THE ATHARVAVEDIC CIVILIZATION
Its Place in the Indo-Âryan Culture

11530

Dr. V. W. KARAMBELKAR, M. A., Ph. D.,
Professor of Sanskrit, Nagpur Mahavidyalaya, Nagpur.

Rupees Ten

1959
FOREWORD

What now appears in a book form is Shri V. W. Karambelkar’s thesis "The place of Atharva Vedic Civilization in the Indo-Aryan Culture" approved by the Nagpur University for the degree of Ph.D. This has been made possible by the scheme of the University Grants Commission to finance publication of approved research work by payment of grant-in-aid. Dr. Karambelkar's treatise gives the readers glimpses of the society of the Vedic age. It is hoped that the book will prove a valuable addition to the existing literature on the subject and help the promotion of studies in Ancient Indian Culture.

Nagpur:
10th March, 1959.

G. B. BADKAS,
Vice-Chancellor,
Nagpur University.
PREFACE

It is a modest effort to trace the cultural history of the ancient Āryans from the hymns and charms of the Atharva Veda. I have made a sincere effort to study the Atharva Veda along with the ritualistic texts attached to it. The material thus collected is presented for the scrutiny of the scholars. In the study of the Atharva Veda and the Kausika Sūtra, I had to depend many a time on the studies by Prof. Bloomfield and others. I must acknowledge the debt of Prof. Bloomfield’s “The Atharva Veda” (Grundriss Series), “Some Hymns of the Atharva Veda” (SBE XLII), “The Religion of the Veda” and the “Contributions” (in JAOS and AJP). I have also sought help from the translations of and the studies in the Atharva Veda by Whitney, Griffith and other scholars. In the case of works in German and French, to which I had no direct access, I had to request my teachers and friends for help. Wherever I have quoted from V. Henry, W. Caland, Hillebrandt, Bergaigne and Oldenberg, I have done so from the indirect testimony.

In course of writing I have taken care to refrain from hazarding any opinion on such vexed problems as the age of the Veda or the relation of magic and religion. For my subject, comparison between the three Vedas on the one hand and the Atharva Veda on the other was very essential. To do that conveniently I have taken recourse to add marginal notes. They are from the ancient literature except the Atharva Veda. The references from the Atharva Veda and the works’ attached to it are given in the body of the work. The marginal notes are meant to show common points between the Atharva Veda and the rest of the ancient literature.

The Chapter (I) on the Atharva Veda of the Saunakīyas is directly based on the “Atharva Veda” (Grundriss Series) by Prof. Bloomfield. For the history and description of the Paippalāda Samhītā, I had to seek help from L. C. Barret’s work in the Journal of the American Oriental Society.
the Chapter on the ritual of the Atharva Veda I consulted Prof. Bloomfield (SBE XLII) and studied the Kauṣika Sūtra. While collecting the material about the religion of the Vedic people, I found the "Vedic Mythology" by A. A. Macdonell and the "Religion and Philosophy of Veda" by A. B. Keith very helpful. Finally in tracing the common points between the Vedic and the Avestan civilizations, I have drawn much upon the "Indo-Iranian Religion" by S. K. Hodiwala (Bombay 1925).

In the Chapter on Ritual, the points of agreement between the charms of the Atharva Veda and the practices of the Kauṣika Sūtra are indicated by change in type. The Bibliography is included in Appendix (A).

This work was approved for Ph. D. by the Nagpur University in 1948.

Nagpur, 16-2-1959.

V. W. KARAMBELKAR.
## CONTENTS

<table>
<thead>
<tr>
<th>CHAPITERS</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>ix</td>
</tr>
<tr>
<td>1. The Atharva Veda of the Śaunakīyas</td>
<td>1-25</td>
</tr>
<tr>
<td>2. The Atharva Veda of the Paippalādas</td>
<td>26-54</td>
</tr>
<tr>
<td>3. The Atharvan Civilization</td>
<td>55-162</td>
</tr>
<tr>
<td>4. The Atharvan Ritual</td>
<td>163-218</td>
</tr>
<tr>
<td>5. The Atharvan and the Trayī</td>
<td>219-247</td>
</tr>
<tr>
<td>6. The Sages of the Atharva Veda</td>
<td>248-264</td>
</tr>
<tr>
<td>Conclusions</td>
<td>265-266</td>
</tr>
<tr>
<td>Appendices</td>
<td>267-312</td>
</tr>
<tr>
<td>(A) The Atharvan Literature—Old and New</td>
<td>267-292</td>
</tr>
<tr>
<td>(B) Comparisons from the Avestan Civilization</td>
<td>293-308</td>
</tr>
<tr>
<td>(C) The Sumerian Element in the Atharva Veda</td>
<td>309-312</td>
</tr>
<tr>
<td>Index</td>
<td>313-315</td>
</tr>
</tbody>
</table>
INTRODUCTION

The Atharva Veda is a very inviting work for the research students. Not only, as the Veda, does it deserve attention but also its study is essential for a full understanding of the Indo-Āryan culture.

But the Atharva Veda has always been looked upon with a suspicious eye. Even from the Vedic period the Āryan mind took a very long time to think of the Atharvan as a Veda proper. Being a Saṁhitā, entirely of a different nature and breathing a different spirit, the AV could not readily secure the regard of the orthodox Āryans. In ancient times the popular mind was obsessed with the ideas about sacrifice and the AV is not the Veda where much sacrificial material can be available. The AV unlike the other three Vedas is essentially the Veda of spells, charms and incantations. It promised to fulfil all worldly desires of human mind. And this worldly nature of the AV was sufficient to cause suspicions in the minds of the ancient people. The Brāhmaṇas, the Śrauta, Gṛhya and Dharma Sūtras and the Epics have all given recognition to the AV with a wavering mind. This hesitation of the ancient people on the question of the canonicity of the AV is clearly reflected in the Indo-Āryan literature. The main themes of the AV—magic and medicine, though useful, could not be easily reconciled with the sacerdotal themes of the other three Vedas.

Owing to such suspicious tendencies of the Indo-Āryan literature, some modern scholars are also led to think of the AV as a literary collection of barbaric culture or as some foreign document interpolated in the homogeneous literature of the ancient Āryans. Thus R. D. Banerji says, “The AV is a repository of the magical charms and incantations which were used by the Indo-Āryan people before they became civilized by contact with the Dravidians and which in a later stage of culture they were ashamed to recognize as a
part of their holy ritual\(^1\)". Ridgeway insists that the AV is a record of the aboriginal religion as, opposed to that of the Āryans\(^2\). B. G. Tilak says, "M. Lenormant has justly observed\(^3\) that while the Āryans worshipped the good and beneficent deities in nature, the Mongolians (to which race the Chaldeans belonged) always tried to propitiate the malevolent spirits; and hence while sacrifice formed the main feature of the Vedic religion, magic and sorcery was the main characteristic of the religion of the ancient Chaldeans. This shrewd generalization of the French savant at once enables to lay our hand upon the AV if we wish to find any parallels to the Chaldean magic formulae in the Vedic literature. The Vedic religion is very often called the Trayā Dharma. The AV finds no place amongst three Vedas and there is an old tradition that in the point of importance and authority the AV does not stand on par with the RV, YV and SV\(^4\).

Such remarks by different scholars coupled with the efforts to trace Semitic influence in the AV are sure to make this Veda an object of suspicion. Semitic influence on Vedic magic is suggested by Victor Henry.\(^5\) Particularly the systems of Nakṣatras as referred to in the AV Saṁhitā is thought to be of foreign importation, especially Babylonian, though evidence on the point is almost nil.\(^6\) The words like Tiasmā (Taimāta), Uruĝūlā etc. are found mentioned in the AV and their Sumerian origin is not to be questioned.\(^7\)

If in this manner foreign influence is traced in the AV Saṁhitā, an enquiry into its civilization becomes a necessity.

---

1. R. D. Banerji, "Prehistoric Ancient and Hindu India". P. 41.
2. Ridgeway, "Dramas and Dramatic Dances of Non-Europeans Races". P. 122.
5. "La Magic dans L'Inde antique", pp. 93, 184.
7. As regards the efforts to trace the Babylonian legend of flood in the AV (XIX. 39. 8) nothing need be said as Whitney has already denied it (p. 961). Also, see, Buhler's attempt (Indian Studies III).
Such an enquiry should give in full all the points of Atharvan-civilization and at the same time, should point out where it agrees with the main current of the Indo-Âryan culture. The points of disagreement will then be automatically noted.

Fortunately almost all the Western scholars, except a very few, have treated the AV as a product of the Indo-Âryan culture. But taking into consideration certain marked differences, they have divided the Vedic literature into two parts—the Trayî and the Atharvan. They call the literature of the Trayî as hieratic or priestly literature and the Atharvan as popular; and they further emphasize the importance of the Atharvan as an invaluable source of popular beliefs and the record of the private life of the Vedic people. Such a division of the Vedic literature is obviously to justify the differences between the Trayî and the Atharvan. Further in the occidental view, the present AV Samhitâ in which are embedded the popular beliefs of the Vedic times, has not been handed down to us in an uninfluenced form but has been completely Brahminized and all the popular beliefs are given the priestly colouring.

There is also no difference of opinion among the scholars on the question of the age of the AV. All have unanimously and unambiguously stated that "popular magic poetry of the AV is very ancient, some of the charms being older than some prayers of the RV., though the signs of its very old age have been partly lost by their popular character and on account of their constant redactions by the priestly hand."

Much capital is made out of the condemnation of the Atharvan magic by the Law-books, for some of the Atharvan—

---

9 Bloomfield. "The Atharva Veda" (Grundriss Series) pp. 5-6.
11 Manu Smṛ. IX. 253, 290; Viṣṇu Smṛ. 54, 55.
Vedic curses fall within the province of unholy magic. But even these very Law-books have recommended the use of Atharvan incantations for a Brahmin against his enemies. In this connection it should be noted that all magic is the precursor of religion among all the peoples of the world. As the idea of religion advances more and more the priests try to replace magic by religion. But originally priests and magicians were the same. Essentially there is no difference between cult and magic. But a time comes when religion and witchcraft try to separate. The same thing happened in the Indo-Āryan religion also. The three Sāmhitās were formed for the benefit of the Āryan religion of sacrifice and the magic formulae were collected together in a separate Sāmhitā. Even after such bifurcation, the Vedic priest could not wash his hands clearly of magic. The sacerdotal religion of the three Vedas, too, is pervaded with magic, and almost all the Gṛhya rites of the Āryans are simply magic performances.

Then comes the question of the position of the Atharvan civilization in the Indo-Āryan culture. In this connection, the term 'civilization' is treated in a narrower sense. Civilization is the institutional and technical apparatus of life. It is subject to constant changes through obsolescence and replacement. It is in itself a condition of advanced culture. It may become a substitute for culture or even enemy to it. Culture unlike civilization is a broader concept. It is sustained by the intrinsic spirit of a people. It can not be borrowed by one people from the other. Civilization is a gift; culture is a realization. Culture rises and falls as it is transmitted from generation to generation. In a wider sense it is continuous. Culture always changes but it is one through the ages, even as the human form is one. The essential progress of men is made clearer by the distinction of external civilization and inner culture.

Thus then it is necessary to define Indo-Āryan culture with a view to know how far the Atharvan civilization agrees

---

12 Manusmṛti, XI, 33.
13 Maelzer, "Community—A Social Study", pp. 179-80; 201-2; and Appendix C.
with it and how much of it is in disagreement. Following is the broad trend of the Indo-Āryan culture in the light of which the Atharvan civilization can be verified.

In its broad view, the Vedic culture does not essentially differ from the Vedic religion. The three Samhitas are liturgical in character compiled for the convenience of the institution of Vedic sacrifice. This being the position, the worldly things get only a very small place in the three Samhitas. As a matter of fact, the picture of the Vedic civilization is to be completed with the help of the Atharva Veda. It is a true and reliable record of the beliefs, customs, manners, and everything about the private life of a Vedic Ārya. But to facilitate the comparison a broad line of the Vedic religion together with the scanty references to the cultural aspects of life are mentioned below. They will help in ascertaining the points of agreement and disagreement between the Trayī and the Atharva Veda.

The religion of the Veda as a whole is concerned with the worship of gods largely representing personifications of the powers of nature. The propitiation of demonic beings comes only to a limited extent within its sphere. The Vedic hymns contain a large mythological element. These hymns are mainly invocations of gods meant to accompany the oblations of Soma and the fire-sacrifice of melted butter. Polytheism with a tinge of Pantheism is the pronounced faith. The Śāma Veda and the Yajur Veda are exclusively composed for sacrifice. The Yajus formulas, largely in prose not being directly addressed to gods, are practically of magical type. The Brāhmaṇas are prose works dealing with the Vedic ritual which system of ritual is very complex and in detail. The Upaniṣads form a part of the Brāhmaṇas but represent a pantheistic religion completely dominated by the doctrine of transmigration. The aim of this religion is the true knowledge which will bring about the release of the spirit from the cycle of births and deaths. The Vedic religion had its set ideas about cosmology, theosophy, origin of man and gods. The Vedic gods were not only the

powers of nature but the ancient heroes like Atharvan and others, the animals like Tārkṣya, Paidva and others, inanimate objects like mountains, plants, implements of sacrifice etc. were deified. The Vedic demons too, have their share in the Vedic mythology. The cult of the Vedic Āryans consisted of winning the favour of gods who are benevolent by nature; warding off the hostility of demons who are malevolent by nature and the worship of the ancestors. The worship of the gods was either by word or act. Vedic prayer is entirely of the ritual type. It is intended to accompany some ceremony. These hymns aimed at securing the goodwill of the gods. This goodwill, when secured, was expected to bring to the worshipper worldly blessings and promise of happiness in the other world. Vedic sacrifice is essentially supplicatory and expiatory. Generally, the Vedic sacrifice was based on the use of sacrificial fire. The sacrificial fires were three and the sacrificial activity involved the presence of many priests. The Vedic cult consisted of regularly recurrent or of occasional sacrifices. The Soma sacrifice was the most prominent. The family rites consisted of Saṃskāras like Upanayana, Vivāha etc. The rites relating to the public life were the consecration of a king, the Rājasūya, Vājapeya, Aśvamedha etc. The Vedic customs of the disposal of the dead and the primitive ideas about heaven and earth are also recorded in the Veda.  

15 The references pertaining to the private life of the Āryans and found in the three Vedas are mentioned in the marginal notes in the following chapters.
CHAPTER I

"THE ATHARVA VEDA OF THE ŚAUNAKIYAS"

(Names, Schools of the AV., theory of hieratic and popular hymns, redactions, relation with other Samhitās, external and internal arrangements, metres and prose, contents—Bhaṭṣajjyaṇi, Ābhichārikāṇi, Striṣkārnāṇi, Śāṃmanasīyāṇi, Rājārkārnāṇi, Paṅgikāṇi, Prayaśchittāṇi, impreca-
tions in the interest of Brahmans, cosmogonic and theosophic hymns, ritualistic hymns, individual themes, Kuntāpa hymns, Book XX).

Names:—All the Mss. of the AVs' mention Atharvāṅgirasaḥ as the name of this Veda and it is mentioned in the text also (X. 7.20). This name is seen to be in vogue in all the varieties of the ancient literature such as the Sūtras, Sūrtis, the Epics etc. (1) The members of the compound Atharvāṅgirasaḥ are frequently separated but they are always in more or less close vicinity. This shows that the Atharvan part was distinguished (2) from the Āṅgirasa part which formed together the Atharva Veda Samhitā. The Atharvan part of the AV. is Śānta, Paṅgikā and Bhēṣaja (XI.6.14) while the Āṅgirasa part is Yātup (3) Abhichārā and Ghora. This internal division of the Veda is recognized by the non-Atharvanic texts also. (4) The Atharva Parisīṣṭas too (46.9 and 10) refer to these two component parts of the AV.

(1) Bau. Dh. III.5.9.14. Manu. XI.33; Yājñi. I.312; Mahā Bh. III.305.20, VIII.40.33.
(2) GB. I.2.21, I.5.10, I.2.24, I.3.3, I.1.5.8, I.3.4; Vai. Sūr. 5.10.
(3) Yātup in the Śatā. Brāh. X.5.2.30.
The name Bhṛgaṇigirasaḥ appears in the Atharvaṇīc-texts and it seems to be quite a favourite with them. Most probably, it is to magnify the importance of the sage Bhṛgaḥ (GB. I.3.3; I.2.22).

The name Brahma Veda also belongs to the Atharvaṇīc ritual texts. It is mainly to be found in the GB., Vai. Sūt, and the Atharva-Parīṣṭas. But the Atharvaṇīc Upaniṣads are silent about it. The name Brahma Veda seems to be a later one as it does not mean “the Veda of the Charms and Incantations” but rather “the Veda of the Brahmana”.

Kṣatriya is also, perhaps, the name of the AV. This and the other names of the AV as Bṛṣajyā, Yāṭu etc. are simply partial descriptions of the Veda. Atharvaṇīgirasaḥ was the most original title of this Veda, with every probability, for it, not only, includes the names of the two ancient mythical sages but also represents their very characteristic representations and contributions. In a later period the name Bhṛgu replaced the name Atharvaṇī.

1. It has been assumed that the association (of Atharvaṇī and Āṅgirasa) is merely secondary, due to a natural desire to adore these otherwise almost nameless compositions with an antiquity and dignity which do not belong to them. (Weber, 18. I. 295: Whitney, Oriental and Linguistic Studies I. 18). But the names Atharvaṇī and Āṅgirasa are well ingrained in the poems themselves in a sense very much the same as that of the oldest title of the AV (Atharvaṇīgirasaḥ). Hence it may be well to remember that the Atharvavedic rites as well as the Hindu ceremonies connected with the home-life (Grhya) centre about the fire in distinction from the great Vedic ceremonies (Śrauta) which are in the main concerned with the oblations of Soma. It is, therefore, possible to believe that:

(Continued on Page 3)
and the AV came to be known as Bhṛgvaṅgirasaḥ. Finally the title Atharvaṅgirasaḥ was shortened into the convenient and handy title "Atharva Veda" which is now in vogue.

**Schools:**—In accordance with the ancient Indian tradition the AV has nine schools—Śākhās, Charaṇas, Bhedas. These differences in the Śākhās may be due to the genuine differences in the extent and arrangement of the hymn-collections or to the differences in the ritualistic employment or to some other reason. We know of the Atharvan Śākhās from four sources: (a) the Charaṇavyuḥas (5th Parisiṣṭa of the Vāj. Samhitā and the 49th Parisiṣṭa of the AV), (b) references in Pāṇini, Mahābhāṣya and other grammatical works, (c) reports of the Purāṇas and (d) the reference from the Atharvan literature and the Introduction by Sāyaṇa.

The nine schools of the AV are the Paippalāda, Tanda, Mauda, S’aunaka, Jājala, Jalada, Brahmavada, Devadarśin, and Charaṇavaidya. (1) The Paippalāda school is not so favourite with the Atharvan literature such as the Kau. Sūt., Vai. Sūt., GB., and the Parisiṣṭas. There appears a group of the Paippalāda mantras in the form of an appendix at the end of the Nakṣatra Kalpa.² The Atharva Parisiṣṭa 8

(Continued from Page 2)

the Vedic Hindus when they said of these charms that they were: Atharvaṅaḥ and Āṅgirasaḥ meant fire-charms i.e. charms pronounced when oblation, not Śoma, was poured—into the fire.

2. 1. B. अ े व्र ज न श क तम म न क नम क व तत ् त र ा ठ र र ज त।।
मा ष माई श त: सायं मदाधात्रं प्रतातश त:।
मदाधास्मवं ले शलाक्षुम समा कुम।।
यो न मदाधाकर: सायं प्रतातो दिषा।
तत्स्थे ने क्राश शलाक्षुम सदा नमः।।
बदाहु: शलाक्षुम (मू) महान्यशा: प्रथमज्ञ: क्वातितर्म:।।
तत्: सती: अभिभवोतौ रिष्य: ज न: खेत्यिर्भिमियन्न: ॥
यो: जीवकमभेश: परवर्म प्रविष्ट हिर्मिय देयते सह।।
अर्घे दृष्टोभोबरेयङ्कर्म नो विद्वचारसमांख्येयं संहिताः ॥।

(Continued on Page 4)
(Ghṛtāvekṣaṇam) at the end designates AV.XIX. 56-58 as the Paippalāda maṇtrāḥ. The Pariśīṭa 34-20 (Anuloma Kalpaḥ) begins with the Pratika “S’āṁ no Devī”. W. Caland having reconstructed a considerable part of the Paippalāda Sṝdḍhā Kalpa with the Pariśīṭas 2:3,6; 23:10; 24:14; 41 surmised that the Paippalāda school is older than the Saunaksiya. The Praśna and the Garbha Upaniṣads are assigned to this school. (2) The Tauda or Taudāyana is also called as Stauda or Staudāyana (Pari. 23:3). (3) The Mauda or Maudāyana is mentioned in Pari. 2:4; 23:3; 24:10. (4) S’aunaka was one of the great teachers (Mun. I:1-3; Brahma 1). From him comes the school S’aunaka or S’aunaksiya (Kau. Sūt. 85:8; Vai. Sūt. 43:25). The Kau. Sūt. the Vai. Sūt., and the Chaturādhyāyikā belong to this school. (5) The Jājala is mentioned in Pari. 23:2; Śāyana Intro. p. 25; Mahābhāṣya XIII. 435. (6) Jalada (Pari. 2:4) is also called Jaladāyana (Pari. 23:2) (7) The Brahmanavada is mentioned in the Charaṇavyuha (Pari. 49). (8) The Devadarśa or Devadarśin is mentioned in Kau. Sūt. 85:7; Pari. 23:2. (9) The Charaṇavaiḍyya is mentioned by Keśava at Kau. 6:37 and the Pari. 23:2.3

This list of the S’ākhās of the AV. can not give us a clear idea of their importance. None of these except the S’aunaksiya and the Paippalāda Saṁhitās are available to us. Bloomfield infers that “this S’ākhā list is a medley of things of very different importance. The tradition that the Kau. Sūt. is the Saṁhitā Vidhi—the Book of Rites of four

(Continued from Page 3)

...
of these Sākhās indicatess clear that these school differences did not extend in every case to the Sānkhītās themselves nor even to the different Sūtras of the same Sānkhītā."

**Bloomfield's theory of hieratic and popular hymns**

Inasmuch as the hymns of the three Vedas are of paramount importance in the great Vedic ritual with three fires and many priests, as laid down in the Brāhmaṇas and the Srauta Sūtras, they are conveniently designated as ritualistic or hieratic hymns. On the other hand those parts of the RV, which fall within the scope of the Atharvan and the house priests and their hymns, are designated as popular or Atharvanic hymns. Linguistically and stylistically the popular hymns are considered later. But from the point of view of comparative grammar and etymology almost all the linguistic forms that are looked upon as indications of a late date are in reality as old or older than the entire range of Aryan languages in India. There existed side by side two dialects—hieratic and popular, in India. In the hieratic were written hymns which have for their theme the adoration of a given deity. In the popular were written charms directed to the attainment of a specific object. According to this theory purely linguistic data is not sufficient to fix the chronology of Vedic hymns; and the hymns of the AV., not merely in their substance but also in their form, are considered as ancient as those of the RV. Bloomfield takes pains to support

---

4. Viz. Śaunakiya, Jājala, Jalada and Brahmavada—Śāyana Intro. p 25. and also Keśava and the Atharvapaddhati.

5. In the " Atharva Veda " (Grundriss Series) pp. 46–47 and JAOS XXI (Second Half) pp. 42–49.

6. The signs provided to hold this view are—dual in ‘au’; instrumental in ‘āih’ (plural); forms, stems and roots as ‘hvayāmi’, Karomi, Panthām, etc.
this theory by tracing the superior tradition (of mantra-
patha) in the AV. or by tackling the questions of word-
forms, diction, metre, lexicon etc. and concludes that though
the mantra material of the AV. is very ancient yet its redac-
tion is of later date.

Again it is a fact beyond doubt that there could never
have been a period in the history of Vedic literature when
the Vedic society could have silently carried out their
endless medical practices or the practices for long life or
those connected with kings, priests, women, village com-
unity, marriage, birth, pupilhood, householdership, death,
funeral and worship of the manes without charms or
prayers. Such charms and prayers were a popular need
and equally strong was the need of the people for the
elaborate means of their satisfaction. Can it be reasonable
to assume that there was no need for them in more primitive
Vedic times? It has been said that the barbarious aborigines
of India contributed much in this respect when the Aryan
mixed with them. That may be partially true but it can
not account for a literature of such extent and character
like the Atharva Veda. The influence of the aborigines
may be limited only to uncanny make up of a part of the
AV., but the whole of the Atharvan can not be thought of
as borrowed from the outside sources. The genuine Aryan
spirit is pervaded in the more natural manner in the AV.

7. AV. VI. 2 = RV. VII. 32-6, 8. AV. V. I = RV. X. 5-6.

8. The Atharvan Anușṭubh differs from that of the RV on the one
hand and from the Ṛṣi Śloka on the other.
RV. Anușṭubh—(U-Uⁿ) ; Epic Śloka (U — —). The
Atharvanic Anușṭubh permits these as well as (ⁿⁿⁿⁿⁿ doe). The
Rigvedic Wedding
Hymn (X. 85) is in popular Anușṭubh.
The Atharva Veda of the S'aurakiyas

(III. 12-30; IV. 8; VII. 36; 57 etc.). Thus all the differences in the AV. and the RV. can be justified by the assumption of two classes of literature—the popular and the priestly.

The Atharvan Redactions:—The present collection of the Atharvan hymns is the final product of redactional activity much later than the RV. Many hymns and prose passages in the AV. date back from very ancient times to the very late period of the Vedic productivity. The Atharvan material and rites are presented in a thoroughly revised form, completely Brahmanized and rishiified. Everything in the AV. is made part and parcel of the Vedic religion. The whole of the Vedic pantheon—the Vedic gods like Indra, Agni etc. appear here battling with ghosts and goblins, though in the RV. they represent the forces of nature and the slayers of great demons. The demands of Brahmins are presented in the style of the Brähmana texts. The contact between the mantra and Dharma (1) of Tait. Brāh. II. 3-6, is seen fully established; geographical data, class and caste systems, the catalogue of the S'rauta sacrifices, the rise of Prajāpati, advance in literary activity etc. are found mentioned in the text proper. All these facts can be useful to fix the relative chronology of the Atharvan redactions. But it is very difficult to fix such a chronology of individual hymns and redactions of the Atharvan and "it seems even more pernicious error than the bundling together of the facts of the so-called 'Rigvedic period' separate from all the rest of early Brahmanic activity, in the face of everchanging critical position of all antiquarian and institutional themes of the Vedic period." 


Relation with other Samhitās:—The relation of the AVS with the other hymn-collections of the Vedas is both intimate and intricate. The Atharvan is very reminiscent in unexpected places, often in the hymns that are very original in the AV, a shorter or a longer passage, frequently only a single pāda, appears that is borrowed from some other connection. Quite a number of stanzas of the SV, which are not derived from the RV, occur also in the AV. The correspondences between the AVS and the Grhya stanzas are very extensive and often disguised by corruptions and secondary manipulations of the original texts. There is a marked relationship between the Taittiriya Brāhmaṇa and the AVS. It seems to reach decidedly beyond that general connection which may be expected in all mantra-collections. So much intimacy exists between the AVS and the corresponding texts attaching themselves to the Vāj. Samhitā viz. the Śatapatha Brāhmaṇa and the Kāṭhaka Samhitā.

With RV. the AVS shares about one seventh of its material apart from the book XX which is directly borrowed from the RV. More than one half of the Rgvedic stanzas which correspond with those of the AVS belong to the book X (RV). Also a part of the material from the book VII and other books of the RV, appear here. Excepting the Wedding hymns (AVS. XIV) and the funeral stanzas (AVS XVIII) the material common to the two Samhitās is Atharvanic in character. It consists of charms friendly and hostile. General prayers in adoration of a given deity are rarely shared by the two collections.

The materials common to the AV and the YV. appear in the main in the better and original form and application.

11. Bloomfield—“Vedic Concordance”
Aufrecht’s list in the Introduction to “Die Hymnen der Rigveda.”
in the Yajus texts than in the AV\textsuperscript{12}. Those hymns or formulas of the YV, which happened to fall in the scope of the AV, directly or indirectly have been handled by the AV. quite secondarily\textsuperscript{13}. Both the Yajus formulas and stanzas are frequently used as themes to which new material is added in the AV. to suit Atharvan devices.\textsuperscript{14} But the tradition of AV. is less pure than that of the Yajus.\textsuperscript{15}

**External and internal arrangement** — The S’aunakiya recension of the AV, known as the vulgate consists of nearly 730 hymns or 6000 stanzas in Twenty Books. One sixth of the whole is in prose including the two entire books.

In accordance with tradition, the AVS' is of XX books.

The Gb. speaks of twenty mythical sages (I. 1. 5. 8); and Patanjali also speaks of “विक्रमेऽष्टिस्वरसः”\textsuperscript{\(\text{10}\)}. But the original collection of the AVS' might have consisted of lesser number of books. The book XX is compiled for the most part with the material from the RV. The concluding part of the book XIX shows that the Samhitā is at an end. Even the book XIX seems to be a late addition, because it does not harmonize with the plan of arrangement of the hymns given in the first 18 books. The Kau. Sūt. quotes only few mantras from the book XIX and wherever

---

\textsuperscript{12} Cf MS. I. 5. 2; Ap. Śr. VI. 21. 1; and AV. II. 19.

\textsuperscript{13} Thus the Mrgāra Sūktāni - AVŚ. IV. 23–29 and the Yājja - Puronuvākyā of the Yajus Samhitā - Tai. Saṁ. IVS. 7. 15; MS. III. 16. 5; KS. XXII. 15; The AV. IV. 28 exhibits peculiar Atharvanic words - Kṛtyākṛd, Mūlakṛd, Kimidin etc.

\textsuperscript{14} AV. X. 5 = VS. XXXVII. 6; TS. IV. 2. 1.

AV. V. 24 = TS. III. 4. 5; MS. II. 6. 6; TB. III. 11. 4;

ŚŚ. IV. 10. 1–3.

AV. II. 17. 1 = VS. XXIX. 9; TB. II. 6. 1. 5. etc.

\textsuperscript{15} Bloomfield, “The Atharva Veda” (Grundriss) pp. 53–59.
they are quoted they are in the Sakalapātha with a few exceptions which are given by their Pratikas. The Prātiśākhya and the Pañchapaṭalikā do not recognize this book. The Nakṣatra Kalpa quotes XIX. 7 and 8 in full while other mantras are quoted in it by their Pratikas. XIX. 20 and 23 are the tables of contents of the Samhitā and are of the nature of Parisīsītas. They cannot be said to form an integral part of the Samhitā. The Atharva Parisīṣta 46. 4–6 (Uttamapaṭalā) holds that the AVS ended with the book XVI.

The AVS’ is internally divided into three ways: (a) Kāṇḍa-Anuvāka-Sūkta, (b) Kāṇḍa-Prapāṭhaka-Sūkta and (c) Kāṇḍa-Arthasūkta-Paryāya-Sūkta. The second kind of division is met with in Roth and Whitney’s edition of the AVS’. In S. P. Pandit’s edition with the commentary of Śāyāna, the shorter hymns are combined with the longer in accordance with the traditional recitation. The Kau. Sūt. is acquainted with the Adhyāya (Kāṇḍa), Anuvāka, Sūkta and Paryāya system.

The arrangement of the book XX is liturgical like the Śrāuta collection of the Yajus texts. That of the XIX is haphazard. The first 7 books consist respectively 35, 36, 31, 40, 142 and 118 hymns of not many stanzas. The minimum is of 18 stanzas in V. 17. The norm of the number of stanzas is regulated in each of these books. The first five books have in each book respectively the ascending number of stanzas 4, 5, 6, 7, 8. The ascending scale is resorted to inside the book V. After the book V there is a break in the arrangement. The number of the hymns varies but the scale of the stanzas descends. The book VI consists of 142 hymns each of least 3 stanzas; book VII consists of 118 hymns of least 1 stanza; books VIII–XVIII with the exception of XV and XVI, consist of longer hymns,
the shorter in the beginning and the longest at the end. Books VIII to XI consist of 10 hymns each. After that the number descends. There are five hymns in XII, four in XIII, two in XIV and one in XVII. The books VIII to XVII are arranged according to the number of Anuvākas in a descending scale. The books VIII to XII have five Anuvākas each. The book XIII has 4, books XIV–XVI have 2 each, the book XVII has one Anuvāka only and the book XVIII has four (cf. AV. XIX. 23. 23–28).

Within a given book the hymns are not, generally, arranged. They seem to follow one upon the other with little regard to their subject-matter, or any other discernible criterion. The numerical scheme of each book prevents the grouping of all related hymns. Yet a considerable amount of the material is obviously arranged according to the subject matter. Thus 12 prāyaścchitta hymns are grouped together (AV–VII–110–121), 7 Mṛgāra Sūktas (IV. 23–29), 6 impreca-tions against enemies (II. 18–23), 5 royal practices (III. 1–5) witchcraft (IV. 16–20), women’s charm (VII. 35–38), etc.

There are some sixty or more pairs of hymns more or less allied in subject-matter, such as Vena and Gandharva (II. 1.2), Brahma and Ka (IV. 1.2), Manas and Vāk (VII. 1.2), journey and road (VI. 8.9), etc. There is some prehistoric and organic connection in the grouping of such hymns as the Mṛgāra Sūktas or the hymns VII. 46–49 or I. 4–6 or VI. 27–29 or VII. 39–41 or VII. 79–81. The interior five stanzas of the Mṛgāra Sūktas are original Atharvan production though the rest of the Mṛgāra Sūktas are built on the Yajus materials. Similarly I. 1 and XIX. 72 are significant on account of their subject-matter for the introduction and closing of the Samhitā. In the same way the introductory hymns of books II, IV, V,
and VII are all theosophic hymns not without some significance.

The Metres and Prose:—The metres of the original part of the AV. are in the main Vedic metres—Gāyatrī, Anuṣṭubh, Paikti (short metres), Tristubh, Jagatī, (long metres). The book XV and a considerable part of the book XVI are in prose. Metrical and prose matter are a good deal mixed up so that it is frequently difficult to determine whether a passage is merely condensed prose or a doggerel metre or originally good metre spoiled by interpolations and additions. The Brāhatsarvānukramaṇī in course of the difficult discussions of the defective metres, has added a large variety of metrical terminology such as Nichīr, Bhūrigarbhā, Ārṣi, etc. Here the metres vary in the same hymn than is customary in the RV. The variation of metre is treated as a literary device. Many hymns open with Anuṣṭubh and continue with long Tristubh (I. 13; 18; II. 29; IV. 16; VI. 3; VII. 68; etc.); or continue with Gāyatṛī (II. 32; IV. 12). It is perhaps no accident that the Vedic wedding hymns are prevalingly in Anuṣṭubh and funeral hymns in Tristubh. The Atharvavedic Anuṣṭubh differs from the Rgvedic on the one hand and from the Epic Śloka on the other. The metres of the AV. are on a level with those of the Grhya Sūtras. The prose of the AV. resembles that of the Brāhmaṇas both in style and language.

Contents of the AVŚ:—The hymns of the AVŚ can be classified in the following way in accordance with the ritualistic application given by the Kau. Sūt.

(1) Bhāṣajjyāni—charms to cure diseases; (2) Ābhichārikāni and Kṛtyāpratiharānāni—the imprecations against

16. Bloomfield has taken pains to show suitable links between all these groups of hymns.

17. Bloomfield, JAOS XVII. 176. note.

The Bhaisajīyāni:—This term does not occur in the AV. itself. But it appears in the Kau. Sūt. which deals with the medical hymns of the AV. in great detail (Kau. 22–25). The AV. takes a very broad view in its medical hymns and includes exorcism of demons which are supposed to cause diseases. The practices mentioned in the Kau. Sūt. include an extensive materia medica and elaborate therapeutics and much of it is presupposed in the hymns themselves. At many a point the practices of the Sūtra throw intelligent light on the hymns. Thus the charms of the AV. together with the practices furnished by the Kau. Sūt. represent a most complete account of ancient Indian medicine. The Atharvanic medical charms have very well impressed the later Hindu medicine to such an extent that the Ayurveda is regarded as the Upaveda of the AV. It is a peculiarity of these charms of the AV. that they have grouped together a variety of unrelated diseases, have not drawn a line of demarcation between the causes of diseases and the possession by demons, have used symbolism to play an important part in the cure of a disease and the medicine recommended is mostly in the form of amulets derived from the vegetable kingdom. Many names of the diseases as well as of plants are in general quite obscure. The chief diseases treated are:—Jaundice (I. 22). Takman-fever (I. 25;
V. 4; VI. 20; VII. 116; XIX. 39), dropsy (I.10; VII.83; VI.24), diarrhoea (I.2; II.3; VI.44), consumption (II.33; III.11; IX.8; XIX.36; 44), leprosy (I.23; 24), abscesses (VI. 127; IX.8); scrofulous swellings (VI.25; 57; VII.74; 76), wounds and fractures (IV.12; V.5), inherited disease (II.8; 10; III.7), paralysis (V.8), flow of blood (I.17), poison of all kinds (V. 13; 16; VI.12; VII.56; 88; IV.7; VI. 100), worms (II.31; 32; V.33). Again there are charms for the luxuriant growth of hair (VI. 21; 136; 137), to promote virility (IV.4; VI.62; 101), against insanity (VI.111) etc. Then there are plants and amulets praised in various charms, e.g. Kuṣṭha and Jaigida against fever (VII.116.2), Viṣṇakā against diarrhoea (VI.44), Rajani and S'yāmā against leprosy (I.23; 24), Arundhati, Lākṣā or Silāchī against fractures and wounds (IV.12; V.5), Ābayu against diseases of eye (IX.8.20), Nīmatī for the growth of hair (VI.136), Ajaśñīgī against lunacy (IV.37), Pṛṇiparṇī against miscarriage (II.25) etc. etc. Again, there are charms called “Sarvarogabhaisajjyam” which are a sort of panaceas which promise complete exemption from every sickness. In these figure Varana tree (VI. 85), Kuṣṭha (VI. 95), Chipudru (VI. 127), Āṇjana (XIX. 44). The substances specially relied upon in such hymns are water and plants. The hymns and stanzas addressed to waters, though not originally of the AV. are used as Sarvarogabhaisajjām (I. 4–6).18

The Ābhichārikāni and Kṛtyāpratiharaṇāni:—The Atharvan imprecations are alike against demons and human sorcerers (Pīsāchas, Sadāṇvâ, Asuras, Arāya, Sapatna etc.). This class of hymns includes Abhichāra—witchcraft and Yātu—sorcery. The latter is called as Rakṣovidyā and represents the terrible side of the AV. From the Vedic times this part of the AV. is

18. For a complete treatment see Chapters III and IV.
connected with the sage Aigras. The sorcery practices have also branches such as Krtya, Valaga, Mulakarma etc.—the practices which were more terrible as they were performed at secret places and with the help of roots. The AV. XI. 1 represents Krtya as a monstrous bogey. The Abhichara could be retaliated by Pratyabhichara (cf. Pratisara or Prativarta). The Abhichara hymns against Yatudhana, Kimidins, Atrins, Pisachas etc. (V. 7; 8; 28 etc); against Viskandha and Kabava (III. 9); against Sadany (II. 14); against Rakas (VI. 2; 34; 52) are all with offerings. The Abhichara hymns against human enemies are often addressed to deities like Agni (V. 29; VII. 34; VIII. 3; XIX. 65; 66), to Indra and Agni (VII. 110), to Indra (VII. 31) to Indra-Sutrman (VII. 91; 92), to Indra and Brhaspati (VII. 51), to Indra and Soma (VIII. 4), to Brhaspati and Soma (VI. 6), to Marut Santapan (VII. 57) etc.

In the case of Abhichara hymns also plants and amulets are recommended to exercise demons; Araln amulet with red-brown thread (III. 9), amulet from Sadampruspa (IV. 20), Apamarga (IV. 17-19; VII. 65), Abhivarta mani (I. 29), Nairbdhyaa Havis with VI. 75; Asvattha amulet (III. 6); Talasa tree (VI. 15), Varana tree (X. 3); Khadira (X. 6), Darbha (XIX. 28; 29; 30; 32; 35), Vajra (VI. 134); the Bhadravaja Pravraska is used against an enemy who thwarts holy work. (II. 12).

The famous prayer to Varana (IV. 16) and the original theosophic conceptions in the hymn to Kama (IX. 2) are characteristically blended with witchcraft.

The counter-witchcraft charms are designated as Krtyapratiheranini and are mentioned in the text as Pratyabhichara (II. 11.2), Pratisara (VIII. 5.1, 4) and also Prativarta, Pratyachha and Pratichina (X. 1.6). Such charms are directed against Krtyakrd (V. 31; 32), Valagin,
Mūlin, S'apatheyya (IV. 5.9). These are mostly defensive (X. 1.6; II. 11; VIII. 5). The amulet of Sraktya is very efficacious in this connection.

Āyusyāṇi:—The hymns of the AV. included in this group are not strictly separated from the medical charms. (e.g. XIX.44 is an Āyusya hymn but mentions a number of diseases). Such hymns are not prayers for the cure of a disease but are an eager endeavour to secure long life into an ideal old age of a hundred years. The Kau. Sūt. employs them in various ceremonials such as Chāḍākarma, Godāna, Upanayana etc. attendant upon the development of a young Ārya from the birth to initiation. (Kau. 52.18 and onwards). Such hymns ask for long life which shall not only last for hundred years but also for protection against deaths which are a hundred and more. (II.28.1; III.11.7; VIII.2.27). For this purpose Yama, Antaka; or Mītyu or Nirṛti are flattered. The Āyusya hymns place the longevity of life as the special charge of Agni19 (VIII.54.6; II. 13, 28, 29; VII.3.27). Here again amulets, the true Atharvanic feature appears to impart longevity of life on the Āryans. The amulet of gold (I.35; XIX. 26), pearl (IV.10), of Putudru tree (VIII.2), Ānjana (IV.9; XIX.44), girdle (VI.133) etc. are efficacious in this respect.

Strīkarmāṇi:—This section of the AV. includes a considerable number of hymns which are treated by the Kau. Sūt. in its 4th book. They represent the eventful life of a woman before, during and after marriage. The most common among these are love-charms (I.34; II.30; III.25; VI.8; 9; 102; 129; 130-132, 139; VII. 38). The main aim of these charms is to secure the love of a man or woman and for this purpose different plants and substances are used. The arrow of the God of Love is also mentioned (III.25.2).

19. Cf. Āyu is the son of Purūravas and Urvaśī. Āyu is the name of Agni.
The second group of such charms aims at the destruction of a rival in love (II. 14; III. 18; VII. 35; 113; 114). Such Sapatnabādhana hymns are accompanied by fierce and uncanny practices. There are also more drastic charms to deprive men of their virility (VI. 138; VII. 90) and even such useful charms to cause the return of a truant woman, or to cause sleep (IV. 5). Many of such charms are meant to appease jealousy and aim at quenching the burning love-fire of heart (VI. 18; VII. 95; 94).

The remaining hymns belong to the calm sphere of conjugal life: to drive out Atrin from a woman (I. 18), the Pativedanāni (II. 36; VI. 60; 82), to secure conception with Parihasta, a bracelet (VI. 81), to protect embryo (VI. 17 with V. 1.1), Simantakarma (VIII. 6), Purnasavana (III. 28; VI. 11; VII. 17; 19), Sosyantikarma (I. 11). Connected with these are the expiatory charms for a child born under the unlucky star (VI. 110) and also for the irregular appearance of its first pair of teeth (VI. 140). The Wedding Hymn appears independently (Book XIV) which is treated separately by the Kau. Sūt. (Book IX).

Sāmmanasyāni:—The key-note of the present class of hymns is harmony. The family was supposed to be attacked by Nirṛti and in that case elaborate expiations were necessary. A section of these hymns deals with stilling of wrath and discord. The others aim at success and prosperity in social and political life, influence in assembly, success in debate. Thus VI. 42; 43 are meant to appease anger with the help of Darbha grass. VI. 64; 73; 74; VII. 52 allay discord, strife and bloodshed. III. 30 is an appeal for harmony in family. III. 8 establishes harmony between teacher and pupil. VII. 44 brings back peace between two enemies. II. 27 (with Pāṭa plant) and VII. 12 promise influence in assembly.
Rājakarmāṇi:—In all the hymns pertaining to royalty Indra is the heavenly prototype of the earthly king: (III. 3; 2; IV. 6) and similarly Varuṇa (III. 4; 5; 6) and Brhaspati or Brahmaṇaspati represents Purohita. The following royal practices are dealt with in the Atharvan: Consecration of a king (IV. 8), election of a king (III. 4), restoration of an exiled king (III. 3), superiority over other kings (IV. 22; VI. 54; 86-88; VII. 84), specific qualities of a monarch (VI. 38; XIX. 37), self-glorification of a king (VI. 61). The hymns to Rokita and Rohini (XIII) are related to this class of hymns as they stand in the relation of a pair of divinities represented allegorically as king and queen.

Another class of these hymns constitutes battle-charms or Sāṅgrāmikāṇi (Kau. 14.7) with its varieties as Apanodāṇāni (Kau. 14.14) and Mohanāṇi (Kau. 14.7). AV. I. 20; 21 are general battle-charms; VI. 103; 104 are meant to paralyse the enemy; III. 1; 2 are addressed to Agni to confuse the enemy; VI. 97-99 are prayers to Agni on the eve of the battle; XI. 8 and 10 are addressed to battle-demons Arbudi, Nyarbudi and Triśāndhi to attack fiercely the foe; V. 20; 21 and VI. 126 are characteristically addressed to the battle-drum to infuse terror in the enemy; XIX. 20 is a prayer of a king while he puts on his armour and VI. 125 and VII. 3 are prayers of a king as he mounts his war-chariot. The famous Apratiratha Sūkta(1) appears in the AV. also (XIX. 13).

Pauṣṭikāṇi:—This class of hymns forms one fifth of the Atharvan Samhitā. In it are included prayers and rites about house, field, river, rain, grain, cattle, trade, gambling, journey, vermin etc. Still more persistent is the cry for wealth and heroic sons. There are also charms for exemp-
tion from danger and calamity. AV. III. 12 with VII. 41 is accompanied by Śyenayāga which is to be performed on the ground where a new house is to be built (Kau. 43, 3). I. 13 and VII. 11 are addressed to the goddess of lightning to spare the stores of grain. VI. 106 is a prayer for protection from conflagration. III. 14 is a charm for conducting a river into a new channel. III. 17 and VI. 33 are recited when a field is ploughed. VI. 142 is a blessing over seed. III. 24 and VI. 79 procure abundant grain. VI. 50 exorcise the vermin which infest the field. IV. 15; VI. 22; VII. 18 are charms to procure rain; II. 26; III. 14; IV. 21; VII. 75 are in connection with cattle. VI. 89 is for the prosperity of cattle and for the protection of cattle and is addressed to the plant Arundhati. VI. 70 brings about attachment between a cow and her calf. IV. 3 is a shepherd’s charm against wild beasts and robbers. VI. 92 and XIX. 25 give speed to horses. III. 15 is a merchant’s prayer to Indra for a safe journey and so are VI. 55; VII. 8 and VII. 55. The hymn V. 5 is an oracle to find whether the journey will be safe or not. VII. 60 is a prayer on the return from a journey to the house to remove from it fear to the owner and to make him prosperous. VI. 128 is a propitiation of the weather-prophet (S'akadhūma) who predicts the weather for a person about to start on journey. V. 26 and also the Digyukte Hymns—III. 26 and 27 seem to exorcise serpents. VIII. 9 is a prayer to Pūṣan for finding out lost property. IV. 38. 1-4; VII. 50, 107 and II. 2 are prayers for success in gambling at dice. I. 15; II. 26; XIX. 1 (with Samśrāvya Havis), IV. 13; VII. 69; XIX. 9-11 (with prayer for Šam ), IV. 39 (with Šannti prose formula). VI. 24; I. 31. 32; VI. 10; III. 16. 20; XIX. 31 (with the amulet of Udumbbara) are all meant for furnishing prosperity. Even the Ekāṣṭakā hymn—III. 10—is meant for the same purpose.
To ward off misfortune there is Atharvanic compilation of the Mṛgāra Sūktānī- IV. 23-29 (Kau. 9.1; 27-34), XI. 6 (with a prayer to gods) and I.27 (with an amulet from the skin of a serpent) which have also efficacy to ward off calamity and danger from enemy.

Prāyaśchittāni:—There are nearly 40 hymns of this class in the Atharvan. It is a noteworthy fact that except VI.114; XIX.59, these hymns do not deal with Prāyaśchittas for defects in sacrifice. Prāyaśchitta hymns of the AV. are for general use to expiate mental delinquency (VI. 45), evil (VI. 26), Ėnas (VI.115), to release from Varuṇa’s fetters (VI.121), for debts incurred but not paid back (VI.117-119), for gambling debts (VI. 118), to expiate sin of sorcery practice (VI. 116), a prayer to Vaiśvānara for remission of sins (VI. 119. 120), for a Brahmachārin at the death of his teacher (VI. 49), at the receipt of gifts by Brahmīns (III. 29.7. 8; VI. 71. VII. 57); for not giving food to others who are entitled to it (II. 35); against evil eye of others when food is taken (Kau. 38. 22); as an atonement for slaughter at sacrifice (II. 34) (GB. I. 1. 12; Vai. Sūs. 10. 17); in the case of Parīvid (VI. 112; 113); in the case of Nīrṇīti (VI. 63; 84); for one whose hair has been cut by Śamī (VI. 30. 2. 3; Kau. 31. 1); for a child born under an unlucky star (VII. 110); for irregular appearance of the first pair of teeth (VI. 140); in case of the birth of twins or for a sterile cow (III. 28; XII. 4); Śakunā charms (VI. 27-29; VII. 64) and also VI. 124 and lastly in the case of evil dreams (VI. 46; VII. 23; 100, 101; XVI. 5 ff. XIX. 56; 57).

Hymns in the interest of the Brahmīns:—The Brahmīns must not be violated (V. 17; 18; 19; XII. 5); woe betide the king and country where a Brahmīn’s spouse is harmed. Calamity of every sort befalls where such a thing happens.
The wrath of a Brahmin consigns the oppressor to death (V. 19). The Dakṣiṇā is the main concern of the Brahmins. For that every suitable occasion is found out. A Vaśā cow (Sterile) is a portentous occurrence requiring expiation, so, that cow should be given away to a Brahmin (XII. 4); similarly in the case of the birth of twin calves (III. 28). The Dakṣiṇās are designated as Savas by the Kau. Sūt. in its 8th Adhyāya and they are 22 in number. These Savas centre round animal world such as cow (X. 10), bull (IX. 4), Anadvān (IV. 11), and even house (Śalāsava IX. 3) and water (VI. 122). According to Keśava, the Brahmanda and Svargaundana hymns (XI. 1 and XII. 3) are meant for the preparation of porridge at the Soma sacrifice for the Brahmins’ Dakṣiṇā. Gold and clothes are also added to the list of Dakṣiṇā while in XI. 3 the Odana is exalted. These presents to Brahmins are considered as the treasure laid up in heaven (VI. 123).

Allied to these are the hymns in which the esteem of men is craved (VI. 58; 69) or the prayers for Medhā (VI. 18) and wisdom (IV. 30) and perception (XIX. 4) and Brahma (XIX. 41-43). The Vedic student—Brahmachārin has also prayers for wisdom and other material advantages, while he builds up fire (XIX. 64) or pays his devotion to Vedic learning (VII. 105; XIX. 68), or desires for success in the study of the Veda (VII. 54; 61) or wants to regain holy learning (VII 66; 67). Then we find the praise of Gāyatri in XIX. 71 and of Vāchaspati in I. 1.

Cosmogonic and Theosophic Hymns:—There is a considerable number of such hymns in the AVS. Several books are introduced with them (II. 1; IV. 1; V. 1; 2; VII. 1; 2), but most of them are found in the books VIII–XIX. The theosophic speculation is rooted in the Atharvan (cf. IV. 19. 6-
a charm with Apāmārga or IX. 2—the Kāma Sūkta). The peculiarity of the Atharvan is the blend of the theosophic ideas with witchcraft and other material purposes (book XIII; VII. 26. 6; XVIII. 4. 5; XIX. 32. 9) and even with the Savas (Aja—IV. 14; Rṣabha—IX. 4; Vaśā IX. 10). Even more bold is the idea of making Brahmandaṇa as the vehicle of theosophy (IV. 34; 35) and Ucchiṣṭa, the leavings of the Brahmandaṇa (XI. 7). The noble hymn to Varuṇa (IV. 16) is in reality a witchcraft charm. X. 2 and XI. 8 are independent Atharvan hymns which are based upon the suggestion of the famous

(1) RV. X. 20. Rgvedic Puruṣa Sūkta. The conception of the Ātman appears in the hymn to Prāṇa (XI. 4). The two hymns addressed to Skaṁbha (Support) (X. 7; 8) are peculiarly abstract. V. 1 is a Brahmodya in praise of Brahma as also is IV. 1: The hymn VIII. 9 is an enigmatic Brahmodya addressed to Virāj (holy Speech). VIII. 10 is in Brāhmaṇa prose which recites the migrations of Virāj. The hymn to Vena (II. 1), to Rohita (XIII) glorify the sun as the creator and preserver of the world. In XIX. 53; 54 Kāla (Time) is conceived as the first of the gods. The Brahmachārīn figures as the incarnation of Brahma in XI. 5. The hymn XII. 1 is addressed to Mother Earth and it is considered as the most attractive composition of the AV. The Madhu Sūkta—the Honey-Lash of the Aśvins (IX. 1) and the hymn to Antarikṣa (I. 32) may also be included in this category of the hymns.

The Ritualistic Hymns:—It is a question whether there are any ritualistic hymns in the AV., as the existence of Srauta in the Atharvan collection is doubtful. The Vai. Sūr. is responsible for rubricating Atharvan hymns and stanzas in the Śrauta practices. In such cases the evidence
of the hymns and stanzas is not calculated to decide the matter. As a rule, therefore, those that are rubricated by the Kau. Sūt. and the Vai. Sūt. in the Śrauta ceremonies should be admitted to be belonging to that sphere. But there is no proof that even such hymns and stanzas were incorporated in the AV. in the capacity of Śrauta hymns.

In spite of this, the Atharvan seems to be, fully conversant with the entire field of Śrauta ceremonies. Thus simple Agnīṣṭoma is represented by VI. 47; 48. According to the Vai. Sūt. (27. 7; 17. 10) these stanzas are for the three Savanas. Allusions to Savanas are found in IX. 1. 11–13 and VII. 72. 2. Indra is invited to partake of Soma in II. 5. 6; VII. 58; 117. The hymns V. 12; 27 are Āpī hymns. The Vai. Sūt. (10. 11 ff) exhibits them in accordance with the original intention of the Āpī hymns, at the Paśubandha. II. 2 (Agnichayana; Vai. 28. 4); VII. 73 (offering of hot milk to Aśvins; Vai. 14. 1ff); I. 15; II. 26; XIX. 1 (Sāṁrāvyā Havis), VI. 39 (Yaśo Havis), VI. 65 (Nairhasta Havis), VI. 78 (Bhūta Havis), VI. 64 (Samāna Havis), V. 21. 2 (Pratrāsa Ājya), VI. 1 (evening song to Savitr) (Kau. 23. 2; 50. 13; 59. 25) etc. are all more or less ritualistic hymns.

**Individual Themes:**—The six books XIII–XVIII are devoted to individual themes.

**Book XIII** contains hymns to Rohita and Rohini. Theosophically they are conceived as a form of Prajāpati. A considerable part of the book is not concerned with the main theme. First 35 stanzas are the main stock. They correlate Rohita with the earthly king. Rohita is the Ruddy Sun who, as a Rṣi, kindles two fires in summer and winter. In all there are four hymns partly in prose and devoid of any speciality.
Book XIV contains Wedding hymns—the Sûryâ Sûkta. The hymns are in most part Rgvedic version with many variants. There are also in them many new stanzas.

Book XV contains an exaltation of Vrâtya in the Brâhmaṇa prose. Vrâtya is, no doubt, Brahma itself but he also appears as a Brahmachârin recently converted to the Brahmanical community. The connection between this Vrâtya book and the Vrâtyastoma is not to be questioned. There are here references to an outcast. The mention of a large number of Sâmans in this book also seems to point out to some sort of connection between the schools of the AV. and the SV.

Book XVI contains two distinctly unrelated parts. 29 The first Anuvâka is in prose and is called the Abhiṣeka mantrâh. (Parisîsta 10). It contains praise of waters. Even in the light of its employment by the Kau. Sût. (9. 9; 2. 18) its purpose is not clear. The second Anuvâka is an extensive conjuration of nightmare. Why these two parts are grouped together cannot be explained.

Book XVII consists of only one hymn addressed to Viśêsahi. It forms one of the Āyusyâṇi and is specially connected with the long life of an Ārya. A Viśâsahi Vrata in which the hymn must have figured prominently is mentioned by Keśava and the Atharvapaddhati. 21

Book XVIII contains four hymns or Anuvâkas and they contain funeral formulas. The first hymn gives the famous dialogue between Yama and Yami. Much of the material of this book is derived from the RV. but much also is

20. cf. AV. XIX. 23. 26—"Prajâpatibhyâṁ Svâhâ"  
Atharvapaddhati, Kau. Sût. 57. 32.
independent. The Atharvan version of the subject is original, but the Kau. Sūt. in its turn presents many tracts which are unknown elsewhere. Many native practices are embedded in these funeral hymns of the AV.

Book XX—This book is mainly reconstructed from the Rgvedic materials. Of the 143 hymns of this book only 13 are peculiar to the AV. (2, 48, 49, 127-136) and stanzas 34, 12, 16, 17, and 107, 13 = XIII. 2. 34. The Kuntāpa Sūktāni 22 (127-136) are original and have no pada-pāṭha. Of the rest of the hymns those addressed to Indra are derived directly from the 8th Manḍala of the RV. The Atharva Prātiśākhya does not take any notice of this book.

22. The Kuntāpa Sūktāni, according to the Mss. are XX. 127-131 according to Sāyaṇa (at Ait. Brah. VI.32.1; 33.1.) XX. 127-128, and according to the Vai. Sūt. (32. 19) the whole collection.
CHAPTER II

"THE ATHARVA VEDA OF THE PAIPPALĀDAS"

(History of the recension, description of the Sāṁhitā, correspondences with the AVS., the AVP, mantras quoted in the Vai. Sūt., Gopatha Brāhmaṇa, the Paippalāda hymns and stanzas in Sakalapāṭha in their ritual setting in the Kaśiṅika Sūtra, the Nilarudra Upaniṣad reconstructed from the Paippalāda Sāṁhitā.

The History of the Recension:—The AV. Sāṁhitā of the Paippalāda was discovered for the first time by Von Roth in 1875. In that year the famous birch-bark containing the Paippalāda Sāṁhitā reached Tübingen. It was obtained by Roudolf von Roth by the favour of Raṇabīrsing, the Mahārājā of Kashmir, and through Roth it was utilized by Whitney. Its description was given for the first time by Roth in his "Der Atharva Veda in Kassmir" (1875). In this tract Roth associated this Kashmir version of the AV. Sāṁhitā with the Paippalāda not with unhesitating assent from every quarter. He has also given here his own reasons which led him to surmise its existence, a history of its discovery and a brief comparison with the recension of the Śaunakins (the vulgate). The birch-bark is written in the Sāradā script of Kashmir. A Nāgarī copy of the original Ms. was made at Srinagar in 1873. It is called "Roth’s Nāgarī Transcript". Till 1895 the MS. was with Roth. Then it went into the Tübingen University Library. With the permission of the Library officers a photo-print copy of the original MS. was prepared at Baltimore in America by Bloomfield and Garbe (1901). Of the two copies of Roth’s Nāgarī Transcript one went to
The Atharva Veda of the Paippalāda

Tübingen after Roth and the other was kept in the Bhāndārkār Oriental Research Institute, Poona. The same was perhaps used by S. P. Pandit in his edition of the AVŚ. with the commentary of Sāyaṇa. It was doubtless the Nāgari copy and it was procured by Bühler. There was another copy of the same and that is kept in the Royal Asiatic Society, Bombay. This same was written in Kashmir in 1927 (Vikrama Saṁvats). Prof. H. D. Velankar holds (in the catalogue of Sanskrit and Prākrit MSS. in the library of the Bombay Branch of the Royal Asiatic Society) that the MS. in that library is quite independent of Roth’s MS. But L. C. Barret holds that the Bombay MS. was copied directly from the birch-bark but the copy which is in Poona is not a copy of the original.

The name Paippalāda occurs in the Atharvan literature in various forms such as Paippala, Paippalâdi etc. These names are derived from the name of an ancient Āchārya Paippalādi. The colophons at the end of the Kāṇḍas of the Kashmirian Sākhā of the A.V. exhibit the words: “Ātharvanika Paippalāda Sākhā.” A group of the mantras known as the Paippalāda mantrāh winds up the first Atharva Parāśiṣṭa-Naksatra-Kalpa otherwise known as Kṛṣṭikā-Rohini. In the colophon of the Praśna Upaniṣad also we have: “इति अविभवायामः शाक्ताया प्रायोपनित्तः समासाः.” In the second half of the Vai. Sūt. (Adhyāyas IX–XIV) there occurs the statement: “इति अर्थेऽविवेच्ये वैतान्तिकः प्रायोपितपरमात्रे चबुद्वनि (श्पष्टां) समासां।”

The Paippalādi Sāntigāna (Atharva Parāśiṣṭa 34, 20) begins with the pratikā, “Sārīr no devī” which was in all

2. JAOS 50. 104 ff.
probability the opening verse of the Kashmirian recension of the AV. The name Paippalâda is also reported by such other ancient authorities as Pâñini, Gaṇakárta, Patañjali (Mahâbhâṣya), the Charanavyûha attached to the white YV., the Purânas etc. Thus it seems from these references that there was some Ātharvâṇa Āchârya by name Paippalâda, who was connected with the version of the AV. which had “Śaṁ no devî” as its introductory verse. The Gopatha Brâhmaṇa (I. 29) also tells us of the AV. whose first verse was “Śaṁ no devî”. The Mahâbhâṣya repeats “Śaṁ no devî” as the first verse of the AV. in its own introduction. According to Bhândârkar, 3 a devotee of the AV. must recite in the morning both the verses “Ye trisaptâh” and “Śaṁ no devî” while rinsing his mouth. “Ye trisaptâh” begins the vulgate, though some of its MSS. actually begin with “Śaṁ no devî”, repeating it again in its usual place (I. 6. 1). But the Kau. Sût. furnishes the most unequivocal testimony to the effect that so far as it is concerned the words “Ye trisaptâh” introduced the first hymn of the AVS. (cf. 7. 8). So that it comes to mean that “Śaṁ no devî” introduced some other collection of the AV. and Roth called the Kashmirian version as the Paippalâda Samhitâ which might have had “Śaṁ no devî” as the beginning. But we can not tell definitely if it actually began with this patrika, “Śaṁ no devî” as the present Paippalâda Samhitâ is known at present through the single MS. and its first folio is missing. Still it is reported that there are even now Vaidikas of the Paippalâda school of the AV. in Kashmir and they actually begin their text with “Śaṁ no devî” 4. W. Caland also having

constructed a considerable part of the Paippalāda Śrāddha-
kalpa from the Atharva Parisīṣṭas (2.3.6; 23.10; 24.14; 41)
surmised that the Paippalāda version of the AV. is different
from the Śaunakiya version. The Praśna and the Garbha
Upaniṣads are assigned to the AVP. The Brahma Upaniṣad
opens with the conversation between Paippalāda and
Śaunaka. Sāyaṇa in his commentary of the AVŚ occa-
sionally adopts a reading from the Paippalāda version.

Neither a Brāhmaṇa nor a Sūtra seems to have been
preserved in the Paippalāda school. The Vedic literature
including the Atharvāvan has the least to say about any
such work. That the Kau. Sūṭ., the Vai. Sūṭ., and the
Gopatha Brāhmaṇa belong to the Śaunakiya school may
be regarded as certain. The Atharvapaddhati (at Kau. 1. 16)
designates the Vai. Sūṭ. as the Saunakiya Sūtra. The GB.
being entirely dependent on the Vaitāna, has little originality
and as such may be regarded as the one belonging to the
Śaunakiya school. According to the tradition the Kau. Sūṭ.
is: "कतस्य शाबासः शीतास्करायेण सभिताविषिः". But at 85. 7, 8 the
Kausāka Sūtra sides with the Śaunakin against the
Devadārśin; it cites "ये त्रिपादः" as the Pūrvam Sāktam
and both the Kau. and the Vai. quote hymns and stanzas
from the Kashmirian version of the AV. in Sakalapāṭha
(Kau. 72; 91; 107; 115 etc. Vai. 10. 17; 14. 1; 24. 1
etc.) and not by their prakitas as they do in the case of the
AVŚ hymns and mantras. The GB also quotes some stanzas
from the AV. of the Paippalādas.

The description of the Saṁhitā 5:—The original birch-
bark MS. is startlingly varied and is in the Kashmirian
Śāradā script. Lamman describes the birch-bark as "a

5. L. C. Barret's transliterated edition in JAOS Vols. 26, 30, 32,34,
35, 37, 40, 41, 42, 43, 44, 46, 47, 48, 50. The book VI of the
AVP. is edited by F. Edgerton in JAOS. 34.
veritable mine of jewels of false readings and blunders". L. C. Barret has suggested possible corrections here and there and at times he has even rewritten complete stanzas. References to stanzas and pādās occurring in other texts are supplied by him from Prof. Bloomfield's "A Vedic Concordance". The whole of the first folio of the MS. is missing. Three pieces of F₂ are preserved but not arranged in proper order in the facsimile. F₃ is mutilated. F₄ is blurred. F₅ is broken. Such is the case of the following folia. A goodly amount of what is lost is supplied from the transcript. The text is badly corrupt. Accents have been entirely lacking.

In this recension a hymn is called a Kānda (once Kāndikā). Five Kāndas make one Anuvāka. The numbering of the Kāndas is not very regular. The loss of F₁ has taken away four Kāndas. The Śāhmitā consists of twenty books. But the arrangement of these twenty books differs very much from that of the AVS. The stanzas which in AVS appear as one hymn are given here in an entirely different order with additions from the stanzas from quite another part of the AVS or from another collection or with new stanzas. Any two Paippalāda hymns may appear in different parts of the same book of the AVS or in different books or the order of stanzas may vary in the two versions or the hemistiches may be differently combined. The AVP presents more material—about 6500 stanzas as against the approximate 6000 stanzas of the AVS (including its books XIX and XX). The Paippalāda Book I contains miscellaneous hymns. The stanza-norm in the first 13 books increases

6. The facsimile of the Paippalāda MS. edited by Bloomfield and Garbe is considered as an absolutely perfect facsimile. That was used by L. C. Barret in his edition. Roth's Devanāgarī transcript was used by him for supplying the missing links in the original.
regularly from 4 to 12. In the books X to XIII the stanza-
norm is irregular and varies between stanzas 10 to 16.

