो वा चतुर्थ्याद्या गायत्र्यः॥

॥इति वैश्वामित्रं तृतीयं मंडलं समाप्तम्॥ (तृतीयमण्डलस्य मन्त्रा ६१७)

VI

THE FOURTH MANDALA

× (यः पूजयितुं देवपितृमनुष्यान् पेचे आन्त्राणि शुनः श्येनरूपेणेन्द्रो वृत्त्यर्थमाहरन् मधु यस्य स) वामदेवो गौतमश्चतुर्थं मंडलमपश्यत्। १ त्वां ह्यग्रे विंशतिरष्ट्यतिजगतीधृतय आद्या उपाद्याश्चतस्रो वारुण्यश्च वा। २ यो मर्त्येषु। ३ आ वः षोळशाद्या रौद्री। ४ कृणुष्व पंचोना राक्षोघ्नं॥ (२०) (मन्त्राः १३५)

५ वैश्वानराय वैश्वानरीयं। ६ ऊर्ध्वं ऊ ष्वेकादश। ७ अयमिहादौ जगती पंचानुष्टुभः। ८ दूतं वोऽष्टौ गायत्रं तु। ९ अग्रे मृळ। १० अग्रे तमद्य पदपातं पंचमी महापदपंक्तिरंत्योष्णिक् चतुर्थी षष्ठ्युपांत्या वा सप्तम्याः पंचकौ मुख्यौ तृतीयः सप्तको नवकश्चाष्टम्याः पंचकः पादश्चतुष्कः सप्तकस्त्रैष्टुभश्च। ११ भद्रं षट्। १२ यस्त्वां। १३ प्रत्यग्निः पंच लिंगोक्तदेवतं त्वेके। १४ प्रत्यग्निः। १५ अग्निर्होता दश गायत्रमृषिर्बोधदित्याभ्यां सोमकं साहदेव्यमभ्यवदत्पराभ्यामस्याश्विनावायुरयाचत। १६ आ सत्यः सैकेंद्रं।

१७ त्वं महौ असिक्वामेकपदा। १८ अयं पंथाः सप्तोना संवाद इन्द्रादितिवामदेवानां॥ (२१) (मन्त्राः १४८)

१९ एवैकादश। २० आ नः। २१ आ यातु। २२ यन्नः। २३ कथोपांत्यास्तिस्र ऋतदेव्यो वा। २४ का सुष्टितिरुपांत्यानुष्टुप्। २५ को अद्याष्टौ। २६ अहं मनुः सप्ताद्याभिस्तिसृभिरिन्द्रमिवात्मानमृषिस्तुष्टावेन्द्रो वात्मानं परा नवाष्टौ वा श्येनस्तुतिः। २७ गर्भे नु पंचांत्या शक्ररी। २८ त्वा युजैर्द्रासोमं वा। २९ आ नः स्तुतः। ३० नकिश्चतुर्विंशतिर्दिवश्चित्तृच उषस्यश्च गायत्रं ह्यष्टम्यंत्ये अनुष्टुभौ। ३१ कया पंचोनाभीषु पादनिघृत्। ३२ आ तू नश्चतुर्विंशतिरंत्याभ्यामिन्द्राश्चौ स्तुतौ॥ (२२) (मन्त्राः १५९)

३३ प्र ऋभुभ्य एकादशार्धं वै। ३४ ऋभुर्विभ्वा। ३५ इहोप नव। ३६ अनश्चौस्त्या त्रिष्टुप्। ३७ उप नोऽष्टौ चतुरनुष्टुबंतं। ३८ उतो हि दश दाधिकं हि द्वावापृथिव्याद्या। ३९ आशुं षळंत्यानुष्टुप्। ४० दधिक्राव्यः पंच चतस्रोंत्या जगत्योस्त्या सौरी। ४१ इन्द्रा को वामेकादशैर्द्रावरुणं तु। ४२ मम द्विता दश त्रसदस्युः पौरुकुत्स्यः षळाद्या आत्मस्तवः। ४३ क उ श्रवत्सप पुरुमीळ्हाजमीळ्हौ सौहोत्रौ त्वाश्विनं हि। ४४ तं वां। ४५ एष स्य त्रिष्टुबंतं। ४६ अग्रं वायव्याद्यैर्द्रवायवं तु गायत्रं। ४७ वायो चतुष्कमाद्या वायव्यानुष्टुभं तु। ४८ विहि पंच वायव्यं। ४९ इन्द्र वां षळैर्द्राबार्हस्पत्यं गायत्रं। ५० यस्तस्तंभैकादश बार्हस्पत्यमंत्ये ऐंद्रौ चोपांत्या जगती॥ (२३) (मन्त्राः १४४)

५१ इदमुषस्यं तु। ५२ प्रति ष्या सप्त गायत्रं। ५३ तद्वेवस्य सावित्रं तु जागतं। ५४ अभूद्वेवः षट् त्रिष्टुबंतं। ५५ को वा दश वैश्वदेवं त्रिगायत्र्यंतं तु। ५६ मही सप्त द्वावापृथिवीयं। ५७ क्षेत्रस्याष्टौ तिस्रः क्षेत्रपत्याः शुनायैका परा पुरउष्णिक् सांत्या च शुनासीराभ्यामुपांत्ये सीतायै ते चानुष्टुभावाद्याचतुर्थ्यौ च। ५८ समुद्रादेकादशाग्रेयं जगत्यंतं सौर्यं वापं वा गव्यं वा घृतस्तुतिर्वा॥

॥इति वामदेव्यं चतुर्थं मंडलं समाप्तम्॥ (चतुर्थमण्डलस्य मन्त्राः ५८९)

VII

THE FIFTH MANDALA

नपोऽत्रिभ्यो भौमोऽत्रिः पंचमे मंडलेऽनुक्तगोत्रमात्रेयं विद्यात्पंकत्यंतस्य च सूक्तस्य शेषमानुष्टुभं। १ अबोधि द्वादश बुधगविष्टिरौ। २ कुमारं कुमारो वृशो वा जान उभौ वा शक्र्यंतं कं वीत्यृचोस्तु वृश एव। ३ त्वमग्रे वसुश्रुतः+। ४ त्वामग्र एकादश। ५ सुसमिद्धायाग्रं गायत्रं। ६ अग्निं तं दश पातं। ७ सखाय इषः पंकत्यंतं। ८ त्वामग्रे सप्त जागतं॥ (२४) (मन्त्राः १५२) (इति तृतीयोऽष्टकः। मन्त्राः १२०९)

९ त्वामग्रे गयौऽत्यापंचम्यौ पंक्ती। १० अग्र ओजिष्ठमंत्याचतुर्थ्यौ च। (अन्त्या चतुर्थी च) ११ जनस्य षट् सुतंभरो जागतं। १२ प्राग्रये। १३ अचंतो गायत्रं तु। १४ अग्रिं स्तोमेन। १५ प्र वेधसे पंचांगिरसो धरुणः। १६ बृहत्पूरुः पंकत्यंतं हि। १७ आ यज्ञैः। १८ प्रातर्मृक्वाहा द्वितः। १९ अभ्यवस्था वव्रिर्गायत्र्यावनुष्टुभौ विराड्रूपा। २० यमग्रे चतुष्कं प्रयस्वंतः पंकत्यंतं ह। २१ मनुष्वत्ससः। २२ प्र विश्वसामन्विश्वसामा। २३ अग्रे ह्युम्नो विश्वचर्षणिः। २४ अग्रे त्वं गोपायना लौपायना वा बंधुः सुबंधुः श्रुतबंधुर्विप्रबंधुश्चैकर्चा द्वैपदं। २५ अच्छा वो नव वसूयव आनुष्टुभं। २६ अग्रे गायत्रमन्त्या लिंगोक्तदेवता। (अन्त्या वैश्वदेवी) २७ अनस्वंता षट् त्रैवृष्णपौरुकुत्स्यौ द्वौ त्रयरुणत्रसदस्यू राजानौ भारतश्चाश्वमेधोऽत्यास्तिस्त्रोऽनुष्टुभो नात्मात्मने दद्यादिति सर्वास्वत्रिं केचिदंत्येन्द्राग्री। २८ समिद्धो विश्ववारात्रेयो त्रिष्टुब्जगती त्रिष्टुबनुष्टुगायत्र्यौ। २९ त्र्यर्यमा पंचोना गौरिवीतिः शाकत्य ऐंद्रमुशना यदोशनसो वा पादः। ३० क्र स्य बभ्रुर्ऋणंचयाऽप्यत्र राजा स्तुतः। ३१ इंद्रो रथाय सप्तोनावस्युरुग्रमिति कौत्स्यौशनसौ वा पादौ परैंद्राकौत्सी। ३२ अदर्दद्वादश गातुः॥२५॥ (मन्त्राः १६८)

३३ महि दश प्राजापत्यः संवरणः। ३४ अजातशत्रुं नव त्रिष्टुबंतं। ३५ यस्तेऽष्टौ प्रभूवसुरांगिरसः पंकत्यंतं। ३६ स आ गमत् षट् तृतीया जगती। ३७ सं भानुना पंचात्रिः। ३८ उरोरानुष्टुभं। ३९ यदिद्र पंकत्यंतं। ४० आ याहि नव त्र्युष्णिगाद्यंत्यानुष्टुम्मध्ये च सा सौरी तदादीतिहासः स्तुतिकर्मत्वादत्रिदैवतं। (आत्रेरेव देवः) ४१ को नु विंशतिर्वैश्वदेवं वै तत् षोळश्याद्यतिजगत्यावंत्यैकपदा। ४२ प्र शंतमा दव्यूनेकादशौ रौद्री। ४३ आ धेनवस्त्र्यूना। एतयोरुपांत्यैकपदा। ४४ तं प्रत्नथा पंचोना काश्यपाऽवत्सारांऽन्ये च ऋषयोऽत्र दृष्टलिंगा द्वित्रिष्टुबंतं। ४५ विदा एकादश सदापृणः। ४६ हयोऽष्टौ प्रातैक्षत्रांऽत्यो दृचो देवपत्नीस्तवोऽत्या त्रिष्टुब्द्वितीया च॥ (२६) (मन्त्राः १४६)

४७ प्रयुंजती सप्त प्रतिरथः। ४८ कदु पंच प्रतिभानुर्जागतं। ४९ देवं वः प्रतिप्रभोऽत्या तृणपाणिः। ५० विश्वः स्वस्त्यात्रेयः पंकत्यंतं। ५१ अग्रे पंचोना चतस्रो गायत्र्यः षळुष्णिहस्तिस्त्रो जगत्यास्त्रैष्टुभो वांत्ये अनुष्टुभौ। ५२ प्र श्यावाश्व त्र्यूना श्यावाश्वो मारुतं ह तत्पंक्तिः षष्ठ्यंत्ये च। ५३ को वेद षोळश ककुब्बृहत्यनुष्टुप्पुरउष्णिक् ककुप्सतोबृहत्यौ गायत्री सतोबृहती ककुभौ गायत्री सतोबृहत्यौ ककुप्सतोबृहती। ५४ प्र शर्धाय पंचोना जागतमुपांत्या त्रिष्टुप्। ५५ प्रयज्यवो दशांत्या त्रिष्टुप्। ५६ अग्र नव बाहंतं तृतीयासप्तम्यौ सतोबृहत्यौ। ५७ आ रुद्रासोऽष्टौ द्वित्रिष्टुबंतं। ५८ तमु। ५९ प्र वस्त्रिष्टुबंतं। ६० इळे द्विजगत्यंतमाग्रेयं च वा। ६१ के षैकोना गायत्रं श्यावाश्वोऽत्र वैददश्वी तरंतपुरुमीळ्हौ दाल्म्यं रथवातिं मरुतश्च दानतुष्टः प्रशशंस बुद्ध्वा च तरंतमहिषीं शशीयसीं पंचम्यनुष्टुप्त्रवमी सतोबृहती। ६२ ऋतेन नव श्रुतविन्मैत्रावरुणं वै तत्॥२७॥ (मन्त्राः १६४)

६३ ऋतस्य समार्चनानां जागतं । ६४ वरुणं पंकत्यंतं तु । ६५ यश्चिकेत षड्रातहव्यः । ६६ आ चिकितानानुष्टुभं तु । ६७ बलित्था पंच यजतः । ६८ प्र वो गायत्रं । ६९ त्री रोचना चतुष्कमुरुचक्रिः । ७० पुरुरुणा गायत्रं तु । ७१ आ नस्तृचं बाहुवृक्तः । ७२ आ मित्र औष्णिहं । ७३ यदद्य दश पौर आश्विनं तदानुष्टुभं तु । ७४ कूष्ठः । ७५ प्रति नवावस्युः पातं । ७६ आ भाति पंचात्रिः । ७७ प्रातर्यावाणा । ७८ अश्विनौ नव सप्तवध्रिस्त्र्युष्णिगादि चतुर्थी त्रिष्टुप्पंचानुष्टुभोऽस्त्याः पंच गर्भस्त्राविण्युपनिषत् । (त्रिष्टुप्पंचास्त्या अनुष्टुभो गर्भस्त्राविण्यः; त्रिष्टुप्पंचानुष्टुभः ।) ७९ महे दश सत्यश्रवा उषस्यं तु पातं । ८० द्युतद्यामानं षट् । ८१ युंजते पंच श्यावाश्वः सावित्रं तु जागतं । ८२ तत्सवितुर्व गायत्रमाद्यानुष्टुप् । ८३ अच्छ दशात्रिः पार्जन्यमुपाद्यास्तिस्त्रो जगत्य उपांत्यानुष्टुप् । ८४ बलित्था तृचं पार्थिवमानुष्टुभं । ८५ प्र सम्राजेऽष्टौ वारुणं । ८६ इंद्राग्नी षळेंद्राग्रमानुष्टुभं विराट्पूर्वातं । ८७ प्र वो नवैवयामरुन्मारुतमतिजागतं ।

॥इति आत्रेयं पंचमं मंडलं समाप्तम्॥ (पञ्चममण्डलस्य मन्त्राः ७२७)

