THE RELIGION AND PHILOSOPHY OF THE ATHARVAVEDA

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PREFACE

The Atharvānic Literature has engaged my attention since 1937, when I was studying the problem of the authorship of the Mahābhārata. Therein I was struck by the unorthodox tendencies of the members of the family of the Bṛgvyāṅgirases, the authors or the editors of the AV, who stand quite apart from other orthodox priestly families. My aim in the present work is to present these unorthodox tendencies, reflected in the theory and practice of the Atharvānic Religion, and warranted by the actual Atharvānic Texts, viz., the Saṁhitā, Brāhmaṇa and Kauśikasūtra. The mythology of the AV, has been treated in my other work, the Foundations of the Atharvānic Religion. The philosophy of the AV, is based on the conceptions of the Brahma and Ātman of the Atharvānic thinkers. They have substantially contributed to the Upaniṣadic thought. I have attempted to throw new light on the problem of the late Atharvānic Upaniṣads.

The tenth chapter of this work was published in the Prācyavrāṇi, Calcutta in 1944. The ninth chapter was published in 1949 in the Karmarkar Commemoration Volume, Poona. The eighth chapter was published in the Journal of the University of Bombay in 1949. I take this opportunity to thank the authorities of the Bombay University and the publishers of the Karmarkar Volume, for having permitted me to re-publish the above papers.

I must thank the authorities of the Bhandarkar Oriental Research Institute, Poona, for publishing this work.

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INTRODUCTION

1. The Atharvaṇic Religion and Magic.
2. The magical traits in the religion of the RV, YV and SV.
3. The nature of magic in the AV.
4. The characteristics of the Atharvaṇic religion.
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(1) The Atharvaṇic Religion and Magic.

The religion of the AV is essentially magical although the spheres of the religion and magic are different. Religion, though difficult to define, can be broadly described as a propitiation or conciliation of powers superior to men, which are believed to direct and control the course of nature and of human life.1 Thus religion consists of a belief in the powers, higher than man and an attempt to propitiate them. The belief in these powers may take the form of gods like Agni, Indra, Śiva or Viṣṇu, which is implored by devotees to favour them with prosperity of men, cows, horses etc., by means of offering sacrifices along with the recitation of prayers. It is the sweet will of the deity, thus pacified, which confers such favours on the devotee. In magic, on the other hand, there are invariably the mistaken applications of one or other fundamental laws of thought, namely, the association of ideas by similarity and association of ideas by contiguity in space or time. In magic, thus, there is belief, though wrong, in the laws of uniformity and causation in the nature.2 The magician believes that by means of the spells, which he recites while the magical acts are practised, the desired effect is brought about owing to the fact that the like causes produce like effects. Thus the brahman of the Atharvaṇic priest only reveals the underlying application of one or other of the two laws of Nature mentioned above. The priest is confident of the fact that his performance of the brahman is bound to yield the exact result. In magic, thus the desired effect does not depend on the caprice or sweet will of the deity as in religion, but is bound to take place on account of the mysterious power arising out

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2. Ibid., p. 221.
of the acts and spells of the magician. Magic and religion thus belong to the different spheres. But in the case of the AV, we find that there is a perfect blending of the two. We have in the AV the magical rites and sacrificial rites side by side. The deities are pacified and also are urged to bring about the desired effect. Thus there is religious magic or magical religion in the AV according to the proportion of the religious and magical ideas in the rites.

(2) Magical traits in the religion of the RV, YV and SV.

What is said above about the religion of the AV is also true about the religion of the three other Vedas (the RV, YV, SV), generally speaking. The essence of the religion of these three is sacrifice, which consists in enkindling fire and offering oblations in it while reciting the Ṛcs, Yajus or Sāmans for the attainment of prosperity in this or the next world. The religion of the AV also aims at securing full, prosperous and happy life in this world and the heaven after the life for him, who performs the brahman, the Atharvanic rites. Both are priestly religions implying the domination of the Brāhmaṇas over other castes. The brahman of the sacrificial religion and of the magic are the same. Viśvāmitra of the RV is as confident of his mysterious powers as an Atharvanic seer, when the former declares that it is his brahman which protects the clan of the Bharatas (RV 3, 53, 12). The seer Vasiṣṭha in the RV, though strongly condemns any attribution of witchcraft (yātu) to him by his rival, is quite conversant with the practices of witchcraft (ulūkayātu, īyāyātu etc. RV 7, 104, 21–24) and the means of repelling them. The Bharadvājas and Gautamas and the Āgīrasis, who figure as seers in the RV are also pastmasters in the technique of witchcraft (AV 11, 1, 6). Thus ancient seers of the oldest portion of the RV have knowledge of the theory and practice of witchcraft. The first and tenth Maṇḍalas of the RV contain many charms, which are found in the AV. Generally speaking the RV is not innocent of the magical practices. The Taittirīya Saṁhitā contains many magical formulas, which are like those found in the AV. In the magical formulas of the AV, mere verbal similarity is sometime enough to connect the magical object with the desired effect. Thus on account of the root ruh, (to ascend) in the word, Rohita (the sun) is employed in a charm to bring sovereignty to a king, who ascends the throne (rohiti, AV 13, 1, 4–5). In the same way in the TS, the yoke of a cart (dhur) is asked “to injure him who injures us (dhurva) and to injure him

whom we injure (1.1.4). Thus there is a verbal connection between dhur and dhuru. Hence the yoke is asked to injure the enemies. The TS (1.1.7) mentions three types of Agni, viz., ámād (one who eats raw or uncooked things), kravyād (one who eats flesh) and devayajana (goddly one). The AV mentions similar classification of Agni (12.2; Kaúshika 67.7). The TS often mentions the formula, viz., he who hates us and whom we hate should be killed etc. (1.1.9). The AV, in the same manner, repeats it often in the magical rite of water thunderbolt for relieving one of distress etc. (10.5.15–35). The Vájasaneyi Samhitá of the YV contains many ideas which are common to the AV. The VS (5.23) mentions demons and witchcraft (valaga, kṛtyā) as concealed in the holes, dug in the ground for erecting the sacrificial post (yāpa). These are to be thrown out by means of the charm (ibid). The destruction of the enemy is the common object of many sacrifices (VS 9.37; 15–4). The VS 26.1 is a regular magical formula to kill rivals or enemies. Similarly the VS 15.16–19 contains well-known magical formulas. The VS 11.77–82 asks Agni to kill the advancing enemies on the battle, thieves and robbers, a debtor who refuses to pay, hater and one who censures. Like the Atharvanic Purohita (AV 3.19), proudly glorifying his brahman, strength and power, the priest in the VS also assures his patron that he would kill all his enemies (ibid). Expiation rite is also mentioned at the VS 8.13, for removing the sin caused by the wrath of the gods, hatred of men, wrath of the manes and other sins knowingly or unknowingly committed by oneself. The AV is quite elaborate over such expiatory rites (11.6; 6.112, 13; 4, 23–29). The VS describes elaborately the objects of performing the Sautrāmaṇi sacrifice and of the Cayanā sacrifice (VS 20). There is no difference between the objects for performing sacrifice in the VS and those in the AV. In the Brāhmaṇa literature too we find the same association of the magic with sacrifice. The Aitareyabrāhmaṇa, one of the oldest Brāhmaṇas, describes the magical power of the fire and the importance of the purohita in wielding those powers for the destruction of the enemies of a king (AB 8.24–28). Symbolical rites are common in magic and sacrifice. In the symbolical rite for curing fever, water made hot by dipping red-hot iron axe in it, is given to the patient for drinking (AV 1, 25.1). Similarly AB 8, 8 describes the symbolical meaning of the different implements and liquids required in the coronation ceremony of a king. The AB 7, 2–12 prescribes various penances for the performer of Agnihotra. Similar penances and faith are also essential for the performance of the magical rites. There are not only many ideological similarities
between the AB and AV but also there are many ṛg ś in the AB which are traced only to the AV and which are not traced to the RV. There is also relationship between the AB and AV and the Gopatha Brāhmaṇa. The AB 3, 7-8; 4, 5 are almost literally found in the GB of the AV. This is sufficient to show how the AV and the Atharvanic ideology are permeated in the sacrificial religion of the three Vedas.

(3) The Nature of Magic in the AV

The magic in the AV observes the general laws of magic, viz., the law of similarity i.e. the like causes produce like effect or the effect resembles its cause and the law of contact according to which the things which are associated once remain so associated even at a distance and even if their association ceases to be. The former is termed by Frazer as homeopathic magic and the latter as contagious magic. For instance, in a rite to kill the enemy one cuts a branch of a tree. The tree here symbolises the enemy. By cutting it, he cuts the body of the enemy who is away. This is imitative or homeopathic magic. In the same rite one collects dust from the ground where his enemy has stepped. He puts it on fire. His enemy is burnt thereby. In this case the dust which was in contact with the enemy for sometime continues to be so connected even if physically it is separated. This is due to the power of the brahman. The burning of the dust results in burning the enemy (AV 2,12,3-8). In the primitive magic, the spells were unintelligible and spoken in the primitive language of the savages. In the Atharvanic magic the priest or the performer of the magic, being a cultured and intelligent man, systematised his spells. These form the AV. In these spells one finds some peculiarities of magic. In the magical rites the words of the spells are equally important as the act. The priest is confident of the power of his speech. He says to a dying man under his treatment, "I make an armour of my brahman for your protection. You shall not die. By means of my speech (spell) I release you from the snares of Death." (8.1.3; 6.10; 2.1,10). Thus his brahman, the magical act and the magical potency arising from it are associated with his speech.


6. Ibid., p. 52.
addressing the demonic creatures, he always tells that he knows their names, which may be secret, and also their father, mother and sister. He knows their houses (1.2.1.). This knowledge of the geneology and secret names brings force to his spells and weakens and exposes the other party. In such spells repetition also plays an important part. The whole formula is repeated with the change of certain words about direction or deity (10.5).

In our attempt to study these spells we get a very valuable help from the Kauśikasūtra, without which many hymns would not have been properly understood. Attempt is made in this work to see whether there is any connection between the magical rite prescribed by it and the respective hymns either by way of similarity of word, sound or idea.

(4) The characteristics of the Atharvaṅic Religion
The following peculiarities are noticed,

(a) The magical religion of the AV is priestly religion. The priest officiates on behalf of men and women who are rendered helpless owing to the vicious practices of the rival witchcraft-makers, who cause injury to their life, property and domestic or public life.

(b) This religion can also be practised in some cases without the help of the priest. For instance, the love-charms or charms for causing sleep to the members of the household, when a lover goes to meet his beloved in her house can be practised by individuals without the priestly help (4.5). Thus the religion is personal also.

(c) This religion was practised by kings, Brāhmaṇas and Śūdras; in short, by the Āryans and Śūdras alike, by men and women, in cities and villages and in public and private life. It was especially sponsored by the villagers. It was a great relief to them when a young Atharvaṅic priest would enter a village when immediately all evil spirits used to disappear (5.36.7–8). It was thus the popular religion.

(d) The Atharvaṅic religion aims at securing full life of hundred years for every person (19.67) and employs means for removing the causes which terminate it in this world prematurely. The causes mainly are the witchcraft (kṛtyā or yātu) of the rivals, enemies, their curses, bad sight of the enemy, one's own wicked acts, sin against gods, Pitṛs, and men and diseases. This religion aspires
to provide for its followers comfortable and prosperous household with loving inmates along with the wealth of cattle and corn. It teaches how to secure the love of a girl and lead the married life in perfect harmony with wife, parents and children. It helps men in securing success in whatever profession they indulged such as agriculture, trade etc. It is thus the household religion, helpful in the public life also.

(e) It is both offensive and defensive in character. There is no much substance in the argument that the Atharvans spells stand for peaceful magic and the Āṅgirasas for hostile magic. For though the Āṅgirasas are mentioned to have witchcrafts and plants described as belonging to them only (8-7-17,24; 8-5-9), and though the people in this world are said to have been belonging to both the Āṅgirasas and Ātharvans (11-4-17), their essential difference as peaceful and hostile is nowhere substantiated. Relying on the traditional authorship of the different hymns also we can easily say that there is nothing in these hymns that will warrant exclusive association of these epithets to these seers. The hymns themselves nowhere mention such distinction, nor it is corroborated by any other evidence. Hence we may say that Āṅgirasas and Ātharvans were both offensive and defensive in the composition of their hymns. However the main purpose of the AV is defensive, as it aspires to defend its followers from the attacks of evil spirits, enemies, diseases etc. If bad luck is brought about by the curses of enemy or rival, the Atharvanic priest uses offensive charms to kill or to destroy that enemy, with a view to defending his client. It is offensive because it is the best way to defend its followers;

(f) The rivals or enemies also employ similar methods to defend themselves. In this struggle between the two witchcrafts, that which is sponsored by the more powerful priest becomes successful. The power of the priest depends on the knowledge of the practices, spells and on his penance (tapas) and the practice of the brahman (brahmocarya).