Books I to VII of the AVS reappear in the AVP for
the most part: books VIII to XIV appear almost completely;
of the book XV there is only the beginning; books XVI and
XVII appear for the most part. On the other hand the
funeral hymns (book XVIII of the AVS) and the Kuntāpa
hymns are completely wanting in the AVP; books XIX and
XX of the AVS are also not given in the AVP. The book XIX
with the exception of about 12 to 72 hymns are scattered:
throughout the AVP.

<table>
<thead>
<tr>
<th>AVS'</th>
<th>AVP</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot; VIII–XI</td>
<td>Large &quot;</td>
</tr>
<tr>
<td>&quot; XII</td>
<td>&quot;</td>
</tr>
<tr>
<td>&quot; XIII, XIV, XVI, XVII...</td>
<td>&quot;</td>
</tr>
<tr>
<td>&quot; VI, VII</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

The variants between the two texts range all the way
from inconsiderable differences to complete change of sense.
In addition to a large body of materials which the AVP and
AVS have in common, there is a goodly amount of matter
which is not in the AVS but is also in the texts other than
the Saunakiya. There is a large amount of materials not

7. The hymns which are found in the AVS but wanting in the AVP.
Book I–2, 4, 6, 28, 35; Book II–7, 11; Book III–25, 28, 29;
Book IV–21, 30, 35, 36, 39, 40; Book V–7, 9, 10, 12, 31 (except
Vs 12); Book VI–8, 10, 29, 41, 48, 52, 67, 70, 84, 88, 89, 95, 101,
105, 110, 111, 123, 124, 127, 131, 132, 136, 139, 142; Book VII–
10, 11, 16, 23; 24, 27, 30, 31, 37, 43, 52, 55, 65, 67, 68, 72, 74, 75,
85, 86, 91, 92, 93, 95, 99, 102, 107, 108, 112, 116, 117, 118;
Book XI–9, 10; Book XIII–3 (except the first Pāryāya and a
phrase from the second); Book XVIII is completely wanting;
Book XIX–7, 9, 12, 14, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 37,
40, 41, 43, 51, 59, 60, 61, 62, 63, 64, 67.
Book V—contains 25 hymns which may be called as new. There are here 21 hymns of 8 sts., 10 of 9, 4 of 10, 1 of 11, 1 of 12, 2 of 14, and 1 of 9. Thus in all there are 40 hymns or 358 sts.

Book VI—This book is composed of 4 Anuvâkas, the third containing 7 hymns and the others containing 5 hymns each. Thus in all there are 22 hymns or 232 sts. More than half of the material is found in other Vedic texts. Only 8 hymns may be regarded as new.

Book VII—The hymns of this book are grouped in Anuvâkas of which there are four with five hymns in each. The book contains 20 hymns, 4 of which are prose. The norm of the sts. is clearly 10. In all there are 206 sts. Twelve of the hymns may be called as new.

Book VIII—This book contains 20 hymns of which two are prose. The normal number of the sts. in a hymn is clearly 11. The total of the stanzas is 225. Essentially new sts. amount to 114.

Book IX—This book contains 25 hymns of which one is all in prose, one is partly prose and one is a group of Brâhmaṇa passages. The normal number of the sts. in a hymn is probably 12. The total of the sts. in this book is 304, of which the essentially new amount to 184.

Book X—It is one of the short books consisting only of 16 hymns or 160 sts. Of the hymns one is partly prose and four are only irregularly metrical. The stanza-norm seems to be 10. Properly speaking 121 sts. are new.

Book XI—It is also one of the short books. It consists of all metrical 7 hymns. If there is a normal number at all, it should be 14. The total of the sts. amounts to 80 only.
Book XII—A major part of this book is derived from the RV. It consists of 7 hymns or 91 sts. The probable stanza-norm is 16.

Book XIII—The bulk of this book is of 14 hymns only. The norm of sts. in each hymn seems to be 16. The total of sts. is 232.

Book XIV—The book has four hymns which are all metrical. The stanza-norm is probably 17 and the total of the sts. 84.

Book XV—It is comparatively short book. It contains 23 hymns in 5 Anuvâkas. The probable stanza-norm is 10. The total of the sts. amounts to 223. The book has adopted considerable material from RV and YV.

Book XVI—This is a fairly big book. It contains 155 hymns in 22 Anuvâkas. The stanza-norm is probably 10.

Book XVII—This book contains 41 hymns in 8 Anuvâkas. Much of the material of this book is found in book XII of the AVS'.

Book XVIII—This book contains 32 hymns in 6 Anuvâkas. The hymn 27 is in prose. The total of the sts. is 297. All of the book XIV of the AVS is here except a few sts.

Book XIX—This book contains 55 hymns divided into 14 Anuvâkas.

Book XX—This book contains 61 hymns into 10 Anuvâkas.

The AVP mantras quoted in GB and the Vai. Sūt.

<table>
<thead>
<tr>
<th>AVP</th>
<th>Gopatha Brāhmaṇa</th>
<th>Vaitāna Sūt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. 95</td>
<td>I. 2. 21</td>
<td>6. 7</td>
</tr>
<tr>
<td>I. 107. 4</td>
<td>I. 2. 8</td>
<td></td>
</tr>
<tr>
<td>II. 24</td>
<td></td>
<td>in the Nakṣatra Kalpa¹⁰</td>
</tr>
<tr>
<td>II. 29</td>
<td></td>
<td>24. 1</td>
</tr>
<tr>
<td>V. 16. 2</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>V. 28. 1, 2, 3</td>
<td></td>
<td>10. 17</td>
</tr>
<tr>
<td>XVI. 150. 6</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>XVI. 150. 10</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>XVI. 151. 5–7</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>XVI. 151. 9</td>
<td></td>
<td>25. 12</td>
</tr>
<tr>
<td>XVI. 152. 5–6</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>XVI. 152. 8</td>
<td></td>
<td>14. 1</td>
</tr>
<tr>
<td>XVI. 155. 4</td>
<td>I. 2. 7.</td>
<td></td>
</tr>
<tr>
<td>XX. 12. 8, 9, 10</td>
<td></td>
<td>16. 17</td>
</tr>
<tr>
<td>XX. 26. 8</td>
<td></td>
<td>12. 9</td>
</tr>
</tbody>
</table>

The Paippalāda hymns or stanzas in Sakalapātha in their Ritual setting in the Kauśika Sūtra.

(1) AVP. I. 34 = Kau. Sūt. 78. 10.

अध्यर्जनविन्महं जायामिन्मद्रादु।
सौमी बशुविन्महं जायामिन्मद्रादु।
पूर्णा जातिविन्महं जायामिन्मद्रादु।
इन्द्र: सहीयामहं जायामिन्मद्रादु।
अत्रमेजनविद्र यस्माद्। सोमाय बशुविद्र यस्माद्।
पूर्णे जातिविद्र यस्माद्। इन्द्र: सहीयसे यस्माद्।

¹⁰ In the Nakṣatra Kalpa or Kr̥ttikā–Rohini at the end under the title “Paippalāda mantrāḥ”.
Context—In its Xth Adhyāya, the Kau. Sūt. gives the marriage rites. The two AVP. Vss are rubricated in that connection, after the bride has entered the house of her husband.

Application—The XIV. 2. 21\textsuperscript{11} is recited while the hide of a red bull is brought. That is spread. With XIV. 2. 22 the bride is made to sit on the skin after having made her to step upon it. The priest seats on her lap a Brahmin boy of auspicious name (to encourage the obtainment of male-progeny) with XIV. 2. 24. Then the boy is removed from her lap.\textsuperscript{12} Finally with the Sumbhā Vss (VI. 78. 1; and XIV. 1. 45) and the two AVP. Vss water is poured into the folded hands of the bride-groom and the bride.

\textbf{(2)} AVP. I. 40 = Kau. Sūt. 133. 3.

\begin{center}
\begin{tabular}{l}
मनोभा मित्रावर्धना मनोभूष्णा—चुरस्याँ ||
मम त्रिदा च पुष्पा च ममेव सविता वशे ||
मम विश्वरुष्णा सोमनाथ ममेव महतों भवन् ||
सरसवीर्यैं भगवी विवे देवा को मम ||
मनोभा यावपुष्पिणिः अनन्तरिंस्ते सन्तम ||
मनोभा सवां ओष्णवीर्याः सवां देवा मम ||
मम गावी ममाभन्त ममाभ्यार्यन्त ममेव पुष्पां भवन् ||
ममेद् सरमालवस्येवद्यान्याजेऽर्न मम ||
\end{tabular}
\end{center}

Context—The book XIII of the Kau. Sūt. is devoted to the rites about omens and portents. These AVP stanzas appear in that connection.

Application—In a rite in expiation of the portent of the burning of one’s house, a full handful of the oblation of mixed grains is offered in fire with VI. 117–119.; again oblations are given with the AVP Vss and VI. 61. 1.

\textsuperscript{11} Such unspecified references are from the AVS'.
\textsuperscript{12} कुमारार फल्मोदकादि दस्य तत्र उत्पापवति ||—Keśava.

Context—In its IXth Adhyâya, the Kau. Sût gives the preparation of the house-fire and then deals with morning and evening oblations. The AVP. Vss. occur in that connection.

Application—In the Northern direction, in a ditch full of water, he places an unbroken stone. He crosses it with XII. 2. 23. He sprinkles the house with II. 14. 1. He reaches the house with VII. 60. 1; with XII. 2. 28 he touches a calf; a bull with XII. 2. 47; the bed with XII. 2. 48, 49 and mounts it with XII. 2. 24. He addresses the seated woman with XII. 2. 30. He hands over tufts of Kuśa grass and Ânjana anointed with ghee to women with XII. 2. 31. He distributes the tufts of grass to the owner of the house and other persons who have moved round the jar full of water with XII. 2. 31 and offers oblations with XII. 2. 21, 32, 24, 44, 55; III. 21. 1; IV. 13. 1 and the above AVP Vss.

(4) AVP. I. 51. 3 = Kau. Sût. 4. 2.

Context—In its IXth Adhyâya, the Kau. Sût gives the preparation of the house-fire and then deals with morning and evening oblations. The AVP. Vss. occur in that connection.

Application—In the Northern direction, in a ditch full of water, he places an unbroken stone. He crosses it with XII. 2. 23. He sprinkles the house with II. 14. 1. He reaches the house with VII. 60. 1; with XII. 2. 28 he touches a calf; a bull with XII. 2. 47; the bed with XII. 2. 48, 49 and mounts it with XII. 2. 24. He addresses the seated woman with XII. 2. 30. He hands over tufts of Kuśa grass and Ânjana anointed with ghee to women with XII. 2. 31. He distributes the tufts of grass to the owner of the house and other persons who have moved round the jar full of water with XII. 2. 31 and offers oblations with XII. 2. 21, 32, 24, 44, 55; III. 21. 1; IV. 13. 1 and the above AVP Vss.

13. "श्रीश्य दर्मिणिद्विषाणि एक्षः बश्च विज्ञातिषुन्बच्यते।" Kesava.
**Context**—The Kaṇḍikās 1-8 of the 1st Adhyāya of the Kau. Sūt. present the sources of the work.

**Application**—In the course of the Purastād Homa, there are two Ājya Bhāgās. The Purastād Homas are performed with II. 19. 1 in witchcraft practices. The two Ājya Bhāgās are V. 29. 2 and the Saṁsthithita Homas are performed with VI. 75. 1. The AVP Vss are to accompany the oblation to Soma in the Ājya Bhāga.

(5) AVP. I. 65. 3, 4 = Kau. Sūt. 33. 9, 8.  

अन्वय वो अन्वय भजवन्यायवया उपवत।  
सर्पीचः सब्रता गृहवर्त्या अतत वायप्यम् ॥ (1) 
मा ते रिष्यति सहिता यस्माचि त्वा सहनामाः ।  
द्विपावन्ययायादस्मां मा रिष्येऽपि शमे ॥ (2) 
[ स्रोनो नामासि भजायतिः आयामकर्मनादलने शाल्यप्रसन्नम् 
ताः त्वा वयं लानामस्यषुविन्यस्व त्वा शाल्यप्रसन्नम् ॥ ]

**Context**—The Kaṇḍikā 33 is about the practices for easy and safe delivery, the first of the Strikarmāṇi. The Anukramāṇi also indicates the same purpose while commenting on I. 11. 1, which is rubricated in this practice as “अवषमादिविवान् 
भाहसुखप्रसववाय।”

**Application**—Having brought dregs of ghee in four water pots, he places four tufts of Muṇja reed with their points turned towards the east on the head of the woman who is about to give birth to a child. There is danger to the child while the reeds are being cut. He washes her with hot water down the hair on her head from the right side. He cuts the ties of the delivery room. He ties her waist from both sides, with the cord (of a cart).

(1) Gobh. Gr. II. 6. 6. Then he spreads 21 barley grains, with "वदि सीमस्वासि।” (1) Then he joins the

---

*14. See, Kau. 47. 7 also Atharvapaddhati—“अधे वदे (II. 19. 1) तत्र इति आभिचारिकः पुरस्ताद् हेमाल्लग्नीति।”*
grains with the first AVP Vss. and with the following two AVP Vss.\textsuperscript{15} digs the plant with the point of the spead after the sun-set having concealed it with an umbrella.

(6) AVP. I. 78 = Kau. Sūt. 82. 13.

\begin{quote}
पय। प्रया गतमन्नुमयिः देवा मनुष्या। पशूवृः सर्वेऽ।
ते ना देवे मनो अधि कासूः सुनीतिः नस्तु हिष्यते म् रथापू॥
\end{quote}

Context—The Kaṇḍikā 82 is about the funeral rites.

Application—Here is given the Sānti for the sons and relatives on the first day after the death. In the course of the rites the AVP. Vss. is to be muttered by Brahmā who has placed before him the faggot of Samyāki.

(7) AVP. I. 91 = Kau. Sūt. 115. 2.

\begin{quote}
पय। देवेणुः पव ओषधीः पव आशाः पयोवन्तस्तिः।
तन्मे धाता च सथिता च धर्मेन विभन्ते तद्विका अभिसंग्रुणत्।
पय। वद्दः पव तस्मिन्नाः पव उज्जैतुः पत्तेन।
तन्मे धाता .................................॥
वन्मृणेऽपव आविष्कार्यस्ति यदुक्तসातिः पत्तास्त्रिः।
तन्मे धाता .................................॥
भानि पयोस्ति दिनायिनिः सत्तातिः दाहृपाः बहृतै।
तेषामात्रानि श्रीहृन्ति नो अय पदर्भ स्वापुथियाै अहर्षीयमात।॥
\end{quote}

Context—The Kaṇḍikā 115 is from the book on omens and portents.

Application—Oblations to fire are to be given with the mantras from the AVP hymn when a cow or a horse or a man smells of Ākāśaphena (sky-foam?)

\textsuperscript{15} “सदेशीविखननमेतेन विधानेन कत्ते यः॥” — Keśava.
(8) AVP. II. 87 = Kau. Sūt. 107. 2.

Context—The Kaṇḍikā 107 is also from the chapter on omens and portents.

Application—Oblations are to be given in fire with the Vss from the AVP when many threads come out in the process of weaving or cutting the threads.


Context—The Adhyāya VIII from the Kaṇḍikās 60–68 which deal with the Sava Yajūs. The last Kaṇḍikā (68) concerns Svargaudana, Brahmaudana Savas and is interwoven with the Kaṇḍikās 60–63 and 67.

Application—The two AVP Vss along with IV. 12. 2, 3, 4; XI. 1. 19, 28; XII. 3. 46–48, 50 are addressed to the donor when the porridge is taken out with the ladle and is sprinkled with juices.
(10) **AVP. IV. 5. 2 = Kau. Sūt. 40. 14.**

**Context**—The two pādas appear in the medical practice to promote virility of a man (Kau. 40. 14ff.). Dārila calls them as “Kalpaṣāṃ”.

**Application**—To promote virility of a man IV. 4 and the above two AVP mantras are recited. During the recitation the plants Ucchhusma and Parivyaḍha are dug up with an iron instrument.

(11) **AVP. V. 15. 1, 2 (1) = Kau. Sūt. 73. 14. 15.**

**Context**—It is also in connection with house-hold fire and morning and evening oblations.

**Application**—These AVP Vss and many others quoted in the Kaṇḍikā 73 are to accompany oblations in fire both in the morning and evening.

(12) **AVP. V. 16. 3 = Kau. Sūt. 2. 37.**

**Context**—The Kaṇḍikā deals with “Sāvityāntahāṁ śravaṇaṃ śravaṇaṃ śravaṇaṃ” (1) uddhautahāṁ kaññāṇi.” (Keśava).

16. Not found anywhere else.
17. Not found anywhere else.
Application—This mantra from the AVP accompanies the Udvasana and Abhigaharana Sarskraras in all the rites prescribed by the Kau. Sut.

(13) AVP. V. 30. 9 = Kau. Sut. 20. 5.  
VIII. 18. 6.  
अन्नाया फाल्क कल्याणामुपावलु नुकसति: ।  
यथा सद्धृष्ठयमन्त्रम बहुपूर्वम् ॥

Context—The Kandikâ 20 is about "सिनिनियकनं" or the ploughing festival.

Application—With III. 17, he prepares the pair of bulls and the plough and yokes the bulls to the right side first and with "एहि पूर्णक" (Kalpa, according to Darilâ) the left bull. Others are meant for cultivating soil. Finally with the AVP mantras he drags the plough-share.

अत्वासससयम्यम धीयत्वात्त बधायमानो सर्वनां प्राप्ती वैष्ठेश्वरी ।  
उप वसून भूमत धारिते गोधर्मशुठ्ठ भूमना विनयत ॥  
बधाय वसूनाचने च भूमति निष्ठ गोधुषुप गोऽयुगुप सीदुदुधी ।  
इत्यत्तते अन्तकने पिन्माना कीड़ालं पूर्तं मद्यव्यमानम् ॥  
सा धावतु यम्माश: सवतां श्रूदुच्छ पथा भयोदेह दुःखः ।  
अनुरूपदानो प्रथमेदुमागनं बन्तेन गां सेच विनष्ठातामिति ॥

Context—Once again these are in connection with Sava Yajnas.

Application—In the Brahmaidana Sava, during the course of the performance, a cow and utensils for milking are placed to the north of the fire. The cow is milked while these AVP Vss are being recited and the milk is sprinkled on the porridge.
(15) AVP. VII. 6. 10 = Kau. Sūt. 43. 13.
XX. 22. 2

(1) cf. RV. VII. 54. 1 Ts.
III. 4. 10. 1. Śaḥ. Sr. II. 16.
II. 9. 9. Śaḥ. Gr. II. 14. 5. अनमेवो वास्तोवन्ते विम्याक्षण्यादिन।
Gob. Gr. IV. 7. 32. Maṇ. सः। छुरोव एव न। (2)
Brāh. II. 16. 1.

(2) cf. RV. VII. 55. 1.
Yāska-X.17. Pār. Gr. III.
4. 7. Śaḥ. Gr. III. 4. 7.

Context—The Atharvapaddhati designates these two Vss as "Śārikhyāyikīye Rche" and also as Kalpaje. They occur in connection with the "Vāstu Saṁskāra".

Application—With the mantras grouped in the Vāstospatiya Gaṇa (Kau. 8. 23 ff.) he collects the necessary materials to the right side of the fire, prepares Śaṇṭyudaka, sprinkles it on the ground which is the chosen site for the building. He begins the construction work with III. 12, makes the house firm by III. 12. 1, 2 (Dhruvabhyām). He enters the house with a pitcher of water and fire. He again sprinkles the house with "Saṁbhūṁ Mayobhū" (I. 5. 1 ; 6. 1) and offers oblations of rice mixed with milk to Vāstospati with the AVP mantras.

(16) AVP. XI. 5. 14 = Kau. Sūt. 89. 12.

(3) cf. Vī. III. 14. Śaḥ.
Sr. II. 12. 1. Śaḥ. Gr. III.
7. 2. Lā. Śr. III. 3 1.
Āś. Gr. II. 5. 17.
**Context**—The Kandikā 89 deals with the “Pindāpitrjayāa”.

**Application**—Having taken the faggots spread round the fire he praises the house with XIII. 1. 59 and VII. 60. 1 and with the given AVP Vss, having approached the fire places the faggot down.

(17) AVP. XIII. 10 = Kau. Sūt. 6. 11.

विमुख्यानि वह्सः जातवेदीजमायं हृदायं अमरे रस्सुतपूर्वनो
सर्वं देवानां जानिमानां विद्वान्यक्षामनां वह्सु हल्लममि।

Context—This is also from the Kandikā dealing with the sources and Paribhāṣās of the Kau. Sūt. The Pratika of this Vss appears at the Vai. Sūt. 24. 7. and Dārila designates it as “Kalpaḍa”.

**Application**—This Vss is to accompany the first oblation of Samidh in the fire in a sacrifice which aims at killing enemies.

(18) AVP. XVI. 150. 2 = Kau. Sūt. 97. 8.

भस्म ज्ञानवेदीजमायं दिवेय च महावावस्मात्मान्तितव गृहवयुग।
महोपद्धति चकृतस्थाय साभाधः समास्मधुप इत्यु शम्भवत लक्ष्यम्।

Context—The Vss appears in connection with omens and portents. The Vss forms a part of a Sūkta “Apeta etu” (cf. Vai. Sūt. 38. 1).

**Application**—The whole of the Sūkta with the given Vss from the AVP is to be employed in a sacrifice to flatter Nirṛti to go away. A choice bull is the fee of the Brahmin who performs the sacrifice (Kau. 97. 9; cf. 94. 16)
XX. 28. 3.

Context—The Vs. occurs in connection with omens and portents.

Application—When ants infest a place, a performance is to be undertaken to get rid of their troublesome presence. The performance is in the form of a sacrifice in which first usual oblations are given to white, black, red and other kinds of ants belonging to east, south, west and other directions. If even with such a sacrifice the trouble of the ants does not lessen, then sacrifice is to be installed in the north (in the house), reeds are to be used in place of grass that is usually used in a sacrifice, the oil of Iṣiḍa forms Ṡyāya and the ladle is to be prepared from the branch of a Sāka tree. The oblation of Iṣiḍa is given in the fire with the AVP mantra to Indra or Yama with the call “Phat hatāḥ Pipilikāḥ”.

(20) AVP. XIX. 33. 1–3 = Kau. Sūt. 128. 4.

Context—These Vs also occur in connection with omens and portents.

Application—When the stars seem to fall, oblations should be given in fire to Indra and Agni with the Vs “Yat.
Naksatram” and also with the three AVP Vss. Gold should be given to the priest. This is an expiation.

(21) AVP. XIX. 42. 4. 5. = Kau. Sūt. 47. 16.

Context—The Vss occur in the beginning of the Adhyāya VI which deals with the witchcraft practices. In the beginning the Sūtra gives the Paribhāṣas to be followed in the following practices.

Application—In the witchcraft practices a staff is required. The holding of the staff (perhaps the same as mentioned in the Sūtra 12—“भारद्वाजपरिवेशेनाहित्सं दण्डे कृत्यत।”) is done with the given AVP. Vss.

(22) AVP. XIX. 51. 1–4. = Kau. Sūt. 42. 17.

18. The Pratika of this Vss. occurs at the Kau. 6. 19 where Dārila designates it as Kalpajā. All the four Vss. beginning with “Idāvatsarāya” etc. are termed by the Atharvapaddhati as “निमिति: कल्पजामि:” and the Daśa Karmāṇi as “कस्मे: चतुर्मि:.” Cf. AVŚ VI. 55. 3. and the following and TS. V. 7.2. 4.
**Context**—The Kaṇḍikā 42 (12–18) gives the rules concerning the return of a disciple after finishing his studies.

**Application**—With VII. 89.1 (X. 5. 46) or according to the Atharvapaddhati with “आपी हि श्राति चत्सूनि:” (I. 5. 1–4) in the “परिसमाध्यववचयत” (Dārila), after due shaving, Śāntyudaka is to be performed by the side of some water-place. After the sun-set, he places three sacrificial faggots with “आपी द्र्व्या हस्ति फ्रास्या श्रोकेसि द्र्व्येका” (VII. 89.1.2.4 Atharvapaddhati). He offers oblations of ghee indicative of the finishing of the vow, in the fire with the given AVP Vss. Finally he offers in the fire sacrificial faggot.

(23) AVP. XX. 8. 4 = Kau. Sūt. 46. 55.

यो अम्ब्र वस्त्राणायासि स्वपत्तमाति पुरुष्य श्रावायम्यमत्तवम् । 19
अपस्यदेव ब्रह्मणाशमधेयेन वर्णणा पवर्मान्यवणोऽव ।
दृष्टाभ्यवकारो संविश्वामर्यम्य हारो संविशिष्टि ॥

**Context**—The Kaṇḍikā 48 is devoted to various practices. The extract from the AVP appears in a prāyaścittta ceremony (46. 30–55).

**Application**—Keśava describes the ceremony as “Sakuna Sānti” in which the present AVP extract is rubricated, and further details it as “अपशांना शुल्ता कपिजलवारित शुल्ता याने अर्धे पाधिशालित शुल्ता……………दुःशूल्ताने निरोत्ताने निरोत्ताने पुरुषो या उत्तरा या लोके निग्राण: बलिविशिष्टके विबस्तृ द्वार प्रश्वा—and still further आकारो यदि स्विति आर्ये या शुल्ते गृहे या तथा तदा “यो अम्ब्र वशुणा ” हस्ति अर्च जपिता स्विति ।

(Keśava).

Dārila says, “पुनः कापिजलानि स्वस्तयतनानि महत्……….यो अम्ब्र वशुणायासि (१) अष्टावकारश्च अवरे आकारश्च अन्यस्मिन्तया लोके गहितं संपोष्यो द्रोपदात्। दृष्टाभ्यात (१) यथा: जमः …….१९.

(24) AVP. XX. 34. 2 = Kau. Sūt. 6. 9.

Context — This is also from the sources and Paribhāṣās of the Kau. Sūt. The Pratikā of the Vs. appears in the Vai. Sūt. also (4. 7).

Application — The AVP Vs. is to accompany the sprinkling of ghee from a pot of ghee. The Sūtras on the point are:

"स्वप्नमद्री धारायपि " "यदाय्यादायां तत्स्रावपिति "

Dārila explains them as "संस्कृतमन्यात्" (i.e. with Samatsrāvabhāgā etc.) दक्षिणेन इलेन खुच्कारण सम्बन्धेन आत्मानिः
संस्कृताम्. " The Ājyapātra is held in the left hand and the Sruva in the right.

(25) AVP. XX. 46. 7-10 = Kau. Sūt. 46. 54.

Context — These Vss. appear in a ṛṣyaścchitta ceremony.
Application — Kesava describes the ceremony as Saunaka-Śānti and the Sūtra states "मेहि महर्षि कापिन्जलानि स्वस्त्यायानि निर्भयि।" Dārila defines "कपिन्जला तित्तिरे (ि) sādrāḥ" and states that the cry of a Kapiṇḍala is inauspicious yet the evil that is foretold by such a cry can be averted by the Kapiṇḍala Svastyayanâni with the AVP mantras. The Nakṣatra Kalpa (Kaṇḍikâ 36) has the following passage "सनं चेतुपि तित्तिरे कपिण्ड placing ‘तित्तिरे’ Kapiṇḍala भर्ति तित्तिरे कपिण्ड भवति।"

(26) AVP. XX. 47. 4 = Kau. Sūt. 127. 5.

Context — This AVP Vs. occurs in the chapter on omens and portents.

Application — The stanza is employed in a pacificatory rite when the portent: "अथ सचेतात्मवेक्तः सत्तीलिपथयति तद्वेर्ग्न्येनात् अहृतः". Then five kinds of birds begin to fly in a continuous line. To avert the calamity, Varuṇa should be praised thrice with IV. 16. 3 and oblations should be given to him with VII. 83. 1–4 and so also to Vāyu with the given AVP verse.

(27) AVP. XX. 48. 5 = Kau. Sūt. 108. 2.

Context — This stanza from the AVP forms a part of a hymn beginning with "वर्तन नं समन्तस्" in Kau. 108. It

The present stanza also appears in the Vai. Sūt. 17. 4. It

20. Cf. TS. III. 2. 7. 1; Śān. Śr. VI. 8. 4.; Āś. Śr. V. 2. 14.
21. Some of the verses from this hymn appear in the RV., SV. TS. etc.
is employed together with the whole hymn in a sacrifice to avert the evil effects caused by the fire generated by fire (धण्डलिगिनाम्: संगृज्यने।).

**Application** — The hymn together with this stanza is to accompany the oblations. The same is the expiation. Gold should be given to the Kārayītṛ.

(28) AVP XX. 48. 9 = Kau. Sūt. 56. 17.

(1) cf. T.A. VII 3.3. यथाप: पवता पाप्तिः यथा माता अहवरम्।
Tal. Up. I. 4.3. एवा मा भवन्ति रिपो धातुरेपनु लग्ददा॥

**Context** — The Atharvapaddhati calls this stanza as Kalpajâ. The stanza appears in the Upanayana ceremony.

**Application** — After the tying of the girdle, the Brahma-çârîn holds the staff, puts on the thread, recites “Aham rudrebhīḥ” (IV. 30) after the Âchârya, takes the vow of Brahmacharya which is to last for twelve years. The Âchârya tells him the rules of conduct, puts on his head rice, barley and Śami over which “Ahan enam bhûtebhyaḥ” (Kau. 56. 13) is recited and makes the boy to face him. Lastly the Âchârya takes a Samidh and puts it on the fire with the recitation of the given AVP mantras.

(29) AVP. XX. 50. 6-8. = Kau. Sut. 58. 1...

| मद्याय करणः कौशल्य मद्यायिति वि वैष्ठाम्। |
| परा दुष्कलन्य वद्वृत्त तस्म आ सुय॥ |
| अति से दुष्कलन्याति पुष्करोविविन्। |
| तदस्माद्र्विन्या दुष्कलिष्ये प्रतिसुखतम्॥ |
| व्याक्ष्यहृदयानि मे अक्षज्जयाद्यस्पन्देन। |
| अभिन्ना पुष्करकम् तस्माद्: पालमहसः॥ |

**Context and Application** — These stanzas are only to be recited to a person who has a ringing sound in his ear or
whose eyelids are twitching. Keśava says—“कर्ण कोशलतमु- 
मन्त्रयुक्ते अथिक्रुर्तमनुमन्त्रयते”

अर्ह नो अधिरर्थयते उर्थय नो वर्तिक्षः।
(1) of Sāh. Gr. III. 7. 3. अस्त्रीयापदे मा रिस्तामारे रक्षायु न: प्रजाम्।
अस्त्रियास्ते पुष्पालेखमावः लेवे युग्हे।
(2) of ŚB. XIV. 9. 4. 23. इमे समिस्तिष्ठि महयायुष्मान्त: सुवर्ज्ज:।

Context — The Kāṇḍikā 89 deals with the Pindapitṛyajña.

Application — The fire is brought back again with these
AVP Vss. and with XVIII. 3. 42; 4. 88; XVIII. 4. 65.

The Nilarudra Upaniṣad reconstructed from the AVP Samhitā.

<table>
<thead>
<tr>
<th>AVP</th>
<th>Nil. Up.</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIV. 2</td>
<td>1–17</td>
</tr>
<tr>
<td>XIX. 22. 1–3</td>
<td>18, 19, 20</td>
</tr>
<tr>
<td>VIII. 7. 9</td>
<td>21</td>
</tr>
<tr>
<td>XX. 57. 7</td>
<td>22–24</td>
</tr>
<tr>
<td>XX. 58. 5</td>
<td>24–25</td>
</tr>
</tbody>
</table>

The Nilarudra Upaniṣad—

| Avastha lambhate दिखते: पृथिवीची।
| Avastha abhavat sūrya नीतिःप्रदे शिसारितस्म। || 1 ||
| दिखत उपयोज्यस्तु अत्यासुर्मायथाभिम।
| Jnanāya: पश्चातं नीतिःप्रदे विशारितस्म। || 2 ||
| एष एष्यायां दृष्टिः जलाष्पण्यान्।
| वि (ते) ज्ञेषणानान्तर आ चार्याविर वेदोऽजेत || 3 ||
| namstare Mahamāmay namstere Mahamanyake।
| namstere bāhuvrāhastobhaye nam: || 4 ||
वामिः गिरिश्नात् हस्ते विबध्वस्ते।
शिवां गिरिश्व तां लघु मा हिन्ति: पुम्बवे मन॥ ५ ॥
शिवेन चप्पेया ल्या कुट्ट्यामध्या वद्यामाशि॥
वथा न: सर्वमिल्यान्यद्वन्द्वे गुण्मो असंतु॥ ६ ॥
चात्त इच्छा: शिवतन्त्रा शिवं बम्बवौ ते ध्यनु:।
शिवा शशाण्या या तर तथा नौ मृदा जीवते॥ ७ ॥
या ते रुृत्यु शिवा तनु होरी या पापकाण्डिनी।
तयानस्तन् शल्मणा गिरिश्व तामि चाकझिहि॥ ८ ॥
असी यछलो अत्राय उत्त चुस्लोच्योडः॥
ये ये मे अंतीत हस्ता दिहलु भितारसहस्स्तहोस्येर्वा हेर्वा ईम्मो॥ ९ ॥
अत्रधन्तु लाक्रोहन्ते नलिन्यवृक्षोहितस्मि॥
उत्त ल्या गोत्या अद्धन्तु उत्त लोकाहार्य॥ १० ॥
उत्ती ल्या विश्वानालिनी सहैं दुष्टाय तेनम॥
नमो असतु नालिकंसंधुष यहयासाय चाँचिने।
अथो ये अस्य सच्चान्ते स्योन्धमकर्तेनम॥ ११ ॥
नमांति त आपुध्यायायात्यात्याय धृष्णवे।
उर्मायामकर्ते नमो बाहुम्या तेन ध्यनेन॥ १२ ॥
प्रमुख धन्यनस्तुपूर्वयोरानस्तव्यामु।
चाय ते इत्यात् कथवातरा तता भगवो कप॥ १३ ॥
अदन्तु धनुरेन साख्यासाय शतेनु चे।
दिस्यर्व शतसानि मुखा शिवो न: शमसुधा वा (१)॥ १४ ॥
दिस्य धनु: शिश्रूप्तन्य विश्वायो चाण वै उत।
अनेशन्तु अर्थश्रेष्ठु: शिवी अस्य निष्कृष्ठि:॥ १५ ॥
परि ते धन्यनो हृदि अरणानन्तु विशयः।
अथो य हुष्णिस्यारं अरम्भिते स्ये तमु॥ १६ ॥
या ते हेतुमहुः प्रम्वति हस्ते बम्बवौ ते ध्यनु:।
तथा ल्या विश्वतोस्मानु अक्षम्या परि मुन॥ १७ ॥
नमो असतु सर्पम्यो ये के च पुष्पिन्मन्तु।
वेदन्तरिति ये दिवस्तेन्यस्तर्च्यो नम:॥ १८ ॥
वे चानी रोषने दिवो यथा जूर्यमण्य शिक्षित।
वेशष्येशु सदृशस्ये तेम्ययस्तत्त्रस्ये नमः॥ १५॥
वा इष्टो यात्राधानास् या कसतीनाः।
वेशष्यं शैरसे तेम्यः सर्वस्ये नमः॥ १६॥
पतं वजनाः भूतत्रेशो यस्तु वजनाः हृति उत।
कम्याथ पुर्वं ओषधे जम्बयामस्यस्यति॥ १७॥
सर्व दीर्घिस्थिष्ठेथं वीर कर्मणि कर्मणि।
हमामस्य मारो जहि वेनेत्रू विवामहे॥ १८॥
तुत्स्यकं वितुत्स्यकं सदृशस्य तथ्यानुमुलाराजस्वम।
व्यस्त्तिकं नम्बर्मुखत वितुत्स्यकमेशच तदनुमुखाम।॥ २१॥
नमो भवाय नमः शताय नमः कुमारश्रीबं।
नमो भूतश्रवणाय नमः समस्यादिने॥ २२॥
[ अस्ला एतस्म शिशुष्मास्यस्यावतं पुरीषप्त।
कुमारश्रीबं व रो हूकं प रिह ख ल मम॥ २३॥ ]
CHAPTER III

"THE ATHARVAN CIVILIZATION"

(Home and Society, Woman, Kingship; Disease and Medicine; Magic and Witchcraft; Religion—Cosmology; Cosmogony; Gods; Individual Gods; Semi-divine beings; Principles underlying Vedic religion; Eschatology; Myths and Legends; Philosophy; Sundry Matters; Beliefs, Customs; etc. Literature; Literary tendencies etc.)

Home and Society—'The five races of men' (II. 1.2; III. 21.5; 24.3; IV. 23.1; VII. 6.1) is perhaps the eponym of the five great Āryan tribes and their descendants. It probably refers to the confederation of the

(1) RV. I. 108.8

Turvāgas, Yadus, Anus, Druhyus and Purus mentioned in the RV. (1) The Aryan tribes had their settlements as far as

(2) RV. X. 34.1.

Mahāvṛṣa, Mūjavat, Balhika, Gandhāri, Anā and Magadha. Mūjavat is frequently mentioned in the Vedic literature as typical for a distant region (V. 22. 4. 7.).

(3) RV. X. 34.1.

Balhika (V. 22.4), Mahāvṛṣa (V. 22.4), Mūjavat (V. 22.7), Anā, Gandhāri and Magadha (V. 22.14) seem to be the extreme limits of the Aryan settlements for the disease Takman is asked to go to these places. He is asked to shake a Śūdra woman of Balhika. These might be ethnic regions or communities. The Aryans were still

(3) VS. XXXVIII. 26

in the land of the Saptasindhus (IV. 6.2; VI. 3.1; 61.3) (3) and the Kuru lands

1. AV. V. 17. 9—आद्यान गच पति रा जननीं न बैस्मय:। तत्त्वकृति पथिकोति पषिल्लयो

(XX. 127. 8). Yet the reference to Yamunâ (IV. 9. 10), the familiarity with the tiger which was considered as the typical danger to life in early times (VI. 110. 2; 140. 1) show that they had advanced to the east as far as Magâdha and Aûga countries. References are also made to the famous rivers like Parusâ (VI. 12. 3) and the unknown rivers like Vârañavati (IV. 7. 1). Various peaks of the Himâlayas-Traiaka-kuda (IV. 9. 8. 9.), Suparânasuvana (V. 4. 2) and various barbarous tribes such as Kirâta (X. 4. 14); Andhaka (Ardhaka XI. 2. 7) are also referred to. The Âryans knew the sea (XI. 2. 25).

The Âryan society (Viṣāḥ-people XII. 5. 8) was divided into two broad classes-Âryan and Sûdra (VI. 20. 4) or Âryan and Dâsa. The first was again divided into three-Brahmin, Ksatriya and Vaiśya (II. 15. 4; XIX. 32. 8). But among these three Brahmin was considered chief (V. 17. 9).

In the AV. Brahmins call themselves “gods” (V. 11. 11; VI. 13. 1; 114. 1; VI. 58. 2; XI. 1. 23). Their claims and prerogatives have reached here the highest pitch. Their social and economic conditions are very much the same as those depicted in the

4. The RV. also mentions Gandhâra (I. 126. 7); Kikata (Magadha (?) III. 53. 14). Gaṅgâ, Yamunâ (X. 75).
6. King Soma ceded his claim as the mythical husband of a maiden in favour of the Brahmins (सोमी रजा प्रथमी ब्रह्मणाय पुनः प्रायचः अहुराचायाः। अन्वतिता वर्णो मित्र शासीत अमिशोऽस्मि इतस्तुष्या निनाय ||) Y. 17. 2. The wedding was conducted by the gods themselves.
Brāhmaṇa works. Dakṣinā is still their prime concern. The special feature of the Atharvan hymns is the fierce imprecations against the oppressors of the Brahmans (V. 17; 18; 19; XII. 5)\(^{1}\). Murder of a Brahmin is the greatest sin. Kings and noblemen at times violated the purity of a Brahmin’s wife (V. 17. 3, 10) but then calamities befall like hail on the king and his kingdom. There the prosperity vanishes, children are not born and people are terrified by portentous appearances (V. 17. 12. f). The same punishments befall them who rob Brahmans of their cattle (V. 19. 8, 9). Such oppressors die (V. 19. 12, 14). When helped by the Brahmans, the Kṣatriyas become powerful (II. 19).

The AV is fitly called the Kṣatra Veda i.e., the Veda in the interest of the Kṣatriyas with all their aims and duties. Indeed, Prof. Weber and M. Bloomfield have pointed out the circumstances and literary statements which make it seem possible that the Atharvan was in certain mood regarded as the Veda of the Kṣatriyas.\(^{7}\)

Indra is the trader himself (III. 15. 1). AV III. 15 (Kau. 50. 12) is a merchant’s prayer. The merchant was required to undertake long journey on business purposes (III. 15. 4) His way was infested by robbers, waylayers, and wild beasts. \(^{2}\) Gobh. Gr. IV. 8. 19 f. He invested wealth in Prapāna, went out for purchases and gained a hundred-fold in transactions. The business was done by the barter system. The wealth was increased through wealth (परमेश्वर देवा पनिनिष्ठमान:). Śakadhūma (VI. 128; Kau. 50. 13, 14) predicted weather for a person who was about to start on a journey. The professions of a Karmāra (metal-worker),

\(^{7}\) Bloomfield. SBE, XLII. p. XXV ff.
The Āryan house in ordinary circumstances would be a Śālā though built on strictly scientific principles. The AV. IX. 3 enumerates the different things to be used in the construction work of the Śālā. The plot chosen for the work would naturally be a lawn covered with grass. Before the walls of the house were actually raised, a frame-work was made by fixing poles at short distances which were connected at the top by posts running all round. On these connecting poles rested the cross-beam.\(^{13}\) The posts were tied to each other by means of ropes (IX. 3. 2, 6). It had a thatched roof (IX. 3. 4).\(^{14}\) It had doors and windows and separate rooms for women, fire, and for other purposes (IX. 3. 7). There were outhouses for cows, horses, for storing grain (IX. 3. 13; III. 12. 2; 14. 3). The house was always kept clean. It contained all the necessities of life-vessels, probably earthen, wooden seats, mats, mortar, pestles, winnowing baskets and the like and the fire was kept perpetually burning in the hearth. References are also made to the houses in the lakes full of lotus flowers (VI. 106. 2). These were perhaps the Harmyas (IV. 5. 5). Bed-steads, litters were used for sleeping purposes (IV. 5. 3) and dog was the watchman at night (IV. 5. 6). Danger of fire to the house could be warded off by VI. 106 and VI. 56 is the exorcism of serpents from the premises.

The natural resources of the country and the creative impulse of the Vedic artisans naturally resulted in the

---

13. “उपमिता प्रतिमितामयो परिमितामुत।” (IX. 3. 1) Upamitā—vertical post; Pratimitā—slanting support; Parimitā—a cross-beam connecting the vertical post. cf. “On the Interpretation of some of the Doubtful words in the AV.” (p. 29) Dr. T. P. Chaudhari.

14. AV. IX. 3. 17. “तृणःरात्रि तथा वदवन्यसाना राजीव शाला जगती निविस्वनी। भित्रा गृहिष्यं तिरिखि हस्तिनीव पहळी॥”
inventions of various arts and crafts. People knew weaving (VI.112.2) and used two garments—the upper and the lower (VIII.2.16). Coloured garments were used by women (I.17.1). Metal-workers, chariot-builders, charioteers enjoyed a high social position (III.5.6). Boats were probably carved out of the tree-trunks (VIII.1.6). But they must have been specious enough as a wedding party is said to cross a river with their help (II.36.5).

The standard of morality was very high and immorality was severely punished. Among crimes is counted the stealing of cows by a Taskara-robber (IV.21.3) who was different from a Stena—a thief (IV.3.5). Flesh, wine,\textsuperscript{15} dice and women are things in which man's mind has strong attachment (VI.70.1; XIV.1.35; XV.9.1,2)\textsuperscript{(1)}. Marriage of the younger brother or sister before the elder brother or sister was a sin requiring expiation (VI.112;113). Deliberate miscarriage was the greatest sin (VI.112.3; V.17.7)\textsuperscript{(2)}. Greatest of all the sins is the sin of violating the Brahmin's spouse or robbing him of his cow (V.17;18;19). Non-payment of debt incurred even in gambling required expiation (VI.119). Those who are free from debt go to the third heaven (VI.117.3).

The chief entertainment was gambling (VII.50.1) in which success could be secured by prayer to Apsarasas (IV.38.1). Chariot-racing, boating, moving in garden, were also some other pastimes (VIII.1.6) in addition to singing and dancing.

\textsuperscript{15} Brandy is used in practices connected with love-charms (Kau.36.13,14); to produce harmony (12.6,9); at Vaitâna (30.9). Sûra in the curative form is used in Sautrâmañi. Also see Vai. Sût. (30.13).

\textsuperscript{16} Pûşan is asked to wipe off the sin of an abortionist.
The ideal of the society is depicted in IV.30.4.6.\textsuperscript{17 (1)}

**Woman** — The woman of the Vedic period is depicted in the charms of the AV in a more natural light which concession is denied to her in the main current of the Vedic literature. The Strikarmānī of the AV fittingly describe her during her maidenhood and after. Herein we find a spinster longing for husband; the wooer soliciting the hand of a desired maiden; the mistress of the house holding her sway in her own house; a jealous woman employing a fierce incantation to cut off her rival in love or using love-mixtures to attract the attentions of her man. Thus we meet here with all the yearnings and longings of the Vedic woman. In addition to this the AV provides all the normal practices pertaining to women such as wedding and the following Samskāras connected with pregnancy and child-birth. It is a noteworthy fact that the AV does not express any desire on behalf of an Āryan for the birth of a daughter. On the contrary the birth of a daughter was deprecated (VI. 11.3). A son "ten month old" was the persistent demand. (I. 11.6; III. 23.2).\textsuperscript{18}

When the girl attained maidenhood, Bhaga was invoked to confer Varchas upon her (I. 15). (2) RV. I. 24.7; IV. 5.5. Normally until her marriage the girl lived with her parents but if they were lost, she is described as living in the house of her brother (I. 14.2) and a maiden without a brother was thought as devoid of lustre and fortune (I. 17.1) or protection and support.\textsuperscript{(2)}

\textsuperscript{17} For the contrast compare the story of Chyavana as told in the Jaiminiya Brāhmaṇa, "Proceedings of the American Oriental Society", 1883. JAOS. XI. p. cxiv.

\textsuperscript{18} "पुण्यां युत्तमापेति दशमेऽ मासि सूचये॥" (V. 20.10)
The Vedic Āryans in accordance with their obvious partiality for heroes entirely ignored the claims of the girls to be initiated and no form of ritual is prescribed for them. In the AV there is no trace of child-marriage. On the other hand references to suitors courting the love of a maiden and even the references to the sons born of maidens unmarried (V. 5.8) clearly speak about the full growth of a girl before she was given away in marriage.

Evil bodily characteristics were taken into consideration of a marriageable girl. Lalāmi (a spot on the forehead), uncouthness of limbs; fierceness of body and looks were some such characteristics (I. 18) which required expiation. But as it was rather difficult to be sure of such physical marks the maiden was given eight or nine lumps of earth chosen from different places and as she chose, her disposition was gauged (Kau. 37.7–12). (1)

(1) Gob. Gr. II. 1.3–9. Owing to these defects or some other reasons if girls could not secure husband then for that purpose the AV has provided with the Pativedanāni (II. 36; VI. 60 etc.). The spinster waiting for her husband is described in VI. 60.1. She is tired of going to the wedding feasts of other women. Dhātṛ and Aryaman who procure husband for her after her own heart should allow her to enjoy her own marriage-feast.

The suitors used to come to choose the maiden (2) (II. 36.5, 7). Aryaman is the typical wooer (3) (XIV. 1.8). Usually the father of the bride-groom and the Purohita of the house were the wooers. (4)

---

19 Keith, "Religion and Philosophy of Veda", pp. 369, 378.
20 Keith, "Religion and Philosophy of Veda", p. 374.
The bride-groom brings the hide of a red ox (XIV. 2.21); the bride is made to sit upon it; she takes a Brahmin boy upon her lap to encourage the obtaining of male progeny (XIV. 2.22, 23); water is poured in the folded hands of the pair (XIV. 2.45) etc.

Then follows the Garbhādhāna ceremony.

After marriage appear many problems before the woman. One of such problems is to secure the love of her husband. For that purpose, the Atharvan prescribes many charms (VII. 38; VI. 130; 131; 132 etc.). The mixture of salve, sweet-wood, Kuṣṭha, and spikenard is a love-mixture (VI. 102. 3). Women of those times were very fond of Kuṣṭha for it enhanced their attractiveness (XIX. 39. 9).

The love charms uttered with the necessary ritual by woman-created passionate yearning in the heart of the man for her only. This yearning is said to have come from Apsarases (VI. 130. 1). Anumāti and Ākutī also help to create longing in the heart of the man (VI. 130. 2). Indrāṇī does the same function (VI. 132. 3). When by these means, the husband is fully brought under control the mistress of the house could say, “My speech, not thine, hath weight (in this affair of love). In the assembly, do thou speak; to me alone shalt thou belong; thou shalt not even discourse of other women” (VII. 38. 4). Then there was the fear of rival women or cowives. The incantations used to cut off such a rival in love reflect hatred and natural pride of the women. “I am superior; she is inferior; I am overpowering; may the mind of the husband run after me as a calf after the cow or as water after its course.” (III. 18).

AV. VII. 35 renders a rival woman sterile. A woman who

26. आपू दासिमि नेश्वे समाशामह लं वद्र ||
भोवेनसबं चेनबो नामासां करंतःयाब्धन।

27. ‘सर्व सप्तन्य वा महापत्त साधस्वयः’ (III. 18.4)
‘मामस्तु प्रते मनो बलसे गौरिष्ठ धावः पवः बारिष्ठ धावः’ (III. 18.6)
was rendered barren was eventually turned out of the house, and had to live with her parents or brothers (I. 14. 1, 2). She was thought of as the wife of Yama, whose house she is asked to keep (I. 14. 2, 3). Asita, Kaśyapa and Gaya—these three sages had something to do with the misfortunes of women. Thus dishonoured woman took to such drastic measures as depriving her husband of his virility and rendering him a eunuch (VI. 138), by way of revenge. Characteristic are the Atharvan charms meant for women to appease the wrath and jealousy of their husbands (VI. 17; VII. 45 etc.).

Aditi is the typical mother that desires a son (VI. 81. 2; VIII. 9. 21)\(^1\). She is the greatest mother of the devout (VII. 6. 2)\(^2\). Motherhood is the essential and the most characteristic trait of this divinity. It is only in the AV. that we meet with the statement that Aditi's desire for sons was promoted by a bracelet Parihasta, furnished by Tvaṣṭr (VI. 81). This bracelet as an amulet ensures conception. From the vegetable kingdom, Śāmi and Aśvattha form the ideal couple in connection with procreation (VI. 11. 1). Prajāpati (III. 23. 5; VI. 11. 3) Anumati and Sinivāli (VI. 11) fashion the son in the womb. Gandharva Viśvāvasu has some connection with women before and even after marriage (XIV. 2. 35).\(^3\) Charms were employed (III. 23; VI. 11) for the conception of a male child. VI. 17 avoids the danger of miscarriage and I. 11 facilitates easy delivery. Sūšan, Sūṣanā, Bīskalā, are invoked respectively to open the womb, loosen it and to bring out the embryo. Further if the child was born under an unlucky star expiation was to be undertaken (VI. 110).\(^4\)

---

29. In the Vedic times also some women were disposed to run away (VI. 77). The Kau Sūt. (36-5-9) prescribes a ritual to hold such a truant woman in check, or to cause her to return.
The mistress of the house had a complete control on the domestic affairs (VI. 38. 4). But as a daughter-in-law she was naturally obedient to her elders (VIII. 6. 24). She was required to work hard in the house-hold services (IV. 20. 3). Woman in general was fond of looking charming at festivals (II. 36. 1). In her spare time she broke reed to prepare mattresses (VI. 138. 5). Sleeping women are described in IV. 5. They slept upon couches, bed-steads and litters. They are said to exhale sweet fragrance in sleep. In I. 17. 1 the blood-vessels of the body are likened to women wearing red garments. The upper garment of women was called Drāpi. It was perhaps a close-fitting and gold-embroidered vest used by women of position. The courtesans also used it (V. 7. 10).

A silken garment which was probably an undergarment, is also mentioned here (VIII. 2.16; XIV. 2.50). Hiranya-peśas was probably the most costly cloth with gold threads (V. 7. 10), to be used at the time of festivals. In VI. 138. 1 there appears the word Upasina which may refer to the female method of dressing the hair. Elsewhere also the goddess Sinivali is described as Sukapardā, Svopasā and Sukuriri. Talpa is associated with the bridal couch (XIV. 2.31; 41). On account of her education a maiden obtained a suitable husband (XII. 3.17, 18). The AV possibly alludes to remarried woman in IX. 5.28. The burning of widows was an old custom (XVIII. 3.1). The AV XII. 5.48 gives us a reference to the curious custom of the dancing of women about the funeral pyre with their hair loosened and who lamented...

30. For a detailed account of the woman of the Vedic times see, S. B. Upadhyaya, "Woman in Rgveda" (Benares 1941).
beating their breasts (also VIII. 1.19; XI. 2.11; 9.14; 10.7; XII.5.7; XIV.2.59-62; XIX.32.2).  

Though the S'atapatha Brâhmaṇa\(^{(3)}\) calls the wife the half of a man yet the Vedic literature on the whole does not look at women with an impartial eye. Woman was definitely considered as inferior to man\(^{(2)}\). She is thought of as incapable of controlling herself\(^{(32)}\) and ritually impure\(^{(6)}\). The Maitrāyanī Sāmhitā even connects her with Nirṛti.\(^{(5)}\) They wheedle out secrets from their husbands\(^{(63)}\) and have illegal lovers. For the last-named sin, in the second offering of the Varuṇa-praghāsa, she is asked to offer in the Daksōña Agni the Karambha (Vai. Sū. 8.8 ff.).\(^{(7)}\) In the RV also women are blamed for the hardness of their mind and the smallness of their judgment.\(^{(65)}\) Their greed for wealth is notorious.\(^{(9)}\)

Kingship: In order to do away with anarchy that once prevailed\(^{(10)}\). Kingship was ushered in the Vedic period, in society. Indra was considered as the heavenly and typical king (IV. 6.11; VI. 98.1)\(^{61}\). Prajāpati chose Indra as the king of gods by reason of his prominent qualities of body and mind\(^{(12)}\).

A Rājanya is also a representative of Prajāpati and hence he is elected as king, to rule over the people\(^{(63)}\). The doctrine of kingship was thus regarded to be of divine origin.

The king was elected by people in concordance with Varuṇa,\(^{(32)}\) the elector (III. 4. 6), assembled in the Samiti\(^{(32)}\).
He is to be elected unanimously (III. 4. 7). He has rivals who are both strangers as well as his kinsmen. The elected king is asked to hold the state. It is hoped that he would not fall from his office (VI. 87-88)\(^1\). The king once driven out was re-elected (III. 4. 2.).

\(^1\) RV. X. 173.

The chosen king was called Rājan, or Ekarāja, or Ekavṛṣa. He was the sole taker of taxes from the people (III. 4. 3; IV. 22. 2)\(^2\). He is asked to rise on a high seat-the throne. The king-makers are mentioned (Rājakṛtaḥ). Among them are included chariot-builders, workers of metals, charioteers, the leaders of village (III. 5. 6-7). These personalities were considered as indispensable for the firm establishment of royalty. As a preliminary of consecration they must be conciliated. The amulet of Palāśa\(^3\) was tied upon the king in order to strengthen his royal power. The King once elected ruled for his lifetime (III. 4. 7.).

The throne of a king was covered with the skin of a lion or a tiger,\(^4\) of course, as an emblem of power (IV. 8. 4), (IV. 22. 7). When seated on the throne water was sprinkled upon him (IV. 8. 5-6). King “Death” remained present at the time of consecration (IV. 8. 1). He shall assent to the rule of the king. The king thus consecrated is asked to control the directions—the sine qua non of royalty (IV. 8. 4)\(^5\).

AV. IV. 8 is a prayer at the consecration of a king after which the king is to distribute wealth among his people (III. 4. 4). The king secured material prosperity

---

\(^{34}\) Palāśa is a synonym for Parna. The Parna-manī (Kau. 19.22) is rather for the subjection of enemies than for the attainment of prosperity.

\(^{35}\) The lion and the tiger are the kings of the animal world (ŚB. V. 5. 4. 10). Their skin therefore, is the mark of royalty (cf. ŚB. XII. 7. 1. 8).
for his people (III. 4. 4). King Parikṣit of the land of Kuru brought prosperity to his people (XX. 127. 7–10). The duty of a king is to defend law (Dharma)(1). The kings had the right to share one sixteenth of the Iṣṭa and Pūrta of his people (III. 29. 1). Pathyā Revati (according to the Vai. Sūt. 18. 2 Pathyā Svasti-personified as the wife of Pūṣan) ensured success and well-being of a King (III. 4. 7). It is also the duty of a king to protect the Brahmans, their wives and their property (V. 17; 18; 19). The righteous kings never molested the spouse of a Brahmin (V. 17. 10). But woe to the king and his kingdom where the precious possessions of a Brahmin are harmed in any way. Such a king is then not tolerated even by his Samiti (V. 19. 15). AV. I. 9 is associated with a practice (Kau. 16. 27–28) intended to restore loyalty of the disaffected people.

Samiti (meeting place) was the national assembly of the whole people (Viṣāh). The whole people had the right to elect or re-elect the king (VI. 87. 1)(2)  

This was the most important business of the Samiti. The re-election of the king was also done by the members of the Samiti. A prayer is devoted (VI. 64) for union and concord in the Samiti, wishing for common aim and common mind. Agreeable speeches were made during deliberations in the Samiti. (VII.12.1; XII.1.56). A prayer is devoted (II. 27) to these deliberations also. Naturally political matters were taken for discussion there. Grāma—the village leader, chariot-makers and charioteers were among the members of the assembly. The people of all the land used to assemble there (XII.1.56)  

36. III. 4. 2 — ‘विशेषः तवं वाच्यम्’। ‘तवं विशेषः कृतां राज्याय’।  
VI. 88. 3 — ‘कृतवये समेति: कृतस्वामिह्’।

37. Sāri Grāma = Villages together; “वे संप्रभा सभितयः।”
the Samiti is called the daughter of Prajāpati (VII. 12.1.) its long life can be imagined. The president of the Samiti was probably called “Īsāna”.

Matters other than political were also discussed. The king also attended the session of the Samiti.

Sabhā or Nariṣṭā was the sister assembly of the Samiti (VII. 12.1), both being the daughters of Prajāpati. Both were popular bodies. Sabhā is called Nariṣṭā—dear to the people or that which can not be broken (inviolable—according to Sāyaṇa) (VII.12.2; XI. 8.24). Sabhā seems to be less political and more social:

अनन्दमा मोदा: मदुर्दुर्मीमोद मुदुम्ब वेऽ।
हसो नरिष्टा नृत्यानि शरीरमुदुमाविशान्॥ (XI. 8.24)

This shows that the Sabhā was a place of social intercourse, and mirth. It was also a regular place for gambling (XII. 3. 46). There are prayers for operations in the Sabhā, for discord in it was much disliked and dreaded as in the Samiti. There must have been some relation between the Sabhā and Samiti but what that relation was can not be exactly defined. There is always a wish expressed that agreeable speeches shall be carried on with the assembled Elders (VII. 12.1). Those who were entitled to sit in the Sabhā possessed lustre (VII. 12.3). In a charm to allay discord it is desired that the contending parties should be of the same Sabhā and Samiti (VI. 64). Another charm (VII. 12) is to procure influence in the assembly.

Porridge is also invoked to secure influence in the assembly (XII. 3. 46). The sin of falsehood spoken in the assembly is wiped off by the porridge (XII. 3. 52).
Vidatha was also a popular institution like Sabbath and Samiti. As Samiti was distinct from Sabbath so Sabbath was different from the Vidatha (I. 13. 4)\(^1\). The Vidatha was associated with civil, military and religious functions.\(^2\) Sabbath, Samiti and Senā were formed, probably, out of Vidatha (XV. 9. 2).

Senā (army) of the Vedic times is still pervaded with much obscurity\(^3\). Agni figures largely as the typical leader of the vanguard of armies (III. 1. 1; 2. 1)\(^4\). He is the wargod capable of bringing victory to the cause of a dethroned king (III. 1. and 2; III. 3. 1.) The charms IV. 31 and 32 are respectively meant to be recited at the time of inspecting army and arranging it. Agni burns the enemy in whose ranks confusion is created by Indra (III. 1.). Mighty Indra, the warlord, pierces the forts and the armies of the enemy (VIII. 8.1). Arbudi and Nyarbudi, the two personified divinities of battlefield are the friends of Indra (IX. 9).

The club of Bhava\(^5\) pounds the enemy (VIII. 8. 11). Goddess Apvā\(^6\) confuses the plans of the enemy, seizes their limbs, attacks and inflames their hearts and strikes them down with fits and darkness (III. 2. 5).

The ranks of the armies were composed of warriors having coats of mail or not, having armours or not, mounted on chariots or walking on foot (XI. 10. 22. 24). They carried weapons like Parāśu-axe (XI. 9. 1) or Asi-sword (V. 21. 9) the stringed bow with quivers of arrows (III. 23. 1) some of which had poisoned tips (V. 18. 15). The

---

\(^1\) RV. I. 60.
\(^2\) RV. III. 38. 5.
\(^3\) RV. X. 84. 2; Ts. I. 8. 9. 1; TB. I. 7. 3. 4.
\(^4\) Yāsaka IX. 33.
\(^5\) The Kau. Sūt. (60-5) mentions a special “Senāgni”. Its preparation is given at Kau. (19. 6 ff).
\(^6\) Also “Matya” was the special weapon of Rudra (VIII. 8-11; XII. 2.19).
warriors were asked to prepare for fight by putting on armour and holding the flags (IX. 10. 1). The armies had the sun as the ensign on their banners (V. 21. 12). The drum was the shouting herald followed by the army (V. 20. 9). The army marched through forests and villages infusing terror in the hearts of the enemy and the females of enemy by the noise of the fearful drum (V. 20).

The battle-field is pictured before us as covered with traps and nets in order to capture and destroy the enemy. Patsaulginah were a kind of traps (V. 21. 10; Kau. 14. 8-11; 16. 16). The traps of the knotty Āhvā plants and Badhaka tree, which are called as the fetters of death, were placed on the way of the approaching enemy-army (VIII. 8. 4). The burning of the rotten ropes and creating smoke was also a trick to delude the enemy (VIII. 8. 3. 4). Arbudi and Nyarbudi (XI. 9) and Trisandhi— the three-jointed weapon (XI. 10) were specially used to create devastation among the ranks of the enemy. Trisandhi was a kind of Vajra (XI. 10. 3(6)). According to Dārila Trisandhi is to cut the enemy (Chedyāni), the Vajras are for breaking (Bhedyāni) and Arbuda (Arbudi) for bringing about the fall (Pātāya). They were made of brass and tied with ropes. The three are peculiar weapons or machines to be used in rough war-fare (cf. Kau. Sūt. "Jayakarma 16. 21-26"). The last-named (Arbudi) (2) was possibly a

---

(1) cf. Trisandhi Iṣu or Trīkāpqā Iṣu in AB. I. 25. 5; III. 33. 5; SB. II. 1. 2. 9.

(2) Arbudi was primarily a serpent.

RV. VI. 75. 14 T8.

II. 1. 4. 5, 6; V. 4. 5. 4.

41. "रत्तिष्ठ न नाप्पे उदारा: केतानि: सह।"

42. "महाभिकालः"

43. The drum was made of wood and covered with the skin of an antelope (V.21.7) but usually with the skin of cow (V.20.1; 21.3).

44. A cow, was, perhaps, released in the camps of the enemy to find out whether the track was dangerous with the traps and nets (Kau. 16.26).

45. Dārila — "भाज्यः पञ्चश्व।"
serpent-like machine (cf. Sāyāna "स्फोटाति: परिष्ठत्व" on XI.9.5). Charms against wounds of arrows were muttered (I. 19). Āsvatthā, Badhaka, Khadira, Tājadbhaṅga were invoked46 to destroy the enemy (VIII. 8. 3, 4). Fire and smoke were created to cause confusion47 and when the enemy army was caught in the traps, they died of hunger, exhaustion, slaughter and fear (VIII. 8. 18).

"नित्याभिकृतमुद्रिन्तरस्यमायः अन्याही विना: पृतना भरतीः।"

(X. 5.36) seems to be the battle-cry.

The Atharvan is particularly fond of describing the scene on the battle-field. Especially the plight of women is graphically described. Thus a woman terrified by the noise of drum is described:

"हुनिःप्रायेऽपि प्रत्याक्षेऽग्नि मातृकायां नामिताऽपरेषुधः।
नारी पुर्णं धार्यत हस्तियांस्मादैव भीता सम्बे व्यानाम॥

(V. 20.5)

or when Arbudi and Nyarbudi and Trisandhi are at work on the battle-field:

"सतिःनामाः श्रुतस्य सुकर्णे च कोशस्तु। विकृतेऽपि पुरुषे द्वे रहस्ति अरुध्रे तः॥
संकर्षणलि कहर्वे मनसा पुष्पमिष्यत्त। परि अकर्त्ताक्षा जात्रादिति अरुध्रे तः॥

(XI. 9.6, 7)

यातिक्षाः से धार्यत:। पद्माशरनाः।।
अपारिणाक्षेऽ-हृद्यः। पुरुषे हे द्वे रहस्ति अरुध्रे तः॥

(XI. 9.14)

भुमास्ति से पत्रः। कोर्कर्णे च कोशस्तु॥

(XI. 10.7)

The battle-field strewn with the dead bodies of the fallen warriors was a place of feast for vultures, beasts and ghosts.

"अविकहृत: जातिक्षाः गुथाः। श्रेणाः पत्रिणा।।
वहासाः। शुद्धिन्यक्ष्यस्तु अभिषेषु समीलयन रहिते अरुध्रे तः॥

(XI. 9.9)"

46. Owing to their supposed etymology.
47. "अभिजिह्नः धूमशिक्षा जयन्ति गत्वा सेवया।"
Disease and Medicine: The boundary-line between the Bhaiṣajyāṇī(1) and other charms, of the AV is often evanescent.

The charms for long life (Āyuṣyāṇī), the charms for exorcism (Kṛtyāpratiharanaṇī), the charms for women (Strikarmāṇī) frequently encroach upon the domain of the charms for the cure of diseases. The knowledge of the Atharvan medicine is known only through the charms of the AV. and the chapters (XXV-XXXII) of the Kau. Sūt. on Bhaiṣajya.