VIII THE SIXTH MANDALA

बार्हस्पत्यो भरद्वाजः षष्ठं मंडलमपश्यत् । १ त्वं ह्यग्रे सप्तोना ॥ (२८) (मन्त्राः १७७)

२ त्वं होकादशानुष्टुभं शक्र्यंतं । ३ अग्रेऽष्टौ । ४ यथा होतः । ५ हुवे सप्त । ६ प्र नव्यसा । ७ मूर्धनि वैश्वानरीयं हि द्विजगत्यंतं । ८ पृथस्यांत्या त्रिष्टुप् । ९ अहश्च । १० पुरो वो द्विपदांतं । ११ यजस्व षट् । १२ मध्ये । १३ त्वद्विश्वा । १४ अग्रा य आनुष्टुभं शक्र्यंतं । १५ इममू ष्वेकोना वीतहव्य ऋषिर्वा जागतं प्राग्दशम्यास्तृतीयापंचदशयौ शक्र्यौ षष्ठ्यतिशक्र्यनुष्टुब्बृहत्या उपांत्ये । १६ त्वमग्रेऽष्टाचत्वारिंशद्वायत्रं वर्धसानाद्या षष्ठी च सप्तविंशत्यनुष्टुप्त्रिष्टुप्पूर्वं चांत्ये ॥ (२९) (मन्त्राः १६०)

१७ पिब पंचोर्नेद्रं त्रैष्टुभं द्विपदांतं । १८ तमु दृहि । १९ महान्तसप्तोना । २० द्यौरं वि पिप्रोर्विराट् । २१ इमा उ द्वादश नवम्येकादशयौ वैश्वदेव्यौ । २२ य एक एकादश । २३ सुत इद्वशः । २४ वृषा । २५ या ते नव । २६ श्रुधी नोऽष्टौ । २७ किमस्यांत्या चायमानस्याभ्यावर्तिनो दानस्तुतिः । २८ आ गावो गव्यं द्वितीयेंद्री वांत्यश्च पादोऽस्त्यानुष्टुब्जागतस्तृचो द्वितीयादिः ॥ (३०) (मन्त्राः १३२)

२९ इंद्रं षट् । ३० भूयः पंच । ३१ अभूरेकः सुहोत्रस्तु चतुर्थी शक्करी । ३२ अपूर्व्या । ३३ य ओजिष्ठः शुनहोत्रस्तु । ३४ सं च त्वे । ३५ कदा नरस्तु । ३६ सत्रा । ३७ अर्वाक् । ३८ अपात् । ३९ मंद्रस्य ।

४० इंद्र पिब। ४२ अहेळमानः। ४२ प्रत्यस्मै चतुष्कमानुष्टुभं बृहत्यंतं। ४३ यस्यौष्णिहं। ४४ यो रयिवश्चतुर्विंशतिः शंयुर्बाह्रस्पत्यो ह्यादौ षळनुष्टुभस्तिस्त्रश्च विराजो मध्यमैव वासां। ४५ य आनयत्त्रयस्त्रिंशद्वायत्रं पुरुतममतिनिचृदधि बृबुः पादनिचृदंत्यानुष्टुभचैऽत्ये बृबुस्तक्षा दैवतं। ४६ त्वामिद्धि षळूना प्रागाथं। ४७ स्वादुरेकत्रिंशद्दर्गः पंचादौ सौम्यौऽगव्यूत्यर्धर्चो लिंगोक्तदेवतः प्रस्तोक इति त्रिष्टुबनुष्टुग्यायत्री द्विपदा सार्ज्यस्य प्रस्तोकस्य दानस्तुतिः परौ तृचौ रथदुंदुभिदेवत्यावैद्रोंऽत्योऽर्धर्चो युजानो बृहती त्रिष्टुम्महि द्विपदा (बृहती त्रिष्टुब्धिपदा।) दिवस्पृथिव्या जगती॥ (३१) (मन्त्राः १७६)

४८ यज्ञायज्ञा व्यधिका शंयुस्तृणपाणिकं पृश्निस्सूक्तं प्रगाथौ बृहती महासतोबृहती महाबाह्रतर्बाह्रतौ प्रगाथावित्याग्नेय्यः काकुभः प्रगाथः पुरउष्णिग्बृहत्यतिजगतीति मारुत्योऽत्यास्तिस्त्रो वासां लिंगोक्तदेवताः काकुभः प्रगाथः पुरउष्णिग्बृहतीति पौष्ण्यो बृहती महाबृहती यवमध्यांत्यानुष्टुम्मारुत्योऽत्या द्यावाभूम्योर्वा पृश्नेर्वा। ४९ स्तुषे पंचोन ऋजिश्वा ह वैश्वदेवं ह शक्र्यंतं। ५० हुवे वः। ५१ उदुत्यत्षोळश त्र्युष्णिगनुष्टुबंतं। ५२ न तत्त्र्युना सप्तम्याद्याः षङ्गायत्र्यश्चतुर्दशी जगती। सुहोत्रादयोऽनुक्तगोत्रा भारद्वाजाः पौत्रा बृहस्पतेर्दोःषंतैर्वा भरतस्य। ५३ वयं दश पौष्णं तद्वायत्रं वै यां पूषन्ननुष्टुप्। ५४ सं पूषन्। ५५ एहि वां षट्। ५६ य एनमंत्यानुष्टुप्। ५७ इंद्रा न्वैद्रं च। ५८ शुक्रं चतुष्कं द्वितीया जगती। ५९ प्र नु दशैद्राग्रं तु बाह्रतं चतुरनुष्टुबंतं। ६० श्रथत्पंचोना गायत्रं तु त्रिष्टुबादि त्रिष्टुब्बृहत्यनुष्टुबंतं। ६१ इयं षळूना सारस्वतं त्रिजगत्यादि जगतीत्रिष्टुबंतं॥ (३२) (मन्त्राः १६६) (इति चतुर्थोऽष्टकः। मन्त्राः १२८९)

६२ स्तुष एकादशाश्विनं तु। ६३ क्व त्यैकपदांतं त्रैष्टुभं। ६४ उदुश्रिये षळुषस्यं तु। ६५ एषा स्या। ६६ वपुर्नैकादश मारुतं। ६७ विषेषां मैत्रावरुणं। ६८ श्रुष्टी वामैद्रावरुणमुपांत्ये जगत्यौ। ६९ सं वामष्टावैद्रावैष्णवं। ७० घृतवती षट् द्यावापृथिवीयं जागतं। ७१ उदु ष्य सावित्रं त्रिष्टुबंतं। ७२ इंद्रासोमा पंचैद्रासोमं। ७३ यो अद्रिभित्तुचं बाह्रस्पत्यं। ७४ सोमारुद्रा चतुष्कं सौमारौद्रं। ७५ जीमूतस्येवैकोना पायुर्भारद्वाजः संग्रामांगान्यृक्शोऽभितुष्टाव वर्म धनुर्ज्यामार्त्नी इषुधिं जगत्यर्धे सारथिमर्धे रश्मीनश्चान् रथं रथगोपाज्जगत्याद्या लिंगोक्तदेवता द्वाभ्यामिषून् प्रतोदं हस्तघ्नं द्वाभ्यामिषून् पराः पंक्त्यादयो लिंगोक्तदेवताः संग्रामाशिषोऽत्यानुष्टुबृजीत आलाक्तेति च द्वे द्वे॥

॥इति भारद्वाजं षष्ठं मंडलं समाप्तम्॥ (षष्ठमण्डलस्य मन्त्राः ७६५)

IX

THE SEVENTH MANDALA

सप्तमं मंडलं × (योऽद्भ्यः संभूतो वसतीवरीषु पुष्करे स्थितवान्त्सर्वतः पुष्करं तत्र विश्वेदेव ।
अधारयन्नुत्थापयत्ततो महत्पश्चकारादृष्टमिद्रमन्यैर्ऋषिभिर्यो दृष्टवाँस्तपसा पूर्वं स्तोमभागान्परितुष्टः शक्रः
प्रब्रूते यस्य स गुणतो नाम जज्ञे वसतः श्रेष्ठ्यकर्मणः स ।) वसिष्ठोऽपश्यत् । १ अग्निं पंचाधिका
विराजोऽष्टादशाद्याः ॥ (३३) (मन्त्राः १४३)

२ जुषस्वेकादशाग्रं । ३ अग्निं वो दश । ४ प्र वः । ५ प्राग्रये नव वैश्वानरीयं तु । ६ प्र सम्राजः सप्त ।
७ प्र वो देवं । ८ इंधे । ९ अबोधि षट् । १० उषो न पंच । ११ महान् ॥ १२ अगन्म तृचं । १३
प्राग्रये वैश्वानरीयं । १४ समिधा बृहत्यादि । १५ उपसद्याय पंचोना गायत्रं । १६ एना वो द्वादश प्रागाथं ।
१७ अग्रे भव सप्त द्वैपदं त्रैष्टुभं । १८ त्वे ह पंचाधिकैर्द्रं सुदासः पैजवनस्यांत्याश्चतस्रो दानस्तुतिः । १९
यस्तिग्मशृंग एकादश ॥ (३४) (मन्त्राः १६६)

२० उग्रो दश । २१ असावि । २२ पिब नव वैराजमृतेऽस्त्यां । २३ उदु षट् । २४ यानिः । २५ आ
ते । २६ न सोमः पंच । २७ इंद्रं नरः । २८ ब्रह्माणः । २९ अयं सोमः । ३० आ नः । ३१ प्र वो
द्वादश गायत्र त्रिविराळंतं । ३२ मो षु सप्ताधिका प्रागाथं तृतीया द्विपदा सौदाससैरग्रौ प्रक्षिप्यमाणः शक्तिरंत्यं
प्रागाथमालेभे सोऽर्धं उक्तेऽदह्यत । तं पुत्रोक्तं वसिष्ठः समापयतेति शाठ्यायनकं वसिष्ठस्यैव हतपुत्रस्यार्षमिति
तांडकं । ३३ क्षित्यंचः षळूना संस्तवो वसिष्ठस्य सपुत्रस्यंद्रेण वा संवादः । ३४ प्र शुक्रा पंचाधिका
वैश्वदेवं हाद्या एकविंशतिर्द्विपदा अब्जामहेरर्धं उत्तरोऽहिर्बुध्याय । ३५ शं नः पंचोना शांतिः ॥ (३५)
(मन्त्राः १५५)

३६ प्र ब्रह्मा नव । ३७ आ वोऽष्टौ । ३८ उदु ष्य सावेत्रमंत्ये वाजिन्यौ भगमिति भागो वार्धर्चः । ३९
ऊर्ध्वः सप्त वैश्वदेवं तु । ४० ओ श्रुष्टिः । ४१ प्रातर्भागं जगत्याद्या लिगोक्तदेवतांत्योषस्या । ४२ प्र ब्रह्माणः
षड्वैश्वदेवं तु । ४३ प्र वः पंच । ४४ दधिकां दाधिकं जगत्याद्या लिगोक्तदेवता । ४५ आ देवश्चतुष्कं
सावित्रं । ४६ इमा रौद्रं त्रिष्टुबंतं । ४७ आपो यमापं । ४८ ऋभुक्षण आर्भवमंत्या वैश्वदेवी वा । ४९ समुद्रज्येष्ठा
आपं । ५० आ सां मैत्रावरुण्याग्रेयी वैश्वदेवी नदीस्तुतिर्जागितमंत्यातिजगती शक्ररी वा । ५१ आदित्यानां
तृचमादित्यं तु । ५२ आदित्यासः । ५३ प्र द्यावा द्यावापृथिवीयं । ५४ वास्तोष्पते वास्तोष्पत्यं । ५५
अमीवहाष्टौ वास्तोष्पत्याद्या गायत्री शेषास्त्र्युपरिष्ठाद्बृहत्यादयोऽनुष्टुभः प्रस्वापिन्य उपनिषत् । ५६ क
ई पंचाधिका मारुतं हाद्या एकादश द्विपदाः । ५७ मध्वः सप्त । ५८ प्र साकमुक्षे षट् । ५९ यं त्रायध्वे
द्वादश त्रिप्रागाथादि नवम्याद्या गायत्र्योऽत्यानुष्टुब्रौद्री मृत्युविमोचनी ॥ (३६) (मन्त्राः १५६)

ॐ श्रीदशमस्कन्धः ॐ श्रीदशमस्कन्धः ॐ श्रीदशमस्कन्धः ॐ श्रीदशमस्कन्धः

६० यदद्य मैत्रावरुणं तु वै सौर्याद्या। ६१ उद्वां सप्त। ६२ उत्सूर्य षळाद्यास्तिस्रः सौर्यः। ६३ उद्रेतीति चार्धपंचमाः। ६४ दिवि पंच। ६५ प्रति वां। ६६ प्र मित्रयोरेकोना गायत्रं दशम्यादयस्त्रयः प्रगाथाः पुरउष्णिक् चतुर्थ्याद्या दशादित्यास्तिस्रः सौर्यः। ६७ प्रति वां दशाश्विनं तु तत्। ६८ आ शुभ्रा नव सप्ताद्या विराजः। ६९ आ वां रथोऽष्टौ। ७० आ विश्ववारा सप्त। ७१ अप स्वसुः षट्। ७२ आ गोमता पंच। ७३ अतारिष्म। ७४ इमा उ वां षट् प्रागाथं। ७५ व्युषा अष्टा उषस्यं तु वै। ७६ उदु सप्त। ७७ उपो रुरुचे षट्। ७८ प्रति पंच। ७९ व्युषाः। ८० प्रति तृचं॥ (३७) (मन्त्राः १५०)