(g) This religion is reformist in tendencies. It is a simple yet effective way of removing the miseries in life and becoming happy. In the medical aspect of this religion we find that the Atharvans procured medicine even from the Asura women. This explains their tendency to associate themselves even with the Asuras and use that knowledge for the benefit of all (1.14.2). Not only the medicine, but some other witchcraft practices, also they must have
borrowed from them. We find a reference to the kṛtyā of the Aṅgirasas and of Asuras (8, 5, 9). The Bṛgvaṅgirasas (who include Atharvans) the authors or the editors of the AV reformed the whole technique of sacrifice and introduced simple and yet equally effective sava sacrifices, though they could not altogether destroy the system of old sacrifices. They exerted their followers by describing the sensual pleasures that they would get in the heaven if they performed the sacrifice according to their practice. They pointed out that the full enjoyment of the sex-life is also possible in the company of many women in the heaven if they offered a particular sava (4, 31). They also did not insist on the performance of these sava sacrifices too. They point out that even the hospitality shown to a guest in one's house is also a sacrifice bringing out the same effect. They further point out that the sacrifice of sensual objects can be practised in mind. The Atharvaṇic priests officiated at the various rites in the king's palace and made the office of a purohita absolutely indispensible for the king. The AB 8, 24–28 informs the importance of the purohita, who is expert in the practices of witchcraft at the court of a king. He helps the king at the time of his election to the throne by the people and in maintaining his position as a king in peace and war. He himself by means of his brahman wins the war for the king. In the course of time the Atharvaṇic priest became expert in the art of war and wielding of weapons. It will thus be seen that all the priestly families only the Bṛgvaṅgirasas, the authors of the AV departed from the normal Brāhmaṇas in learning the art of weapons and missiles and teaching it to the kings, as we find in the case of Droṇa to the Kuru princes in the Mahābhārata. This explains their reformist tendencies. Another instance of their such tendencies is the admission in the orthodox Aryan fold of the Vṛāyas, and their deification. The Vṛāyas were outside the pale of the orthodox Āryans. The AV not only admitted them in the Āryan fold, but made the most righteous of them, the highest divinity (15, 1–8).

(h) To simplify the religious practices the AV also prescribes many expiatory rites, which later on formed a part of the Śrīya-dharma.

(i) The Atharvaṇic conception of the brahman provides a link between the brahman in the sacrificial religion of the YV and that in the Upaniṣads. It is the mysterious brahman arising out of the practices of the Atharvaṇic priest, residing in the priest or the
object and accomplishing the object of the practitioner of witchcraft. The priest was equipped with penance and practice of the brahman. This mysterious power gained by him by such means, residing in every object, easily paved way for the universality of the Brahman and its description as 'mysterious' by Umā Haimavatī (Kena 25, Brhadāraṇyaka 5,4).  

(j) To glorify and justify their practices the Atharvaṇaḥs evolved the mythology of the AV. They borrowed some deities from the RV, fashioned new ones, dressed them in new garments and in the vigour of the propagandists claimed all-in-all power to these deities. The present writer has studied the mythology of the AV and has presented it in his work, ‘The Foundations of the Atharvaṇic Religion’ (BDCRI, 9).

(5) The Importance of the Religion of the AV.

In the religious history of the Āryans, religion existed side by side with magic and both in turn influenced each other. Thus the religion of sacrifice was mixed with magic and magic was influenced by religion, in attempting to propitiate various deities. In India both religion and magic were sponsored by the ancient seers like Aṅgiras, Atharvaṇ, Br̥rgu, Vasiṣṭha etc. The hymns and spells were preserved in the families of the priests and were later on collected. The absence of any reference to the AV in the Vedic literature till the SB, which mentions it, is due to the circumstances that the RV and AV form compliments of each other and it was not felt necessary to separate them from each other. The AV in the course of time specialised in many branches of knowledge, which later on developed into Śāstras (systematised knowledge) and which had lost any connection with the religion of sacrifice sponsored by the RV and other two Vedas. The process was in this way.

(a) The treatment of diseases by means of spells and medicinal herbs in the AV formed the basis of the Indian system of Medicine, the Āyurveda. Caraka (1, 30, 19–20) points out that a physician should devote himself to the study of the AV as it deals with the treatment of the diseases and lays down auspicious rites, offerings, auspicious sacrifices, rules of behaviour, expiation, fasting and charms to cure the diseases. Suśruta (1, 6) points out that the Ayurveda is a part of the AV.

(b) The spells in the AV regarding love (Kāma; Smara) formed the nucleus of the Kāmasāstra, such as that of Vātsyāyana, which generally agrees with the AV in its teaching. The Kāmasūtra (7) in its apanisadīka chapter describes the various charms similar to those in the AV. The Kāmasūtra (7.1.11.) refers to the Atharvaṇa practices as the sole authority in certain erotic rites. It also refers to the AV along with the Ayurveda as the authority on the rites regarding strengthening the virile power of a man suffering from sexual debility (KS 7.1.49).

(c) The AV forms the basis of the Statecraft, which developed into a complete system in the Arthasastra of Kautilya. It prescribes rites for winning an assembly of the learned and of common people, gathered together for the election of a king, for the coronation of a king and for securing success in the war. Kautilya (14.146) describes the secret means for destroying enemy (apanaśadīka), which agree with those prescribed in the AV. Kautilya (1.9) attaches great importance along with the ministers of the state to the appointment of the Purohita, who in addition to his other qualifications must be expert in the science of politics and in the practice of the AV. The third chapter on the Statecraft will substantiate the claim of the AV to be pioneer in the field of Statecraft before Kautilya, and the Rajadharmaparvans of Śāntiparvan of the Mahābhārata.

We may thus safely say that the Ayurveda, Kāmasāstra and Daṇḍaniti (or Arthasastra) have their nucleus or starting point in the AV.

(d) However more important from the point of view of the history of religion, the greatness of the AV lies in those teachings which form the basis of the Gṛhyasūtras, the domestic religion of the Āryans, which has perpetuated even to this day as the religion of the Hindus in its general aspects. H. Oldenberg points out that the AV is the great treasure of the Gṛhya verses. Many rites in the Gṛhyasūtras have been intended in the number of the hymns of the AV (SBE 30, p. x). Thus there is a very close relation between the AV and the Gṛhya rites.

(e) The gulf between the orthodox Vedic followers and the Atharvavedins must have been widened on account of the latter's reformist tendencies, open practice of witchcraft and indulgence in the secular practices such as of medicinemen, purohitas, experts in the science of warfare and use of missiles and of advisers in
the technique of love. However on account of these very same circumstances, we have these sciences of Medicine, Politics and Erotics, and the Gṛhya rites which usurped the place of the religion of sacrifice in the life of the Aryans. The association of the Br̥gyaṅgirasas, the authors or editors of the AV, with the Kṣatriyas as their purohitas made them well acquainted and informed repositories of traditional legends and accounts (ītihāsa, purāṇa, gūhā, nārāsamsis, 15-6-11-12) and they effectively attempted to bring about the final reduction of the Mahābhārata and Rāmāyaṇa, through which they successfully preached their (Atharvaṇic) ideology.⁸

(6). The Philosophy of the AV

I have taken a brief survey of the philosophy of the AV, from the Saṁhitā to the late Atharvaṇic Upaniṣads. In the beginning I have attempted to fix up the meaning of the word Brahma in the AV. It is one of the very crucial words in the Upaniṣadic philosophy. Then I have collected all thoughts about the Brahma in the AV and have tried to put forth the view that the philosophical thoughts in the AV fall mid-way between the sacrificial Brahma and the Brahma of the Upaniṣads. The thought ferment in the Upaniṣads presupposes an elaborate activity of the Atharvaṇic seers in that direction. Then I have described the Atharvaṇic conception of death, immortality and Heaven. The late Atharvaṇic Upaniṣads form a problem. I have attempted to enlist the Atharvaṇic Upaniṣads and to note down the trend of their thought. I have also attempted to find out the cause of their existence and their probable date.

I

THE MEDICINE IN THE AV.


(1) Bheṣajya or medicine is one of the most important teachings of the AV. The Atharvanic priest is also the physician (bhiṣaj). He treats the patients by means of his spells, sacrifice and medicines prepared from the herbs and charged with the magical qualities; since, whatever the Atharvanic priest does, is charged with the magical properties. However, his treatment of the diseases marks the beginnings of the systematic treatment of the medicine, called the Ayurveda. Caraka and Suśruta, the earliest exponents of the system of Indian medicine, acknowledge the AV to be the source of their knowledge of medicine. Caraka (1.30.19–20) points out that a physician should devote himself to the study of the AV; for, the Veda of the Atharvans deals with the treatment of the diseases, in that it lays down, as a part of its teachings, the auspicious rites, offerings, auspicious sacrifices, rules of behaviour, expiation, fasting and charms. These also form the treatment of the Āyurveda. Therefore the purpose of both is the same. Suśruta (1.6) mentions that Āyurveda is a part of the AV. Thus the traditional system of Indian medicine acknowledges the AV as its source. It is, therefore, interesting to investigate the original form of the Indian system of medicine as traced in the AV.
The Atharvānic priest cannot sever magic from medicine. Thus even in his scientific treatment of the diseases he administers his medicine to the patient only in association with his spells.

(2) The AV contains charms to cure various diseases. It seems thus that the priestly doctor could cure all diseases by means of his spells. But Keśava, while commenting on Kauśika 24.1–3, points out that the term bhaisajya in the AV refers to the pacificatory rites to cure diseases. He further explains that the diseases are twofold, viz., those that are caused by eating (āhāra) and those that are by sin committed in the previous births. The cure for the former is found in the treatises of Caraka, Vāhaḍa and Suśruta; while the latter are cured by means of the pacificatory rites in the AV. Thus according to Keśava, the AV treats of such diseases as can be magically cured and not by the medicines of the Âurveda. I have shown elsewhere,¹ that there are some medicinal qualities in the antidotes which are prescribed by the Atharvānic priest, who combines in himself the requirements of a physician, a surgeon and also a veterinary doctor.

The Atharvānic doctor considers that there are some evil spirits such as Kaṇvās, Kābavas and others, which infest the human bodies with diseases (2,25, 3,9). An amulet of ten kinds of wood is tied on the body to cure a person who is possessed by a demon of disease (2,9). Therefore, when a person falls ill, he is usually attacked by demons of diseases. These demons can not be driven out of the body except by the spells, amulets or medicine of these priestly doctors. Also the worms in the body cause bodily disorder and are cured by charms (2,31).

(3) The waters form the chief medicine. The Atharvānic poet calls the waters as nectar and styles them as bheṣaja (medicine). They contain sweet honey. They make the horses and cows strong (1,4,1–4). They rule over human beings (1,5,4). The water, plain or mixed with salt, is given to sick cows.² Thus the waters contain protective powers, medicine and nectar, to prolong one’s life in this world. The doctors realised that waters rule over human beings.³ The waters coming down from the Himavat mountain, from the fountains, from the desert tract, from mashy

¹. N. J. SHENDE, 'The foundations of the AV religion' (hereafter called the foundations) BDCR1 Vol. IX, Nos. 3–4, p. 119.
². Kauśika 19.1, and Śaṅkara on AV 1,4.
lands and from canals or wells and lakes are more healing than the healers, i.e. the physicians. These waters, thus, by themselves have curative effects on the bodies of the sick persons (19.2).⁴ They remove all diseases (19.2.5).

(4) Not only the waters, but the barley also is used in curing diseases. The barley (yava) was ploughed with yokes pulled by six or eight bulls. The Atharvaṅic physician tells that with this barley he drives off all ailments, which run out the body. Barley with water thus forms the universal remedy against all ailments (6.91).⁵

(5) In addition to the waters and barley, the Atharvaṅics used plants as medicines. All diseases which are caused by the curse of Varuṇa or by Yama or by sin against the gods, or by the violation of the permanent moral laws by means of the eye, mind, speech, during wakeful state or sleeping—all these are cured by Soma, the king of the plants (6.96).⁶ Thus the diseases caused by the wrath of the deities or by one’s own sins are also cured by the plants. The Atharvavedins consider the plants to be useful for magical and medicinal purposes. They form a universal remedy. The Atharvaṅic priest invokes the plants on behalf of the patient to rescue him from diseases. He prepares a medicine from them (kṛnemi bhesajam 8.7.4-5). He purchases the plants and is sure that their potential medicinal qualities would protect every cow, horse and man in the village. Thus the Atharvaṅic priest practising in the villages saves the lives not only of the human beings but also of the domestic creatures such as cows, horses etc.

⁴ For the varieties of waters and their effects see N. J. SHENDE, The foundations, pp. 269 ff.

⁵ Kauśika 28.17-20 and Śāyana on 6.91. It is a charm to cure all diseases (sarvarogabhāśajya). A sacrifice is offered. Ghee is to be offered in water with each half yā. Six times ghee is to be sprinkled—four times on a jar full of water or yava (barley) and twice on the earth. The grains of barley that are on the earth are to be mixed with those in the jar. That mixture is to be sprinkled on the patient. Also an amulet of yava is to be tied. BLOOMFIELD (SBE Vol XLII, p. 50) considers that a supposed etymology of yava from the root yu, to ward off is used here in the employment of yava as grains or amulet.