The Atharvan Śamhitā contains references to more than hundred diseases in complete hymns or parts of hymns intended to be cure by the charms and practices prescribed by the Kau. Sūt. It is not to be supposed that the practices recommended by the Kau. Sūt. were in every detail prevalent during the period of the composition of the charms but it is a fact beyond doubt that the ritual of the charms is based upon the understanding of the hymns and an unbroken tradition of the Atharvan. Many a time the ritual is made to fit the charms. But we do not hope to understand the Atharvan medicine without understanding the Kau-Sūt. The Hindu medical Śastras of the later times were evolved out of the rudimentary knowledge of the AV and the ancient Hindu Śastrakāras have recognised such a relation between the ancient and later medicine of India.


49. F. Edgerton, in "A Volume of Eastern and Indian Studies" pp. 78-81

50. Thus Charaka says —

"तत्रेक्षः प्रायः श्यू: चतुर्मूखसामक्षजरीविवेदानां केवद्युपदिशव्यायादिविद्य तत्र स्विन्नमात्रे एवं चतुर्मूखसामक्षजरीविवेदानादिविदे महिराजश्च। बैरो हाथेन: स्वस्य

यथावस्तुमात्रम् प्रायत्विविवेदाधिनिष्प्रियत चिकित्सा प्राप्त।"

(Charaka I. 30.20-21)
It is through the charms of the AV that we get a glimpse of the medical knowledge of the Vedic Āryans for owing to the purpose of the composition and compilation of other Vedic Samhitās they have but little occasion to handle the disease and its medicine to such an extent and concrete manner as the AV. could.

The Atharvan presents to us the anatomy\(^{(1)}\)\(^{51}\) of human body in a rather coarse fashion. It has named various external and internal subdivisions and organs. Thus II. 33 also IX. 8 and X. 2 give us a long list of the parts of body which are generally affected by diseases. There appears an apparent distinction made between veins and arteries in I.17.3 but in VII. 35.2 the same word Hirā along with the word Dhamani is rendered in a more general sense of ‘‘Internal canals’’ which only shows the vagueness of ideas of internal physiology. The statement ‘‘आतो बलातो भय नृत्व भयु आसपास’’ (IX. 8. 10)—what is diseased shall become urine—is a practical truth.

In the Atharvan it was generally believed that the disease was caused by supernatural powers, particularly demons.\(^{(2)}\)\(^{52}\) Such evil powers were thought to move about here, there and everywhere and seek chances to harm human beings.\(^{52}\) At times distinction is made between disease and possession by

---

\(^{(1)}\) VS. XIX 81. 93. XX. 5–9.

\(^{(2)}\) अप. ग्र. विविष्टा

mentions the dog-demon of epilepsy.

---

51. The Hindu theory of the constitution of body of three elements, “Kapha”, “Vāta” and “Pitta” does not appear in the Atharvan text—the Samhitā or the Sūtra. This later theory appears first in the Atharva Parāśīṣṭa “Svapnādhyāya” (18).

52. The Kau. Sūt. in its remedial practices contains ceremonies which consist merely of driving away of the demons that cause disease or providing the patient with an amulet to resist the attack of the demon of disease or enjoin the spell to dissipate and remove the harm that is done by disease—demon (see, the practices mentioned in Chap. IV).
demon (II.4). Indra is invoked to destroy the female
demons which cause worms in a child (V. 32. 2). The
demons of disease are vague and innumerable. Of particular
importance are the Piśāchas, Rakṣases, Atrins and Kaṇvas. The Piśāchas devour
the flesh of the victims (IV. 36.3; V. 29.5). So do the Atrins etymo-
logically. The Kaṇvas particularly attack the embryo of a pregnant woman
(II. 5.3). There are countless others which suck the blood of the
patient or devour his fat (XIX. 36.3) by assuming
the form of a dog. The Gandharvas and Apsaras also bring about certain
diseases. The Apsaras are called as “mind-bewildering” (Manomuhāḥ-II.
2.5) (IV. 37; XIX. 36.6). So it appears that insanity was
due to them (VI. 111.4). So also the influence of the
Rakṣases could steal away a man’s senses (VI. 111.3). The
demons obtained possession of their
victims by entering their body through the
food (V. 29.6f). The human
sorcerer was also thought of as a cause
disease (I. 28; IV. 28; XIX. 39.1).
Magic (III. 7. 6), curses or the evil eye
(II. 7; V.15; 16; VI.96.2; XIX. 35.3;
Kau. 26.35.29.15-17) are also conceived
as the causes that produced diseases.
Vāskandha and Sāmskandha were both
the demons of diseases and diseases

53. It is for this very reason, perhaps, the Kau. Sūt. (26.10)
prescribes a hygienic precaution that the sacks of grain belong-
ing to the sick man shall be surrounded by a ring of heated
pebbles.
themselves. The disease Takman is adjured to go away and paid homage to (V. 22; VI. 20; VII. 116). The disease Apachit was thought to fly and settle upon the victim.

The gods were also considered as inflicting diseases upon the offenders and sinful persons. Varuṇa and dropsy-ṇa is associated with dropsy which he sends as a punishment for falsehood. (I. 10.1–4; II. 10.1; IV. 16.7; VII. 83.1–4; XIX. 44.8) Takman is called Varuṇa’s son (I. 25.3). In VI. 92.2 the “toils of Varuṇa”, the “foot-fetters” of Yama are mentioned with a request to be freed from them. The weapons of the god Rudra are associated with different diseases. Thus sharp pains are caused by his spear (VI. 90; Kau. 31.7). His arrows cause tumors (VI. 57) and in XI. 2.22, the Takman and Kāśikā are his weapons (cf. XI. 2.26). Similarly there is some connection between Maruts, the children of Rudra and leprosy, for they are asked to cure it (Kau. 26.24); between diarrhoea and the arrows of Parjanya (I. 2); and the fire of lightning and fever, headache and cough (I. 12). Takṣaka is worshipped in the cure of snake-poison (Kau. 28.1; 29.1; 32.20).

54. Jvara of the later times. The word Jvara does not appear in the AV. though in V. 30.8 and 9 “Aṅgajvara” is mentioned in a general way.

55. The reference to the association of Varuṇa and dropsy in RV. I. 24.8 is only probable–Hillebrandt “Varuṇa and Mitra” p. 63 ff. But see, Bergaigne, “Religion Vedique” III. 155.
The idea of hereditary disease (Kṣetriya) seems to be implied in the etymology of the word Kṣetriya.\(^{56}\) Samī was supposed to affect the hair of a person (VI. 30. 2f; Kau. 31. 1).

The AV does not treat a disease with a diagnosis in the modern sense of the term. So it is very difficult to identify a disease. Certain troublesome symptoms are marked and efforts are made by the practising priest to suppress the pain. He does take pains to link up the symptoms with the disease. Many of the diseases have common symptoms such as Apachit and Aksata. Even the Kau. Sūt. does not mention the disease for the cure of which the charms of the AV and the practice are meant. The hymns state a number of diseases in one place and they are so varied in nature (cf. II. 33; IX. 8) that it becomes very difficult to know the exact disease treated by the Kau. Sūt. by its rubrication of a particular charm.\(^{57}\) Only the symptoms of Jalodara (dropsy) are definite to some extent.

Fever is the most dreaded disease. The word for it in the AV. is Takman (I. 25; V. 22; VI. 20; VII. 116).

---

56. Sañyana on II. 8 “क्षेत्रे परक्षेने पुनर्प्राप्तिरिशरीर चिकित्सा: क्षयकुशादि……
दोषदूषितपितु……दि शरीरावस्थार्यै: आगता: क्षयकुशापस्मारादितिरोगा: ” The disease is mentioned II. 10; III 7; IV. 8. 7. The etymology is disputed. Dr. Jolly calls it a chronic disease. For a new interpretation, see my paper on “Kṣetriya” in I. H. Q. Vol. XXX No. 1 (March 1954) pp. 1–10.

57. Kau. 30.13 is cure for dropsy, heart-disease and jaundice where IV. 24 is rubricated. The practice is mainly for dropsy. This disease is frequently complicated with heart-disease. So also I. 22 is a cure for jaundice. In it heart-disease is mentioned incidentally. Now Keśava argues that a cure for jaundice (I. 22) can cure heart-disease. Therefore a cure for heart-disease (IV. 24) can also be a cure for jaundice. (?)
The disease is incidentally mentioned in many other places (1. 22. 2; IV. 9. 8; IX. 8. 6; XIX. 34. 10; 39. 1 and 10)\(^{58}\). The specific against it is the Kuṭha plant which is praised in two independent hymns (V.4; XIX.39). The Kṣetriya is mentioned in three hymns (II.8; 10; III. 7). Against Yakṣma\(^{(3)}\) are directed three charms (III. 11; VI. 85; 127). The two diseases Kṣetriya and Yakṣma are associated with Takman in the given hymns. The fever is called Viśvaśārada (predominant in autumn). Its varieties are mentioned in VI. 42 with the symptoms where it is reported that they are alterations between heat and cold and are accompanied by delirium. It is also said to return at the same hour every day, or every third day or omitting every third day. The Jaundice (Pāṇḍu, Kāmilaka, Kāmila) with its red eruptions (V. 22. 3) is also associated with Takman which brings headache, cough spasm and Pāman in its sequel (V. 22. 12). Yakṣma simply means disease (II. 33; III. 11; V. 29. 13; VI. 127. 3; IX. 8; XIX. 36; 44). Jāyanya\(^{(2)}\) is associated with Yakṣma. Jāyanya is a venereal disease \(^{59}\) (XIX. 44. 2). It is also called as Rājayakṣma (Kesava at Kau. 32. 11). Vidradha (abscesses, VI. 127; IX. 8. XII 97.

\(^{(3)}\) Upachit in VS XII. 97. 20. Apachit\(^{(3)}\), Akṣata (closed tumors, VI. 25; 57; VII. 74. 1, 2; 76. 1, 3).

Kilasa \(^{(4)}\) \(^{60}\) (white leprosy, I. 23; 24) are

---

\(^{58}\) Also see the “Takmanāśana Gaṇa” of the Gaṇamālā; the Atharva Pariśīṣṭa 32. The Takman is also called as Yakṣmopaghadā in the Sāntikalpa (23.2). The Takman has a hundred varieties “शते रावितितात्वकमः” (V. 30.16).

\(^{59}\) It is also called as Tumour by Dārila (Tumour-Akṣata). For the treatment of the venereal disease, see, Kau. 27. 32 ff.

\(^{60}\) Kuṭha is used against Kilása. See Kesava on Kau. 28. 13.
also indirectly associated with Takman. Jalodara (dropsy, I. 10; VII. 22–24; 96; VII. 83) is an easily recognizable disease. It is associated with the heart-disease (IV. 24). It is accompanied by pain in eyes, heels, and the front part of the foot. Hṛdyota or Hṛdayāmaya (heart-disease, I. 22. 1; V. 20. 12; 30. 9; VI. 14. 1; 24. 1; 127. 3) is a kind of pain in the region of the heart. Pakṣahata (paralysis. Kau. 31. 18) has a very obscure reference in the hymn proper. Âsrāva (excessive discharges) and Atisāra (diarrhoea, I. 2; II. 3; VI. 44) seem to have some connection with fever (V. 22. 4). Mūtramochana (release of checked urine, I. 3) is connected with constipation also (Kau. 25. 10 ff). Kāsa (cough, I. 12. 3; V. 22. 10–12) appears as an associate of fever. The disease is also independently treated (VI. 105; VII. 361). Balāsa (consumption or internal sores, VI. 14) is associated with Kāsa and Kilāsa and is treated by the Kau. Sūt as a phlegm-cure (Keśava at 24. 30). Śirṣakti, Śirṣāmaya (headache, I. 12. 3; V. 4. 10; IX. 8) is connected with fever and so it is treated by the Kau. Sūt. (28. 13, according to Dārila but not Keśava.) Viśalyaka (neuralgia, VI. 127; IX. 8. 2; XIX. 42. 2).

61. The disease is also mentioned in IV. 9. 8; V. 22. 11, 12; VI. 127. 1, 2; IX. 8. 8, 10; XIX. 34. 10. For details see my paper on "Balāsa" in Journal of Ganganath Jha Research Institute Vol. XIII. Nov.–Aug. 1956. pp. 131–141.


63. In IX. 8 all the diseases are enumerated.
Prstyamaya (1) (pain in the ribs, XIX. 34. 10), Vishandha and Samskandha (rheumatism, I. 16. 3; II. 4; III. 9. 6; IV. 9. 5; XIX. 34. 5; 35. 1), Visara (II. 4. 2), Asarika and Visarika (sharp pains in different parts of body, XIX. 34.10) are merely too general symptoms in the form of pain in body. Their nature can not be defined. There are charms to remove such pain (II. 33; IX. 8). Pain in eyes (2) and ears are mentioned (V. 4. 10; 23. 3; VI. 24. 2; of the disease of the eye 127. 3). Alaji (disease of eye, IX. 8. 20; VI. 16) is treated by the Kau. Sat. (30. 1-6). The pain in eyes was supposed to be caused by worms (V. 23). Lohita, Vilohita (flow of blood, VI. 127; IX. 8. 1; XII. 4. 4) is associated with the diseases of head (I. 17; Kau. 26. 10). The wounds and fractures (IV. 12; V. 5; Kau. 28. 5-6, 14) are general. Wounds and sores of unknown origin — Ajastarus are cured with VI. 48. 3. The AV cures the poison of snakes (3) (V. 13; VI. 12; X. 4) and the poison of scorpions (VII.56) and also that of poisoned arrows (IV.6; 7). There is no reference to internal poisoning.

Mania, epilepsy, (Apasmara) and such other diseases are not distinguished. They are considered as due to possession by demons and ghosts (IV. 20. 37; VI. 2. 2; 52; 111). Abhichara practices may be resorted to for getting rid of these diseases. Grahi (4) (the she-demon of fit, seizure, II. 9. 1; 10. 6; III. 11. 1; VI. 12. 1; VIII. 2. 12; XII. 3. 18) is

64. They are perhaps the same as “Anghabheda” of the later medicine—“limb-splitting disease” which appears in the AV V. 30. 9; IX. 44. 2 etc.

65. According to Kesava to stop either external or internal haemorrhage or excessive menstruation is the charm V. 6 rubricated by Kau. at 28. 15.

66. AV. V. 1. 7; Kau. 28.12 against madness.
treated (according to Keśava) at Kau. (26. 14.21) with AV I. 22. Jambha (the demon that seizes children-convulsions, II. 4. 2) is treated by Kau. (32.1). The falling of hair (VI. 136; 137) appears as a disease from its treatment in the Kau. (31. 8). The belief was that the person who came into contact with Śāmi had his hair Śāmilūna and was in danger of injury to his hair.

Waters were considered as possessing the most healing powers. They are both cleansing and cooling (II. 26. 6); they give strength, they are remedial and expel diseases (III. 7. 5; VI. 91. 3). Hymns (I. 4–6) are devoted to the praise of waters. They are used as panaceas (Kau. 25. 20) or as cure against dropsy (30. 11–13). The waters dug up by the ants Upajikā with the earth from anthill (II. 3; VI. 100) are made use of for various remedial purposes. They are used both externally and internally in the cure of diarrhoea (25. 7), Kṣetriya (26. 43) and against poison (31. 26; 32. 6). Lump of earth is used as an emetic (28. 3). The earth from a mole-hill is used in the cure for constipation (25. 11). It is also used as Âkhukariṣa. The earth from beehive is used as an antidote against poison (29. 10). The plants embody the essence of water and earth and as such possess curative powers. Plants bestow remedy (VI. 96; 97).

67. "Thirst" (27. 9–13), "Fright" (26. 26 f) can scarcely be called as diseases. Kau. even treats Pāpalakṣaṇa (31.1), Ariṣṭa (28. 15) as diseases. The "Wrinkles" (portentous in a young man according to Keśava) may be removed by the practice in Kau. 25. 46.

68. Bloomfield, AJP. VII. 482 ff.
Such auspicious plants and trees are praised:
Palāśa (25. 30; 26. 34), Kāmpila (27. 7; 28. 8), Varana (26. 37), Jaigida (26. 43), Vetasa (27. 10), Śamb (28. 9), Šamakā (31. 1), Dūrvā (26. 13), Soma (31. 32) etc.

Munja is specific against diarrhoea (25. 6; 26. 2; 33; 33. 3); Parasu is employed to open sores (30. 14); Kṛmuka is to cure wounds inflicted by poisoned arrows (28. 2); Nitatna promotes the growth of hair (31. 28); Lākṣa the same as Arundhati is employed to set up fractured bones (IV. 12; Kau. 28. 5); Staniṣba confines the effects of poison (29. 4); Haridra appears in the cure of jaundice (26. 18), in that of poison (28. 4; 32. 7) and even against leprosy (26. 22); and various other plants such as Prṣniparni, Sigru, Priyaṅgū, Karira, Nikatā, Pippali, Vibhitaka, Śrīnaparni, Sadaṃpūṣpā, Alabu etc. are used in the cure of various other diseases. The use of Pūtikā appears (25. 11) in the cure of constipation perhaps on account of its odour.

The products of cows are considered efficacious because of the water they drink and the plants they eat. Such products as Ājuṣ, Sarpis, Dadhi, Payas, Navanita, Takra are made use of as the vehicles of medicines. The Pañchagavya does not appear 70 though cow-dung (26. 22) and cow-urine 71 (31. 11) are made use of.

69. III. 7 is a panacea (26. 40). Following are the panaceas Sarvarogabhāṣajyam) according to the Kau. 25. 4–5; 20, 21, 22–36; 26. 1, 34; 27. 5, 6, 27, 34; 28. 8, 17–20; 30. 17–18; 31. 5; 32. 3–4, 18, 19, 26–27.

70. For its use for the first time see "Brahmakūrchavidhi" the Atharva Pariṣiṣṭa 38.

71. Cow-urine is considered as the same with Jālāṣa, the special remedy of Rudra.
Different kinds of grain are also included into the remedial substances such as rice, barley, food in general, rice-porridge, honey, fat. Even the mother’s milk is made the vehicle in administering medicine, of course, to children (32.1).

Some fragrant powders are used (26.29) especially that of Madugha (32.5), perhaps on account of its sweetness. Certain offensive things such as rotten fish (27.32), dog’s saliva and the powder of shell (30.16), pollen of grass and scourings of teeth (31.14) and rock-salt (31.17) are also used.

The Kau. Sūt. contains curious practices in which certain animals and birds were used in medical practices. The frog was used in the treatment of fever (32.17); yellow birds appear in the cure of jaundice (26.18); an insect known as Paidva is used in the cure of poison (29.11). A louse from the body of a dog is also used in a practice.72

Very little of real therapeutic value is to be found in the practices of the Kau. Sūt. The probing of urethra is prescribed (25.15–16). An operation is perhaps recommended at 25.12. But here Dārilā recommends enema in place of the operation. A compress of sand is employed (26.10) to stop the flow of blood (The practice is indicated in I.17.4 itself). Emetic is given to one who is wounded by a poisoned arrow (28.3). Leeches are applied to sores (30.16). The breaking of pustles by rubbing them across the door-posts is found in Kau. 30.10. The torch is applied to snake-bite (32.24). These are some of the peculiarities of the treatment of disease.73

73. Hillebrandt, "Ritualliteratur", p. 159.
Amulets (Maṇi) are generally used in the cure of diseases. Against diseases in general are used the amulet of Varana (26.37), the amulet of barley (28.20), the Daśavṛkṣa amulet (the chips of ten holy trees glued together and wrapped in gold-wire 26.40).

In cases of particular diseases: for Āsrāva or Atisāra, the stalk of Muṇja reed with a string derived from the same plant (25.6); for constipation or retention of urine, the substances as camphor or gall-nut (25.10); against the disease Kṣatriya, an amulet or bandage by sewing together the powder of a plant, brown barley with white stalks, blossoms of sesame, mud and mud from anthill, in the skin of freshly slain animal (26.43); for the cure of Jāyānya, three pieces of Vīriṇa tree to be used as an amulet (32.13); the plant Alābu against poison (32.14); an amulet made from a part of the hide of a red bull against Jaundice and allied diseases (26.16) are recommended by the Kau. Sūt. For long life different amulets are recommended. Thus the amulet prepared from ivory and elephant’s hair wrapped with gold-wire (13.1-3), an amulet made from the hairs of the naval of a Snātaka, tiger, lion, goat, ram, and a king all pasted together and wrapped with

74. Dārila limits its purpose to the cure of constipation but the hymn and Keśava indicate a wider scope.

75. This same is also useful against poison but without the plants (32.6).

76. Here W. Caland is of opinion that the plants constitute a separate amulet.

77. A lute with a string is also used as an amulet against Jāyānya (32.11).
gold-wire (13. 4), the amulet of pearl shell (58. 9), of salve (58. 8), the triple Astṛta amulet (V. 28; XIX. 46; Kau. 58. 10 and Śāntikalpa) are all for long life. Virility can be promoted by fastening on an amulet of the skin and hairs from the tail of an antelope (40. 17). A spear-point furnishes an amulet against various sharp pains ascribed to the missile of Rudra (31. 7).

All these plants, powders, amulets and the practices are fitted up in a framework of ritual in which remedies are daubed with the Sampata of offering and then they are administered to the patient at a particular time (Avanakṣatre-27. 29; 28. 5; 31. 28), when the patient and the priest are dressed in a particular fashion. The treatment of the disease is generally magical and is accompanied by a quasi-religious ceremony. The demon of disease is exorcised by giving him whatever is dear to him or scared away by offering something repugnant. Inhalation of smoke (25. 23), fumigation (31. 19 and 22), rubbing of the patient from head to foot (31. 9) are resorted to. The body of the patient is smeared with different substances. Two methods are clearly visible in this case: Āplavana (pouring) and Avasēchana (washing). The water used contains either the leavings of the offerings or is simply blessed by the recitation of the hymn. The patient is wiped or sprinkled or washed with this water. He is also given something of it to drink. At times water in which something burning or heated is dipped (Jvāla) is given to the patient (27. 29, 33; 28. 2; 29; 8; 30. 8). The medicine is given in a particular kind of spoon or vessel and also at a parti-

78. Spoon (25. 30); cornucopia (23. 8), cow's horn (31. 6), red copper vessel (29. 19); yoke (27. 1); pestle (29. 22), stirred with reed (27. 10) etc.
cular place. The disease was thought to be transferable to frogs (32. 17) in case of fever or to yellow birds in case of jaundice (26. 28) or to birds in general in the case of madness (26. 33). This belief is expressed in the hymns themselves (V. 22. 4 ff; VI. 26. 3). The ritual given by the Kau. Sūt. endeavours to realise all the indications of the hymns.\(^{61}\)

**Magic and Witchcraft**—The sphere of Vedic ritual and cult has two aspects—religion and magic. Many scholars are of opinion that in ancient India there was a confusion of magic and religion.\(^{80}\) According to Oldenberg the sacrificial ritual of the Vedas was pervaded with primitive magic. Thus, for example the marriage rites, the rites of initiation, the ceremony of anointing the king were models of every sort of magic. Even the Brāhmaṇas are full of magic operations.\(^{81}\) The Sāmavidhāna Brāhmaṇa, the Adbhuta Brāhmaṇa and some parts of the Śadvimśa Brāhmaṇa are handbooks of incantations and sorcery. Prof. Bloomfield holds the same view that magic and witchcraft are intimately blended with the holiest vedic rites, “the broad current of popular superstition having penetrated into the higher religion of the Brahmam priests who were unable and possibly

---

79. At the confluence of two streams (32. 14), cross-road (25. 30), ditch (27. 4) etc.

80. H. Oldenberg, “Die Religion des Veda” pp. 59, 177. He gives examples of such blending, pp. 311 ff; 369 ff; 476 f.

unwilling to cleanse it from the mass of folk-belief which surrounded it". 82 W. Caland enlarged the agreement between the magical rites of the old Vedas and the shamanism of the so-called savages 83 in his introduction to the Kau. Sūt. Some scholars even interpret the word 'Brahman' as a magic spell, making the Brahmin a magician before he was a priest. 84 J. G. Frazer 85 citing Oldenberg (Die Religion des Veda, p. 39f.) also points out how in India from the earliest times down to the present day, the real religion of the common people appears always to have been a belief in the vast multitude of spirits which are mostly harmful and which fill all the created matter........ The magical practices are due to this conception. At every step of a ritual sacrifice, the spirits have to be appeased. The onslaught of the evil spirits was to be averted before winning the goal.

By magic we understand the efforts to gain the fulfilment of desire by influencing the course of events without any help or intervention of divine powers, by means of spell and ritual. In religion divine favour is sought with hymns and sacrifice. Religion aims at propitiation and persuasion, while the essential character of magic is coercion. 86

82. Bloomfield, SBE XLII, p. xlv f.
83. W. Caland, "Altindisches Zeuberritual", p. IX.
84. O. Schrader, "Recllexikiou der indogermaniches Altermuskunde", p. 637 f.
85. J. G. Frazer, "Golden Bough"
    Pt. VI "The Scape Goat" p. 89 ff.
86. For the mutual relation between religion and magic see, A. A. Macdonell, "Encyclopaedia of Religion and Ethics" Vol. 8, p. 311 ff.
    Keith, "Religion and Philosophy of Veda", HOS. Vol. 32.
Magic is the main and essential subject-matter of the AV. It consists of metrical spells and in its ritual the priest is only a magician. In the AV we find a complete blending of magic, religion and something of theosophy. In the predominance of magic and witchcraft in the Atharvan, we witness the lower side of the Vedic religion. The Atharvan magic deals with demons and natural forces. Magical effect according to the Atharvan practices as given in the Kau. Sūt. depends upon the contact with magical agencies if they are beneficial or in preventing them if they are harmful. The desired result is obtained with the help of rites and spells. The magical practice is a lonely thing. In a magical rite the place (e.g. cross-road, cemetery, secluded part of the house etc.), time (such as night), direction (such as South) are all very important. The Vedic magic is both personal and impersonal in the sense that there is a constant play of fancy between the real substances and spirits. The aim of Vedic magic varies from removal of hostile influences to attraction of beneficial things and divination. In the magical performances symbolism plays an important role. The Vedic belief that there are evil spirits everywhere and most of all in human dwellings has given rise to magical material bearing on every aspect of human life.

The Atharvan magic can be classified as defensive magic and offensive magic. The defensive magic consists of warding off evil and harmful powers by persuasion and cajolry. It is generally attended by propitiation (I. 2. 27). The demons of disease and those who bring death are paid homage (I. 12. 27; 13. 2; VI. 13. 1, 2). The defensive magic largely consists of avoiding the injurious things and powers by fasting, washing, concealment etc. The amulets play a prominent part here. The touch of the maleficient powers is avoided as far as possible. When these powers have taken possession of their victims, remedial magic is employed. Such
possession by evil powers is known by the appearance of disease. The remedies against diseases are at times so broad that no distinction between magic and medicine can be made.

**Offensive Magic or Witchcraft** — It is a well-known fact that the Atharvan consists of two parts — the Atharvana and the Aṅgirasā. This is evident from the title of the AV — “Atharvanāṅgirasāṃ Brahma”. The Atharvan matter refers to the auspicious practices (Śaṅkara, Bṛhaṣṭha or Paunḍitika XI, 6, 14) while the Aṅgirasā part refers to hostile sorcery (Yātu, Abhīchāra cf. Kau. 3.19 and note 5)(2). This distinction is carried throughout the Atharvan literature (cf. Vai. 5, 10; GB. I, 2, 18). Thus the Atharvan ritual texts make the word Aṅgirasā as an equivalent of Abhīchāra (Pārīśīṭa 46.9–10). The Kau. Sūt. mentions utensils for sorcery (Sambhara Aṅgirasāḥ 42.7), the staff for sorcery (Daṇḍa Aṅgirasāḥ 42.12), the fire for witchcraft (Agnir Aṅgirasāḥ 14. 30) making witchcraft the special charge of the Aṅgirasā. The unearthed fifth Kalpa work of the AV is known as Aṅgirasā Kalpa(87). The AV itself mentions “Kṛtyā Aṅgirasāḥ” (VIII. 5, 9; X. 1, 6); “Pratichīna Aṅgirasāḥ adhyakṣaḥ” (X. 1, 6). In the Kau. (135, 9) Bṛhaspatai Aṅgirasā appears distinctly as the representative or divinity of witchcraft performances.

The Aṅgirasā part of the AV is full of the spirit of intense hatred — “योरमान्त्रोऽि च चर्च द्रिष्टमः।” (II. 11, 3; 19; 20; 21; 22; 23) or “चान्नवेष्टि च च माय।” (III. 6, 1). It is for the death of the enemies both human and non-human, this characteristic weapon is supplied by the Aṅgirasā through the hymns of the AV.

---

87. Even in the non-Atharvanic texts, the term Aṅgirasā is equated with Abhīchāra (Ṛgvidhāna IV, 6, 4; Agni Purāṇa 250, 10. In the Śaṅkara, Śr. XVI, 2, 1 ff the word Aṅgirasā is accompanied by Ghora as distinctly contrasted with Atharvana-Śaṅkara. Cf. Aṣṭ Śr. X, 7, 1 ff; ŚB. XIII, 4, 3, 3 ff.)
and it is ever sharpened by the practices of the Kau. Sūt. for the ready use of the Áryans and particularly Brahmins.

The Abhichāra hymns 88 of the AV which are mainly directed against Yātudhānas are included in a list called the Chātana Gaṇa 89. The practices in connection with them are given by the Kau. in its Sixth Book. Yātu means sorcery and those who performed Yātu were called as Yātudhānas. Yātu was the main target of the Atharvan witchcraft. It was also directed against evil-eye, curse and danger from the attacks of demons. Kesava and Sāyaṇa tell us that II. 7 is employed in case of: “हौकिनकैद्रिकाकाशोऽस्माता गायणानि कृतचंतुसकृतिनिनाते पिशाचक्षानिनि।” Again the boundary-line between disease and demonology in the Atharvan is very evanescent. Thus Jāṅgīḍa is employed on the one hand against a variety of diseases and on the other to obviate the danger arising from hostile sorcery. Abhichāra was directed even against the person who has built a fire for offering (VII. 70) 11. Thus the sacrifice to gods could be frustrated by a sacrifice to Rākṣases 22. The spell XI. 1. 1. presents Krtya in the nature of some terrifying, evil-working bogey, describing her as “Sīrśaṇvati, Kāṇḍini, Nasvatī, Vinaddhā, Nānaddati gardabhi iva”. She is also represented as “Dvipadi, Chatuspadi, or Aṣṭāpadi” and covered by darkness like net (X. 1.). Sāyaṇa, therefore, defines Krtya correctly as a figure or the like made of mud, wood, wax etc. “मद्यांधिना निमिताः

88. Dārila and Kesava in their respective introductions to the Kau. Sūt. state:—मीमांसायामभिवारे निधिद। मनस्सुत (XI. 33) ब बिहितोभिनवात।

89. Gaṇamalā, Atharva Parisiṣṭa 32. 3; Kau. Sūt. 8. 25; 25. 22; 80. 12; 139. 9. Vai. Sūt. 5. 10.

The Chātana Gaṇa includes AV. I. 7. 1; 8. 1; II. 14. 1; 18. 3; 25. 1; IV. 20. 2; 36. 1; 37. 1; V. 29. 1; VIII. 3. 1.
puṣṭimāṇḍri'" (on XIX. 34. 2). The Kṛtyā was undertaken both by men and women (V. 4. 6) and even by gods (V. 14. 7). The Abhīchāra was chiefly meant to obviate the effects of Sāpatha (curse of enemies) (II. 7. 5) or Caksuṣo ghora (the terrible effects of evil eye) (IV. 9. 6) or Kṛtyā (IV. 9. 5; 14. 4) and particularly against Mūlin or Mūlakṛd (the manipulator of roots) (IV. 28. 6).

This Mūlakriyā was such a characteristic feature of sorcery practice as to give rise to specific prohibition of the act. Valaga was also a variety of sorcery and it was dug like Kṛtyā, into vital spots.

The legend at MS. III. 8. 8; of the enemy (X. 1. 18). Yātu was a general term for sorcery practice but it had, perhaps such varieties as Ulūkā, Yātu, Svayātu, Suparnayātu, Sūsūlukayātu, Grdhrayātu etc. (VIII. 4. 21. 22). Thus the chief enemies of the Atharvan witchcraft were Kṛtyākṛd, Valagin, Mūlin and Sapatheyya (V. 31. 12; X. 1. 31) and Yātudhānas, Sapatnas, and Bratrīvyas (II. 12 etc.).

The AV gives a full list of the non-human enemies of the Vedic Āryans. It mentions in general Yātudhānas, their brood, Yātudhānīh, Kimidins, Rakṣases, Piśāchas, Kravyādas, Atrius, Asuras, Dasyus, Sadānvās, Mūradevas, Amivā, Arāyas, Gandharvas, Apsarases etc. Against these particularly, the Atharvan witch-craft was employed. Yātudhāna may mean either a human sorcerer or a hostile demon. The entire tradition of the Śūtra and its commentators give the word the latter meaning.

But men might practice Yātu and be Yātudhānas. It is stated that (I. 8. 1),

90. Kṛtyā or Kṛtyāpratiharana Gaṇa. Gaṇamālā-Parāśīṣṭa 32. 2
Kau. Sūt. 39. 7 note; It includes AV. II. 2. 1; IV. 20. 1; 17. 1; 18. 1; 19. 1; V. 14. 1; 31. 1; VIII. 5. 1; X. 1. 1.
To this list which corresponds with the second Gaṇa of the Gaṇamālā, is added by it AV. VII. 65. 1, 2.
men as well as women undertook Yātu. But Saṅyaṇa explains Yātudhānas as Rakṣases. Yātudhāni was some hairless deformed woman (I. 28. 4) who is asked to devour her brood or her sisters and relatives. The Kimidins were a class of malignant spirits (I. 7; 28; II. 29; VIII. 3. 25; 4.2; 6. 4; XII. 1. 50) The etymology of the term given by Yāska (1) throws little light on the meaning of the term. Atrins are hidden devourers living in caves. (I. 8. 4). They attack with their brood. They arise on the night of the new moon (I. 16. 1). (2) They harm cows, horses and heroes—Nīhsālā, Dhūṣana, Ekavādyā—the daughter of Chaṇḍa, Magundī (II. 14), Karśapha, Viśapha, Viśknadha, Kābava are some of the particular names of demons and goblins. Some of them are males and others are females. Viśkandhas are a hundred and one (III. 9). Heaven and earth are the parents of Karśapha and Viśapha (III. 9. 1). (3) Aṛayi is a class of female demons. They live in the "lower world" (II. 14). The Piśāchas move in sky, earth end everywhere (IV. 20. 3). Serabhaka, Śevṛdhaka, Mroka, Anumroka (II. 24) are some flesh-eating goblins. Also Jūrṇi, Upabda, Arjunī, Bharuji might be female Kimidins. Alinda, Palala, Anupalala, Śarku, Koka, Malimlucha, Vavrivāsa, Rkasgriva, etc. (VIII. 6. 1, 2) seem to be the names of Atrins or with greater probability of the Arāyas. The Arāyas attack in dreams having assumed the form of a brother or father (VIII. 6. 7). They dance round the house like asses (VIII. 6. 10) or in the forest (VIII. 6. 11). They are afraid of the Sun,

91. "Pāṭālaloka"—Saṅyaṇa.
92. Mroka and Nirdāha are also designations of two fires—AV. V. 31. 9.
The Atharvanist always thought that his practices against these enemies were based upon the unfailing basis of Ṛta, for his operations were against the powers of evil. The Ṛta was considered by him in harmony with Satya by cosmic correspondences and harmonies. Thus an Atharvan poet says:

\[
\text{समं ज्ञोति: सुरंगांह} \\
\text{रात्रि समावति:} \quad \text{रणम् पूर्वरिः: सन्त् कुशीः:} \quad \text{म्} \quad \text{IV. 18.1}
\]

With this view, even Brahmodyas were pressed into the service of incantations (cf. IV. 19.6). The Atharvanist generally invoked Heaven and Earth with a view that they shall participate in the consecration (Dikṣā) for the Abhichāra practices. Such an appeal to heaven and earth (II. 12.1) is to his mind associated inseparably with his own innocence. As he himself is innocent, he has great confidence in bringing to light the shrinking Yātudhānas. The hymns themselves lay a great stress upon the confession of the Yātudhāna himself. Half the battle is won when the true nature of the Yātudhāna is made apparent. ( "वातितु सर्वेऽशतुहानपत्यभिषिच्"—I. 7.4 ) The punishment for those who
performed Yātus is also mentioned (IV. 8.3; V. 23.13; etc.). It is therefore quite natural, if the charge of being a Yātudhāna was brought against any pure Brahmin, he should resent it:

अथामूर्तेऽपि यदि वै वातुपानि अरिश्व। यदि वायुसंतप पूर्वस्य॥
अथ: सिद्धेदशस्मिनिन्या। यो मा मौच्य यातुपानेत्याऽ॥
यो मा वातुः यातुपानेत्याऽ॥ यो वा रश्ना: भुविजरमित्याऽ॥
इत्यतः हनु महता वचेन। विवर्म्यां जन्तोधिश्वद्वीप॥

Particular gods are invoked to protect against\(^{(1)}\) the sorcery of Yātudhānas and the danger arising from human and non-human enemies. Thus Agni is invoked to expose Yātudhānas. He is called the destroyer of Rakṣases (Agniḥ Rakṣohā—I. 28.1). Agni and Indra are asked to drag the sorcerers bound in shackles (I. 7.7). Indra is then to cut off their heads with his thunderbolt. Agni Bṛhaspati particularly chases away evil spirits. (I. 8.2)\(^{(2)}\) Agni Sahasrākṣa (IV. 20.5) brings to light Kimsdins, Yātudhānas and others. He chases them away (III. 3.26)\(^{(3)}\) Agni Satyaujāḥ burns the Kravyādas (IV. 36.3) that rise on the night of the new-moon. To that Agni, according to Āpastamba Śrauta Sūtra quoted by Sāyaṇa, a rice cake in twelve cups is to be offered.

Indra is invoked to cut off the heads of the Yātudhānas with his bolt (I. 7.7) and of the Rakṣases (II. 3.6). He is called upon to crush the Rakṣases as with a mill-stone (II. 31.1; VIII. 4.22). Indrā-Somau- consign the Yātudhānas, Mūradevas, Kravyādas etc. to hell (VIII. 4.3).\(^{(4)}\)

\(^{(1)}\) RV. VII. 104.15-16. 
\(^{(2)}\) RV. I. 79.12 
VS. XIII. 47, XVII. 71, 
ŚB. VII. 5.2.32, 
IX. 2.3.32, 
Āp. Sr. VI. 25.10 
\(^{(3)}\) "अन्ध रक्षानि संपादिति"
RV. VII. 18.10, 
TB. II. 4.1.6, 
"अभिन्नश्च रक्षार्थ हन्ता।"
ŚB. XIV. 3.1.11 
\(^{(4)}\) RV. VII. 104.22.
Kasyapa is the name to conjure with in the Atharvan writings. Amulets and charms handled by him are particularly powerful (I. 14. 4; IV. 33 1; VIII. 5. 14). He rises to the dignity of supreme self-existing (Swayambhu) being in XIX. 53. 10. He is also intimately related with the forms of the sun (I. 33. 1). In fact Kasyapa is the sun like a tortoise that creeps its slow course in the sky. In IV. 20.7 “the eye of Kasyapa” is mentioned. The superior gods who vie with the sun (IV. 36. 5) afford protection against Piśāchas to men and women and beasts.

The reliance upon the great seers of the past such as Atri, Kāvya, Jamadagni, and Agastya is also a commonplace expression in Atharvanic exorcism (II. 32 3; V. 14. 4; IV. 20. 7.). In connection with plants it is stated that gods found out all the magic arrangement of the wood which the Brahmins contribute to the practical knowledge.

From among the plants and amulets may be mentioned the Jaṅgida plant which obviates all the dangers arising from hostile demons and sorcerers (II. 4; XIX. 34, 35). The plant is not mentioned outside the Atharvan. It is highly praised for the gods themselves had produced Jaṅgida three times and Indra placed strength into it (XIX. 34. 6). The seers of the yore are said to have known it by the name of Âigirases. The Kau. Sūt. (8. 15) mentions it as a holy

94. The name Kasyapa has some special relation to Atharvan writings which is not yet fully cleared up. See, Bloomfield, JAOS XI. p. 377.
tree. It is powerful against evil-eye and the hymns clearly mention it as "Viṣkandhanāsana", "Kṛtyādūsiḥ", and "Aṛādūsiḥ". The Jaṅgida mani is tied on as an amulet (42.23) with the hemp thread (cf. II. 4.5). It is a very powerful amulet which defeats thousand kinds of sorcery (Sahasravirya, Sahasvān).

Yava-mani⁵ (amulet of barley-19.27; 26.35) is used against evil-eye, the curse of Brahmins and also against the dangers from Piśāchās, Yaksas etc. The Yava is Sapathayāvana (IV. 17.2; Sāntikalpa 19).

The talisman of Daśavṛkṣa (26.40; 27.5) is specific against Brahmagrāha (II. 9; Kau. 27.5, 7). It is asked to release a man from Rakṣases who possess him on the new-moon and full-moon nights (Parvasu). The demons called Kaṇva who are associated with darkness can also be warded off by Pṛṣṇiparṇī.⁶ (II. 25). These Kaṇvas are particularly dangerous to the embryo in womb (II. 25.3).

The Aśvattha is such a tree that its branches grow into other trees and cause their destruction. The Aśvattha is employed into witchcraft ritual of III. 6 (Kau. 48.3-6), to destroy the enemies. The Aśvattha and Khadira both being masculine are fit for aggressive

---

⁵ For the efficacy of Yava, see TS. I. 3.1.1, ŚB. III. 6.1.11, Hi. Sr. IV. 2.42.

⁶ cf. KS, XIX, 10 "एष्य (अष्ठत्रयो) नुष्टलीनो सप्तलसाह:"

---

95. Dārila defines it as "अञ्जलिन: अचल इति दारिलाय:". Keśava and Sāyana tell us that it was famous in Vārāṇasi and well-known in the north.

96. The commentators make no attempt to identify Pṛṣṇiparṇī. They simply paraphrase it as Chitrāparṇī. According to the commentator to Kāṭ. Sr. (XXX. 7.17) it is the same as Māṣaparṇī or Lakṣmanā. The Bhāvaparākṣa (I. 208) calls it as Putrajanī. According to the Amarakoṣa it is a plant having hairy leaves and coloured spots. (Whitney).
witchcraft (III.6.1). The Apāmārga(3) is employed to ward off all kinds of evil and witchcraft (IV.17). It figures in the Kṛtyāpratiharaṇāṇi (IV.17; V.14; 31; VIII.5; IX.1). It is called the queen of remedies; a thing of thousand powers. It repels curses and is powerful both for defensive and offensive. Evil dreams, troubled life, Rakṣases, gruesomeness and Arāyī all evil-named and evil-speaking are driven away by the Apāmārga. The plant is blessed by Kāṇva, the descendant of Nrṣṣada (IV.19.2)(97). The gods in the past drove out the Asuras with the help of Apāmārga (V.19.4); Indra put strength into it. The amulet of Apāmārga is closely related to Pratisara. The Ajasrīgī (IV.37) is directed against Pisāchas, Asuras, Gandharvas etc. With its help the Atharvans killed the goblins. The Sadaṁpuspā (IV.20; Kau.28.7; 39.6) is also a magic plant. The Varāṇa (from $\sqrt{V_r}$-Var-to ward off), Asvaththa, Khadira (19.22; from $\sqrt{Khād}$), Tājadbhaṅga, Badhaka (VIII.8.3), Sara, Vibhidaka(98) are all used in the witchcraft performances owing to their supposed derivation.

Tārchya amulet (48.24. cf, Peṣṭra in VII.37.3) may be of bone or of Palāsa wood. The commentators disagree. Sisa-lead is very useful in witchcraft (I.16.1.2). It is Yātuchātana for it thwarts Viṣkandha, Atrin and Piṣācha. Saṅkha maṇi, the amulet of pearl, easily overpowers Rakṣases, Amīva, Atrin, Sadānvā (IV.10.3). Varāṇa maṇi (VI.85; X.3) is an amulet of high power by which even gods repelled the sorcery of the Asuras. It frees a man from the evils of Arāti, Nirṛti and hostile witchcraft. The

97. "महाऋणों पुष्कराचि कच्चे नार्याची ᵃ " IV.19.2.
98. Dārila—मेघरहस्ती, Sāyaṇa—विपाणी.
enemies overpowered by this amulet go to intense darkness (Andham Tamaḥ). As the wind tears off trees so does Varaṇa break the ancient as well as the new enemies. Phālamanī (X. 6) is made of Khadira wood and is wrapped in gold. It was first tied by Bṛhaspati Ātharvaṇa. With this amulet the Āṅgirases pierced the land of Dasyus.

Darbha mani (XIX. 28; 29; 30; 32; 33) is a powerful amulet against human enemies. It is invoked to throttle, chew, kill, cut, grind, burn or chop the foe. It is called as the armour of gods. It brings prosperity to warriors. A legend about it reports (XIX. 30. 5) that when the ocean began to roar on account of storm accompanied by lightning and rain, from it was born a golden drop and thence arose the Darbha mani. Satavāra mani (XIX. 36) is useful against diseases like Yakṣma and it is useful against Raksāsas whom it kills with its roots. It is specific against all evil-named, Apsarasas and Gandharvas. So is the Aṣṭā mani (XIX. 46). The Nairhasta Havis (VI. 65; 66). Nairbādhyā Havis (VI. 75) and Śuno Divyasya Havis (VI. 80) are all in connection with witchcraft.

Pratisara is an amulet (IV. 40) which is meant to defend against hostile witchcraft. The Pratisara turns the hostile spell as a boomerang upon him who performs it (VIII. 5. 5—“प्रतीचितः कर्म: पलिंसैरजन्मत्”). Pratisara literally means “going against” or “attacking”. Sāyana defines it as ‘he that practises sorcery, him it attacks’. In II. 11. 2 Pratisara is used synonymously with Pratyabhicharaṇa.

The same is possibly hinted at IV. 17. 2 by “Punahsaram”. The Pratisara is a Srāktya mani made from Sraktya tree99

99. The commentators say that Srākta or Sركti is the Tilaka tree. Whitney suggests that the Srāktya mani was a circular amulet such as bracelet because it turned the sorcery on the sorcerer himself.
(39.1). It is both terrible and auspicious. By its prowess, Indra could kill Vṛtra and defeat the Asuras. He, who wears this amulet, him none can harm, neither Apsarases nor Gandharvas. As the cattle is fastened to the post\(^{(1)}\) so the preserver of this amulet controls prosperity (VIII. 5. 20). V. Henry suggests that Srāktya means ‘bristling’ and the amulet was shaped like a six-pointed star.\(^{100}\) The suggestion is attractive but nothing definitely can be said about the size and shape of the amulet.

In his Introduction to the Sixth Chapter of the Kau. Sūt. Kesāva gives the following directions about witchcraft

\[\begin{align*}
\text{\textquoteright} & \text{अहिन्द्रसल्पेऽका: सम्भारा: प्रस्वेयत्वा: । दृश्योस्म्येहृ \text{ दहत्वा} \text{ महोऽधर्या कार्यम्} \text{। नमः पशोकृतविनाम गुहः: । पताकातोर्यूँकर्ते दहरम्} \text{। दृश्या दृष्टिर्यांति सूक्तेन सिन्धमणि सम्पाल्य अभिनमन्य बन्नाति कर्ता: कार्यिता सदस्तथा:......आत्मसारथम्} \text{। }^{101}
\end{align*}\]

The consecration for the witchcraft ritual is as follows according to Kesāva: “दृश्या उच्चति। अहुँकर्से अर्धोदयां पूवांहि अन्वातानाती हृता यात्रार्थिः सदस्ततिकस्मति कर्ता कनकरजतति सुर्खे (३) ह्राम्मया सूक्ताया भृणुदंपि चिन्नति ......and further.

\[\begin{align*}
\text{यदस् देवी मेन्तममिति सूक्तेन (VI. 133; VI. 25) मेललां संपाल्य} \text{। अर्थ वज़ ह्रति सूक्तेन दुर्धं संपाल्य} \text{। पदभाषात्तैं सूक्तेन संपाल्य ह्रति सूक्तेन दुर्धं संपाल्य} \text{। नामो नमस्तुद्रम्य: ह्रति सतार्थिः: उस्तमानेन करोति। शाळाया बходитिम:}
\end{align*}\]

\[\begin{align*}
&\ldots\ldots\ldots\ldots\text{दृष्टिः हिरात्रममनम्। हिरात्रे निवृः कृपयाः प्रतिपदि कर्भ महिष्यायति} \text{। }^{102}\n\end{align*}\]

The Kau (47.24) mentions the staff to be used in the Abhichāra practices. It is made of decayed bamboo reed

\(^{100}\) For the suggestion of V. Henry, see, “La Magie” p. 470.

\(^{101}\) The Kau. Sūt prescribes the following on the point:—

\[^{102}\] Dārīla defines the time more accurately:—

\[\begin{align*}
\text{कुष्टिकांसु नास्ते अरोः: । कृपामत्र अरोः: । अवाय सामामास्या} \text{। एषु कालेः}
\end{align*}\]

\[\begin{align*}
\text{अभिवाष: काये: ।}
\end{align*}\]
(1) A student is also given a staff and it is expressly stated that he has to use it not only against human foes but also against Rākṣasas and Piśāchas. Gr. III. 1. 14. 27. Ṣā. Gr. III. 8. 20.

The Soma-offerer has a staff. ŚB. III. 2. 1. 32.

as long as an arm and ornamented. The Bhāradvājapravṛṣa “the cleaver of Bhāradvāja” (the reputed author of II. 12. 2) one cuts a staff for the practices pertaining to witchcraft. A staff (1) so procured is variously used in the Kau Sūt. (47. 14. 16, 18; 48. 22).

The southern region of Yama is also the region of the departed souls. It figures prominently in the witchcraft practices. (47. 26). The oil of Āgīḍa takes the place of Ājīya in the witchcraft ritual (cf. Paribhāṣā Kau. 47. 3. 14, 28; 25. 30). The ground lead, the faggot of Badhaka, fetters, the burning of grain-chaff are specially used in the Apanadanāṇi which are the hymns particularly designed to ward off Bhūta and Piśācha. The birds’ nests also appear in such ritual to create fire for cooking porridge (VI. 2; 29. 27). In Abhīchāra hostile witchcraft there are Samśthita Homas (final oblations) as they are in the auspicious performances. But in the hostile witchcraft ritual a sinister turn is given to them (47. 10) by reciting VI. 75. (2) In such Abhīchāra sacrifices, sacrificial grass is spread with thumb; basket of Kavindu (3) is used to carry reed; the leaf of red Aśvattha and the oil of Āgīḍa dashed with poison (48. 29–31) are offered in fire. In AV VI. 138 (Kau. 48. 32–34) the urine and dung are put into the skin-bag that covers the tail of a calf; they are covered with Kakucha fruit (i.e. sesame, beans, and the like) and the entire mess is crushed and dug into the ground. (4)

The combination of colours blue and red (5) is associated every-

103. The digging is according to the scholiast, “ममणि विखनति” i.e. symbolically in the vital spots of the rival. (cf. 47. 51; 48. 4).
where with hostile witchcraft. In XIV.1.26 the bridal garment polluted during the consummation is spoken of as "नीलप्रोहितः मन्ति रत्नाभिक्षितम्।" Wherever there is the combination of blue and red, sorcery is inherent. At IV.17.4 a hostile charm is made in a blue and red vessel and red and blue threads are spread out against enemies in VIII.4.24 (cf.Kau.16.20). The Atharvan ritual lubricating VIII.8.24 (16,20; 32,17; 40,4; 48.40; 83.3) leaves no doubt that in its view a dark blue and red threads are used in witchcraft. Effigy of the enemy was also used in witchcraft practices (III.25.2; VI.130 etc.). In order to compass the death of a foe an image of him made of wax is pierced in the heart or his shadow may be similarly treated or a chameleon may be kilned or burned (Kau. 47.39ff; 54ff). The unburnt vessel (Âma Pâtra) is also used (IV.17.4; V.31.1) for it symbolizes fragility, destructibility of the person upon whom enchantments are performed. According to the Satapatha Brâhmaṇa, it figures in a sorcery practice against a wife's paramour. The appearance of raw meat (Âma Mâlsa) in sorcery practices symbolically realizes the presence of demons, because it is their usual food (IV.17.4; V.29.6; VIII.6.23). So also mixed grain is characteristically used (V.31.1). The use of fire-brand, noise to drive away demons (86.15), the use of water because the demons can not cross it, mat to create obstacles in the way of demons (86.14) and beating the person possessed are common in witch-

(1) Cf. ŚB. XII. 1. 3. 23.
(2) ŚB. XIV. 9. 4. 21.
cf. Manu III. 179.
(4) Hi. Gr. II. 7.2.
(5) MS. IV.
(6) In the consecration, the priest generally beats the prince.
Kāt. Śr. XV. 7. 6.

104. Even the foot-mark is thus used. The foot-mark of a maiden is used as a means to win her love. ŚVB. II. 6. 8.; W. Caland P. 163. Foot-mark of a beleaguered king is scattered to the wind. MS. II. 2. 1; W. Caland L. C.

105. Henry "La Magie" p. 110.
Caland "Zauberritual", p. 141.
craft ritual. Generally dark garment is used by the person who is engaged in sorcery (cf. Kau. 26. 2),\textsuperscript{106} which is put down in a hut and is allowed to burn or is allowed to float down with the current of water. The image of things floating down a river is employed with great predilection to indicate the loss of power, (of course, symbolically of the demon or sorcery) or harmlessness (I. 8. 4; VI. 113. 2; X. 4. 3).\textsuperscript{107} The name of the enemy against whom a hostile performance is undertaken is to be frequently called out in the hostile formula (IV. 16. 9; X. 1. 11; Kau. 47. 11, 22). A hostile sacrifice is mentioned in VIII. 5. 15. It might or might not be the same with the Saunaka sacrifice prescribed by the Vai. Sūt. (43. 25)\textsuperscript{(1)} to become adept in sorcery.

Among the important facts connected with witchcraft practices are: A spot where there is a natural rift in the ground is frequently made in witchcraft the theatre of operation (cf. Paribhāṣa to the Abhichāra in Kau. 49. 6). Kṛtyā or spell was supposed to be instituted or rooted in very many animate and inanimate things.\textsuperscript{(2)} The AV V. 31 gives a long list of such things as field, animals, birds, domestic fire, cemetery, and others. It seems that these objects through which the property of the enemy was attacked went in the ritual by the name "Marmāṇi" (vital spots; Kau. 39. 26, 31). The notion appears to be that the man is vulnerable through his belongings as well as his own person. In all magic performances cross-road figures prominently.

\textsuperscript{106} Henry, "La Magie" pp. 206–207.

\textsuperscript{107} The destruction of misfortune of any kind takes the shape of burning or throwing away in water of old things such as garment or shoes (Kau. 18. 9 ff; Henry, "La Magie" p. 163.)
for it was considered as a suitable place to divest oneself of all evil influences (27. 7; 30. 18). Throughout the hymns pertaining to witchcraft and their ritual the spirit of fierce hatred manifests itself in allusion to cremation rites. It seems possible that burial materials have been worked up for the occasion purposely (cf. I. 14; (1) RV. X. 14. 13; 16. 2. II. 12. 7; (2) V. 19. 12, 13; XII. 5. 47.) The stanzas of this character lend themselves naturally to imprecations and incantations. It is a favourite method in the Atharvan to threaten the enemy with the ceremonies of the funeral or even employing them in the witchcraft ritual.

The most simple practice for defeating the enemy is to break in two a piece of grass and it is to be thrown towards the opposing host (Kau. 56. 10; 14; 19–22). The interesting means of finding out the presence of Pisāchās in a house is to hang up in the house a burning wood and the stew for the sacrifice. If they are moved, the presence of the spirits is certain (25. 34).

Religion — This aspect of the AV does not essentially differ from what is given in the other three Vedas. We may come across a new trait here or there but that can be accounted for by any other cause than an unwarranted one. The main difference between the AV on the one hand and the other three Vedas on the other hand is that which is caused by the incantations and spells of the AV and the prayers and prose formulas of the RV and the Yajus texts.

109. For more practices see Chap. IV.
Cosmology 110—The Vedic conception (1) divided the universe into three regions—the earth, air and heaven (II. 12. 1) and the fourth division is also mentioned and that is called Nāka (IV. 14. 6). The Nāka means the vault of the sky. It was thought to be between earth, air and heaven (IV. 13. 3). Each of the three divisions was again divided into subdivisions. Thus three

- (2) RV. I. 108. 9; II. 27. 8
- (3) RV. X. 89. 4.

and is frequently compared with a wheel (X. 8. 7). Its four-points (3) of compass are mentioned (4) (XV. 2. 1 ff) (13); and even five points (III. 4. 2; 24. 3) (5). The AV further mentions six or seven points. (14) Such dual compounds as Dyāvaprthivi or Rodasi bring out the two ideas that the heaven and the earth were thought of as the two halves and the parents of all creation (VI. 120. 2; II. 10. 1; 28. 4; IV. 1. 4).

110. Macdonell, "Vedic Mythology".
Wallis, "Cosmology of the Ṛgveda".
Keith, "Religion and Philosophy of Veda". P77 ff.
N. J. Shende "Religion and Philosophy of the Atharva Veda"
Poona 1952.

111. Among the three earths, this earth is the best (VI. 21.1); the three heavens are well-known (V. 4.3; VI. 95.1; XVIII. 2.48; XIX. 39.6). Six earths (IV. 11.1; V. 3.6; VII. 9.16; IX. 22.11). Nine earths (XI. 7.14) are also mentioned.

112. Also in I.11.1; II.6.1.

113. The Lords of the directions are given (I.31.1; III. 27).

114. Bloomfield, AJP. XII. 432.
They were, therefore, worshipped as dual divinities. The Rgvedic references (1) only indirectly think of the distance between the heaven and the earth by a reference to the abode of Viśnu (2) but the AV (X. 8. 18) states expressly "The two wings of the yellow bird (Sun) flying to heaven are 1000 days' journey apart (3)". The earth and the heaven are also conceived as two bowls, one turned over the other (4) (X. 8. 9).

Air-Antarikṣa was supposed to be the abode of Soma and Agni (5) (VI. 96). The great god Varuṇa is the guardian of the cosmic order (I. 10. 3).

Of the planets, except the sun, the moon and Rāhu others were unknown. Rāhu is mentioned (XIX. 9. 10). The knowledge of the division of time was correctly known.

The year was of 360 days and 12 months (6) (IV. 35. 4). The RV. mentions a ten-month year of gestation (7).

The year of 12 months was perhaps due to the adaptation to the solar year of the months of 29 and 30 days. The RV. already mentions a thirteenth supplementary month. (8) The Nakṣatras are recognized as 27 or 28 in the AV (XIX. 7; 8) (9) 117. The names of the two stars—Vichrīta are frequently mentioned (II. 8. 1; III. 7. 4; VI. 121), even with a pun on Mūlabharaṇāt (VI.

115. तथामान्सा निमित्तात्विकारः। संवतस्तरो तथामान्सिता: ब्राह्मणः। IV 35.4
116. Such an intercalary month is called here as Sanisrasa II. 8. 5; V. 4. 6. cf. XIII. 3. 8:
   अहोत्रादृशिविभिसंवतस्तः। विशिवस्त्र तारस्य निमित्ताति।
   Keith, "Cambridge History of India" 1.148 f.
meaning Mūla and Mūlabharanī. The seasons are clearly mentioned as 7 (VI. 61. 2), but the names Grīma, Hemanta, Siśira, Sarad, Varsā and Vasanta are occasionally given (III. 11. 4; VI. 55. 2; XII. 1.36).

Cosmogony — The Vedic cosmogonic mythology represents the universe as if built like a house supported by a single pillar (1) (X. 7). Questions are asked regarding the material out of which the heaven and earth were fashioned. Brahma is the answer to such questions. Brahma is the Skāmbha (support). Gods like Viṣṇu, Savitṛ, Tvaṃ, Ṛbhu and others were the workers in the building of this cosmic home. But the question why they built it at all is left unanswered. The Puruṣa (2) is also said to be identical with the universe (X. 7; XIX. 6) and Puruṣa and Brahma are one. He is also the same as Prajāpati (X. 7. 17). From the philosophical point of view (3) the world was thought of as coming out of non-existence. In the beginning space was enveloped in undifferentiated water (IV. 2. 6). Primordial one (Ekaṁ) was produced from heat which in its turn produced Ṛta. From Ṛta everything was born. Hiraṇyagarbha, the offspring of Prajāpati is also the starting point (IV. 2). The One God (Deva Ekaḥ) appears as the creator under different names — Skāmbha (X. 7; 8), Prāṇa (XI. 4.), Rohita (4) (XIII),

Kāla (XIX. 53; 54). Here is also a reference to the post-

118. And so Brahma (identified with Brahma, Brahmar Prajāpati, Bṛhaspati) IV.1; VII.2; Brahmachārin XI. 5; Rṣabha IX.4; Anādavān IV.11; Aja IV.14; IX.5; Vaśā X. 10; Brahmaudana IV. 34; 35; XI. 3. 21; Ucchisṭa XI. 7.
Vedic myth of the raising of the submerged earth by the Boar (XII. 1. 48).\textsuperscript{119}

**Gods**—As regards the origin of gods, they have the earth as their mother\textsuperscript{119} or heavenly waters as the mothers of Agni (I. 13. 3, 2).\textsuperscript{120} From Puruṣa\textsuperscript{120} all the gods were born (XIX. 6). In X. 2 Ka is thought, in a mystic manner, the origin of Puruṣa. Puruṣa is identical with Prajāpati and Brahma.\textsuperscript{121} Prajāpati created all gods (IV. 2).\textsuperscript{122} The origin of gods is philosophically connected with waters\textsuperscript{123} (X. 8. 35, 40). They are also thought of as coming out of non-existence (X. 7. 25). They are the children of heaven and earth. The notion of parentage also appears among gods. Some gods are fathers and some are sons (I. 30. 2; X. 8. 28). There were generations among them—Pūrve and Apare (XI. 8. 10).

The gods were originally mortal and free from old age (IV. 11. 6; III. 31. 1).\textsuperscript{124} Immortality was bestowed upon them by Savitṛ or Agni (IV. 23. 6) or by Rohita (XIII. 1. 7).\textsuperscript{125} The divine rank was attained by gods by means of Tapaḥ and by Tapaḥ they 'overcame death (XI. 5. 19).\textsuperscript{126} There are gods who dwell in heaven, in air, and on the earth\textsuperscript{127} (I. 30. 3) (X. 9. 12).\textsuperscript{128} The number


120. Puruṣa is conceived both cosmic and human XI. 8.

121. Agni is particularly mentioned as free from old age in RV. VI. 68.9.

122. “से देवा दिवि एकादशस्य...प्रभिभ्यामकादशस्य” XIX. 27.13.
of gods according to the AV is 33 (X. 7. 13; 23, 27). Aditi had eight sons—
Adityas (VIII. 9. 21). Asvaththa is
the seat of gods in the third heaven
(V. 4. 3; VI. 95. 1; XIX. 36. 6). Some unknown gods
are mentioned here as a Saṁbhṛtvā
(III. 24. 2), Hetayā, Nīlimpāho,
Vairājā (III. 26), Samsichā (XI. 8. 13). Devakilbisa or Devainasa seems
to mean the sin committed by gods
(VI. 96. 2; 113. 3). The entire Vedic
pantheon is mentioned in XI. 6.

Varuṇa:—He is both the great god of Rta and the over-
lord of waters. He is the great guardian among the gods
If a man walks, stands or sneaks about; if two persons sit
together and scheme, King Varuṇa is there as the third. He
has counted the winking of man’s eyes. His laws are in-
violable (IV. 16). He is the luminous king of the earth
and the sky and of the two oceans (VI. 16. 3). He rules over gods (I. 10). His wrath is greatly feared for
he punishes crime, especially falsehood
(IV. 16) with his disease dropsy (VIII.
7. 10). His spies come hither from heaven (IV. 16).
With thousand eyes they watch over the earth (XIX. 47. 3).
His toils are mentioned as fateful, seven by seven, three-
fold (IV. 16. 6.) and also his fetters (II. 10. 1).

123. The two oceans are heavenly and earthly. AV. XI. 2.25; RV.
X. 136.5.

124. Varuṇa’s spies are “the stars of night.” RV. X. 127.1.

125. His toils, fetters or noose are the diseases like dropsy or
takman.
Sandeśyas (noose) divine and human are also mentioned (IV.16.8). He and Mitra are the divine rulers, the guardians of Amṛta (III. 30. 7).\(^{(1)}\) He is Prachetas (IV. 45. 3).\(^{(2)}\)

His connection with water\(^{(3)}\) is clearly found in the AV (III. 3. 3). As the divine father he sheds rain (IV. 12. 12), his golden house is in water (VII. 83. 1), he is the lord of waters (IV. 16. 3)\(^{(4)}\). He is clearly connected with the West (XII. 3. 24) as its lord (XII. 3. 57). Being lord of waters, dropsy is due to his infliction. Takman is the son of Varuṇa (I. 25. 3) and Varuṇāṇi is the female (IV. 46. 1)\(^{(5)}\). Atharvan also was the son of Varuṇa (V. 11. 11)\(^{(6)}\). He was given a speckled cow by Varuṇānas a gift (V. 11. 1).

**Indra**\(^{(6)}\) — This mighty god of the middle region is the son of Ekāṣṭakā\(^{(7)}\) (III. 10. 13) and of Aditi. He is the holder of Vajra and is dragged by two tawny horses. In the intoxication of Soma, he performs many exploits on the battlefield. He killed the Yatis, cleft Vala, killed Ahi who had taken shelter in the mountains. The Vajra with which he killed Ahi was fashioned for him by Tvaṣṭṛ. The waters, like noisy cows, released by him, flowed to the ocean smoothly (II. 5). He has also a hook or rake with which he heaps together goods including wife for his worshippers (VI. 82. 3). He uses it as a weapon also. He has got a net by which he

---

126. "अन्जीजनो हि वरुणः स्वयवान्न अयवान्न पितरे देवजनम"  
127. Hillebrandt identifies Ekāṣṭakā with Uṣas (Vedische Mythologie" II. 25 ff). Viraj in VIII. 9.1 may also be Uṣas.
overpowers his foes (VIII. 8. 5-8). He conquered Pañis with the help of Agni (IV. 23.5). Brhaspati is his companion and double (VII. 56. 4; IX. 3. 2) in his conflict with Vala. The Rgvedic myths about Indra are all recorded here—Indra-Vṛtra (III.13.1 etc.), Indra-Kālakaṇja (VI.80), Indra-Tīta (VI. 112), Indra Namuchi (VIII. 8. 1), Indra-Svarbhānu (II. 10.8), Indra’s infatuation for an Āsuri 128 (VII. 38.2). Sautrāmaṇi was originally devised by gods to cure Indra from the effects of over-indulgence in Soma 129 (II. 3. 2).