८१ प्रत्यु षट् प्रागाथं। ८१ इंद्रावरुणा दशैन्द्रावरुणं ह जागतं तु। ८३ युवां नरा। ८४ आ वां पंच। ८५ पुनीषे। ८६ धीराष्टौ वारुणं ह। ८७ रदत्सप्त। ८८ प्र शुंध्युवमंत्या पाशविमोचनी। ८९ मो षु पंच गायत्रं जगत्यंतं। ९० प्र वीरया सप्त वायव्यं ह्येद्यश्च या द्विवदुक्ताः। ९१ कुविदंग। ९२ आ वायो पंच। ९३ बृहदु प्रागाथः प्रस्तारपंक्तिः परास्तिस्रो गायत्र्यः सरस्वते। ९७ यज्ञे दशैद्यादि बार्हस्पत्यमंत्यैद्री च तृतीयानवम्यावैन्द्राब्राह्मणस्पत्ये। ९८ अध्वर्यवः सप्तोक्तदेवतांत्या। ९९ परो वैष्णवं तूरुमित्यैद्यश्च तिस्रः। १०० नू मर्तः॥ (३८) (मन्त्राः १४५)

१०१ तिस्रः षट् पार्जन्यं तु। १०२ पर्जन्याय तृचं गायत्रं। एते कुमार आग्नेयोऽपश्यद्वसिष्ठ एव वा वृष्टिकामः। १०३ संवत्सरं दश पर्जन्यस्तुतिसंहृष्टान्मंडूकांस्तुष्टावाद्यानुष्टुप्। १०४ इंद्रासोमा पंचाधिकैन्द्रासौमं राक्षोघ्नं शापाभिशापप्रायं षट् सप्त वाद्या जगत्य एकविंशीत्रयोविंशौ चाष्टादशी मारुती च दशमी चतुर्दश्यावाग्नेय्यौ दैव्येकादश्यंत्यानुष्टुप्नवमी द्वादशी त्रयोदशी सौम्यः सप्तदशी ग्राव्यष्टमीषोडश्यावैद्यौ प्र वर्तयेति चतस्र ऐंद्यो मा नो रक्ष इत्यृषेरात्मन आशीरुत्तरोऽर्धर्चः पृथिव्यंतरिक्षदैवतः॥

॥इति वासिष्ठं सप्तमं मंडलं समाप्तं॥ (सप्तममण्डलस्य मन्त्राः ८४१)

X

THE EIGHTH MANDALA

परं गायत्रं प्राग्वत्सप्रेः। ऋषिश्चानुक्तगोत्रः प्राज्ञात्स्यात्काण्वः। १ मा चिच्चतुस्त्रिंशन्मेधातिथिमेध्यातिथी ऐंद्रं बार्हतं द्विप्रगाथादि द्वित्रिष्टुबंतमाद्यं दवृचं प्रगाथोऽपश्यत्स घोरः सन्प्रातुः कण्वस्य पुत्रतामगात् प्लायोगिशचासंगो यः स्त्रीभूत्वा पुमानभूत्स मेध्यातिथये दानं दत्वा स्तुहि स्तुहीति चतसृभिरात्मानं तुष्टाव पत्नी चास्यांगिरसी शश्वती पुंस्त्वमुपलभ्यैनं प्रीतांत्यया तुष्टाव। २ इदं वसो द्विचत्वारिंशन्मेधातिथिरांगिरसश्च प्रियमेधः

स्वादवोऽनुष्टुबन्त्याभ्यां मेधातिथिर्विभिदोर्दानं तुष्टाव। ३ पिब चतुर्विंशतिर्मध्यातिथिः प्रागाथं त्वनुष्टुप् गायत्र्यौ बृहती चांत्याः कौरयाणस्य पाकस्यामनो दानस्तुतिः। ४ यदिद्र सैका देवातिथिस्तृचोऽत्यः पुरउष्णिगतः कुरुंगस्य दानस्तुतिस्तत्पूर्वाश्चतस्रः पौष्ण्यो वा॥ (३९) (मन्त्राः १६५)

५ दूरादेकोनचत्वारिंशद् ब्रह्मातिथिराश्विने द्विबृहत्यनुष्टुबन्तंस्त्याः पंचार्धर्चाश्चैद्यस्य कशोर्दानस्तुतिः। ६ महौ इन्द्रोऽष्टाचत्वारिंशद्वत्सस्तृचोऽत्यस्तिरिंदिरस्य पार्श्वस्य दानस्तुतिः। ७ प्र यद्वः षट्त्रिंशत्पुनर्वत्सो मारुतं। ८ आ नस्त्र्यधिका सध्वंस आश्विनं ह्यानुष्टुभं तु। ९ आ नूनं सैका शशकर्णोऽत्ये गायत्र्या उपाद्ये चाद्या चतुर्थी षष्ठी चतुर्दश्याद्ये च बृहत्यः पंचमी ककुब्दशम्याद्यास्त्रिष्टुब्बिराड् जगत्यः। १० यत्स्थः षट् प्रगाथोऽपश्यद् बृहती मध्येज्योतिरनुष्टुबास्तारपंक्तिः प्रगाथः। ११ त्वमग्रे दश वत्स आग्रेये गायत्रेऽत्या देवी त्रिष्टुबाद्या प्रतिष्ठोपाद्या वर्धमाना॥ (४०) (मन्त्राः १८३) (इति पञ्चमोऽष्टकः। मन्त्राः १२६३)

१२ य इन्द्र त्रयस्त्रिंशत्पर्वत औष्णिहं तु। १३ इन्द्रः सुतेषु नारदः। १४ यदिद्र पंचोना गोषूक्त्यश्वसूक्तिनौ काण्व्यायनौ। १५ तम्वभि सप्तोनौष्णिहं। १६ प्र सम्राजं द्वादशेरिबिठिः। १७ आ याहि पंचोना प्रगाथांतं। १८ इदं ह व्यधिकादित्यमौष्णिहमष्टम्यश्विभ्यां पराग्निसूर्यानिलानां देवेभिरित्यदितेरदितिर्न इति च द्वे द्वे। (चतुर्थीपंचमी षष्ठीसप्तमीष्वदितिः।) १९ तं गूर्धय सप्तत्रिंशत्सोभरिराग्रेयं काकुभं प्रागाथं ह पितुर्न द्विपदांत्ये ककुप्पंक्ती त्रसदस्योर्दानस्तुतिस्तत्पूर्वे उष्णिकसतोबृहत्यावादित्येभ्यः। (काकुभः प्रागाथः।) २० आ गंता षड्विंशतिमरुतं॥ (४१) (मन्त्राः २०६)

२१ वयमु द्यूनांत्ये दवृचे चित्रस्य दानस्तुतिः। २२ ओ त्यमाश्विनं (त्यमश्विनै।) त्रिप्रगाथादि बृहत्यनुष्टुबेकादश्याद्ये ककुम्मध्ये ज्योतिषी। २३ ईळिष्व त्रिंशद्विंशमना वैयश्व आग्रेयमौष्णिहं ह। २४ सखायस्तृचोऽत्यः सौषाम्णस्य वरोर्दानस्तुतिरंत्यानुष्टुप्। २५ ता वां चतुर्विंशतिर्मैत्रावरुणं दशम्याद्यास्तिस्रो वैश्वदेव्य उपांत्योष्णिगर्भा। २६ युवोः पंचाधिका व्यश्वो वांगिरस आश्विनं विंश्याद्या वायव्यास्तत्पूर्वाश्चतस्रो गायत्र्योऽत्यैकविंश्यौ च विंश्यनुष्टुप्। २७ अग्निरुक्थे व्यधिका मनुर्ववस्वतो वैश्वदेवं ह प्रागाथं। २८ ये त्रिंशति पंचोपांत्या पुरउष्णिक्। २९ बभ्रुर्दश कश्यपो वा मारीचो द्वैपदं। ३० नहि वश्चतुष्कं पुरउष्णिग्बृहत्यनुष्टुबन्तं। ३१ यो यजाति द्यूनात्रेज्यास्तवो यजमानप्रशंसा च येत्यादि पंच दंपत्योः शिष्टास्तदाशिषोऽनुष्टुप् चतुष्पंक्त्यंतं नवम्यनुष्टुब्दशमी पादनिचृत्॥ (४२) (मन्त्राः २०४)

३२ प्र कृतानि त्रिंशन्मेधातिथिः। ३३ वयं धैकोना मेध्यातिथिर्बाहंतं त्रिगायत्र्यनुष्टुबन्तं। ३४ एन्द्र याहि द्यूना नीपातिथिरानुष्टुभं तृचोऽत्यो गायत्रस्तं सहस्रं वसुरोचिषोऽगिरसोऽपश्यन्। ३५ अग्निना चतुर्विंशतिः श्यावाश्व आश्विनमुपरिष्ठाज्यौतिषं पंक्तिमहाबृहतीपंक्त्यंतं। ३६ अविता सप्त शाक्रं महापंक्त्यंतं। ३७ प्रेदं महापांक्तमाद्यातिजगती। ३८ यज्ञस्य दर्शेद्राग्रं। ३९ अग्निमस्तोषि नाभाक आग्रेयं महापांक्तं हि। ४० इंद्राग्नी द्वादशेद्राग्रं त्रिष्टुबन्तं द्वितीया शकरी। ४१ अस्मा ऊ षु दशा वारुणं तु। ४२ अस्तभ्नात्षळ्वनाना

ॐ श्रीद्वयनमः॥ ॐ श्रीद्वयनमः॥ ॐ श्रीद्वयनमः॥ ॐ श्रीद्वयनमः॥

वा त्रैष्टुभमंत्यं वा तृचमाश्विनमानुष्टुभमपश्यत् । ४३ इमे त्रयस्त्रिंशद्विरूप आंगिरस आग्नेयं तु । ४४ समिधाग्निं त्रिंशत् । ४५ द्विचत्वारिंशत्त्रिंशोक आद्याग्रेंद्री ॥ (४३) (मन्त्राः २५८)

४६ त्वावतस्त्रयस्त्रिंशद्विशोऽश्व्य आ स आदि कानीतस्य पृथुश्रवसो दानस्तुतिराद्या पादनिचृत् पंचम्यादि ककुब्गायत्री बृहत्यनुष्टुप् सतोबृहती गायत्री विपरीतोत्तरः प्रगाथो द्विपदा चतुर्विंशिका बृहती पिपीलिकमध्या ककुब्भ्यंकुशिरा विराड्जगत्युपरिष्ठादबृहतीबृहत्यौ विषमपदोत्तरे पंक्ती गायत्री पंक्तिः प्रगाथौ च वायव्यौ गायत्री द्विपदोष्णिक् पंक्तिर्वायव्या गायत्री । ४७ महि वो द्यूना त्रित आप्त्य आदित्येभ्योऽत्याः दुःस्वप्नघ्नः पंचोषसेऽपि महापातं । ४८ स्वादोः पंचोना प्रगाथः सौम्यं त्रैष्टुभं पंचमी जगती । ४९ अभि प्र दश प्रस्कण्वः प्रागाथं तत् । ५० प्र सुश्रुतं पुष्टिगुः । ५१ यथा मनौ श्रुष्टिगुः । ५२ यथा मनावायुः । ५३ उपमं त्वाष्टौ मेध्यः । ५४ एतत्ते मातरिक्षा नो विश्व इति वैश्वदेवः प्रगाथः । ५५ भूरीत्पंच कृशः प्रस्कण्वस्य दानस्तुतिर्गायत्रं तृतीयापंचम्यावनुष्टुभौ । ५६ प्रति ते पृषध्नोऽत्याग्निसौरी पंक्तिः । ५७ युवं देवा चतुष्कं मेध्य आश्विनं त्रैष्टुभं । ५८ यमृत्विजस्तृचं वैश्वदेवमाद्य ऋत्विक्स्तुतिर्वा । ५९ इमानि वां सप्त सुपर्ण ऐंद्रावरुणं जागतं । ६० अग्र आ विंशतिर्भर्गः प्रागाथ आग्नेयं प्रागाथं तु । ६१ उभयं द्यूना । ६२ प्रो उस्मे द्वादश प्रागाथः पातं सप्तम्याद्यास्तिस्रो बृहत्यः । ६३ स पूर्व्यो गायत्रमाद्या चतुर्थ्यादि द्वे सप्तमी चानुष्टुभोत्या दैवी गायत्रेऽत्या दैवी त्रिष्टुप् । ६४ उत्वा । ६५ यदिद्र । ६६ तरोभिः पंचोना कलिः प्रागाथः प्रागाथमंत्यानुष्टुप् । ६७ त्यान्नु सैका मत्स्यः सांमदो मैत्रावरुणिर्मन्यो वा बहवो वा मत्स्या जालनद्धा आदित्यानस्तुवन् दशम्याद्यास्तिस्रोप्यदितेः ॥ (४४) (मन्त्राः २६८)

६८ आ त्वैकोना प्रियमेध आदावनुष्टुम्मुकास्तृचाश्चत्वारोऽत्याः षळक्षाश्वमेधयोर्दानस्तुतिः । ६९ प्रप्र द्यूनानुष्टुभं द्विबृहत्यंतं द्वितीयोष्णिक् चतुर्थ्याद्यास्तिस्रो गायत्र्यः षोळश्येकादश्यौ पंक्ती अपाद्वैश्वदेवोऽर्धर्चस्त्रयो वारुणाः । ७० यो राजा पंचोना पुरुहन्मा बार्हतं त्रिप्रागाथाद्युष्णिगनुष्टुप्पुरउष्णिगंतं । ७१ त्वं नः सुदीतिपुरुमीळ्हौ तयोर्वान्यतर आग्नेयं तु त्रिप्रागाथांतं । ७२ हविर्द्यूना हर्यतः प्रागाथो हविषां स्तुतिर्वा । ७३ उदीराथां गोपवन आत्रेयः सप्तवध्निर्वाश्विनं । ७४ विशो विशो वः पंचोनाग्नेयं त्वनुष्टुम्मुखास्तृचाश्चत्वारोऽत्यास्तिस्रोऽनुष्टुभ आर्क्षस्य श्रुतर्वणो दानस्तुतिः । ७५ युक्त्वा हि षोळश विरुपः । ७६ इमं नु द्वादश कुरुसुतिः काण्वः । ७७ जज्ञान एकादश प्रागाथांतं । ७८ पुरोळाशं दश बृहत्यंतं । ७९ अयं कृत्नुर्नव कृत्नुर्भर्गवः सौम्यमंत्यानुष्टुप् । ८० न ह्यन्यं दशैकद्यूनौधसो गायत्रेऽत्या दैवी त्रिष्टुप् । ८१ आ तू नो नव कुसीदी काण्वः ॥ (४५) (मन्त्राः १९५)