⁶ N. J. SHENDE, The foundations, p. 119 for the nature and medicinal value of plants. Śāyana and Kauśika 31.22-25 uses this hymn (6.96) as a charm against the curse of a Brāhmaṅa or against dropsy and for sacrificatory rite. The creeper Soma is to be burnt in fire and the sufferer is to be fomented with it. Also a mixture of curds and honey or of milk and buttermilk, or of milk, honey and curds is to be given for drinking. Kauśika employs this hymn against evil planets also,
The priest is thus a veterinary doctor. The diseases of men and cattle are driven away by his plants. The plants which are known or unknown to him, and those which he sees with eyes are charged with magical power. He charges them with his words, 'We shall bring this man out of this distress.' Thus the eyes and words of the priest produce the magical power in the plants to cure the diseases of the patient (8.7.11, 15-18). A number of Atharvanic priests used to practise medicine; and the priest attending a patient assures him that as many plants as the human physicians know to contain medicine, so many endowed with every healing power he employs to cure him from the diseases (8.7.26–28). It will thus be noticed that the Atharvanic priest believes that the diseases are caused by the wrath of the gods, attack of the evil spirits and demons and violation of the laws by one's body, mind and speech in wakeful or sleeping state. This is his theory, explaining the causes of diseases. His practice of medicine, mostly in villages, dealing with the life of men and cattle, depended on the employment of the waters, barley plants and sacrifices—all charmed with his magical power, expressed by his words and eyes. Diseases and their remedies as described in the AV are treated here. The medicinal and magical nature of the treatment is described in detail elsewhere.

(6) Wounds:

(i) Excessive flow of blood: Whitney considers that hymn (1.2) contains a charm with a reed against an injury and diseases. Bloomfield takes this to be a charm against the excessive discharges from the body and also a battle charm. According to him it is a charm against diarrhoea and along with AV 1.3, against constipation and retention of urine. This is due to the arrows of Parjanya, which inflict such diseases on the mortals. The hymn contains a number of words describing the battle as well as names of diseases. Sayana employs it against fever, diarrhoea, excessive urine and flow of blood. Kausika (25.6) lays down that the priest should tie a string made from the head of munja grass, give him a drink of water mixed with the clay from the field or ant-hill, smear him with curds and milk and blow his rectum. It will be noticed that the Western translators and the Indian commentators do not

7. Sayana and Kausika 26.33,40 consider that the amulet of ten holy trees is to be dipped in lao and to be tied on the patient to cure him from all diseases. These ten trees are to be taken from the following: palasha, udwahbara, jambu, kampila, sarak, vaṅga, sīrīga, srakyā, varaha, bīlva, jangīga, kuṭaka, grhya, galāga, velasa, puna, syandana, araṇika, abhagotra, tunyu, pūtadāru.

8. SBE p. 233.
agree regarding the import of the hymn. The disease is called āsrāva at 1.2.4 and the remedy against it is mentioned to be the munja grass, which is used here in medicine and magic. The mention of the word tejana: bamboo (1.2.4) suggests the material from which the arrows are to be made. Consequently it seems that the hymn deals with a charm to cure the flow of blood from the wound caused by arrow. It might have been subsequently used for the excessive discharges from the body. An amulet of munja grass9 is used to stop the flow. The priests make the remedy from the munja grass growing on the mountains (2.3.1). The demons cause this disease by discharging their arrows. But the amulet of munja is an excellent remedy containing hundred-fold medicine. The Asuras dug out this remedy. Another remedy for the āsrāva is the clay from ant-hill. The ants bring the remedy from the ocean and store it in the ant-hill (2.3.1-6). Kauśika (25.6) and Śāyaṇa consider that the patient suffering from flux is asked to drink the mixture of water and clay from field. In the text of the hymn, the clay appears to be not from a field, but from the ant-hill which contains medicinal water, brought by the ants from the ocean. Śāyaṇa employs the hymn 2.3 against fever, excess of urine and excretion and abscess. In addition to the tying of amulet of munja and giving a mixture of clay and water, he prescribes the opening of anus, penis and abscess by means of a leather bag. This arrangement seems to be similar to the smith’s bellows.

(ii) To stop the flow of blood (1.17): Śāyaṇa takes the charm (1.17) to be used for stopping the blood flowing from a wound, caused by weapon or due to menstruation. He and Kauśika (26.10) suggest that fine clay or sand from the street should be thrown on the wound. Clay from the field or dry lake should also be used. Kauśika also lays down that the place of wound should be charmed by means of a stick having five joints. The hymn uses two physiological terms viz. dhāmani and hirā. They number 100 and 1000 respectively. The hirās are described as carrying red blood and are like women dressed in red garments. It thus seems that they suggest the arteries carrying pure red blood. But they are not distinguished from the dhāmanis in the AV. Śāyaṇa explains them as śīrās (veins) which reside in the lower, upper and middle part of the body. According to him the hirā is the menstrual vein, or the vein carrying red blood. Commenting on ōc 1.17.3, he explains that the dhāmanis are the principal nādis (veins) of the heart and the hirās are their tributaries. He

points out that the menstrual vein is also called sikatāvali in which arises a disease called aśmarī (cocauli). He further adds that the term dhānu stands for bladder (1.17.4). However the term sikatāvali in ṛc 1.17.4 can be conveniently explained to mean the sandy dyke to stop the blood coming from the small and great tubes of blood. Kauśika also supports this view.

(iii) The AV 6.44 is again a charm for excessive discharge from the body.10 WHITNEY employs it for the cessation of diseases. Sāyaṇa uses it against the excessive flow of blood from the body. Kauśika 31.6 uses it against slander. BLOOMFIELD11 explains this use of Kauśika as the homeopathic cure for the hostility of man. For stopping of the blood, a self-shed horn of a cow is dipped in water, anointed with ghee and given to the person for drinking or is sprinkled on him. This horn is called viśānikā and is the urine of Rudra and navel of nectar. It also removes the diseases arising out of wind (vātikṛta). Viśānikā is the best cure for aśrāva (the discharge of blood), among the hundreds and thousands of the remedies collected for curing this disease (6.44.1–3).

(iv) For stopping the discharge of blood from the wound caused by weapon, the plant arundhati is used (4.12). BLOOMFIELD considers that the plant is used in curing the fractures of bones, Sāyaṇa and Kauśika (28.5, 6.14) think that the wound is caused by a weapon and its cure is mentioned here. The plant arundhati is also called rohinī and lākṣā.12 Keśava employs this spell for curing fracture, discharge of blood and wound due to weapon. Sāyaṇa considers that the wound may be caused by falling in a ditch (kartā 4.12.7) or due to a stone hurled at a person. Thus the hymn is a spell against a wound caused by falling in a ditch or by a weapon or by a stone hurled against a person. Sāyaṇa and Kauśika also tell us how the plant arundhati, rohinī or lākṣā is to be utilised Lākṣā and water are to be boiled and charmed with the spell (4.12) at the dawn and the mixture is to be sprinkled on the wounds. Milk and ghee are to be boiled and given for drinking to the wound-ed person and the wound is to be sprinkled with the mixture. The hymn tells us the plant rohinī grows the bone, which is fractured, inflamed by pain and crushed. As a result of this medicinal charm, the marrow is united with marrow, joint with joint and the part of the flesh which has been fallen along with the bone grows together

10. BLOOMFIELD, SBE 42, 481.
11. Ibid.
with flesh on the body (4, 12, 1–3). The skin and hair on it are fitted together. Immediately after the employment of the charm the wounded person is asked to get up and to run like an excellent chariot and to stand firm and upright (4, 12, 5–6). The medicinal charm is thus employed to set right the fractured bone. The AV gives medical terms for the parts of the body such as asthi (bone), parus (joint), majja (marrow), mūnsa (flesh), carma or trāc (skin), loman (hair), and asru (blood). BLOOMFIELD draws attention to the particular tendency of the Atharvāṇīc doctors in bringing in their spells the symbolic connection between the plant rohini used as a remedy and the disease in which the lost parts of the body are made to grow (ruh). The use of the plant lākṣa, also called silaci is advocated at 5.5. A mixture of lākṣa and milk, boiled together is given for drinking to a person, who is inflicted with an injury by means of an arrow, fire or club (5.5.4). The Atharvāṇīc doctor while invoking the help of the plants, secures complete control over them by employing the names of their fathers and mothers and thus suggesting that he knows them long before they were born. Thus they become subdued to him and yield all their mysterious qualities to the doctor.

(v) The Atharvāṇīc priest also employs guggulu (bdellium) in curing diseases. It is procured from the river, Sindhu and ocean. Its sweet fragrance is medicinal (19,38).

(7) Constipation and retention of urine (1,3):—

The charm (1,3) according to WHITNEY is employed against the obstruction of urine only. For releasing the obstructed flow of urine or excretion Sāyaṇa and Kauśika (25.10) advocate the use of gall-nut and camphor. R%C§ 6–8 of this ṣhāna refer only to the obstruction of urine and not of excretion, as Sāyaṇa understands. Parjanya, the father of the reed (ṣara) is invoked to discharge the flow of urine. WHITNEY considers that reed implies some primitive form of a fistula urinaria, the bastiyaṇtra, one of the nādiyaṇtras of the later physicians. As soon as the reed is used with the recitation of the spell (1,3), urine is expected to flow out on the ground with the sound bal. Sāyaṇa remarks on the ṭe 1,3,1 that it is the power of the spell that brings out the urine.

15. ZIMMER, ibid. p. 28.
The hymn explains the cause of the trouble, as due to the saturation of urine in the entrails (āntra), in the canal, i.e. in two groins, the two veins which carry urine from entrails to the bladder, which has the size of a bow. The process of operation is marked by piercing the penis like the dike of a lake (vartra 1.3.7). P.P.P reads vartra (i.e. that which covers) for vartra. Sāyaṇa considers that a metallic piece (śālākā of iron) is to be used in opening the urethra, Keśava on Kauśika (25.10) points out that the metallic piece is to be charmed before use. Kauśika (25.12) remarks that with the recitation of the rāg 1.3.8–9, the patient is to be given enema. Other practices such as riding in a vehicle, shooting an arrow also accompany the opening of the bladder and urethra. These practices contain the use of the homeopathic magic. Releasing of an arrow is symbolical of the discharge of urine. In addition to this, the priestly doctor invokes the help of other deities such as Mitra, Varuṇa etc., to make sure that he does not offend or neglect them in the practice of his medical charm. It is thus clear that the Atharvanic doctor employed reed to open the obstructed passage of urine. The metallic piece used in its stead seems to be a later practice. In this connection the AV uses following terms describing the parts of the body: āntra (entrails), gavini (two groins, the veins which carry urine from entrails to the bladder), basti (bladder) and mehāna (penis).

(8) Healing a disease by the touch of the hand of the priest (4.13):

A disease caused by one’s sins is removed by invoking Vāta, the universal remedy (4.13.3). The priest approaches the patient with blissful charms, removing all calamities. He brings with him formidable strength by means of which he takes off the disease of the patient. His hand is possessed of fortune. It is full of universal remedy and is propitious to touch. By touching the patient with his two hands having ten fingers and reciting the spell (4.13) with his mouth (lit. by means of tongue, the forerunner of voice), the patient is cured. Thus by the touch of his hand and the recitation of spell the disease is driven off. This is nothing more than magical attraction.

(9) Against unknown sores by means of offering in sacrifice (6.84):

Sāyaṇa and Kauśika (31.16, 52.3) point out that the holy

17. Bloomfield ibid, p, 237.
water is to be prepared and sprinkled on the sores (vraṇa). Also offerings are to be made to Nirṛti the goddess of destruction, in fire. Being pleased with the sacrificial offerings the iron fetters, with which the patient feels to have been tied up are released. These fetters of Nirṛti cause unknown sores and give trouble. The Atharvanic priests thus relied as much on magic and medicine as on sacrifice in bringing about relief to the suffering person.

(10) Internal pain caused by the missiles of Rudra (6,90):

There is a spell for curing an acute pain in the body apparently not caused by any known reason, hence attributed to the missiles of Rudra. They cause the colic pain (śūla). Sāyaṇa refers to the views of Dārila, maintaining that an amulet of iron or stone is to be tied for acute pain in the body. According to Bhadra, another commentator, the place where the pain arises is to be charmed. Wise\(^{18}\) considers that the pain is colic. The hymn vividly informs us that owing to the discharge of arrow of Rudra, hitting the limbs and heart of a person, there arises acute pain in the limbs, heart and hundred arteries distributed along the limbs, which are poisoned by the arrow. The confidence and firmness of the Atharvanic priest in curing the diseases is noteworthy in this respect when he says, ‘We draw out the arrow’, ‘I take off the poison (6,90,1-2).’ It is the personality of the priest and his confident attitude that must be bringing relief to the patient by merely reciting the charm.