Indra is called to crush the Rāksases as with a millstone (III. 31. 1; VIII. 4. 22) 11. He is the lord of wealth (II. 36. 6; III. 15. 1; IV. 22. 3; V. 23. 2; X. 10. 11). He is the typical king and a symbol of the earthly king (IV. 6. 11; 1. 3; VI. 98. 1) 12. In this capacity he appears in all the hymns connected with royalty. He is also called as a merchant (III. 15. 1).

Indrāṇi or Śachi is the female of Indra (V. 21.8; VI.132. 3). She is the goddess of successful and happy conjugal life. In VI.82.3, Indra is expressly called as Śachīpati where, in its legendary sense, the word may only mean the Lord of might’.

Agni 13 — Agni is the first among gods, the eye of the gods and men (IV. 14. 5). He is the physician of the physicians (V. 29. 1). He dwells in water, plants, stones, sky, air, quadrupeds and bipeds and in human beings (III. 21. 1, 2, 7). He is kindled in waters (XIII. 1. 50). Agni in the water is distinguished from that in the

128. Rgveda is the main source for the information and myths about Indra. See, Macdonell “Vedic Mythology” and Perry “Indra in the Rigveda” JAOS XI. pp. 117–208.
129 For the catalogue of the achievements of Indra, see the Mrgāra Sūkta IV. 24.
lightning (III. 21. 1. 7; VIII. 1. 11). He is said to have dwelt on the earth (XII. 1. 31). Water is Agni’s home (XIII. 1. 50). Agni shines in sky, Agni belongs to air and he is also lover and bearer of ghee and oblations (XII. 1. 20). Thus he has triple character. His birth-places are mentioned (III. 21; XII. 1. 19). He is a bull with thousand horns coming out of ocean (IV. 5. 1; XIII. 1. 12). (1) He has thousand eyes (IV. 20. 4). (2) He is the heart of men and animals (III. 21. 2; XII. 1. 19). He is the embryo of all the moveable and immovable (V. 27. 7).

The share of gods, Agni carries to them (XI. 1. 5). 130 He is the lord of the east (III. 27. 1).

Rape of Soma by Agni (Syena) in Indra’s behalf is stated in I. 9. 3. The legend that Agni entered Munja grass is referred to in I. 12. (3) That Agni escaped to waters is mentioned in I. 25. 1. (4) He, with Soma and Gandharva, is the mythical first husband of every maiden (II. 36. 2). (5) Gayatri is the representative of Agni on the earth (XIII. 1. 10). 131

Agni is the bestower of life (II. 29. 2; 13. 1; 28. 1). He is himself free from old age (III. 31. 4). (6) He makes a man free from disease when a man has been bitten by vulture, ant or serpent (XVIII. 3. 55). (7) He is supported by a train of gods when he drives away fever (V. 22. 1). He,

130. For all the functions of Agni see the Mrgâra Sûkta IV. 23.
131. RV. I. 61. 8; JAOS. XVI. 9.
therefore, figures prominently in the Áyuṣya hymns (II. 28. 2; III. 14. 2; 31. 1; 6; VIII. 1. 11). He is even identified with life (III. 31. 6). He purifies life (II. 28. 2). Two Agnis are mentioned in XI. 5. 11 which according to Sāyana are the fire and the sun.

Agni is invoked to kill all the rivals (VII. 34). He is the typical leader of the vanguard of armies (III. 1. 1). He, as a war-god, is capable of bringing victory to a dethroned king (III. 3. 1). He knows all races of gods (II. 28. 2) (XVIII. 3. 23). He chases away evil spirits (VIII. 3. 26). Vṛṣāravaḥ (V. 13. 3) suggests the fire which frightens the serpents. In the AV Agni is more prominently the Rākṣogna. He consumes with his iron-teeth and scorches with heat the sorcerers and goblins. He knows and destroys them (I. 8. 4). He devours the enemies of the worshippers like dry faggot (III. 2. 1). He sets a man free from the sin committed by him and that committed by his parents (V. 30. 4).

132. Agni and Bṛhaspati are one and the same VII. 53. 1; VI. 140. 1. Bergaigne "La Religion Vedique" I. 300.

133. Senāgni is mentioned in the Kau. 60.5 and the scholion to the Prā. Gr. I. 10.
Rudra\(^{(1)}\):— He has thousand eyes (IV. 28.3; XI. 2.3.7). His belly is black and he is black-red (I) VS.XVI.7.RV.II.33.10. \(^{134}\) He has black hair (X. 125.6. SB.IX.1.1.6. (II. 17.6; XI. 2.18). He is armed with RV. II.1.6. TS. V.4.3.1. bow and arrows (I. 18.1; VI. 93.1; XV. V.5.7.4. SB.VI.1.3.10. 5.1.7). He has also a bolt and a club (I. 28.5). He is the same as Agni (VII. 87.1). Sarva and Bhava are the names of Rudra (II. 27.6; V. 93.1, X. 1.28; XI. 2.1.12). He is frequently called Pasupati because unhoused cattle are exposed to his attack and hence assigned to his care (XI. 2.9). The embodiments of Rudra vary from seven to nine.\(^{136}\)

Rudra is a malevolent deity. But the contention that the Rudras are demons, because Rudra is Bhûtapati (XI. 2.1)\(^{(2)}\) is wholly untenable.\(^{137}\) His wrath is very great. He is invoked not to attack his worshippers with celestial fire and to cause the lightning to fall elsewhere (XI. 2.26; X. 1.23).\(^{60}\) He even attacks with fever, cough and poison (XI. 2.22, 26). Rudra has got wide-mouthed howling dogs, that swallow their prey (XI. 2.30; X. 1.30).\(^{46}\)

Rudras are connected with evil omens (XI. 2.2;11; IV. 28.4).\(^{(5)}\)

---

134. In XV. 1. 7, 8; XI. 2. 6 (VS. XVI. 7; 51; 2–4) Rudra's belly (Mahâdeva, Íśâna) is blue, his back red, his neck blue, his mouth and teeth are also mentioned.

135. That Šûla was the Vedic weapon of Rudra can not be proved with certainty from AV. VI. 90, though Kau. Sût (31.7) connects it with the disease Šûla and recommends a spear-amulet.

136. Cf. Sâyaṇa at XI. 2

"शृः पद्मपरि चोम खृः भवमवेः सरम्."

महादेव व वर्में च च सा च ।

137. Sâyaṇa glosses Bhûtapati as "Bhûtanâm Pâlakah" at II.14.4.
Rudra has also healing powers.\(^{(1)}\) His peculiar remedy is called Jālāśa.\(^{138}\) And Jālāśabhesāja is his special title (II.27.6; XIX.10.6; VI.57).\(^{139}\)

**Minor Gods—Sūrya**\(^{(2)}\) Savitr or Pūsan is the lord of the eyes (II.24.9). He is the one-eye X.63.3; VII.35.8 of the created beings to see beyond the IV.13.3; I.50.7 sky, the earth and beyond the waters (XIII.1.45). He sprang from Vṛtra (IV.10.5). He triumphs over darkness and witches. He is the son of Aditi (XIII.2.9,31). The three steps of Vena—the sun are mentioned (III.1.2).

The sun is variously personified as Aja Ekapāda\(^{(3)}\) (XI.4.21; XIII.1.6);\(^{(3)}\) as Hāṁsa (XI.4.21; VI.12; X.8.17; XIII.3.14);\(^{(4)}\) as an eagle (XII.3.38); as a hermit (Brahmachārin: XI.5);\(^{(5)}\) as a tortoise (XIX.53.10; IV.20.7);\(^{(6)}\) as Rohita (XIII.1).\(^{(7)}\)

In XIX.53 the sun is described as related to time. According to Sāyana Rohita is Agni with “काली अनशी बहुति समस्तमिः” means the seven rays of the sun (cf. VII.107; X.8.9; XIII.3.10) which are tied to the mouth, neck and feet of the steed “Time”\(^{(8)}\)

---

138. Bloomfield (AJP XII.425-9) identifies Jālāśa (rain) with Mūtra and Bergaigne (La Religion Vedique iii.32) identifies it with Soma.

139. For the details about Rudra see “Rudra-Siva” by Dr. N. VankataRamanayya.

140. Bergaigne “La Religion Vedique” iii p.20ff.

Aja Ekapāda made the two worlds firm. AV. XIII.1.6.

141. The lack of unity in the composition of the Book XIII renders it very difficult to identify Rohita. In XIII.1.11, 12 Rohita is Agni but in XIII.1.32, 45; XIII.2.1 he is definitely Sūrya. At Kau.24.42 Rohita is directly explained as the Sun-
The Rgvedic account of *Trita* is repeated in the AV. 142

**Bṛhaspati** (1) — He has a bow and arrows (IV. 18. 9), he awakens the gods with sacrifice (1) *RV. II. 24 8. 23. I. IV. 50. 5.*  
are mentioned here in a proverbial manner (IX. 3. 9). He is a holder of the bolt which he hurls to kill the Asuras (XI. 10. 13). In the AV he gets the name Brahmanaspati (VII. 56. 4). He is the divine Purohitā who fastened amulet upon the gods (X. 6. 6). Bṛhaspati is the divine representative of the Brahmins on the earth (XII. 4. 38).

**Maruts** (2) — They are thrice seven (XIII. 1. 13). They are the terrible sons of Prśni (V. 21. 11). Maruts unite with Agni to bring back a king to his own (III. 3. 1). On account of their fighting nature, Maruts generally appear in the charms pertaining to Royalty and in the battle-charms (III. 3; VIII. 1; III. 4; III. 1). They are the companions of Indra on the battlefield (III. 1. 6; XI. 1. 27). They are united with Rudras (VI. 74. 3). The honey-lash of the Aśvins is said to have sprung from Maruts (IX. 1. 10). Rudra is the father of Maruts (V. 24. 12).

**Aśvins** (3) — They are the physicians of gods (VII. 53. 1). They are two (X. 6. 12). They, as divine physicians, deal with diseases, restore eyesight and ward off death (VII. 53. 1; II. 29. 6.). As they are the lords of brightness (IX. 1. 19) they bring lustre, brilliance, strength and force (IX. 1. 16, 17). The Soma at the morning pressure is dear to them (IX. 1. 11). They have measured the earth upon which Viśnu has stepped.

142. See Whitney’s "Index Verborum" JAOS XII.
They appear in the Atharvan charms as divine physicians invoked to cure disease and ensure health (II. 29; VII. 53 etc.). They are called upon to kill vermins even (VI. 50. 1). They appear in the charms pertaining to royalty also (III. 3; 4). They are said to prepare path in restoring a dethroned king (III. 3. 4).

The two Aśvins who woo Sūryā for Soma (VI. 82. 2) play in the AV the part of the gods of love (XIV. 1.35,36; 2.5,7; VI. 102.1) In this capacity they appear in the love charms (II.30; VI. 102), their chief function being to unite the lovers (II. 30. 2).

They play an important role in agriculture also (VI. 102. 1).  

---

(1) RV. X. 85. 8,9,14,15. The honey-lash of Aśvins is described in IX. 1. Honey is associated with Aśvins from the earliest times.

(2) RV. I. 117. 21.

(3) Madhuvidyā imparted to Aśvins by Dadhyāśīcha ŚB. IV. 1.5,18. XIV. 1. 1. 18ff. 5.5. 17ff.

(4) The Book IX of the RV is given to the praise of Soma. For other points see—RV. IX. 87.9,96.2; 46.1; 82.3; 51.2, ŚB. II. 6. 1. 4.

---

143. Kau. Sūt. 51.21 prescribes two Bali offerings to Aśvins in this capacity.

144. Sāyaṇa at RV. I.154.4 takes Madhumatyā as rain. So does V. Henry interpret the word Madhukaśā. According to Bergaigne (La Religion Védique ii. 433) Madhukaśā simply means "the honey (water) that lashes". Oldenberg (Die Religion des Veda p. 203) suggests the morning dew.
Asvattha is the friend of Soma (V. 4.7). Soma lives in the third heaven as does the Asvattha. He is the lord of plants (V. 24.7; VIII. 7. 16). Plants are the queens of Soma (VI. 96).

Parjanya (2) — There is only one hymn (IV. 15) addressed to this divinity which is subordinate even in the RV. He is a roaring bull with swift-flowing drops and who places seeds in the plants (IV. 15. 1). He thunders with lightning in the ocean (XIX. 30. 4). His action produces reeds and grass (I. 2. 1; 3. 1). He produces plants for nourishment (IV. 15. 2. 3. 15; VIII. 7. 21). He is called father (IV. 15. 2; XII. 1. 12). His wife is earth who is called as Vasā (X. 10. 6).

Prajāpati (3) — He is often invoked in the AV as the protector of the generation and living beings. He is the chief god (X. 8. 2). He is Hiranyakarbhā (IV. 2). He is also the god of procreation (VI. 11. 2).

Tvaṣṭar (4) — The AV describes him as an old man carrying a bowl of wealth, a cup full of Soma (IX. 4. 3. 6). To give speed to horses is his speciality (VI. 92. 1). He develops the germ in the womb and gives shape to all forms (II. 26. 1).

145. A large number of scholars agree that even in a few passages of the RV. Soma is already identified with the Moon cf Hillebrandt, "Vedische Mythologie" I. 269. The passages are RV. X. 85.5; VI. 64.21; VIII. 71.8; KB IV. 4; AB. VII. 11; ŠB-I. 6.4.5; Chāṇ. Up. V. 10.1.

146. According to Oldenberg (SBE. 46. 416 ff) the cup of Tvaṣṭar is the "bowl of the year" or "the nocturnal sky" and the moon is the Soma drink.
He fashions husband and wife for each other from the womb (VI. 78. 3). He bestows long life (VI. 78. 3).

Aryaman (I. 11. 1; II. 36. 2), Bhaga (VI. 11. 4; 74. 1; VIII. 1. 2), and other gods, Viśvedevāḥ (VI. 11. 4; VII. 38. 3; XIX. 39. 5); Vasus (VI. 74. 3; VIII. 8. 12; XI. 6. 13), Rudras (VIII. 8. 12; XI. 6. 13), Ādityas (VIII. 1. 16; 8. 12; XI. 6. 13; XIX. 39. 5), Maruts (II. 29. 5). Ṛbhus (IV. 12. 7), Sādhyas (VIII. 8. 12), Arīsa (XI. 6. 2) and such other Vedic groups of gods of the Vedic pantheon are praised and invoked in the AV.

Aditi(1) — She is the mother of heroic sons (III.8.3; XI. 1. 11). Her sons are eight in number (VIII. 9. 21). She is the mother of Rudras, the daughter of Vasus and the sister of Ādityas. Her sons as well as her brothers are mentioned (VI. 4. 1). In VII. 6 she is invoked as the great mother of the devout, the mistress of Ṛta, strong, undecaying, widely extended, protecting. She is earth (XIII. 1. 33). She is sky and atmosphere (VII. 6. 1).

Diti(2) — She is mentioned along with Aditi and her sons also are mentioned (VII. 7. 1).

Sarasvati(3) — As divine physician she is often invoked in charms pertaining to disease and medicine (V. 23. 1; IV. 4. 6 etc.) As the goddess of speech, she is called upon to help in subduing any man to one’s will (VI. 94. 3). She is addressed as Vāk Sarasvati (V. 7. 4). Three Sarasvatīs are mentioned (VI. 100. 1). These may be three Āpṛi divi-
nities—Sarasvati. Idâ and Bhûrati or simply three rivers. 147 Sarasvati communicated vigour to Indra when he was ill (V. 7. 4; 10. 8).

Prthvi—In the RV (1) this goddess plays a very restricted part, but a very long and interesting hymn is ascribed to her in the AV (XII. 1). The hymn is conspicuous for its accuracy of enumeration of the various sights of the earth. 148

A peculiar feature of the Vedic religion, like the invocation of a group of divine beings more or less definite in number such as Âdityas, Rudras etc., the celebration of the pairs of divinities joined in a special form of dual compound 149 such as Dyâvâprthivi (XII. 1. 60), Sûryâchandramasau (VII. 81), Bhavásarvau (VIII. 2. 7), Indrâvarûau (VII. 58), Somârudrau (VII. 42), Indrâviṣã (VII. 44) etc.; the conception and invocation of abstract deities such as Âkuti (VI. 31. 2), Anumati (I. 18. 2; II. 26. 2), Sinivâli (VI. 11. 3), Deṣtri (XI. 4. 12) etc. the animal deification such as Paidva (X. 4. 2, 5), Bull (IX. 4. 9), Cow (XII. 4 & 5), Sarpa (VIII. 8. 15; XI. 9. 24) etc. are witnessed in the AV as in the other three Vedas. So also the AV is full of the worship of plants (VI. 136), the sacrificial objects etc. 149

147. Sâyaña—“सरस्वत्यः सरस्वती भारती।”

148. The hymn XII. 1 addressed to Prthvi is ably analysed by Dr. Mookerji in his “Nationalism in Hindu Culture” pp. 20–22.

149. For the correspondences with these, see Macdonell’s Vedic Mythology.
Gandharvas

Of the semi-divine beings, the Gandharvas are prominently described in the AV.

(1) RV.I.126.7.X.85.21.22. X.123.7. IV.31.3. Gandharva is the husband of Apsaras (IV. 37. 10). He is connected with water, for he is the devourer of the water-plant Avakā (IV. 37). Gandharva Visvāvasu is a high being (II. 2. 4).

The Gandharvas have three mothers and four wives (III. 24. 6). The number of the Gandharvas is sometimes 27 and sometimes even 6333 (XI. 5. 2). They have got celestial traits (II. 2. 1, 2; XIV. 2. 36). Gandharva is fond of fragrant garment (XII. 1. 23). He is brought in connection with marriage as a mythical husband of a maiden. Gandharva Visvāvasu has also some connection with a maiden before and after her marriage (XIV. 2. 25). In IV. 37; VIII. 6. 19 a lower view of the Gandharvas is to be found where the plant Ajaśīrīgi is said to drive away Gandharvas who are regarded as shaggy beings with half animal forms and who seek to ruin a woman in the form of an ape or a dog or a hairy child or a friend. In IV. 37. 8, 10 the Gandharvas are assimilated with the Piśāchas. The Gandharvas form a definite class by the side of gods, Fathers and Asuras (XI. 5. 2). Their abode is in heaven (II. 2. 1, 2). The Blessed live with the Gandharvas (IV. 34. 3). Gandharva is connected with stars and particularly with Rohini (XIII. 1. 23). He is connected with Soma also. Through the mouth of the Gandharva, the gods drink Soma (VII. 73. 3). Gandharva is described as knowing plants (IV. 4. 1).

150. See Sāyana's gloss on II.36.2 where he identifies Brahmā with Gandharva in accordance with RV. X. 85. 40, 41. and Âś. Gr. I. 7. 13.
Apsarases (1) — They are the wives of the Gandharvas (II. 2. 5; IV. 37. 7; VI. 11. 4). Their natural abode is water (II. 2. 3; IV. 37. 3). They bewilder human mind (II. 2. 5). They are fond of gambling (IV. 38. 1). They are also fond of dancing (IV. 38. 3). Some names of Apsarases such as Ugraṃpaśyā, Ugraṣīt, Rāṣṭrabhṛt (VI. 118), Rathajitā (VI. 130. 1), Sañjayanti (IV. 38. 1) are found mentioned here. They accompany Gandharva Viśvāvasu (II. 2. 4). They are spoken as inhabiting Nyagrodha and Aśvatha in which their cymbals and lutes resound (IV. 37. 4). They are to be propitiated along with the Gandharvas when a wedding party passes through wood (XIV. 2. 9). As they are fond of dice they bestow luck at play (II. 2. 5).

Asuras (2) — These are the regular enemies of gods in their mythical conflicts (VIII. 6. 5). The term Asura is also applied to Varuṇa in particular (I. 10. 1), but for some reason the term came to mean celestial demon as the term Deva changed its meaning. In the AV the word Asura (singular) in hostile sense, is used only three times and the application of the term is confronted regularly

---

151. Other names Urvasī and Menakā in VS, XV. 15-19.
Sākuntalā in SB. III. 4.1.22; Urvasī in RV. VII. 33, X. 95.
152. Bergaigne, "La Religion Védique", iii. 80.
153. The term Deva in III. 15. 5 is in the sense of malignant spirit. Gods disturb sacrifice (TS. III. 5. 4. 1.), conjuration against Devas (AV. III. 26; 27; TS. IV. 5. 10), a God who sends disease (M. Gr. II. 14); Devaṇajas mean serpents (AV. VI. 56; IX. 9); Rakṣasas are Devaṇajas (KB. II. 2).
as the enemy of gods. Of such enemies viz. Asuras, Dānavas, and Dāsas, the AV mentions Vṛtra (Ahi — VI. 85. 3; VII. 76. 6 etc.), Namuchi (XX. 29. 3), Svarbhānu (II. 8. 10; IX. 9. 10) etc. But the AV is not the place where conflicts between nature gods and celestial demons would be described. The RV. is the proper place for them. Piśāchas and Rakṣases are naturally described here in great detail. 154

Some Principles underlying the Vedic Religion — (1) The religion of the Vedas regarded as a whole is concerned with the worship of gods which largely represent the personifications of powers of nature. These gods are described in the RV. as coming in perpetual conflict with the demons which are described as celestial as the gods themselves. In the AV these gods are invoked to subdue the Rakṣases and Piśāchas. At times these demonic beings are also propitiated but such a thing is very limited in the Vedic sphere. (2) The Vedic hymns contain mythological element 155 and frequent references to sacrifice. 156 (3) Polytheism and pantheism are the peculiar features of the Vedic religion. In the AV there is pronounced pantheism. (4) There is seen a complete fusion of magic and religion in the sacrifice and ritual of the Vedic period. (5) The cult of the Vedic Indian is to win the favour of gods who are benevolent by nature, to ward off the hostility of demons who are malevolent by nature and to worship the ancestors who receive worship as divine beings. (6) The worship of the gods is by prayer and ritual. The Vedic prayer invariably accompanies the ritual. (7) The Vedic ritual in the form of sacrifice, is essentially supplicative. Its aim is to obtain benefits in future life. The

154. For information about the Rakṣases and Piśāchas see "Witchcraft".
155. See further, "Myths and Legends".
156. See further, "The Atharvan Ritual".
sacrifice with the offerings of Soma gladden the hearts of gods and induces them to fulfil the desires of the sacrificer. The ceremonial was based upon special sacrificial fire. 157

(8) The Vedic sacrifice was of two types — simple and complicated. The simple ritual was carried on with the help of single domestic fire which is chiefly represented by the AV, 158 while the more complicated and technical sacrifices were based upon the three fires. The domestic fire was in every house but the three fires were set up by the rich and the men of position, with which were conducted the Soma sacrifices. (9) Faith in the gods was the first requirement of the Vedic religion. We frequently find faith personified (VI. 133) 11. Faith in the offerings promised long life (VII. 103. 1), in the gifts of gold to Brahmins, promised immortality (X. 107. 2). Śraddhā, Dikṣā, Yajña, Dāna formed a sequence (XV. 16). The idea of Iṣṭa and Pūrta (III. 12. 8; II. 12. 4 etc.) 2 presupposed faith in the merit of offering gifts.

(10) The doctrine of do ut des formed the essential standpoint of the Vedic religion. According to this essential principle the sacrificer is promised wealth both here and in the other world in return for his sacrifice and his gifts to the priests. The gods are asked to delight in the offerings

157. The oblations to water-gods were thrown into water; to the dead were placed in small pits at the funeral sacrifices, to Rudra and demons were thrown into air or hung on trees. In the sacrifice Barhis served as a soft seat for the gods.

158. Even the RV. shows traces of domestic ceremonies such as Ploughing (IV. 57), the return of the cattle (VI. 28; AŚ. Gr. II. 10. 7); marriage (X. 85), funeral (X. 14. 18); diseases (I. 50; V. 78. 7-9; Kāṭ. Śr. XXV. 10. 5) etc.
made in the fire and reward the sacrificer by fulfilling all of his desires. (1) The AV says:—

(1) RV. I.54.9. III.36.3.9. VII. 32.6. X. 49.1. TS. I.8.4.1. III.2.7.9. SB. I. 2. 5. 24. VIII. 1. 2. 10. AB. VII. 14.

(VI. III. 1) The man shall have due regard for Agni’s share of offerings when he shall be free from madness.

(11) The Idea of Sin—In both the RV and the AV the conception of sin is assimilated with the idea of disease. As a disease confers a taint upon the patient so a sin does. So both the disease and the sin were thought to be external and fit to be banished by means of a spell. This idea is inherent in speaking of the fetters of sin (IV. 16.6; VIII.8.16) or that it could be done away with rites (VI. 119)¹⁵⁹. Sin was punished by Varuṇa (IV.16)³⁰. The idea was that the sin could float away (VI. 113. 2; Kau. 46–29)⁴⁰.

Eschatology—In the AV the funeral practices are dealt with in the book XVIII. Here we find the Vedic ideas about the disposal of the dead, customs pertaining to cremation, prevalent at the time, beliefs about life after death, the ideas about heaven, hell, Fathers, the offerings to Fathers. In other parts of the AV too, references are made to funeral practices but they seem to be made with the intention that death should overtake the enemy.¹⁶⁰


¹⁶⁰. It is a favourite method of the Atharvan imprecations to threaten the enemy with the ceremonies of funeral cf. II.12.7; V. 19. 12; 14 etc.
The dead bodies were disposed of (1) by burning (Dagdhāḥ) and those that were not burned were buried (Nikhātāḥ) (XVIII. 2. 34). Even those on the point of death were exposed (Paroṣṭāḥ). This means that burial and cremation were concurrent though burning was more customary.

Agni Gṛhaspatya(2) was thought to conduct the dead man to the world of the righteous (VI. 120. 1). Fire burnt the body and then placed him in the world of the righteous. (XVIII. 3. 71). Agni is requested to preserve the corpse (XVIII. 2. 4) and to burn the goat, on whose skin the dead body was placed and which went ahead and announced the deceased to the Fathers, passing through a gulf of darkness before reaching the third vault of heaven (IX. 5. 1, 3), (VIII. 1. 8).

The dead man was provided (3) with ornaments and clothing to be used in the next life (XVIII. 4. 31). His widow and his weapons were once burnt with the body of the man (XVIII. 3. 1, 2). A bundle of faggot161 was attached to the corpse to wipe out his track so that death shall not turn upon his trial for further victims. The dead body was washed and placed on the funeral pyre. (4) When the body was consumed by fire water was poured upon it in order to extinguish it. Certain water-plants (Vyalkasis, Kiyāmbû, Paripakvā Dūrvā-

Sāyana) were put there and a female frog too ( XVIII. 3.6,60). These plants were cut and put into a mixture of milk and water in order to sprinkle the bones of a Brahmin in a mixture of honey. 

In Vedic times the soul \(^1\) was thought of as different from body. \(^2\) The AV passages show that life and death depend upon the continuation and departure of 'Asu'. The body has its existence in the other world also ( XVIII. 2. 26 ). Such a body is of course quite different from the gross material body of this world. It is a body refined by fire ( VI. 120. 3 ). The spirit goes to the realm of the eternal light endowed with eternal lustre ( XI. 1. 37 ). It goes in a car or on wings ( IV. 34. 4 ). There in heaven, he recovers his complete body ( XVIII. 2. 21, 26 ), and meets with the Fathers who reveal to him, King Yama who is in the highest heaven. The King Yama admits him as his own ( XVIII. 2. 37 ).

Yama \(^2\) is the king of the realm of the dead. He is the gatherer of people and gives a resting place to the dead man ( XVIII. 2. 37 ). His dwelling place is in the third heaven where he has his abode ( II. 12. 7 ; XVIII. 2. 56 ; III. 30 ; XVIII. 4. 55 ). Yami is his sister, Vivasvat his father and Saranyū is his mother. \(^5\) He is superior to Vivasvat and unexcelled by anyone ( XVIII. 2. 32 ). He was the first

---

162. For the Antyeṣṭi Karma in the Kau. Sūt. see 82. 26, 27 and also the Atharvanlyapadhati on the same.  
164. Hopkins "Religions of India" p. 153 f.  
165. RV. X. 14. 5; X. 17. 1.  
A. 9
mortal that died ( XVIII. 3. 13 ). He prepared the path for men to follow. He is Mṛtyu or Antaka (VI. 28. 3; 93. 1), or Nirṛti ( VI. 29. 3 ). Death is his messenger ( V. 30. 12; XVIII. 2. 27). Yama is the lord of Pitṛs ( V. 24. 13, 14). Sleep comes from his realm ( XIX. 56. 1 ). Messengers of Yama (1) are an owl and a pigeon but his regular messengers are his two dogs ( XVIII. 2. 11; V. 30. 6 ). They are four-eyed, broad-nosed, brindled ( Sabala ) and are the sons of Saramā. They are the guardians of the path (XVIII. 2. 12) where they sit ( Paṭhisadī ). One is Sabala and the other is Śyāma ( VIII. 1. 9 ).

Pitṛs (2) or the Fathers are immortal ( VI. 41. 3 ). They revel with Yama ( XVIII. 4. 10). They give riches, offspring and long life ( XVIII. 3. 14 ). They inhabit air, earth and heaven ( XVIII. 2. 49 ).

Svargaloka (3) or heaven is the realm of Yama (XII. 4. 36). The abode where Yama and the Fathers dwell is the highest heaven ( XI. 4. 11). It is a shining world ( IV. 34. 2 ), it is the ridge of the firmament ( IX. 5. 1. 8; XVIII. 4. 3), the third heaven (XVIII. 2. 48). There is a fig tree where the gods abide and besides which Yama drinks with the gods ( V. 4. 3; VI. 95. 1; XIX. 39. 6). Only those who give liberal gifts in sacrifice go to this heaven. Here the deceased see their father, mother

and sons (VI. 120. 3; XII. 3. 17). Life in heaven is free from imperfections and bodily defects (VI, 120. 3; III. 28. 5). There are ponds filled with ghee; streams flowing with milk, honey and wine (IV. 34. 5, 6). Here many-coloured cows yield all desires (IV. 34. 8). There is here no distinction between the rich and the poor, the tyrants and the oppressed (III. 29. 3). Here is abundant sexual gratification (IV. 34. 2).

The belief in hell (1) 167 (Andham Tamaḥ—VIII. 2. 24; Vavra, Anārambhaṇam Tamaḥ—VIII. 4. 3; Anantam—Vavra VIII. 4. 17 ) is undoubtedly found in the AV. 168 It is the Naraka-loka (XII. 4. 36). It is the house below where female goblins and sorcerers are consigned (II. 14. 3; V. 19. 3 ). It is the lowest darkness (VIII. 2. 24) or black darkness (V. 30. 11). The murderer of a Brahmin goes to hell (V. 19. 3). The torments in hell are described in V. 18; 19.

Myths and Legends -- On the whole the AV is barren on the mythological side. Being only a repository of charms and incantations there is little scope for relating myths and legends as there is in the prayers of the RV. In other Samhitās, especially in the RV myths occur in abundance and such myths as occur there or in other Vedic texts are only passingly referred to in the AV. As a matter of fact the references to such myths and legends here pre-

168. The Rgveda refers to hell by "Vichi" (X. 10. 6), by "Vavra" (VII. 104. 3). This deep abyss is said to be produced for those who are evil, false or untrue. Malignant demons wandering like owls fall into this endless abyss (VII. 104. 17).
suppose the existence of such floating material. Thus for instance the reference to the legend of S’unaḥṣepa\textsuperscript{11} (I. 10. 2) is only indirect. Among indirect mentions of the legends may be included the story of Purūravas and Urvasī\textsuperscript{28} (VI. 11. 4). Here the mind-bewildering power of the Apsaras is mentioned and they are called as the wives of the Gandharvas. In the Taittiriya Samhitā, it is expressly stated that “the Gandharvas and the Apsaras render him mad that is mad”. This power of the divinities is in general accordance with their character. The madness referred to is the madness of love. The Ṛgvedic story of Purūravas and Urvasī clearly reflects it.

Of the myths frequently referred to is the one of Soma and eagle\textsuperscript{189} (I. 9. 3; IV. 20. 3; VI. 48; VIII. 7. 24 etc.)\textsuperscript{169} This legend of the rape of the heavenly drink is the most valued theme of the Vedic poets and the story-tellers of the Brāhmaṇas. According to it, King Soma lived in the yonder world. The gods and the sages sent Jagati, Triśṭubh and Gāyatri one after the other to fetch Soma. Jagati was tired after having gone half the way; so was Triśṭubh tired. Gāyatri flew up, frightened the guardians of Soma and seized him with her bill. Kṛṣāṇu, the guardian, discharged an arrow which cut off a talon of her left foot or according to the Śatapatha Brāhmaṇa\textsuperscript{18} one of her feathers which having fallen on the ground became Parna.\textsuperscript{170} Thus Gāyatri was the eagle—Śyena.

\begin{itemize}
\item[169] Bloomfield, JAOS XVI. pp. 1–24.
\item[170] Cf. Mahābhārata on VS. I. 1; TS. III. 5. 7. 1; TB. I. 1. 3. 10.
\end{itemize}
The legend of Agni and his three brothers\(^{(1)}\) (I. 16. 1) is based upon the triple nature of Agni or perhaps the multiplicity of sacrificial fires might have suggested the idea. The number of Agni’s brothers is stated to be three who were worn out in the sacrificial service before the present Agni, the fourth was found out.

Connected with the previous is the story of Agni’s escape to waters \(^{(2)}\) (I. 25. 1). “Agni having entered waters burned”, refers doubtless, to the circle of the well-known legends that deal with Agni’s escape to waters. Agni, after his three brothers had worn themselves out in the service of the gods flew into waters, lest he should succumb to the same fate. But the gods discovered him there. Agni then spat upon waters because they could not prove a safe refuge. Thence sprang the three Āptya divinities - Ekata, Dvita and Trita. Such legends about Agni are not only dealt with in the Vedic texts but are also the stock legends of the Brāhmaṇas.

Trita was the scapegoat of gods \(^{(3)}\) (VI. 113. 1–4; VI. 112. 3; VII. 13. 2; XII. 3. 16).\(^{171}\)

In the Maitrāyani Samhitā it is stated that the gods did not find a suitable person upon whom they might be able to wipe off from themselves the bloody part of the sacrifice. Then Agni created Ekata, Dvita and Trita by throwing coals upon water one after the other. The gods came wiping their sin upon Ekata, Dvita and Trita. They in turn wiped themselves upon the one who was overtaken asleep by

---

171. Bloomfield, JAOS. XV. 163 ff.
the setting sun; he upon one afflicted with brown teeth; he upon one with diseased nails; he upon one who had married before his elder brother; he upon one who had married a younger sister before the elder one; he upon one who had slain a man; he upon one who had committed an abortion. Beyond him who had committed an abortion, the sin does not pass. 172 Of the Āptya divinities, it was Trita upon whom the gods primarily wiped off their sin. So he must have committed some sin which fitted him out in his turn for the position of a scapegoat of the gods. The nature of this crime is indicated in the Śatapatha Brāhmaṇa (1) in the form of taking part along with Indra in the killing of Viṣvarūpa a Brahmin, the three-headed son of Tvaṣṭr. But Indra was set free from the sin of killing Viṣvarūpa and Trita was held responsible. The Taittiriya Brāhmaṇa (2) remarks: "Beyond the slayer of a Brahmin, the sin does not pass." Indra’s misdeed was a Devainasa (VI. 3.3; X. 1.12) and Trita being his constant companion (3) was considered fit to share it eminently. The whole of this legend is generalized in AV (VI. 113).

The reference to the marriage of Saranyū, the daughter of Tvaṣṭr is one of the riddles (III. 31. 5; XVIII. 1. 2, 53). 173 From the manner in which it is stated, there remains little doubt about the fact that this legend of Saranyū’s marriage was deeply seated in the popular mind. It is reported correctly in the Itihāsa literature. (4) According to Yāska and Saunaka,

172. The expression "Dvādashadhā" in AV. VI. 113. 3 refers to the list of crimes.
173. Bloomfield, JAOS. XV. pp. 143–188.
the RV (and also the AV) told an Itihāsa that Tvaṣṭr's daughter Saranyū was given to Vivasvat in marriage. She then gave birth to twins—Yama and Yamī—from Vivasvat. Then putting in her place another woman exactly like herself (Savarna), foisted her two children upon her and fled away in the form of a mare. Vivasvat, then in ignorance, begat on this woman, Manu. But discovering that the real Saranyū had gone away, he quickly followed the daughter of Tvaṣṭr, taking the form of a horse, corresponding to that of Saranyū and coupled with her. From that union were born the twins—Āśvins.

The first sixteen stanzas of the funeral Book XVIII constitute a dialogue between Yama and Yamī, the twin sister of Yama. According to Prof. Von Roth, 174 "Yama and Yamī as their names denote were twin brother and sister—the first human pair, the originators of the human race. As the Hebrew conception closely connected the parents of mankind by making the woman formed from a portion of the body of man, so by the Indian tradition, they are placed in the relationship of twins. This thought is laid by the hymn in question, (1) in the mouth of Yamī herself: when she is made to say, "in the womb of the creator, we are made for husband and wife." Prof. Maxmuller, 175 on the other hand says, "There is a curious dialogue between her (Yamī) and her brother (Yama) where she (night) implores her brother (day) to make her his wife and where he declines her offer, 'because', as he says 'they have called it a sin that a brother should marry his sister'. There is not a single word in the Veda pointing to Yama and Yamī as the

174. JAOS. III. 335.
175. "Lectures on Science of Language" p. 510.
first couple of mortals, the Indian Adam and Eve. If Yama had been the first creator of men, surely, the Vedic poets, in speaking of him, could not have passed over in silence."

The myths about Indra are only sporadically mentioned in the AV. Thus the great myth of Indra–Vṛtra fight is referred to in the AV (II. 29. 7; III. 18. 1; IV. 9. 1; XX. 4. 1) but the story is mainly told in the RV. Vṛtra was the chief enemy of Indra, to kill whom Indra was born. Dānu was Vṛtra’s mother. He was lying in waters and he was a dragon. He had ninety-nine fortresses. With the bones of Dāna’s battle, Indra slew Vṛtra after having shattered his fortresses. The release of waters was the chief result of the conflict.

Namuchi is, in general, the designation of an Asura. Indra killed him. The version of the story as given in the AV (XX. 29. 3; VIII. 14. 3; 32. 5; 125. 4) is familiarly known to the Brāhmaṇas. In the AV it is stated that: "अष्ट वेन नमुचि: रूढवेनकस्वरः। असम्भवित तामिर।" In the RV also it is mentioned that the head of Namuchi was twisted off by Indra with the "foam of water". The Kau. Sūt. (8. 18) mentions Nādisīsa as an instrument to be used in the witchcraft practices. Dārila and Keśava gloss Nādisīsa by Nādiphena (foam of river). The suggestion of the employment of the foam in the hostile witchcraft practices is with every probability due to a reminiscence of Indra’s feat performed upon Namuchi.

       Keith, "Religion and Philosophy of Veda" pp. 234–35.
177. Bloomfield. JAOS. XV. 143–188.
The story of the three Kālakaṇjas\(^1\) (VI. 80.2) is chiefly related in the Taittiriya Brāhmaṇa. According to it the three Kālakaṇjas were the three Asuras. They piled up fire-altar in order to obtain the world of heaven. Man by man they placed a brick upon it. Indra, passing himself off as a Brāhmin, put a brick on for himself, saying, "This one, Chitrā by name, is for me". They climbed up to heaven. As they did so, Indra pulled out his brick and they tumbled down. Two flew up and they became the heavenly dogs. Bloomfield identifies them with the two heavenly dogs—the sun and the moon.\(^{128}\)

The AV also refers to the episode of Indra’s infatuation for and seduction of a female demon (VII. 38. 2). According to the reference in the AV, an Asura female drew Indra down from among the gods. The Kāthaka Saṁhitā\(^2\) further tells us that Indra was enamoured of a Dānavi named Vilistēngā, and went to live among the Dānavas. While doing so he had assumed the form of a female among the females and of a male among the males.

The RV describes a maiden named Apālā (RV VIII 91.7 = AV XIV 1.41) who was suffering from leprosy and was abandoned by her husband. She was going to a river for bath where she found Soma. She pressed it with her teeth. Indra appeared there and she offered that Soma to him. In return she received the gratification of all her desires.\(^3\)

The demon Svarbhānu appears in the RV\(^4\) as well as in the AV (II. 8. 10; IX. 9. 10). He is described as over-powering the sun with darkness. It is a stock legend of the

\(^{128}\) Bloomfield. JAOS. XV. 153 ff.
Purânas of the post-Vedic mythology and the Brâhmaṇas. Later on Svarbhânu is called as Râhu which name is also found mentioned in the AV (XIX. 9. 10).

The RV\(^{(1)}\) deals with the fight between Bṛhaspati and Vala in great detail. The AV refers to it (IX. 3.2) in such a manner that together with the RV it makes a firm place for Bṛhaspati in the Indra-myth of the release of cows. Bṛhaspati accompanied by Ângirases opened the cow-stall in the mountain resort of Vala and with Indra as his companion let loose the flow of water which was enveloped in darkness. He, then, with a roar, rent Vala, clept Vala, with prayer. His conquest of Vala is so characteristic that AV mentions it in a proverbial manner.

The Ângirases are connected with Indra\(^{(2)}\). They found out the cows of Pânis through Saramâ. Saramâ was a bitch (XX. 77.8) of the gods and the mother of the two dogs of Yama. Though not expressly stated in the RV yet in the post-Vedic literature, she was regarded as the bitch of the gods.\(^{(3)}\)

Among the peculiar Atharvan legends, may be mentioned the one of Jamadagni.

\[\text{या जमदग्निसन्तुप्रहिः केशवर्धिनीम्;}\]
\[\text{ता वीरहस्य आमदसदितस्य पुद्धेयः II (V. 137. 1.)}\]

No parallel for this legend is given by Sāyana. Nor any further trace of it can be found in the later literature. Jamadagni is frequently in association with helpful charms (II. 32.3; V. 28.7), and Asita also with Kaśyapa and Gaya appears in the Buddha legends even (Cf. I. 14.4).
The AV (IV. 6. 1) gives the following stanza which is apparently of a strange nature:

बाह्मणी जहि प्रथमी द्रूसधीिः दृशार्वः।
स सोभे प्रथमे परी स चकातासे सिन्यम्।

This is the description of the First Brahmin. The first Brahmin may be Bṛhaspati because he was the first-born sacrificer. He was the son of Aṅgiras and he is variously described as Saptāsya, Virūpas,113 etc.

According to B. G. Tilak the description of the first Brahmin given in the present Atharvan passage is only metaphorical. It only means that the Aṅgirases performed sacrifices in seven or in ten months and the number of the sacrificing priests corresponded with the number of the months.119 He even connects the Daśāsya Bṛhaspati with the ten-headed Rāvana and traces the origin of the story of Rāmāyaṇa in the myths of Bṛhaspati.120 If one is allowed to conjecture it can be said that the present Atharvan passage is describing a strange nocturnal phenomenon that was perhaps witnessed in the Arctic sky during long night. The first Brahmin mentioned in the passage might have been a cluster of ten stars (Daśāsirṣa, Daśāsya). It was so bright that it could eclipse the moon (Somam papau). This was the first phenomenon (Pratbamaḥ, Prathamam), at the commencement of the dark night. As soon as the extraordinarily bright cluster of ten stars appeared in the sky, the waters, were frozen (Viṣam arasam chakāra).121

180. I. C. P. 347.
181. The word 'Viṣa' means water in the Veda also cf. RV X. 136. 1-7. The cluster of the "ten stars" is called as Brāhmaṇa because it is said to have drunk Soma (pun on the word) Because Brāhmīns only are entitled to drink Soma, he who drinks Soma is Brahman.
The dialogue between Atharvan and Varuṇa (V. 11; VII. 104) supplies us the information about the gift of a speckled cow given by Varuṇa to Atharvan. It was a miraculous cow. The god had bestowed it upon the priest himself and now he wants to retract the gift. But the priest naturally remonstrates as he is not so willing to part with the wonderful brindled cow. Why the god should take back the gift is not explicitly mentioned.

Sātyaṇa states a little legend about an Āsuri:

अहे जात: प्रभम: तत्स्व स्व विसमासिषि।
तदास्मि युष्म निता युष्म चके वस्तिनि॥ (1.24.1)

According to him Āsuri was the gall of the primordial bird (Suparna Garutman). This Āsuri (Asurāṇām Māyā kāchana stri) engaged in a battle with Suparna and conquered. The gall thus captured from Suparna by the Āsuri was also called as Āsuri. If this Āsuri has anything to do with the Āsuri who attracted Indra, then something can be made out of the legend. The fact that the Asuras were connected with the digging up of the remedies (II. 3.3; VI. 109.3) lends helping hand in this connection. The only difficulty is that Sātyaṇa renders Jitā as Jitavati.

The legend of deluge is mainly described in the

 śatapatha brāhmaṇa. (1) The AV (V. 4. 5 = XIX. 39. 8; VI. 95. 2) makes only a covert reference to the deluge if at all "Nāvaprabhramśana" means "Naubandhana". Nāvaprabhramśana may mean 'where the ship sauk' or 'glided

182. "क: पुरश्च वेदं वर्णे दत्तं अर्थं विश्वाग्न निपततस्म।" VII. 104.
183. Āsuri is also the name of the black mustard plant cf. "Āsurikalpa" Atharvaparīśiṣṭa 35.
184. SBE. XII. 26.
down'. The peak of the Himālaya is pointed out as the place "वन नाभवरसनरे वन हिमनत: शिर: ''. But the reference is doubtful. The astronomers construe it as a heavenly phenomenon of the "golden ship" and point its reference in the RV also.\(^{(1)}\)

Equally doubtful is the reference to the Mahābhārata story of Kalmāṣapāda in the AV (VIII. 4. 13).

\[
\text{न या उ सोमी दुष्टिन हिनोति}
\text{न हस्तियो मिथुना धारस्यन्तम्}
\text{हन्ति रथो हर्मास्तदुरक्तः}
\text{मुभावित्रुष कस्तिन रथाते} \]

The first eleven verses of VIII. 4 are considered to be a malediction on the Rakṣases by the sage of Vasiṣṭha. To account for the change of tone in vss. 12. 16, Sāyana gives an unusual version of the Saudāsa legend as told in the Mahābhārata of the king Kalmāṣapāda who was transformed to be a Rakṣasa.\(^{(2)}\)

According to AV (V. 18. 10; 19. 1), the Vaitahavyas, the descendants of Vitahavya\(^{(3)}\) were defeated because they devoured the cow of a Brahmin. Perhaps it was the cow of Bhṛgu and they even killed Bhṛgu himself.\(^{185}\) The Śrūjhayas also committed the same crime. But the accounts of the Vaitahavyas and Śrūjhayas do not agree with those given in the Mahābhārata\(^{(4)}\) and the Purāṇas. According to the Epic, when Vitahavya, the descendant of Haryaśva, was pursued by Pratardana of the Haihayas, he took shelter

\(^{185}\) The iniquity of the Vaitahavyas reached its height when they did not spare the only goat of the poor woman Kesara-prabandha.
in the hermitage of Bhrgu. The sage transformed him into a Brahmin. Thus he saved him from the hotly pursuing enemy. The account of the Śṛṇjayaśas is given in the later Purāṇa literature but in a different form.

*The golden amulet tied by the Dākṣāyaṇas to S'atāṇiḳa*

(1) *VS. XXXIV. 50–52. (I. 35. 1)* is mentioned in other Vedic texts also. (2) Dakṣa appears in the RV (3) *VS. XIX. 80.* as an Āditya. In the post-Vedic literature, he is generally regarded as the son of Brahmā and placed at the head of Prajāpatis. The Dākṣāyaṇas are thus the descendants of Dakṣa. This investiture of Satāṇiḳa who was most probably a king seems to be a very ancient occurrence of which no particulars have been preserved. Dākṣāyaṇa may also mean the name of the golden amulet as preserved by the descendants of Dakṣa. This seems more possible from its reference in the Vājasaneyi Samhitā.

All the Paryāyas of AV VIII. 10 depict a long story of how Virāj travelled to different worlds and was milked by different persons. Every time somebody was thought of as her calf when someone else milked her. Many of the names of these people occur in the later Purāṇa literature. (3) Thus the Virāj went to the world of Asuras, where Virochana, the son of Prarbhāda became her calf and Dvimurdhā Ātvyar milked her. In the land of mortals, Manu was the calf and Vainya milked her. In the world of the Gandharvas, Chitraratha became the calf while Vāravṛṣuṇila milked her. Takṣaka Vaiśāleśa became the calf and Dhṛtarāṣṭra Airāvata milked her. The underlying meaning of these travels is still to be known.
Philosophy — All philosophy begins with the natural desire to know Atman, and the speculations of the Āryan mind about Atman are mainly reported in the Āranyakas and the Upaniṣads. Yet the thought of the Upaniṣads is traced back to the Vedas themselves, though the Āranyakas and the Upaniṣads themselves form a part of the Veda. The Trayi is primarily devoted to the sacrifice but here and there occur verses which state that though the gods are great yet they are essentially one (IX. 10. 28).

In the AV which is also called as the "Brahma Veda" there are stanzas which occupy the most advanced position in the philosophy of the Upaniṣads (X. 8. 44). Thus beginning with the polytheistic and ritualistic religion of the Vedas the philosophical thought of India reached its high water-mark in the Upaniṣads. The Brahmodayas or speculative discussions carried by two priests during the great sacrifices show the Āryan mind busy with the question about the origin and originators of the universe. The RV (2) and the AV (IX. 9) give a number of riddles cosmic in nature and pertaining to the nature phenomena of the universe. These Brahmodayas contain suggestions of all Hindu philosophy of the later period.

Beginning with the theosophic hymns of the Vedas the philosophical thought was gradually shaping itself. After enunciating the first principle of the universe as "Tad Ekam" (that One), purely monotheistic and impersonal, it was not carried through. In different directions attempts were made to establish a supreme monotheistic being who would shoulder all the responsibility of creation.

187. "आनादिवात स्वच्छया तदेके तत्सामदान्यत्व परः किबनास। " RV X. 129. 2.
But in comparison with the purely philosophic "Tad Ekam", the conceptions such as of Prajāpati (IX. 7), Viśvakarman (II. 35), Paramaśthīn (XIX. 53. 6), or Skambha (X. 7) which are purely symbolic show definitely a backward movement. The personification of Puruṣa (1) (XIX. 6) — the World-Man was another move to reach the "Tad Ekam" and join it with the universe. In the direction of monotheism, the conceptions of Kāla (XIX. 53; 54) or Kāma (2) (—Desire —IX. 2; XIX. 82) or Praṇa (—Breath of life XI. 4) are more transcendental. Kāla is Prajāpati and Prajāpati is Saṁvatsara. (2)

The Vedic writings, as can be seen, are very shifty in assigning to a first principle the creation of the universe. In course of their cosmogonic speculations from the impersonal philosophical abstractions such as "Tad Ekam", "Sat", "Asat" to personal creators like Prajāpati Hiranyagarbha (III. 2), Puruṣa including the cosmic forces like Brahmā, Kāla, Kāma and Praṇa, the AV has its share in each and everyone. But the peculiarity of the AV lies in transferring cosmogonic powers to all sorts of things like cow (IX. 7), Bull (IV. 11), Rohita (XIII. 2. 39, 40), Vṛātya (XV), or sacrificial specialities and implements like "Priestly power" (XI.5) (3), Brahmaidana (XI. 1; XII. 3) or Ucchiṣṭa (4) (Leavings of a sacrifice—

188. This Kāma is quite different from the Kāma (sexual love) mentioned in III. 25.

189. The transfer of attributes is possible in the case of Ucchiṣṭa owing to the philosophical position of the word "Anna" (cf. Tai. Up. III. 3). Deussen finds a deeper meaning in Ucchiṣṭa. See Keith "Religion and Philosophy of Veda" p. 445.
XI. 7). This transfer of attributes is purely symbolic and is made with a view to give temporary prominence to some ritualistic feature.190

In the quest of the first principle of the universe most naturally, the most intimate essence of things in the body of all organic beings, viz. Prāṇa (XI. 4) is identified with Brahma.191 The famous comparison of the Prāṇa to the nape of a wheel is found in the AV (XI. 4.22)22. Prāṇa is everything—Father, mother and all. As the wind is the vital principle of nature33, so Prāṇa is the central organ of life.191 It is the basis of all existence.44 Prāṇa pervades the whole universe. It begets the universe and issues forth from it as the first-born (XI. 4. 26). A note-worthy feature of XI. 4 is the fusion of polytheism and monotheism where Prāṇa is given the qualities of Parjanya. He is also identified with the sun (Hamsw-Vss. 21, 22). Skambha as Brahman appears in XI.7. In Skambha (Support) Prajāpati sustained and nourished the whole universe. Kāma (Desire) is said to have been the first seed of mind which came from the “One”, after it had sprung into existence through Tapas (XIX. 52; IX. 2)55. This Kāma does not essentially differ as a primeval creative force from the “Tad Ekam” or “Sat”, or personifications like Brahma or Prajāpati. Kāla as a monotheistic conception appears in two hymns XIX. 53 and 54. “Time is the steed which

190. It is on account of the deliberate efforts of the AV to convert the ideas of the Brāhmaṇa period into a sort of philosophical poetry that the Atharvan philosophy is considered as out of the main current.

191. “प्राणाधिकारिणां वातो ह प्राण उच्यते।” XI. 64. 15.
runs with seven reins; it has seven wheels, seven naves; immortality is its axle; that which was and that which will be spread out are urged by Time. In Time Tapas is fixed: Time is the Father of Prajāpati."

After the idea of Viśvedevāḥ (all gods) was abandoned, a definite step was taken in the form of the conception of Prajāpati in the approach to the monotheistic "Ekam". All divine actions such as the creation of the world, spreading of the sky and the earth, the sun, the moon and gods etc. were attributed to Prajāpati. This conception of Prajāpati gradually developed through the RV \(^{(1)}\), the AV and the Brāhmaṇa works and finally merged in the most philosophical "Tad Ekam" in the Upaniṣads. Prajāpati was the supreme god of the world in the Brāhmaṇas. The AV also mentions him as the all-creator (IV. 2). He is Hiranya-garbha—the golden germ in the primeval waters.\(^{(2)}\) He is the same as Viśvakarman, Paramēṣthin, Dhātar, Sacrifice, Universe, Time and all.

Brahman as cosmic principle is more fruitful from the philosophical point of view. The Skambha\(^{192}\) is identified with Brahma (X. 7. 32. ff.). Though X. 7. 17 appears to make Brahma as a product of Skambha yet the identification is clear in X. 7. 32–34. This suggestion of the AV. was later taken up by the Upaniṣads and elaborated. The conception of Brahma which exists in itself and which is

---

regarded as being the cause of the universe is the ground for parallelism between the universe and Brahman (IV.1). In X. 8. 44 the AV recognizes Atman as the world-soul for the first time. In the Taittiriya Brâhmana, Brahman and Atman are identified.

Asceticism—In all the creation myths, the creator prepares himself for the task of practising Tapas (heat). This Tapas heats the egg of the universe (X. 7. 36). Everything great in the universe including the earth depends upon Tapas (XII. 1. 1). From the S'rama and Tapas, the first-born Skambha arose and permeated the universe (X. 7. 36). In Tapas he was rocked on the surface of primeval waters (X. 7. 38). By Tapas the Brahmacharin ascends as high as the sun and protects the world.

The Brahmacharin practised Tapas in the primeval ocean while creating the universe as he stood on the surface of the water (XI. 5).

The doctrine of Mâyâ—The thought of the unity of the existence is traced back even in the hymns of the RV, which implies that all plurality is unreal in the highest sense:

``(XIII. 3. 18).''

193. The description of the inspired Muni given in RV. X. 136 resembles that of the Brahmacharin (AV. XI. 5). The Brahmacharin of the hymn is the sun. For purely philosophic qualities of the sun see XI. 5, 1, 5, 6, 11, 23, 26.
This description of Rohita implies that the plurality of
gods is unreal for all are essentially one.

(1) RV. I. 164. 46. "The famous statement "एक सदिवा बहुधा कदम्बिनि" (IX.10.28)\(^{(1)}\) involves that the
plurality is merely dependent upon words. But the AV
goes a step further: "मल्लक्ष्णास्य पतिष्ठत्त्ति परामिष् जनि: विदु: 1" that
common people do not know this; they believe as real
"not the stem " but "that which is not, the branches that
conceal him" (X. 7. 21) for

चन्द्र देवस्य भनुप्रसादारानामाश्रय भिति:।
अग्नि स्वर गुप्तागमि चन्द्र सं मायावह्स्तः॥ १९४

that in which gods and men are fixed like spokes in the
nave, the flower of water is concealed in illusion (X. 8. 34). The word Mayā
appearing here as well as in the RV\(^{(2)}\) as
"हस्त्रो मायामि: पुक्कव इति" meaning ‘illusion’
forms the basis on which the later theory of illusion was
introduced in Indian philosophy.

The body and the organs—Beginning with "यस्मन्यज्ञानायामा—
कसूक्तकलस्य गुणादिभि", the AV XI. 8 describes the origin of the
body in a rather deprecatory style in connection with the
Dikṣā ceremony. It, perhaps, meant that the poet thought
the man free from body. In the AV
(X. 8. 9)\(^{(3)}\) 195 the organs are described
metaphorically as Seven Ēsīs—seven
senses, dwelling on the edge of a drink-
ing bowl (head) with the openings at its sides. Such
descriptions help to conceive human body as a miniature cosmos

---

194. The flower of water is Hiranyakagarbha.
195. दिब्यनिश्चलत्वमस्तुः ज्ञातवेगः:
तस्मिन्न्येको निर्हिते विशेषमस्तः।
तदात्मस्त जायस: तस्तास्रास्म:।
षो अश्व गोपामहते बभदुः॥
for here the seven sages are called as the seven guardians. The bursting of the head has much significance in later philosophy but here it appears only as a punishment (XIX. 28. 4.).

Transmigration—The AV is full of descriptions of heaven (VI. 120.3) and hell (II. 14. 3.; V. 19-3) and diverse references to the ways of the gods and Fathers (VII. 117. 3). The violater of Brahmans, their wives or property are consigned to hell. This means that the doctrine of retribution was fully believed in by the Vedic poets. The same doctrine must have led the ancient philosophers to believe, though gradually, in the idea of transmigration. Life in Pitṛloka is also described (XVIII. 3. 14). The Vedic terms 'Asuniti' and 'Asunita' are said to refer to the conduct of the soul by Agni on the path of heaven and the other world.(1) Thus body was considered as distinct from soul. From all such ideas, the belief in transmigration does not seem to be far away.

Emancipation—

(1) RV. X. 15.4; 16. 2.  
(2) VS. XXXI. 18.  
TB. III. 12.8.8.  

"He who knows him, the wise long-emancipated youthful Ātman, no more fears death". Here the idea of emancipation is expressed in the most Upaniṣadic style. The soul becomes free from the fear of death means that the soul becomes free from the cycle of births and deaths. The statement is purely Upaniṣadic and gives in short the summum bonum of existence.

Sundry Matters—Amulet—The word for Amulet in the AV is Mañi. (1) Some of the charms of the AV are meant to accompany the operations wherein amulet plays an important part. The Dāksāyaṇas bound on S’atānīka a gold amulet (I. 35. 1) (2). Indra tied an amulet on his arm (II. 27); amulet is a thing with life (IV. 7. 10; XIX. 34. 1); it is born of god (X. 6. 31); it is Deva (XIX. 33); it is the body of Agni (XIX. 34. 6; VI. 142. 2), it is Sahasrākṣa (XIX. 35. 3) and Vīra (VIII. 5. 1, 2; III. 5. 8); with its two horns it pierces the demons (XIX. 36. 2); it is the weapon of Rṣis and gods (I. 20; II. 4. 4; IV. 10. 2); it is an armour (VIII. 5. 7, 10).

Beginning with the primitive idea that all the qualities can be transferred by contact with the principle of magic symbolism (VIII. 5. 11–12) the Atharvan amulet is made to bestow on the wearer long life, safety from diseases and demons, protection from the attacks of sorcerers and enemies, prosperity etc. all together. The amulet naturally possessed some power and the ceremony (2) and spell rendered it superhuman. The hymns themselves, now and then, recount the achievements of gods which they could accomplish by means of an amulet (X. 6. 6–22) (200). The amulets, as we

200. Also see VIII. 5; I. 29; 35; II. 27; III. 5 etc.
have seen, were chosen from every sort of material—from vegetable kingdom, animal kingdom, minerals, manufactured objects etc. The Śrauta works make but rare and incidental mention\(^{(1)}\) of Manis, though the Grhya Sūtras use them in a considerable proportion. But it is the AV that has abundantly employed the amulet to secure the immediate fulfilment of each and every desire.

\((2)\) The Atharvan poets signalize with great predilection their knowledge of the power of any substance which they employ by stating that this knowledge extends to the father and mother and other relations of the substance (III. 23.6; VIII. 7.2; III.9.1; V.5.1). They also indicate their control over any other disease or hostile force by assuming the same knowledge of their kindred (V.13.7; VI.61.1; VII.74.1). Fanciful names are given to the parents of the plants.\(^{201}\)

\((3)\) The origin of disease and its nature were thought to be known and such a knowledge was thought to confer exemption from the attack of the disease (VII.76.5)

\((2)\) of TS, II. 3. 5. 2.

\((4)\) In charms and exorcism the Atharvan poets kept a great reliance upon the names of the past sages like

201. "सहस्रानाम ते माता सहस्रो नाम ते पिता।" I. 24. 4

"विएल्लो नाम ते पिता मदावति नाम ते माता।" VI. 16. 2 (of the plant Ābayu)

"अवस्था नाम ते माता जीवन्तै नाम ते पिता।" XIX. 39. 2 (of Kuṣṭha).

But see in V. 4. 9 where Uttama is the father of Kuṣṭha.
Jamatagni, Kaṇva, Atri, Agastya (II. 32. 3; IV. 20. 7; V. 14. 4; 23. 20).

(5) Another favourite method of the Atharvan imprecations consists in threatening the enemy with the ceremonies of funeral or employing stanzas which were originally meant for funeral (I. 14. 2; II. 12. 7; V. 19. 12). They form a part of an offensive against enemy.

(6) The Atharvan poets are too fond of theosophy. Even in charms and spells they lapse into theosophic language automatically (II. 7. 3).

(7) The Atharvan poets are very fond of puns. They would use Rajanī and Rajaya (I. 23. 1) in the sense of creeper and red colour; Yaminī (III. 28. 5, 6) in the sense of mother of twins and fit for (1) ŚB. IV. 4. 5. 3. Yama; Datvati Rajjuh(1) (IV. 3. 2) meaning rope with teeth and serpent; Dvipī (IV. 8. 7) meaning island and tiger; Rohini (IV. 12. 1) creeper and red; Anumati anumanyasva (IV. 31. 2) means may the goddess of consent consent; Lohita (I. 17. 4) means red and blood; Arasa (II. 28. 1) means without sap and without force; Bhaga(2) (IV. 30. 5) means fortune and vulva; Āroha (II. 12. 6) means ascend the throne and ascend in sexual act.

**Beliefs**—(1) The son inherited the sin of his parents and other relatives (V. 30. 4; VI. 116. 3)(2)202.

202. Śāyana does not comment on the word.

203. It was brought upon men by others and even by gods.

RV. II. 28. 9; VI. 51. 7; VII. 52. 2. VS. III. 48; VIII. 13. ŚB. IV. 4. 5. 22. PB. I. 6. 10.

The sin of slaying a Brahmin falls on Indra who transfers it to other beings. TS. II. 5. 1. 2.
(2) The Vedic Aryan was deeply impressed by the redness of a cow which was contrasted with her white milk (I. 22. 1, 3).\textsuperscript{(1)}

(3) It was thought that human beings are less swift because they have two feet for swifter animals have four or more (III. 7. 2).\textsuperscript{(2)}

(4) The birth of twins was called as "Aparthu"—unseasonable or portentous for it was considered to be a breach in the usual process of creation (III. 28. 1).

(5) The first two teeth of a child were considered portentous for they were thought to bring about the death of the parents (VI. 140. 1).

(6) A disease was thought to fly forth from the patient or to the patient (V. 30. 9; VI. 40. 3; VII. 76. 4; VI. 83. 1, 2).\textsuperscript{(3)}

(7) The sores are said to fly and settle on the body of a patient (VII. 76. 4).

(8) The yellow colour of jaundice could be deposited in the yellow birds like parrot and others (I.22.4).

(9) Worms were thought to move in mountains, forests, plants, animals, human bodies and everywhere (II. 31. 1).

(10) The fever could be transferred to frogs (VII.116) or the disease of one person to another (II.29; Kau. 27.9–13).

(11) Serpents were thought of as beings born in fire, plants, water, lightning etc. (X.4.23) and poison was thought to reside in fire, sun, earth and plants.

(12) The popular belief that an ichneumon cuts a serpent into two pieces appears here as well, but strangely enough, it was supposed to join the severed parts again (VI.139.5)\textsuperscript{204}

\textsuperscript{204} सया नक्तो विनिष्ठिय संदभात्वहि पुनः 1".
(32) There are six earths (IV. 11. 1; V. 3. 6; VII. 9. 16; IX. 2. 11) and even nine earths (XI. 7. 14).

(33) There are five directions (III. 4. 2; 20. 9; VIII. 9. 15) and six directions (V. 20. 2).

(34) Āsvattha is the seat of gods in the third heaven (V. 4. 3; VI. 95. 1; XIX. 39. 6).\(^{(1)}\)

(35) Antariśa (atmosphere) is the abode of plants (I. 32. 2). They are the queens of Soma and daughters of Brahmā and Soma. (VI. 96.) Heaven is the father and the earth the mother of the plants (VIII. 7. 2).

(36) The origin of plants occurs somehow in connexion with a woman and a Kaninaka (IV. 20. 3; V. 5. 8; XII. 3. 47).\(^{(2)}\) The obscurity is further increased by the statement that the plant has been sprinkled with the blood of the brown horse of Yama (V. 5. 8).\(^{(3)}\)\(^{207}\)

(37) There is some connection between the hair of a man and Śāmi (VI. 30).\(^{(4)}\) A person who has come in contact with a Śāmi tree is called Śāmilūna and he was supposed to be in danger of suffering from injury to his hair (for his benefit, see, Kau. 31. 1).

(38) Nyastikā was supposed to suppress ill-luck (VI. 139).

(39) The plants to be used in offensive witchcraft were called 'Āṅgirasīṭ' (VIII. 7. 17).

(40) Rare plants were brought from a distance (VIII. 7. 11).\(^{(5)}\)\(^{209}\)

---

207. सिंधुची नाम कानिनकोज्यमश्म पिता तव।
अमो यमया यम हानास्सुहित |

208. मतेषु दुःखेन ग्रह देशोऽभिषी: समी।

209. अम्बिकासः गौतसीसीवृक्षेऽया भाविभृता।
ञ्ज्ञातमसिध्यनामः गामस्य पुष्येऽश्च |
(41) The sages passed away for 21 times (XII.2.29).

(42) The gift of an outsider to the fathers was regarded as defilement or as an effort to alienate their affection (X.1.11).

(43) Without loss of limbs one wished to see in heaven, parents and sons (VI.120.3).