८२ आ प्र । ८३ देवानां वैश्वदेवं । ८४ प्रेष्ठमुशना काव्य आग्नेयं । ८५ आ मे कृष्ण आश्विनं हि । ८६ उभा हि पंच विश्वको वा कार्ष्णिर्जागतं । ८७ द्युम्नी षड्वासिष्ठो वा द्युम्नीकः प्रियमेधो वा प्रागाथं ह । ८८ तं वो दस्मं नोधाः । ८९ बृहदिन्द्राय सप्त नृमेधपुरुमेधौ द्यनुष्टुब्बृहत्यंतं । ९० आ नो विश्वासु

षट्। ९१ कन्या वाः सप्तात्रेयपालेतिहास ऐंद्र आनुष्टुभं द्विपंकत्यादि। ९२ पातं त्रयस्त्रिंशत् श्रुतकक्षः सुकक्षो वाद्यानुष्टुप्। ९३ उद्ध चतुस्त्रिंशत्सुकक्षोऽत्यैन्द्रार्भवी। ९४ गौर्ययति द्वादश बिंदुः पूतदक्षो वा मारुतं। ९५ आ त्वा नव तिरश्चीरांगिरस आनुष्टुभं। ९६ अस्मै सैका द्युतानो वा मारुतिस्त्रैष्टुभं चतुर्थी विराळिष्यामीति मारुतः पादः परैर्द्राबार्हस्पत्या। ९७ या इंद्र पंचोना रेभः काश्यपो बार्हतमतिजगत्युपरिष्ठाद्बृहत्यावतिजगती त्रिष्टुब्जगतीत्यंततः॥ (४६) (मन्त्राः १९७)

९८ इंद्राय द्वादश नृमेध औष्णिहं सप्तम्युपांत्ये च ककुभोऽत्यानवम्यौ पुरउष्णिहौ। ९९ त्वामिदाष्टौ प्रागाथं। १०० अयं ते द्वादश नेमो भार्गवस्त्रैष्टुभं षष्ठी जगती परास्तिस्त्रोऽनुष्टुभोऽयमिति दवृचेनैद्र आत्मानमस्तौदुपांत्ये वाच्यौ। १०१ ऋधक् षोळश जमदग्निर्भार्गवो मैत्रावरुणं प्रागाथं त्रिष्टुब्जं तृतीयादि गायत्री परा सतोबृहती स्तोत्रं राजस्वृक्सपादादित्याश्विन्यौ वायव्ये सौर्यौ बृहत्युषस्या सूर्यप्रभास्तुतिर्वा पावमानी गव्ये। १०२ त्वमग्ने द्यव्यधिका भार्गवः प्रयोगो बार्हस्पत्यो वाग्निः पावकः सहसः सुतयोर्वाग्न्योर्गृहपतियविष्ठयोर्वान्यतर आग्नेयं तु। १०३ अदर्शि षळूना सोभरिर्बार्हतं पंचमी विराड्रूपा सप्तम्याद्ययुजः सतोबृहत्योऽष्टम्यादि युजः ककुब्भ्रसीयसी (ककुब् गायत्री) ककुबनुष्टुबंत्याग्रिमारुती।

॥इत्यष्टमं मंडलं समाप्तं॥ (अष्टममण्डलस्य मन्त्राः १७१६)

XI

THE NINTH MANDALA

नवमं मंडलं पावमानं सौम्यं। १ स्वादिष्ट्या दश मधुच्छंदाः। २ पवस्व मेधातिथिः। ३ एष शुनःशेषः। ४ सन हिरण्यस्तूपः। ५ समिद्ध एकादश काश्यपोऽसितो देवलो वा विंशतिः सूक्तान्याद्यमाप्रियश्चतुरनुष्टुबंतं। ६ मंद्रया नव। ७ असृग्रं। ८ एते सोमाः। ९ परि प्रिया। १० प्र स्वानासः। ११ उपास्मै। १२ सोमा असृग्रं॥ (४७) (मन्त्राः १९८)

१३ सोमः। १४ परि प्राष्टौ। १५ एष धिया। १६ प्र ते। १७ प्र निम्नेनेव। १८ परि सुवानः सप्त। १९ यत्सोम। २० प्र कविः। २१ एते धावंति। २२ एते सोमासः। २३ सोमा असृग्रं। २४ प्र सोमासः। २५ पवस्व षड् दृळ्हच्युत आगस्त्यः। २६ तममृक्षंतेधमवाहो दार्ढच्युतः। २७ एष कविर्नृमेधः। २८ एष वाजी प्रियमेधः। २९ प्रास्य नृमेधः। ३० प्र धारा बिंदुः। ३१ प्र सोमासो गोतमः। ३२ प्र सोमासः श्यावाश्वः। ३३ प्र सोमासस्त्रितः। ३४ प्र सुवानः। ३५ आ नः पवस्व प्रभुवसुः। ३६ असर्जि। ३७

स सुतो रहूणः। ३८ एष उ स्यः। ३९ आशुरर्ष बृहन्मतिः। ४० पुनानः। ४१ प्र ये गावो मेध्यातिथिः। ४२ जनयन्। ४३ यो अत्य इव॥ (४८) (मन्त्राः १०४) (इति षष्ठोऽष्टकः। मन्त्राः १७३०)

४४ प्र णोऽयास्यः। ४५ स पवस्व। ४६ असृगन्। ४७ अया सोमः पंच कविर्भार्गवः। ४८ तं त्वा। ४९ पवस्व। ५० उते शुष्मास उचथ्यः। ५१ अध्वर्यो। ५२ परि द्युक्षः। ५३ उते चतुष्कमवत्सारः। ५४ अस्य प्रत्नां। ५५ यवंयवं। ५६ परि सोमः। ५७ प्र ते धाराः। ५८ तरत्सः। ५९ पवस्व। ६० प्र गायत्रेणोपांत्या पुरउष्णिक्। ६१ अया वीती त्रिंशदमहीयुः। ६२ एते असृगं जमदग्निः। ६३ आ पवस्व निधुविः काश्यपः। ६४ वृषा सोम कश्यपः॥ (४९) (मन्त्राः २००)

६५ हिन्वन्ति भृगुर्वारुणिर्जमदग्निर्वा। ६६ पवस्व शतं वैखानसा अष्टादश्यनुष्टुप्परास्तिस्त्र आग्नेय्यः। ६७ त्वं सोमासि द्वात्रिंशद्भरद्वाजः कश्यपो गोतमोऽत्रिर्विश्वामित्रो जमदग्निर्वसिष्ठ इतीह तृचाः सप्त ऋषयः शेषे पवित्रो वसिष्ठो वोभौ वा पवस्व सोम तिस्रो नित्यद्विपदा गायत्र्योऽविता नस्तिस्त्रः पौष्ण्यो वा यते पवित्रं पंचाग्नेय्यः सावित्र्यप्रिसावित्री वैश्वदेवी वासामंत्यास्त्रिंशी पुरउष्णिक् सप्तविंश्यनुष्टुबंत्ये च ते पावमान्यध्येतृस्तुती। जागतमूर्ध्वं प्रागुशनसः। ६८ प्र देवं दश वत्सप्रिर्भालंदनस्त्रिष्टुबंतं ह। ६९ इषुर्न हिरण्यस्तूपोऽत्ये त्रिष्टुभौ। ७० त्रिरस्मै रेणुः। ७१ आ दक्षिणा नव ऋषभः। तौ वैश्वामित्रौ। ७२ हरिं हरिमंतः। ७३ स्रक्त्रे पवित्रः। ७४ शिशुर्न कक्षीवांस्त्रिष्टुबष्टमी। ७५ अभि प्रियाणि पंच कविः॥ (५०) (मन्त्राः १६३)

७६ घर्ता। ७७ एषः। ७८ प्र राजा। ७९ अचोदसः। ८० सोमस्य वसुभारद्वाजः। ८१ प्र सोमस्य। ८२ असावीति त्रिष्टुबंतं। ८३ पवित्रं ते पवित्रः। ८४ पवस्व वाच्यः प्रजापतिः। ८५ इन्द्राय द्वादश वेनो भार्गवो द्वित्रिष्टुबंतं। ८६ प्र तेऽष्टाचत्वारिंशदृषिगणा दशर्चा अकृष्टा माषाः प्रथमे सिकता निवावरी द्वितीये पृश्नयोऽजास्तृतीयेऽत्रयश्चतुर्थेऽत्रिः पंचांत्या गृत्समदः। ८९ प्र तु नवोशना। ८८ अयं सोमोऽष्टौ। ८९ प्रो स्य सप्त। ९० प्र हिन्वानः षड्वसिष्ठः॥ (५१) (मन्त्राः १३५)

९१ असर्जि कश्यपः। ९२ परि सुवानः। ९३ साकमुक्षः पंच नोधाः। ९४ अधि यत्कण्वः। ९५ कनिक्रंति प्रस्कण्वः। ९६ *प्र सेनानीश्चतुर्विंशतिर्देवोदासिः प्रतर्दनः। ९७ अस्य प्रेषाष्टापंचाशदाद्यं तृचं वसिष्ठोऽपश्यदुत्तरान्नव पृथग्वासिष्ठा इन्द्रप्रमतिर्वृषगणो मन्युरुपमन्युर्ब्याघ्रपाच्छक्तिः कर्णश्चुन्मृलीको वसुक इति चतुर्दश पराशरोऽत्याः कुत्सः। ९८ अभि नो द्वादशांबरीष ऋजिश्वा चानुष्टुभं ह बृहत्युपांत्या। ९९ आ हर्यतायाष्टौ रेभसून् काश्यपौ बृहत्याद्या। १०० अभी नवंते नव॥ (५२) (मन्त्राः १३८)

१०१ पुरोजिती षोळशांधीगुः श्यावाश्चिर्यातिर्नाहुषो नहुषो मानवो मनुः सांवरण इति तृचाः शेषे प्रजापतिरुपाद्ये गायत्र्यौ। १०२ क्राणाष्टौ त्रित औष्णिहं वै। १०३ प्र पुनानाय षड् द्वित आप्त्यः। १०४

सखायः पर्वतनारदौ काश्यपौ द्वे शिखंडिन्यौ वाप्सरसौ। १०५ तं वः। १०६ इन्द्रमच्छ
षळूनाग्निश्चाक्षुषश्चक्षुर्मानवो मनुराप्सव इति तृचाः पंचाग्निः। १०७ परीतः षड्विंशतिः सप्त ऋषयः प्रागाथं
तृतीयाषोळशयौ द्विपदे अष्टम्याद्ये बृहत्यौ। १०८ पवस्व षोळश गौरिवीतिद्वृचं शक्तिरेकामूरुर्ऋजिश्चोर्ध्वसद्मा
कृतयशा ऋणंचय इत्यृषयो द्वृचास्तिस्त्रः शक्तिः काकुभाः प्रगाथाः स सुन्वे गायत्री यवमध्या। १०९
परि प्र व्यधिकाम्रयो धिष्ण्या ऐश्वरयो द्वैपदं। ११० पर्युषु द्वादश त्र्यरुणत्रसदस्यू राजानौ तिस्रोऽनुष्टुभः
पिपीलिकमध्याः षळूध्वबृहत्यस्तिस्त्रश्च विराजः। १११ अया रुचा तृचमनानतः पारुच्छेपिरात्यष्टं। ११२
नानानं चतुष्कं शिशुः पातं हि। ११३ शर्यणावत्येकादश कश्यपः। ११४ य इंदोश्चतुष्कं॥

॥इति नवमं मंडलं समाप्तं॥ (नवममण्डलस्य मन्त्राः ११०८)

XII THE TENTH MANDALA

१ अग्रे सप्त त्रितः। २ पिप्रीहि। ३ इनः। ४ प्र ते। ५ एकः॥ (५३) (मन्त्राः १८९)

६ अयं। ७ स्वस्ति। ८ प्र केतुना नव त्रिशिरास्त्वाष्ट्रस्तृचोऽत्य ऐंद्रः। ९ आपो हि सिंधुद्वीपो वांबरीष
आपं गायत्रं दव्यनुष्टुबंतं पंचमी वर्धमाना सप्तमी प्रतिष्ठा। १० ओ चित्षळूना वैवस्वतयोर्यमयम्योः संवादः
षष्ठ्ययुग्मिर्मयी मिथुनार्थं यमं प्रोवाच स तां नवमीयुग्मिरनिच्छन् प्रत्याचष्टे। ११ वृषा नवांगिर्हविर्धानं
आग्रेयं तु त्रिष्टुबंतं। १२ द्यावा। १३ युजे पंच विवस्वान्वादित्यो हाविर्धानं जगत्यंतं। १४ परेयिवांसं
षोळश यमो यामं षष्ठी लिंगोक्तदेवता पराश्च तिस्रः पितृया वा तिस्रः श्वभ्यां परा अनुष्टुभो बृहत्युपांत्या।
यामायनाः परे पंच। १५ उदीरतां षळूना शंखः पितृयं जगत्येकादशी। १६ मैतं दमन आग्रेयं चतुरनुष्टुबंतं।
१७ त्वष्टा देवश्रवा द्वे सरण्यूदेवते षौष्ण्यश्चतस्रः सारस्वत्यस्तिस्त्रः पंचाप्यो द्रप्सस्तिस्त्रः सौम्यो वांत्ये
णनुष्टुभा उपांत्या पुरस्ताद्बृहती वा। १८ परं मृत्यो संकुसुकश्चतस्रो मृत्युदेवताः परा धात्री परा त्वाष्ट्री
पराः पितृमेधा एकादशी प्रस्तारपंक्तिर्जगत्युपांत्यात्यानुष्टुप् प्राजापत्या वा सानिरुक्ता॥ (५४) (मन्त्राः
१४१)