(11) Dropsy:

This disease is caused by the wrath of Varuṇa, inflicted against a sinner, who has violated his laws. The priest, excelling in the brahmāna (magic power) leads the patient out of it. The man has spoken hundreds of lies with his tongue. Now owing to the spell of the priest he is freed from all these. He can now live for hundred years (1,10). The dropsy causes protuberant belly (6,22). Offerings are made to Maruts. Rice, cooked in milk and ghee is offered to them. The medicinal herbs are taken to the water. The heads of the dogs and sheep are thrown in the water. On the bamboos, human hair and old shoes are tied. Kauśika at 30.11 treats this disease. At 25.37.7.17, he points out that a man or woman suffering from dropsy is to be sprinkled from head to foot, with water from a jar containing 21 shoots of darbha, with the reeds taken out from the thatch of the house. This is symbolical rite. From the reed of a thatched house water drops down in rain.

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18. *Hindu System of Medicine* p. 341,
Thus when the charmed water is allowed to drop down there, the water in the belly of the patient will also drop away. This is the sympathetic magic.

(12) Heart ache, pain in the eyes, heels and forefeet (6.24):

The waters flowing down the Himavat mountain and joining the Sindhu river, which is their queen, form a remedy against the heartache, the burning feeling in the heart (hrdayota) and the pain in the eyes, heels and forefeet (6.24, 1–3). Whitney considers that the hymn (6–24) is a charm addressed to the waters for blessing. But the hymn directly mentions the diseases against which the particular waters are prescribed as medicine. Bloomfield thinks that the diseases cured by the waters are dropsy, heart diseases and kindred maladies. But the hymn does not mention dropsy at all. Darila treats this as a spell against dropsy. Kauśika 30.13 and Sāyaṇa think that heart disease, dropsy and jaundice are mentioned here. They prescribe the water from a flowing river as the remedy against these. Grass from the thatch is burnt in the water and is mixed with it. This mixture is given to the patient for sipping and is sprinkled on him.

(13) Vīdratha (abscess), balāsa, (flow of blood), visulpaka (neuralgia, 6.127):

A plant cipudru or palāsa removes the abscess, cough, flow of blood and also neuralgia, which is in the limbs, ears and eyes. It also cures the pain in the heart and any unknown disease (yakṣmā). The plant is also a cure against the boils growing in the armpit (6.127.1–3). The priest is confident that he can ward off these diseases by the means of that plant, for he knows that to be the medicine against it. The personality of the priest treating the patient and the conviction in his own treatment may be said to be the principal factors that cure the patient. Whitney employs this spell against various diseases with a wooden amulet. Bloomfield takes cipudru tree as a panacea. Kauśika 26.33–39 and Sāyaṇa employ the spell against dropsy and in general, against all diseases. They lay down that the dregs of ghee are to be poured on the head of the patient, and a piece of palāsa tree four fingers broad is to be powdered and pasted on the body of the patient suffering from those diseases mentioned in the hymn. They use the cipudru or palāsa19 tree in medicine and magic.

(14) Cure against thirst (2.29):

The physicians prepare a medicine called the earthly liquid, which may be the churned mixture of barley and water as Śāyaṇa says (2.29,1). On account of this treatment of mixture, the gods grant him life, progeny and wealth. The blessings of the physicians bring vigour, ability and prosperity. At the result of the recitation of this charm (2.29) with the use of the mixture, the fiery gods give him back to the mortal world and he does not feel hunger nor thirst. The priest pacifies the patient's heart with auspicious waters. The thirsty person and the healthy person are clothed in the same garment and are given the stirred drink (mantha) and they thus assume the magic form of Aśvins (2.29). This is the homeopathic magic. Thus the hymn gives a charm for curing the thirst. But WHITNEY 20 considers that it is the total perversion of the meaning of the hymn to use it for curing thirst. Looking to the contents of the hymn, one feels sure that it is to be used for transmission of disease, (thirst here). Kauśika (27.9–13) and Śāyaṇa prescribe the following magical and medicinal rite. At sunrise, the thirsting man and a healthy man are made to sit back to back facing in opposite directions. The mixture of barley and water is kept on the head of the thirsty man and is given to the healthy man for drinking. By reciting part of rā (2.29–6 od) the priest covers them in the same garment and makes them drink the same drink. Thus the disease or thirst here, is transferred to another person, who is healthy. Kauśika gives the treatment as is suggested in the hymn 2.29.

(15) For easy child-birth (1.11):

The gods bring about the conception. At the time of delivery Puṣan is given an offering in a sacrifice. As a result of this, the pregnant woman relaxes herself and the joints of her body go apart (1.11.1). The gods send forth the embryo and unclothe the foetus for birth. Śūṣā opens the womb. Śūṣāṅā loosens it and Biṣkilā lets the foetus come out. But the priestly physician says, "We open the womb." In addition to his recitation of the spell; the physician tries to widen the womb for easy delivery. He splits open the vagina (mehaṇa), womb (yoni) and canals (gavīnakā). He separates the mother and the son (born in the tenth month) from placenta. Then he utters the spell so that the foetus should not cling to the flesh, fat, nor marrow and the spotted and slimmy placenta (jarāyu) should fall down to be eaten by

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20. WHITNEY, HOS, Vol 7, p. 70.
a dog (1.11.1-5). It is possible to suppose that in this whole process of child-birth, the physician did not merely rely on his spells, but he used his skill to widen the passage of the womb, canal and vagina, and also to make the placenta fall down immediately. He was careful to see that the child is not stuck up in the flesh, fat or marrow. It is also likely that he might be resorting to some sort of surgical operations or the use of forceps too. Kauśika (33) prescribes the sprinkling of hot water on the head of the pregnant woman, releasing the joints of the house and tying a cord and a rope to her both sides. These are the rites of the homeopathic or sympathetic magic.

(16) Miscarriage (6.17):

To prevent the premature birth of a child Kauśika (35.12-15) and Śāyaṇa prescribe the tying of the string of the bow, knit thrice, on the body of the pregnant woman. Also the clay from a field mixed with the water should be given to her. The same treatment is to be followed when the child is suffering from convulsions. The hymn containing the spell is to be recited while the treatment is proceeding. The woman is exhorted to bear the foetus up to delivery just as the earth supports the embryos of beings, plants and mountains. The spell does not contain any indication regarding the treatment. However, it seems that the pregnant woman was symbolically treated, so that there would not be miscarriage. Hence Kauśika prescribes the homeopathic magical rite of tying of the woman with the string of a bow. Also an amulet of white and yellow mustard is tied on the body of pregnant woman to prevent the evil spirits attacking and harassing her. These spirits cause the birth of a dead child or abortion (8.6.9). They cause pain in her hips (8.6.13). They like to devour the embryo of the pregnant women (8.6.23). Thus the diagnosis of the troubles of the pregnant woman according to the Atharvaṅcic doctor is the attachment of evil spirits towards the woman. These evil spirits enter the embryo and cause the child to die before or soon after birth (8.6.18). The bhesaja for such trouble according to AV is keeping the white and yellow mustards having magical values in the knot of her garment (nīvi 8.6.20).21 The mustard prevents the troubles of women, such as, childlessness, still birth, labour and barrenness (8.6.26). The hymn 2.25 refers to the demons called Kaṇvas, who eat foetus (gārbdhā). The plants prṣṇiparṇī (hermonitis cordifolia) is

21. For the details of the demons and evil spirits see 'The foundations', p. 408.
the wonderful and divine remedy against the vile trick of the Kaṇvās, such as causing abortion. The plant devours them. The priest employs it to cut off the heads of the evil brood (2.25.1-5). WEBER and GRILL agree with this employment of the charm. But WHITNEY\(^2\) thinks that the language of the charm does not indicate sufficiently this employment of the charm. But it may be observed that the hymn definitely mentions the formidable, blood thirsty, and deadly Kaṇvās who eat foetus (gārbbhāda, 2.25, 3). It is thus proper to employ this spell against miscarriage, to the accompaniment of the treatment of the plant pṛśniparṇi. Suśruta (1.377.7) also considers this plant mixed with milk as a preventive against abortion.\(^3\) Thus the Atharvanic doctor treats diseases with medicine having magical qualities.

(17) Fever, headache and cough caused by rain:

All these are caused by the red bull born of wind and cloud (the lightning). The priests make offerings to it with reverence (1.12.1-2). Sāyāṇa points out that the offerings are caru (cooked rice), ghee and samidāḥ (fuel). The red bull is the sun according to Sāyāṇa. BLOOMFIELD considers it to be the lightning, as the cause of fever and rheumatic pain, which tortures the patient with hooks and crooks (aṅka and samaṅka\(^4\) 1.12.2). In this disease the joints of the patient become stiff and cause pain. There is also cough and headache. The cause of these symptoms is termed as jarāyuja or śūṣma (fever—Sāyāṇa, lightning—BLOOMFIELD, blast—WHITNEY) and is asked to go away to trees and mountains. Thus the fever (sūcit), headache (śīṛṣakti), cough (kāsa) and raking pain in the limbs should go away elsewhere and should not cause trouble to the patient any more. The idea in such cure is that the disease, like sin, should go to some other person. Owing to the lightning, the consequent rain and damp climate three types of diseases are caused viz., (i) born of abhru (cloud, rain or lighting) is cough (kāsa), (ii) born of vāta (the pain in the joints), (iii) born of śūṣma i.e. fever which seems to suggest pitta, bile (1.12.3). These very same triple causes seem to be referred to in the word tredhā in 1.12.1. These words suggest the tridhātuṣ. cough, wind and bile, on which the Indian system of

\(^{22}\) WHITNEY, ibid., p. 64,
\(^{23}\) BLOOMFIELD, ibid., p. 302.

\(^{24}\) In AV 6.50.1 these two words occur as the names of some pestiferous insects or animals which destroy grain. Here, however, they mean the stinging pain.
Medicine is based. Thus the spell is recited to the accompaniment of sacrificial offerings to remove socis, fever (v. 2), auk and samanka, rheumatic or torturing pain (v. 2), stralde—headache (v. 3), kasa, cough entering in his joints (v. 3), and thus caused by abhra, vula and susmi (v. 3). WEBER\(^{25}\) thinks that the spell is used against the fever afflicting a child. He seems to have been guided by the word jarāyujja (product of placenta) occurring in the beginning of 1,12. But this is not the conclusive evidence. LUDWIG\(^{26}\) uses it against inflammation. ZIMMER\(^{27}\) employs it against wound fever, being guided by the word, vata, which he takes to mean wound. But it is used here in the sense of ‘wind in the body.’ According to Sāyaṇa the spell is to be used against cough, wind and bile, or against stormy weather. The patient is to be sprinkled with water, while the spell is being recited. Kauśika 38.1–7 and Keśava (ibid) treat this as a charm against headache also. BLOOMFIELD\(^{28}\) has rightly interpreted the text of the hymn in emending vataubhrajja into vataubhrajja in 1,12,1 in view of the interpretation of Kauśika and Keśava, and also the words abhraja and vulaja occurring at 1,12,3.

\((18)\) Takman:

The word takman occurs in the AV only. In the Ayurveda the word for takman is jvara (fever). Takman is the son of Varuṇa (1,25,3). The idea in this conception is that fever is inflicted as a penalty on the wrong doers or liars by Varuṇa. Takman takes its origin in water entered by Agni. It means that fever is caused by rain which is referred to here by Agni (lightning) entering in the waters (clouds). Fever is the fire in the shape of flame, heat or fire of chopped wood (1,25,2). It causes jaundice. Its effect is burning or scorching heat in the body (1,25,3). The fever is of different types, viz., (1) strict—malarial, due to cold, (2) rūra—delirious, causing delirium, (3) sociš—ordinary fever, (4) fever occurring on every next day, (5) fever, occurring for two successive days, (6) fever occurring on every third day (1,25,4). Keśava on Kauśika (26,25) refers to these six types of fever. Sāyaṇa refers to the malarial, constant and intermittent fever in this spell. The hymn 1,25 does not give any remedy against such fever. Kauśika 26,25 prescribes that an iron axe is to be heated and is to

\(^{25}\) Indische Studien, IV, 405.
\(^{26}\) Der R̆yveda, III, 343.
\(^{27}\) Altindische Leben, p. 390.
\(^{28}\) Ibid., p, 249.
be dropped in hot water which is to be sprinkled on the patient suffering from fever. Kausika prescribes the homeopathic cure based on attraction. The hot water sprinkled on the patient would take away fever from the body of the patient. It would attract the heat of fever. The AV also prescribes a sovereign remedy against fever viz., the plant *kusṭha* (costus speciosus). This plant grows in the north of the Himālaya mountain. It is a medicine (*agada*) against fever (5,4,6). The plant is then taken to the people in the east (*prācyāṁ niyase, 5, 4, 8*). It removes *yakṣma* (phthisis), *takman*, headache and evil of the eyes and body (5,4,9–10). Kusṭha is not mentioned in the RV. It seems to be a fragrant plant. In later literature it designates leprosy. Suśruta prescribes the *kusṭha* plant against leprosy. He also points out eight different varieties of fever due to the disturbance of the three humours of the body. Kusṭha is also one of the materials used in the medicine against fever caused by wind (*vāta*). Caraka treats the eightfold fever and considers that it is caused by the wrath of Maheśvara.