(44) Deaths are one hundred in number (II.28.1).

(45) The number 101 was regularly conceived as inauspicious occurring in connection with varieties of death, disease etc. (III.9.6; V.18.12; VII.115.3; VIII.2.27; XI.6.16; XIX.46.5).

(46) The Atharvan poets are very fond of praising a thing as “thousand-eyed” (amulet of Varaṇa—X.3.3; XI.2.3, 7,17; Rudra—IV.28.3; Bhavāśarva—IV.16.4; Pāpman—VI.23.3; Sapatha—VI.37.1 etc.).

Customs about funeral—

(1) The custom of burning the widow of the dead man with his body is said to be very ancient (XVIII.3.1).

(2) A Kūdi (Badari) plant was tied to the dead body so that it trails after him and effaces the track of death. The belief was that death shall not find the path again and turn back upon its trail for further victims (V.19.12).

(3) Women with loosened hair, beating their breasts and wailing used to dance around the funeral pyre (XII.5.48).  

210. इसे नारी पतिलोक बुतान नि पवत उप वा मर्य अभेंदू। यह मुरानमुपानिग्यन्ति...

211. यां मुतासामुदाप्रान्ति कूद्य पंवोपनीमयम।

212. द्विप्रथे वै तत्साद्वरेन परि पुन्त्यति केशिनिराध्याना।
Pāṇiniḥसदृ बुतानां पापभेदः।
(4) A part of the hair of the corpse was cut while women beat their breast (XIX. 32. 2)²¹³

(5) The AV verse

(1) RV. X. 16. 13, 14.
   TA VI. 4. 1. 2–3
   च्य त्वामने समदुर्हस्तमुप निर्वाप्या गुन ॥
   किष्किंद्येन रोहतु पाकद्वारं व्यक्तकरा ॥
   शीतिके शीतिकपथि ह्वादिकपथि ।
   मण्डुलपञ्चु सं गम हर्म स्वार्ति ह्वर्षच ॥

   (XVIII. 3. 6. 60)²¹³

mentions a custom. After the fire had consumed the dead body, water was poured upon it to extinguish it. The water plants such as Kiyāṃbū, Vyalkāsā were put there. Also a female frog was put upon the place.²¹⁴

(6) The frog and the water-plant Avakā were also used to extinguish fire (VI. 106. 1–3; Kau. 52. 5).²¹⁵

(7) The dead bodies were either buried, burned or exposed. (XVIII. 2. 34).²¹⁵

Literature and Literary Tendencies:—The AV mentions in general the forms of literature—Yajumśni, Nivid, Uktha, Chhandāmśi, (V.26). Rčhaḥ, Sāmāni, Purāṇa, (XI. 7. 24). The AV states that the Ukthas were recited by the sage Bhāradvāja (II. 12. 2; IV. 29. 5; XVIII. 3. 16; XIX. 48. 6), and mentions Sāmagas— the chanters of the Sūman songs (II. 12. 4) and Purāṇavīd (XI. 8. 7). The Kuntāpa


²¹⁵ भेषजायेन परोप्तः ये दश्य ये चोदितः ।
hymns are called 'Gāthā' 'Nārāśaṁsayaḥ' 216 (verses in praise of men) ( XV. 1. 11 ). They are akin to Dānastutis and are the forerunners of the epic narratives. Some of the stanzas of the Atharvan version of the Kuntāpa hymns are considered as original 217. These contain praises of Ruśmasas among the Kaurumās, Vaiśvānara Parīkṣit for their liberal gifts. The Itihāsa is mentioned in XV. 6. 10.

It has been observed before that the Atharvan poets are fond of theosophic language and puns. But they are also fond of other figures of speech such as simile, metaphor, alliteration etc. apart from their liking for riddles. The Atharvan contains very fine similes even in the midst of most dreadful incantations and fierce imprecations. An Atharvan poet would easily compare the blood-vessels with women wearing red garments and fallen from grace ( I. 17. 1 ). 218 He would compare the terrified enemy with sheep and lambs while praising the noise of the drums ( V. 21. 5 ). 219 A woman is bound to remind him of a creeper ( VI. 8. 1 ). 220 The mind of the man impassioned by a graceful woman, moves about her as the spokes of a wheel around the nave. 221

216. At times Gāthās are differentiated from Nārāśaṁsayaḥ. cf. TS. VII. 5. 11. 2; AB. VI. 32. 3. 25; SB. XI. 5. 6. 8. Yāj. Smr. I. 45.
218. असूरवः यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथिर यथि 220. यथि इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति इति
The master-stroke of the Atharvan simile is found in the following stanza:

(IX. 3. 17)

This is a bold and beautiful comparison between the house and the night who gathers to her bosom all creatures

(1) Cf. RV. X. 127. 5.

Truly Atharvanic simile is to be found in:

For the perfect parallel of this, "as the hunter tracks the wounded animal by its drops of blood"

(2) Manu VIII. 44.

The Atharvan poets are also fond of metaphors (VI. 140.1—Yo vamya avadhvam jivaksa: pitarre nataro 交通枢纽 and alliteration (VII. 76. 1—Aa utras: utram to astra: astra: astra: astra: astra: astra:)

(3) RV. I. 164.

As regards the riddles, the Brahmodhyas of the RV. are reproduced in the AV (XI. 9) also. All this shows how later Sanskrit rhetoric is indebted to the AV for the fundamental conceptions of poetic embellishments.

The AV X. 2. 31–33 are held as authoritative texts for the Tāntric Śrīchakra which is formed of mystic circles and triangles:


222. It would be worth the effort to sort out such poetic passages as VII. 81. 1, 2; IV. 16 etc. to trace the origin of Sanskrit rhetoric in the AV.

223. Shamashastry, "Ind. Ant.", Vol. 25.
"The impregnable city of the gods consists of eight circles and nine triangles. Within it is a golden cell celestial and invested with light. In the triangle and three dots within the cell resides the one eye. Those who know Brahma think that this eye is Âtman. For into that impregnable city, resplendent, bright and invested with renown, Brahma has entered."

The AV has also very many astronomical references. The AV mentions Māsa as the name of the moon (XX. 16. 10)\(^{(1)}\) The names of the seasons are also given (III. 14. 4; VII. 55. 2; XX. 96. 9)\(^{(2)}\) The sun, the moon, the earth and other spherical bodies are said to have been supported by Truth (XII. 1. 1, \(^{(3)}\), XIV. 1. 1,\). The Gopatha Brāhmaṇa mentions the word Hāyana in the sense of an year (6. 17,). The year was of twelve months and a month of thirty days (IV. 35. 4). The enumeration of the years as Samvatsara, Idāvatsara, Parivatsara is also stated (VI. 55. 8). In VIII. 2. 21 the idea of Yuga as "शत तेषुकुल हायनान्ते चुनें त्रिलोचन चतुर्विंशि कुमः" We allot to thee, a hundred ten thousand years, two, three or four Yugas". The division of a day into Śaṅgava, Madhyandina, and Aparāṇha is also to be found here (IX. 6. 46)\(^{(4)}\). The Naksatras twenty eight in number are given in XIX. 7 and 8\(^{(5)}\). The moon is said to be placed among the stars (XIV. 1. 2)\(^{(6)}\). Here the stars referred to are clearly the stations in which the moon spends the successive nights. The so-called reference to deluge is treated by the astronomers as a heavenly phenomenon of "golden ship" (VII. 6. 3.)\(^{(7)}\) \(^{224}\). The Kālakāṇjas

---

\(^{(1)}\) RV. X. 68. 10
\(^{(2)}\) RV. X. 164. 4.
\(^{(3)}\) RV. X. 85.1. 1. 64. 2.
\(^{(4)}\) Cf. ŚB. II. 2. 3. 9.
\(^{(5)}\) TS. IV. 4. 10.
\(^{(6)}\) RV. X. 82. 2.
\(^{(7)}\) RV. X. 63. 10.

---

\(^{224}\) V. 4. 4; VI. 95. 2. This golden ship is to be identified with the constellation of Pusya.

A.—11
mentioned in VI. 80 are also considered as the names of constellation. So are the dogs of Yama (XVIII. 2. 12). Of the planets (Divicharā Grahāḥ XIX. 9. 7) Rāhu is particularly mentioned in addition to the sun and the moon. The reference to Venus (Vena-Śukra) is doubtful (II. 2. 1). Earthly and heavenly portents such as earthquakes, meteors, comets, etc. are enumerated in XIX 9. The practices in connection with astrology and fortune telling were Atharvanic in character (Kau. 50. 15;
CHAPTER IV

"THE ATHARVAN RITUAL"

(The Atharvan connection with sacrifice; the efforts of the Gopatthà and the Vaitâna; the true source; the Kausika Sûtra; the special features of the Atharvan ritual; Practices-Medical, Witchcraft, Strîkarmâṇî, Râjakarmâṇî, Social rites, Divination, Saîskâras, Prâyãschittâni, Savas).

That the Atharvan connection with sacrifice is very meagre, is implied in the exclusion of direct references to the AV in the great Srauta texts. The claim that the Atharvan is the Brahmaveda and that the office of the Brahman in the great sacrifices belongs to the priests versed in the Bhrgvaûgîras is put forth only by the Atharvan ritual texts. The Vâi. Sût. which is a Srauta manual of the AV Saînhîtâ is late and is both non-significant and otiose.¹ The employment of a particular hymn or stanza from the AV in the Vâi. Sût. or a secondary employment of it in the Kau. Sût. is not calculated to decide the original intention of it. No proof can be adduced for the justification of the ritualistic application of an Atharvan verse in the Śrauta ritual as given by the Vâi. Sût. Such an application can not be considered as natural and original, in spite of the sufficient knowledge of Srauta practices on the part of the author of the Vâi. Sût. The same can be said of secondary employment of the Atharvan hymns and stanzas in the Kau. Sût.²

1. "In very late times the ability of the Atharvans to practise Śrauta rites and the canonicity of Vaitâna were recognized by other Vedic schools". Garbe, Preface to Vai. Sût. p. vi.

2. See the employment of VI. 1 at Kau. 23. 2; 50. 13; 55. 25 and in the Vai. Sût. 17. 2.
Such application may be correct but it cannot be thought of as original and natural.\(^3\)

Nevertheless, the AV is acquainted with the entire sphere of the Srauta practices. It mentions the major sacrifices like Rajasûya, Aśvamedha, Vâjapeya and others (XI. 7) represents a simpler form of Agniṣṭoma (VI. 47 and 48 employed by the Vai. Sût. 21. 7 in connection with the three Savanas), gives two Âpri hymns (V. 12; 27\(^{,1}\) Agnichayana (II. 2); Mrgâreṣṭi (IV. 27-29\(^{,2}\)) It also gives different kinds of Havis (Sânśrâvyya Haviḥ I.15; II.26; XIX. 1; Yaśo Haviḥ VI. 39; Dhruva Haviḥ VII. 94 etc\(^{,3}\), Paśubandha in connection with the Âpri hymns (Vai. Sût. 10. 11\(\text{ff}\) ), Pratrâsa Âjya (V. 21. 2); Kâmyeṣṭayah and Prâyaschittâni and all matters in connection with the Srauta performances.

The efforts of the Gopatha and the Vaitâna:— The AV has only one Brâhmaṇa and one Srauta sūtra. These two, the Gopatha Brâhmaṇa and the Vaitâna Sûtra seem to have come into existence to affirm the dubitable canonicity of the AV which is primarily the Veda of the incantations and charms. This Veda gave a very extensive scope for individual practices of the nature of Grhya rites. But the Vai. Sût. and the GB. gradually evolved to make room for the AV and the Atharvan priest in the great Srauta functions. First, if the position of the priest Brahman, were affirmed as the supervising priest in the Vedic sacrifices,\(^4\) then his Veda—the Brahmaveda would naturally be admitted as the

---

3. The rubrication of the stts. from the AV. VI and VII in the Srauta practices by the Vai. Sût. benefits the subject-matter and largely coincides with the employment of the same kind of stanzas in other Srauta works.

4. Vai. Sût. I. 1; 11. 2; 6. 1; 37. 2.
Veda par excellence.\textsuperscript{5} To achieve this the GB. has dealt with the new-moon and full-moon sacrifices (I. 3. 6-10), Agnihotra (I. 3. 11-16), Sattru (I. 5. 1-22), Kâmyeṣṭayāḥ (II. 1. 13-16); Āgrahāyaṇa, Agnicayana, Châturmâasyâni (II. 1. 17-26), Agniṣṭoma (II. 1. 7-15; III. 1. 1-11), Savanas (II. 3. 12-20; 4. 1-18), Śoḍaśin (II. 4. 18-19), Atirâtra (II. 5. 1-5), Saṭrâmaṇi, Vājapeya, Āptoryâma (II. 5. 6-10) etc. and the Vai. Sût. has not only provided the GB with this material but it has also rubricated the entire Saṁhitâ of twenty books of the AV in the Śrauta performances. But characteristically Ātharvan ritual and material are but very little in the Vai. Sût. and the GB. The Vaitâna follows closely the Śrauta Sûtra of Kâtyâyaṇa in following the course of the Śrauta rites and largely depends upon the Kau. Sût. for whatever Ātharvan material that it has presented, adding six more chapters on Prâyaschitta to its original eight Adhyâyas. Thus it seems possible, taking into consideration the numerous references to the Śrauta performances and the things related to them in the AV Saṁhitâ and the efforts of the Vaitâna and the Gopatha that, “some knowledge of the Śrauta matters, though not very extensive, perhaps, the Ātharvan must have had, at a very early time and thus the germs of the correlation of the Ātharvan and Brahman may even rest upon some slender basis of a very ancient tradition”\textsuperscript{6}.

\textbf{The True Source—} It is, indeed strange in the relation of the Ātharvan literature that the GB. draws much of its material from the Vaitâna, a Śrauta manual\textsuperscript{7} and the Vaitâna

\textsuperscript{5} GB. I. 1. 6; I. 3. 4; I. 5. 25; I. 2. 26; I. 2. 18; I. 3. 1. 2.

\textsuperscript{6} Bloomfield, "The Ātharva Veda" (Grundriss series) p. 34.

\textsuperscript{7} Bloomfield, "The position of the GB. in the Vedic literature" JAOS. 1898. XIX. and "The Ātharva Veda and the Gopatha Brâhmaṇa" (Grundriss).
in its turn treats the Kau. Sūt. as its Śāṁhitā, which is a Grhya Sūtra mainly. All the Atharvanic element in the Vaitāna is directly borrowed from the Kauśika—the technical terms (like Purastād Homa, Sampāta, Ākṛtī Lōṣṭa, Śāntyudaka, Rasaprāsani, Puroḍāsa-saṁvatta etc.), the grouping of the hymns (like Chātana gaṇa, Apām Sūktāni, Śambhum, Mayobhū, Āsāpāliya, Māṭṛnāma, Vāstospatiya, Laghu, Sāntigana, Sāmmanasyāni, Āṁholiṁgāḥ etc.), more than sixty passages and a deal of ritual?

The Kauśika Sūtra is the Śāṁhitā Vidhi of the AV.

This Sūtra is a pretty strict adherent of the school tradition of which it is a direct heir. It belongs to the school of the Saunakins and there is a close verbal relation between the Sūtra and the Śāṁhitā. Both are definite and drastically practical. There are extremely few Atharvan hymns of which original practical purpose will not be found in this Sūtra. Very often the Kau. provides us with more than one or two quite different rites. The Sūtra has proved its value for the exegesis of the AV but it is more valuable for the ritualistic understanding of the Atharvan hymns. No doubt the Sūtra deals with something of the Śrauta (e.g. Darśapūrnāmāsa 1.6) but its terminology is not of the Śrauta sūtras. Nor is it purely a Grhya sūtra though it deals with Śaṁskāras such as Jātakarma (27.7,8), Nāmakarana (58.14ff), Upanayana (58.3ff), Vivāha.  


The ritual fully dealt in Kau. is merely touched upon in the Vai. Cf. Kau. 3.4 and Vai. 1.19; Kau. 24.36-31 and Vai. 1.14 For the preparation of the Śāntyudaka cf. Kau. 9.11ff; 17.1ff; Vai. 5.10; GB. I. 2.18.

10. The Kauśika Sūtra, Bloomfield’s edition. JAOS. XIV.
(75. 6ff.) etc. It is an account of the practices implied by and to be accompanied by the recitation of the Atharvan hymns. It is simply an Atharvan Sūtra with the traits of the Śrauta sūtra here and of the Gṛhya sūtra there. The Sūtra refers to the practices in vogue in the four schools of the AV—Śaunakiya, Aksala (Jājala), Jalada and Brahmavada,\textsuperscript{11} and it also reports (85.7, 8) the difference of opinion between the Śaunakin and the Devadārśin. The Sūtra also quotes mantra passages in Sakala-pātha from the Paippalāda school though everywhere the hymns from the Śaunaka school are given by their Pratikas.

The special features of the Atharvan ritual—(1) For the ritualistic purposes the hymns of the AV are classified into various Gaṇas\textsuperscript{12}. This gaṇa method is chiefly adopted by the Kau. and corroborated by the Vai. and the Atharva Pariśiṣṭa-Gaṇamālā (32). These gaṇas or grouping of mantras are by no means exhaustive. A hymn or a verse may appear in more than one gaṇa in accordance with the ritualistic intention or in keeping with the wording of the hymn. As far as possible the Kau. seems to employ a hymn in a right context and tries to realise

\begin{enumerate}
\item cf. Keśava in his introduction to the Kau. Sūt. and Śāyaṇa in his introduction to his commentary on the AVŚ.
\item Abhaya gaṇa (16.8; 104.3 note; 105.1 note) Abhiśeka gaṇa (17.1), Āyuṣya gaṇa (5.18; 54.11 note), Kṛtya gaṇa (39.7 note), Gaṇamālā gaṇa (26.33 note), Chātana gaṇa (8.25; 25.22; 80.12; 139.9), Takmanāśana gaṇa (26.1 note), Rudra gaṇa (Dīgukte 15.25 note), Raudra gaṇa (54.14 note) Varcasya gaṇa (10.24 note), Vāstu gaṇa (8.23; 43.4; 120.9) Aparājita gaṇa (14.7; 26 note, 16.4; 139.7), Duḥṣvapanaśāna gaṇa (46.9 note), Uṛthāpana gaṇa, Chitrā gaṇa, Devapuriya, Pañcāpatya, Viśvakarmā, Śarmavarma, Salila, Svastavyana, Kuṭṭhaliṅgāḥ, Śantātya, Mṛgārāṇi, Āmholiṅgāḥ, Āśapāliya, Apāṁ Sūktāṇi etc.
\end{enumerate}
fully the suggestions inherent in the hymn. These hymns
or verses are meant for recitation in accompaniment of the
performance. Hence homogeneous hymns or stanzas are
seen to be classed together in these gaṇas. The gaṇas are,
of course, formed by the pratikas of the hymns.

(2) The Atharvan ritual is characterised by the use
of water. Water is seen to be used in all sorts of practices-
medicine, witchcraft, Strīkarmāṇī, Prāyaśchittāṇi etc.
including panaceas. It is used either for its own sake as
holy water-Śāntyudaka (31.21) or as a vehicle for all
other remedies. To waters are especially devoted the hymns
I. 4–6. They are used in the cure of diseases like dropsy
(30.11–13). Of particular importance is the water dug
up by the ants Upajika. Even in repelling hostile agencies
water is conceived as very efficacious.

(1) MS.IV.8.5. The Maitrāyaṇī Samhitā(13) also stated
that “demons do not cross water.” In
the consecration of a king, water has its special significance.
The water used in the Strīkarmāṇī, Rājakarmāṇī,
Bhaiṣajyāṇī or Prāyaśchittāṇi may be for washing, drinking,
sprinkling or for any other purpose which is suitable for
the occasion.

(3) Generally all the Atharvan rites are with one
fire and one priest. As water invariably appears in all the
rites prescribed by the Kau, so also fire is used everywhere
without exception. The Atharvan practices are accompanied
by a quasi-religious performance in which the fire is kindled
and in it offerings are made. The offerings may vary
according to the nature of the practice. In a Pauṣṭika
performance, the fire is given Śānta offerings13 while in

13. The “Samsthita homas” as they are called in the Śānta per-
formances.
Abhiracara, Ghora offerings are given in fire.\textsuperscript{14} The fire used may be a forest fire or the fire made from the birds' nests or even funeral fire was at times used. Fire was invoked as it was thought to expose the Yatudhanas and Rakṣases (III. 3. 26)\textsuperscript{11}.

(4) In the Atharvan practices every sort of material was used—from vegetable kingdom, mineral kingdom, and manufactured things. Thus splinters, leaves, flowers, fruits, from different trees and plants, grass, grain, products of cow, porridge, rocksalt, poison, weapons, wood—shavings, wheels, musical instruments, bones, horns, hide, hair, ivory, living animals (such as frogs, birds, insects), metals (like gold, iron), shell, pearls, offensive things like dog's saliva, scourings of teeth etc.

(5) But these materials were mostly used as amulets (maṇi). A number of hymns of the AV betray the fact that they were intended to accompany the operations in which the amulets were tied on the persons. Such an amulet was first steeped in the mixture of curds and honey for three days, then an offering was made in fire and the amulet was tied on the Kārayitr by the priest. Mostly the amulets were of splinters of wood from particular trees, of metals, shell, pearls, and even of bones and hair. The idea of maṇis is found in all the Vedic texts.\textsuperscript{15} Thus recitation of charms, tying of amulets, sprinkling of water, burning of fire, giving offerings—all these special features of the

\textsuperscript{14} The Šaṅsthita homas were given a simister turn (47. 10). The oil of Ṭigida usually takes the place of Ājya in the witchcraft ritual. That oil too was at times dashed with poison (48.29–31).

\textsuperscript{15} G. M. Bolling, "Charms and Amulets" in the Encyclopaedia of Religion and Ethics.
Atharvan ritual go on simultaneously in a given performance.

(6) In the Atharvan performances the practising priest is as important a factor as the water, the fire, the plant or the amulet used. It is he who is everything in the rite. As the Purohita he handles these materials and makes them efficacious. He knows when and how to perform the rites. He consecrates the king, takes oaths with him, undergoes a part of the ceremony, secures success for him and finally gets his Dakśinā as the reward. He is adept in witchcraft practices and he is a physician, magician, priest, adviser, protector, philosopher and friend—all in one. Without him nothing can be done. He recites the mantras, enkindles fire, offers oblations, washes the patient, ties the amulet and drives away both the disease and the demon of disease. He commands a wide range of knowledge—he knows the names and properties of plants, he can foretell the effects of omens, he can avert calamities, he knows the use of weapons, he marches with the king to the battle-field, he can fight and lay traps for the enemy and as Bhrgvāngiroviṇ he has his place reserved as the supervisor in the Vedic ceremonies. He wields his staff against the sorcerers and equally wields his influence to pacify the wrath of Varuṇa. In the entire sphere of domestic rites, householder can not do without his Atharvan priest, who is indispensable to the poor as well as to the rich. He is equally helpful to man and

16. cf. Atharva Pariśīṣṭa (2) "Raśtrasamvarga".
"अथवा रक्तते घोरे वहृतात्व शमयेतथा।
अथवा रक्तते कह हस्स्य पतिर्प्रिता॥
दिव्यांतरिख्योमैतमुतंपततातनानेकवध।
शमविषया महायेदहः तस्माहितित्वं भृषु॥
श्रद्धा शमयेताप्युन्येनच्छन्दोपि न बहुच।
रक्षालि रक्षति श्रद्धा श्रद्धा तस्मादापैविद्॥

woman, young and old, in private and in public. Thus the whole field of the Atharvan practices is the stage for the activities of the Atharvan priest.

(7) Symbolism is the soul of the Atharvan practices. In them the shooting of an arrow stands for release of checked urine, the milk of the cow with a calf of the same colour stands for harmony, the loosening of the joints of house stands for the loosening of the foetus, the turban of Multja grass if put down means depositing of the disease, the bad signs are removed by washing, the disease jaundice can be transferred to yellow birds or fever to frog, honey symbolizes agreeableness, the disease Kṣetriya can be buried in a kṣetra (field), the chips of a tree and a creeper which have embraced each other would win the love of a maiden, the burning of chaff would mean the destruction of enemy or the shaking of pebbles would scatter goblins and ogres. Thus, throughout, the rites prescribed by the Kau. Sūt. are based upon transparent or obscure symbolism. The ceremonies are of greater interest on this account.

I Medical Practices—In the treatment of a patient suffering from fever (Takman)\textsuperscript{17}, the patient is washed off with the water in which a heated axe is quenched\textsuperscript{18} (Kau. 25. 26) by the practising priest while he recites I.25. According to Kṛṣṇa this performance is undertaken in all kinds of fever ज्वरमेयम्—मित्रसमे, देवसमे, रत्नसमे, अफर्तिकसमे, नाघमित्रसमे च नन्दुलोचने च and also according to Sāyaṇa. The Kau. prescribes a different treatment at 29.18–19. "The priest while reciting

17. AV. I. 25; V. 22; VI. 20; V. 4; and XIX. 39 are exclusively devoted to the cure of Takman. The Gaṇamālā (Atharva Parisiṣṭa, 32) presents not less than 19 hymns supposed to be devoted to the cure of fever. See Kau. 26. 1 note.

18. "यदभिरिति परशो अपेक्षायनि काचेतस्यसमसिति"
V.22 gives the patient a gruel made of roasted grain to drink. The dregs of the gruel, he pours, from a copper-vessel into fire derived from forest fire.” 19 Again at Kau. 32.17 appears a quaint performance in connection with fever: “While reciting VII. 116, he does as in the case of the birds”. 20 (i.e.) He ties a frog that has stripes like reed upon his body by means of a blue and red thread, by the arm-pits to a low couch upon which the patient is made to sleep and sprinkles him. The Kuṣṭa plant is specific against fever (V. 14.1, 2) and also Jaṅgīda (XIX. 34 & 35).

In the treatment of Diarrhoea (Atisāra, Āsrāva) “the priest ties a stalk of Munja reed with a cord made from the same plant, as an amulet upon the patient. Having ground up a natural lump of earth and earth from an ant-hill, he gives a solution to the patient to drink. He then smears him with ghee and finally blows his rectum, 21 while reciting I.2 and II. 3 (Kau. 25. 6–9). The water produced by the ants Upajikā is given to the patient to drink in water (Kau.25.7).

If the patient is suffering from retention of urine and constipation (Mūṭrarodha), the practising priest ties on his body a substance like “Haritaki” (gall-nut) or “Karpūra” (camphor) which promotes micturation, while reciting I. 3. Then he gives him to drink a solution of earth from a mole-hill, “Pūtikā”; pulverized dried “Pramāṇa” each mixed with wood-shavings. Then while reciting the last two stanzas of I. 3 he gives to the patient enema and makes him

19. लोकामायेति। दूषि लोकितपनक्षुण मूर्ति संपातानानवति।
20. नानों हरसायति शकुनिनिनिर्बचननिग्रह नीतिर्विहितायं सूतायं सकंव वच्चा।
Dārila explains this as:—शकुनिनिवे करोति मनोज्ञानपरस्तले हरितानुष्टीण
स्मरीजज्ञानं करोति आदिवत। क्षिष्णेन रेखा सन्ध्या सुष्मिकाष्ण: ते
नास्तुर्वण लोकितानं च वह क्षामायं वच्चा शहनीयं करोति। So also Kesava.
21. अपि राधाति (Dārila) अधिनिमित्तानादीव्रजमुखास्तात्तमनम्। (Kesava,
Sāyaṇa).
take a ride in a vehicle. He then shoots an arrow and finally opens the urethra by probing the bladder with a copper instrument. After the operation is over, the priest pours 21 barley grains upon the suffering part of the patient’s body. A decoction of “Āla” (a creeper), lotus root and “Ulā” (musk) is given to the patient to drink (Kau. 25. 10–18).  

In the case of the inherited disease (Kṣetriya)\(^{(1)}\) which is a kind of consumption, the practices of Kau. (26. 41–43; 27. 1–4) are both long and obscure. “The priest washes the patient outside of the house while reciting II. 8. 1, 2 at dawn. Then while reciting II. 8. 3 he pulverizes the plants mentioned in the stanza, natural mud and mud from an anthill, sews this up into the skin of a freshly killed animal and fastens it as an amulet upon the patient. Then while reciting II. 8. 4 he places a plough\(^{(24)}\) with its span of cattle over the head of the patient and pours water over it. Then he pours dregs of ghee into a vessel full of water and places within an empty house while reciting II. 8. 5. More dregs of ghee are poured into an old ditch in which grass from the thatch of the house has been placed. The patient is then placed into the ditch and the priest gives him the water

23. AV. II. 8 and 10; III. 7 and also IV. 18. 7; and V. 30. 4 are meant to drive out Kṣetriya. Dārila defines it as कौशोभाषा: at Kau. 26. 43. पितुश्यामा: कैत्यारे: कुश्यरे: क्रुद्धीयः सर्वशास्त्रकोषकारः Kesāva at Kau. 27. 4 and Sāyana at II. 8. 1. cf. Pāṇini V. 2.29. V. W. Kambhelkar. “Kṣetriya” in I.H. Q XXX. No.1. March 1954. pp. 1–10.
24. ‘व्यवस्थांत्य हल्स्य अच्छन्तां व्याधितमवस्थाय’ Sāyana.
to drink and lets him wash himself with water. Again, at Kau. 27. 29-31 a different treatment is given: “While reciting III. 7 the priest fastens an amulet made from the horn of an antelope (1) upon the patient,

(1) Śb. III. 2. 2. 20, Āp. Śr, X. 9. 17. gives him water to drink and lets him wash himself with water. At dawn, he sprinkles him with water which has been warmed by quenching in it a kindled piece of an antelope’s skin pierced by peg. (2) The patient is then offered as: much barley as can be taken up by a single grasp of his hand. Then food is given to him. (3)

For Rājayakṣma (2) (venereal disease) the Kau. (27. 32-33) recommends the following practice: “The patient is given to eat porridge containing rotten fish. He is taken to the forest and at dawn he is sprinkled with water which has been warmed by quenching in it the burning sesame, hemp, cowdung, and sacred fire-wood—all of which are gathered in the forest. This practice is undertaken with the recitation of III. 11. (3) But in another rather obscure practice about this same disease at Kau. 32. 11 an amulet consisting of the string of a lute, a part of the lute and three pieces of “Virīṇa” plant that have fallen off themselves, is tied upon the patient while VII. 76 (4) is being recited. (5)

25. Śāntikalpa 17, 19.
26. “शुक्तवात्सञ्जाणे अवसिष्टति।”
27. The splinters of the holy Kāmpit wood are also used against Kṣetriya (Kau. 27. 7).
28. “पीणातन्तन्त्रकेखेण वायस्केखेण शुक्तकेशेण वा संपात्य अभिमन्य वधनीयात्।” Sāyāṇa.
In connection with *Apachit* (scrofulous swellings) or *Gaṇḍamālā* (tumours) the practices stated at Kau. (30. 14–6) are "While reciting VI. 25; 55 leaves of the "Parāśu" tree are kindled by means of pieces of wood. The boiled sap of the leaves is smeared upon the sores with a stick of the same wood. The sores are then smeared with a pulverized shell and with the saliva of a dog and subjected to the bites of leeches." Further, "While reciting VI. 83 rock-salt is ground up, placed upon the sores and spat upon (Kau. 31. 16–17)." Again, (Kau. 32. 8–10) in a different practice, "With a bow made of 'Dārbhyūṣa' bamboo having a string made of black wool, the pustules are hit with arrows of black colour and having black wool at its tips." While doing this the first two vss. of VII. 74 are to be recited. The same act of hitting is repeated by bringing the bow nearer. The patient is then washed off, at dawn, with water which has been warmed by quenching in it burning bunch of wool.

The practices connected with *Jalodara* (dropsy) are very simple. In a purely symbolic practice (Kau. 25. 37):— "The patient is sprinkled over the head with water by means of 21 tufts of Darbha grass together with reeds taken from the thatch of a house by the priest while reciting I. 10," or while reciting VI. 24 water is drawn from a stream along with its current and sprinkled upon the patient (Kau. 30. 13). Again, "The priest while reciting

29. Gaṇḍamālā—tumours of the neck.
   AV. VI. 25; 83; VII. 74; 76.

30. According to Sāyaṇa "Dārbhūṣa".

31. AV. I. 10; VI. 24; 127 etc.

32. This is according to Dārila. Keśava treats it broadly for pain in the heart, dropsy and jaundice.
VI.127 anoints the patient with powder obtained by pulverizing a chip of ‘Palâsa’ wood of the width of four fingers; the dregs of ghee are poured upon the head of the patient during the recitation of VI. 127 (Kau. 26. 39). Or, “A hut is built at a point of land between two rivers that flow into one another. The patient suffering from dropsy is washed there by bunches of grass. Then he is washed off again (Kau. 32. 14–15).”

For the cure of Pakṣahata (paralysis) the Kau. (31. 18–19) rubricates VI. 80. The practice given is as follows: “The paralysed part of the body is rubbed with earth taken from the foot-print of a dog, while keeping the part in quick motion. Then the part is fumigated by burning an insect taken from a dog. The hymn is to be recited when the whole performance is being carried out.”

In the cure of Pāṇḍu, Kāmila, Kāmilaka (Jaundice):

1. RV. I. 62. 9. The priest recites I. 22; gives to the patient water to sip which is mixed with the hair of a red bull,\(^1\) (i.e.) having poured water upon the back of the bull, he lets the patient drink it. He then ties on amulet steeped in cow’s milk anointed with the dregs of ghee, the patient sitting on the skin of a bull which is pierced by means of pegs. The patient is afterwards given milk to drink and a porridge of “Haridrā” to eat. He is anointed with the remnants of the porridge and additional untouched porridge is placed on his couch. Three yellow birds “S’uka”, “Ropaṇākā” and “Hārīdrava” are tied to the foot of the couch by their left legs. The patient is washed off upon these birds. He is then given a stirred drink and made to step forward and asked to address the birds. Finally the amulet of hairs from the breast

- of a red bull glued together with lac and covered with gold is tied upon the patient (Kau. 26. 14-21).

Śvetakūṣṭha (1) (white leprosy) is cured by I.23 and 24.

The practices connected with these hymns are given at Kau. 26. 24-22. The practising priest while reciting the two hymns rubs the sores of the patient while they are red. He smears them with the substances "Bhrīgarāja", "Haridrā", "Indravāruni" and "Nilikā". He then cuts the white scurf and having covered the patient performs the rite to the Maruts (i.e. puts the patient to sweat). 34

Śūla (2) 35 (rheumatism, neuralgia or colic) is treated by the Kau. (31. 7) in connection with VI. 90. The practice about it consists only of fastening an amulet of spear (शूले लोहनमणि पानानो वा) upon the patient while the hymn is being recited by the patient.

Even the treatment of Balāsa (36) (phlegm) —Śleṣma according to Keśava, given by the Kau. (29. 30) is insignificant. According to it, "A reed is placed into water of a river and then the patient is washed with the water of a river by means of a branch of a holy tree, 37 so that water flows down upon the reed. The hymn VI. 14 is recited throughout."

34. Kau. 41. 1-7.
35. "अः हृदये वा उदरे वास्त्रे सवबप्रि वा शूले उस्मे" (Keśava).
37. For the Śantavr̥kṣas see Kau. 8. 15.
In the treatment of Kāsa (cough), Slesmapatana (expectoration) and Ariṣṭā (epilepsy) at Kau. (31. 27; 28. 15), "The patient takes a few steps away from his house, having fed himself with a churned drink and porridge, while reciting VI. 105 and 107."

The practices at Kau. 26. 1–9 in connection with I. 12 as described by Dārila as "Śirorogabhaisajam" and by Keśava as "Śirṣaktiśirovedanāyām" are mainly against Śiroroga, Śirṣakti (headache). According to them, the priest, while reciting I. 12 gives the patient to drink fat of some animal, honey, ghee and sesame oil. He covers the head of the patient with a turban made of Muṇja (1) grass. The patient goes with fried grain in his left hand in a sieve and scatters it with his left hand. The priest proceeds with the patient in front of him, with the sieve and the turban in his left hand and a bow-string and an axe in his right hand. They go to the spot where the patient was seized by the disease and put down the sieve and the turban and the bow-string and return home. At home the patient puts ghee in his nose and the priest, supporting the head of the patient with a staff of bamboo having five knots, mutters the hymn.

AV VI. 16 is a charm against Aksiroga (ophthalmia). The Kau. (30. 1–6) gives the rite about it as follows: "While the hymn is being recited, an amulet from the stem of mustard plant anointed with the dregs of mustard oil, is fastened upon the patient. The leaf of the same plant mixed with oil is given to the patient and also four fruits of the "Śāka" tree. A paste made from the sap of the

38. "अक्षीरोगानुत्तरतमण्डूराटि" Dārila.
39. "व्यापितं अभि कुल्ला" (Keśava).
plant is smeared upon the eyes of the patient. The remaining sap is given to the patient to eat.”

For the healing of Asthibhaṅga (bone-fracture) the Kau. (25. 5–6 and 28. 14) gives two treatments in connection with IV. 12. The practice consists in sprinkling the patient at dawn with a decoction of ‘Lākṣū’ plant, giving to him to drink the “Prṣṭāka” (1) mixed with ghee and milk and finally anointing him with it (2).

The Vraṇa (wounds) is of various kinds. In a treatment of wounds given at Kau. 26. 38, it is recommended that the patient should be given pepper corns to eat in accompaniment of the recitation of VI. 109. (3) For the wounds without opening—Aksata Vraṇa (4), the Kau. has a special treatment at 31. 11–15. in connection with VI. 57. The ritual is based upon the remedy known as ‘Jālāṣa’ (5) which is the special gift of Rudra. (2) Jālāṣa means the urine of a cow. The tumour is moistened with the urine; it is thrown upon the tumour and the tumour is washed and smeared with the scourings from the teeth and with the pollen from the bunches of grass.

There is only one hymn in the AV (I. 17) as a charm against the excessive flow of blood (6). The perfor-

---

40.  "अष्ठिनेन्द्राद्रिप्रसदेष्याः श्वाराधिनातान्नैष्यमृ ।" (Keśava).
41.  Cf. Kau. 49. 15.
42.  Dārila describes this as a cure for wounds. (अष्ठिनेन्द्राद्रिप्रसदेष्याः).
43.  Dārila calls it as Kṣiptabhaisajyam while Keśava and Śaṅkara regard it as a cure for wounds.
44.  Bloomfield identifies Aksata vratā with tumour. AJP. XI. 321 ff.
46.  "अष्ठिनेन्द्राद्रिप्रसदेष्याः श्वाराधिनातान्नैष्यमृ ।" (Keśava).
mance connected with it as given by the Kau. (26. 10-13) is as follows: "The practising priest, as he recites I. 17 strews sand and dust around the wound with a bamboo staff having five knots (on the wound according to Keśava). Then he strews sand and dust. The mud from the marsh is tied on. A solution of it is given to the patient to drink and also a mixture of curds and ground sesame together with four tips of millet grass (the bandage of sand and dust "सिकन्तवति घनुर्" is mentioned in the mantra itself).

Trṣṇā (excessive thirst) caused by some disease receives special treatment in AV II. 29 with the connected practices at Kau. 27. 9-13. The interesting practices are as follows: "While the priest recites II. 29 at day-break, the patient and a healthy person sit back to back. The patient faces the east. The performer then stirs a drink in a cup of "Vetasa" by means of two reeds on the head of the patient and then gives it to the healthy person. Thus the thirst of the patient is transferred. The patient is then given freshly drawn water to drink. Finally, while reciting II. 29.6 (c, d) the two are covered with one and the same garment and are given the stirred drink to drink."

More interesting are the practices given by the Kau. (30. 8-10) for the "Keśavṛddhi" (growth of hair), in connection with VI.21. But to some extent they are obscure: "The person desiring growth of hair is washed off, as the hymn is being recited, with water heated by burning plants that have grown upon the earth under trees. His head is washed with an effusion prepared by heating dice in water and also from that prepared from two "Nikaṭā" plants."

47. Nikaṭā - Yellow curcuma (?) Dāruharidrāharidre (?) - Dārila; Haridrākvāthodakena - Sāyaṇa.
Elsewhere in connection with VI. 136; the Kau. (31. 28) recommends the fruit of the plant "Nitatni" to be used together with "Jivi" and "Alakā". All of these are concocted into a solution and poured upon the head of the person desirous of growth of hair. The performance is to be undertaken at early morning by the practising priest, who is clothed in black and who has taken black food.

**To promote virility** of a man IV 4 and some additional mantras given at Kau. 40. 14 ff. are recited. During the recitation the plants "Ucchusma" and "Parivyadhā" are dug up with an iron instrument. Two decoctions of these plants are poured into milk. They are drunk having placed a bow into the lap. The person is to sit on a stake or a pestle while the performance is carried through.

There are a number of hymns in the AV which are used by the Kau. in connection with poison-cure. These performances in the Kau. are in honour of Takṣaka — the

48. The word Nitatni designates a personification of one of the bricks of the fire-altar, in AB, TS, KS and Viṣṇu. In TB. III. 1. 4. 1 it means one of the stars from Kṛttikā.

49. या तसा मन्यते छन्दनः (AV. IV. 4)

कृष्णक्षे खनितारो ब्रह्ममस्तथोपथे —
कृष्णसि कृष्णार्थि कृष्णे ला जनामसि

They are not found in any known Samhitā. The Scholia of Dārila designates these as कृष्ण.

50. उच्चुम्भ - कपिरक्ष्यु (Dārila & Keśava) कपिक्षुसूल्म (Sāyaṇa) उच्चुम्भ is also a name of the cf. उच्चुम्भ कल्य (Atharva Parisīṣṭa 36.)

परिव्याप - शुरुवालक्ष; सुरुवालक्ष: (Dārila)

51. Also see the treatment of VI. 72; 101; VII. 90 at Kau. 40. 16-18; 36. 35-7.

52. AV. V. 13 (Kau. 29. 1-14); IV. 6; 7 (Kau. 28. 1-4); X. 4 (Kau. 32. 20-25); VI. 12 (Kau. 29. 28-29).
mythical serpent deity. In one of such performances, "While reciting IV. 6 (Kau. 28. 1-4) in low voice, making an obeisance\(^2\) to Takṣaka Vaiśāleya the practising priest gives to the patient water to drink and sprinkles him with water. The same performance is repeated with water in which the pieces of "Kṛmuka" tree are placed. The priest then sprinkles the patient with water warmed by quenching in it a heated old garment or a heated old skin of an antelope or a heated wisp or a broom.\(^53\) A mixed drink is stirred by means of two arrows whose points are daubed with poison and turned upwards, in a water-vessel which has been smeared with the dregs of ghee. Then lumps of earth are broken into it, when the hymn is being recited stanza by stanza. The mixture is given to the patient till he begins to vomit. Finally the patient is given yellow curcuma to drink (IV. 7. 2. 3)." In another performance which is in continuation of the one just mentioned (Kau. 29. 1-14) in connection with V. 13.\(^2\) The poison is confined with the second\(^54\) stanza. The priest walks about the patient towards the left, fastens a bunch of grass to the tuft of the patient's hair. The poison is driven forth (st. 5). The wound caused by the serpent's bite is rubbed with grass which is then thrown at the serpent or in the direction in which it has disappeared. This part of the performance takes place on the spot where the patient was bit by the serpent (St. VII. 88. 4). The poisoned person is sprinkled with water heated by quenching in it reeds from a thatch mixed with the grains

\(^{53}\) कृमुकाकर्षण संकुशय दूषितनिमालकारवाचै (२८.२)
बीवेत्वा: ... उज्ज्वलिकादुर्गमि पातिमधुमीनिशचकृति: (Sāyaṇa)

\(^{54}\) "हिैसिबाद्रहीणि...करकवन्य इत्यपि:" (a rope is fastened about the patient when st. 2 is recited).
of sesame with the recitation of st. 5. The bow-string is fastened upon the patient with st. 6. The patient is given a drink of water mixed with earth from the bee-hive with st. 7 and 8 and also water mixed with the excrement of the porcupine. The priest then feeds the patient with meals with the prick of the porcupine that has three white stripes (st. 9). Finally, the patient is given to drink from a gourd (Alâbu-st. 19) which is then tied to the naval of the patient. AV X. 10 is also a poison charm. In the practices connected with it in Kau. (32. 20–25) Paidva forms the chief feature in the removal of poison. The practices are as follows: In the beginning the rites connected with IV. 6 are to be performed. Then having ground up Paidva the person bitten puts it in his right nostril with his right thumb. If afraid of the serpents, he hides the Paidva in his garment. The patient is then rubbed from head to foot; the wounded part is heated with the torch; the torch is then thrown at the serpent or in the direction of the serpent on the spot where it had bitten the patient. In connection with VI.12 the practices are repeated (Kau. 28.28–29) only with the difference that the patient is quickly given Madhusîbham (honey-mixture?) before the performance is undertaken. The ants Upajikâ Upajikâ were supposed to be endowed with healing water. At Kau. 31. 26 in connection with VI. 100 that water is recommended as a solution with warm water for smearing the body of the patient and an amulet of earth from an ant-hill.

55. Madhûdvâpa – Madhuvrksamâttikâ according to Kesava.
56. Bergaigne identifies Paidva with “the steed of the sun.” (La religion Vedique II 451–52, 498). But in the practices of Kau. (30. 20 ff; 35. 4, 8 etc), it seems to be some insect. cf Kesava – ” पैद्व हिरण्यकरङ्गसहः कीट: चिन्तितो च स पैद्व इष्टचिन्ते।” (at Kau. 32. 23).
57. Bloomfield, AJP. VII. 482 ff; Atharva Parisiisæta 67. 2.
There are three charms in the AV (II. 31; 32; V. 23)\(^{58}\) as charms against worms.\(^{59}\) Of these the first two are general charms against worms and the last one is a special charm against worms in children. The practices connected with the former are given at Kau. 27. 14–20 and are as given below: With the recitation of II. 31: an oblation of “Khalaigaa” (?) “Algandu” (a worm) and “Hanana” (?) mixed with ghee, is offered. The young worms are wound round a black-spotted arrow from right to left. That arrow is roasted in fire making the worms as fire-wood. With the face turned to the south dust is thrown and scattered over the patient with left hand. The patient grinds up the dust and lays ordinary fuel on fire.

For the worms in children, the Kau. (27. 14–20) prescribes practices in conjunction with II. 31 and V. 23. They consist of reciting V. 23 with the use of “Karira” for the rite of arrow as mentioned above.\(^{60}\) The practising priest then places the child on the lap of its mother to the west of fire. He heats the bottom of a pestle and anoints it with butter. With it he warms the palate of the child by pressing it three times. He then anoints the child with the mixture of “Sigrupatra” and butter. He meshes 21 dried roots of “Usira” till their surface is burned while reciting V. 23. 13 (c, d.) He gives them to the sick child. Finally the child is washed with 21 Usira roots.

---

58. For the interpretation quite of a different and rather fanciful nature see, “Indian Culture” Vol. II. pp. 93–113.


60. Instead of the arrow, young worms are wound round the stalk of Karira and then they are roasted in fire with the stalk.
The "Sarvabhaisajya" (cure for all diseases) hymns of the AV are included by the Kau. in the so-called Aṃholingagāna and the Āyuḥyagāna. The practices connected with them are quite general in nature and mainly consist of sprinkling and washing the patient with water mixed with dregs of ghee (27. 27–8), and also leaves of "Kāmpila" (28. 8) or "Kuṣṭha" (28. 13) or "Yava" (28. 17–20). After the washing the Yavamaṇi or the Varaṇamaṇi is tied. The water dug up by the ants Upajika and the earth from ant-hill are used in this connection. No strict line of demarcation can be drawn between Atharvan prayers for long life (Āyuḥyāṇi) and those for prosperity (Pauṣṭikāṇi). But in such cases the Kau. mainly recommends: "Ānjanamaṇi" (IV. 9; 58. 8); "Śankamaṇi" (IV. 10; 58.9); "Parṇamaṇi" (III. 5; 19. 2) etc. which are all prescribed for a Brahmin youth at the time of his investiture.

II Witchcraft Practices—The boundary line between disease and demonology is very obscure in the Atharvan. Abhīchāra (witchcraft and sorcery) is two-fold that directed against human enemies (Yātudhāna) and that directed against inhuman powers (Raksases, Kimidīns, Piśāchas etc.). The Chāṭanagāṇa.

---

61. Aṃholingagāna—II. 33; III. 11; IV. 13; V. 30; IX. 8 but compare the Gaṇamālā, Atharva Pariṣṭā 32. 31. The Sarvabhaisajayakaraṇānī are included by the Gaṇamālā in the Gaṇakarmagāna 32. 24.

62. Also Sāntikalpa 17 and 19; Atharva Pariṣṭā 4. 1.

63. The Chāṭanagāṇa—Kau. 8. 25.—AV. I. 7. 1; 8. 1; II. 14. 1; 18. 3; 25. 1; IV. 20. 2; 36. 1; 37. 1; V. 29. 1; VIII. 3. 1; The Gaṇamālā—Atharva Pariṣṭā 32. 3 gives the same list with the addition of AV I. 16. 1; 28. 1; VI. 32. 1; 34. 1; cf. Sāntikalpa 16. V. W. Karambelkar. "Atharvan witchcraft." in Annual Bulletin of the Nagpur University Historical Society, Oct. 1947. No. 2. pp 16 ff.
of the Kau. catalogues such hymns of the AV as are employed in the witchcraft practices.

The practices in connection with Piśāchaśamana (to chase away ghosts) mainly consists of digging of a ditch near fire, filling it with hot water, sacrificing a rice-cake(1) after circumambulating the fire with the recitation of VI. 32 (Kau. 31. 8) or "tying of the amulet of "Aralu" with the reciting of III.9 after giving to the person possessed, a staff and a weapon and fumigating him with the smoke of burning grain-chaff (Kau. 43. 1-2). The burning of chaff, spell, offal of grain, woodshavings generally appear in charms against Bhūta and Piśācha. The plant "Prāniparnī"(2) (II. 25) mixed with the dregs of ghee and smeared upon the patient destroys demons, Piśāchas and especially Kaṇvas who bring about miscarriage (Kau. 26. 36). Yavamaṇī(2) (amulet of barley) is to be tied upon a patient who is in fear of Piśāchas and Yakṣas (II. 7; Kau. 26. 35). The amulet of "Jāṅgīḍa"(3) is very potent against all hostile demons and sorcerers. It is a specific against "Viśkandha"(3) and "Saṁskandha" (Kau. 43. 23).

---

64. Prāniparnī—Māśaparnī according to the commentator of Kāt. Sr. XXX. 7. 17 or Lakṣmanā, a plant with red spots on its leaves. It is Putrajani according to Bhāvaprakāśa I. 208. It is variously called as Putradā, Putrakandā, and Puṃskandā. It cures barrenness of women. The Amarakoṣa describes it as a plant with hairy leaves and coloured spots. According to Suśruta I. 377. 7 the plant mixed with milk serves as a preventive against miscarriage (Garbhasrāve).

65. Jāṅgīḍa is particularly praised in II. 4; XIX. 34; 35.
To chase away Rakṣases the following performance should be undertaken. The performer should eat milk-porridge while reciting VI. 22. 2. The porridge should have been cooked upon a fire built of birds’ nests (Kau. 29. 26). The talisman called “S’ākala” consisting of the splinters of ten kinds of wood if fastened upon a person with the recitation of II. 9 and if he is rubbed by ten friends, he is freed from “Brahmagraha”. (Kau. 27. 5).

The holy work can be frustrated by a hostile sacrifice to Rakṣases.\(^1\) It is to be performed with VI. 54 and VII. 70. In such a sacrifice chaff is offered by means of a leaf of middling size.\(^2\) The Rakṣases thus pleased with such a sacrifice kill the enemy and frustrate his holy work (Kau. 48. 27–28).

Three hymns entitled Mātṛnāmāṇī (II. 2; VIII. 6; VI. 111; Kau. 8. 24)\(^6\) are according to the scholiasts, accompanied by rites for the cure of persons possessed by demons. As the hymns contain such words as Apsaras or Mātar they might have been intended to accompany rites to scare away the Apsarases. The rites described at Kau. (26. 29–32) support this conjecture: “Pulverized fragrant substances mixed with ghee are sacrificed. The patient is anointed with the remains and placed upon the cross-road.\(^6\) A basket of Darbha grass containing a coal-pan is placed upon his head and upon the coal the fragrant substances are again offered. The patient goes into a river against the current and throws the same substances into a sieve. Another

\(^{66}\) The Atharva Parīśiṣṭa–Gaṇamālā (32. 4) adds AV. IV. 20

\(^{67}\) For cross-road see Kau. 27. 7.

person washes him off from behind. The fragrant substances moistened with ghee are again poured into an unburnt vessel. It is placed under a three-footed basket of Munja grass. Lastly it is tied to a tree on which there are nests of birds.” The plant “Ajaśrigī” is used in connection with IV. 37 (Kau. 28. 9–11) against Piśāchas, Apsarases and Gandharvas. The practices consist of reciting IV. 37 while pulverized Šami is put into the food of the patient with cosmetics. Šami is scattered around the house of the patient.

Abhichâra against human enemies as stated in the Kau. is very fierce. Many a performance is unsavoury and obscure. Everywhere intense hatred for Sapatna is reflected (Anukramaṇi—“Sapatnakṣayakāmāḥ”). In such hostile practices the Samsthita homas-final oblations take a sinister turn21 (Kau. 47.10). “Sacrificial grass is spread with the thumb. Šara (grass-reed or arrow?) is thrown upon it from a basket made of Kavindu.”22 By means of a leaf of a red Āsvattha an oblation of Iṅgida oil, dashed with poison is offered22 (VI. 75; Kau. 48.29–31). “The amulet of Āsvattha which has fastened itself upon Khadira is tied when III. 6 is being recited, after duly anointing it and pouring oblation on it.

68. Ajaśrīgī—Meṣaśrīgī (Dārila), Viṣāṇi (Sāyaṇa).
69. Šami is not mentioned in the charm (IV. 37) but Kau. uses Šami in place of Ajaśrīgī. Are the two one and the same?
70. According to Keśava and Sāyaṇa these practices are “Sarvatbhūtagrabhabhaiṣajyam”.
71. See Kau. 6. 3 in connection with VII. 97.
72. This is the “Nairbādhyā Havis” cf. VI. 75. 1.
Then fetters equal to the number of enemies are anointed with Iṅgída oil and being tied by thread are placed into a Soma-vessel. *They are dug into the vital spots (of course of the effigy) of the enemies. A boat is then pushed off by means of a branch of Áśvattha* while reciting II. 6.8 and IX. 2.4. The fetters are caused to float down in water while III. 6.7 is being recited.

In Ābhichāra practices a special staff is to be used. It is called "Bhăradvājapravraska" (Kau. 47.12; 14; 16; 18; 48.22). While using it against the enemies (Kau. 47.25–29) the hymn II. 12(1) is to be recited; the foot-print of the enemy is to be cut with the leaf of "Paraśu" tree as he runs to the southerly direction. That is, three lines are drawn along the length of his foot-print. The dust from the foot-print is tied into a leaf of Paraśu and thrown into a frying pan. If the dust cackles the enemy is overthrown. Another kind of staff made from a decayed bamboo, as long as an arm and ornamented is employed to strike the enemy (of course his effigy) in a rite in connection with I. 16. "Ground lead is put into the food and on the ornaments of the enemy (Kau. 47. 23–4)." The conjuration of the enemy as he comes on, is done by IV. 6, the hymn to Varuṇa which is considered by Von Roth as unparalleled in the Vedic literature in the representation of divine omniscience. The lowest

---

73. Paraśu may mean a tree or an axe. The commentators disagree.
74. A part of the performance is obscure e.g. the sūtra 48.27 "अश्वय संस्वाय ( ? )
75. Ornamented-Alaṁkṛta technically means "anointed with ghee" cf. Kau. 47. 40, 44; Dārila at Kau. 48. 3.
76. Lead broadly means "River foam" see the paribhāṣā sūtra Kau. 8. 18.
plane of the Atharvan witchcraft is reached in the rites pertaining to VI. 13 at Kau. 48. 32-34. In this rite urine, dung, skin-bag that covers the tail of a calf (Śepyā). "Kakucha" fruit are used. The practice mainly consists of digging the mess of all these things in the vital spots of the enemy (Marmāṇī nikhanati). The plant "Sadampuspā" is a magic plant which is supposed to expose wizards, demons and their hidden brood. The practice consists of simply tying of an amulet derived from the plant. The amulet of bone (Peṣṭra VI. 37. 3 Aṣṭhikamāṇī-Dārila) is also recommended in sorcery (Kau. 48. 23–26).

The "Kṛtyāpratiharaṇāṇī" or the "Kṛtyāgaṇa" of the Atharvan hymns is designed to repel enemy sorcery. In connection with these, the Kau. prescribes a "Mahāsānti". It consists of pouring the Śāntyudaka accompanied by the recitation of the four Gaṇas of hymn (Kau. 8. 23–9. 6). The holy water is prepared with the holy trees or plants (Kau. 8. 16). The practices directly connected with the Kṛtyāpratiharaṇāṇī (Kau. 39. 8–12) are long and complicated. After duly performing Mahāsānti, the person who wishes to repel sorcery takes Śāntyudaka, takes off his shoes at night time, puts on a turban and proceeds to the place where the spell is supposed to have been instituted, sprinkling holy water as he goes and reciting the formula: "चतुर्भ चतुर्भ शान्तय शान्तिवाय भद्राय भद्राय स्वेताये श्रवणाये श्रवणाये छुपनिगड़ि क्षणावति सुमीमे भानाभूरिति।" (Kau. 39. 7–12). If no spell is found, the materials of the performance are cast away. The animate and inanimate

77. "शा पति" (IV. 20) "सद्मण्यामणि क्षणाति।" (Kau. 28. 7).
78. Kṛtyāgaṇa—Kau. 39. 7 is as follows:—
  AV. II. 11. 1; IV. 40. 1; 17. 1; 18. 1; 19. 1; V. 14. 1; 31. 1; VIII. 5. 1; X. 1. 1; The Gaṇamālā (Atharva Parisiṣṭa 32. 2) adds VII. 65. 1. 2.
objects within which spells were instituted are catalogued in V. 31. Such objects are termed as "Marmāni" (Vital spots)\(^{(m)}\) in Kau. 39. 28, 31. "Apāmārga" is the plant which is especially used and praised in such practices. All hostile spells were supposed to be powerfully combated by Apāmārga (IV. 17–19; 14. 1, 2, 4, 9). The Kau. employs this in this connection (39. 17–12). The "Sraktya" tree (VIII. 5) is also useful in repelling sorcery. The Kau.(39. 7) prescribes an amulet derived from Sraktya for this purpose.

III Strīkarmāṇī—This class consists of a variety of practices both good and bad, pertaining to women such as: to remove the evil signs of a woman, to appease the jealousy of a man, to eliminate a co-wife or rival in love, love charms, for the acquisition of husband, charms at the assignation, to make a woman sterile, to steady the foetus, to check miscarriage, to ensure the birth of a male child, to capture a run-away woman, etc. apart from the marriage ceremony.

To remove the evil signs, the woman is to be washed from the braid of her hair at the right while I. 18 is recited stanza by stanza. One offering of chaff from the vessel of Palāsa wood is offered and the rest of the chaff is poured out at once. Chaff, husk, refuse of grain, and woodshavings are placed on the heel of her left feet (Kau. 42. 19. 21).

In order to remove the jealousy of a man, the woman touches the jealous man as he mutters VI. 18; VII. 45 and VII. 74. 3 and presents to him a drink in which a heated axe is cooled.\(^{79}\) She blows out fire held over his body (Kau. 36. 25 ff.).

79. "हर्षायामान्ताहमित्ववेन " (VI. 18. 1) हन्डरुषिनिबोधणं मंसौ क्षयताद । परवा तर्भ फांटे पापवति" (Dārila). Jealousy is thought of as the internal fire. This is also mentioned in VII. 45. 2.
To eliminate a co-wife or rival, while reciting III. 18 (1) the "Bāṇāparṇī" is meshed in the milk of a red she-goat and scattered around the bed of the rival woman. The leaf of the plant is fastened beneath the bed with III. 18. 6 (a) and a leaf is thrown on the bed with III. 18. 6 (b) (Kau. 36. 19–21). Or while reciting I. 14 a wreath, pillow, tooth-brush, and hair of the rival woman are placed into the skin of a cow slain by Rudra or a funeral cow and buried in the cavity of mortar under a pile of three stones. The wreath is ground up with the hymn. Three tufts of hair are tied with a black thread (2) and are buried under stones.

To bring back the fortune of the woman, so the things which are buried under stones by the previous performance are dug up with the formula:

दे ने भर्ग निष्ठवश्वलिष्ठि दे चुधरिष्ठि
हर्दे तमुलभानम प्रज्ञा च धानेन च ॥ (Kau. 36. 18)

Love charms are either meant to win the love of a person of opposite sex or to restore alienated love. The practices connected with love-charms of the AV are given by Kau. at 36. 26–34; 40. In them there is a curious connection between the hymns and the practices. The symbolism of the practices is based upon the similes and metaphors of the hymns. In such a practice, "while reciting II. 30; VI. 8; 9; 102 the man who desires to win the love of a maiden, takes two chips of wood from a tree and a creeper which have embraced each other and places

80. This is the "Saubhāgyakaraṇam" according to Kesava.
between them an arrow. "Sthakara" or "Tagara" (a) powder, Kuṣṭha, "Madugha" (2) and a stalk of grass which has been torn by the wind. He mixes them with melted butter and anoints the woman with it. 81 In another practice (Kau. 36. 13–14) "Māṣa" grains are thrown up on the head of the person whose love is desired while reciting VI. 130; 131 and 132. Then the points of arrows are kindled and are cast away in every direction about the effigy of the desired person, its face fronting towards the performer. The practices (Kau. 35. 22–28) connected with III. 25 and technically known as "Vāsikarana" are directly based on the wording of the hymn. "A person wishing to subject a woman, while reciting III. 25 pushes her with his thumb. He puts on fire 21 "Kūḍi" (Badari) pieces with their thorns turned towards the east, anointed with ghee and over which the hymn has been recited. Then the thorns with the thread with which they are tied are thrown into the fire. For three nights he burns Kuṣṭha dipped in butter. He sleeps for three nights on the mattress of his bed with its face downwards. 82 He places warm water into a tripod, fastens it to the foot of his bed and lies pushing it with his toes. By means of a Dārbhyuṣa bow with a string of hemp and an arrow having a Barb of a

81. This is according to Sāyana who says "सिंह अर्थं अजुबिम्मति।" But according to Keśava: "अर्थं समालम्बनं हक्त्यथेम्।" he anoints himself to be attractive.

For the correspondences with the mantra passages and the practices see VI. 8. 1; II. 30. 3; VI. 102. 3; II. 30. 1; VI. 102. 2.

82. The Sūtra is "दीर्घोक्तेकश्रवणं संविवाहत्—सन्नातकेष्व (?) अथ: हृदत् (?) तत् सौविवाहति—Dārila.
खदन्वायोमोगुमधिना—म्हीला स्वापति—Keśava.
खदन्वायो अभोमुगुमधिना ग्मीला स्वापति—Sāyana.

A, 13
thorn with its plume derived from an owl and the shaft made of the black “Âla” wood, he pierces the heart of the effigy made of potter’s clay.” The whole of this performance is directly or indirectly based on and embodied in the hymn proper.

Allied to these and yet different from these are the practices pertaining to women for the acquisition of husband “Pâtivedanâni”, “Pâtilâbhakarmâni” (Kau. 34. 12–16; 22–24; 75. 6–7). They are more or less of the nature of oracles. Such rites are quite different from the marriage ritual. They consist of reciting of II. 36 while the maiden is given to eat a pudding of rice and sesame, placing of gold and “Gulgulu” and other substances (mentioned in the mantra II. 36. 7) on a fire-altar made of earth brought from the cave inhabited by animals (st. 4). The substances are anointed with ghee and given to the maiden at the door. The maiden then walks out having sacrificed by night rice and barley from a copper-vessel to Jâmi (Mâtrakâ). She walks out with her right side to the fire while reciting III. 36. 5 and ascends a boat (There is a close connection in this case between the mantra and the prakriya) (Kau. 34. 12–16). In another practice (Kau. 34. 22–24) an oblation is to be offered to Aryaman with VI. 60 at day-break and Bali offerings are placed within the corners of the house.

Hymn IV. 5 is according to Dârila, “Maithunavighnanaśanakart,” i.e. to remove the obstacles in the way of assignation. The practices connected with it (Kau. 36. 1–4) are very simple. They mainly consist of sprinkling the house, while reciting the hymn, from a vessel anointed with ghee and again repeating the act naked and then addressing the

---

83. The personified deity of maternity. Dârila calls her Jâmikâ. –Mâtrakâ Cf. AV. V. 1. 4 and Kau. 34. 20.

84. Atharva Pariśiṣṭa 8. 1.
mortar, the northern corner of the house, the southern foot of woman’s bed and lastly the ropes of the bed.

The Atharvan also provides charms from preventing a woman from begetting a son (VII. 34) and from preventing her from begetting an offspring at all (VII. 35). In practices connected with these (Kau. 36.33–34):

(1) "She-mule does not perpagate"
TS. VII. 1. 1. 3.
AB. IV. 9. 1.
Adbhuta Brâh. 7.

While reciting VII. 34 and 35 in accordance with the purpose, the urine of she-mule is rubbed with two stone-discs and put into the food of the woman or in her cosmetics and the performer looks at the parting of her hair (undoubtedly with an evil eye)."

In contrast with these, there are a number of charms for steadying the foetus or womb (Garbhadr̥mhaṇâni). Thus at Kau. 34. 3–11 in connection with II. 14, a hymn rubricated in a variety of practices, the Kau. prescribes the following performances against miscarriage: "The performer recites II. 14 and pours dregs of ghee in water tubs placed in three huts having doors both to the east and to the west on behalf of the pregnant woman. The woman puts on a black dress. The act is repeated upon lead placed on the leaf of a Palâśa tree. With this water the woman is washed, she being seated on the lead. The performing priest sets fire to the hut. The same performance is repeated in the other two huts situated in the easterly direction with separate materials. The consecrated water is poured over her head as she sits upon the branch of "Śimśipâ" tree by the side of a water-place. She puts two reeds upon a stalk (Kânde išike?) to the west of the fire, over the two doors of the huts. The priest places faggot of Udumbara on the fire. The priest
returns first and the woman last after offering cakes of rice, ornaments of Pramanda, anointed with ghee. “In another practice at Kau. 35. 12–15, the AV. V. 1–1; VI. 17 and the mantra “Achyuta iti” (Śākhāntariyam Sūktam – Dārilā) are used. With these the foetus that is seized with convulsions is tied with a bow-string having three knots. The woman is fed up with lumps of earth and black pebbles are scattered about her couch.” A practice similar to this in intention is described at Kau. 33. 1st. with the recitation of I. 11. Four dregs of ghee are poured into a water-vessel and four Muṇja reeds with their tips turned eastward are placed upon the head of the pregnant woman. The woman is washed with warm water beginning with her braid of hair. On both sides of her a cord is fastened.