१९ नि वर्तध्वमष्टौ मथितो भृगुर्वारुणिर्भग्वश्च्यवनो वापं गव्यं वानुष्टुभमग्रीषोमीयो द्वितीयोऽर्धर्चः षष्ठी
गायत्री। सप्तोत्तराण्यैद्रो विमदः प्राजापत्यो वा वासुक्रो वसुकृद्वा। १० भद्रं दशाग्रेयं तु गायत्रमाद्यैकपदा
पाद एव वा शांत्यर्थः परानुष्टुबंत्ये विराट् त्रिष्टुभौ। २१ आग्निं नाष्टावास्तारपातं। २२ कुह पंचोना

पुरस्ताद्बार्हतं त्रिष्टुबंतं त्वं त्या चिदा नस्त्वं नोऽनुष्टुभः । २३ यजामहे सप्ताद्यांत्ये त्रिष्टुभौ पंचम्यभिसारिणी ।
२४ इंद्र सोमं षळास्तारपांतं त्वाश्विन्योऽत्यास्तिस्रोऽनुष्टुभः । २५ भद्रमेकादश सौम्यं । २६ हि नव
पौष्णमानुष्टुभमाद्याचतुर्थ्या उष्णिहौ । २७ असत्सु चतुर्विंशतिरैंद्रो वसुकः । २८ विश्वो हि द्वादशेद्रवसुक्रयोः
संवाद ऐंद्रः सूक्तस्य प्रथमयेंद्रस्य स्नुषा परोक्षवदिंद्रमाहेंद्रस्य युजः शिष्टा ऋषेश्वतुर्थी च । २९ वने नाष्टौ ।
३० प्र देवत्रा पंचोना कवष ऐलूष आपमपोनज्रीयं वा । ३१ आ न एकादश वैश्वदेवं । ३२ प्र सु मंता
नव पंचाद्या जगत्यः ॥ (५५) (मन्त्राः १५३)

३३ प्र माद्या वैश्वदेव्यैंद्रः प्रगाथः परा गायत्र्यो द्वे कुरुश्रवणस्य त्रासदस्यवस्य दानस्तुतिः पराभिर्मृते
मित्रातिथौ राज्ञि तत्स्नेहादृषिरुपमश्रवसं पुत्रमस्य व्यशोकयत् । ३४ प्रावेपाः षळूना मौजवान्वाक्षोऽक्षकृषिप्रशंसा
चाक्षकितवनिंदा च सप्तमी जगती । ३५ अबुधं लुशो धानाको वैश्वदेवं तु द्वित्रिष्टुबंतं तु । ३६ उषासानक्ता ।
३७ नमो द्वादश सौर्योऽभितपाः सौर्यं जागतं वै त्रिष्टुब्दशमी । ३८ अस्मिन्नः पंच मुष्कवाद्रिः । ३९ यो
वां षळूना काक्षीवती घोषाश्विनं हि त्रिष्टुबंतं । ४० रथं यांतं । ४१ समानं तृचं सुहस्त्यो घौषेयः । ४२
अस्तेवैकादश कृष्णः । ४३ अच्छ मे द्वित्रिष्टुबंतं तु । ४४ आ यातु त्रित्रिष्टुबादि । ४५ दिवस्परि द्वादश
वत्सप्रीराग्रेयं तु ॥ (५६) (मन्त्राः १४४) (इति सप्तमोऽष्टकः । मन्त्राः १२६३)

४६ प्र होता दश । ४७ जगृभ्माष्टौ सप्तगुर्वैकुण्ठमिंद्रं तुष्टाव । विकुंठा नामासुरींद्रतुल्यं पुत्रमिच्छंती महत्तपस्तेपे
तस्याः स्वयमेवैंद्रः पुत्रो यज्ञे । स सप्तगुस्तुतिसंहृष्ट आत्मानमुत्तरैस्त्रिभिस्तुष्टाव । ४८ अहं भुवमेकादशांत्ये
त्रिष्टुभौ सप्तमी च । ४९ अहं दामंत्योपाद्ये च त्रिष्टुभौ । ५० प्र वो महे सप्त द्विजगत्याद्यंतं के तेऽभिसारिण्यौ ।
वषट्कारेण वृक्पणेषु भ्रातृषु सौचीकोऽग्रिरपः प्रविश्य देवैः समवददुत्तरैस्त्रिभिः । ५१ महत्तन्नवात्र युजोऽग्निवाक्यं ।
५२ विश्व इत्युत्तरं च षट्कमयुजो देवानां । ५३ यमैच्छामेत्युत्तरं चैकादशकं तदद्येति तु द्वृचोऽग्रेस्तंतुमाद्या
जगत्योऽष्टमीवर्ज । ५४ तां सु षड् बृहदुक्थो वामदेव्यः । ५५ दूरेऽष्टौ । ५६ इदं ते सप्त वैश्वदेवं तु
चतुर्थ्याद्यास्तिस्रो जगत्यः । पराणि चत्वारि सूक्तान्युक्ता ऋषयो द्वैपदे त्वन्निमंडले । अथ हैक्ष्वाको
राजसमातिर्गोपायनान्बन्धादीन्पुरोहितांस्त्यक्त्वान्यौ मायाविनौ श्रेष्ठतमौ मत्वा पुरोदधे । तमितरे क्रुद्धा
अभिचेरुः । अथ तौ मायाविनौ सुबन्धोः प्रणानाचिक्षिपतुरथ हास्य भ्रातस्त्रयः । ५७ मा प्र गामेति षट्कं
गायत्रं स्वस्त्ययनं जप्त्वा । ५८ यत्ते यममिति द्वादशर्चमानुष्टुभं मनआवर्तनं जेषुः । ५९ प्र तारीति दशर्चं
चतस्रो निर्ऋत्यपनोदार्थं जेषुश्चतुर्थ्या सोमं चास्तुवन्मृत्योरपगमायोत्तराभ्यां देवीमसुनीतिं सप्तम्यां
लिंगोक्तदेवताः शिष्टाभिः पंक्तिमहापंकत्युत्तराभिर्द्यावापृथिव्यौ समिंद्रेतींद्रं चार्धर्चनं । ६० आ जनमिति
द्वादशर्चं आनुष्टुभे चतसृभिरसमातिमस्तुवन् पंचम्येंद्रं षठ्यागस्त्यस्य स्वसा मातैषां राजानमस्तौत्पराभिः
सुबन्धोर्जीवमाह्वयंस्तमंत्यया लब्धसंज्ञमस्पृशन् पंचाद्या गायत्र्योऽष्टम्याद्ये पंक्ती । ६१ इदमित्था सप्ताधिका
नाभानेदिष्ठो मानवो वैश्वदेवं तत् ॥ (५७) (मन्त्राः १६१)

६२ ये यज्ञेनैकादशाद्याः षळंगिरसां स्तुतिर्वात्या त्रिष्टुप्पंचम्यनुष्टुप्प्रगाथोऽनुष्टुभौ गायत्री चतस्रोऽत्याः सावर्णेर्दानस्तुतिः। ६३ परावतस्त्र्यूना गयः प्लातो द्वित्रिष्टुबंतं तु स्वति नस्त्रिष्टुवा सा सहोत्तरया पथ्यास्वस्तिदेवत्या। ६४ कथा यां मे त्रिष्टुप्। ६५ अग्निरिंद्रः पंचोना वसुकर्णो वासुकस्त्रिष्टुबंतं तु। ६६ देवान्हुवे। ६७ इमां धियं द्वादशायास्यो बार्हस्पत्यं तु। ६८ उदप्रुतः। ६९ भद्राः सुमित्रो वाध्यश्च आग्नेयं द्विजगत्यादि। ७० इमां म एकादशाप्रं। ७१ बृहस्पते बृहस्पतिर्ज्ञानं तुष्टाव नवमी जगती॥ (५८) (मन्त्राः १३३)

७१ देवानां नव लौक्यो वा बृहस्पतिर्दक्षायण्यदितिर्वा दैवमानुष्टुभं। ७३ जनिष्ठा एकादश गौरिवीतिः। ७४ वसूनां षट्। ७५ प्र सु नव सिंघुक्षित्प्रैयमेधो नदीस्तुतिर्जगितं तु। ७६ आ वाऽष्टौ सर्प ऐरावतो जरत्कर्णो ग्राव्णोऽस्तौत्। ७७ अभ्रप्रुषः स्यूमरश्मिर्भार्गवो मारुतं तु पंचमी जगती। ७८ विप्रासो द्वितीया पंचम्याद्याश्च तिस्रो जगत्यः। ७९ अपश्यं सप्त सौचीकोऽग्निर्वैश्वानरो वा सप्तिर्वा वाजंभर आग्नेयं तु। ८० अग्निः सप्तिं। ८१ य इमा विश्वकर्मा भौवनो वैश्वकर्माणं तु द्वितीया विराड्रूपा। ८२ चक्षुषः। ८३ यस्ते मन्यो मन्युस्तापसो मान्यवं त्वाद्या जगती। ८४ त्वया मन्यो चतुर्जगत्यंतं। ८५ सत्येन सप्तचत्वारिंशत्सावित्री सूर्यात्मदैवतमानुष्टुभं पंचभिः सोममस्तौत्पराभिः स्वविवाहं सप्तदश्या देवान्परया सोमार्को परया चंद्रमसं परा नृणां विवाहमंत्रा आशीःप्रायाः परा देहीति द्वे वधूवासःसंस्पर्शमोचन्यौ परा यक्ष्मनाशिनी दंपत्योर्नोवनवस्तिस्त्रोऽनृशरा गृष्णामीति द्वे द्वे यदक्षिणा पूषाघोरचक्षुरिति त्रिष्टुभस्त्रिष्टुमुरोबृहती पूर्वापरमिह प्रियमा नः प्रजां जगत्यः॥ (५९) (मन्त्राः १४८)

८६ वि हि त्र्यधिकैंद्रो वृषाकपिरिंद्राणींद्रश्च समूदिरे पातं। ८७ रक्षोहणं पंचाधिका पायुराग्नेयं रक्षोध्नं चतुरनुष्टुबंतं। ८८ हविरैकोनांगिरसो मूर्धन्वान्चामदेव्यो वा सौर्यवैश्वानरीयं। ८९ इंद्रं स्तव द्यूना रेणुः पंचम्यैंद्रासौमी। ९० सहस्रशीर्ष षोळश नारायणः पौरुषमानुष्टुभं त्रिष्टुबंतं तु। ९१ सं जागृवद्भिः पंचोनारुणो वैतहव्य आग्नेयं। ९२ यज्ञस्य शार्यातो मानवो वैश्वदेवं तु जागतं। ९३ महि तान्वः पार्थः प्रास्तारपातं पुरस्ताद्बृहत्यंतं त्रयोदशुपाद्ये चानुष्टुभो नवम्यक्षरैः पंक्तिरेकादशी न्यंकुसारिणी। ९४ प्रैते षळूना सर्पोऽर्बुदः काद्रवेयो ग्राव्णोऽस्तौत्पंचम्यंत्ये त्रिष्टुभौ सप्तमी च॥ (६०) (मन्त्राः १६०)

९५ हये द्यूनोर्वशीमैळः पुरुरवाः पूर्वोषितां कामात्पुनरासाद्यावरोद्धुमैच्छत्सा तमनिच्छंती प्रत्याचष्टे हय इषुर्या कदा सुदेवोऽतरिक्षप्रां सचेति तिस्रश्चैळवाक्यं शिष्टा उर्वश्याः। ९६ प्र ते सप्तोना बरुः सर्वहरिर्वैद्रो हरिस्तुतिर्द्वित्रिष्टुबंतं। ९७ या ओषधीस्त्र्यधिकाथर्वणो भिषगोषधिस्तुतिरानुष्टुभं। ९८ बृहस्पते द्वादशाक्षिणो देवापिर्वृष्टिकामो देवास्तुष्टाव। ९९ के नो वम्रो वैखानसः। १०० इंद्र दुवस्युर्वदनो वैश्वदेवं तु त्रिष्टुबंतं। १०१ उद्बुध्यध्वं बुधः सौम्य ऋत्विक्स्तुतिर्वा नवम्यंत्ये जगत्यौ पंचमी बृहती गायत्र्योर्मध्ये। १०२ प्र ते मुद्गलो भार्म्यश्वो द्रुघणेन ऋषभेण चाजिं जिगायेति द्रौघणं वाद्या तृतीयांत्या च बृहत्यः। १०३

आशुः सप्तोर्नैद्रोऽप्रतिरथश्चतुर्थी बार्हस्पत्योपांत्याप्वादेव्यंत्यानुष्टुम्मारुती वा। १०४ असाव्येकादशाष्टको वैश्वामित्रः। १०५ कदा कौत्सो दुर्मित्रो नाम्ना सुमित्रो गुणतः सुमित्रो वा नाम्ना दुर्मित्रो गुणत औष्णिहं हरी वज्रं पिपीलिकमध्ये त्रिष्टुबंत्याद्या गायत्री वा॥ (६१) (मन्त्राः १४९)

१०६ उभौ भूतान्शः काश्यप आश्विनं। १०७ आविर्दिव्यो दक्षिणा वा प्राजापत्या दक्षिणां तद्वातृन्वास्तौचतुर्थी जगती। १०८ किमिच्छंती पणिभिरसुरैर्निरुद्धा गा अन्वेष्टुं सरमां देवशुनीमिंद्रेण प्रहितामयुग्भिः पणयो मित्रीयन्तः प्रोचुः सा तान्युग्मांत्याभिरनिच्छंती प्रत्याचष्टे। १०९ तेऽवदंत्सप्त जुहूर्ब्रह्मजाया ब्राह्मो वोध्वनाभा वैश्वदेवं द्यव्यनुष्टुबंतं। ११० समिद्ध एकादश जमदग्निस्तत्सुतो वा राम आप्रियः। परे चत्वारो वैरूपाः। १११ मनीषिणो दशाष्टादंष्ट्रः। ११२ इंद्र पिब नभःप्रभेदनः। ११३ तमस्य शतप्रभेदनोंऽत्या त्रिष्टुप्। ११४ घर्मा सध्रिस्तापसो वा घर्मो वैश्वदेवं चतुर्थी जगती। ११५ चित्र इन्नव वार्षिहव्य उपस्तुत आग्नेयं जागतं त्रिष्टुप्शक्यंतं। ११६ पिब स्थौरोऽग्नियुतोऽग्नियूपो वा। ११७ न वा उ भिक्षुर्धनान्नदानप्रशंसाद्ये जगत्यौ। ११८ अग्ने हंस्युरुक्षयआमहीयव आग्नेयं राक्षोघ्नं गायत्रं तु। ११९ इति वै सप्तोर्नैद्रो लब आत्मानं तुष्टाव॥ (६२) (मन्त्राः १४०)