*Takman* or fever seems to be the constant dread of the people in Mūjavat, Mahāvṛṣas and Bālbīka, Bālbīkas are beyond the Mūjavat mountain (5,22,5,7). These countries are the home of fever. The fever is also caused by diarrhoea or abnormal evacuations (5,22,4). *Takman* has a very disastrous effect on the patient, since it consumes him like fire, and turns him yellow on account of jaundice. *Takman* is spotted and reddish. This indicates the countenance of the patient laid down with fever (5,22,2–3). It brings about *balāsa*, general consumption, *kūsa* cough, and *pūman*, scab. It causes shivering in the patient and is accompanied by cough (5,22,10–12). *Takman* is therefore asked to go away to Gāndhāras, Mūjavats, Aṅgas, Magadhas, Bālbikas and Mahāvṛṣas (5,22,4, also see 19,39,1,10).

The charm (5,22) also refers to the sacrifice offered on the altar with Soma, pressed in stones and holy fuel. The sacrifice offered to Agni is expected to remove fever. We thus find here, medicinal magical and sacrificial help taken by the Atharvānic doctor in

30. *Cikitsāsthāna*, 9,12.
34. GROHMANN, *Indische Studien*, 9, 396.
curing deadly diseases like takman. Kausika (29,18,19) prescribes a gruel of läjās (black or parched rice) to be drunk by the patient. It is poured in red (copper) vessel, in the fire derived from the forest tree. The treatment is symbolical based on similar attraction with the touch of homeopathy. Läjās refer to the fever, the red vessel suggests heat and fever and forest fire is the fever resulting from lightning or malarial type. Caraka\textsuperscript{37} also prescribes the gruel of läjās against fever.

Thus the Atharvanic charm also contains medicinal values. Kausika (30.7) prescribes another charm against fever. In the fire prepared from the fuel brought from forest, ghee is to be offered with copper ladle. It is to be poured on the head of the patient, who is suffering from a delirious fever, making his body yellow and red (6, 2), 1–3). Kesava on Kausika (\textit{ibid}) thinks this to be the fever caused by bile (\textit{pitta}). Frog plays an important part in the magical remedy against fever. The takman, deliriously hot, shaking, exciting, impetuous, brought about by cold and coming the next and on successive day is an impious thing and is asked to go in the frog (7, 116, 1–2). Kausika (32.17) details the idea in the hymn, 7, 116. A frog is tied with blue and red strings and is kept under the bed of the patient. With the recitation of the hymn the patient is to be bathed on the cot; so that the fever is washed on the frog.\textsuperscript{38} The frog seems to represent the water in which it resides. The malarial fever, caused by water, may be thus returned back, through the frog. This is thus the homeopathic magic.

(19) Harimā or jaundice and Rδyota or heart disease:

Bloomfield thinks that the charm in hymn 1, 22 is to be used against jaundice and related diseases. The charm in itself refers to jaundice and heartache. The priest sends these diseases to the sun, parrot (\textit{ṣuka}), thrush (\textit{ropavaka}) and yellow wag-tail (\textit{hāridrava}). This is the homeopathic treatment. The priest envelops the patient with the red skin of the bull or cow so that he should attain his natural complexion and live long (1,22,1–4). It thus seems that the Atharvanic doctor considered that the jaundice makes all body yellow and causes heart-disease. The main idea in the magical rite is to banish or transfer the yellow colour to the objects where it normally belongs. Kausika (26,14) and Sāyaṇa lay down the practice of magic in this case quite

\textsuperscript{36} Bloomfield, \textit{ibid}, pp. 441 63.
\textsuperscript{37} p. 411.
\textsuperscript{38} Bloomfield, \textit{ibid.}, pp. 565-8.
in keeping with the objects mentioned in the hymn. Kauśika prescribes that the priest should ask the patient to drink water mixed with hair of the red bull. He ties an amulet of the ring of the hide of the red bull, dipped in cow’s milk. He makes him eat the rice cooked with turmeric (haridrā) and the remnants are rubbed all over his body. He makes him sit on a cot, ties the three birds mentioned in the hymn by their left foot to the leg of the cot and washes the patient off the birds. Keśava on Kauśika 26.21 informs that the amulet should be the golden ring clothed in the hair and heart of the red bull. The magical practice described by Kauśika is symbolical and homeopathic. The yellowness of the patient is to be handed over to the yellow birds and the use of the amulets indicates that the patient is to get the skin like that of the red bull or cow.

(20) White leprosy (Kilāsa):

To cure kilāsa, leprosy and palīta, gray spots, hymn 1.23 lays down the plants like haridrā, rāmā, kṛṣṇā, asikñī or nīlī are to be used for removing the white spots from the body and restoring it to the original colour. These plants have their dwelling or hiding place in the dark. A paste prepared from these plants or their leaves would give black colour to the skin (1.23.1–3). These white spots may be caused by (i) defect in bones, hence born of bones, (ii) born of body, i. e. due to the defect in the flesh between bones and skin, or (iii) due to evil witchcraft. The priest claims that his brahman (magical power) is able to cure all these varieties of leprosy (1.23.4). Sāyaṇa and Kauśika (26.22–24) detail the use of the plants mentioned in hymn 1.23. The plants are to be pasted. With dry cow dung, the leprous spots are to be massaged till they become red. The paste from these plants is then to be applied on them. Also they prescribe an offering of ghee in fire to the Maruts. BLOOMFIELD considers that this rite is intended to put the patient in sweat. But this does not appear to be so. This is a sacrificial rite in addition to the medicinal and magical ones. Another plant named āsura or śyāmā is also mentioned as a cure against leprosy (1.24). Sāyaṇa (on 1.24.1) thinks it to be another name of nīlī plant. This remedy was in possession of an Asura woman (1.24.1–2). The Atharvānic priest knows the parents of the plants; so that he can command them for his use. The parents of this plant are of like-colour, hence it can make the skin of the leper, like-coloured. This is the homeopathic magic. It is to be noted that the Atharvānic doctors claimed a number of
remedies from the Asuras and their women, who had secret knowledge of the medicines or had kept them secret (6,108,3 2,3,3, 6,109,3, 6,38,2).

The plant *kūṣṭha* is also employed by Kauśika (28,13) for curing leprosy. The plant is to be crushed and mixed with butter. It is to be anointed to the body against the line of hair. The charm 6.95 contains the praise of the plant *Kūṣṭha*, which is asked to free the patient from disease, which Kauśika understands to be phthisis and leprosy. It is highly medicinal (6,95,1–3).

(21) Kṣetriya or hereditary disease:

This is one of the most dreaded diseases. The charm in the hymn 2,8 is addressed to the Viśṭas (mūla lunermansion), dawn, plant, straws of brown barley, which are endowed with white stalks and the blossom of sesame, to remove the Kṣetriya disease. Sāyaṇa on 2,8,3 considers that the chips of white Arjuna tree, husk of barley and blossom of sesame are addressed here (2,8,1–3). The plough (*laṅgala*) poles (*ʔəʔ*) and yoke (*yuga*) are paid reverence, since they remove the disease (2,8,4). Also reverence is paid to the drooping eyes, to the lonely place *sandeśyam* (to indigenous place—BLOOMFIELD; to them of the same place—WHITNEY; an old ditch—Sāyaṇa, 2, 8, 5). Sāyaṇa (2, 8, 1) considers that Kṣetriya is consumption, leprosy or convulsions creeping in the bodies of children and grand-children through their parents. BLOOMFIELD translates it as hereditary disease. Dārila on Kauśika 26,1, considers it to be *kauḷavṛyadhi*, family disease. Kesāva explains it as leprosy, consumption and dysentery (*śaṅgrahāni*) which are handed down from ancestors. Taittirīya Brāhmaṇa 2,5,6,3 considers it to be adisease of womb, or embryonic disease. WEBER thinks that Kṣetriya refers to injuries of the field. Kauśika (26,1, 41,27,4) and Sāyaṇa think that the whole charm 2,8 is to be employed when the patient is to be sprinkled outside the house with water which is duly charmed to remove those diseases. Different *rcs* of the charm 2,8 have different significance. *Rc* 1 is to be recited when he is sprinkled outside the house. *Rc* 2 is used for sprinkling him at the dawn. With *rc* 3, the patient is to be tied with an amulet of chips of Arjuna tree, husk of barley and flowers of sesame put together. In the same way with this *rc*, an amulet made from the skin of a living animal mixed with the clay from the

39. Also see BLOOMFIELD, *ibid.*, p. 268.
field or ant-hill is to be tied on the body. With the ṛc 4, the patient is made to stand under a plough yoked with a bull and is sprinkled with charmed water. With the ṛc 5, a jar of water is to be charmed in a lonely house. Then an old ditch is to be charmed and covered with grass. The patient is made to sit there and is given the sip of their juice and is sprinkled with it. These rites may be performed alternately.

BLOOMFIELD thinks that the practices of Kauśika are obscure and farfetched. He considers that Kauśika's treatment is based on the derivation of Kṣetriya from field, rather than womb. There is a play on the word kṣetra, field and womb. The poet employs the name and properties of conjuration from the field. The disease is connected with kṣetra, field or womb. Hence the lord of the field is invoked in 2. 8. 5. The plough, yoke and poles are addressed. The arjuna creeper, husk of yana and blossoms of sesame, all grow in field. These are all invoked to remove Kṣetriya. Thus it seems that the disease first creeps in the human beings through kṣetra, a womb and is perpetrated by the products of the field. Hence the field, its lord and its products are addressed to remove the disease. The birth and bringing up in the particular kṣetra bring consequent defects along with it. Kauśika (27. 7) while commenting on 2. 10 also prescribes a magical rite of sprinkling or washing the patient at the cross-roads with water charmed by a bundle of darbha grass and chips of the kampila tree are tied on his limbs. The priest assures the patient suffering from Kṣetriya (consumption, leprosy or dysentery), from the goddess of destruction, Nirṛti, from the curse of female relations, from the hatred of the elderly persons and snares of Varuṇa that all diseases, mishaps caused by any of these would go away on account of the power of his magical spell (brahman) 2. 10, 1–5. As soon as he recites the charm to the accompaniment of the magical ritual, the patient immediately becomes cured. The personality and the confidence of the Atharvāṇīc doctor treating patients magically, influence the nerve of the patient who becomes charmed with these. Comparing similar passages from TB, Baudhāyana, and Apastamba, BLOOMFIELD considers that the ṛc of this charm are employed for the jātakarma or birth rite. The AV, however, employs the hymn 2. 10 for the removal of all hereditary diseases. This disease binds the person by means of its upper and lower snares. It also spreads to all limbs. It is sometimes rooted in the heart

41. BLOOMFIELD, ibid., p. 287.
42. Ibid., pp. 292 ff.
of the person like tumour (3. 7. 2–4). It is as the name indicates an inherited disease. But it seems that it was also thrust on the person by his rivals with some magical concoction given to him for drinking. The hymn 3. 7. 6 uses the word āsuti as the cause of Kṣetriya. Bloomfield renders it as the magic concoction. Whitney takes it to mean, drink, rather doubtfully. Weber thinks it to be the act of propagation. Sāyaṇa considers it as food which is not taken in the prescribed manner. Another remedy (bheṣaja) prescribed by hymn 3. 7 is the horn on the head of the swift-running antelope. The skin of the antelope is also used in the medicine (3.7.1,3). These two are to be employed with the waters which contain remedy (3.7.5). The priest knows these remedies against Kṣetriya, which he hopes to drive off (3.7.3,6). Thus the spell informs us that the Kṣetriya is sometimes inflicted on by magic, food or drink, and phthisis, leprosy etc., arise in the body of a person. Kauśika (27, 29–31) and Sāyaṇa prescribe the magical rite in agreement with the hymn. An amulet of the horn of antelope is to be tied. The water with the horn is given for drinking. The water is poured on the skin of the antelope and is warmed on the fire. It is sprinkled on the patient early in the morning. He also sips this charmed water. Bloomfield 43 thinks that the relation of the antelope with the practices to remove the Kṣetriya is obscure. He however admits the swiftness of the animal is symbolical of the speedy removal of disease. Also there is similarity in the word viṣāṇa (horn 3.7.1) and the root viṣ to loosen. Mere verbal similarity is enough for the Atharvaṇīc priest to connect the Kṣetriya with the horn. This is also homeopathic magic. Kauśika also prescribes the offering of barley from the unmeasured heap in the fire. He also lays down that cooked rice duly charmed with the spell (3.7) should be given to him for eating. Thus there is play on the word kṣetra (field and parents) and Kṣetriya is to be cured by following a charm to pacify the lord of the field, yoke and poles. The disease is brought about by eating improper food, magical rite of the enemy and through the parents. Generally the disease takes the form of phthisis, or leprosy or dysentery. The waters and horn of antelope act as remedies, in addition to the homeopathic magic and sacrifice.