Most interesting is the use of VI. 77 in Kau. 36. 5–9 where the charm is employed to capture a truant woman. The proceeding is as follows: “A cord is fastened to the cross beam of the house and then it is fastened to the middle post. An “Utpala” plant is tied to the foot of the woman’s bed and further to “Ākṛṣṭa”. Lastly sesame is offered by an “Ākarṣa”.


86. These practices are long and complicated. They consist of oracles to know whether there is any danger to the foetus and also to ensure the birth of male child and to facilitate easy delivery.

87. “पञ्चयन्तीलाला भ्रियः निरोधनकमणि।” Sāyaṇa.


89. “Ākṛṣṭa” – a coal-rake (?) – Ākarṣaḥ (Dārilā) – “अक्षर: माटेरूति प्रशितंविवास: वसीमन् शायपार्व बन्नाति।”
IV Rājakarmāṇि—The Atharvan presents a variety of practices connected with royalty. They consist of coronation of a king, endowing him with lustre, restoring of an exiled king, restoring affection between the king and his subjects, the royal marriage etc. The battle-charms form a separate class of the Rājakarmāṇि.

The coronation ceremony: The Atharvan ritual texts present the ceremony in a double form, as a Śrauta rite (Vai. Sūt. 36. 1–3) and also as a Grhya rite (Kau. 17. 1–29). Even in the Kau. we have a more pompous ceremony at 17. 11–29. The proceedings described at the Vai. Sūt. are on the lines of other Śrauta sūtras but the Kau. describes them in their popular form. The ceremony is classified by the Kau. into two forms “Laghu Abhiṣeka” and “Mahā Abhiṣeka”. The latter is for the Ekārāja—the sole ruler and its prominent feature is the employment of tiger-skin. The Laghu or simple ceremony is as follows: “The hymn IV. 8 is recited by the Purohita while preparing the Śāntyudaka—Holy water on the banks of a great river (like Gaṅgā, Yamunā or Sarasvatī)”. The king is sprinkled with it as he stands on the south side of the “Parigṛhyā” Vedi.(1) A porridge is cooked. The king is seated on a seat placed upon a bull’s

90. The preparation of Śāntyudaka is described by the Kau. at 9.1ff and 17. 1 ff. The materials for it are given in IV. 8. 5 and Kau. 9. The process of preparation according to the Sūtra and its commentators is as follows:—śaṅṭyudaka (9. 2 note) śaṅṭyudakā

91. This is according to Dārila.
skin. Water vessels are filled with water, by the king and
the Purohita for each other. They are exchanged. The
Purohita says: “सैन नै छुट्टते सह जुग्नतां।” The King replies,
“वो बुज्जते करमञ्च संभम्म छुट्टते नै सह।” The porridge is given to the
king to eat. The king is then asked to mount the horse and
ride to the “Aparājitā” direction (north-east).” The
Purohita gets a thousand cows or a choice village as his fee.

Further in the Mahā Abhiṣeka for Ekarāja, the tiger-skin takes the place of
the bull’s skin. Four princes and a
number of servants take part in the

IV. 22 is recited to the king by the Purohita. Then follows
the exchange of water-vessels etc.

In the restoration of an exiled king, the king who is
driven out of his domain by the hostile agencies is brought
back by a performance described at Kau. 16. 30–33. The
performance is based on AV. III. 3 and 4. The rite, as the
belief was, ensured his return, and it is as follows: “A
rice cake in the form of a couch and merged in water, is
placed upon Darbha grass in the dominion of the king from
which he was exiled. A lump of earth taken from that
region is spread over fire-place. The king eats a mess of
porridge mixed with milk. The pots for these are taken from
the same region. On the fourth day in the morning, the
king eats the submerged rice-cake.” After this performance,
the king is called back to his kingdom.

The loyalty towards the king is at times alienated from
the subjects. The king who intends to infuse loyalty

92. “Pararājena” — Dārila.
93. “Śayanasvidham” — Dārila, “Senāvidham” (in the form of an
army) Keśava and Sāyaṇa.
94. “Jyotirāyatam” — “ज्योतिरियायतम् भायतनं स्थानं, उत्तरबेदिः अनुबोधि” — Dārila-
among his disaffected people \(^{95}\) undertakes the following rite with I. 9, described at Kau. 16. 27–28. : "A porridge is prepared from the rice which has grown anew upon the place where it was previously cut. \(^{96}\) It is mixed in the milk of a cow having a calf of the same colour. It is cooked on the fire of "Kämpila" branches which have grown out where they were previously cut."

The practices to endow the king with lustre are described by the Kau. at 13. 6–9 in connection with hymns VI. 38 and 39. They consist of simply tying of an amulet while the hymns are being recited. The amulet recommended is a curious one derived from the hairs from the naval of a Snâtaka, a lion, a tiger, a goat, a ram, a bull or a king, which are pested together with lac, covered with gold and fastened. Another amulet for the same purpose is made from the splinters from holy wood on which III. 6; VI. 38; 39; 69 and XI. 1 are recited. The seven vital parts of a lion or a tiger are mixed with a mess of rice and eaten. \(^{97}\) From the famous Prthivi Sūkta XII. 1 (sts. 23–25 "Gandhapravādā ṛghaḥ") is rubricated at Kau. 13–12 in the royal practice to bestow lustre on the king. He is anointed with fragrant substances while the three stanzas are being recited.

Sāngrāmikāṇi or the Aparājitagaṇa \(^{98}\) of the Kau. includes the battle charms of the AV. The practices connected

---

96. "Lōnapunarauthitajam odanam" – Dārila, Keśava and Sāyaṇa.
98. Aparājitagaṇa — Kau. 14. 7, 26 note—AV. I. 2. 1; 3. 1, 5; 19. 1; 20. 1; 21. 1; III. 19. 1; IV. 31. 1; 32. 1; V. 21. 12; VI. 56. 1; 66. 1; 67. 1; 97. 1; 98. 1; 99. 1. Atharva Parisīṣṭa Gaṇamālā 32. 13.
with these are various; starting from simply tying of an amulet to baffling, defeating and destroying the enemy.

While the warriors prepare for battle, a ceremony is to be undertaken. In it all the musical instruments are washed, dipped into a mixture of fragrant substances such as Tagara, Uṣira etc. and anointed with dregs of ghee while VI. 126.1 and V. 20 are recited. The Purohita sounds them for three times and hands them over to the warriors (Kau. 16.1). For the King as he starts for the battle, the Purohita, while reciting V. 21 makes an offering aloud and throws the sacrificial spoon high in the air. Then an amulet of a piece of skin of antelope on which Soma-branch is fastened, is tied upon the king (Kau. 16.2, 3). A bow is presented to the King when V. 22\(^2\) and 23 or VI. 97 are being recited and an oblation of ghee and grits are poured out into fire made of bows and a bow is laid on as faggot and similarly into fire made of arrows, an arrow is placed. Finally, the bow smeared with ghee is presented to the king by the purohita. (Kau. 14.24; 14.8-11). The hostile army is baffled (Mohanam) according to the rites prescribed at Kau. 14. 18-21 in which in accompaniment with III. 1, chaff of rice underlaid with porridge is poured in fire from a mortar or small grain is sacrificed in the same way. 21 pebbles are shaken in a winnowing basket against the enemy and a pot of rice is offered to Apvā\(^2\). If the enemy still proceeds, then in order to arrest his progress the following rite should be undertaken: “Fire is churned with two sticks of Aśvattha and Badhaka (mentioned in the mantra, st. 3) while VIII. 8.1 is recited. Rotten rope is

\(^2\) TS. VI. 2. 2. 5.
Nirukta XI. 33.
Bhāgavata Pu. III. 15. 3.

99. Apvā—the goddess of impurity and drastic embodiment of defection from fear —“उदरमेदिम भयंम्।”.
placed upon the fire with VIII.8.2. The smoke is addressed. Then the fire is addressed with the same stanza. The fire is taken to the forest and faggot of Aśvattha, Bhadhaka, Tājadbhaṅga, Āvhva, Khadira and Śara are offered in it. Snares of “Bhaṅga” ( hemp ) and Muñja ( reed ) are cast ( Kau. 14.18 ). Hammers of Aśvattha and nets of hemp are cast. Also staffs of Badhaka are cast. With VIII.8.24 (c), he offers for his friends; with VIII.8.24 (a, b, d) he offers Iṣigaṣa oil with his left hand in the fire built of Badhaka wood. To the north of fire a branch of red Aśvattha is fixed in the ground covered with blue and red threads (1) and then removed to the south with VIII.8.24 (d)—“सहिन्तेनामूनम्वयतनांतोति”.

In order to destroy the enemy and achieve victory (Jayakarma), “Arbudi” and “Nyarbudi”—the two divinities are implored to render help (XI.9 and 10), on the battle-field. The rites pertaining to these two hymns are described at Kau. 16. 21–26 and begin with exhortation of the warriors by the Purohita according to the hymns. The “Prṣadājya” (ghee mixed with sour milk) is used in the sacrifice. The ceremony of presenting the bow follows (Kau. 14. 8–11; 14. 28–29). Snares and traps are thrown on the way of the enemy and “Triṣandhi” (three-jointed weapons), “Vajrarūpāṇi” and “Arbudi”100 are scattered on the way. A white-footed cow anointed with dregs of ghee and fastened with a rope of Darbha grass is fastened to the staff of the king and another white-footed cow101 is driven to the enemy camp.

100. “त्रिसन्दीनि-चोयाणि, वक्ररुपाणि-भेयाणि, अरबुदरुपाणि-पाताय” Dārila.

“Meṣīm” — Dārila.
V Social Rites—The Kau. (12. 5 ff) deals with the Atharvan charms designed to produce harmony under the title "sâmmanasylâni" and prescribes a variety of practices in connection with III. 30; V. 1; VI. 64; 73; 74; 94; VII. 52 etc. Such practices are meant to appease wrath or jealousy of an individual or to bring about harmony between the king and his subjects, husband and wife and even between a cow and her calf. The ritual connected with the sâmmanasya hymns generally consists of pouring of water and brandy anointed with dregs of ghee between the contending parties and giving of flesh of a young cow and food, brandy and water from public shops to eat and drink to those who desire peace (Kau. 12. 6–9). The practice to bring about harmony between a cow and her calf is quite simple inasmuch as it consists of washing the calf with the urine of the cow and tying it near her. All this is done when VI. 70 is recited (Kau. 41. 18–20).

As elsewhere in the Atharvan, the Sâmmanasya hymns also mix up among the Strikarmâni rather too freely, if harmony is to be established between man and wife; among Râjakarmâni if peace is to be established between the king and his subjects. Thus the practices connected with the appeasing of wrath (Manyusamanam, Irâpanayanam:) are very general in nature. As a woman’s rite (Kau. 36. 32), the woman who desires to appease her husband’s wrath is to tie a talisman of Darbha dug up in a special manner (Kau. 33. 9) upon her husband along with the recitation of VI. 48. But a lengthy performance accompanied VI. 42 for the

102. See also Kau. 35. 21 in connection with VI. 102.
same purpose (Kau. 36. 28–39). As the hymn is recited stanza by stanza, the person who desires to appease wrath, takes up a stone, places it upon the ground, spits around it and standing in the shadow of the angry person lays an arrow upon the bow (cf. st. 1). Against calumny (Apavâda-bhaisajyam) are directed VI. 44 and the rites at Kau. 31. 6. But both the Sûtra and its commentator, Dârila treat the hymn only as a remedial charm (Bhaisajyakarma).

The Stable ceremonies (Gosthakarmâni) mentioned at Kau. 19. 14 ff in connection with II. 26; III. 14; VII. 75; VI. 11. 3 etc. aim at prosperity, in the stable. The owner is to drink new milk mixed with the spittle of the calf (Vatsalâmânisritam). He is then to present the cow to a Brahman, to pour a vessel full of water into the stable having swept together the moistened dung with his left hand and to place with his right hand lumps of excrement, Gulgulu, and salt in the milk of a cow (having a calf of the same colour) and burn it behind fire. On the fourth day he has to eat a part of it. For the protection of the cattle by a cowherd, Kau. (51. 1–6) prescribes a performance in connection with IV. 3. The cowherd recites the hymn and goes on digging the ground with the pole of Khadira anointed with the dregs of ghee. He pours water with moistened dust. He offers oblations of milk of a cow (having a calf of the same colour) to Indra while walking. He offers Balis to four directions. He offers fifth Bali to middle direction. The remainder of the material, he pours out on the ground. Against worms in cattle (Gokrimibhaisajyam), the performer recites II. 32 at the sun-rise and pronounces the name of the cow. In the end he exclaims “Te hatâh”. He throws grass (Darbha) upon the cow which is made to stand.

103. “अपवादे सौपंशु मुच्छते । ब्रह्मायण अचैने स प्रवर्तने तस्य अपवादः।”
(Keśava and Śaivaṇa).
with her face turned to the east. The same performance is repeated in the noon and the grass is thrown upon her with her face to the west. Having cut off a tuft of her tail, he continues the performance prescribed in connection with II. 31 (worms in children)\textsuperscript{104} (Kau. 27. 21–26). The performance in connection with the “Karkipravādā rčah” (IV. 38. 5, 6, 7) stated at Kau. 21.11. seems to be to secure the return of the cows from pasture.\textsuperscript{105} The stanzas are recited over a young cow. 12 halters anointed with the dregs of ghee are placed upon her. Fodder is given to her and she is fastened with the halters (cf. st. 7). The second st. of VI. 77 is clearly a charm to bring stray cattle home.\textsuperscript{106} The custom of marking cattle is clearly suggested in XII. 4. 6.

The Kau. prescribes a number of practices in connection with agriculture. Thus the sowing of the seed is done (Kau. 24. 1) with the recitation of VI. 142. Barley is mixed with ghee and is swept into the furrow in the field by means of the plough. Then three handfuls of seed are thrown into the furrow, one with each stanza of VI. 142. These are then covered with earth. He who wishes prosperity in the field ties an amulet of Yava (Kau. 19. 27).\textsuperscript{107} Keśava and Sāyana construe the rite at Kau. 51. 17–22 in connection with VI. 50 as a protection of the grain-field against insects. The performer walks round the field while reciting the hymn and while hacking a piece of lead with an iron instrument.\textsuperscript{108} He ties a hair through the mouth

\textsuperscript{104} Kau. 27. 13–21.

\textsuperscript{105} But Sāyana calls it as “Gopuṣṭikarma” and Keśava designates it as “Gośānti”.

\textsuperscript{106} But Kau. 36. 5–9 treats it as a charm for capturing a run-away woman.

\textsuperscript{107} The same amulet of Yava is used for warding off demons and in the cure of diseases cf. VI. 91 and Kau. 28. 17–20.

\textsuperscript{108} “इति तत्‌मिहिष्यसा श्रीतम्‌ (सीताम्‌?) कर्षेनू उबेंरू परिक्रमाति’” 51. 17.
of an insect (Tarda) and buries him head-downwards in the middle of the field. While walking he offers thrice to Āśvins (st. 1) milk of the cow (having a calf of the same colour). He offers Balis to Âsā, Âsâpati, Āśvins and to Kṣetrapati. He observes silence till the sun-set on the day of the performance.

The AV. X. 6. 2 mentions Phālamanī—the amulet prepared from the ploughshare (cf. Sts. 12, 33). Dārila tells us that that amulet was prepared from Khadira wood, especially from the Phālachibuka—the chin of the ploughshare. Thus it becomes clear that the ancient ploughshare was made from hard Khadira wood. Such a ploughshare and its chin were symbols of prosperity (sts. 12, 33 and the mantra passage in Kau. 20. 5). The practice for the deflection of a river are supplied to us at Kau. 40. 1–6 in connection with III. 13. (1) He, who wishes to change the course of a river walks a certain way pouring water and reciting III. 13. He sticks up "Kāśa", "Dividhuvaka" and "Vetasa". He places a piece of gold in the mouth of a river, ties a frog having stripes like "Īśikā", reed, through the fore-feet with threads red and blue and places him in the outlet; envelopes the frog in the Avakā plant and pours water over it. He does all this while reciting the four parts of the st. III. 13. 7 —

109. Dārila at Kau. 35.4 and commentators also at Kau. 19. 22, 23—st. 6.
The practices in the Kau. (50.12ff) about trade and traders are rather insignificant. The merchant sets up his ware or shop after it has been anointed with the dregs of ghee while reciting III.15. (Kau. 50.12). He recites the same hymn for getting merchandise (Kau. 59.6). The merchant who starts upon his business offers a variety of substances with the hymn VI.59; VI.128; XI.2 etc. For the same purpose XI.2 is employed at Kau. 50.13, 14. But the merchant before actually starting on business expedition performs rite about "Sakadhûma" (2) 111. The performance is described at Kau. 50. 15–16 and summarized by Sāyaṇa. 112 While starting on a business expedition the merchant recites VI. 128, places lumps of dung upon the joints of a Brahmin friend and asks the Sakadhûma: "किंमयाः". He answers: "मद्र छन्नन्यम". For the prosperity of grain, a stone is placed upon a grain-bag. 113 It is sprinkled. A handful of grain is laid upon it by another person while three sts. of VI. 79 are recited (Kau. 21. 7). A person about to engage in a business venture makes an offering (Upadadhita) with V. 5 (Kau. 41. 8). To seek the lost property, the Kau. prescribes (52. 12–14) the practices which are purely symbolical. The men who wish to seek the lost property have their hands and feet washed and anointed with the recitation of VII. 9. Their right hands are soured. They then start upon a search. The

110. Thirteen offerings according to Keśava at Kau. 6.

111. Śakadhûma—Dung-smoke. He is an old Brahman (Kau. 8. 17). He predicts weather and as such he is weather-prophet. He is called the king of stars (VI. 128, 1).

112. "शीत्रे करुरकमः ..... व्रज्यानस्य सतिधिः गोमयिद्यन्तौ निधाय असिद्धैं संक्रमय अभिमन्यु प्रश्नप्रविशतिस्यने कुर्योऽः सायनः.

113. आयुष्मेला बदु देव संस्तान —" ..... VI. 79. 2 (b).
same performance is repeated with the dregs of ghee. Finally 21 pebbles are scattered upon the cross-road.

While building a house\(^1\) \(^{114}\) (Bṛhatśālākarma\(^{115}\)-Atharva-paddhati) the material for the building purposes are collected, the excavations are made and then the ritual accompanies the actual building work. Following is the rite: (Kau. 43. 8–11). The hymn III.12 is recited when the central post (Madhyasthūṇām)\(^{116}\) is erected and fixed. The cross-beam anointed with the dregs of ghee, is placed upon the post (cf. St. 6) while III.12.6 is recited. The people of the house enter it with a pitcher of water and fire while reciting III.12.8. The house is rendered firm by III.12.1, 2 (Dhruvābhyām). The house is sprinkled, the mantras are recited and special oblations are offered to Vāstospati. The Brahmans are fed who finally give blessings (Kau. 43.12–15). To eliminate the danger of fire to the house,\(^2\) the Kau. (52. 5–9) recommends practices with the use of Dūrval grass and a frog.\(^{117}\)

The practices have a double intention to quench the external as well as the internal (mental) fire. They are undertaken within a pond, with the recitation of VI.106, as well as in a ditch dug within a house.\(^{118}\) The house is covered with Avakā.

\(^{114}\) The Laghu Śālākarma is described at Kau. 23. 1 ff.

\(^{115}\) The hymns connected with the ritual of the building of houses or huts form the Vāstospatiya Gaṇa Kau. 8. 23 ff and are employed at Kau. 43. 8. ff.

\(^{116}\) Dārila.

\(^{117}\) Bloomfield, “Contributions” Second series, AJP. XI. 342 ff.

\(^{118}\) Water is poured into the ditch or ponds, a protection against fire “शालमध्ये दूध् (१) उद्वकमत्मन्थ्य गर्त प्रक्षिपति। अमिरत्क भवति। Keśava.”
plant. A stirred drink and porridge are given to the person who is to be cursed (Śapyamāṇāya ?). A man burned is washed with water. To keep serpents away from the premises, VI.56 is rubricated by the Kau. at 50.17–22. While the hymn is being recited, lines are scratched around the bed, the house and the field. Grass anointed with dregs of ghee is fastened upon the door through a yoke-hole (Yugatardmanā). Dung from the entrails of a cow is crumbled at the door and laid on fire. Then follow performances with dung, blossom of “Apāmārga”, hoofs of “Kudrīchi” ( ?) with their roots turned away (Parāchinchamulān).

Success in assembly and related practices (Sabhājayakarmāṇi) are described in Kau. 32.28–36 as a part of Strikarmāṇi. They are very simple. “While reciting I.34, the intending disputant enters the Sabhā or Parisad from the Aparājitā direction (north-east), chewing “Madugha” (licorice, Kau. 38.17 ). Or chewing the root of the “Pātā” plant while reciting II.27 and tying the talisman of the root of Pātā and wearing upon his head seven leaves of Pātā, he addresses the opponent with II.27 (Kau. 38.18–21 ). Or he eats milk porridge (Kau. 7.6) while reciting VII.12, takes hold of the pillars of the assembly and pays his respects to the assembly hall (Kau. 38.27–28 ).

119. “तपांदिन्द्वस्वस्यावं” — Keśava.
120. “कुद्रीचीशब्दान्—गुह्वचीपदाद्” (Keśava), “गुह्वचीम्” (Sāyana).
121. This is according to Keśava, “विवादे जयकमेयों विपि: ” but according to Dārila it is “प्रत्यथाज्ञाज्ञवशामान प्रायविबिष्टम्”. In either case the word Kāmini in I. 34.5 is required to be taken in the sense of Sabhā.
122. cf. Sāntikalpa 17; 19.
The success in gambling is secured for the gambler if he digs up a pit under the constellation of Pûrvâsådåhà and fills it under Uttarâsådåhà. When the place is thus smoothed it is fit for gambling. He then throws dice which are steeped in honey and curds for three nights and days beginning with the thirteenth day of the month. The whole performance is accompanied by the recitation of IV.38.1–4; VII. 50; and VII. 107.

For the fulfilment of all desires (Sarvakåma–Keśava) an amulet–Varaṇamaṇi steeped in sour milk and honey for three nights (Kau. 7.19) is fastened on with the recitation of X.3.

**VI Divination**—The charms against bad dreams\(^{(1)}\) are catalogued by the Kau. in the Duḥsvapnaḥsåna Gaṇa.\(^{123}\) The practices against bad dreams are given by the same sūtra in its 48th Kaṇḍikå, from 9 to 13. The person who has had a bad dream washes his mouth and his face with VI. 45 and 46 and in case the dream is excessively bad, he offers with these hymns a cake of mixed grain or deposits it in the land of the enemy. If the dreamer dreams of food, while reciting VII.100 and 101, he turns over on his other side and looks at real food.\(^{124}\)

Divination–Vijñānakarma\(^{125}\) is the most widely attested

---

\(^{123}\) Duḥsvapnaḥsåna Gaṇa—IV. 17. 5; VI. 45. 1; 46. 1; VII. 100. 1; 108. 1, 2; IX. 2. 2. 3; X. 3. 6; XVI. 5 etc.
Kau. 46. 9 note and Atharva Pariśīṣṭa Gaṇamåla 32. 8 and also Atharva Pariśīṣṭa 33. 8 etc.

\(^{124}\) The Atharva Pariśīṣṭa (8) Gṛtvåvekaśaṇam discusses effects of evil dreams and the Atharva Pariśīṣṭa (33) Gṛtvakaṁbalam states that it offered relief to Indra when he suffered from evil dreams.

125. The Atharva Pariśīṣṭas beginning with (58) Dīgḍåhalakṣaṇam give omens and portents, ominous appearances, their interpretations, the evils they foretell and recommend Mahåśantis to avert them. See Uklålaśaṇam (58 b), Vidyullakṣaṇam (59), Nirghåtalakṣaṇam (60), Parīvelaśaṇam (61), Bhūmi-kampalaśaṇam (62), Nakṣatraḥgotpātalakṣaṇam (63) etc.
cereemony. It is classified into unusual phenomena (Adbhuta) physical marks (Lakṣaṇa), ominous appearances, actions of animals, omens of astrological nature, omens at sacrifice etc. To know the physical marks of the bride (Kau. 37.11–12), the bride is asked to pour out a handful of water that has been blessed (Śântyudaka). If she does this in the easterly direction, it is a good omen. To know whether there would be success in the battle or not, the king and his warriors look two by two, into a vessel of water over which V.2.6 has been recited. If any warrior does not see his face reflected, he must not take part in the battle (Kau.15.9–10). Or, three ropes made of bow-strings are laid upon heated coals and V.6 is recited over them. The middle string represents death, the two side strings the two armies. If the middle string passes over one of the other two, it forebodes the defeat of the army. If one of the outside strings passes over the middle one it signifies victory for that army which it represents (Kau. 15.15–18). To find out the lost object (Kau. 37.4–6) a water-pitcher is covered with a new cloth and is placed upon a bed which is not in its usual position. The leavings of an offering made with the recitation of II.1 are poured over it. The faces of two girls who have not yet menstruated are covered with a cloth so that they can not see and they are told to remove the pitcher. The lost object is in the direction into which they carry the pitcher. Dice may be used in the place of the pitcher and plough instead of bed. Whether a maiden will get a husband is ascertained by tying calves to a seven ply rope, smeared with the leavings of an offering made with the recitation of II.86 and bidding her loose them. If she does them in the order from left to right she will marry (Kau. 34.17). To foretell the sex of the child four fruit of the flax-plant are placed in the mother's hand. They are blessed with II.11. Water is poured over them. If
they adhere to one another the child will be a boy (Kau. 33.17–20).{126}

The pigeon is a bird of omen. If such a bird as pigeon or crow, holding flesh in its beak alights upon a traveller in a lonely place (Kau. 51. 7 ff) or strikes the man with something dropped from its beak (Kau. 46. 47–48) a Mahâsânti (Kau. 9. 6 note) is to be performed by the recitation of V. 27, 28, 29{123} and the man is washed while reciting VII. 64 and a fire-brand is carried around him. {127}

The Kau. deals with the Nirûti Karma{128} at 18. 1–18. In such rites grain is offered to the goddess of misfortune while V. 5 is being recited (Kau. 18. 14 or Kau. 18. 16–18) having fastened a hook to the left leg of a raven and a rice-cake to the hook, the performing priest lets the crow fly (3) {129} (so that he does not return) while reciting VII. 115. 1. Then having put on a blue garment, covered with a red one and having wound round it a white cloth as a turban, he recites VII. 115. 2 and sets down the turban by means of a hook and casts it into water together with the hook with his left hand. The red garment is thrown in water with VII. 115. 3 and the black with VII. 115. 4.

126. For the prediction of weather see the propitiation of Šakadhûma Kau. 50. 15–16 in connection with VI. 128. The Atharva Parishîṣṭa (65) "Sadyovrśtilakṣaṇam" is devoted to the signs of rain that will come immediately.
127. The two performances refer to the two sts. of the hymn.
128. Nirûti is misfortune—a personified evil divinity.
129. "निरृत्यानिमुखः" Keśava.
VII Samākāras—The hymns of the AV furnish the well-known house practices (Samākāras) such as Puṃsavana, Jāvakarma, Nāmakarana, Godāna, Upanayana, Vivāha etc. The treatment of these given by the Kau. Sūt. is purely Atharvanic.

Puṃsavana\(^{(1)}\) is dealt with at Kau. 35. 1–4. The rites for producing a son are made in behalf of a woman after she had laid aside the cloth spoiled by her menses, under a male constellation. III. 23 is recited. An arrow is broken over her head. A piece of the arrow is fastened upon her as an amulet. A mixture of the milk of a cow (having a calf of the same colour), two “Adhyānḍā” plants or leaves of a great Palāsa and a “Vidari” is meshed up and the priest puts it into her right nostril with his right thumb. Further (Kau. 35. 8–10) fire is churned from Śamī and Aśvatthā while the priest recites VI. 11. The fire is thrown into ghee (which is prepared from the milk of a cow having a calf of the same colour) and it is put into the right nostril of the pregnant woman by the priest with his right thumb. The fire is thrown into a stirred drink containing honey and it is given to the woman to drink. The wool of a male animal is spread around the fire and it is tied on the woman as an amulet. Similarly II. 10 is employed (Kau. 27. 7–8) in the Jāvakarma\(^{(2)}\) ceremony. At Kau. 58. 14ff is given the Nāmakarana ceremony in which the child is placed upon the lap of the mother and a continuous stream of water is turned upon it. This is done while VIII. 2 is being recited. Then the amulet of “Pūtudrū” tree is fastened upon the child and something of it is given to drink.\(^{130}\) The Kau. also prescribes some rites which are

---


130. Cf. Sāntikalpa 17, 19, 23.
to be performed in case the child is born under the evil con-
stellation Mūla ("मले हीति पार्यन्तसङ्गे जाताय मूलेन।" Kau. 46.26).
These rites are performed with VI. 110. They consist of
washing off and sprinkling the child and eating a milk-
porridge over which dregs of ghee have been poured. In this
rite sacrificial faggot with roots (Samūla) is placed on fire
and the sacrificial grass with roots is spread. The Godāna(1) ceremony is de-
scribed at Kau. 54. 13–14. in connection
with II. 28. The ceremony consists of
shearing of the first whiskers of the youth, handing the boy thrice by his
mother to the father and feeding him
with dumplings prepared with ghee.
Similarly the Upanayana(2) and the
Vivāha are discussed by the Kau. at 58. 3ff and 75. 6ff re-
spectively. In the latter ceremony the whole of the book
XIV of the AV is rubricated. A ceremony called "Aśva-
śānti "(3) is recognized by the Kau. (41. 21–25) in connec-
tion with VI. 92 in which also washing of the horse and
similar Atharvanic functions follow.

VIII Prāyaśchittāni (3)—Purificatory rites are meant to
obviate any impropriety such as greed,
worldliness, to clear oneself from evil
deeds, to remove the effects of omens
and portents or other matters which re-
quire purification. Thus at Kau. 45.17,
the AV VI. 71 is asked to be recited while receiving gifts or
at the absence of sacredness in a gift. At Kau. 46. 49 faggot

131. This performance, according to Keśava, is the same as given
in the Naksatrakalpa but it cannot be identified with any of
the performances there.

132. "अश्वस्तविषिकम्" Dārila; "अश्वशानितः" Sāyaṇa and Keśava.
of Apâmârtha is offered in fire built of the same wood while reciting VI. 65 to cleanse oneself of evil deeds and defiling contact.\footnote{133} The omens and portents which require purification are various.\footnote{133} On the occasion of birth of twins to cows or women or when the upper teeth of the child come before the lower, Prâyaśchitta is compulsory. In the former case, the Kau. prescribes \(109.5; 110.4; 115.5\)\footnote{134} the cooking of the porridge in the milk of the mother is accompanied by the recitation of III. 28. Ghee is offered in fire. Dregs of ghee are poured into a water-vessel and upon the porridge. The mother of the twins is given the porridge to eat. The water in the vessel is sprinkled on the mother and her children. A ransom is paid to the Brahmins befitting the property of the householder.\footnote{134} The first appearance of the upper teeth before the lower is portentous in the case of a child. They signify danger to the life of the parents (Keśava). The expiation necessary for the occasion is given at Kau. 46. 43–46. It consists of offering the oblation of rice, barley or sesame while muttering VI. 140 making the child bite the grain (cf. VI. 140.2), and giving him food to eat, cooked in the sântyudaka. The same dish is given to the parents also. The sin of whom the younger brother is married first, was considered very great. It requires an expiation. For this purpose VI. 112 and 113 are employed by Kau. (46. 26–29). They consist of reciting the two hymns by the priest, while he ties fetters of Muñja grass upon the limbs of the younger brother along

\footnote{133}{Pigeons and owls, black birds, evil dreams, evil characteristics, heinous crimes, mental delinquency, sins of all kinds—all require expiation. See Kau. book 13th.}

\footnote{134}{In case of an animal such as a cow, the cow with her twins is given to the Brahmin as the ransom.}
with the elder brother (Dārila) as they sit on the bank of a river. Both are washed by a bunch of grass. The fetters are then placed upon the foam of the river and allowed to float away. Finally the two are brought into the house and sprinkled with "Apām Sūktānī" (Kau. 7. 4 note). At the death of the teacher or the creditor expiatory rites are performed with VI. 114 (Kau. 46. 30-32; 46. 36-40). The same hymn is employed in expiatory offering from one's share of grain and provisions (Kau. 46. 33-35).

IX. Savayajña—Sava simply means bestowal of Dakṣiṇā (Kau. 66. 12). The 8th Adhyāya of the Kau. is entirely devoted to Savas. The number of the Savas is 22. The "Śālā-Sava" (66. 22-30) is an elaborate ritual in which IX. 3 is rubricated. In the end the house is given to the Brahmin along with the things mentioned in the hymn.

The ceremony of the "Brahmaudana-Sava" (66. 63) is as follows: This Savayajña is a solemn function being a combination of the Soma-sacrifice with the cooking of porridge which is finally given to the Brahmans as Dakṣiṇā. Both the sacrificer and his wife take part in the performance. The two long hymns XI. 1 and XII. 3 are worked up in it.

The Yajamāna with his wife churns the fire while reciting XI. 1. 1. addresses the smoke that rises (XI. 1. 2); praises the incipient fire (XI. 1. 3); and with the following

135. Keśava summarizes the Savas stating their number as 22, "हाबिवालिस वा:……सवयाज्ञान पुराणगणी कियते-नान्योदन्त, स्वरूपदन, चादु-शालव, अजौदन, पश्चादन, शालदन, प्रस्त्राद्वादन्त, अतिविस्तयु, अनिस्वभाव, कर्त्ति, पृष्ठिस्त्रिपिन्य, पीपालिन्य, पवित्र, उर्वरा, भर्व, अनिस्वभावा, वशा, शाला, ब्रह्मसाति, अभिचारा" (P.365)

136. In the Sāyana's introduction to the TB. II. 7. 7 and in TS; VI. 5. 6. 1 and in TB. I. 1. 9. 1 the preparation of porridge is correlated with a legend of Aditi and the birth of her sons.
sts. addresses the blazing fire. With XI. 1. 13, the Yajamāna sends his wife, guarded and ornamented to fetch water. As she brings water, he addresses her, calls her to rise and asks her to take up the water-vessel with XI. 1. 14. The sacrificer puts the vessel down (XI. 1. 15). Then the priest makes the sacrificer step upon the skin. The wife follows him and the children too, who seat themselves around the water-vessel which has been placed upon the skin while XII. 3. 1–4 are recited. They turn to the East and with the four mantras (XII. 3. 7–10) they go round the water-vessel turning to each direction reverently and facing it with XII. 3. 11. The water-vessel is taken from the skin and placed upon the ground while reciting XII. 3. 12\footnote{137. The water in the vessel is used throughout the performance.}. The water is implored to purify the sacrificial vessels with XII. 3. 13\footnote{138. The vessels which are contaminated by the impure touch of a Dāsi (?)} Three heaps of rice (from which the Brahmanda is to be prepared) are addressed with XI. 1. 6. With a share of grain the sacrificer performs a Śrāddha ceremony. With another share, he feeds men and the third share which belongs to gods, he pours into a jar with both of his hands, bending his right knee and turning towards north-east while reciting XI. 1. 6. The sacrificer, his wife and children touch the grain which is poured into the pot with XII. 3. 16, 17. The priest addresses the sacrificer with XI. 1. 10: “वरी वा इति श्रीन्तार्थवृणिप्रेषिति।” The sacrificer chooses the first wish, “अनेन कर्मणा ध्वान्” (इति प्रथम वृणिप्रेषिते।) His wife chooses the other two gifts. The mortar and pestle and the winnowing basket are placed upon the skin with XII. 3. 14 and XI. 1. 9. The pestle is placed upright in the mortar with XII. 3. 15. The pestle is beaten down with XII. 3. 18 and XI. 1. 9 after the rice is poured in the mortar with XI. 1. 7. The sacrificer hands over the winnowing basket to his wife and she
winnows with XII. 3. 11 and XII. 3. 19. The husk is removed with XII. 3. 21 and the sacrificer and his wife touch the husk with XII. 3. 20. Again with the same mantra the grain is poured in the winnowing basket. The pot is anointed with XII. 3. 22. The fire is placed about the pot with XII. 3. 24 and the pot is placed upon the fire with XII. 3. 25. The grain is washed with water and poured into the pot with XII. 3. 28. The porridge is allowed to cook with XI. 1. 19 and XII. 3. 29. The seat of Darbha grass (Barbis) is prepared for the porridge with XII. 3. 31, 32. The porridge is taken off the fire with XII. 3. 35 and the pot is turned to the right with XI. 1. 22. A wooden platter is placed upon the Barbis. The porridge is covered with ghee and addressed with XII. 3. 37, 38. The Śrāk is placed upon the altar with XI. 1. 24 and XII. 3. 36. A cavity is made on the top of the porridge for ghee with XI. 1. 31 and XII. 3. 45. The porridge is put down to the west of the fire with XII. 3. 34. The sacrificer and his wife place the porridge in one dish with XII. 3. 39. Porridge is divided into three parts with XII. 3. 40. The fire is carried along the porridge with XII. 3. 43. A cow and utensils for milking are placed to the north of the fire. The cow is milked and the milk is poured upon the porridge with XII. 3. 49. Juices are poured upon the porridge with XII. 3. 41, 43. Gold is placed upon the porridge and home-spun garment accompanied by gold is put down in front of it with XII. 3. 50, 51 and XI. 1. 28. Four Bhṛgvāṅgirasa sages are made to sit with XI. 1. 25. Water is given to them for washing their hands with XI. 1. 27. Chaff is poured into fire (XI. 1. 29), and also other chaff (XII. 3. 54). The porridge is anointed with the dregs of ghee (XI. 1. 30). The Brahmaudana and
the concomitant gifts are then bestowed upon the Brahmins with XII. 3. 53 ff.

X. Rest. The two hymns V. 18 and 19 are known in the Atharvan literature as "Brahmagavyau". They are intended to compass the death of him who does harm to the cow of a Brahmin. 139 Both the language of the hymn and the ritual (Kau. 48. 13 ff.) are extremely drastic. In the ritual, references are frequently made to the funeral practices to create terror in the hearts of the oppressors. 140 Some of the famous hymns of the AV do not appear in the employment of any special kind in the Kau. The Prthvi-Sûkta XII. 1 (Bhaumam Sûktam) is associated with the "Dṛḍhikarmāni" rites for rendering houses, villages etc. firm (Kau. 38. 12 ff.). It is also employed in various other practices such as Bhûsanaskara (Kau. 137). Prâyásobhita (98. 3) etc. The Kåla Sûkta (XIX. 53), the Kåma Sûkta (IX. 2) and, the Puruṣa Sûkta (XIX. 6 = RV. X. 90) are given no special significance at all (cf. Kau. 49. 1; 48. 5; 24. 29 etc.). 140 The well-known hymn to Varuṇa (IV. 16) is utilized to deck out charms for sorcery (Kau. 48. 7) and many hymns of the AV are not employed by the Kau. at all. 141

139. Cf. AV. XII. 4. and 5.
140. "काले वरुणस्य लक्षणे सूक्तकामस्य देवविपाकारे। ब्रह्माण्य-परस्परस्य सूक्तव्रतेन ब्राह्मणोऽस्मि।। " (Atharva Parisîṣṭa 10) Bhântibhâg. उसे हि परिवर्तिते अन्वारुपान् तत्र ज्ञाते। कामसूक्ते कालसूक्ते सुखसूक्ते सूक्तकामसूक्ते सायाना।
141. The Vss. of the AV not noticed by the Kau. at all:—XI. 3; 5; 7; 8; XII. 5; XIII. 4; book XV; XIX. 2; 3; 4; 5; 6; 7; 8; and almost the whole of this book and the book XX.
CHAPTER V

"THE ATHARVAN AND THE TRAYI"

(The AV in the Indo-Äryan literature; the claims of the Atharvan ritual texts; the office of Brahman; the office of the Purohita; the Atharvan and the Trayi; the special features of the Atharvan; the Atharvan indifference to Vedic sacrifice; the result of the rivalry between the Atharvan and the Traividyas).

The AV in the Indo-Äryan literature—The orthodox Hinduism sums up the Atharvan as "शास्तिक पौरित्रिकामित्रावे।"¹ the Veda whose aim is "to appease, to bless and to curse". Such a Veda is little expected to be honoured ² in the sacrificial or sacerdotal literature of ancient India. The RV being in general a collection of prayers designed to be accompanied by oblations of Soma at Śrauta sacrifices, has but little scope to refer to any other literary product and least of all the Atharvan. There is a reference to the Veda (1) in the RV but it has little concern with the AV. The names of the Vedic collections (2) are dubitable on the point of "Chhandâmsi".³ But it is a

1. Cf. Madhusudanasarasvatī in his commentary on the Mahimna Stotra st. 7—"नवी साह्ये योगः।"... ...

2. Alberuni reports (India Vol. I. p. 129) that the AV is less in favour with the Hindus. Burnell (Intro. to Vamśa Brāh. of the SV. p. xxi) states that the influential scholars of South India still deny the genuineness of the AV. The allegorical representation of the Atharva as "a lean man black, sharp, irascible and amorous" seems to be an old fashion of recording aversion against this Veda.

3. "Chhandâmsi Jajñire tasmât"...RV. X. 90. 5.
fact much less doubted that the hymns of the type of the Atharvan must have existed by the side of Ṛcaḥ, Yajñuṣi and Sāmāni. Prof. Bloomfield’s theory of hæratic and popular forms of hymns makes it possible to venture such an hypothesis. Moreover Yātuvidyā was being practised during the Ṛgvedic period which necessarily presupposes the existence of some form of witchcraft charms as we meet with in the AV. The same can be said of the house-practices or medical practices.

The AV mentions itself in itself for many times (X. 7. 20; XI. 6. 14; XIX. 54. 5 etc.), under different names and as associated with the venerable sages Atharvan, Āpigirasa and Bhṛgu (IV. 37.1; IV. 3.7; V. 19.1; X. 6. 20 etc.) and also in company with other Vedas. Many times the AV mentions only Ṛk, Yajus and Sāman and the Veda in general (e.g. VII. 54.), without a reference to its name which can only mean that the AV is rather shy in indulging in self-glorification.

On the contrary, the Srauta texts omit as far as possible direct references to the charms of the AV—whether medicine or witchcraft. Sorcery was hated in Vedic days (II. 12; VII. 70; II. 7; IV. 13; 37) and as such it is quite natural if the AV, as the repository of witchcraft was looked upon with apprehension. Even the Atharvan sages were feared. Generally the sacerdotal literature is preoccupied with the sacrifice and it is for this reason, perhaps, that they praise the Trayī. But while mentioning different

literary forms the Atharvan is invariably mentioned after the Trayī.\(^3\)

The Upaniṣads attached to the AV and even those that belong to the other Vedas allude to the Atharvan.\(^2\) As a matter of fact the theme of the Upaniṣads is such that they have little interest in referring to the AV either by way of praising or condemning. According to their standpoint the entire Veda is merely "Nāma". Even the Atharvanic Upaniṣads do not attach special importance to the AV and mention it only as a literary form. (Nṛ. Ṭap. Up. I 2; 4; Ath. Śikhā 1; Mukti 12–14; Mahā 3; Munḍaka I. 1. 5) and at times neglect even that.

The case of the Gṛhya Sūtras is quite different. They are more or less dependent upon the Atharvan for their subject-matter and even for the mantra-material. They are expected to show greater intimacy with the AV which expectation they fulfil to certain extent,\(^3\) only by referring to the AV in a more familiar way. It seems from them that the Atharvan was by their time fully established as the fourth Veda. But the general tendency of the Gṛhya Sūtras in using the Gṛhya material from the AV is rather disappointing.\(^4\) In this respect their attitude is akin to that of the Śrauta Sūtras.

(1) TB. III. 12. 8. 2.
TB. VII. 5. 11. 2.
Ṭā. II. 9. 2.
X. 7. 8. XI. 2.
ŚB. X. 5. 2. 10.
XI. 5. 6. 4–8.
Āp. Śr. X. 7. 1 ff.
Śan. Śr. XVI. 2. 2.
Kāṭhaka Aśvamedha V. 2.

(2) Brh. Up. II. 4. 10.
IV. 1. 2. VII. 11.
VII. 1–2. 4. II. 1.

(3) Āś. Gr. III. 3. 1–3.
I. 16. 3.
Hir. Gr. II. 16–19.
II. 3. 9. XX. 9.
XVIII. 3.
Pār. Gr. II. 10. 7.
II. 10. 21.


(5)
In the Dharmaśāstras, Śūtras, Smṛtis and Vyāvahārās the Atharvanic sinister activity is seriously condemned. But they have recommended the Atharvan Purohita to a prince for his knowledge of medicine and astrology, or have asked a Brahmin to punish his enemies with the Atharvan incantations instead of seeking help of a prince; they have also recognized the usefulness of an Atharvan Purohita in interpreting omens and portents and performing Śāntis for prosperity and against enemies and even Śrāddha ceremonies and sacrifices. But even then there lurked a doubt about this Veda and its priest. This is borne out by the exclusion of a reference to the AV where it was obviously expected. Some Dharmaśāstras condemn the AV openly making its knowledge as a supplement of the knowledge of women and Śūdras. He who recites deadly Atharvan incantations is included among the seven murderers. The magic practices are meted out with severe punishments, and enjoined with rigorous penances. Medicine, astrology and similar Atharvavedic practices are treated as impure occupations and Mālakriyā—the witchcraft done with, the help of roots (AV.I.34; VI.138) is strictly prohibited.

In the later literature such as Mahābhārata, Rāmāyaṇa, Purāṇas, works on
medicine, Buddhist and Jain works, grammatical and lexical literature, the AV appears in its confirmed position as the fourth Veda. The Atharvan practices are rarely criticised, the five Kalpas of the AV were known and studied and the Veda of the Atharvanas and the Aṅgirasas is praised for its usefulness. But occasionally the attitude of the Dharmasāstras reflects here and there. The Buddhist and Jain works, as we expect, have little respect for the Veda and much less for the Atharva Veda.

The claims of the Atharvan ritual texts—The treatment of the AV in the Atharvan ritual texts is naturally quite different. They not only indulge in the glorification of the Atharvan in a mystic manner (GB. I. 1.4–10; Vai. Sūt.I.17.18) but call it as Sarvavidyā as opposed to the Trayā Vidyā. All their efforts are directed to show the superiority of the Atharvan over the other Vedic texts in a vein that the Atharvan is more holy and more comprehensive. Not only this but on some points such as the office of the Brahman in the Vedic sacrifice or the office of Royal Chaplain-Purohita they fight a systematic battle against the Traīvidyā. The AV

5. The Mahābhārata quotes “Śaṁ no devi”, “Virāśino Aṅgirasaḥ” and mentions the AV many times.
6. Mahābhārata V. 8. 8; 108. 10; III. 203. 15; Rāmāyaṇa II. 26. 21; Pāṇini IV. 3. 13; VI. 4. 174.
7. Due to the interest of the AV in the Kṣatriyas through its Rājakarmāṇi.
8. For the quotations from the Purāṇas, see Sāyaṇa Intro. For the quotations from the Buddhist and Jain works, see Bloomfield, Intro. to SBE XL.II and the “Atharva Veda in the Grundriss series. Also. Raghuvanśa I. 59; Kītā. X. 10; Daśakumāra II. p. 44. III. P. 108.
Samhitā itself and the Upaniṣads attached to it are perhaps indifferent to it or rather silent about it but the Kauśika Sūtra, the Vaitāna Sūtra, the Gopatha Brāhmaṇa and the Atharva Pariśiṣṭas never lose an opportunity to praise the AV as the fourth Veda and press the claims of the priest versed in Bṛgyaṃgirıśas for the offices of Brahman and Purohita.

The Office of Brahman—In the Vai. Sūt. 11.2 it is stated that Atharvaṃgiriṇḍvid shall be chosen as Brahman and he is given precedence over Ḫoṛṭ, Adhvaryu. and Udgāṭī. The mantra passage at Vai. Sūt. 6.1 also corroborates the statement. In the same Sūtra (37.2) the Brahman says to other priests: “You are not the guardian of the sacrifice higher than I; You are not better nor more excellent; you should not stand above me; your words, indeed, are wisely instructed but you should not pose yourself as one par with me”. This tendency on the part of the Atharvan ritual texts was clearly an outcome of the negligence of the AV by the non-Atharvanic texts. It seems, as if, the Gopatha, the Vaitāna, the Kauśika and the Pariśiṣṭas had made a common cause to force the way of a Bṛgyaṃgiriṇḍvid directly to the great śrauta performances of the Trayī.

The Gopatha emphasizes the origin of the AV from Ione Brahma (I. 1. 4–10) and places Atharvan and Aṅgiras at the head of the Vedic texts (I. 1. 6). The Gopatha further calls it as “एतत्र् मूर्खिण्य वस्त्र बद्दु सन्वर्णितसंध्” (I. 3. 4) the AV the fourth Veda being correlated with Brahman, the fourth priest representing the Brāhmaṇaveda at the sacrifice and asserts that the students of the Trayī reach highest heaven but the Atharvans and Aṅgiras go even beyond the great world of Brahman (I. 1. 25). So does the Vai-Sūt. (6. 1). In that Sūtra (1. 1) it is stated that the-
supervising priest—Brahman shall be a Brahmavedavid and again at 11. 2 it is mentioned that Atharvângirovid shall be chosen as Brahman and precedence is given to him over the representatives of the other three Vedas. At Gopatha I.2.16 the qualification of the Brahman is ascertained to be full knowledge of Brahmaveda or Atharvângiras, when he is to act in the capacity of the overseer of the Srauta sacrifices. The Brahman is described as Sarvavid (I. 2. 18) which indicates that the AV is Sarvavidya and therefore obviously above Trayî Vidyâ. And conversely the GB (I. 3. 1, 2) describes vividly the futility of the sacrifice without a Brahman priest skilled in Bhûrgvasangiráh: “As a cow can not proceed with less than four feet so the sacrifice must have four feet— the four Vedas and the four priests.” At Vai. Śût. 1. 17, 18 the Brahman priest is described as the lord of the beings, the lord of the worlds etc. which may probably mean that at the sacrifice he represented the personified Brahman.

In the Vedic religion there are representatives of the three literary types rchaḥ, yajûṃsi and sâmâni as Hotṛ, Adhvaryu and Udgâtr. The activity and knowledge of these priests were always felt as incomplete and one-sided. The one representing the whole of the Vedic religion and knowing all the Vedas was a long-felt need. The Brâhmana texts thought of such a priest as Sarvavid and his knowledge as Sarva vidyâ but Brahman was the only word which could aptly summarize the Vedic religion, action, literature and all.9 Brahma thus meant all the three Vedas put together and in a sense formed a cumulative whole and the fourth Veda. It stood for the religion as a whole. The Upaniṣads mention

9. Cf. TS. VII. 3. 1. 4—“परिमिति वा घन: परिमितिनं सामानि परिमितिनि वष्णुि कथितस्यवास्ती नासित यह द्रव्यः।

A.—15
Brahma as their main conception and contrast it with the three Vedas. (1) Originally this Brahma had no connection with the AV—neither mentioned in the Samhitā nor in the Upaniṣads and with a view to the original sense of the word Brahma (2), the AV cannot be called the Brahmaveda. The Atharvan ritual texts ventured to connect Brahma—Brahmā—the fourth priest and made the AV the Brahmaveda.

The activities of the Brahman priest in the sacrifice are described in the RV (3) but there, no particular Veda is assigned to him (4) 10. He is described to be engaged in various activities of the sacrifice such as reciting Śastra and stotras, chanting Sāmāns, grinding and filtering Soma, cooking the beast etc. But his connection with the AV is not hinted anywhere in the Rgvedic references. On the other hand, at one place he is identified with Agni (5). Thus Brahman was an all-round theologian and an Atharvan priest is not suggested by the non-Atharvanic texts as eligible for the office. A priest versed in the RV was thought fit to hold it and Vasiṣṭha was a celebrated Brahman and held this office in his family traditionally (6). But there was originally no connection between Vasiṣṭha and the AV 12.

10. RV.X.71.11—"कुच्चा त्वा शोभसादते पुष्पान्। गायत्रेऽवो गायति शकरायु। बहः लोकी याज्ञिक जातिविबाधम्। वहल्ल पाना विभिन्न मिमिश्च उत ल।।11.

11. RV.VII.7.5—"असार्यं दूतो वहद्याजन्यन्यानं शोभसादतं श्रीमते गणवं निष्पदे विख्याति। धृष्टे द्विधिते वार्षिकै वा यं होते वज्जिति विशेषार्थं।।12.

12. Except of course, Kālidāsa had no other intention in making Vasiṣṭha as "Athrva-nidhi" (Raghuvasma I.59) than heighten the effect of the couplet by contrast.
On what grounds the Atharvanic ritual texts claim the position of Brahman for a priest versed in the AV can not be clearly explained. It may be because the AV contains many theosophic hymns in glorification of Brahma (GB. I. 1. 9; Sāyaṇa Intro. p. 4) or because four priests required four Vedas—the Hotṛ had the Ṛgveda, the Adhvaryu had the Yajurveda, the Udgātṛ had the Sāmaveda and so the remaining Brahman priest would have the AV. Thus anyhow, for some indefinite reason or even by mere accident Brahman was linked up with the AV and the AV became the fourth Veda and the Brahmaveda at once. As Rk, Yajus and Sāman were different kinds of Vedic literary compositions so Brahma (neuter) had the sense of a charm or a prayer (1) (AV. I. 10. 4; XIV. 1.54). But the others have their plural forms so the word Brahma is not used in its plural form. Hence in that way the interpretation of the Brahmaveda as the AV is impossible. Still the Atharvanists’ claim for that position must have been based on some ground, howsoever distant it might be.

It is impossible to think of a period in the history of Vedic people and religion when the services of an Atharvan priest were not in need in the Śrauta sacrifices. The influence of magic and witchcraft, the number of Kāmyestayah and a number of many other facts in the Śrauta rites point out unmistakable connection between the Atharvan priests and the Śrauta ritual. The interests of the kings and supremacy of the Brahmans and the priestly class and even of
the sacrifice depended mainly upon the magic power of the Atharvans. When therefore a Parīśīṣṭa says:—

अथवा स्वते च अद्वृत्ते शमयेव च ।
अथवा रक्षते यह चढ च पतिरविन्दा: ॥
विश्वासानस्मातेनामत्मतानमननकथा ।
शमविता बहुविदु: तस्मादशिष्णतो भ्रुग: ॥
बहु शममेत्राभ्युपरिच्छन्दोऽगो न बहुः: ॥
रक्षोति रक्षति बहु बहु तस्मादविन्दुः ॥

(' Rāṣtrasaṁsvarga '—Atharva Parīśīṣṭa 2).

in praise of the Atharvan priest, the claim of the Atharvanist for the position of the Brahman, may not seem unfounded. The office of the Brahman was thus filled by an Atharvan which office then in course of time branched into two divisions or directions. On the one hand it covered the thorough knowledge of all the procedures of the Srauta sacrifices and its protection from the prying evil powers which try to frustrate all holy work at every moment finding a suitable opportunity and on the other side it developed into the Brahmacidyā of the Upaniṣads. The activities and the canonicity of the Vaitāna Sutra were then duly recognized by the Traividyās in due course of time. Expiation of sins committed during the course of the sacrifice was then made the special charge of the Brahman.

The Office of the Purohita.—Whether the offices of Brahman and Purohita were occupied by one and the same Atharvan priest can not be definitely told. The Aitareya Brāhmaṇa at one place describes a magic rite known as "Brahmaṇaḥ Pari-
māra", which is meant to kill hostile kings and supplies us

14. The Mss of the Vaitāna add six chapters on Prāyaśchitta to the text and the Gopatha refers to the defects in sacrifice which are to be corrected by AV. I. 1, 13 and 22.
an indirect testimony to the identity of Brahman and Purohita, for Purohita was in ancient times an invariable adjunct of the kings. The Atharva Parisiṣṭas (2.2; 3.1; 3.3) also say that Brahman, Purohita and Guru were the titles of one and the same person. The necessary qualification of the Purohita was that he must be skilled in magic and witchcraft, i.e. Atharvaṅgirasīḥ Śrutīḥ. The Kau. (94.2–4) says: तत्र राजा भूमिनिर्मित्तस्य भाष्यमिच्छेद्। एष हि विद्वान् यद्य भूमिनिर्
विश्वै। एते हि यद्य वातस्य स्वस्थ्य रम्यपिता: पालपिता: यद्य भूमिनिर्विश्वै।।
( and also at 126. 2). Thus the rule was that the king who rules the country shall seek a wise Brahman. He is verily wise that is skilled in Bṛgu and Aṅgiras, for Bṛgu and Aṅgiras act as a charm against all ominous occurrences and protect every thing. Thus according to the rule the king’s Purohita must be an Atharvāṇ for it was quite natural that as the guardian of the potent Atharvan and the Aṅgirasa charms and incantations, he could ensure the interests of the king, his sovereignty and his subjects and could ward off all kinds of evils with his magic performances. Even the Altareya Brahmaṇa describes the Purohita functioning in close co-operation with the king and his functions clearly fall within the scope of the Atharvan practices (cf. AV. III. 19; Kau. 14. 22–23).

The “Brahmaṇaḥ Parimāra”, as noted before is clearly a magic rite to destroy the hostile kings.

15. Purohitas, whether formally adherents of the AV or not were always engaging themselves in the Atharvanic practices against one another (Maxmuller, History of Ancient Sanskrit Literature. p. 486.).

16. Purohitas were also Hotṛs (RV. X. 66. 13; 70. 7); Devāpi and Agni were both the Purohitas and Hotṛ (RV. I. 1. 1; II. 3. 2; 11. 1; V. 11. 2); Vasiṣṭha was both Purohita and Brahman (AB. VII. 26; TS. III. 5. 2. 1).
The later Atharva Parisiśtas seem to be very vehement on the question of the office of the Purohita. They give the first and the last rule in the appointment of the Atharvan priest to the office of the Purohita. They praise the king who has an Atharvan as his Purohita and condemn and curse him who does not employ an Atharvan Purohita. Woe betide the king and the nation where there is no Purohita to protect them! There the gods, the Fathers and the Brahmins do not partake of their share of oblations and that nation perishes like a mouldering ant-hill! Particularly those nations and kings where and to whom a Babhricha, or a Cochondga or an Adhvaryu fulfils the functions of the Purohita, there the calamities befall like a hailstorm. The nation perishes, princes die, the wealth of the nation is wasted, the country turns barren and the king himself is killed either on the battle-field or by the dagger of an assassin. Even among the Atharvan priests the selection of the Purohita is restricted to the followers of the Paippalāda or the Śaunakiya schools. They only should be appointed as Purohita and not even

17. Especially the introductory vss of the "Rājaprathamābhiseka:" Atharva Parisiśta 3 and also Purohitakarmāni (Parisīṭa):—

18. "Rāstrasamvarga (Parisīṭa 2):—

19. Rāstrasamvarga (Parisīṭa 2):—
the followers of the other schools of the AV such as Jalada or Manda:

पैवल्लां गुर्गु कर्यां श्रीसार्थारंगवर्धनम्।
तथा श्रीमकिने चापि देवमन्त्रविषशितसम्॥ (Pari. II. 3. 4).

and

पुरीशा जलमधु प्रस्य नीतं ता स्वात्त्विकोवल।
अब्दाद्विभि मातेन्यि राजस्त्रेषे स गच्छति॥ (Pari. II. 5. 5).

such Parisiṣṭas even indulge in giving some legends in upholding their claims to the office of a king's Purohitā e. g.

अस्मे पद्ममानस्य पुत्रा श्रीवर्जयामि॥
कार्यामाता विप्रवर्तु पुरोहितं हृदसान्तिः॥
स वृत्तीष्ठभमतिनि शास्त्रार्थ शुभपति॥
महाराजि सत्तराज्यि अभयार्थि शान्तकर्ति॥

The main duty 20 of Atharvan Purohitā was to safeguard the king, his interests, his sovereignty, his subjects and his country. The Kau. Sūt. and the Atharva Parisiṣṭas rightly show the king and his chaplain in close cooperation. The "Purohitakarmāṇi" (Pari. 4) gives the ritual of the Svastyayana in the morning and blessing of each article of the king's equipment,21 the ritual of Suvarṇadāna, Tiladāna, the nocturnal magic performance before the image of night entitled "Piṣṭarātryāḥ Kalpaḥ" 22 for the safety of the king at night, Grahasāntis and other Mahāsāntis, the regular performances of Bhūmidahā, Gotarpana etc. as the functions of

20. Formal creation of Purohitā (AB VIII. 27); he is king's teacher, councillor, dispenser of justice and was prone to interfere in royal succession (Hopkins, JAOS XIII. 151 ff); he performed all the domestic ritual of the king's household with its many formulae and magic rites (V. Henry, "La Magie" pp. 34, 38, 146 ff); he went in the battle-field to secure victory for his patron king with the help of magic power (AV. III. 19 RV. VII. 18) and could act as a Śāman singer (PB. XIV. 6. 8).

21. Quoted by Hemādri in his "Chaturvargachintāmaṇi" Vrata-kānda V. ii. 626.

22. This is "Naśam abhayārā karma" according to Paiṇḍhinasi the son of Mausali.
Purohita. The ritual of the Atharvan mantras as prescribed by the Kausika Sutra has amply shown us the usefulness of the Purohita who is helpful not only to the kings but also to ordinary people serving them in various capacities and performing as imposing ceremonies as coronation and as insignificant as bringing about harmony between a cow and her calf. It is, therefore, quite natural if the Parisistas praise the Purohita as the averter of calamities and the protector of the country. And thus it is aptly summarized:

"That the Atharvavedins finally succeeded in making heard their clamorous demand for this office (of Purohita) is probably due to their, superior, if not exclusive knowledge of witchcraft which was doubtless regarded in the long run as the most practised and trenchant instrument for the king and people."

The Atharvan and the Trayi—The attitude of the Dharmasastras, Sutras and the Smritis on the one hand and that of the ritual texts attached to the AV on the other point out very clearly the rivalry, if not antagonism, between the followers of the Trayi and the followers of the AV. With every probability the rivalry was on the points of recognizing the AV as the fourth Veda, the office of Brahman at the sacrifice and that of the Purohita of a king. The silence of the Vedic texts about the AV may also be interpreted in that light. This is most probably due to the main differences in the subject-matter and out-look of life in the hymns collected in the AV and those collected in the other Vedas. It has been, now, accepted on all hands, that is according to the Indian tradition of the Mimamsakas and the modern

scholars that the main theme of the hymns collected in the three Vedas is sacrifice. Even the Rgvedic collection is more liturgical than historical. In accordance with and necessary for the great institution of sacrifice the hymns of the Veda were divided into three parts—ṛchāḥ, yajūṃśi and sāmāṇi and collected into three groups respectively under the titles Rgveda, Yajurveda and Sāmaveda. The remaining mantra-material was brought together under the designation Bhṛgvaṅgiras or Atharvvaṅgiras. It was of little use for the sacrifice and therefore its redaction was done later. Thus the Trayī forms one form of literature and the Atharvan quite the other and independent. The literature of the Trayī appears to be more ambitious, spectacular in practical side and accompanied by lengthy ceremonies—the chanting of the sāmasn, the reciting of Śastras and Stotras. It belongs to those priests who skillfully managed the complicated sacrifices and thereby attracted the attention of people, both high and low. According to such priests the Veda par excellence meant the three Vedas only which were exclusively used in sacrifices performed with the help of three fires. The rites performed with the mantras of the Trayī depended on the collective efforts of many priests. It can not under such circumstances, be imagined that such Śrauta rites—extensive and costly sacrifices were performed in every house. The AV on the other hand preserved simple but primitive rites which were performed by one priest with the help of one fire. The literature of the AV belonged to such priests who could carry on their functions in every house and probably enjoyed the protection of princes owing to their Rājakarmāṇi. Their traditions mainly consisted of domestic rites which were essential and helpful for every person of the society and for the fulfilment of every individual desire. The AV does not differ from the Trayī only because of its magic and witchcraft for that is to be found in the Trayī.
also to a considerable extent. Magic and witchcraft are inseparably blended in the textutre of the Vedic religion. The Yajurveda recommends certain sacrifices which aim at destroying the enemy, and even in a formal sacrifice there are rites to be performed to ward off invisible enemies. The essential difference in the two sets of the Vedic literature lies in the fact that whereas the Trāyī recommends very extensive, monotonous, difficult and costly sacrifices for the gratification of a given desire, the AV prescribes means which are by nature simple, various and minor for the attainment of the same desire. The Trāyī is not ignorant of social and individual functions but our real source of these is the AV. The Atharvan had but little scope in the major sacrifices. The chief work of the Atharvan consists in giving shape to domestic rites and according to some the domestic rites treated by the Atharvan are more primitive. The Saṃskāras, the rites and spells to ward off evil powers, the treatment of diseases, rites pertaining to princes, to women, pacification of omens and portents, wedding and funeral and such other rites as are treated with consistency in the Atharvan are perhaps more in need than the spectacular sacrifices of the Trāyī. The Grhya Sūtras should have been more indebted to the AV in this respect.

24. e. g. M. M. Kunte in his "Vicissitudes of Āryan civilization".
25. In the domestic rites there are certain customs and traditions of village or locality. They are honoured and recognized by the Grhya Sūtras. Some of these customs and traditions are mainly reported by the AV, and they are duly incorporated in the Grhya Sūtras. Though the crude and magical nature of some of these is curtailed yet their identity can very well be noticed in the Sūtras. The Grhya sūtras have also given a non-Atharvanic colouring to the Atharvan material. Thus the intimacy between the AV and the Grhya Sūtras (except of course the Kau. Sūt.) is not literary but only in the subject matter. At times these Sūtras even forget to acknowledge their dependence on the AV.
Thus the AV serves the purpose of recording the secular history of India of the Vedic times. It traces the obscurer currents of daily life of the ancient Āryans, the knowledge of which is very necessary for the true estimate of the Vedic civilization. It is not possible to reconstruct a complete picture of the private life of the Vedic Āryans from the scattered statements of the Trayī alone. This deficiency is supplied by a body of facts connected with everyday existence of the individuals and family of the Vedic period from the charms of the AV. The Grhīya and the Dharma Sūtras too have codified the popular beliefs but the codification was done at a time when those beliefs were harmonized with the Brahmanical order of things. But it is impossible to think that such house practices and beliefs codified in the Grhīya Sūtras as marriage, funeral, medicine, exorcism and the like could have been carried on without prayers either to gods or demons. The original Grhīya mantras would be found with great difficulty anywhere else than in the Atharvan. It looks as if the Samhitā of the AV is the Mantrapātha fit for the Grhīya rites stated in the Sūtras. This Mantrapātha of the AV is free from any sectarian influence, is broad in scope and covers almost the whole field of the Grhīya rites. Thus we should very naturally turn to the Atharvan mantras for finding the picture of the private life of the Vedic Hindu with more freedom than the Grhīya Sūtras. The Kau. Sūt, of the AV has, of course, its proper place in this respect as the genuine heir of the Atharvan tradition. The Atharvan furnishes us with the private life of the Vedic Hindu very truthfully from the cradle to the funeral pyre. As the AV, is not restricted to only Nitya, Nimitta or the Kāmya-karmāṇi like the Grhīya Sūtras, it should be treated as the most valuable document in our study of the social history and culture of
the Vedic period and all the more valuable in ascertaining its position in the Vedic literature.