१२० तदिन्नवाथर्वणो बृहद्विवः। १२१ हिरण्यगर्भो दश हिरण्यगर्भः प्राजापत्यः कायं। १२२ वसुं नाष्टौ चित्रमहा वासिष्ठ आग्नेयं जागतमाद्यां पंचमीं चर्ते। १२३ अयं वेनो वैन्यं। १२४ इमं नो नवैद्रयुत्तमा निहवोऽग्निरुणसोमाना आद्याग्नेयी तिस्रश्चाग्नेरात्मस्तवः शिष्टा यथानिपातं सप्तमी जगती। १२५ अहमष्टौ वागांभृणी आत्मानं तुष्टाव द्वितीया जगती। १२६ न तं शैलूषिः कुल्मलबर्हिषो वामदेव्यो वांहोमुखैश्चदेवमुपरिष्टाद्वार्हतमंत्या त्रिष्टुप्। १२७ रात्री कुशिकः सौभरो रात्रिर्वा भारद्वाजी रात्रिस्तवं गायत्रं। १२८ ममाग्ने नव विहव्यो वैश्वदेवं जगत्यंतं। १२९ नासत्सप्त प्रजापतिः परमेष्ठी भाववृत्तं तु। १३० यो यज्ञो यज्ञः प्राजापत्यो जगत्याद्या। १३१ अप प्राचः सुकीर्तिः काक्षीवतो मध्येऽनुष्टुप्सोत्तरा चाश्विन्यौ। १३२ ईजानं शकपूतो नार्मेधो मैत्रावरुणमाद्या लिंगोक्तदेवता न्यंकुसारिण्यंत्या महासतोबृहत्युपाद्योपांत्ये प्रस्तारपंक्ती शेषा विराड्रूपाः। १३३ प्रो षु सुदाः पैजवनः शाक्ररमहापांतावाद्यौ तृचौ त्रिष्टुबंत्या। १३४ उभे यन्मांधाता यौवनाश्वो महापातं पंक्तिरंत्या तामध्यर्धा गोधाऽपश्यत्। १३५ यस्मिन्कुमारो यामायनो याममानुष्टुभं हि। १३६ केशी मुनयो वातरशना जूतिर्वातजूतिर्विप्रजूतिर्वृषाणकः करिकृत एतश ऋष्यशृंगश्चैकर्चाः कैशिनं। १३७ उत देवाः सप्त ऋषय एकर्चा वैश्वदेवं। १३८ तव त्ये षळंग औरवो जागतं। १३९ सूर्यरश्मिर्देवगंधर्वो विश्वावसुरात्मानमस्तौतूपूर्वार्धं सवितारं। १४० अग्ने तवान्निः पावक आग्नेयं विष्टारपंक्तिस्तिस्त्रः सतोबृहत्य उपरिष्टाज्योतिः। १४१ अग्ने अच्छाग्निस्तापसो वैश्वदेवमानुष्टुभं हि। १४२ अयमष्टौ द्वृचाः शार्ङ्गा जरिता द्रोणः सारिसृक्कः स्तंबमित्रश्चाग्नेयमाद्ये जगत्यौ चतस्रश्च त्रिष्टुभः॥ (६३) (मन्त्राः १७२)

१४३ त्वं षट् सांख्योऽत्रिराश्विनं। १४४ अयं हि ताक्ष्यपुत्रः सुपर्णो यामायनो वोर्ध्वकृशनो गायत्री बृहती गायत्र्यौ सतो बृहती विष्टारपंक्तिः। १४५ इमामिन्द्रायुपनिषत्सपत्नीबाधनमानुष्टुभं तु पंक्त्यंतं। १४६ अरण्यान्यैरंदमो देवमुनिररण्यानीं तुष्टाव। १४७ श्रुते पंच सुवेदाः शैरीषिस्त्रिष्टुभंतं। १४८ सुष्वाणासः पृथुर्वैन्यः। १४९ सवितार्चनैररण्यस्तूपः सावित्रं। १५० समिद्धो वासिष्ठो मृळीक आग्नेयं बार्हतमंत्ये उपरिष्ठाज्योतिषी जगत्युपांत्या वा। १५१ श्रद्धया श्रद्धा कामायनी श्राद्धमानुष्टुभं तु। १५२ शासः शासो भारद्वाजः। १५३ ईर्ययतीर्देवज्ञामय इंद्रमातरो गायत्रं। १५४ सोमो यमी भाववृत्तमानुष्टुभं तु। १५५ अरायि शिरिंबिठो भारद्वाजोऽलक्ष्मीघ्नं द्वितीयातृतीये ब्राह्मणस्पत्ये अंत्या वैश्वदेवी। १५६ अग्निं केतुराग्नेय आग्नेयं गायत्रं। १५७ इमा नु कं भुवन आप्त्यः साधनो वा भौवनो वैश्वदेवं द्वैपदं त्रैष्टुभं। १५८ सूर्यो नश्वक्षुः सौर्यः सौर्यं गायत्रं। १५९ उदसौ षट् पौलोमी शच्यात्मानं तुष्टावानुष्टुभं। १६० तीव्रस्य पंच पूरणो वैश्वामित्रः। १६१ मुंचामि प्राजापत्यो यक्षमनाशनो राजयक्षमघ्नमंत्यानुष्टुप्। १६२ ब्रह्मणा षड् ब्राह्मो रक्षोहा गर्भसंस्त्रावे प्रायश्चित्तमानुष्टुभं हि। १६३ अक्षीभ्यां विवृहा काश्यपो यक्षमघ्नं। १६४ अपेहि पंच प्रचेता दुःस्वप्नघ्नं पंक्त्यंतं त्रिष्टुमध्यं। १६५ देवा नैऋतः कपोतः कपोतोपहतौ प्रायश्चित्तं वैश्वदेवं। १६६ ऋषभमृषभो वैराजः शाकरो वा सपत्नघ्नमानुष्टुभं महापंक्त्यंतं। १६७ तुभ्येदं चतुष्कं विश्वामित्रजमदग्री जागतं तृतीया लिंगोक्तदेवता। १६८ वातस्यानिलो वातायनो वायव्यं। १६९ मयोभूः शबरः काक्षीवतो गव्यं। १७० विभ्राड्विभ्राट् सौर्यः सौर्यं जागतमास्तारपंक्त्यंतं। १७१ त्वं त्यमिठो भार्गवो गायत्रं। १७२ आ याहि संवर्त उषस्यं द्वैपदं। १७३ आ त्वा षड् ध्रुवो राज्ञः स्तुतिस्त्वानुष्टुभं तु। १७४ अभीवर्तेन पंचाभीवर्तः। १७५ प्रवश्चतुष्कमूर्ध्वग्रावा सर्पोऽऽर्बुदिर्ग्राव्णोऽस्तौद्गायत्रं। १७६ प्र सूनवः सूनुरार्भव आग्नेयमानुष्टुभं द्वितीया गायत्र्याद्यार्भवी। १७७ पतंगं तृचं पतंगः प्राजापत्यो मायाभेदं जगत्यादि। १७८ त्यमू ष्वरिष्टनेमिस्ताक्ष्यस्ताक्ष्यं। १७९ उत्तिष्ठतैर्कर्चाः शिबिरौशीनरः काशिराजः प्रतर्दनो रौहिदश्चो वसुमना आद्यानुष्टुप्। १८० प्र ससाहिषे जय ऐंद्रः। १८१ प्रथश्चैर्कर्चाः प्रथो वासिष्ठः सप्रथो भारद्वाजो घर्मः सौर्यो वैश्वदेवं। १८२ बृहस्पतिस्तपुर्मूर्धा बार्हस्पत्यो बार्हस्पत्यं। १८३ अपश्यं प्रजावान्प्राजापत्योऽन्वृचं यजमानपत्नी-होत्राशिषः। १८४ विष्णुस्त्वष्टा गर्भकर्ता विष्णुर्वा प्राजापत्यो गर्भार्थाशीर्लिङ्गोक्तदेवतमानुष्टुभं। १८५ महि सत्यधृतिर्वारुणिरादित्यं स्वस्त्ययनं गायत्रं वै। १८६ वातो वातायन उलो वायव्यं। १८९ प्रान्ये पंचाग्नेयो वत्स आग्नेयं तु। १८८ प्र नूनं तृचमाग्नेयः श्येनो जातवेदस्यं। १८९ आयं गौः सार्पराज्ञात्मदैवतं सौर्यं वा। १९० ऋतं च माधुच्छंदसोऽघमर्षणो भाववृत्तमानुष्टुभं तु। १९१ संसं चतुष्कं संवननः संज्ञानमाद्याग्नेयी तृतीया त्रिष्टुप्, तृतीया त्रिष्टुप्। (६४) (मन्त्राः २१८) (इत्यष्टमाष्टकः। मन्त्राः १२८१)

इति दशमं मण्डलम्। (दशममण्डलस्य मन्त्राः १७५४)

॥इति कात्यायनमुनिवृत्ता सर्वानुक्रमणी समाप्ता॥

ANVĀKĀNUKRAMANĪ OF ŚAUNAKA



॥ अथ शौनकाचार्यकृतानुवाकानुक्रमणी ॥

सर्वं कर्म सफलं यत्र तुष्टेऽतुष्टे न किञ्चित्तमहं नमामि ।	
विनायकं गिरिराजेंद्रपुत्रीमहेश्वरप्रियसूनुं घृणाब्धिम् ॥	१
बह्वचानां जनानां तु शौनकस्य प्रसादतः । अनुवाकानुक्रमणीरूपं किञ्चित्प्रवर्ण्यते ॥	२
पितृदेवर्षिश्राद्धेभ्यो बाह्याण्येभ्यश्च सर्वशः । आचार्येभ्यो गुरुभ्यश्च प्रणम्य प्रयतः शुचिः ॥	३
मधुच्छन्दःप्रभृतिभिर्ऋषिभिर्हि तपोबलात् । दृष्टानामनुवाकानामृजु वक्ष्याम्यतन्त्रितः ॥	४
सूक्तादिपरिमाणं तु संख्यां च क्रममेव च । मंडले मंडले चैव यावन्तो हि समीरिताः ॥	५
सूक्तसंख्यानुवाकानां सूक्तानामृक्समाहिता । पदाक्षरसमाम्नायं छन्दस्येव प्रतिष्ठितं ॥	६
एकैकमनुवाकं तु खिलानि ब्राह्मणानि च । संवत्सरे संवत्सरे पठेदहरहः शुचिः ॥	७
श्रावणस्य तु मासस्य पौर्णमास्यामुपक्रमः । समाप्य तर्पयेद्देवानृषीन्पितृनुक्रमान् ॥	८
ऋग्वेदे शैशिरीयायां संहितायां यथाक्रमं । प्रमाणमनुवाकानां सूक्तैः शृणुत शाकलाः ॥	९

आप्रीद्वष्टारः ।

१ २ ३ ४ ५ ६ ७ ८ ९ १०	
कणांऽगिरोऽगस्त्यशुनका विश्वामित्रोऽत्रिरेव च । वसिष्ठकश्यपवाध्वश्च जमदग्निरथोत्तरं ॥	१०

आप्रीसूक्तानि ।

१ २ ३ ४	
श्लोकस्यास्य यथासंख्यं सूक्तानि दश वै विदुः । न आ वहा, अग्र आ वहा, ऽद्य राजसी, त्यगिर्नि, च ॥	११
५ ६ ७ ८ ९ १०	
समित्समित्सु, शेचिषे, जुषस्व, विश्वतस्तथा । इमां मे, अद्य मन्विमा यथर्षिपक्ष आप्रियः ॥	१२

ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥ ॐ श्रीद्वयनमः ॥

(१) ऋ० १।१३। (२) ऋ० १।१४२ (दीर्घतमा); (३) ऋ० १।१८८; (४) ऋ० २।३; (५) ऋ० ३।४;

(६) ऋ० ५।५; (७) ऋ० ७।२; (८) ऋ० ९।५; (९) ऋ० १०।७०; (१०) ऋ० १०।११०;

वसिष्ठशुनकौ विना समिद्धसर्वपक्षता। जुषस्वादिद्वितीयया तनूनपाद्विरोधिता ॥

यजुः श्रुतौ तथाश्रुतेः समिद्धसूक्तमध्यतः ॥

१३

प्रजापतेः पशोः सदा भवेयुरद्य मन्विमाः। इतीरितं हि बहवृचैर्यथर्षि वेति सूत्रतः ॥

१४

(१) अग्निमीळे त्रिसूक्तस्तु (२) सुरुषै (३) द्र चतुःसूक्तौ।

(४) अग्निं (५) सोमानमित्येतौ षट्कौ

(६) कस्येति सप्तकः ॥१५॥

(७) त्वमग्रे पंचकं विद्यात् (८) प्र वो यद्वहमथाष्टकं।

(९) अग्रे विवस्वद (१०) मि त्यं

(११) नू चित्ते सप्तकास्त्रयः ॥१६॥

(१२) पश्चा न नवकं विद्यात् (१३) पप्रयंतो दशैकं च।

खैलिकानामनादेशोऽस्मिन्ग्रंथेऽनुवाकानां ॥१७॥

यस्तु चर्चायते वेदे तस्य संख्येति नः श्रुति।

(१४) प्र ये शुभंते नवक

(१५) मिमं द्वादशकं विद्यात् ॥१८॥

(१६)