(22) Worms:

The worms in children, grown-up persons, cows or cattle are treated by the Atharvaṇīc physicians carefully. With the help of the deities like Agni and Indra, the heat of the sun and fierce imprecation (ugreṇa vacasā) of the priest according to the priestly

43. Ibid., p. 336,
traditions of the seers such as Atri, Kanva, Jamadagni and Agastya kill the worms in child. The priest grinds them like the grams in a millstone (5.23.1-13). With his brahman he crushes them. Kausika (28.20-26) prescribes the use of karīra grass and dust from village against worms. The suffering child is placed on the lap of the mother to the west of fire. With the bottom of paste heated in the fire and anointed with butter, the palate of the child is pressed. Then the pressed palate is anointed with butter. The roots of uśīra plant are pounded and given to the patient. It appears that the fierce imprecation of the priest along with the symbolical act is mostly responsible for the cure of the worms, rather than any medicinal value of the objects. The worms form a disease and are cause of other diseases. The seen or unseen worms in entrails (āntra), head and ribs, growing inside the body in various ways must have been roughly considered by the Atharvan physician to be the cause of serious disorder in the body (2.31.4). But the real remedy is the charm (vacas) of the physician. Kausika (27-14-20) prescribes the offering of black grams with ghee in fire. He also lays down that an arrow should be tied with the hair of the cow and should be powdered with stone. This is the symbolical act of crushing the worms. With street dust in the right hand facing south, the priest should throw it on the patient. The scattered dust symbolises the scattering and dispersal of the worms. Poisonous worms cause diseases in the cattle too. With the brahman (magic power) the priest kills the worms in the cows (2.32.1). Kausika (17.21-26) informs that the priest should strike the face of the infected cow in the morning, noon and evening with the darbhas. Black grams (caṇaka) should be offered in fire. The offering seems to have been suggested from the simile, viz., crushing the worms like grams in mill (5.23.8). Taittiriya Aranyaka (4.36), Āsvalāyana Śrauta sūtra (15.19.5) refer to the curing of a cow from worms. Mantrabrāhmaṇa (2.7) also refers to the process of killing worms in men and cattle.

(23) Yākaṇa (consumption):

It is a general decline in the health of a person with disease in various parts of body. Hymn 2.33 minutely describes the various parts of the body. It is interesting to note that the Atharvan physicians had studied minutely and named various parts of the human body, which fact suggests that they were surgeons and attended

44. For general description of the worms see N. J. Shende, ibid.
post mortem examination of the bodies. For instance, in the human anatomy the hymn refers to eyes, nostrils, ears, chin, head, brain, tongue, neck (griśh, 14 subtle bones in the neck according to Śaṅkara), nape at the neck, ribs, spine, fore arm, arm, shoulder, heart, lung (cloman, fleshy mass near the heart according to Śaṅkara), viscera (haukṣṇa), sides (vārṣṇa), kidneys (matasthñ), spleen (pūhī), liver (yakṣa), intestine (āntra), anus (guda), bigger intestine (vaniṣṭha, rectum—BLOOMFIELD), abdomen (udara), paunches (kukṣa), guts (pūhi), navel (nābhi), thighs (ūru), knees (aṣṭhīvat), heels (pūpo), tips of the feet, buttock (bhasadya), bottom (bhaṁsas), bones, marrow, sinews, arteries (dhamani), hand, fingers, nail, hair, joints and skin. Any decay in any of these parts (yakṣa), the priest claims to cure by means of the charm (vibarha) of Kaśyapa (2.33.1–7). At another place yakṣa is said to be due to poison, which decays different parts of the body (9.8.10). The poison is removed by a spell. The poison creeps in the inner parts of the body, thighs and canals (gauṇikā—WHITNEY, 9.8.7). The charm also removes balāsa from the heart and limbs, if it is caused by weak heart love or disgust (9.8.8). Similarly the yakṣa from within the inner, soul, jaundice and diarrhoea (aṁśa) from the bowels is removed (9.8.9). All poison of yakṣa would go away from belly, lungs (cloman), navel and heart (9.8.12). The poison of yakṣa also paralyses the limbs (9.8.19). It causes neuralgia, abscess (vidradha), wind diseases (vāṭikāra), and inflammation of eyes (ālaja) 9.8.20. It will be observed that the term yakṣa is generally used in the AV to denote the disease which causes pain and decay. Phthisis is rājayaṅkṣa, the king of the yakṣa. Fever, cough, diseases of the head, pain in the spine and bones are its general symptoms. Spell and sun’s rays cure it (9.8.22). It will be also noticed that the Atharvānic physicians had known and named the principal parts of the body and thought that yakṣa could find scope anywhere on these parts. Kauśika (27.27–28) prescribes a symbolical rite against yakṣa by tying and then releasing with the charm, the limbs of the patient and also sprinkling charmed water over his joints. Śaṅkara and Kauśika consider that the charm is for curing all diseases. A person, who is suffering from yakṣa even if is on the point of death, or actually dead is brought back to life and given long life, with the essence of plants (such as rice and barley) and the immortal waters of the rain (3.31.8–11). Then there would not be any mental affliction and sinful witchcraft, which brings on him the yakṣa. In addition to the essence of plants and water, the tying of an amulet of varāṇa tree removes yakṣa which has entered in
the body (6.85.1-2). BLOOMFIELD\textsuperscript{45} thinks that the basis for the use of \textit{varaṇa} plant is the root \textit{vr} — to shut off. A person is attacked by \textit{yaksma} owing his sins. Another reason for the attack of the disease is the excess of sexual intercourse. Sāyaṇa (on 3.11) and Kauśika (27.32-33) call it \textit{grāmayavādhi}. Dārila while explaining the word informs that it is caused by sexual intercourse and is termed as \textit{pitādū}. It may be somewhat like syphilis or soft cancer. For curing the unknown decline (\textit{ajñīta-yaksma}), phthisis (\textit{rājayaksma}) or convulsions caused by Grāhi in children, an oblation having a thousand eyes, of hundredfold strength, ensuring hundredfold life and consequently called \textit{satāyur-havīḥ} (offering securing life for hundred years), is offered in fire (3.11.1-5). The offering consists of cooked rice mixed with stinking fish, according to Sāyaṇa (3.11.1). Thus if the patient is afflicted, exhausted in life, even departed or carried in the presence of Mrītyu, the priest snatches him away. His life enters in him again due to the power of the priest’s \textit{brahmaṇ} (3.11.2,5). According to Kauśika (\textit{ibid}) the magic rite consists in giving to the patient cooked rice with rotten fish for eating. He is to be bathed, sprinkled and allowed to sip water warmed with fire made from the forest sesame (\textit{araṇyatila}) and also with water heated with the quenching of forest hemp, forest dung and plants bringing peace. The symbolism of the water made warm with the quenching of forest wood or sesame seems to be attraction and thus taking off the disease. Thus the Atharvanic physician with his knowledge of human anatomy considers the possibility of \textit{yaksma} in all parts of the body, also the \textit{rājayaksma}, and \textit{yaksma} due to excess of sexual intercourse. The cause of contacting this disease is the sin committed by a person. In addition to the magical spell and act, the priest also prescribes a sacrifice, which cures his disease and brings back his life for hundred years. Amulet of \textit{varaṇa} tree is also used for the same purpose. Thus the magic spell, act, sacrifice and amulet are employed to bring about the cure of the disease.

(24) Poison:

There are a number of charms in the AV to remove the poison entering the body through various sources. The clay and/or water from an ant-hill is believed by the Atharvanic physicians to contain remedy against poison. The gods sprinkle water on the desert tract for the ants, which store it in the ant-hill as mixed with clay. This

\textsuperscript{45} Ibid., p. 505.
is the divine remedy for curing general type of poison (6.100.1–3) Sāyaṇa and Kauśika (31.36) prescribe that the clay from ant-hill is to be charmed and pasted on the body and it is to be mixed with water and given to the patient for drinking.

Drinking Soma renders the poison harmless. Brāhmaṇa (Taksaka–Sāyaṇa) was born with ten heads and ten mouths. He drank Soma, which made the poison powerless (4.6.1). Sāyaṇa commenting on this remarks that a Brāhmaṇa drinking Soma makes harmless the poison born of roots and bulbs. The eagle digests the poison like food (4.6.3). The loudly uttered spell of the priest removes poison (4.6).

The poisoning due to arrow is removed by means of his spell. The points of the arrow (sāyaṇa), its neck (kutmala), its plume (parṇadhi–feather socket) and the barbed horn are besmeared with ointment of poison (prāṇyana). The tree from which the bow is made is also poisonous. Such poisonous trees grow over some mountains. All these along with those who ground the poison, besmear and hurl with the arrow and also those who let it go in the food of others are all made harmless by this charm (4.65–7). Those, who dig the poisonous plants are made impotent (4.6.8). The idea is that the poison is in the mind and acts of the persons as also in the poisonous substances themselves. These both are also to be made impotent. Sāyaṇa and Kauśika (28.1.4) prescribe the magical ritual to the accompaniment of the recitation of the spell (4.6). The patient salutes Taksaka and sips charmed water and is sprinkled with it. The pieces of kramuka wood are powdered in water and the patient is sprinkled with it. They give another prescription also. The patient is sprinkled with water, which is made warm by quenching in it old garment made hot or old skin of deer or old pieces of broken broom. The mixture is stirred by means of two arrows having poison at their tips. A clod of earth is dissolved in it. The patient drinks this mixture until he vomits. Then the patient is given turmeric powder in ghee. The old garment, old skin of deer, pieces of broom, all suggest the insignificance of the poison. The sprinkling of this mixture would attract the poison and render it powerless in the body. The mixture of the poison on the arrow tips is to take away poison by means of poison. This is the homeopathic magic. The turmeric powder with ghee is used to soothen the bowels, which are ruffled while vomiting. Sometimes the poison is administered through gruel (karanbha), which being rich in ghee is taken easily by a hungry
poison. Another way of poisoning is through the plant madāvatī which is poisonous. It goes in the human body sometimes. The remedy is the water of the river Vāranāvatī, which is full of nectar, to the accompaniment of the priestly charm (4.7.1–4). By means of the charm, the poison which is dug out and kept outside the village, cannot enter the body. The poison is purchased with broomsticks, old garment and antelope-skin. It is thus an insignificant thing for barter (4.7.5). Kauśika (28.1–4) and Sāyaṇa have utilised the old broom, skin and garment in the rite to remove poison.

The serpent’s poison is an equally dreadful thing. The children and men of the household wandering about were in constant dread of the serpents. By means of the charm (6.56) their mouths are closed, never to open again. Their teeth are crushed against teeth, jaw against jaw and tongue against tongue, by means of the spell. They are the divine folks (devajanas). Their help is sought by saluting them. The mention of their names and classes, removes the intensity of their poison. They were divine folks, brought under control by the charm (6.55.1–3). Sāyaṇa and Kauśika (50.17–22) prescribe the ritual for keeping away the serpents from premises. While the hymn (6.56) is recited, for keeping away the serpents from the bed, house or field, lines are drawn round these; so that the serpents would not enter in them. The garlands of grass are tied to the house and the dung of cow is scattered, buried at the door and offered in fire. The blossoms of apāmārga are used in the same way. Thus the area enclosed by the lines, drawn on grass, dung etc., kept at the entrance of the house being charmed, prevents the serpents from coming in. The charm of the Atharvanīc physician in curing the snake poisoning is very nicely treated in 5.13. The priest says, ‘The divine Kavi, Varuṇa has given me this medicine with formidable spell. I take off your poison which is dry, not-dug or attached. In my spells, I seize your waterless poison and also your upper, lower and middle juice. My voice is vigorous, thundering through clouds; with my formidable spell (vacas) I take off your poison. With my eye, I smite your eye, with poison your poison (5.13.1–4).’ He then asks the serpent to die and not to live. The poison should go back to it. Thus the Atharvanīc wizard employs his speech and eye. He calls the names of the serpents. The utterance of their names and their geneology, parents etc., makes the serpents sapless and harmless. He calls the serpents by their names and asks them to hear him and threatens them not to stand in the way of his friend, the suffering patient. The serpent should
take out its poison and rest quietly (5.13.5-7). Another aspect of his charm, controlling the serpents, is to abuse them, and to treat them as useless. He calls āligī and viliqī serpents as the daughters of the Broad-knobbed one, born of black barbarian slave (5.13.8) and that their poison was purchased for old worthless broom and rags (4.7.5). Even the hedgehog says that whatever is produced by digging (the poison) is made spaleless (5.13.9). A very interesting rite is prescribed by Kauśika (29.1-4). The priest ties a ring with the ends of garment and with white piece of cloth, and marks a line by clay round the bitten part. He ties a knot to hempen post, He presses the bitten part. The priest goes round him. He makes him drink water which is warmed by quenching the burnt household grass. He makes him eat honey, clay round the sweet tree and dung of porcupine. Water in the gourd (alābu) is given to him for drinking. Pressing and tying the bitten part of the body are resorted to for preventing the circulation of poison. Tying a knot to a post is the symbolical and homeopathic magic. Another interesting spell (10.4) describes that dārbhā grass, tail of a horse, of a shaggy one and seat of a chariot burn the serpent (10.4.2). In all cases of the serpent bite, the people used to depend with absolute confidence on the young Atharvaṇīc physician who kills the serpents (yuvā bhiṣak 10.4.15). The physician by means of his charms withdraws their poison and going to the river, washes it off (10.4.19). The snake then dies (10.4.26). Kauśika (32.20-25, commenting on 10.4) refers to Paidva the horse of Pedu, which kills the serpents. In the AV, some insect is mentioned. Keśava calls it taliṇī and describes it as of golden colour. A person, who is bitten by serpent performs a rite for pacifying Takṣaka. Having ground Paidva, he puts it in his right nostril with right thumb. One puts Paidva in the garment, if he is afraid of serpents. Keśava informs us that one should dig Paidva, clothed in white garment, when he expects danger from serpents. Dārila tells us to keep Paidva folded in the garment in the house. With the recitation of 13.4.25 the priest rubs the patient from head to foot. With 10.4.26 he heats the bitten spot and throws fire-brands on the serpent. If the serpent is not there, he hurls down the fire-brand on the spot where he was bitten. The use of honey mixed with water against serpent bite is also prescribed by Kauśika (29.28) while commenting on the hymn 6.12. In this spell the priest claims that he has gone round all races of serpents and therefore he is competent to cure the poison. This spell (6.12)

46. BLOOMFIELD, ibid., p. 605 and also BERGAIGNE, La Religion Vedique, II, 451-2, 498.
was formerly known to the Brāhmaṇas, seers and gods. It exists for all three times. With their charm he mixes honey with waters from the rivers Paruṣṭi and Śiśāla (6, 12, 1–3). The use of mixture of honey and water is justified since the spell speaks of it. 