The Special Features of the Atharvan—We have seen that the ancient Indo-Āryan literature on the whole keeps a rather vacillating attitude towards the Atharvan. The chief reason for this lies in the main differences between the Atharvan and the Trayī. The differences in these two great divisions are to be sought in the contents of the AV on the one hand and those of the Trayī on the other.

One of the main topics of the AV is Bhaiṣajyāni. References to that are found in the Brāhmaṇas and the Sūtras but scatteringly. The limited number of the RV hymns\(^{(1)}\) which deal with this subject are purely Atharvanic in nature. In them too, plants and waters get a prominent position and they too are prayers for long life and health. As a matter of fact the existence of such medical charms goes back to the Indo-Iranian period.\(^{26}\) In the non-Atharvanic texts, the centre of the medical charms, revolves round the greater gods like Rudra, Āśvins or Varuṇa; the mention of a particular disease is rare and the references to plants, medicines or amulets are quite incidental as the main concern of those texts is sacrifice only.

The second great point of difference between the Atharvan and the Trayī is due to the Ābhichārikāṇi of the AV. That is the reason which has made the non-Atharvanic texts to look suspiciously at the AV and has made this Veda a thing more to be feared than respected and consequently to be kept at a distance. But it must be remembered that though the AV contains deadly incantations of witchcraft and sorcery practices, prominently and in bulk, yet

---

\(^{(1)}\) RV. I. 191. VII. 50; VIII. 91; X. 57-60; 137; 161; 163.

there are unmistakable signs of Abhichāra in the Trayā even. As a matter of fact sorcery pervaded India in all the periods of her history. From the RV. down to the Tantra works the sorcery practices have been handed down from generation to generation in an unbroken current. The YV though it is chiefly concerned with sacrifice yet many of its Kāmyeśṭayaḥ are directed against enemies both human and inhuman. There are prose passages\(^{(1)}\) which are similar to the Abhichāra litanies of the AV. The enemies are the same,\(^{(2)}\) and the same deep-rooted spirit of hatred\(^{(3)}\) is met with against the enemies. Even the conjuration of evil dreams\(^{(4)}\) is the same and such impious practices as frustrating the enemy's sacrifice are equally found to be undertaken in the AV and the Trayā.\(^{(5)}\) Like the medical practices, sorcery also can be traced back to the Indo-Iranian period.\(^{(6)}\)

The woman of the Vedic period did not get full justice at the hands of the Traividyās. The Śrauta literature, the main current of the Vedic tradition has but little scope to depict the eventful life of woman before, during and after her marriage. But it is fittingly embodied in the Strīkarmāṇi of the AV. The RV has the wedding stanzas\(^{(7)}\) and some scattered charms in the Xth Book\(^{(8)}\) about woman and even in the Śrauta

\(\text{27. "मैथम् व्रिखम्, न च ब्रम् हिभम:।",}

\(\text{28. Hillebrandt, "Soma", pp. 119 ff.}

\(\text{Garbe, "Vaitāna Sūtra", 16. 6; 17. 7 notes.}


\(\text{\(^{(1)}\) RV. X. 40; 45.}

\(\text{\(^{(2)}\) and elsewhere.}

\(\text{\(^{(3)}\) RV. X. 145; 159;}

\(\text{\(^{(4)}\) 162; 183.}

\(\text{\(^{(5)}\) and some scattered charms in the Xth Book\(^{(6)}\) about woman and even in the Śrauta}

\(\text{\(^{(6)}\) and some scattered charms in the Xth Book\(^{(8)}\) about woman and even in the Śrauta}
literature scattered passages\(^{(1)}\) are given to her but they are merely occasional and incidental and therefore can not present a complete picture of the woman of the Vedic period. They can attract our attention only on account of their rareness and only due to their incompatibility with the surroundings. The Grhya Sūtras present events in the life of a woman, but they mainly confine to the usual feminine practices such as the wedding, and the following Samskāras connected with pregnancy and the birth of a child. Her relation with her co-wives, her eagerness to win the love of her husband and all the sorcery practices connected with her\(^{(2)}\) are reported mainly in the Atharvan. The reproduction of the sorcery practices pertaining to women and their systematic treatment in the Vidyāna texts is followed mainly in keeping with the Atharvan schools.\(^{(3)}\) The calmer sphere of conjugal life such as choosing the bride, conception, child-birth, child-life, is well represented in the Grhya Sūtras\(^{(4)}\) for it is in close touch with the Samskāras but there too they have drawn upon the Atharvanic material.\(^{(5)}\)

The idea of harmony is essentially Atharvanic. This Atharvanic idea takes a comprehensive view of harmony

---

30. Pāṇini at IV. 4. 96 describes a Ṣrṣdya mantra which according to the commentators is a “Vaśikaranamantra”.
between man and man, man and woman, in community,

between king and his subjects, and even between a cow and her calf. The Śrauta texts are also acquainted with such an idea, but they have included it in their Kāmyeṣṭayah. The RV has only two hymns of this sort. And even the other Vedic texts harp on this theme occasionally only. The so-called "Mitravindāḥ" are of this nature. The Atharvan priest was condemned as Grāmyayājin or Pūgayājin for he catered to the wants and fears of the poor. But on the other hand he dealt with the wants and fears of the mighty Kṣatriyas and Kings and priests. Thus he joined the two extremes of the society. Because the AV voiced the demands of the Brahmins, it came to be known as the Brahma Veda and because it showed extraordinary interest in the Kṣatriyas through its Rājakarmāṇi it came to be regarded as the Kṣatraveda. In this double capacity the AV must have had a great influence on the Vedic religion. Especially the royal practices—the coronation, the election of the king etc.—placed the Purohita in a position of the prime minister of the king. The RV and other Samhitās refer to these practices but in a scattering manner. The AV on the other hand is the main source of this side of the popular life. In the Śrauta ritual there are such sacrifices as Rājasūya, Vajapeya, Sautrāmaṇi or Āsvamedha which are connected with the welfare of the princes but they must have had some inherent connection with the royal practices of the AV. In some of the Kāmyeṣṭayah of the Śrauta sphere

Purohita is placed nearer the king and the Grhya Sutras have something akin to the battle charms of the AV. Can we legitimately hold them to be based on the popular pieces reported by the AV?

From the very first stanza of the RV, the entire Veda makes a clamorous demand for prosperity. The Grhya Sutras have got practices to ensure it. But it is the AV and not less than one fifth of it deals with practices connected with the Pausṭikāṇi. These Pausṭikāṇi include house and home, field and river, grain and rain, cattle and horses, trading and gambling, journeying and returning, and all these are practices and prayers for prosperity. These Atharvan Pausṭikāṇi, unlike anywhere in the Vedic field, undertake to provide individual desires and special exigencies as do the Kāmyeṣṭayāḥ of the Śrauta and the measures undertaken by the Grhya sūtras. But the difference is that the extent and thoroughness of the Atharvan Pausṭikāṇi are not met with either in the Kāmyeṣṭayāḥ or in the Grhya rites or anywhere else. The RV and the other Vedic texts occasionally mention this or that aspect of Puṣṭikarma.

It can even be said that the Grhya rites of the Puṣṭikā are based upon the Pausṭikāṇi and the AV.

---

32. Vedic divinities called upon to furnish prosperity—Indra—RV. VII. 27. 3; Agni—TB. I. 2. 1. 21 ff; Agni Vaiśvānara—Āś. Śr. VIII. 11. 4: Śān. Śr. X. 9. 17; SV. I. 464 ff; MS. II. 10. 6; Uṣas—RV. X. 172. 4; VI. 17. 15; Sarāsvatī—IV. 12. 4; Mrgāreṣṭi of the Yajus texts to ward off danger and calamity TS. IV. 7 15; MS. III. 16. 5.
The Indo-Āryan idea of sin is very broad and complex. It is thought to be a morbid substance which may fasten itself on any person for a conscious act of the breaking of laws of gods. It may stick to the person without any of his conscious act. It is thought to be a physical defect something akin to disease. It is also believed to be transferable to another person. Gods too could not remain free from sin (Devaki-biṣa, Devainas VI. 111. 3). Bodily defects, evil dreams, mishaps, whimsicality of mind, omens and portents in life and nature and in short every sort of irregularity was considered as sin and required expiation. The expiatory stanzas are common throughout mantra literature. In the absence of expiation a person who has committed sin is punished by Indra who takes away guilty man’s strength or Varuṇa who holds him captive by means of his fetters. The AV deals with this subject in no less than 40 hymns. But its peculiarity is that it does not deal with defects in sacrifice. The Prāyaśchitta hymns of the AV are general— for expiation of mental derangement, to release the fetters of Varuṇa, for debts incurred but not paid, for gambling debts, for practising

33. Auvānasādhibhūtāni JAOS XV.

34. The GB. repeatedly assigns to Brahman the correction of blunders in the ritual—the Sandhāna of what is Vīrīṣṭa (GB. I. 14, 15, 22 etc.). Nevertheless the Prāyaśchitta mantras to be used in the ritual given in the Vai. Sūt. (12. 8, 9), GB. ( I. 2. 7) are presented in the Sakalapātha and do not occur in the AV Saṁhitā. That the ritualistic Prāyaśchitta became prominent very late in the Atharvan school can be gathered from the six Prāyaśchitta chapters of the Vaitāna and also from the two hymns of the AV (VI. 114; XIX. 59 ) which deal with the Prāyaśchitta for defects in sacrifice.
sorcery, for a student at the time of his teacher's death, for eating food alone, for the younger brother who marries before his elder brother etc. Treatment of portentous occurrences, unlucky signs etc. also find their place in the sphere of the Atharvan Prāyaśchitta\textsuperscript{35}.

The presence of abnormal number of theosophic and cosmogonic hymns can not be readily interpreted as the peculiarity of the Atharvan. Some of them might have been adopted\textsuperscript{36} by the Atharvāṇaḥ and Āṅgirasah with the notion that Brahma—the AV has its true place in the Vedic sacrifice in distinction from the Trayī. The Atharvan theosophic and cosmogonic hymns are rather isolated from such of the hymns of the RV and other Samhitās and the Upaniśads. Such hymns of the AV are marked by their unsteadiness, application of important theosophic attributes in different contexts and mythological barrenness.

The poetry of the RV deals with the gods of nature but the Atharvan charms praise the more homely deities like Anumati, Āryaman, and others. It also deals with demonology on a large scale. The deities of the Rgvedic pantheon like Agni, Rudra, Indra and the like are scarcely developed\textsuperscript{37}. The bulk of the Atharvan poetry either deals with theosophy or cosmology or with the demon broods which had obsessed the Vedic mind. The hymn to Earth (XII. 1)\textsuperscript{38} is the only piece of purest poetry in the whole of the Atharvan. The mother earth has a singular part in the AV. In the RV her part is quite restricted for only a very short hymn is addressed to her. But the Atharvan.

\textsuperscript{35} Von Negelein JAOS XXXIII. pp. 71-144.
\textsuperscript{36} e. g. the Brahmyās of Dirgha–tamas–AV. IX. 9 and 10.
\textsuperscript{37} The treatment of Agni forms an exception. In the AV a further step is taken. Agni is here identified with Rudra (AV. IX. 28; XI. 2).
\textsuperscript{38} RV, X. 84.
hymn to Prthvi is conspicuous for its accuracy of description of numerous scenes and sights of the visible earth on which we live. The hymn is free from artificiality of any sort and even from the religious fervour. Our attention is fixed on that earth of ours where the animals roam, plants thrive and men live. The hymn is full of mythological interest and in every respect nothing similar to this gem of Vedic poetry can perhaps be found in the entire field of the Vedic texts.

The Atharvan connection with sacrifice is already discussed. The AV is not much concerned with the greater functions of the Trayi except the rudiments of Agniṣṭoma, the three Savanas or Āpṛī litany. It was Prof. Ludwig who first pointed out the special Havis mentioned in the Atharvan hymns. We have few correspondences for them in the RV, in the Kāmyeṣṭayaḥ of the Śrauta literature. The Vṛatyas- stoma of the non-Atharvanic texts(1) possibly belonged to the Atharvan sphere. The entire book XV of the AV describes Vṛatyas. The AV (XX. 127–136) and the Śāṅkhya-yāna Śrauta Sūtra(2) only give the full texts of the Kuntāpa hymns. What is the real meaning of the term Kuntāpa is still to be known. But it looks probable that the Śāṅkhya-yāna Śrauta Sūtra has taken from the AV, the arrangement of these Sūktas. These hymns have entirely popular character(3). The liturgical

39. The meagre connection between the AV and the Śrauta ceremonials explains the fact why the AV has only one Sūtra that of Kauśika which is both its Grhya and Śrauta sūtra in one. As for the Vaitāna Sūtra and the Gopatha Brāhmaṇa, they are expressly late productions. Moreover the simple practices of the AV had not the necessity of the Brāhmaṇas and the Śrauta sūtras as the Trayi had for the explanation and interpretation of the Śrauta ceremonials.
tradition of these Sûktas corresponds to the natural subdivision of the subject-matter in the Śàstras themselves. They are preceded by the Vṛśākapi hymn and followed by the Dâdhikra sts. This tradition is adopted by the Brâhmaṇas themselves.

The Atharvan indifference to Vedic Sacrifices—Some sort of indifference to Vedic Sacrifices can also be detected in the AV both in its mantras and practices. The AV, IX, 9 praises the hospitality due to guests. In this peculiar hymn hospitality to guests is metaphorically treated as a sacrifice. The entire hymn including its “Paryāyas” has but one theme viz. “Ātithya.” At the end of the hymn the promise is given: “आयोलीम तोऽक्ष्योऽपिन्युऽऽतोऽक्षाऽथरति वेदम्” in keeping with the Brâhmaṇa style. But the promised fruit is that of bigger sacrifices which are accompanied by complexity of sacrificial activities—the oblations of Soma and the efforts of many priests as prescribed by the Taryi. But here the same fruit is obtainable by the simple means of hospitality to guests. This idea is abundantly amplified by the later literature. Similar earlier and simpler means are provided by the Atharvan for obtaining the fruits of the greater Vedic ceremonials. Even the Kâmyeṣṭayah of the YV involve a lengthy process in comparison with the practices supplied by the Kau, Sūt. The short charms of the AV employed in the simple practices to be performed with the help of one fire and one priest must have given to the Vedic people a facility and economy which the costly, laborious and spectacular sacrifices of the Taryi could not have possibly afforded. So except for the heavenly happiness which was never the goal of the Atharvan hymns and practices and which was primarily the great promise of the Vedic sacrifices, the mass of the people might have been easily attracted by the AV and its performances.
The result of the rivalry between the Atharvans and the Traividyās—Beyond doubt then there existed some rivalry between the followers of the Atharvan and those of the Trayā. And it was quite natural if it resulted in the disappearance of the Atharvans, or their merging in the larger fold of the Traividyās. The variety of practices and beliefs connected with the house and home, field and cattle, love and marriage, village and trade have been preserved, made part and parcel of the cultural life of the Indo-Āryans for so many thousands of years. But where are the Atharvans who instituted these practices? It is now an admitted fact that the Traividyās looked upon the pacificatory rites and Samskāras and the beliefs of the followers of the AV which they had in connection with their medical, astrological or feminine practices, with an eye of suspicion. They condemned the followers of the AV as "Grāmya-yājitraḥ," or "Pūga-yājinaḥ," and were not ready to regard the AV as the Veda even. Their attention was directed wholly to the spectacular and great Śrauta sacrifices performed in accompaniment of the oblations of Soma juice and the recitation of Śāstras and Stotras. But this spectacular side of the Vedic sacrifices can not be imagined to have held the popular mind for a longer time. By the time the Vedic sacrifice was becoming topheavy the germ of its downfall were fast developing. During this period the Samhitās were formed and the Śrauta performances had assumed the nature of collective efforts. The individual priest or the Yajamāna had little importance in them. They were carried on with the institution of three fires and a host of priests and involved a complexity of activities and the time was reached when they could not be performed by a person of lesser means than a king. There was no question of their being performed in every house. Moreover such sacrifices only promised the otherworldly fruit viz. heaven and the heavenly happi-
ness. Thus this Vedic institution of sacrifice which had bound together the hands of the followers of the Trayī and had grown into a rigid complexity by its rules and regulations to be observed at every step in the process of the sacrifice, where the Adhvaryu marshalled the things and materials, the Prasarpakas spread the cult; the expiations arising out of prolixity, quarrels out of diversity and greed out of all things resulted into a gradual downfall of the Śrauta religion.

The Traividyās then might have looked around in search of something which would keep up their popularity and prestige. And it is just possible that the Atharvan practices suited their purpose admirably. The Atharvan practices, as we have seen, were simple enough and promised to fulfil every individual desire. If these could be harnessed to the Śrauta religion, an immediate incentive would very well be added to the other-worldly aim. The fulfilment of the worldly desires is always an immediate need of the people and if that could be gratified by the Śrauta sacrifices, it was but natural that the oozing popularity of the Śrauta religion could be effectively checked. Thus in the first instance the Darsapūrṇamāsa with its various Īṣṭīs varying with their fruits was made sufficiently potent to give heroes, land, success in battle and in court, to exorcise demons, and goblins, to destroy the enemies, to cure diseases, to obtain lustre, wealth and the like. Had heaven been the only fruit of sacrifice, the popular mind would not have cared so much to undertake it. But when every desire that a man's mind could conceive, was made the fruit of sacrifice, the Śrauta religion thrived well but encroached directly upon the field of the activities of the Atharvan priest. The Prasarpakas were ready to vouch for the potency of the sacrifice in the attainment of all the desires with it. As a matter of fact we should look at the
Kāmyeṣṭayāḥ of the Traividyās as the priestly effort to snatch the ground from under the feet of the followers of the Atharvan.

Again those Atharvan rites such as the Sāṃskāras, Prāyaśchittas etc. which could be easily assimilated in the religion of the Trayī with least difficulty were assimilated. Many of such rites can be found in the Brāhmaṇas, Dharmasūtras and the Grhya-Sūtras. This helped the Traividyās to carry out the Śrauta as well as the Grhya rites even without the help of an Atharvan priest. At times majestic appearance was given to some of the simple rites of the AV. Thus the simple Vṛatyastoma which originally belonged to the AV and which is not mentioned in the Taittiriya Śāṁhitā was enlarged upon by the Baudhāyana, Lāṭyāyana and other Śrauta Sūtras and was given the form of a Śrauta ceremonial. Thus if an outcast could get entrance in the Brahmin community with the means of a Soma-sacrifice and could win the sympathy of a large and respectable society, he would prefer that to the simple rite of the Atharvavedins. Even in the Vai. Śūt. the Sūtras from the book XX of the AV are rubricated for the Vṛatyastoma though they are all borrowed from the RV and not from the book XV. The same can be said about the Rājasūya.

With such and other remedies the Atharvavedins were made superfluous in the Vedic society and the result of it was that they either disappeared gradually merging in the fold of the Traividyās or were forced to form a class by themselves by alliances with the Bhrugas or the Āṅgirases.
CHAPTER VI

"THE SAGES OF THE ATHARVA VEDA"

(The sages of the AVS: Âṅgirases, Atharvans, Bhrgus, the relation of the Atharvans and the Bhrgus.)

The AV (IX. 23) mentions the name "Ātharvāṇaḥ" in a general way as applicable to all the sages of the Atharvan hymns. Sāyāna does not give the names of the sages in his commentary on the hymns. The GB. gives the names of the three great sages—the Atharvans, the Âṅgirases and the Bhrgus. In the published editions of the AVS at Ajmer and other places the names of the sages are not mentioned. The Paippalāda Sāṁhitā has also no names of the sages. The Sarvānuṇkramāṇīs both Brhat and Laghu are our sole guides for the information of the names of the sages of the Atharvan hymns. Prof. Whitney in his translation of the AVS has made use of these Sarvānuṇkramāṇīs in giving the names of the sages and deities of the Atharvan hymns. But whence could the Anukramanis get these names is an open question.\(^1\)

The sages of the Rgvedic hymns that appear in the AV are taken from the Ṛk-Sarvānuṇkramāṇis but there too the famous names of Vasiṣṭha and Gṛtsamada are absent. Only two hymns of the AV are attributed to Viśvāmitra and two to Kaśyapa. The AV (XVIII. 3. 15–16) gives a list of the ancient sages of the Vedic fame. There are seen many fictitious names in the list of the "Ātharvāṇaḥ". Thus for instance "Apratiratha" (XIX. 13), Babhrupiṅgala (VI. 14), Pramochana (VI. 106). Parśochana (VI. 104) Garutman (IV. 6; 7; V. 13; VI. 12; VII. 58; X. 4) seem

---

to be imaginary. Even the name Nārāyaṇa of the Puruṣa Sūkta (XIX, 6 = RV. X. 90) or Sūrya of the wedding hymn (XIV) seem to be mere inventions suitable to the subjects of the hymns. In some cases the sages and the deities of the hymns coincide (II. 15; X. 2; IV. 35; VII. 112 etc.). The sage Atharvan has contributed the maximum number of stanzas to the collection. His name appears jointly with others also as Atharvaṇa Vithahavya (VI. 136). Hymns of some particular subjects are ascribed to particular sages, e.g. Kaṇva is the seer of the charms against insects (II. 31 and 32); Bādarāyaṇī of the gambling stanzas; Atharvan of the funeral hymns etc.

The Vai. Sūt. (1.3; 5.13; 7.16) gives Kauśika, Yuvan Kauśika, Bhāgali, Māthara, Saunaka and the general expression “Āchāryāḥ”. But the Kau, Sūt. in addition to this general expression mentions such worthies as Gārgya, Pārthaśravas, Kānkāyana, Paribabhrava, Jātikāyana, Kaurupati, Iṣupāli, Devadarśa as the Atharvan teachers. The Atharvanic Upaniṣads frequently emphasize the authority of the Atharvan teachers as Sanatkumāra, Āṅgiras, Paippalāda and others. The Viṣṇu Purāṇa(1) mentions Saunaka, Paippalāda, Āṅgirasa and others as the teachers of the AV. Such lists appear in the Skanda, Vāyu and other Purāṇas,(2) in which appear prominently the names of Sumantu, Kabandha, Devadarśin, Saunaka, Jājali, Āṅgiras, etc. These names agree to a large extent with those given by Mahīdhara(3). The name Saunaka is associated with the AVS.

---

2. In the total of 6000 sts. nearly 2000 sts. are contributed by Atharvan.
3. For a complete list of the sages of the Atharvanic hymns see C. V. Vaidya’s “History of Sanskrit Literature” P. 209–211.
and that of Paippalāda with the AVP. But among these the oldest and the most closely interwoven with the charms and spells of the AV are the three names—Atharvan, Āṅgiras and Bhṛgu.

These three names Atharvan, Āṅgiras and Bhṛgu are connected with the Vedic fire-cult, with the Atharva Veda and with the Vedic religion in general.

(1) Āṅgirases—Weber holds that the Āṅgirases were of the Indo-Iranian period. They were priests of that period.⁵ Macdonell regards them as beings higher than men and lower than gods, working as attendants of Agni moving between sky and earth.⁶ Agni is often called as Āṅgiras⁷ and even Indra is called as the chief of Āṅgirases⁸. They are connected with Ādityas, Vasus, Maruts and Rudras⁹ (XI. 8. 13). They are invoked as gods and Soma is offered to them.⁰ They are particularly associated with Yama.¹ They are friends of Indra from whom they obtained the gift of immortality.¹¹

They are the “Fathers” or “Our Fathers” or “Our Ancient Fathers”¹². They are Brahmin priests. They found Agni hidden in the woods and thought of the first ordinariness of sacrifice.² It is by their sacrifice that they obtained friendship with Indra and immortality from him. Bhṛşpati is Āṅgiras.¹³

---

There are many myths about them. They opened the stall, drove out the cows and threw down Vala\(^{10}\). They caused the sun to mount the sky and spread out mother earth.\(^{10}\) They had a hand in finding out the cows of Panis for Indra by Saramâ\(^{20}\).

Their quarrel with the Ādityas is given in the Brâhmaṇas.\(^{10}\)

Āṅgirases are regarded as semi-divine beings. They are called the sons of heaven and sons of gods and are identified with Indra and Agni and associated with Ādityas, Vasus, Rudras and Yama. But it cannot be doubted that they were originally a real clan. A single Āṅgirasa was regarded as the ancestor and many Āṅgirases were the sons or descendants. As the members of a real clan they are called as Fathers and associated with Atharvans and Bhrugas\(^{53}\) (XI.8.13). That they were actually a priestly family is an accepted hypothesis\(^7\). Hillebrandt also suggested that they were originally a family but thinks that they fell outside the main Vedic tradition for sometime and when they came back again into it, they carried with them their ancestors as semi-divine beings\(^8\). From the Rgvedic references we are particularly impressed by the close connection of Āṅgirases with Indra. Especially in the feat of overthrowing Vala, the Āṅgirases show so much strength and courage that for the time being Indra recedes to the back-ground. The finding of the cows of Panis is to be linked with the release of the

   Bloomfield. JAOS. XVII. 180–2.
cows from the stall of Vāla. Another special feature of the Āṅgirases is the finding of fire and establishing the ordinance of sacrifice.

The AV brings to the forefront another speciality of the Āṅgirases. In the Atharvan literature throughout and in the non-Atharvanic literature occasionally (1) the term Āṅgiras is associated with “hostile witchcraft”. Even the designation of the AV as “Atharvāṅgirasah” (X.7.20) (2) is to the effect of showing the two component parts of the Veda, Viz. Sānta and Ghora (GB. I.2.18; Vai.5.10; Kau. 8.16; 47.12). The ritual texts affiliated to the AV take the term Āṅgiras to mean “pertaining to hostile witchcraft or sorcery”.

Ghora Āṅgirasa is directly mentioned Āś. Sr. XII. 13. 1. in the Vedic texts(3). The Atharvan Chā. Up. III. 17. 6. Śāmhitā exhibits decidedly the association of the term Āṅgiras with aggressive witchcraft. Thus we have “Kṛtyā Āṅgirasah” (VIII.5.9), Pratichino-Āṅgirasah (X.1.6) etc. In the Ṛgvedic hymn about Saramā and Pānis(4) Saramā threatens the Pānis with the terrible Āṅgiras. Bṛhaspati who is distinctly the representative Āṅgirasa is the divinity of witchcraft performances (Kau. 135.9). The functions of this divine Purodhas are stated in the AV.

"भदीर्दु बहुवनस्तावः सूषभ चारमाति।
प्रशेता न आहिद्रसोस सुरितायावतथेषः॥ (VI. 45. 3)
प्रतीचीन आहिद्रसोसोऽपस्थो न: पुरोहितः।
प्रतीची: रत्ना आहुत्यामूल रत्नाकोलो जहि॥ (X. 1. 6)

9. "इन्द्रो विधुराप्रिरवस्य घोरः।" (RV. X. 108. 10).
The Vedic texts, though they thus connect Āṅgiras with terrible witchcraft, are silent about the reason of bringing them together.  

Two types of Āṅgiras are mentioned in the

(1) RV. X. 65. 5, 6.  
RV (1) the Navagvas and the Daśagvas.  
The Navagvas are also called as  
"Fathers" and they are also connected with the myth of

(2) RV. I. 62. 3, 4;  
V. 29. 12; V. 45. 7;  
VI. 22. 2; X. 108. 8.  
Daśagvas are also said to have praised  
Indra, completed the sacrifice in ten  
months and released the sun from darkness. The Āṅgiras  
are at times called as Virūpas. (2) They  
are also the sons of heaven, of Agni. Of  
these three subdivisions of Āṅgiras, the  
Navagvas were probably the most important, for they are  
frequently called as 'the chief among the Āṅgiras'  
(Āṅgirastama).

"Āṅgirasām Ayana" is the yearly sacrificial session  
(Sattra) of the Āṅgiras. It is a modification of Gavām  
Ayana. (4) Such annual Sattras are  
mentioned in the Brāhmaṇas and Śrauta  
Śutras. They are the oldest Vedic  
sacrifices. Such Āṅgirasām Ayana or  
Āṅgirasām Dvīrātra may be ceremonies invented by  
individual Āṅgiras belonging to the great family of the  
chief Āṅgiras.

(2) Atharvan—He is an ancient priest. About him  
(5) RV. VI. 15. 17; 16. 3. we come to know from the RV that he  
rubbed Agni forth in a way which is  
followed by others, and this same Agni became the

10. For the suggestion, see Bloomfield. SBE. XLII. Intro. xxiv.  
ote 3.
messenger of Vivasvat. He established sacrifices and extended paths\(^{(3)}\) and produced the sun. He is Indra’s helper\(^{(2)}\). He practised devotion along with Manu and Dadhya-\(\text{\=a}n\text{\=a}\)\(^{(3)}\). The priests invoke goblin-destroying fire as Atharvan did\(^{(4)}\).

The AV tells us that Atharvan brought a cup of Soma to Indra (XVIII. 3. 45), received from Varuṇa a mystic speckled cow (V. 61; VII. 104). He is also said to dwell in heaven along with gods (IV. 7. 1; XI. 6. 13) destroying goblins. The Atharvans destroy goblins, with magic herbs (IV. 37. 7).

The Vedic references point out Atharvan both as a priest (when in singular) and family (when in plural) of divine rank. In the RV, AV and even in the Šatapatha Brāhmaṇa\(^{(5)}\) he appears as an ancient priest and teacher. The RV mentions Bṛhaddeva Atharvaṇa as a real poet\(^{(6)}\). Dadhyaṇaḥcha was the son of Atharvan\(^{(7)}\). He is also said to have kindled Agni and is counted among ancient sacrificers. He is connected with the myth of obtaining the cows. But of particular importance is the myth about Madhu. It is said that Dadhyaṇaḥcha, with the head of a horse proclaimed Madhuvidyā to Āśvin\(^{(8)}\). Indra is also brought in this myth; for while searching for the head of a horse hidden in the mountains, he found it in Śaryaṇāvat, and killed 99 Vṛtras\(^{(9)}\). This myth of Madhuvidyā is interpreted by Hillebrandt\(^{(11)}\) as referring to the use of honey in the ritual by the Atharvans. Bergaigne identifies Dadhyaṇaḥcha with Soma\(^{(12)}\).
But the suggestion that Dadhyancha is lightning-fire, the horse’s head represents speed, the voice indicates thunder, the bones stand for thunderbolt, is indeed very ingenious because it explains the connection of lighting with Soma, with Indra and with Agni. In the later literature the Vedic Dadhyancha Atharvāna appears as Dadhichi and the story of how Indra killed Vṛtra with the bones of Dadhichi is reproduced in the Mahābhārata.

The name Atharvan appears in the title of the AV and there it represents the auspicious side of the Veda. The word Atharvan in Atharvāngiras or Atharva Veda refers to Bheṣajāni, Sānta or Pauṇḍika part of the Veda as opposed to the Āṅgirasa part which stands for terrible, hostile, Ghora and Abhichāra (XI. 6.14). The term Atharvan is so much identified with auspiciousness that it is extended to plants even (Vai. 5.10; GB.I. 1.18). Bhiṣag Atharvāna appears as a teacher in the Kāṭhaka Samhitā and Śaṅyu Atharvāna in the Gopatha Brāhmaṇa (I. 2. 18) and probably metaphorically Sānti, as the name of the wife of Atharvan is due to Atharvan connection with Sānta (cf. Kau. 125.2). The GB narrates the fanciful creation of 20 Atharvan sages (I.1.5–8) corresponding, of course, to the 20 books of the AV. But it clearly asserts separate character of the Atharvans and Āṅgirases and associates the former with Bheṣajam (I. 3. 4). Thus originally the name Atharvan denoted “holy charms” which were either composed or seen by the mythical sage Atharvan or his descendants.

Keith “Religion and Philosophy of Veda” I. 225.
As pointed before, as the Āngirases have their connection with Indra so in the case of the Atharvans, they are closely associated with Agni. Their intimate connection with Agni is to be known from the meaning of their name (Atharvan-Atharyu-Athara, Ātari-fire); their special way of rubbing fire; their making Agni the messenger to Vivasvat and many other facts about them. And like Āngirases they are not connected with hostile witchcraft.

(3) Bhṛgu—Except a single reference, the name Bhṛgu appears 22 times in the RV in plural. Like Āngirases and Atharvans they are connected with Agni, even etymologically (from Bhṛuj to shine). Bhṛgus found out Agni in waters; they established Agni among men; they got the gift of Agni from Mātariśvan; they rubbed him and invoked him; they are mentioned as Fathers along with Atharvan and Āngiras; like them too, they are connected with the order of sacrifice. While Atharvan established rites with sacrifice, the Bhṛgus showed themselves as gods with their skill. The sacrificers speak of them as Soma-loving fathers and invoke Agni as the Bhṛgus and Āngirases did.

The work of the Bhṛgus consists mainly in discovering fire, lighting it up, and taking care of it. In the Rgvedic references, on account of their association with Manu, Yatis (V. 19. 1) and Praskaṇḍa; their mention as the enemies of Sudāsa along with Druhyus and Turvaśas; they appear to be the

14. The Avestan word Āthravan is derived from Ātar (fire) as the Vedic word Atharvan is derived from Atharyu—flaming (fire-RV. VII. 1. 1). This fact also points out the connection between Agni and Atharvan.
designation of a tribe of some historical character. It is also important to note that they are always called the chief of their tribe; are said to have gained their desires\(^{(4)}\) and are mentioned in a proverbial way as the scarers of demons (Makha)\(^{(2)}\). Like Āṅgirases and Atharvans they stand on equality with gods\(^{(6)}\).

The AV mentions Bhṛgu (sing.) as the representative of a tribe (V. 19. 1)\(^{(6)}\). In the Brāhmaṇas he is called as the son of Varuṇa\(^{(6)}\). In the ritual literature there are clear references to real Bhārgavas and their practices of fire-piling and their mode of dividing of offerings. Like the Atharvans the Bhṛgus are clearly associated with fire-lightning\(^{15}\). The Bhārgava family\(^{(6)}\) with Bhṛgu at its head claims divine origin\(^{(6)}\). The Aitaśāyana Ājāneya are spoken of as the worst of Bhṛgus (Bhṛgūnāṁ pāpiśṭāḥ)\(^{(7)}\).

In the AV the Bhṛgus are mentioned only four times. One of these references (XVIII. 1. 58) is identical with a Rgvedic one. Elsewhere (II. 5. 3) it is said that Indra clove Vala asunder as Bhṛgu conquered his enemies in the intoxication of Soma. In V. 19. 1 Sṛṇjayas and Vaitahavyas are said to have perished because they insulted Bhṛgus.

15. For the consensus of opinions on this point, see, Macdonell, "Vedic Mythology" pp. 100, 141.

16. The Anukramaṇi to the RV makes mention of the following Bhārgavas as the seers of hymns. Īta (X. 171), Kavi (IX. 47-49; 75-79), Kritnu (VIII. 79), Grītsamada (II. 1-3; 8-43; IX. 86; 46-48), Chyavana (X. 19), Jamadagni (III. 62. 16-18; VIII. 101; X. 62, 65; 67. 16-18; X. 110; 137. 6; 167), Nema (VIII. 100), Prayoga (VIII. 102), Vena (IX. 85; X. 123), Somāhuti (II. 4-7), Śyūmaraśmi (X. 77-78).
Untenable conclusions are derived by Emil Sieg\(^7\) from two references in RV\(^{11}\) where the Bhrugas are referred to as waggon-builders. He believes that in these references is to be found the primitive nucleus of the legend i.e. Bhrigu was originally merely a name for a "handicraftsman" and then connects this conclusion—that in the capacity of a worker with wood, Bhrigu might have naturally been the discoverer of fire by friction. But obviously this conclusion is based on too much assumption. Equally bold is the suggestion\(^8\) that the Bhrugas were originally "IndiIs" (Dravidians). Many such unacceptable theories have been put forward\(^9\).

As a matter of fact the Vedic references do not tell so much about Bhrigu or Bhrigavasa, except that they were devoted to fire-cult, procured fire by friction, fought in the "battle of ten kings" and came into conflict with Srñjayas and Vaivasayyas and lastly being rather revengeful by nature they were adept in black magic. But it is the Mahabhãrata from which we know much about the Bhãrgavas.\(^{20}\) There they, as it, spring into prominence all of a sudden. The great Epic is a veritable mine of Bhãrgava materials and legends. The original nucleus of the Epic was only of 24000 vss. but the Bhãrgava element has raised the number to 1,000,000 vss. and turned the Bhãrata into the Mahabhãrata.

\(^{7}\) In his article in the "Encyclopaedia of Religion and Ethics".


\(^{9}\) Von Schroeder (Arische Religion II. p. 486) sees in the story of Bhrigu's hauteur and visit to hell a faint echo of Prometheus legend. Weber ascribed Indo-Germanic antiquity to Bhrigu-vãrupi and found affinity for Bhrigu with a similar Greek name. Kuhn tried to harmonize the Greek myth regarding the descent of fire with the Vedic.

\(^{20}\) Dr. V. S. Sukthankar "Epic Studies VI"—"The Bhrugas and the Bhãrata" Annals of BORI XVIII. pp. 1-76.
The great Epic gives divergent accounts of the births of Bhrgu and his descendants, repeats the legend of Bhargava Parasurama time and again, relates the different legends of Bhargavas such as Auruva, Dadhichi, Markandeya, Vitahavya, Chyavana, Uttanka, the cursing of Nahuša by a Bhrgu etc. From all these legends we come to know:

(a) that the Bhrgus were a clan of warlike Brahmins who had contracted matrimonial relations with the Kṣatriyas;
(b) that they were brave, arrogant and of revengeful nature;
(c) that their prowess depended equally on weapons and witchcraft;
(d) and that they were interested in Dharma and Niti.

But it should be noted that the eminence of the Bhargavas in the Epic is not without support from the Vedic references, however, rudimentary and faint; it might be. Thus when we find in the Mahābhārata, Agni playing an important part in the Bhrgu legends we are reminded of the Vedic Bhrgus and their fire-cult; the Cyhavana-Aśvin legend given in the Epic is directly traced to the RV. The witchcraft element²¹ in the Bhargava legends is directly based upon the connection of the Bhrgus with the AV and the AV V. 19. 1 is a sufficient reference to point out that the Bhrgus had championed the cause of the Brahmins against the Kṣatriyas. Emil Sieg even goes so far as to connect “Kesaraprabandhā” (V. 18) with the episode of Jamadagni and “Renukā” and identifies Vaitahāryas with the Haihayas.


²¹ The revival of the dead by Bhargava Suṇka; the paralysing of the arm of Indra by Chyavana; the creation of the monster Maha etc. fall clearly within the sphere of magic and witchcraft.
support the fondness of the Bhārgavas for Dharma and Niti.22

The relations of the Atharvans with the Bhṛgus—It is a very curious fact that the Vedic references show frequently association of Bhṛgus with the Āṅgirases and rarely with the Atharvans and conversely of the Atharvans with the Āṅgirases and rarely with the Bhṛgus. Bhṛgaṅgirasaḥ and Atharvāṅgirasaḥ are the titles of the AV and both are found in the Atharvavedic and non-Atharvavedic texts. But nowhere is found the title in which Bhṛgu and Atharvan are compounded. The term Bhṛgaṅgirasaḥ is as a matter of fact more favourite with the Atharvan ritual texts (Kau. 63.3; 94.2-4; Vai. 1.5; GB. I. 1.39; I. 2.18) and the Pariśīta. But this title is not found in the AV Saṁhitā proper. On account of these associations, Prof. Bloomfield remarks: “The juxtaposition of Bhṛgu and Atharvan is decidedly rarer in this (Vedic) class of texts (e.g. Āp. Śr. IV. 12.10), that of Bhṛgu and Āṅgiras continues in the Mahābhārata and later”.23 But from this the conclusion he arrives at is that,

22. The Mahābhārata has abounding evidence for this: Bhārgava-Mārkandeya’s discourses in over 51 chapters in the Āranya Parvan; Bhṛgu-Bhāradvāja Saṁvāda in the Śānti Parvan; (chapters 182-192); discussions between Bhārgava Śukra and Bali about various religious occasions etc. Manusmṛti is communicated by Bhṛgu and so it is called as “Bhārgava Saṁhitā”. According to Bühler’s computation 260 vss. from it are found in the Mahābhārata verbatim.

23. Bloomfield SBE XLII Intro. xxvii Note 2.
"this collocation suggested to the Atharvavedins a mode of refreshning up the more trite combination Atharvakāṅgirasah".

Some Vedic references treat the names Atharvan, Āṅgiras and Bhṛgu as if they were mere equivalents. Thus the Taittiriya Samhitā (1) mentions a Dadhyāncha Ātharvāṇa while the Pañchavimśa Brāhmaṇa (2) gives a Dadhyāncha Āṅgirasa. The Śatapatha Brāhmaṇa (3) makes Chyavana both a Bhārgava and an Āṅgirasa. The Gopatī Brāhmaṇa in its account of the creation of Atharvan sages tells us that the first Atharvan became Bhṛgu (I. 2.3). The Chūlikā Upaniṣad (4) makes the statement that the Bhṛgus are the foremost among the Atharvans. This general synonymy of the three names is thought of as owing to their common function of the production or service of fire. Hillebrandt's suggestion that the Bhṛgus are the clan and the Atharvans its priests is already rejected on the ground of inadequate evidence.

We have already seen that the feats and achievements of the Āṅgirasas and the Bhṛgus have little that is common. Despite the fact that Bhṛgus and Āṅgirasas are included among the "Ancient Fathers" and are connected with the cult of fire of the Indo-Āryans, the Bhṛgus show certain clear distinctions of character from the Āṅgirasas. While the Āṅgirasas were essentially active in the business of finding out the cows or aid Indra in breaking the stall of Vala at least by their songs, the task of the Bhṛgus is confined to the discovery of fire, its lighting up and its care. Moreover the Brāhmaṇas make Bhṛgu the son of Varuṇa while Āṅgirasas are closely associated and even identified with Indra.

Again, the hostile witchcraft which is the special charge of the Áṅgirases according to AV is nowhere brought in connection with Bhṛgus. Even the Mahābhārata references make witchcraft of the Bhṛgus more constructive and defensive. All this would merely suggest that the priestly families of Bhṛgus and Áṅgiras were quite distinct but were brought into a closer connection on account of their cult of fire, their use of magic and their relation with the Atharva Veda.  

But relations between the Atharvans and the Bhṛgus are pervaded by a sense of vagueness. We can not definitely state why the association of the Bhṛgus and Atharvans became rarer and rarer from the Rgvedic times downwards and why the AV which was once Atharvāṅgirasaḥ became later Bhṛgvaṅgirasaḥ i.e. why Bhṛgu should take the place of Atharvan. It is also a noteworthy fact that the term Bhṛgus is in general in plural which suggests that they formed a group or a class and that Bhṛgu in singular as the representative of the Bhṛgu tribe was a later invention for the Atharvavedic references as "Bhṛguṁ himsitvā" (V. 19.1) or "Bhṛgur na sasahe śatrūn" (II. 5.3) are only too general statements. The Mahābhārata references too, as do those from the Brāhmaṇas, show a marked divergence in giving the accounts of the creation of the first Bhṛgu. This, therefore, may mean that the tribe of the Bhṛgus formed originally a branch of some other class of priests as for example that of the Atharvan. It has been pointed out in connection with the Áṅgirases that Navagvas, Daśagvas and Virāpas were some of the types or branches among them; it is not, then, unlikely that Bhṛgus were a type or branch of the Atharvans.

26. This accounts for the special facilities enjoyed in marriage by those belonging to Bhṛgu and Áṅgiras Gotras.
Even in such rare Rgvedic passages where the Bhrigus are said to be remembered with the Atharvans e.g.

(1) RV. X. 14. 6.  

(2) RV. X. 92. 10.

there is nothing to contradict the suggestion that the Bhrigus were a type of the Atharvan family as the Navagvas were of the Ângirases. On the other hand, the latter passage: "While Atharvan established rites with sacrifices, the Bhrigus showed themselves as gods with dexterity" gets a new light in view of the relations between the Atharvans and the Bhrigus.

If we were to hold that the Bhrigus were a type of the Atharvans then reference from the Gopatha Brâhmana and that from the Châlikâ Upaniṣad can reasonably be interpreted, and we can justify the appearance of the term Bhrig in place of the term Atharvan in the title of the AV, viz. Atharvângirasaḥ which is particularly mentioned in the Atharvan ritual texts. The association of the Atharvan and Ângiras which is frequent in the Vedic texts and the regular association of the Ângirases and Bhrigus in the post-Vedic literature and especially in the Mahâbhârata do not conflict in any way. As the custodians of the Atharva Veda, magic and witchcraft were the special weapons of the Ângirases and Bhrigus.

It seems that in the post-Vedic period the Bhrigus came into prominence, not all of a sudden but gradually. In the AV the Bhrigus are mentioned only four times and the RV mentions them only for 22 times. In singular and in plural the terms Atharvan and Atharvans are mentioned several times in the AV and the RV. From these mere
numbers of references we can think that in the Vedic period the Atharvans enjoyed fame and greatness which was later on transferred to the Bhrigus. The Bhrigus came out in their full glory in the Brāhmaṇa period and in the days of the great Epic-Mahābhārata. The Epic is almost the Bhrigu recension, in which Atharvans come as a mere distant echo. This looks like a clear indication of Bhrigus completely eclipsing the original and the main stock—the Atharvans. This would also account for the statement in the Mahābhārata that there were only four Kulagotras—Bhrigu, Aṅgirasa, Kaśyapa, and Vasiṣṭha, and why the name Atharvan is missing in the lists of Gotras and Pravaras and in the lists of the Sapta Rsis.

"Conclusions"

From the foregoing description of the Atharvavedic civilization it becomes quite clear that the AV is the peculiar production of the Indo-Āryan mind. In spite of so many common points the Atharvan exhibits a marked difference from the rest of the Vedic literature. This is due to the nature and spirit of the Śrauta. Following can be deduced by way of conclusions:

1. The AV. deals primarily with the house-ceremonies (Grhya rites) and contains very scanty information about the Śrauta performances. It is a product of the popular religion of the Vedic times as opposed to the hieratic religion of the Trayi.

27. "चत्वारि कुष्मोज्जाणि समुत्स्राणि भारत। अष्टिर: द्वायंशीव विद्विषो भ्युवेण च।।"  
(2) The Atharvan charms are pervaded with genuine 
"Āryan spirit" (e.g. III. 12; 30; IV. 8; VII. 36; 57 etc.) 
in spite of its little indulgence in unholy witchcraft.

(3) The AV serves the purpose of the secular history 
of the Vedic Āryans. It depicts the private side of Āryan 
life during Vedic times. It is a faithful record of the beliefs, 
customs, manners and tendencies of the period.

(4) The Atharvan civilization shows an advanced 
stage of the Indo-Āryan culture. In it the Brahmins call 
themselves as "gods"; the caste-system has assumed a rigid 
form; distinction is made between the Ārya and Śūdra; the 
countries of Magadha and Aṅga are mentioned by name; 
the river Yamunā is mentioned for the first time; the 
Bengal tiger is mentioned as a thing of terror; it exhibits an 
advanced knowledge of human and animal anatomy; XI. 7 
gives a complete catalogue of the Śrauta sacrifices; the gods 
Savitar, Tvāṣṭar and Prajāpati are fused together; it 
mentions the system of Nakṣatras, the planet Rāhu, 
the boar incarnation of Viṣṇu, the development of the 
expiation other than sacrificial are some of the clear signs 
of the advance of civilization.

(5) The Atharvan tradition is quite unusual. Supported by its ritual text, the Kauśika Śūtra, it brings to light 
quite unexpectedly the picture of the ancient Ārya in his 
external nature as a devout worshipper of the Brabmanic 
gods and also in his inner nature which was "rapacious, 
fear-ridden, hateful, lustful, and addicted to sorcery". 
The romantic side of the AV consists in this.

(6) Prayer and action are more closely allied in the 
case of the AV than in the case of the Trayī.
(7) The main themes of the AV are of such nature that they were practically ignored by the three Vedas owing to their preoccupation with the Śrauta sacrifices.

(8) The Atharvan moves in social extremes. It catered largely to the wants of the poor ignorant villagers and also supported the majestic rites in the interest of mighty kings.

(9) The claims and prerogatives of Brahmins have reached in the AV to the highest pitch. Their inviolability (Ajeyyatā, Abādhyatā) are emphasized time and again. Their demands for Dakṣinā have become more and more exorbitant.

(10) Expiation, other than sacrificial, is made special charge of the Atharvan.

(11) Theosophic material is unexpectedly large in the AV. It can not be said to be devoid of any originality. It is neither inorganic nor loosely attached to the Samhitā. But the peculiarity of the Atharvanic theosophy is its restless desire to produce some magic effect, and transferring temporarily philosophic attributes to ordinary things.

(12) The Atharvan is barren on the side of mythological fancy.
APPENDIX (A)

"THE ATHARVAN LITERATURE"

(Old and New)

(Old Literature — the Gopatha Brâhmaṇa, the Vaitâna-Sûtra, the Kauśika Sûtra, the commentaries on the Kauśika, the Kalpa works—the Nakṣatra Kalpa, the Śāntikalpa, the Āṅgirasa Kalpa, the Pariśiṣṭas, the Lakṣaṇa Granthas—Chatur-rādhya-yā, Pratiśākhyā, Panchapaṭalikā, Dantyoṣṭhavidhi, Brhat-sarvânikramaṇi, Mândûki Śiksā, Ātharvaṇa-Jyotiṣa, Svaraśāstra, Prâyaśchitta and Vidhâna texts, Upaniṣads, Sâyaṇa’s Introduction.)

(New Literature—Bibliography).

(1) The Gopatha Brâhmaṇa—The work bears no name of the author. It is divided into two parts—the Pûrva Brâhmaṇa and the Uttara Brâhmaṇa. The former consists of five Prapâṭhakas and the latter contains six Prapâṭhakas. The text is to a greater extent compiled with the materials derived from the other older Brâhmaṇas. It is also dependent upon the Vaitâna Sûtra to a large extent. The Pûrva Brâhmaṇa does not present materials in accord and connection with the order of Yajñakarma as given either in the

1. Editions—(i) by Dr. Rajendralal Mitra, Calcutta 1872.
   (ii) by Dr. Gaastra.

Studies—"The Atharva Veda and the Gopatha Brâhmaṇa"
   (Bloomfield. Grundriss Series).
   "Introduction" by R. Mitra.

2. According to the Atharva Pariśiṣṭa (49) the GB. was formerly of 100 Prapâṭhakas.
Vaitâna or in other Śrāuta texts. But in the Uttara Brāhmaṇa the order given by the Vaitâna is mainly followed. Prof. Bloomfield is of opinion that both the halves of the GB. are very late productions composed after the Vaitâna and that it does not follow any Atharvanic tradition. The Pûrva Brâhmaṇa is later than the Uttara and as a result the work must have been compiled by more than one hand. As regards the matter and the mantra-material, the work is considered to be scrappy, sporadic and incomplete. Much of the material is drawn from the Vaitâna, Śatapatha Brâhmaṇa, Kâṭhaka Samhitâ, Aitareya Brâhmaṇa and other texts. The diction is, therefore, borrowed and assimilated to the Atharvanic speciality. No time-limit of the work can be determined.

The Pûrva Brâhmaṇa—It consists of five Prapâṭhakas. Its subject-matter is not particularly Yajñakarma. It is largely borrowed from the Śatapatha Brâhmaṇa (Books XI and XII). It deals mainly with the theosophic treatment of Sattrâ and other Soma-sacrifices. Its aim lies in the glorification of the Atharvan (4 Vedas: I. 4; 24; Atharvan, Aigiras and Bhṛgu I. 5. 10; 11, 15, 19). It takes for granted the existence of the AV Samhitâ of 20 books, the Kau. Sût. and the Vai. Sût. It is to a certain extent energetic, independent, and has the aspect of a Parisîṣṭa though in its earlier part it looks more like an Upaniṣad. It seems a late production because it mentions god Śiva in its Paurânic form (I. 2. 8); an evil divinity Doṣpati, a sage in the beginning of Dvâpara Yuga (I. 1. 28); and states advanced grammatical matters (I. 1. 25–27). Of its original parts may be mentioned 'Cosmology' (I. 1. 1–15), 'Prāṇava Upaniṣad' (I. 1. 16–30); 'Gâyatri Upaniṣad' (I. 1. 31–38), 'the duties of a Brahmachâriu' (I. 2. 1–9)
in which XI. 5 is rubricated. The last three sections of the Pûrva Brâhmaṇa are metrical.

**Contents**— Prapâṭhaka I (1–39) — The Atharvanic cosmology, the Praṇava Upaniṣad, Gâyatri Upaniṣad, Āchamana rite etc.

Prapâṭhaka II (1–29) — The duties of a Brahmachârin, acquisition of sacrificial place, Devayajña, Brahmaudana at the Agnyâdheya, the Santâpana fire, pre-eminence of the Brahman priest versed in the Atharvan etc.

Prapâṭhaka III (1–23) — Mystic explanation of new-moon and the full-moon sacrifices, of Agnihotra, notes on Agniṣṭoma and Dikṣā.

Prapâṭhaka IV — Mystic explanation of the Sattra of a year.

Prapâṭhaka V (1–25) — The same continued, a metrical treatise on sacrifice in the interest of the Atharvavedins.

In this Pûrva Brâhmaṇa throughout there are clearly original Atharvavedic metrical passages which are not to be found in other older texts.

**The Uttara Brâhmaṇa** — It consists of six prapâṭhakas and 123 sections. This part of the GB. is largely dependent upon other Brâhmaṇas and Samhitâs and the Vaitâna Sûtra. There is little originality here except the ‘Prâśītra legend’ (II. 1. 2–3), the explanation of Makha (II. 2. 5), and some touches here and there. Otherwise the whole of the latter part is based upon the borrowed material.

3. Though this legend is based on an older tradition yet here it is introduced by the sages like Barhl Áṅgirasa, Dadhma Áṅgirasa and is given an Atharvanic touch.

Prapâthaka II (II. 2. 1-15)—Tanûnaptra ceremony of the Agniṣṭoma, the Upasad days and continuation of the Agniṣṭoma, the Stomabhâga mantras.

Prapâthaka III (II. 3. 1-20)—Agniṣṭoma continued, Vâṣatkâra, Anuvaṣatkâra, Rûtrugraha, Prâtaḥsavana of the Ekâha, the Mâdhyandîna Savana of the Ekâha.

Prapâthaka IV (II. 4.1-19)—The Mâdhyandîna Savana continued, the Trûtiya Savana of the Ekâha, the Śoḍâsin.

Prapâthaka V (II. 5. 1-16)—Atîrâtra, Sautrâmaṇi, Vâjapeya, Âptoryâma, the Ahîna sacrifices.

Prapâthaka VI—The Ahîna sacrifices continued.

On the whole the structure of the book is loose and meant to record the beliefs and the position of the Atharvans in regard to the general aspects of the Vedic lore and sacrifice. The leading theme, especially in the first part, is to carry to the forefront the claims of the AV and of the one who is versed in the Atharvaṅgiras. The work clearly associates itself with the AV and the Brahman (Sarvavid). It belongs to the Saunakiyas school of the AV rather than to that of the Paippalâdas. But it is acquainted with the latter school also.

(2) The Vaitâna Sûtra—It is also called as the Vîtânakalpa or Vidhânakalpa. And it is also a work without the

4. GB. I. 2. 18; S. 11, 15, 19.
5. GB. I. 2. 21; I. 2. 8; I. 2. 7.
    Studies—"Introduction" by Garbe.
7. In the Atharva Parisîṣṭa (49).
name of its author. Its relation with the AV Samhitâ is peculiar in as much as it differs from the Kau. and agrees with the GB. It is considered as the Śrauta manual of the AV. The Kau. Sūt. owes its peculiarity to the fact that it opened up channels for the performances for the individuals based upon the spells and charms of the AV but the Vaitâna is out to establish the canonicity of the AV. It has rubricated the Atharvan mantras in the ritual setting of the Śrauta sacrifices. In general, the Grhya Sūtras are dependent upon Śrauta Sūtras but in the case of the Vaitâna, though it is a manual of Śrauta it is dependent upon the Kau. Sūt. So much is this dependence peculiar that it looks as if the Kau. is the Samhitâ of the Vaitâna, and it takes for granted the ritual of the Kau. Sūt. But this dependence is only one-sided, for the Kau. shows no sign of contact with the Vai. Prof. Bloomfield sums up⁸ the position of the Vai. as follows:—“It is not the product of the practices in Vedic ceremonies which have slowly and gradually developed into a certain school but probably somewhat conscious product made at a time when Atharvavedins, in course of their polemics with the priests of other Vedas, began to feel the need of a manual for Vedic practices which should be distinctly Atharvanic”.

The Vai. has drawn upon the Kau., the Yajus texts, and particularly the Śrauta Sūtra of Kātyāyana. Characteristically Atharvanic material is very scanty in this Sūtra. It expressly adheres to the AV of the Śaunakiya school. But it is not unfamiliar with the school of the Paippalâdás.⁹

The work is divided into 8 chapters or Adhyâyas. It has also six appendices called "Yajñaprâyaschitasûtra" or "Vaitâyana". The text is full of Sloka passages; references

---

⁸. JAOS. XI. p. 380.
⁹. Vai. Sût. 10. 17; 14. 1; 24. 1; 6. 7; 25. 72; 16. 17; 12. 9.
are made to a Brâhmaṇa which must be quite different from the GB. and it occasionally resorts to the usual Brâhmaṇa style (43.46). Here there are not less than sixty passages which bear a close resemblance to the performances in the Kau. Sūt. (cf. Vai. 1.19 and Kau. 3.4; Vai. 1.14 and Kau. 24.26-31). Here are also mentioned the Gaṇas, the Śaṁtyudaka (5-10), technical words such as Saṁpāta etc. The hymns of the AVŚ are all rubricated by their Pratikas. It also reports a Saunaka sacrifice (43.25) which is not mentioned anywhere else. It is about witchcraft.

Contents—There is very little in the Vaitāna which is not borrowed from either Kau. Sūt. or Yajus texts or the Kātyāyana Srauta Sūtra. In the description of the ritual it follows Kātyāyana. The intimacy between the two is so great that the commentator on the Kātyāyana quotes many a time from the Vaitāna. Much of the contents of the GB. are derived from this Sūtra. At times full texts of the Vaitāna are reproduced in the GB. (cf. Vai. 3.20 and GB. II.17.1.) Here also we have Chāturmāṣyāni (8.8-9, 27), Agniṣṭoma (21.3-4), Kāmyeṣṭayaḥ (11.1; 15.3; 16.15-17), Sattrā (31.34) and usual Śrāuta materials. In characteristically Atharvanic parts of the Vaitāna comes the polemics for ascertaining the position of a Bhṛgyanāgirovid in the sacrificial ritual (1.1; 11.2; 37.2). S. P. Pandit mentions a commentary on the Vaitāna entitled “Avakṣēpa” by Somāditya10.

(3) The Kauśika Sūtra—It is a ritual text and is called as Saṁhitāvidhi (तब चतुर्मासः शास्त्राः सोनकृषणादिः कोशिकारो) 11.

10. See his introduction to the edition of the AVŚ. XI. 2.
11. Edition—by Bloomfield. JAOS XIV with the extracts from the commentaries of Dārila, Keśava and the Atharva paddhati.

The Atharvan Literature

It differs from other Grihya Sutras for it differs in the material treated. The subject-matter of the Grihya Sutras such as Samskaras, Madhuparka etc. is here secondary. Nor is it like Sruta Sutras for though it discusses such ceremonies as Darapurnamasa yet the Sruta terminology is altogether wanting. The Kausika is a mixture of the two. Or it may simply be called an Atharvan Sutra. It adheres mostly to the AV of the Saunakiya school; but it is also not unacquainted with the other Sakhás of the AV. Its main aim is to record all the practices connected with the recitation of the charms and hymns of the AV. It is older than the Vai. Sakt. and the Gopatha Brähmana. It is called as "Smṛti" as it is in mixed verse and prose. According to Prof. Bloomfield, it exhibits signs of different sources and different workmanship. It presents all the Grihya rites based upon the Atharvan mantras and from the point of view of the Atharvavedins. The style of the Sutra is condensed and original. It possesses striking lexical material and helps us considerably in the understanding of the Atharvan hymns. It quotes passages from the Grihya Sutras and gives independent Parisishtas such as Indramahotsava, Aṣṭakā and others. Perhaps, they were added in course of its preparation. It is composed of various strata but it is arranged very evenly. Nothing can be said about the date of its composition. It does not take any notice of the books XV and XX of the AVŚ. It quotes very few mantras from the book XIX. It is very valuable in understanding the ritual setting of the Atharvan mantras. The tradition about the AV which we know from other sources such as Charanavyuha, Panini, Mahabhāṣya, Puraṇas etc. and the later Atharvan literature is

12. Kesava and Sāyaṇa say so in their respective Introductions.
13. Devarāsin is mentioned in Kau. (85. 7, 8) The Paippalāda mantras are quoted in Sakalapātha. See Chapter II.
firmly embedded in the Atharvan practices given by the Kau. Sūt. There is so much intimacy between the Sūtra and the Samhitā that there are very few of the Atharvan hymns which are not found employed here. The Sūtra is a strict adherent of the school tradition of which it is the direct descendant. There is a close verbal relation between the hymns of the AV and the Sūtra. It is as drastically practical as the Samhitā itself. It quotes the mantras of the AVŚ by their Pratikas.

Contents — The Kau. Sūt. is divided into 14 chapters: or Adhyāyas. Each of it is further divided into Kanḍīkās or sections.

Adhyāya I (1–9) sources, technical terms of Pākayajña, the full-moon and new-moon sacrifices, the grouping of the Atharvan mantras, the Śaṅtyuddaka

Adhyāya II (10–17) rites for wisdom, success in vows of chastity, charms for obtaining villages and every desire, to secure harmony, Varchasyāni, rites in war and battle, restoration of a dethroned king, coronation of major and minor princes.

Adhyāya III (18–24) charms for the prosperity of cattle and amulets for prosperity, Aṣṭakā festival, ploughing festival, cattle-charms, those for obtaining clothes, rites for dividing inheritance, Rasakarmāṇi, rites for building a house, Paustikām, rites for ploughing and sowing: also those undertaken before entering upon a journey, Vṛṣotsarga, Āgrahāyaṇi.

14. "प्रमाणः पार्व्येः भैव भवस्तित्वया परिवेक्ते।
परिमाणः न सब्रीष्यो प्रवेभेत संहिताविभेऽ॥ Kesāva

15. मेवा सांपद्रमाणि सामनस्यं न कवर्षेषप्रथम।
केमाच्च राजकर्माणि हितीयस्यायं महोऽपिणा ॥ Kesāva.

16. पूर्वे निथितिकर्माणि संवेदाविश्वतं ॥
पीठिकाविच तत: पवाहु तुतायेऽप्यायं संहिताविभेऽ॥ Kesāva.
Adhyāya IV (23–36) Bhaisajyāni, Strīkarmāṇi, rites against abortion. Purāṇavāna, against sterility, obtaining husband, Garbhādhāna, Simāntakarma, sleeping charm, for capturing a truant woman, appeasing woman, overthrowing rival woman, philtres, to suppress jealousy, and wrath, to suppress paramours.17

Adhyāya V (37–46) Vijñānakarmāṇi, oracles, charms against lightning, and storm, power in debate, for warding off evil effects of witchcraft, for directing the course of a river, removal of fire, for imparting sexual vigour, to procure rain, for luck in gambling, and business, harmony, for procuring knowledge of the Vedas, to obviate the effects of evil signs, amulets against evil dreams, Vaśāsamanam, removal of obstacles in sacrifice, to ward off evil influence of ill-omened birds, Prāyaschittāni, Parivittti Karma.

Adhyāya VI (47–49) Ābhichārikāni.

Adhyāya VII (50–59) rites to secure welfare in walking, sleeping etc. safety for a merchant in business expeditions, removal of serpents, vermins etc., prosperity for cattle, for beasts, and ships, long life, Varchasyāṇi, Godānām, Chūḍākaraṇam, Upanayanam, Medhājananam, Nāmakaraṇam, Nirṇayanam, Annaprāśanam, Kāmyāṇi.

Adhyāya VIII (60–68) Savayajñaḥ.

Adhyāya IX (69–74) preparation of house-fire, morning and evening oblations, Balihaṇanam, sacrifice of first fruits of the season.

Adhyāya X (75–79) Vivāhavidhi.

Adhyāya XI (80–89) Antyeṣṭi, Piṇḍapatryajña.

Adhyāya XII (90–92) reception of guests, Madhuparka, Arghya.

17. "सौरस्वरमाणिः प्राचारानि घर्भयाध्युपवासानि।
ब्रीकामाणिः ततः पवातः चतुर्यें संहिताविषयः॥ Keśava."
Adhyāya XIII (93–136) Omens and portents.

Adhyāya XIV (137–141) Ājyataṅtra, Aṣṭakā, Introduction to the studies of the Vedas, Indramahotsava.

(4) The Commentaries on the Kauśika Sūtra—(a) The commentary of Dārila bhāṭṭa on the Kau. Sūt. is called the Kauśika-Bhāṣya (from Kaṇḍikās 2–48). Dārila is frequently mentioned by Keśava, and the Atharvapaddhati. Vatsasaśarman was the grandfather of Dārila.18 (b) Bhadra and Rudra were the two Bhāṣyakārās of the Kau. Sūt.19 Both are stated to be occasionally opposed to Dārila. Their names are mentioned in the Atharvapaddhati, and in the Paddhati of Keśava.20 Perhaps Bhadra and Rudra were the names of commentaries. Quotations from them are metric.

(c) Daśakarmāṇi Brahmavedoktāni—is a Paddhati restricted to Kau. 1–6; 37. and Saṁskāras. (d) The Atharvaṇīya Paddhati is restricted to the Gṛhya practices mentioned in the Kau. It quotes GB; Vai.; Nakṣatrakalpa, Āṅgirasakalpa, Pariṣīṣtas, Paṅchapaṭalikā, and Dārila, Rudra, Bhadra, Upavarsa and Paṭīthinasi. (e) Antyeṣṭi is a Paddhati on the XI Adhyāya of the Kau. (f) The Paddhati of Keśava is very useful. It ends with XIII Adhyāya of the Kau. Keśava at times differs from Dārila.21 He quotes from a very wide range of authorities.