इंद्रं मित्रं दशैवाथ (१७) नासत्याभ्यां तु पंचकं।

(१८) कदित्था षट् परः सप्ता (१९) ग्निमा

(२०) त्वा जुवः षट्कं ॥१९॥

(२१) वेदिषदे सप्तदशा (२२) बोधीत्यष्टौ सूक्तानि।

(२३) कथा त्रिपंचसूक्तस्तु (२४) युवोर्द्वादशकं विद्यात् ॥२०॥

इत्याद्ये मण्डले दृष्टाश्चत्वारो विंशतिश्चैव।

प्रथमे मण्डले बाष्कलसंहिताक्रमः।

गौतमादौशिजः कुत्सः परुच्छेपादृषेः परः। कुत्साद्वीर्घतमा इत्येष तु बाष्कलकः क्रमः ॥२१॥

द्वितीयादिमण्डलानामनुवाकाः।

(२५) त्वं (२६) यो (२७) गणानामा (२८) ते दश तृतीय एकादशास्त्रयः परे।

(२९) सोमस्य मा तवसं द्वादशोक्तं (३०) प्र वो देवायेति सप्तदशकं तु विद्यात् ॥२२॥

(३१) इच्छन्ति त्वा नवे (३२) द्रं मतिस्त्रिपंचको नवक (३३) इमं महे।

(३४) त्वां ह्यग्रे दश (३५) भद्रं (३६) यन्नस्त्वेकादशकावुभाविमौ ॥२३॥

त्रयोदशायं (३७) प्र ऋमुभ्य ईरितो (३८) ऽग्रं पिबेत्येष चापि त्रयोदश।

(३९) अबोध्याग्निः समिधा चतुर्दशातः परोऽष्टादशकः (४०) प्र वेधसे ॥२४॥

(४१) महि महे द्वादशको (४२) विदास्तथा (४३) ऽऽरुद्रासः षोळश (४४) यत्त्रिपंचकः।

(४५) त्वं ह्यग्रे पंचदश (४६) त्वमष्टौ (४७) वृषा महो विंशति (४८) र्यो रयिवस्तु षट्कः ॥२५॥

द्विषड् (४९) दुवे (५०) स्तुषेऽथ द्विसप्तकः षष्ठः षष्ठे मंडले योऽनुवाकः।

(५१) अग्निं नरः सप्तदशाथ षोळश (५२) त्वे ह (५३) प्र शुक्रा व्यधिका तु विंशतिः ॥२६॥

(५४) क ई व्यक्ताः पंचदशोना विंशतिर (५५) प स्वसुः पंचदश (५६) प्र वीरया।

(५७) मा चिन् (५८) महौ इंद्र (५९) इंद्रः सुतेषु पंचाथ सप्ताष्ट (६०) वयं द्विपंचकः ॥२७॥

(६१) यो यजाति द्वादशे (६२) मे ह षट्को (६३) ऽग्रे दशैकादशको (६४) य इत्युत।

त्रयोदशा (६५) तू न इंद्र क्षुमंतमतः परो दशको (६६) गौर्धयत्ययं ॥२८॥

(६७) स्वादिष्ठया त्र्यष्टसूक्तः (६८) पवस्व त्रिंशत्सषट्कः परः सप्तको (६९) ऽया।

(७०) प्राष्टादशैकादशकः (७१) प्र ते (७२) ऽस्य प्रेषा सप्तैकादशकः (७३) सखायः ॥२९॥

(७४) अग्रे बृहन् षोळशकस्त्रयोदश (७५) त्वष्टा (७६) प्र देवत्रेति चाष्टादशा (७७) च्छ।

अष्टा (७८) विदं षोळशकस्तु (७९) भद्राः (८०) सत्येन षट् (८१) सं नवे (८२) द्र त्रयोदश ॥३०॥

(८३) तमस्य द्यावापृथिवी द्यष्टकः परस्त्रयोविंशति (८४) नसिदासीत् ॥

ऋग्वेदांत्यो द्वादशकोऽनुवाकश्चत्वारिंशच् (८५) छास इत्थेति चास्मिन् ॥३१॥

मण्डलेष्वनुवाकसंख्या ।

(१) आद्ये चतुर्विंशतिर्हानुवाका (२) अतः परं मंडलं यच्चतुष्कं।

(३-४) द्वे पंचके (५-६-७) त्रीणि षट्कानि चैव (८) दशाष्टमं (९) सप्त नवमं (१०) द्वादशांत्यं ॥३२॥

मण्डलेषु सूक्तसंख्या ।

एकाधिका स्यान्नवतिः शतं (१९१) च वदन्ति वै मण्डलमादितो यत्।

चत्वारिंशत्त्रीणि (४३) चाहुर्द्वितीयं सूक्ते (६२) च षष्टिं च तृतीयमाहुः ॥३३॥

अष्टापञ्चाशदपि (५८) यद्यतुर्थं सप्ताधिकाशीतिरतः (८७) परं स्यात् ।
 पञ्चाधिका (७५) सप्ततिरुत्तरं तु चत्वारि वासिष्ठमथो शतं (१०४) च ॥३४॥
 द्वे चैव सूक्ते नवतिं (९२) च विद्यादथाष्टमं नवमं वै शतं (११४) स्यात् ।
 चतुर्दश त्वाहुरथाधिकान्यप्याद्ये यदुक्तं दशमे (१९१) तथैव ॥३५॥

ऋग्वेदस्य सूक्तसंख्या ।

एतत्सहस्रं दश सप्त (१०१७) चैवाष्टावतो बाष्कलकेऽधिकानि (१०२५) ।

वेदपारायणफलम् ।

तान्पारणे शाकले शैशिरीये वदन्ति शिष्टा न खिलेषु विप्राः ॥३६॥
 पञ्चाशीति (८५) दशतयेऽनुवाका दृष्टाः पुराणैर्ऋषिभिर्महात्मभिः ।
 यस्तानृग्विद्वेदं चैवाप्यधीते स नाकपृष्ठं भजते ह शश्वत् ॥३७॥
 अध्यायानां (६४) चतुः षष्टिर्मडलानि दशैव (१०) तु ।
 वर्गाणां (२००६) तु सहस्रे द्वे संख्याते च षष्ठ्युत्तरे ॥३८॥
 सहस्रमेतत्सूक्तानां निश्चितं खैलिकैर्विना । दश सप्त च पठ्यन्ते संख्यातं वै पदक्रमं ॥३९॥

ऋग्वेदस्य वर्गाः ।

एकर्व एकवर्गः (१) स्यादेकश्च (१) नवकस्तथा ।
 द्वौ (२) वर्गौ तु द्वौ ज्ञेयौ, व्यूनं तृचशतं (९७) स्मृतं ॥४०॥
 चतुष्कं शतमेकं (१७४) च चत्वारः सप्ततिस्तथा ।
 पञ्चकानां सहस्रं तु द्वे च सप्तोत्तरे शते (१२०७) ॥४१॥
 त्रीणि शतानि (३४६) षट्कानां, चत्वारिंशत् षट् च वर्गाः ।
 शतमूनविंशतिः (११९) सप्तकानां न्यूना षष्टिरष्टकानां (५९) ॥४२॥

ऋचां दश सहस्राणि ऋचां पंचशतानि च ।

ऋचामशीतिः पादश्च पारणं संप्रकीर्तितं ॥४३॥

(ऋचः १०५८०।)

अर्धर्चानां सहस्रणामेकविंशतिकं तथा ।

शतद्वयं तु द्वात्रिंशत्सपादं मुनिभिः पुरा ॥ (अर्धचः २१२३२।) ॥४४॥

शाकल्यदृष्टे पदलक्षमेकं सार्धं च वेदे त्रिसहस्रयुक्तं ।

शतानि चाष्टौ दशकद्वयं च पदानि षट् चेति हि चर्चितानि ॥ (चर्चितानि पदानि १५३८२६) ॥४५॥

एकं च शतसहस्रं दश च सहस्राणि सप्त शतानि चर्चापदानि ज्ञेयानि, पदानि चान्यानि चत्वारि

(चर्चापदानि ११०७०४)

चत्वारि वाव शतसहस्राणि द्वात्रिंशच्चाक्षरसहस्राणि द्वात्रिंशच्चाक्षरसहस्राणि । (अक्षराणि ४३२०००)

॥ इत्यनुवाकाद्यनुक्रमणी समाप्ता ॥

(१) पाणिनीयशिक्षा (वेदशिक्षा) ॥

वाचिन्श्च नमः

अथ शिक्षां प्रवक्ष्यामि पाणिनीयमतं यथा ।
शास्त्रानुपूर्व्यं तद्विद्याद्यथोक्तं लोकवेदयोः ॥१॥

प्रसिद्धमपि शब्दार्थमविज्ञातमबुद्धिभिः ।
पुनर्व्यक्तीकरिष्यामि वाच उच्चारणे विधिम् ॥२॥

त्रिषष्टिश्चतुःषष्टिर्वा वर्णाः शम्भुमते मताः ।
प्राकृते संस्कृते चापि स्वयं प्रोक्ताः स्वयम्भुवा ॥३॥

स्वरा विंशतिरेकश्च स्पर्शानां पञ्चविंशतिः ।
यादयश्च स्मृतका ह्यष्टौ चत्वारश्च यमाः स्मृताः ॥४॥

अनुस्वारो विसर्गश्च कपौ चापि पराश्रितौ ।
दुःस्पृष्टश्चेति विज्ञेयः लृकारः प्लुतः एव च ॥५॥

आत्मा बुद्ध्या समेत्यर्थान्मनो युङ्क्ते विवक्षया ।
मनः कायाग्रिमाहन्ति स प्रेरयति मारुतम् ॥६॥

मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरम् ।
प्रातःसवनयोग्यं तं छन्दो गायत्रमाश्रितम् ॥७॥

कण्ठे माध्यन्दिनयुतं मध्यमं त्रैशुभानुगम् ।
तारं तार्तीयसवनं शीर्षस्यं जगतानुगम् ॥८॥

सोदीर्णो मूर्धन्यभिहतो वक्रमापद्य मारुतः ।
वर्णञ्जनयते तेषां विभागः पञ्चधा स्मृतः ॥९॥

स्वरतः कालतः स्थानात् प्रयत्नानुप्रदानतः ।
इति वर्णविदः प्राहुर्निपुणं तं निबोधत ॥१०॥

उदात्तश्चानुदात्तश्च स्वरितश्च स्वरास्त्रयः ।
ह्रस्वो दीर्घः प्लुत इति कालतो नियमा अचिः ॥११॥

उदात्ते निषादगन्धारावनुदात्ते ऋषभधैवतौ ।
स्वरितप्रभवा ह्येते षड्जमध्यमपञ्चमाः ॥१२॥

अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा ।
जिह्वा मूलश्च दन्ताश्च नासिकौष्ठौ च तालु च
ओभावश्च विवृत्तिश्च श-ष-सा रेफ एव च ।
जिह्वामूलमुपध्मा च गतिरष्टविधोष्मणः ॥१३॥

यद्योभावप्रसन्धानमुकारादिपरं पदम् ।
स्वरान्तं तादृशं विद्याद्यदन्यद्वाक्तमुष्मणः ॥१४॥

हकारं पञ्चमैर्युक्तमन्तःस्थाभिश्च संयुतम् ।
औरस्यं तं विजानीयात् कण्ठयमाहुरसंयुतम् ॥१५॥

कण्ठ्यावहावि.चु-य-शास्तालव्या ओष्ठजायुषु ।
स्युर्मुर्धन्या ऋ-टु-र-षा दन्त्या लृ-तु-ल-साः

स्मृताः ॥१६॥

जिह्वामूले तु कुः प्रोक्तो दन्त्योष्ठ्यो वः स्मृतो बुधैः ।
ए ऐ तु कण्ठतालव्या ओ औ कराठोष्ठ्यौ स्मृतौ ।
॥१७॥

अर्धमात्रा तु कण्ठ्या स्यादेकारैकारयोर्भवेत् ।
ओकारौकारयोर्मात्रा त्रयोर्विवृतसंवृतम् ॥१८॥

संवृतं मात्रिकं ज्ञेयं विवृतन्तु द्विमात्रिकम् ।
घोषा वा संवृताः सर्वे अघोषा विवृताः स्मृताः
॥१९॥

स्वराणामुष्मणाश्चैव विवृतं करणं स्मृतम् ।
तेभ्योऽपि विवृतविडौ ताभ्यामैचौ तथैव च ॥२०॥

अनुस्वारयमाणाश्च नासिकास्थानमुच्यते ।
अयोगवाहा विज्ञेया आश्रयस्थानभागिनः ॥२१॥

अलावुवीणानिर्घोषो दन्त्यमूल्यस्वरा ननु ।
अनुस्वारस्तु कर्तव्यो नित्यं होः श-ष-सेषु च
॥२२॥

अनुस्वारे विवृत्यान्तु विरामे चाक्षरद्वये ।
द्विरोष्ठ्यौ तु विगृहीयाद्यत्रैकारवकारयोः ॥२३॥

व्याघ्री यथा हरेत् पुत्रान् दंष्ट्राभ्यां न च पीडयेत् ।
भीता पतनभेदाभ्यां तद्वट्वर्णान् प्रयोजयेत् ॥२४॥

यथा सौराष्ट्रिका नारी तक्रं इत्यभिभाषते ।
एवं रक्ताः प्रयोक्तव्याः खेअ-राँ इव खेदया ॥२५॥

रक्तवर्णं प्रयुज्जीरन् नो ग्रसेत् पूर्वमक्षरम् ।
दीर्घस्वरं प्रयुज्जीयात् पश्चान्नासिक्यमाचरेत् ॥२६॥

हृदये चैकमात्रः स्यादर्थं मात्रस्तु मूर्धनि ।
नासिकायां तथार्थश्च रङ्गस्यैवं द्विमात्रता ॥२७॥

हृदयादुत्करे तिष्ठन् कांस्येन समनुस्वरम् ।
मार्दवश्च द्विमात्रश्च जघन्वा इति निदर्शनम् ॥२८॥

मध्ये तु कम्पयेत् कम्पमुभौ पाश्चाँ समौ तथा ।
स रङ्गं कम्पयेत् कम्पं रथीवेति निदर्शनम् ॥२९॥

एवं वर्णाः प्रयोक्तव्या नाव्यक्ता न च पीडयेत् ।
सम्यग्वर्णप्रयोगेणब्रह्मा लोके महीयते ॥३०॥