Against the bite of poisonous creatures like snakes, insects, ants, flies and scorpion, Kauśika (32, 5–7) also prescribes the use of sweetwood. Kauśika is right in its prescription, since the spell (7, 56) informs us that the herb which is sweet like honey (madhulī) crushes the insects, scorpions and snakes (7. 56 1–3). One of the effective ways of curing serpent bite is to kill the serpent. When it dies, its poison, also that in the body bitten by it goes away. In the case of Śārkotaka (scorpion) the priest utters the following charm, ‘The ants devour you and peahens hack your back. Every one of you will declare your poison powerless (7, 56, 7).’ At another place Kauśika (29, 6) prescribes that grass should be burnt and hurled at the direction of the serpent or thrown at the place of biting. The hymn (7. 88) containing the charm, asks the grass to be the enemy of serpent, and having the poison in itself, being mixed with poison it should go to the serpent and bite it (7. 88, 1). This is homeopathic magic,

(25) Ointment:

In addition to the waters, plants, sacrifice magically employed, the Atharvanic priests employed ointment to cure jaundice (harinī), syphilis (jāyānyas), pain in the limbs (aṅgabheda) and shooting pain (visalpaka, an abscess growing under the knees—Śāyaṇa. 19, 44, 2). It makes one swift. It removes all diseases. It extends life and is a sure medicine (bhesaja 19. 44, 1–5). It is borne on the chest (16. 44, 7). It is also put in the eyes. It is sometimes worn as an amulet. The patient bathes with water mixed with it. He also drinks water mixed with it (19.45.5). It is secured from the Trikakuda mountain in the Himālayas (19.44 6).

(26) Eye-diseases:

The hymn 6,16 is employed by BLOOMFIELD, Śāyaṇa and Kauśika (30,1–6) for curing eye-diseases. The exact nature of these eye troubles is not known. The hymn (6,16) does not refer to any such disease. It is addressed to the plant ābajju, whose juice and gruel are eaten (6,16 1). According to Śāyaṇa Tauvilikā is a Piśācī (female evil spirit) that produces the disease in eyes. Ailaba is a kind of disease of the eyes. Babhrū (twany) and babhrukūra (of
twany eyes) are the causes of the disease. It may be that these cause the eyes to be brown. Nirāla is also a disease of the eyes (6.16.3). Kauśika (ibid.) prescribes an amulet of mustard plant (sarṣapa), besmeared in mustard oil. It is to be tied on the body after offering ghee in the fire. A leaf of sarṣapa with oil and four fruits of the śāka tree are given for eating. A paste made from the root of the śāka tree is tied on the eyes and eaten.

(27) For the growth of hair on the head:

The plant nitātni is dug out of the ground to be used in medicine to strengthen old hair, grow new ones and to promote a luxuriant growth of hair. This all-healing herb (vīśvabhesaja) is also used in sprinkling the hair which drop off and have broken roots (6.136.1–3). With the use of the plant nitātni, the hair grow up excessively, so as to be measured with reins, or outstretched hands or reeds and cluster round the head with their black colour (6.137.2). Jamadgni, a Rgvedic and Atharvanic seer, dug up this plant for the growth of hair of his daughter (6.131.1). It makes the roots of hair firm, draws out their ends and expand the middle (6.131.3). Sāyaṇa and Kauśika (31.28) prescribe that the fruits of kāczmāci, jīvanti and bhrṅgarāja should be tied on the head. Of these, the last one is even now used in hair- tonic preparations. They also prescribe that the physician who is dressed in black and has taken black food in the morning before the crow rises should pour on the head the concoction of the plant nitātni, jīv and ālakā. In this rite, in addition to the medicinal value of the plants, there is the use of homeopathic magic in the use of black garments and black food. The plant śami47 of broad leaves and increased by rain is also used in medicine to grow hair on the head. It is to be noted that śami plant now known, has small leaves like tamarind tree. Any offence against śami causes the fall of hair making the head bald and the person becomes the laughing stock of all people (abhīhasya) due to his baldness. The plant śami is asked to be gracious to the hair (6.30.2–3). Sāyaṇa and Kauśika (66.15) prescribe the paste of the leaves of śami to be put on the head to avert the wrath of śami and thus to avoid baldness. The hymn 6.21 is addressed to a plant, which strengthens and increases hair. It is rich in qualities, irresistible and generous in bestowing benefits (6.21.3). Sāyaṇa and Kauśika (30.8–10) prescribe that a person should be sprinkled at dawn with water in which the herbs growing under the forest trees are mixed and with

47. N. J. Schrader, ibid., p. 348.
water boiled with bibhītaka and kvātha or haridṛū and kvātha. Thus according to them these plants are mentioned in the hymn 6.21.

(28) Balūsa:

This disease crumbles the bones, joints and heart. It remains in the limbs and joints. The physician removes its very root and drives it off by his spell (6.14). Sāyaṇa and Kauśīka 29,30 call it śleṣma or phlegm. WHITNEY calls it catarrh. BLOOMFIELD thinks it to be some kind of virulent swelling of the throat. But the description of balūsa given in hymn 6.14 suggests that it is a serious disease, crushing bones, joints and heart and may be a variety of tuberculosis.

(29) Kūsa:

It is cough. In the hymn 6.105 the kūsa is asked to fly away from the patient. Sāyaṇa and Kauśīka (31,27) prescribe charmed water and stirred drink of barley as remedy against it. The worship of the sun is also advised. The rays of the sun remove pain (7,107,1).

(30) Pippali is a cure against wind-diseases and bruises. It cures the wounds caused by missiles and blows. Sāyaṇa considers that it also cures wind-diseases (vātaroga or vātilepta 6,109,1–3). Caraka praises pippali as a sovereign remedy against wind and cough.

(31) Kidney:

The hymn 7.96 seems to be intended for stopping the inflammation of kidneys (vrkka). WHITNEY takes it to be a charm for quieting the kidneys. But Sāyaṇa and Kauśīka (7.96) read vrka for vrkka and take it as charm to kill the enemy. The charm is recited, while the kidneys are treated with water and thus their inflammation stops.

(32) Unseen diseases:

The plant of Kanva by name śami is a universal remedy against unseen diseases, caused by seen and unseen demons (6,52,1–3). WHITNEY employs this for deliverance from unseen paste. Sāyaṇa and Kauśīka (31,8) use it as a remedy against diseases caused by demons and evil planets. Kauśīka (ibid) prescribes that a jar of water containing herbs such as śami should be charmed and that

49. p. 167.
water should be sprinkled on the patient. The water also should be mixed with the fallen leaves of the śāmi tree.

(33) Manyā and Apacit:

The Manyās numbering 55, 77 or 99 (i.e. of any number) gather on the nape of the neck, on the neck and on the shoulders. They are asked by the Atharvanic doctor to go away like the pimples of the disease called apacit (6.25.1–3). Sāyaṇa commenting on 6.25.1 renders apacit as a chaste and honoured woman. Whitney renders it as pain in neck and shoulder. Bloomfield thinks them to be scrofulous sores upon neck and shoulders. Sāyaṇa and Kauśika (30.14–16) prescribe that fifty-five leaves of paraśu tree are kindled by means of fire produced from the wood in forest. The sap of the leaves prepared by boiling them is pasted on the sores by means of a stick. With the spell, the sores are besmeared with the saliva of a dog and subjected to the bite of leeches and gnats. Thus manyās are the pimples and also sores growing on neck and shoulders. They are large in number. Kauśika's use of 55 leaves in the magical rite is based on the number (55) of the manyās in hymn 6.25. Akin to the manyā are the apacits, called apaci by Sūruṭa. Wise describes them like Sūruṭa as many tumours appearing in the exilla, neck, back and groin and produced by diseased fat and phlegm. Pus is formed in them, when they are called apacits. Sāyaṇa and Kauśika call them gaṇḍamātra. These sores on the neck and shoulder and on the secret parts of the body (vijūman), grow in size and discharge pus. On account of the spell of the priest they fall off and become dry (7.75.1–2). A surgical treatment is also referred to at 7.74.1–2, when with the root of a tree found by the divine sage, the red apacits are struck. The front, middle and hind ones are struck and cut off like flakes of wool. This is described in detail by Kauśika (32.8–10). With a bow of bamboo, bow string of black wool, black arrows having wool tied to their points, the apacits are hit, when the priest recites charm (7.74.1–2). With the 7.74.4 the sores are hit. The patient is washed early in the morning with water, which is warmed by quenching burning wool in it. The arrow and the bow are from the root of a plant found by the divine sage (7.74.1). The reference to wool in Kauśika is due to the word stuka in 7.74.2.

50. p. 466.
51. Hindu System of Medicine, p. 316, and also Bloomfield, ibid., p. 561.
In the spell prescribed for the removal of *apacits*, the help of the sun and the moon is invoked. The priest warns the *apacits* that he knows them by their names. He also knows their parents and relations. The boil (*glau*) and swelling (*galunta*) of the *apacits* are charmed when they are to be removed. The priest also offers sacrifice to them, so that they may go away and not kill the patient (6.83.1-4). Sāyaṇa and Kauśika (30.16) refer to another treatment against *gaṇḍamālā* or *apacits*. The leeches (*jalūka*) are to be charmed and made to suck the impure blood. Also charmed and powdered saltpetre is scattered on them, and the sores are spat upon. While reciting a part of the *ṛc* (6.83.3 cd) the *apacits* are to be rubbed and washed with cow’s urine. Also dirt from the teeth should be besmeared on it. The use of spitting and dirt from teeth points out the dirty means for removing the dirty boils, by homeopathic magic,

(34) *Jāyāṃṭa*:

These are the tumours, which crush the ribs. These grow from head to sole of the feet. They are like birds setting on men. This shows that the tumours grow any where on the body. They are also called the sores caused by cutting or by sharp wound (7, 76.3-6). The priest by means of his spell drives them away. He warns them that he knows the source from which they have sprung. Then he confidently asks, ‘How can you stay in the body of a person in whose house we offer oblations (7.76.5)’. BLOOMFIELD considers this disease to be syphilis (being connected with the word *jāyā* in *jāyāṃṭa*). Kauśika (32.11) prescribes an amulet of lute. BLOOMFIELD thinks that Kauśika’s practice is significant. It acts homeopathically, as the lute signifies the dancing girl, which is the probable source of syphilis. But from the description of *jāyāṃṭa* given in ṛcs 7.76.3-6 the disease appears to be the sores or tumours growing on all parts of body and those that grow after cuts suffered on the body. This is due to the lack of vitality and forms a stage in the disease called *rājayākṣma* (phthisis).

(35) *Jalūṣa*:

This is the medicine (*bhesaja*) of Rudra. It cures the wounds caused by arrow, having one shaft and hundred points. This acts as a fierce remedy (*ugra bhesaja*), when the wounds are washed and

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52. p. 651.
sprinkled with jalāṣa. It cures all wounds and thus it is the sovereign remedy making life free from disease (6.57.1-3). While the hymn mentions the wounds caused by arrow heads, as the wound against which jalāṣa is to be used, Śāyāna and Kauśika (31.11-15) prescribe it against boil (ūrava) having no opening. They take jalāṣa to be the urine of cow. It is to be rubbed on the boil. The foam of urine is to be charmed and rubbed. Bloomfield considers it to be urine as a cure against scrofulous sores.