(5) The Kalpa Works—The Indian tradition of Charaṇavyūha, Atharvapaddhati, Mahābhārata, Mahābhāṣya, Purāṇas etc. unanimously hold that the ritual part of the AV is presented by the five Kalpa works. The five Kalpas are named as the Nakṣatrakalpa, Vitānkalpa, Saṁhitākalpa, Pūrṇa kalpa, Pānkalpa, etc.
The Atharvan Literature

Āṅgirasakalpa, and Śāntikalpa. The Saṁhitākalpa is also called as Saṁhitāvidhi and Āṅgirasakalpa as Abhichārakalpa in the Charanavyūha attached to the White Yajurveda. The Atharvapaddhati states that according to the great Āchārya Upavarṣa these five Kalpas are like Vedas. The Mahābhāṣya also mentions the Kalpas of Kāśyapa and Kauśika. The Kalpa of Kauśika is beyond doubt the Kau. Sūt. and perhaps the Kalpa of Kāśyapa is the same as the Vātāna sūtra. According to Sāyaṇa the five Kalpas deal with the ritual of the AV in the four schools—Śaunakiya, Aṅgala, Jalada and Brahmavada. Those who practised the five Kalpas were called as "Paṅchakalpinaḥ".

(a) The Nakṣatralakṣa—It is also called as "Kṛṣṭikārohiṇī." It has little intrinsic value. It gives the names of stars, the Rṣi families to which they belong, the objects affected by them, the regions and the extent to which they belong; the occupation of a king under each Nakṣatra (AV XIX. 7. 1–5 are rubricated here), ritual to secure prosperity from each star, ceremonies of Puṇyāha (AV XIX. 8. 1–7), classification of stars, the work to be undertaken under each Nakṣatra, food to be eaten, omens to be noticed, military expeditions to be undertaken by a king, Nakṣatrasnāṇaṇi etc.

22. The Atharva Parīṣiṣṭa 49.

23. For the discussion of the term Paṅchakalpinaḥ see Bloomfield. JAOS. XI. 378; Kau. Sūt. Intro. p. lvii. The Kalpa works are very late and they are not mentioned in the Sūtras or in the Brāhmaṇa of the AV nor in the Saṁhitā proper. Especially see Mahābhārata XII. 342–99. The term occurs in the Mahābhāṣya also. See, Indische Studien XIII. 455.

Finally an appendix is given of the Paippalâdâ Mantrâḥ 25 in Sakalapâtha.

(b) The Ângirasakalpa 26 — This Kalpa otherwise known as Abhichâra kalpa is not yet available. No Ms of this Kalpa is announced. Sâyaña gives a brief summary of it (Intro. p. 28 ). From it, it looks probable that the text was dependent upon the Chapter VI of the Kau. Sât. If this Kalpa turns out, it may throw light on the witchcraft and sorcery practices given by the Kau.

(c) The Sântikalpa 27 — It is also of the nature of a Parisîsta and has little intrinsic value. Like Nakṣatralakalpa, it is mainly of the astronomical character. Its aim and purpose consist of presenting the ritual of Mahâsântis, Grahasântis, or Sântis like Aindri, Âgneyi 28 etc. for health, wealth, prosperity, victory, fortune or children. Sâyaña takes notice of these Sântis in his commentary. In the ritual of the Sântis are rubricated the Atharavan mantras mechanically. Its contents are given by Sâyaña in his introduction ( p. 26 ).

28. Agni Purâna—Chap. 262—
""एकदेवसुपुरुषोऽहृदशंक स्नातिषु। वैण्णवी शान्तिरत्री च रागी रौढ़ी तैत्तिय च। वासुधा वारुणिनी जीविते मायावती तथा। प्राजयफला तथा लाःदी कौमारी वहित्सेवता।।
मास्त्रणा च गान्यारी शान्तिनिर्मलकी तथा।। शान्तिराजीरसी चाम्या पार्थिवी सर्वकामदा।।"
(6) The Parīśiṣṭas—These are 72 in number and are called the "Kausīkoktāni Parīśiṣṭāni". Their names are:
- Nakṣatrakalpa, Rāṣṭrasamvarga, Rājapratḥamabhiseka, Purohitakarmāṇi, Pītarātreyāḥ Kalpaḥ; Ārātrikam, Gṛtāveksanam, Tīlāhenvidiḥ, Bhūmidānam, Tūlāpurupasvāvidiḥ, Ādityamandaka, Hīraṇyagarbhadvidiḥ, Hastirathadānavidiḥ, Gosahasravidiḥ, Rājakarmasāṁvatsariya, Vṛṣotsarga, Indramahotsava, Brahmayāga, Skandayāga (Dhūrtakalpa), Sambhāralakṣāṇam, Aranilakṣāṇam, Yajnapālalakṣāṇam, Vedilakṣāṇam, Kundaḷakṣāṇam, Samillakṣāṇam, Sruvalakṣāṇam, Hastalakṣāṇam, Jvalalakṣāṇam, Laghulakṣāhoma, Bṛhallakṣāhoma, Koṭihoma, Gaṇamālā, Gṛhītakambalam, Anulomakalpa, Āsurikalpa, Utechusmakalpa, Samucchayaparāyaśchittāni, Brahmakārcavidhi, Tadāgādvidhi, Pāśupatavratam, Samdhypōsanāvidhi, Snānavidhi, Tarpaṇavidhi, Śrāddhavidhi, Agnihotrhamavidhi, Uttamapātalālam, Varnaḷapātalālam, Kautsavyaniraktanighantu, Charanavyūha, Chandraprātipadiḥ, Grahayuddham, Grahasanigraba, Rāhuchāra, Ketuchāra, Rūkakulakṣāṇam, Kūrmavibhāga, Maṇḍalāni, Dīgāhalakṣāṇam, Ulkalakṣāṇam, Vidyulakṣāṇam, Nirghatulakṣāṇam, Parīvēṣalakṣāṇam, Bhūmikampalakṣāṇam, Nakṣatragrahottalakṣāṇam, Utpratulakṣāṇam, Sadyovṛstilakṣāṇam, Gośānti, Adbhutaśānti, Svapnādhyāya, Atharvahrdam, Bhārgaviyāni, Gārgyāṇi, Bṛhaspatyāṇi, Āusanasadbhutāni, Mahadbhutāni. The Parīśiṣṭas like the Nakṣatrakalpa are of little use for the exegesis of the Atharvan. They deal with a great variety of subjects — beginning with the Rājakarmāṇi and ending with the Adbhutāni, in the order of the subject—matter of the Kau. Śūt. Some of these are independently published. Those that are about grām-

30. The Atharva Parīśiṣṭa 49.
matical and text-historical and even astronomical are more useful. Gaṇamālā (32) gives the groups of hymns which are rubricated by their Pratīkas in the ritual books of the Kau. Sūt. and the Śāntikalpa. It mentions Kṛtyāpratihāraṇa, Chātana, Mātronāma, Vātospatiya, Pāpmahā, Takmanāśana, Duḥsvapnanāśana, Āyuṣya, Varchasya, Chitrā, Pātnivanta, Svastya, Abhaya, Aparājita, Śarmavarma, Devapura, Rudra, and Raudra Gaṇas. The Āsurikalpa (35) deals with the ritual of the magical practices with the black mustard plant (Āsurī). The Utcchusmakalpa (36) is a ritual ceremony in honour of Utcchusma Rudra. The Uttamaṇaṭala (46) is primarily concerned with the Vratas, especially the Vedavrata. But according to the requirements it divides the AV into halves, quarters, Kāṇḍas, Anuvākās, together with its great Kāṇḍas and the first and the last verses of its hymns. The Varṇapaṭalam (47) is noted by Whitney22. The Śaunakiya Chaturādhyāyikā does not contain a description of the alphabet which it presupposes and the purpose of this Pariṣṭa is to supply this deficiency. The Kautsavyaniruktanīghanṭu (48) is compared by Prof. Bloomfield with the Nirukta of Yāska. The text is very unimportant. Even its title is not exact. It contains only a series of words grouped together in 69 continuous paragraphs. It is neither a Nīghanṭu nor a Nirukta. It is based upon the work of Yāska only with a difference of arrangement. Its value for the exegesis of the AV is little, New material in it is scanty. The Charaṇavyūha (49) calls the AV as the Brahmaveda, mentions its nine Sākhās, the GB. the Laksāṇa Granthas, 72 Pariṣṭas, the Upaniṣads, the Vratas etc. Such Pariṣṭas as Vṛṣotsarga, Indramahotsava, Gaṇamālā, Adhūntāni bear directly upon the corresponding passages in the Kau. Sūt.33

32. In his edition of the Chaturādhyāyikā JAOS. VII. pp. 333–616.
33. The comparison of such Pariṣṭas and the corresponding passages from the Kau. will be an interesting study.
(7) The Smṛti of Pāiṭhānasi—This work is known only through references. Eminent scholars like Bloomfield, Pischel, Caland, Jolly, Hillebrant have discussed about Pāiṭhānasi, the author on Dharma. He is also referred to as an author of a Paddhati and a Śrāddhakalpa. The above mentioned scholars have come to the conclusion that Pāiṭhānasi was an Atharvan author of a Dharmaśāstra. He is called as Mausaliputra. His lost Smṛti was a metrical work bearing upon the Kau. Sūt. He is quoted by Dārila, Keśava and Sāyaṇa. The Bhavīṣya Purāṇa mentions him as an author of an Upasmṛti, while the Smṛtichandrika includes him in 36 Dharmapraṇetārāḥ. So does the Kalpataru of Lakṣmīdhara, the Sūtra of Śaṅkhalikhita and Viśvarūpa and others.

(8) Lakṣaṇa Granthas—क्षणप्रणथा भवति। पञ्चतांत्र्यात्म तात्त्विकाः, द्वयोपदिविभिः दुस्स्वयमवत्त्विनमणिका चैति। The Lakṣaṇa Granthas are five: Chaturādhyāyī, Prātiśākhya, Pañchapatralikā, Dantyoḍṭhavīddhi, and Brāhatsarvānukramaṇi.

(a) The Chaturādhyāyī—It is also called as “Śaunakiya Chaturādhyāyī”. It is a kind of Prātiśākhya and Whitney

34. He is called Paddhatikāra—Atharvapaddhati and Keśava on Kau. 9. 9. Daśakarmāṇi at Kau. 79. 9.
35. The Śrāddhakalpa or Śrāddhavidhi (Pariśiṣṭa 44) belongs to the Śaunakiya school. Has it got any connection with the Śrāddhakalpa composed by Pāiṭhānasi? Caland is also said to have reconstructed a Śrāddhakalpa of the Paippalāda School out of Hemādri’s Chaturvargachintāmaṇi. (Ahneukult. pp. 95 ff, 240 ff, 245 ff).
37. Atharva Pariśiṣṭa 49.
has admirably worked over it. The text concerns itself with the AV of the first 18 books. It covers the whole ground which is thought to be necessary for the completeness of a Prātiśākhya. There is a Bhāṣya entitled “Chaturādhyāyi Bhāṣyam” without the name of its author. The text is divided into six chapters (1) *Introduction*—definition of terms, interpretation and application of rules; (ii) *Phonetics and Euphony*—simple sounds, formation and classification of vowels, consonants, their quality, and accents, finals, Pragṛhyas, Abhinidhāna, Yama, Nāṣikya, Svarabhakti, Sphoṭaṇa, Karṇa, Varṇakrama. (iii) *Samhitā*—prolongation of vowels, dipthongs, resulting accent, nasals, Visarjaniya. (iv) *Construction of Krama Pāṭha*—its importance and construction. (v) *Construction of Pada Pāṭha*—its importance, combination, separation, of verbs, of prepositions, of suffixes, of compounds, repetition of pada, special cases, enclitic accent in pada. (vi) *Miscellaneous*—Study of Veda, special irregularities, special cases of accent, protracted vowels, etc.

The treatise is curt and concise. Definitions are few. Paribhāṣās are wanting. The arrangement is simple. The Chaturādhyāyi does not greatly differ in the range of subject-matter from the other Prātiśākhyas. There is a close connection between the Chaturādhyāyi and the Aṣṭādhyāyi of Pāṇini. Śaunaka and Śākaṭāyana are the two grammarians referred to by name. The work represents in the main the doctrines of Śaunaka and belongs to the Śaunakiya school of the AV. It is very difficult to fix the relative chronological order of the Chaturādhyāyi and other Prātiśākhyas. As the Chaturādhyāyi follows the Gāṇa method, it quotes very few passages and small parts of words from the AV Samhitā. From the citations it becomes clear that it recognizes only 18 books of the AVŚ. There are only two passages from the 19th book (ii. 67; iv. 49).
We are indebted to Mr. S. L. Katte for his important discovery that Śaunakiya Chaturādhyāyi is the work of Kautsa and not of Śaunaka. The word “Śaunakiya” appeared in a single MS. and it was probably with reference to the recension of the AV with which it is concerned. Nothing is known about Kautsa. Had he anything to do with the Kautsa mentioned in Yāska’s Nirukta or with the Kautsavāya of the Niruktanighaṇṭu?

(b) The Prātiṣākhya—As a matter of fact the real Prātiṣākhya of the AV may be quite different from the Chaturādhyāyi. The Atharvaprātiṣākhya belongs to the Atharva Veda in general and the Śaunakiya Chaturādhyāyikā belongs to the AVŚ. The Atharvaprātiṣākhya consists of three Prapāṭhakas only.

Prapāṭhaka (I)—It takes the Pada as the basis of Sandhi; mentions five objects—Etāvatva, Apavāda, Ābādha Samvedana, and Nyāyamukha. Then it gives double accented words, combination and separation of verbs, and prepositions, verbal accentuation etc.

Prapāṭhaka (II)—Considers the words with pararūpa Saṁdhi, words ending in “Ai”, Visarjanīya etc. in the Pada, two words seemingly single, single words looking like two, Avagraha etc.

Prapāṭhaka (III)—Considers words with original “U”, vocative elision, of Visarjanīya, shortening before single words, elongation of initial vowel, etc.

40. Edition—By Dr. Suryakanta. 1939.
By Visvabandhusastri. 1923, Bombay.
The Atharvakrta is not comprehensive. Of the five objects, the last is the least achieved. And even the first four are partially fulfilled 41.

(c) The Pañchapaṭalikā—The Atharvīya Pañchapaṭalikā or minor and old Anukramaṇī is meant to throw light on the arrangement and division of the text of the AV. Saṃhitā. From it we also come to know the Rṣis, Devatās, and Metres of the AV of 20 books. But of the book XX, the sages, deities and metres are taken from the Anukramaṇī of Āśvalāyana 42. Sāyaṇa quotes from the Paṭalikā (cf. Com. on AV III. 10. 7). Dārila while commenting on Kau. 8. 21 states:—“पुनहन्तप्रयोगः पालवलिकायामेव।”. The text of the Paṭalikā mentions a Paribabhṛava, 44 a sage, in the very first verse. It at times, differs from the Kau. Sūt. as regards the metre (cf. III. 7. 10). It is a metrical work. Whitney quotes from it in his translation.

(d) The Dantyosṭhavidhi 45—

(e) The Brhatasvarvānukramaṇī 46—It is called as the major Anukramaṇī. It is related to the Śaunakīya school of the AV. It is a work without the name of its author. Perhaps the work ended with the 10th Paṭala. The purpose of the work is stated as “आध्यात्मिकपरामर्शातःसत्यविद्वंदनचन्द्रासिस”.

---

41. A Grammatical text called “Ātharvaṇa Sūtra” by Pāṇiniya seems to have been known to Trikāṇḍamanandana. Bhandarkar’s Report 1883, p. 30.


43. “ॐ अथायांवेगं विभूतितस्मवः काण्डास्त्य सूक्ष्मस्ति एव सम्बद्धवेगंपिंदेवस्तः
चन्द्रासारामातस्यमात्मनीकारात्मकामपि जीविनि कर्मिन्या।”

44. “Uparibabhṛava” and not “Paribabhṛava” is mentioned in the Kau. Sūt. (9. 10). He must be some ancient personality connected with the AV.


There is also an 11th Paṭala but it is based upon the Anukramaṇi of Āśvalāyana. The text refers to the Nirukta, Rksarvānuκramaṇi, Bṛhaddevatā, Piṅgalacchandaḥśāstra, etc. Whitney has quoted sages, deities and metres from this Anukramaṇi. Thus these are the five Lakṣaṇa-granthis.

(9) Māṇḍuki Śikṣā—It is reported to be a manual of phonetics attached to the AV of the Śaunakīya school.

(10) Ātharvāṇa Jyotiṣam⁴⁷—It is also called as “Ātma-jyotiṣam”. According to the text, its author is Svayambhū Brahmā who expounded it to Kāṣyapa. The text is closely related to the AVŚ. The work is extremely faulty and draws abundantly on the Manu Smṛti. (cf. XIII. 1-4). It is undoubtedly a late production, though its theme is age-old. There might be some other older work dealing with the Jyotisa of the house-hold and medical performances of the AV.⁴⁸ The present work was completed according to the views of Bhrigu. It consists of chapters on Muhūrta, Karaṇa, Tithi, Vāra, Nakṣatra etc.


(12) The Atharvaprāyaśchittāni⁴⁹—The Kau. gives some expiations. The range of these covers a large field: for errors in sacrifice, for grave sins, for magic and witchcraft, etc. Such a list of expiations is endless. Prāyaśchittāni forms a special charge of the Atharvavedins.

---
⁴⁸. Bloomfield reports about an “Atharvavedokta Jyotiṣam” written by a Pañchakalpin, The Atharva Veda in the Grundriß Series, p. 17.)
⁴⁹. Negelein JAOS. XXXII. 71-144.
(13) **The Svaraśāstra**—It is traditionally known as the work on accent.

(14) **The Atharvan Upaniṣads**—Tradition associates certain Upaniṣads with the AV. According to the Atharva Parisiṣṭa (49) following are the Atharvan Upaniṣads: Muṇḍaka, Praśna, Brahmadevyā, Kṣurikā, Chālikā, Atharvasīrās, Atharvasīkhā, Garbha, Mahā, Brahma, Pranāgnihotra, Māṇḍūkyya, Nādabindu, Brahmapindu, Amṛtabindu, Jñānabindu, Tejobindu, Yogasīkhā, Yogatatva, Nilarudra, Pañchatāpani, Ekaḍaṇḍīśaṣṭasāvidhi, Āruṇi, Haṁsa, Nārāyaṇa, Vaitathya. The Pañchatāpani is the same as Niśimhatapani. The Vaitathya is the second of the four parts of the Gaudapāda-Kārikā on the Māṇḍūkyya. Some of these Upaniṣads exploit the hymns of the AV. The Chālikā presents the entire catalogue of the theosophic hymns of the AV. It belongs to the AVŚ. The Praśna, Nilarrudra belong to the Paippalāda school. The connection between the Saṁhitā of the AV and the Upaniṣads is very loose. Even the GB, presents Upaniṣadic passages and the Saṁhitā itself abounds in theosophic material. Some Upaniṣads belong to other Vedas and they also appear in the list of those belonging to the AV. e. g. Kena. There are such Upaniṣads as Kṛṣṇa, Gāruda, Āśrama etc. which are said to belong to the AV. ¹⁵ Nārāyaṇa, the commentator to the Kṛṣṇa Upaniṣad says: अथवथ विग्नितादशारामायानिद्धि तपनीत्वं ऋषीपनियशेषोपनिषतत्रात्रात्।” The Gāruda Upaniṣad is simply a charm for protection against snake-bite.

---


Sāyaṇa’s Introduction to his Commentary to the AVŚ.—Sāyaṇa in his exhaustive introduction to the AVŚ to which he has written a copious commentary, raises certain important questions about the AV. In the beginning he takes up the question of the relation of the AV with the Śrauta performances. It is generally understood that the AV has nothing to do with the great Vedic sacrifices, and the older texts (RV. X. 90. 9; TS. VI. 5. 10. 3; AB. V. 32; TB. III. 12.9; 1.1; 2.1; 26) do not refer to the AV in the sacrificial connection. This view is rejected by Sāyaṇa by stating that the function of Brahmā in a Vedic sacrifice can not be performed without full knowledge of the Atharvāvan mantras. The other Vedas do give some information about the duties of Brahmā but that is insufficient; and the Śrauta Sūtras have laid down the rule that nothing should be done in a sacrifice with an incomplete knowledge (As. Śr. VIII. 13). Half the work in a sacrifice is done with the help of Trayī and the remaining half expects the knowledge of Atharvāṅgiras (Atharvāṅgirobhir Brahmatvam” GB II. 24; III. 2). The interpretation of such quotations as “Sa tribhir vedair vidhiyate” or “Traiyyā vidyayā iti brūyāt” (AB V. 33) is to be rendered accordingly. Brh. Up. Nr. Tāpani, Muṇ. Up. mention the AV by name.

The division of the Vedic texts into rohaḥ, sāmāṇi, and yajūṃśi (TB I. 2. 1. 26) refers to the particular forms of literature. It does not refer to the division of the Vedas themselves. The mention of some mantra by some particular name is quite different from the title of the Veda. The name Atharva Veda is given after the great sage who composed (saw) the mantras in it (GB I. 4). Because the mantras of this Veda are used by Brahma in Vedic sacrifices, the Veda is called as Brahmāveda (GB I. 9; II. 14; III. 4).

The Atharva Mantras are Siddha mantras.

This Veda has five Upa Vedas—Sarpaveda, Piśāchaveda, Asuraveda, Itihāsavēda and Purāṇaveda (GB I. 10).

The Śāntis—the rites for prosperity, royal practices, the performances like Tulāpurusavidhi, Mahādāna are to be performed by the Atharvavedins. Particularly the duties of the Purobita of a king are the special charge of an Atharvan priest.

Sāyaṇa further discusses the interpretation of "Śvādhyāyo Adhyetavyah", the relation of the rite of initiation and the duties of an Āchārya, the Prāmāṇya and Apauruṣeyatva of the Vedas.

The nine Sākhas of the AV are: Paippalādāḥ, Taudāḥ, Maudāḥ, Śaunakīyāḥ, Jājālaḥ, Jaladāḥ, Brahmavadāḥ, Devadāsināḥ, Chāraṇavaidyāḥ.

Of these the mantras of the four—Śaunakiya, Jājāla, Jalada, and Brahmavada are employed in ritual by the Kau. Sūt., Vai. Sūt., Nakṣatrapakalpa and Sāntikalpa—in accordance with the GB. It seems from the reference in the Kalpa-sūtrādhikaraṇa of Āchārya Upavārṣa that the Kau. Sūt. is called the Śaṁhitāvidhi.

The Kau. Sūt. deals with the full-moon and new-moon sacrifices, some Saṁskāras, witchcraft, sorcery, Kāmya rites, charms and practices against diseases, Piṇḍāpitryajña etc.

The Vai. Sūt. gives prominent place to sacrifice and rubricates Atharvan mantras in the ritual of Darsāpurṇamāsa, Rājasāya, Aśvamedha, and all other sacrifices.

The Nakṣatrapakalpa begins with the worship of the constellation of Kṛttikā and prescribes various Śāntis.

The Āṅgirasakalpa deals primarily with witchcraft practices both defensive and offensive. It prescribes suitable
materials, time, place, necessary Dikṣā, Maṇḍapa etc. for
witchcraft.

In the Śāntikalpa are given symptoms of the affectation
by such grahas as Vināyaka and others and Śāntis are pre-
scribed to propitiate them.

The Parisiṣṭas give royal practices as coronation, rites
such as Bhūmidāna, Dhenudāna, Tiladāna, various sacrifices,
Vratas, rites which are Nitya, Naimuttika and Kāmya.

The Kau. refers to the Āṅgirasakalpa ("Āhrtyāṅgi-
rasam" 6.1). Here Āṅgirasa means "As given in the
Āṅgirasakalpa". The word Pākayajña refers to the
Atharvanic practices. The Pākayajña is twofold—Ājyatantra
and Pākatantra.

The New Literature

(1) Editions of the AVŚ—

(a) Edited by Roth and Whitney—Berlin—1855–6.
(b) Edited by S. P. Pandit—Bombay—1895–8 (in
four Vols).

The latter is with the fragmentary commentary of
Sāyaṇa with an elaborate introduction. There is no Pada-
pāṭha of the Kuntāpa hymns.

(2) Editions of the AVP—

(a) Photographic edition by Bloomfield and Garbe—
Baltimore—1901.

(b) Transliterated edition by L. C. Barret in JAOS.
(Vols. 25, 30, 32, 35, 37, 36 (Book IV. by F. Edgerton)
40, 41, 42, 43, 44, 46, 47, 48, 50).

(c) Nāgāri Edition by Dr. Raghu Vira in three Vols—
Lahore—1936.

A.—19
(3) Index—

(a) Index Verborum—W. D. Whitney—JAOS—XII—1881.

(4) Translations:—

(a) R. T. H. Griffith—The Hymns of the AV. Translated with popular Commentary—Benares—1895-96.

(b) W. D. Whitney—HOS (with additions by C. R. Lanman) two Vols. Cam. 1905.

(c) M. Bloomfield—SBE XLII. Oxford 1897.
   Seven Hymns in AJP Vol. VII. No. 4.

(d) Julius Grill—Hundert Lieder des AV—Stuttgart—1888.

(e) Von Roth—Abhandlung über den Atharvaveda—Tubingen—1856.

(f) H. Zimmer—Altindische Leben—Berlin—1879.

(g) Schermann—Philosophische Hymn—Strassburg—1887.


(i) Florenz—German translation of the AV. VI. 1–50 Göttingen—1887.

(j) Grohmann—Medizinisches aus dem AV. 1865.

(k) Ludwig—Der Rgveda—Prag—1876-88.


(m) Aufrecht—Das XV Buch des AV 1849.

(n) A Bergaigne—Vedic Manuel—Paris 1890.

(5) Histories:—

(a) Maxmuller—History of Ancient Sanskrit Literature (2nd Edi.) 1860.
The Atharvan Literature

(b) Weber—The History of Indian Literature (Eng. Trans.) 2nd Edi. 1882.

c) Bloomfield—The Atharva Veda—Grundriss series—Strassburg—1899.


e) Von Roth—Der Atharva Veda in Kaschmir—1875.

(f) Vaidya C. V.—History of Sanskrit Literature.

(6) Studies:

(a) M. Bloomfield—The Atharva Veda and the Gopatha Brähmana. (Grundriss)—SBE, XLII—Contributions in JAOS and AJP. (JAOS—XIII, XV, XVI; AJP—VII, XI, XII, XVII).

(b) A. Weber—Indische Studien—Berlin 1840–50; Leipzig—1898.

c) W. D. Whitney—Linguistic and Oriental Studies.


Witchcraft in Ancient India—New World (Sept. 1898).

(e) Wise—Hindu System of Medicine.

(f) Bolling—Encyclopædia of Religion and Ethics. Vol. IV.

(g) V. Henry—La Magic dans l’Inde antique—1904.

(h) W. Caland—Altindisches Zauberritual—1900, 1908.

(i) A. Bergaigne—La Religion Vedique—1878–83.

(j) H. Oldenberg—Die Religion des Veda—1894.

(k) A. A. Macdonell—Vedic Mythology—1897.

(l) Hopkins—The Religions of India—1895.

(m) A. Hillebrandt—Kultualliteratur—1897.

(n) A. Hillebrandt—Vedische Mythologie—1891–1902.
(o) Muir—Original Sanskrit Texts—Vol. 5.
(p) Dr. T. P. Chaudhari—On the Interpretation of some of the doubtful words in the Atharvaveda.
(q) Dr. N. J. Shende—"Religion and Philosophy of the Atharva Veda"—Poona 1952.

(7) General:

(a) Macdonell and Keith—Vedic Index.
(b) Keith—Religion and Philosophy of Veda. Vols. II.
(c) A. C. Das—Rgvedic India.
(d) Maxmuller—Chips from a German workshop.
(e) Arnold—Vedic Metre.
(f) Frazer—Golden Bow.
(g) Kagie—Rgveda—(Arrowsmith’s Translation).
(h) K. P. Jaisval—Hindu Polity.
(i) Dr. N. Venkataramanayya—Rudra—Siva.
(j) Dr. P. C. Bagchi—‘Pre-Âryan and Pre-Dravidian in India etc.

(k) Gaiger—‘Civilization of Eastern Iranians.’
(l) M. M. Kunte—‘Vicissitudes of Âryan civilization.’
(m) S. B. Upadhyaya—‘Woman in Rgveda’.
(n) Dr. Mookerji—‘Nationalism in Indian Culture’.

(8) Journals:

(a) JAOS.
(b) JARS.
(c) ABORI.
(d) AJP.
(e) Indian Culture.
(f) Indian Antiquary.
(g) Journal of Oriental Research, Madras.
(h) Journal of the Kama Oriental Institute.
(i) Proceedings of Oriental Conferences.
APPENDIX (B)

"COMPARISONS FROM THE AVESTAN CIVILIZATION"

(Society; Cult of Soma–Haoma, other ceremonies; Deva–Daeva; Varuṇa–Ahuramazda; Mitra–Mithra; Agni–Ātār; Minor divinities; Creation; Myths, legends, Disposal of the dead; Heaven and hell etc.)

"The Veda", writes Prof. Von Roth, "and the Zend Avesta are the two rivers flowing from the fountain-head; the stream of the Veda is the fuller and the purer, and has remained true to its original character; that of the Zend Avesta has been in various ways polluted and has altered its course and can not with certainty be traced back to its source".\(^1\) In other words the Aryans and the Iranians were living together once, a fact, which is amply proved by what is common in the Veda and in the Avesta.\(^2\) The separation of the two came about for some indefinite reason and in a subsequent period. The split between the Aryans and the Iranians is according to some a religious schism\(^3\) but others refute the theory of schism vehemently.\(^4\) In spite of uncertainty in numerous details, the affinity between the two branches of the same people is very great. This affinity covers surprisingly a greater area of language, ceremonial, mythology, cult of Soma, mythical names, cosmology, eschatology and the like.

Each Veda has two parts—the Mantra and the Brāhmaṇa. The Vedic Mantra is the same as Avestan Manthra. Both the words mean 'a sacred formula'. Zoroaster is called as Māṇthran and “Māṇthra Spentâ” is one of the holy scriptures of the Parsis.

Society—In the early Vedic period there was no caste—division. The common name for people was Viśāḥ but the Brahmins got ascendancy by and by in the social struggle for power (AV. III. 19). Among the Iranians too, in the early period social classification was not rigid but in course of time the society divided itself into four classes of Athravan (priest), Rathaeshtar (warrior), Vastriosha (cultivator), and Huitakhsa (workman). The Athravans also became gradually powerful. The Mobeds recite the extant Avesta orally as the Śrottriyas do the Vedic texts.

The Cult of Soma–Haoma is equally important in the religion of both the Āryans and the Iranians. In the Veda and the Brāhmaṇas there are extensive passages in praise of the Soma plant. So are there in the Avesta. The mixing of the Soma juice in milk and water, the mythological account of Vivasvat the father of Yama (Vivanghavat, the father of Yima–Jamshed) who is said to have performed the first Soma–sacrifice, the number of priests employed in a Soma–ceremony—all facts agree in many respects in the Vedic and the Avestan literatures. Even the epithets of

7. Gāthā Ha 48. 5.
8. Yasna Ha 19. 17.
Comparisons: The Avestan Civilization

Soma such as "hari" (Zairi) and others are the same. The method of extracting the juice from the plant does not differ. The Vedic accounts tell us that the Soma plant was brought from Mûjavat by a Syena so also Haoma Yasht describes it as brought from the mount Alburz by birds. Hence Prof. Macdonell concludes that the Soma-Haoma ceremonies were closely analogous among the ancient Āryans and Iranians.

Other ceremonies such as Saurāmāṇī-Stoma and Bāja Pravargya-Paragaru are also closely allied. The Vedic Āpri hymns remind of the Avestan Afringan recitals. The seasonal sacrifices (Chāturmāṣya Iṣṭayaḥ) of the Āryans are akin to the Iranian Gāhanabārs which are also seasonal festivals. In the Vedic literature there are abounding references to the animal sacrifice so also from several passages in the Nirangistan it appears possible that animal was slaughtered even in the Yasna ceremony. The Dikṣā ceremony preparatory to sacrifice was of 12 days among the Vedic Āryans. It constituted three Tryabhas and two Atirâtras. This meant that the original Dikṣā performance was of only nine days. Among the ancient Iranians too, the ceremony of Bareshnum (purification) was of nine nights. Thus the two ceremonies

9. Soma is called "Āturasya Bhesajam" (RV. VIII. 72. 17) so also "Haoma dazdi me beshajanama" (Yasna 10. 9). Also compare Sukruṭu-Hukhratu; Svars-a-hvaresh; Vṛtraḥ-verē-thraja; Saumyam madhu-Haomahe madho etc.


12. RV. I. 5. 8. "ला स्तोत्र्या अविद्यान्व, व्यामुक्ता शतकतो... सन्निद्ध वाजसिन्ध्र: सहिष्ठ-नु।"

13. Vendidad Chap. 9 and AB. I, 3; IV. 24, 25.
agree in many respects. The Agniṣṭoma was originally the Soma–Haoma rite. According to the Brahmin belief it led the sacrificer to heaven; and such was also the belief of the Atharavans. According to the Vedic conception the gods and men were interdependent.\(^{(1)}\) It was the fundamental principle of the Vedic sacrifice that it rendered help to gods, strengthened them with offerings. The gods thus strengthened brought welfare to men. (Cf. \(\text{वस ते चुः चुः ब्रह्म्भ ब्रह्म} आदेश्वरीय ओषधि भवनु।\))\(^{(2)}\) The same idea is found in the Avestan scriptures also.\(^{(3)}\) Dakṣīṇā or Ashadod was given to the sacrificing priest both by the ancient Aryans as well as Iranians. The kind of guerdon given to the priest was in the form of cows or clothes (AV. XX. 127. 1–3 ).\(^{(4)}\) The Baukhuma ceremony by means of cow’s urine may be compared with the Upākarma ceremony with the use of Pancharagavya. This custom comes from very ancient times and is very efficacious against all kinds of bodily disorders.\(^{(5)}\) The Parsi Kushti is likened to Brahmin’s Yajñopavita. According to some, in olden times this Yajñopavita was not a thread girdle as it is now but a Vāsas or an Ajina. This Kushti of the Parsees is made of wool and the Vedic reference\(^{(6)}\) also corroborates this. That the ancient Indians and Iranians

---

14. In the Mithra Yasht (55) and particularly in the Ahura Mazda Yasht (9). In the latter Ahura Mazda asks Zarathustra to worship him with worthy offerings, day and night, so that He, Sraosha and the Farohars, may come to assist him” Cf. Moulton, “Early Zoroastrianism”, p. 41.

15. Fravardin Yasht (51); Alberuni “India” Vol. II, pp. 133–34.


17. B. G. Tilak—“Vedânga Jyotîśa and other Essays”.
bad months of equal duration and had a lunar calendar is known by implication from the reference to the period of gestation which according to the RV\[13\] was of ten months and according to the Vendidad\[18\] also.

Deva–Daeva—That the Indo-Āryans and the Indo-Iranians were sister tribes can be proved with the common names of gods. Much capital is made out of the word Deva which occurs in the Vedic and post-Vedic literature for innumerable times in the sense of “shining gods”. But its Avestic equivalent ‘Daeva’ has assumed a bad sense. Daeva in the Avesta connotes a bad sense definitely enough but from a Gāthic passage\[19\] it becomes clear that in very old times the word must have had a good sense. Conversely in the Vedas also at times (cf. “सोहरमात्रं सर्वं: यतु हे देवा देवांसुरैःः।” AV-IV. 10. 5) we find that the word Deva having a bad sense.

Should we read the word Mûradeva of the RV\[20\] in this light?

Varuṇa: Ahuramazda: Ahuramazda is the greatest god of the Avestan pantheon. He is said to be the counterpart of the Vedic Varuṇa\[20\]. Varuṇa of the Vedas is the supreme lord of the moral realm (ṛta); so is Ahuramazda of Asha (eternal law). The epithets of Varuṇa and Ahuramazda are generally common. Varuṇa is Asura and even so Ahura is the title of Ahuramazda in several Avestan passages.\[21\] Such epithets as Medhira, Dhira, Kavi, Sukratu etc. belong to Varuṇa which show that the great god was great and wise. Ahuramazda is also described with similar adjectives showing ‘him great and wise.—he is Chistivao' (wise), and Khrathmiao.

18. Vendidad 5. 45.
19. Yasna Ha. 44. 13.
21. Yasna Ha 44. 5; 6, 12, 19: 46. 6.
As Varuna is Mahâh so is Ahuramazda.\(^{22}\) Visvavedâh,—Vispa-
vidvâo, Sudânu-Hudhanu, Amrâtarevâh-Ameshaspenta, Revat-
(dadhâte)—raevat, Arabdha-Adhavish, Sumrîka-Meñjdi-
Uruchakâs-Vouruchashane, Bhesaja-Baeshajya\(^{23}\) are some-
more common epithets of both. Varuna is one of the
hundred and one names of Ahuramazda. For the omni-
science and omnipresence of both AV IV. 16. 1, 2, 4 deserve
comparison with Yasna 31. 3 and Ven-
dided 19. 20. Gnâh are called the wives
of Varuna\(^{4}\). Similarly Genao are said to be the wives of
Ahuramazda.\(^{24}\) The RV. states that Agni was born from
the womb of Asura,\(^{21}\) in the same way
\(^{2}\) RV. III. 29. 1.
Atar (fire) was the son of Ahuramazda
(Ahurahe mazdoa putha). Varuna’s association with Mitra
is conspicuous in the Vedic passages as of Ahuramazda with
Mithra in the Avestic.\(^{25}\)

22. Mazda is a compound word and its exact equivalent is not to be
found in the Veda. Several attempts have been made to trace
this compound Cf. Maxmuller’s “Science of Mythology” I. p.
126. Prof. Hommel equates Ahuramazda with the Assyrian god
“Assara Mazas”. Proceedings of the Society of Biblical
Archaeology, March 1899.

23. RV. VIII. 42. 1; Vend. 19. 20; RV. 67. 4; Ahurayasht 14—
RV. I. 136. 6; Ahura Yasna 51. 4; RV. I. 25. 5; Gathar Yasna
33. 13; VS. XXXVIII. 34: Yasht 7.

24. Yasna 38. 1–2. Gnâh or Genao are the waters of rain.

25. Varuna is identified with the Greek word "Ouranos"—Max-
muller ‘Science of Mythology’ p. 501. Prof. K.C. Chattopadhya\(^{a}
objects to it on the ground of differences in accent. He also
objects to the identification of Varuna with Ahuramazda stating
that the two deities have different characters (Address, pp.
16–17) So does Prof. V. K. Rajavade (Report of the first
Oriental Conference Vol. I. pp. 5–10). Miss Plunket on the
other hand thinks that the great Asura Rudra is as close a
parallel to Ahuramazda as Varuna. (Ancient Calendars and
Constellations pp. 154–165) basing her view on the Vedic
passage (II. 1. 61)—समसे छोरी अत्वीरो महो धिवि।
Comparisons: The Avestan Civilization

Mitra—Mithra—Mitra presided over the day as did Varuna over the night. This accounts for their close association in the Vedic as well as in the Avestic passages (AV IX.3. 18). Mithra is worshipped with Ahura in different passages of the Mithra Yasht (113, 145 etc.). Not only the name but even the epithets of Mitra-Mithra are identical. Mitra as well as Mithra are true friends of man, they watch through their spies (spaśa-spas), they are wise (Sukratu-hshkhra-thvao), they are priests (Hotar-Zaotar), and live in thousand-pillared palaces (Sabasrasthūna-Hazangraftuna). Both make the waters move and plants grow.

Agni—Atar—This is the most important deity of the Indo-Āryans. The Avestan word Atar is from the Vedic Aṭhar from which also we come face to face with Vedic Atharvan and the Avestan Aṭhravan. “Aṭharyu” is the special epithet of Agni. The word Agni is found in the Avesta as “Aγνήναο”, an adjective only. To keep the fire always burning was considered the most sacred duty both of the Āryans and Iranians of the ancient times. Samidh or scented wood is the usual food of fire. The fire was worshipped three times a day in the Vedic period and also in the Gāthic age. The Gabhas were also three. Barhis or Barsam was spread on the fire—altar.

27. Mithra Yt. 61.
28. Yasna 38. 5.
29. Yasna 44. 5.
30. Sraosha Yt. Ha 57. 6.
installed: the holy fire in the Indo-Iranian period was Kair Ushan (afterwards called as Kai Kaus, the grandfather of Kai Khusru) of the Avesta. Similarly in the RV. (1) In both the religious it is a common belief that the kindled fire kills monsters with his flames (AV I. 28.1, 2). (2) Similarly fire was kept in darkness according to the curious custom that was current in both the people. (3) The epithets of Agni such as Ojasvat-Dozonghvat, Grhapati-Vispati-nmanopaiti, Sakha Hakha(31) etc. appear both in the Aryan and the Iranian scriptures. Fire is essential in almost all the ceremonies of the Aryans and the Iranians, for fire is "the father of sacrifice."

All the instructions given by the Gautama Dharmastra(4) or Vici\-SmrTI(5) for preserving the purity of fire were imposed upon the Zoroastrians also. (32) In the Avesta we come across four kinds of fire which correspond with the four kinds of fire mentioned in the AV (III. 21.1.). The Vedic Ja\thar\agni, Ausadh\ami, A\smagni, and Vaidut\agni can be equated with the Avestan Vohufrayan, Urvazishta, Berezisavangh and Vazishta. An angel bearing connection with Atar is well-known as "Nairysangha"(33) and all the scholars are agreed that this angel has his counterpart in the Vedic N\r\sama. Both the words are similar etymologically. The newly consecrated fire was ceremoniously installed both by the Aryans and the Iranians in an Agnig\rha-Agnyag\rha-Agh\ri.

---

31. RV, II. 36. 5: Atashnyaish; RV. I. 12. 2, 6; VII. 15. 2; Yasna 17. 11.
32. Vendidad 18. 1.
Comparisons: The Avestan Civilization

Among the minor divinities, Hvar is the Avestan word for the sun, the exact Sanskrit equivalent for it being Svar, the \( \text{a}^{\text{30}} \) light of heaven. The Hvar and the sun have common epithets such as Amrta-Amesh, Raya (shining); Advartaspa (possessing swift horses)\(^{34}\). The sun was considered as the eye of god Varuna\(^{30}\)-Ahuramazda\(^{35}\). Varunap prepared a path for the sun\(^{30} \ 36\). The sun is worshipped in both the religions for prosperity, wealth, children and to destroy sorcerers, and witches\(^{37}\). Even the Savitri Mantra\(^{41}\) has something common with the Zoroastrian Mantra of Ahunavairya.

The Vedic Aśvins are met with in the Avesta as Aśpinã. The "Aśvinau Yuvānau"\(^{39}\) are exactly Aśpinã yevino in the Avesta. Dasa and Nāsatya are the frequent epithets of Aśvins in the Vedic hymns but in Zoroastrianism, Nāsatya-Naonghaithiya has turned out to be a demon\(^{38}\).

Of other divinities Sarasvati is Harakhaiti; Apām Napat is the same; Trita is Thrīta; Vala is Vara; Uṣas is Ushanga or Usha;\(^{39}\) Aramati is Āramaiti; Aryaman is Airyaman; Bhaga is Bagha; Amrta are Ameshspentas; pītrs are

34. In the Khurshed (the corruption of original Hvar) Nyaish the passage is "Hvare khsaetem ameshem rayem Advart aspem yazamahade".
35. Yasna 1. 11
36. cf. "Kheng staredehs dat advanem" (yasna 44. 3).
37. The word for sorcery-Yatu is common.
38. In the Vendidad 10. 9; 19. 43; but not in the Boghaz-koı Inscription of B. C. 1350.
39. Ushangha or Usha is a female Yazata of the dawn. Its praise in the Avestan literature is very meagre.—Ushahain Gaha 5.
Farohars⁴⁰; Yajatras are Yazatas; Nabhânedistha is Nabanazdishta; Kshatra is Khshathra. They are equally to be found in both the religions.

Another peculiar feature common to both the Vedic as well as the Iranian religion is the invocation of joint divinities. The Dyâvâpârthivi is the same as Asman and Zem. The two are mentioned and adored together⁴¹. Similarly the Vedic Viśvedevâḥ (AV. XI. 6. 19) are found in the Avesta as Vispe Yazata⁴². The Viśvedevâḥ⁴³ are 33 in number and so are the Vispe Yazata⁴². The evil spirits or demons are also described in the works of both the religions. Druj of the Avesta is the Vedic Dṛha; Rakṣases are Rakhsa (Yasna 24.12) but only as an evil being. Yātu is the same.

Creation—As regards the cosmological ideas of the Vedic times, we have some parallels in the Iranian religion. In the RV⁴⁴, we are told that Prajāpati created the universe by reciting Nivid. Similarly Ahuramazda recited the Manthra Ahunavalrya and created the universe.⁴⁴. According to the Vājasaneyi Samhitā⁴⁵ Viśvakarman was first created and then he completed the work of creation. Similarly Vohuman, an archangel was first created by Ahuramazda⁴⁵ and upon him fell the

⁴⁰ स्वादुतथ: पितरो ययोध: कृष्णर्थित: श्राक्षितो गन्नर्थ:। RV. VI. 75. 9.

⁴¹ विसेना दुधुल्या अस्रुत्र: सतोप्रव उद्वै ब्राह्माद:। VS. XXIX. 46.

⁴² TS. IV. 6. 6. 3.

⁴³ Bloomfield “Religion of the Veda” P. 121. Dhalâ- “Zoroastrian Theology” P. 94. and Fra. Yt. 17, 23, 24, 30, 37, 45, 69, 71, 75 etc.

⁴⁴ Yasna 1. 19; 2. 18; Yt. 11. 17. 17. 19.

⁴⁵ Mithra Yt. 61.

⁴⁶ Yasna 19. 8, 15.

⁴⁷ According to Bundebishna.
work of further creation. The idea of universe as an egg of Brahman is found both in Manu[41] and Minokhred[46]. The order of creation as described in the RV[42] resembles very closely that to be found in the first interrogative verses of the Gāthās[47]. Accordingly, in the beginning the moral law was established (ṛta·Asha) and then the sun, the earth, the sky followed. The myth of Prajāpati as told in the RV.[43] seems to be closely analogous to that of Gayomard and Zarathustra as referred to by the Bundehishna (chap.32)[48].

Myths and Legends—The myths are many a time very puzzling. Little is to be found common in the myth of Prajāpati’s infatuation towards his daughter Uṣas and the Pahlavi legend of Ahuramazda’s procreation of Gayomard, the first man, in Spenta Ṭaraiti or creation of Mashi and Mashyani in his mother Aramaiti by Gayomard. But much is common in the story of Yama and Yami and Yimeh as reported by Bundehishna. The essential difference between the two is that Yima and Yimeh progminated the human race while Yama refused the demand of Yami.

The RV speaks of the watery cloud[44] as a buffalo with one foot or three feet and even with eight feet. It has four horns, two heads, and seven hands. It is bound by a triple bond and it roars loudly.[49] Similarly, in the Bundehishna (chap. 19) there is a myth of three-footed

46. Minokhred, A Pahlavi text 44.8.
47. Yasna 44. 315.
48. The seed of Prajāpati is called Nābhānedīṣṭha-Nabu-nazdishta, the Fravashis—the divine guardian of the germ of generation.
49. It is one of the Vedic riddles.
ass which stands in the midst of the ocean Farahokant. It has three feet, six eyes, nine mouths, two ears and one horn. He brays loudly. It represents mystically a watery cloud. 50

In the RV 41 Vivasvat is the father of Yama. He produced Soma. 52 Treta Âptya also prepared Soma. 53 In the Avesta Vivanghavat is the father of Yima. 51 He prepared Haoma. Athvya was his second son and Treta was the third. Thrata was a divine physician as Treta was. 44

Yama is the god of death. He was once a man and king. He was the first of mortals who died and went to the other world (AV XVIII. 3. 13). This Yama is undoubtedly the same as Yima of the Avesta.

Manu is mentioned in the RV 45 as the father and leader of mankind. According to the story of the Satapatha Brâhmaṇa 65 Manu escaped from the great deluge. This myth of the deluge is traced in the AV (XIX, 39. 8) 52 and the RV 47 according to Prof. Wilson. This story of the great deluge is described in detail in the Satapatha Brâhmaṇa and the Vendidad.

In certain passages of the RV we have references to Ahi Dāsa—Ahi the great demon (Dāsa) Vṛtra. He is represented as having six eyes (Ṣalakṣaṇa) and three heads (Tri sīrṣaṇa) 48. Then there is the following verse:

 ś विक्षेपायथौः विद्वानिन्द्रञिने अप्यो अन्यपुष्पत्।
 निर्माणाऽऽरं जयवत्रव त्राप्रय्युव चिन्निः सुभृजे शिरोऽम। ॥ 493

50. The myth is traced even to Yasna 42. 4.
51. Yasna 9. 10.
52. "यत्र नाशप्रभावं यत्र द्विमिवतः शिरः ".
Comparisons: The Avestan Civilization

in which it is told that Trita Âptya skilled in the use of weapons of his father, urged by Indra, slew the three-headed demon with an iron-pointed shaft and freed the cows.\(^1\) This Rgvedic Trita Âptya seems to be the same as the Avestic Thraetaona Athvya. According to the traditional account given in the Avesta, Thraetaona of the Athvya family killed the three-headed and six-eyed Azi Dahaka who was a Druj and a source of a great calamity in the world.\(^3\)

The great Indra–Vṛtra myth of the RV is found in the Avesta in the form of Tishtar–Apaosha myth. The reasons for this change are not far to seek. Indra as Verethraghna (Vṛtraghna) appears in the Avesta as an angel only commonly called as Beheram Yazata. And Indra as Indar is reduced to a demon. The myth, therefore, appears under different names, though the spirit is the same. Tishtar, an angel presided over rains; and Apaosha a demon, stopped them. The conflict was therefore inevitable. Tishtar whose strength increased by the sacrifice, especially by the Haoma sacrifice performed by men could kill Apaosha.

In the AV (VI. 16. 13) Atharvan is said to have produced fire by rubbing two sticks together. The fire thus produced was called Âyu. Or according to another version, Mātariśvan brought fire from far afar.\(^2\) Similarly according to the traditional account recorded in Shahnama, the king Hoshang picked up a stone and threw it against a rock in order to kill a serpent. The aim was missed but fire was generated by the collision. This also reminds of Indra who produced fire by striking one stone against the other.\(^3\)

---


A. 20
As regards the philosophical ideas, we know that by the end of the Vedic period a kind of polytheistic monotheism was arrived at in spite of incipient pantheism; and monotheism is the fully established doctrine in Zoroastrism from as early a period as Peshdadian period.

Disposal of the dead—The RV. mentions cremation and occasionally burial as the methods of the disposal of the dead. The Pitris both Agnidagdha and Anagnidagdha are remembered. The AV (XVII. 2. 34) remembers an old custom with the two current—that of the exposing the dead:

This is the prevalent custom among the Iranians who expose their dead to be devoured by birds, vultures etc.

Among the Aryans an ox or a goat was burnt with the dead body in the belief that the soul of the deceased marched into the land of the Fathers riding the animal. (AV. XII. 2. 48):

अनुवाद उपमन्नामयायः स यो नित्यायु कुलित्यायावः
आरोहतस कच्चुः नाबमदिः पञ्च्डः उर्वार्थय: अमाति तदैः

The Avesta also mentions this custom along with its belief which is now extinct. Different parts of the dead

54. This conclusion of Maxmuller ("Origin of Religion" p. 235 and A. A. Macdonell "Vedic Mythology" p. 20) is based upon the Rgvedic references: I. 164. 46; III. 55. 1; X. 81. 3; 82. 2; 121. 8.

55. Alberuni "India" II. p. 167.

56. Yasnha 11. 4/5 and also the Pahlavi text "Shayasta-la-Shayasta. 11. 4."
Comparisons: The Avestan Civilization

body were reduced to elements both according to the idea of the Aryans and Iranians.

The idea of Heaven (Bhrat Sadanam)—Hadhana with its description agrees in greater details both in the Vedic and the Avestic literatures (1) 57. Though there are difficulties in ascertaining the parallelism between the pitryâna and the Chinvat bridge, yet 58 as the two dogs of Yama, each, having four eyes are met with in the Avesta on the Chinvat Bridge, the identification should not be far-fetched. The Švâna becomes Spana in the Zend 59 literature. The idea of hell also is common to both the scriptures (AV. VIII. 4. 24; V. 30. 11) 60.

There is no trace of the late doctrine of transmigration in the RV as well as in the Avesta 61. Immortality of the soul was believed in both by the Vedic Aryans and the Avestan Iranians 62.

Thus to conclude in the words of Geiger:—"The Avestan religion was founded in Eastern Iran and its institution is connected with the name of Zarathustra. Every founder of religion works with the aid of materials acquired from history. Zarathustra ground his work upon the old Arian Religion of Nature which the Iranian nation shared

57. Yasna 11. 10; 62. 6; Dastestan 26. 2.
58. Vedăd 19. 20; 8. 16.
59. Zend also seems to be etymologically connected with Chandas.
60. Yasna 31. 20; Vedăd 3. 35.
61. Compare RV. X. 16. 3 with Yasna 13. 51.
62. For the holy soul compare RV. X. 14. 7, 8, 10; AVIII. 2. 21 with the analogous passages in the Hadokhtta Nashka 22.
with the Indian people. Upon the fact of common founda-
tion are based all analogies between the Zoroastrian and the
Brahmanical religion. It is certain that Zarathustra conscious
of its tendencies altered the existing materials. The form
and the tenor of the old religion were altered alike, to such
an extent indeed, that scarcely anything has survived from
the ancient faith except some names and certain primitive
ideas. The last remnants of the symbolical conceptions of
nature have been scanty enough, preserved in certain Yazatas
like Mithra, Sraush, Anahita. But the character and the
essential portion of the religion, that in fact, which gives it,
its true nature, is entirely a new creation 63.

63. "Civilization of the Eastern Iranians in Ancient Times" Intro-
P. XXIV.
APPENDIX (C)

"THE SUMERIAN ELEMENT IN THE ATHARVA VEDA"

(Researches of Tilak; the enumeration of foreign ideas and words in the AV; Taimâta and Tiîmåt; possible way of their entrance in the Atharvan Samhita).

Our attention was first invited to the Sumerian element in the AV by the late Mr. B. G. Tilak. Such an element is of course, limited to and is mainly concerned with witchcraft and names of certain evil spirits and demons.

Thus AV V. 13 is a charm against snake-poison:

कैराना पुष्म उपश्रृण्य चाघ्र आ मे श्रुतालालिता अद्हीकां ।
मा मे सस्तुः स्तामानंति छाताभारंयंति नि विभं रणमयं || 5 ||
असिकस्य तैमातस्य ब्रम्हारपदकस्य च ।
सामासाहस्वाय मन्भवो यथाहि धन्वनो वि मुक्तामि रथां हृव || 6 ||
आलिगी च विचिलिगी च पिता च माता च ।
विंदा बं सर्वतो चन्दनसाः कि कहर्षय || 7 ||
उहयुद्याया उर्हिनां जाना वास्यसिक्या ।
मत्रंकं विद्रृत्तीणि सर्वानांभरसं विषयं || 8 ||
कर्णां याविदयुद्धविद्विषेत्वषांचरितकाः
वा: काश्येन खणिविमासासासमस्यं विषयं || 9 ||
तायुवं व तायुवं न पेश्चमसित तायुवं । तायुवेनासं विषयं।
तस्तवं व तस्तवं न पेश्चमसि तस्तवं। तस्तुवेनासं विषयं || 10 ||

Here the words like Taimâta, Āligi, Viligi, Uragula, Tâbuva, Taṣṭuva and others seem to be of foreign origin.

---

2. Taimâta occurs again in AV. V. 18. 4.

"स विषयं पितृति तैमातस्य।"
The Atharvan literature, including even the Kau. Sūt. is silent about the exact meaning of these words. The translators like Griffith, Whitney, Bloomfield and others dispose of the words as ‘obscure’. According to them Taimāta and Apodaka are some unidentifiable varieties of snakes (Griffith). Taimāta is from Timāta, Urugūlā the broadknobbed on, Āligi and Viligi father and mother (Whitney); Tābuva has some connection with Alābu and Tābuva and Taṣṭuva are cures for poison (Bloomfield).

According to Tilak “Urugūlā” appears in the Akkadian language as Urugala or Urugula meaning ‘great city’. It is in that literature generally used to denote the “Nether world”—the abode of the dead. When personified, it means the “Deity of the nether world”. Asikni, according to him, is a word borrowed from black races. The word is also used in the RV. He is not definite about its meaning but thinks that it has some connection with black magic. He is also doubtful about the word Āligi and Viligi, which, he says, might be some Akkadian words. In Tābuva, he finds the original Polynesian word “Taboo” meaning contact with the unclean. The same suggestion was also made by Weber but the scholars have unanimously rejected it. Even such words as

3. Kau. Sut. (29. 15) recommends the use of Alābu (gourd) to give water to the patient to sip from when the st. V. 13. 10 is recited over a person who is bitten by a poisonous snake.

4. Tilak quotes from Jensen’s “Kosmologie der Babylonier” (pp. 217-22) that Ishtar, in search of her lover Tamuz visited this place.

5. Hillebrandt “Ritualliteratur” p. 171.
Keith “Religion and Philosophy of Veda” p. 310.
For a complete discussion of the relation between Tabuva and Taboo, see Keith’s “Religion and Philosophy”. Appendix G. p. 632. According to J. Przyluski the question of the relation between Tābuva and Taboo needs revision (P. B. Bagchi ‘Pre-Āryan and Pre-Dravidan in India’ pp. 124-125).
Kanakaikam, Taudi. (X. 4), Kimidin (I. 7. 1)\textsuperscript{12}, are considered by him as of Akkadian origin.

(2) RV. VII. 104. 23, All the Vedic words such as Urukrama, Urgāya, Urkuṣaya, Urvasi, Apsujit are traced by Tilak to Assyrian origin. The word Apsu is originally "Abzu" meaning in that language primeval chaos or watery abyss. Abzu is represented in the Assyrian language as the husband of Taimāta.

Taimāta\textsuperscript{6} = Tiāmat. It is an Assyrian word and the name of both the personified Abyss and a female mythical sea-monster. The word Tiāmat appears in the Greek work of Damascius, a pagan philosopher of the 6th century A.D., in the Greek work of Berosos, a priest of the temple of Bēl at Babylon in the days of Alexander, the Great, and also in the Assyrian Creation Tablets. From these sources, it is known that the Babylonians believed in a female generative principle, from which all things, even gods themselves, were produced. It was a being of the sea. Tiāmat was not only a female watery principle whose waters through union with the male principle,\textsuperscript{7} produced all life, but also as a sea-monster, a dragon with the head of a tiger or griffin, with wings, four feet claws, and scaly tail. She signified both power and hideousness. She was evil and the enemy of gods. Marduk, the Betos of Berosos accepted the offer of gods to kill her and in a fierce fight with her, cut her into two. Of her two parts, one became heaven and the other the earth. The skin of Tiāmat became the constellation of Dragon. Thus Tiāmat was a horrible dragon or Serpent.

\textsuperscript{6} G. A. Barton. "JAOS. XX. pp. 1-27.
"Chaldea " Chap. IV. p. 16,
\textsuperscript{7} The husband of Tiamat is called as Kingu or Abzu.
Now, how such foreign words and ideas could creep into the AV Samhitā is a matter for discussion. Tilak thought that the Vedic people, prior to the second millennium before Christ, might have come into contact with the Assyrians as neighbours or traders. There is also a suggestion of a pre-historic colony within or near the territory of the Hittites or the Mitannians, of the Indian traders in horses and the evidence adduced from the study of the Indus Valley civilization proves the ancient trade relations between India and Western Asia. It is probably, these ancient merchants who introduced this Mesopotamian influence in the AV. The same trade relation is useful to justify the presence of the reference to the story of deluge in the AV. and in the Śatapatha Brāhmaṇa. The four names of the Vedic gods—Mitra, Varuṇa, Indra and Nāsatya in the Boghazkeui Inscription of 1350 B. C. have helped a great deal in hinting at the cultural contact between the nations of Western Asia and the Indo-Āryans.

8. Prof. K. C. Chattopadhyaya—"Presidential Address" All India Oriental Conference 9th Session (Reprint) p. 18.
INDEX

( Of subjects and names of the authors )

Agriculture—59
   ( practices about—204–205 ).
Alberuni—219 (n)
Amulet—150
   ( in Witchcraft—99f )
Arrangement of the AV—9ff.
Astronomical references—161.
Athrava— in Indo-Áryan literature 219–223; and Trayi—232ff.
Athravan—special features 236ff.
   —sages—253ff.
   —and Bhrgus—260f.
Aufrecht—8.
Ábhichárîkâni—14ff.
Ángirases—250ff.
Áyuγyâni—89
   ( Sarvarogabhaiṣajyam—185 ).
Baden Powell—59 (n).
Barret (L.C.)—29(n), 30(n), 32(n).
Beliefs—152ff.
Bergaigne—79(n), 115(n), 117(n),
   124(n), 183(n), 254(n).
Bhaiṣajyâni—13ff.
Bhandarkar D. R. 58 (n).
Bhrgus—256ff.
Bloomfield’s theory about hymns
   5–7.
Bloomfield—5, 7, 8, 9, 12, 26, 30,
   57(n), 69(n), 76(n), 84(n), 86(n),
   90(n), 98(n), 107(n), 117 (n),
   129(n), 130(n), 132(n), 133(n),
   134(n), 158(n), 159(n), 165(n),
   165(n), 172(n), 183(n), 207(n),
   220(n), 223(n), 232(n), 239(n),
   251(n), 253(n), 260(n).
Bolling (M).—76(n), 150(n), 169(n).
Brahman—224, 226, 229.
Bühler—27, 260(n).
Burnell—218 (n).
Caland (W).—28, 87(n), 90, 104(n).
Cattle-rearing—58.
Charaka—76(n).
Chattopadhya— K.C.—28(n).
Chaudhari (T. P.)—60(n).
Claims of the Ritual Texts—223.
Cosmogony—107.
Cosmology—107.
   ( Cosmogonic hymns—21 ).
Customs about funeral—157f.
Das (S.K.)—58(n).
Dasagupta (S.N.)—76(n).
Deussen (P.)—144(n), 146(n).
Disease and Medicine—76ff.
Divination—209.
   ( Vijñânakarma—209 );
   ( Nîrûtikarma—211 ).
Edgerton (F.)—29(n), 76(n), 143(n).
Entertainment—61.
Eschatology—127ff.
Frazer (G.R.)—90.
Gaiger—236(n), 237(n).
Garbe—30 (n), 162 (n), 228 (n),
   237 (n).
Gânas—93 (n), 94 (n), 167 (n),
   185 (n), 199 (n), 209 (n).
Gods—110 ff.
   ( Varuṇa—111, Indra—111,
   Agni—113f; Rudra—116;
   Minor gods—117ff ).
Atharva Veda

Hemādri-231(n).
Henry (V.)-102 (n), 104 (n), 105(n), 231(n).
Hillebrandt-65(n), 79(n), 86(n), 112(n), 120(n), 130(n), 237(n), 251(n), 254(n), 261(n).
Home and Society-55-58.
Hopkins-129(n), 149(n), 231(n).
House-construction-60.
( Brahmālakārma-207 ).
Hymns in the interest of Brahmins-20-21.
( Brahmagavyau-218 ).

Individual themes-23-25.

Jolly-80 (n).

Kalidāsa-226 (n).
Karambelkar (V. W.)-80 (n), 82(n), 173(n), 175(n), 177(n), 18(n), 5, 232(p), 264(n).
Keith (A. B.)-7, 58 (n), 59 (n), 63(n), 65(n), 90 (n), 107 (n), 108(n), 144(n), 255(n), 261(n).
Kingship-69.
(Samiti-71; Sabhā-72; Vidatha-73; Šenā-73;
Battle-field-74-75; Śaṅgrāmisūri-199f; Jayakarma-201.)
Kuntāpā Sūktāni-25(n).
Kunte (M.M.)-234(n).

Levi (S.)-89(n).

Literature and Literary Tendencies-158.

Macdonell (A.A.)-58(n), 90(n), 107(n), 108(n), 110(n), 122(n), 250(n), 255(n).
Mahādhara-132(n).
Madhusūdana Sarasvatī-218(n).

Magic and Witchcraft-89-106.
(Offensive Magic-92).
Maxmuller-55(n), 135, 229(n).
Metres of the AV-12.
Mookerji-122(n).
Morality-61.
Muir-56(n), 249(n).
Myths and Legends-131-142.
Names of the AV-1-3.
Negelein (Von)-242(n).

Oldenberg-67(n), 89(n), 106(n), 119(n), 120(n), 122(n), 127(n), 150(n), 187(n), 232(n).

Paippalāda Recension-26-29.
(Hymns in Sakalapāṭha in ritual setting-36ff; Nīlarudrā Upaniṣad-52f).
Paithinasi-231(n).
Pandit (S. P.)-10, 27.
Pāṇini-3, 28, 223(n), 238(n).
Patañjali-9, 28.
Pauṣṭikāni-18-19.
(Social rites-202f; Gosthakarma-203; Trade-206; Sabhājayakarma-208).
Perry-113(n).
Philosophy-143 ff.
(Asceticism-147; Doctrine of Māyā-147-148; Body and organs-148; Transmigration-149; Emancipation-149).
Prāyaścittāni-620.
(Practices about 213-215).

Principles of Vedic Religion-125 ff.

Purohita-
ofice of-228;
functions of-231.
Index

Raghuva—35(n).
Ranbir Singh (Maharaja of Kashmir)—26.
Rājakarmāṇī—18.
(Practices about—197ff; Coronation—197; Restoration—198; Loyalty—199; lustre-investing—199).
Redaction of the AV—7.
Relation of the AV with other Samhitās—8—9.
Religion—106.
Ritual-Atharvan
(Hymns—22f; Connection with sacrifice—163—64; 243f; Efforts of ritual texts—164ff; special features—167f; symbolism—171).
Rivalry between the Atharvans and the Traividya—245.
Roth (Rudolf Von)—10, 26, 27, 30(n), 32(n), 135, 189.

Sāmaskāras—
(Practices—212ff; Puṁsaavana—212; Nāmakarāṇa—212; Godāna—213; Upanayana—213; Vivāha—64ff).
Sava-yajña—215ff.
Sāṃmanasyāni—17.
(Manyuśamanam—202; Apavādabhaisjjayam—203).
Seig (E)—258, 259.
Schools of the AV—3—5.
Schrader—89—90.
Schroeder (V)—258(n).
Sham Shastry—160(n).
Shende (N. J.)—107(n).
Strikarmāṇī—16.
(Practices about—191f; Pativedanāni—194; Garbhodṛḥāna—195).
Sundry matters—160f.
Sukthankar (V. S.)—258(n).
Śāntyudaka—197(n).
Śrātchakra—160.
Thomas—56(n).
Toy (C. H.)—20(n).
Upadhyaya (S. B.)—68(n).
Vaidya (C. V.)—249.
Velankan (H. D.)—27.
Venkatramanayya (N)—117(n).
Wallis—107(n).
Weber—2, 250(n), 251(n).
Weller (H)—258(n).
Winternitz—248(n).
Wise—179(n), 184(n), 196(n).
Witchcraft-practices—185, 186, 190.
Whitney—2, 10, 99(n), 118(n), 130(n).
Woman—62ff.