गीती शीघ्री शिरःकम्पी तथा लिखितपाठकः ।
अनर्थज्ञोऽल्पकण्ठश्च षडेते पाठकाधमाः ॥३१॥

माधुर्यमक्षरव्यक्तिः पदच्छेदस्तु सुस्वरः ।
धैर्यं लयसमर्थश्च षडेते पाठका गुणाः ॥३२॥

शङ्कितं भीतमुद्घृष्टमव्यक्तमनुनासिकम् ।
काकस्वरं शिरसि गतं तथा स्थानविवर्जितम् ॥३३॥

उपांशुदृष्टं त्वरितं निरस्तं
विलम्बितं गद्गदितं प्रगीतम् ।
निष्पीडितं ग्रस्तपदाक्षरश्च
वदेन्न दीनं न तु सानुनास्यम् ॥३४॥

प्रातः पठेन्नित्यमुरःस्थितेन
स्वरेण शार्दूलरुतोपमेन ।
मध्यं दिने कण्ठगतेन चैव
चक्राह्वसंकूजितसन्निभेन ॥३५॥

तारन्तु विद्यात् सवनं तृतीयं
शिरोगतं तच्च सदा प्रयोज्यम् ।
मयूरहंसान्यभृतस्वराणां
तुल्येन नादेन शिरःस्थितेन ॥३६॥

अचोऽस्पृष्टा यणस्त्वोषन्नमस्पृष्टाः श-रस्तथा ।
शेषाः स्पृष्टा हलः प्रोक्ता निबोधानुप्रदानतः ॥३७॥

यमोऽनुनासिका न हो नादिनो ह-झषः स्मृताः ।
ईषन्नादा यणो जश्च श्वाखिनश्च खफादयः ॥३८॥

ईषच्छासांश्चरो विद्यात् गोर्धामैतत् प्रचक्षते ।
दाक्षीपुत्रः पाणिनिना येनेदं व्यापितं भुवि ॥३९॥

छन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पठ्यते ।
ज्योतिषामयनं चक्षुर्निरुक्तं श्रोत्रमुच्यते ॥४०॥

शिक्षा घ्राणन्तु वेदस्य मुखं व्याकरणं स्मृतम् ।
तस्मात् साङ्गमधीत्यैव ब्रह्मलोके महीयते ॥४१॥

उदात्तमाख्याति वृषोऽङ्गुलीनां
प्रदेशिनीमूलनिविष्टमूर्धा ।
उपान्तमध्ये स्वरितं धृतश्च
कनिष्ठिकायामनुदात्तमेव ॥४२॥

उदात्त प्रदेशिनीं विद्यात्प्रचयं मध्यतोऽङ्गुलिम् ।
निहतन्तु कनिष्ठिक्यां स्वरितोपकनिष्ठिकाम् ॥४३॥

अन्तोदात्तमाद्युदात्तमुदात्त-
मनुदात्तं नीचस्वरितम् ।
मध्योदात्तं स्वरितं ह्युदात्तं
त्र्युदात्तमिति नव पदशय्या ॥४४॥

अग्निः सोमः प्र वो वीर्यं हविषां
स्वर्बृहस्पतिरिन्द्राबृहस्पती ।
अग्निरित्यन्तोदात्तं सोम इत्याद्युदात्तं प्र इत्यु -
दात्तं व इत्यनुदात्तं वीर्यं नीचस्वरितम् ॥४५॥

हविषां मध्योदात्तं स्वरिति स्वरितम् । बृहस्पति-
रिति ह्युदात्तमिन्द्राबृहस्पतौ इति त्र्युदात्तम् ॥४६॥

अनुदात्तो हृदि ज्ञेयो मूर्धन्युदात्त उदाहृतः ।
स्वरितः कर्णमूले तु सर्वास्ये प्रचयः स्मृतः ॥४७॥

चाषस्तु वदते मात्रां द्विमात्रान्तेव वायसः ।
शिखी रौति त्रिमात्रन्तु नकुलस्त्वर्धमात्रकम् ॥४८॥

कुतीर्थादागतं दग्धमपवर्णश्च भक्षितम् ।
न तस्य पाठे मोक्षोऽस्ति पापाहेरिव कित्विषात्
॥४९॥

सुतीर्थादागतं व्यक्तं साम्नाय्यं सुव्यवस्थितम् ।
सुस्वरेण सुवक्त्रेण प्रयुक्तं ब्रह्मा राजते ॥५०॥

मन्त्रो हीनः स्वरतो वर्णतो वा
मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति
यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥५१॥

अनक्षरं हतायुष्यं विस्वरं व्याधिपीडितम् ।
अक्षता शस्त्ररूपेण वज्रं पतति मस्तके ॥५२॥

हस्तहीनन्तु योऽधीते स्वरवर्णविवर्जितम् ।
ऋग्यजुःसामभिर्दग्धो वियोनिमधिगच्छति ॥५३॥

हस्तेन वेदं योऽधीते स्वरवर्णार्थसंयुतम् ।
 ऋग्यजुःसामभिः पूतो ब्रह्मलोके महीयते ॥५४॥

शङ्करः शाङ्करीं प्रादाद्वाक्षीपुत्राय धीमते ।
 वाङ्मयेभ्यः समाहृत्य दैवीं वाचमिति स्थितिः॥५५॥

येनाक्षरसमाम्नायमधिगम्य महेश्वरात् ।
 कृत्स्नं व्याकरणं प्रोक्तं तस्मै पाणिनये नमः ॥५६॥

येन धौता गिरः पुसां विमलैः शब्दवारिभिः ।
 तमश्चाज्ञानजं भिन्नं तस्मै पाणिनये नमः ॥५७॥

अज्ञानान्धस्य लोकस्य ज्ञानाञ्जनशलाकया ।
 चक्षुस्मीलितं येन तस्मै पाणिनये नमः ॥५८॥

त्रिनयनमुखत्रिःसृतामिमां य
 इह पठेत् प्रयतश्च सदा द्विजः ।
 स भवति धनधान्यपशुपुत्रकीर्तिमा-
 नतुलश्च सुखं समश्नुते दिवीति दिवीति ॥५९॥

अथ शिक्षामात्मोदात्तश्च हकारं स्वराणं यथा सौराष्ट्रिका ।
 गीत्यचोस्पृष्टोदात्तं चाषस्तु शङ्कर एकादश ॥६०॥
 इति पाणिनीयवेदशिक्षा ॥

(2)

शिक्षानिरूपणम् ॥

(from Āgneya-purāṇa, Chapter 336)

वक्ष्ये शिक्षां त्रिषष्टिः स्युर्वर्णा वा चतुराधिकाः ।
 स्वरा विंशतिरेकश्च स्पर्शानां पञ्चविंशतिः ॥१॥

यादयश्च स्मृता ह्यष्टौ चत्वारश्च यमाः स्मृताः ।
 अनुस्वारो विसर्गश्च कन्धौ चापि पराश्रितौ ॥२॥

दुःस्पृष्टश्चेति विज्ञेयः लृकारः प्लुत एव च ।
 रङ्गश्च खे अरौ इव हकारः पञ्चमैर्युतः ॥३॥

अन्तस्थाभिः समायुक्तः औरस्यः कण्ठ्या एव सः ।
 आत्मा बुद्ध्या समेतार्थं मनो युङ्क्ते विवक्षया ॥४॥

मनः कायाग्निमाहन्ति स प्रेरयति मारुतम् ।
 मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरम् ॥५॥

प्रातःसवनयोगन्तं छन्दो गायत्रमाश्रितम् ।
 कण्ठे माध्यन्दिनयुतं मध्यमं त्रैष्टभानुगम् ॥६॥

तारं तार्त्तीयसवनं शीर्षण्यं जगतानुगम् ।
 सोदीर्णो मूर्ध्यभिहतो वक्रमापद्य मारुतः ॥७॥

वर्णान् जनयते तेषां विभागाः पञ्चधा स्मृताः ।
 स्वरः कालगतः स्थानात् प्रयत्नानुप्रदानतः ॥८॥

अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा ।
 जिह्वामूलश्च दन्ताश्च नासिकोष्ठौ च तालु च ॥९॥

ओ-भावश्च विवृतिश्च श-ष-सा रेफ एव च ।
 जिह्वामूलमुपधा च गतिरष्टविधोष्मणाः ॥१०॥

यद्योभावप्रसन्धानमुकारादिपरं पदम् ।
 स्वरान्तं तादृशं विद्यात् यदन्यद्व्यक्तमुष्मणः ॥११॥

कुतीर्थादागतं दग्धमपवर्णश्च भक्षितम् ।
 एवमुच्चारणं पापमेवमुच्चारणं शुभम् ॥१२॥

सुतीर्थादागतं द्रव्यं स्नानार्थं सुव्यवस्थितम् ।
 सुस्वरेण सुवक्रेण प्रयुक्तं ब्रह्म राजते ॥१३॥

न करालो न लम्बोष्ठो नाव्यक्तो नानुनासिकः ।
 गङ्गदावद्भजिह्वश्च न वर्णान् वक्तुमर्हति ॥१४॥

उदात्तश्चानुदात्तश्च स्वरितश्च स्वरास्त्रयः ।
 ह्रस्वो दीर्घः प्लुत इति कालतो नियमा अचि ॥१५॥

ॐ श्रीतदव्यनमः॥ ॐ श्रीतदव्यनमः॥ ॐ श्रीतदव्यनमः॥ ॐ श्रीतदव्यनमः॥

कण्ठावहा वि-चु-य-शास्तालव्या ओष्ठजावुपू ।

स्युर्मूर्धन्या ऋ-टु-र-षा दन्त्या लृ-तु-ल-साः

स्मृताः ॥१६॥

जिह्वामूले तु कुः प्रोक्तो दन्त्योष्ठो वः स्मृतो बुधैः।

एऐ तु कण्ठयतालव्यौ ओ औ कण्ठयोष्ठजौ

स्मृतौ॥१७॥

अर्धमात्रा तु कण्ठया स्यात् एकारैकारयोर्भवेत् ।

अयोगवाहा विज्ञेया आश्रयस्थानभागिनः ॥१८॥

अचोऽस्पृष्टा यणस्त्वीषन्नमस्पृष्टाः शरः स्मृताः ।

शेषाः स्पृष्टा लः प्रोक्तो निबोधानुप्रदानतः ॥१९॥

यमोऽनुनासिकान हो नादिनो ह झषः स्मृताः ।

ईषन्नादा यणो जश्च श्वासिनश्च खफादयः ।

ईषच्छ्वासांश्चरो विद्याद्गोर्धामैतत् प्रचक्षते

**The Prof S. K. Ramachandra Rao
Memorial Trust ®.**

English Books

1. The Three Acharyas	Rs. 40
2. The Teachings of the Buddha	Rs. 85
3. Temples: Icons and Rituals	Rs. 100
4. Jainism in South India	Rs. 85
5. Adhyatma Rasa Ranjani	Rs. 20
6. The Hill Shrine of Tirupati	Rs. 200
7. The Saint of Sringeri	Rs. 200
8. Writings on Samkara's Advaita	Rs. 300
9. The Development of Psychological Thought in India	Rs. 400
10. Social Institutions Among the Hindus and other writings	Rs. 200
11. The Essence of the Bhagavad Gita	Rs. 350
12. The Message of the Bhagavad Gita	Rs. 350
13. Writings on Buddhism	Rs. 200
14. The Origins of Indian Thought and other Writings	Rs. 350
15. The Indian Temple: Its Meaning	Rs. 350
16. Enlightenment of Ashtavakra	Rs. 200
17. Encyclopedia of Indian Iconography-e book	Rs. 700

ಕನ್ನಡ ಪುಸ್ತಕಗಳು

೧. ಶ್ರೀ ರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳು	ರೂ. ೪೦
೨. ದಂಡಿಯ ಅವಂತಿಸುಂದರೀ	ರೂ. ೭೦
೩. ಬೋಧಿಯ ಬೆಳಕಿನಲ್ಲಿ-ಬುದ್ಧನ ಬಾಳು, ಬೆಳಕು	ರೂ. ೧೦೦
೪. ಶ್ರೀ ಪುರಂದರ ದಾಸರು	ರೂ. ೭೦
೫. ವೇದದಲ್ಲಿನ ಕಥೆಗಳು	ರೂ. ೬೦
೬. ಭಾರತದ ದೇವಾಲಯ-ನೆಲೆ, ಹಿನ್ನೆಲೆ	ರೂ. ೭೫
೭. ಶ್ರೀ ಶಾರದಾ ಪೀಠದ ಮಾಣಿಕ್ಯ	ರೂ. ೧೨೦
೮. ಪೂರ್ಣಪ್ರಜ್ಞ ಪ್ರಶಸ್ತಿ- ಮಧ್ವಾಚಾರ್ಯರ ಬಾಳು, ಬೆಳಕು	ರೂ. ೮೦
೯. ಶ್ರೀ ರಾಮಾನುಜ ದರ್ಶನ	ರೂ. ೪೦
೧೦. ಮೂರ್ತಿ ಶಿಲ್ಪ-ನೆಲೆ, ಹಿನ್ನೆಲೆ	ರೂ. ೫೦೦
೧೧. ಶಾಂತಳೆ-ನೃತ್ಯ ರೂಪಕ	ರೂ. ೪೦
೧೨. ಈಶಾವಾಸ್ಯ ಉಪನಿಷತ್ತು	ರೂ. ೨೫೦
೧೩. ಧರ್ಮ-ವೇದ-ವೇದಾಂತ	ರೂ. ೧೩೦
೧೪. ವೇದ ವಾಚ್ಯಯ ಮತ್ತು ಉಪನಿಷತ್ತುಗಳು	ರೂ. ೧೦೦
೧೫. ನಮ್ಮ ಸಂಗೀತ ಮತ್ತು ವಾಗ್ಗೇಯಕಾರರು	ರೂ. ೪೦೦
೧೬. ಭರತಮುನಿಯ ನಾಟ್ಯಶಾಸ್ತ್ರ	ರೂ. ೧೫೦