(36) Against all diseases:

Kauśika and Śāyāna employ a number of the hymns in the AV for charms against all diseases, (sarvinyādi-bhaiṣajya). They do not mention any particular disease, against which these charms are to be used. The hymns sometimes do not contain any clue for their employment. Hymn 7.78 is employed by Whitney for the favour of someone. Kauśika (32.3) employs it for curing all diseases. He prescribes the sprinkling of charmed water on a person who wants to get rid of all probable and possible diseases, The priest harnesses Agni with his divine charms (brahman), to maintain kṣatra (domain or royal power) for the person, for whom the rite is intended. He loosens for him the strap, halter and harness (7.78-1-2). The loosening of these things symbolise the loosening of the fetters of invisible diseases. The invocation to Agni is the part of the sacrifice, which is magically employed.

In the same way the hymn 5.3 is employed. Kauśika (28.17-20) prescribes a sacrifice in which ghee is offered. He also prescribes that in a jar full of water, barley (yava) or clay duly charmed with the hymn (5.9) is to be thrown and the diseased person is to be sprinkled with it. Six offerings of ghee are made to the heaven, the earth and mid air and in the reverse order. The sacrificer surrenders himself to the heaven and earth for protection. Thus the life, strength, acts, witchcraft (kṛtyā), intention and senses of the sacrificer are elevated (5.2.1-8). The Atharvānic priest in this manner employs sacrifice too for the purpose of curing diseases and prolongs his life, strength etc.

Another preventive magical rite is prescribed by Śāyāna and Kauśika (30.17-18) to remove all diseases. Bloomfield and Whitney consider that hymn 6.26 is employed to avert evil. But evil is the cause of disease, hence it removes it. In the hymn, the priest asks Pāpman to be kind and to take unafflicted person to the world of the blessed (6.26.1). The priest threatens Pāpman to
leave the body, and if he does not leave it, he would leave him at the crossroads, so that the evil should go after some another man. The immortal, thousand eued Pápman should dwell, like sin, elsewhere and strike the hater of the patient (6.26.2–3). The mention of leaving Pápman at the crossroads suggests the symbolical rite of Kauśika (ibid). In this rite parched rice grains are poured in a sieve and then thrown away in water. Three balis (offerings of rice) are thrown away in water. The three carus (cooked rice) are scattered on crossroads. The sieve (titau) is the symbol of casting off the disease. The Atharvanic theory of the origin of diseases considers that the diseases are caused by evil or Pápman. But Pápman is immortal, has thousand eyes and stays everywhere. So he cannot be completely destroyed. Thus diseases cannot be completely cured. At the most the priest can remove it from the body of the patient and ask it to go elsewhere and possibly attack the hater of the suffering person. Thus he leaves him at the crossroads where he may meet any passer by and enter in his body. Thus this mobile disease enters from body to body. Only the Atharvanic charm takes it out of the body of the patient, who resorts to it.

(37) Gráhī, the cause of disease:

She harasses and tortures the human beings and causes disease Sáyaña (2, 9) and Kauśika (27, 5–6) prescribe an amulet made out of the chips of ten trees called Sákala (made of chips) to remove the Gráhī and evil demons. The amulet is to be plastered with lac and gold. The Bráhmaṇas charm the amulet by chanting the hymn (2, 9). Keśava on Kauśika 26, 6. points out that these ten Bráhmaṇas must be the good natured Atharvavedins. She is the brahmangraha, the Piśāci which inflicts a person with disease. The hymn 2,9 points out the amulet of ten trees and releases a person from the attacks of Rakṣas and Gráhī (the spirit which brings about convulsions), who seize the joints of a person. Sáyaña informs that the evil spirits attack the joints of a person on parvan days (2, 9, 1). The use of an amulet brings him to the world of the living. Immediately after tying the amulet, he comes to his life and joins his community. He becomes the father of his children and happiest among men (2, 9, 2). He attains consciousness. He comes to the cities of the living persons. He has now a hundred physicians (bhīṣajaj satam) and a thousand herbs. Thus he can command the help of a number of physicians, who would treat him with numberless herbs (2, 9, 3). Atharvan is the father of the physicians,
The great sage Atharvan fashioned the amulet capable of curing the patient of his malady. The performer of the medical rite (cikitsaka: physician) should, while treating the patient, pay respects to the ancient physicians, whose power is proved. Thus the Atharvânic physician at all times is the successor of Atharvan, the best of the physician, who inspires all earthly physicians (2,9,5, —Sâyana’s explanation)\(^{53}\). We can easily realise how the Atharvânic priests through their medical, sacrificial and magical practices had captured the village (grâmi) life of the people. Hundreds of physicians and thousands of herbs could be made available for curing of the patient. The practising priests looked on Atharvan as the best of the physicians (subhisūkātama 2,9,5).

(38) Diseases of head and other ailments\(^{54}\) (9,8).

The hymn 9,8 is a charm to remove the diseases of the head and other ailments generally called śīḍanyaroga. By mere charm the diseases are removed. The diseases of the head such as headache (śīḍalot), pain in head (śīḍāmaya), anaemia (vihihita), pain in ears, kaññula, neuralgia (visâlpaka), diseases of ear and mouth, diseases which make a man blind and deaf (pramota—WHITNEY), diseases which cause pain in limbs (āṅgabheda), fever in limbs (āṅgajvara) and neuralgia affecting every limb—all these constitute śīḍanyaroja. The scope of the diseases of head is very wide and includes fever (jvara), pain of the nerves and anaemia (9,8,1—5). It is to be noted that the word āṅgajvara occurs only at 9,8,5 and is not repeated elsewhere in AV. It has taken the place of takman in later Ayurveda. The charm also removes yearly fever occurring in autumn (9,8,6). The charm also expels—(1) the pain which splitting the parting line of hair on the head, pierces the head without causing injury or disease, (2) also the pain piercing the heart, creeps along the ribs, (3) the pain which piercing the sides goes along the ribs, (4) the pains which pierce crosswise and dive in the abdomen, (5) the pain which creeps along the rectum and twists the bowel, and (6) the pain which sucks the narrow and splits in the joints—all these are removed by the charm (9,8,13—18). The disease of the head is

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53. BLOOMFIELD (ibid. p. 34) differs from Skeya in interpreting the rc 2,9,5, 'The god, who has caused the disease shall perform the cure. He is the best physician. Let him the holy one, prepare remedies for you, together with the earthly physician.' The god on whom the earthly physician is expected to rely is nothing by Atharvan, who is styled as Deva by the AV.

54. N. J. SHENDE, ibid., 68 p. 3,
removed by means of a charm to be administered from the feet, knees, thighs, bottom, spine, and neck (9.8.21). This disease of the head is thus a very serious disease resulting in the decay of the body and gradually leading to ṣayṣma. But as a result of the spells of the Atharvānic doctors and the rays of the rising sun make the bones of his skull and beats of his heart firm (9.8.22). The physicians realised the highly medicinal values of the rays of the rising sun in curing the diseases of the head and pain in the various parts of the body.\footnote{Cf. Caraka, p. 458 ff.}

(39) \textbf{Madness:}

A person is afflicted with this malady owing to the sin he has committed against gods, or his senses are robbed by Rakṣas (6.111.3). His mind is disturbed. He talks incoherent words and perhaps becoming a nuisance to others he is well bound. The priest knowing the disease prepares a medicine for him (6.111.1–2). In the treatment, the priest offers offerings to Agni for the patient who would have due regard for it after he becomes free from malady. Agni, Apsarasas, Indra and Bhaga are invoked to restore him to normal mental condition (6.111.4). Sāyaṇa and Kauśika (26.29–32) prescribe offerings of fragrant substances to Agni. The patient is placed at the crossroad. On his head is given pan containing fire, in which fragrant substances are offered. He is then washed in the river. These rites contain homeopathic magic.\footnote{BLOOMFIELD, \textit{ibid.}, p. 19.}

(40) \textit{Viṣkandha:}

Sāyaṇa (2.9) thinks this to be the disease which dries the body and stops all movements. It is like rheumatic trouble. On 19.35.4, he says that it is the disease caused by wind in the body, producing dislocation of shoulders. It is caused by Piśācas and Rakṣas. The RV 1.32.5 mentions a similar demon called Vyāmsa, whose function seems to be to dislocate the shoulders. Also at the RV 8.4.24 one Vītiṣva is mentioned. The disease Viṣkandha is removed by tying an amulet of janaṃga. It is a plant called Aṅgiras, known in Benares or in Northern India according to Śāyaṇa on 2.4 and 18.34.1. It also removes jāmbhā (Convulsions BLOOMFIELD. Lockjaw–WHITNEY., Devouring demon–Śāyana, viṣava, the tearing pain and abhīśocan the scorching pain (2.4.2, 19.34.10). It is possible that these may be the symptoms of Viṣkandha. The amulet of janaṃga is to be tied
in a cord of hemp brought from forest (2.4.5). Kausīka (42.23) prescribes the same method of preparing the amulet to remove kṛtyā for protecting oneself and removing the calamities. Thus Viśkandha is the severe or scorching pain in the shoulder, accompanied by convulsions (See GRAHMANN, *Indische Studien* 9.417 ff.).

(41) The AV and the Āyurveda:

The Ayurveda, the system of Indian Medicine is related to the AV as its upāṅga. As has been pointed out above Caraka and Suśruta testify to that effect. Dasgupta57 discusses at great length the exact relation between the AV and the Āyurveda and concludes that Cāraṇavaidya (one of the sākās of the AV literally meaning, the wandering medical practitioner), probably formed the old Ayurveda of the Ātreya-Caraka school of the Ayurveda, which identified the AV with it. The Atharvanic medicine men wandered from place to place and treated the patients with their magical, medical and sacrificial rites. The AV contains a mention of a number of bones, and rough outline of the parts of the human bodies and cows.58 This suggests that the Atharvanic physicians roughly attempted to dissect human bodies and name their different parts. In the practice of the Atharvanic medicine, magic, medicine and sacrifice play essential and correlated part. In the magic of treating the diseases, repetition of the formulas, addressing the spirits and gods who cause diseases, using suggestive names for treatment mentioned in the hymn, appeasing or cursing the demons and deifying the magical material, are of great concern. In the medicine, the priest generally resorted to the plants, waters and other objects, which contain medicinal qualities to an extent. I have fully dealt with the medical aspect of the magically employed plants and herbs and other objects in the Foundations of the AV religion.59 The medicine men were priests of the AV, and hence employed sacrifice in this particular aspect to cure the diseases too. Thus all these three viz., magic, medicine and sacrifice form together the essential ingredients of the Atharvanic medicine. They knew the threefold classification of the causes of diseases such as vāṭa, abhrajā and śusma, roughly corresponding to the kṣaṇa, vāṭa and pitta of the regular Āyurveda system.60 The whole treatment of diseases of the AV is rough

59. p. 199.
60. Dasgupta, op. cit. p. 301.
and we cannot expect any systematic attempt at the technical words of diseases, medicines etc. BOLLING\textsuperscript{61} thinks differently that the Hindu theory of the three fold constitution of the body does not appear in the early Atharvan texts. He expects to find the said theory in so many words. As has been pointed out above the rudiments of the theory are mentioned in the AV, from which the later development must have taken place. The AV 2.18 refers to \textit{ojas} from which the later theory of \textit{dhātus} might have been derived. The diseases mentioned by the AV are almost in the same way termed by the Āyurveda. In all these discussions again we must remembez that AV \textit{Saṁhitā} is the basis for all our theories and evaluation of the AV–medicine. Sāyaṇa, Kauśika and his commentators belong to the later stage, though we may suppose that they have preserved the tradition faithfully. I have attempted to find out how far the \textit{Saṁhitā} of the AV lends support to the treatment prescribed by Kauśika. In all these attempts sympathetic attitude is necessary especially while dealing with the AV whose 'magical charms are the germs from which the later Hindu medicine was evolved.'\textsuperscript{62} Atharvan is \textit{bheṣaja} according to Gopatha Brāhmaṇa (3.4). Atharvan is praised as the best of the physicians. It is the seer Atharvan, who inspires other Atharvanics. It does not seem that Atharvanic charm system was competing with the practice of ordinary physicians with medicinal herbs, as Dasgupta\textsuperscript{63} thinks. The Atharvans were the physicians who combined in themselves the offices of the priests and magicians.

\textsuperscript{61} \textit{ERE IV}, p. 763.

\textsuperscript{62} \textit{Ibid.}

\textsuperscript{63} \textit{Ibid.}, p. 294.
II

THE EROTIC IN THE AV.

1. Kāma as the Creator.
2. Kāma as the basis of happy life.
3. Harmony in domestic and public life.
4. Madhu charm for winning the love of a woman
5. To arouse passionate longing in a woman.
6. A charm to cause sleep.
7. Offering sacrifice to secure a woman.
8. Woman's charm to secure her man.
9. Bride's charm to secure a good husband.
10. Spinster's charm to secure a husband.
11. An ideal marriage and its consummation.
12. The rites for conception and birth of a son (garbhādhāna and pūṃsavāna rites.)
13. Sterile woman's charms to secure a son.
14. Help given by the AV to women.
15. Charms to make a man impotent.
16. Charms to increase virile power.
17. Charms to ruin womanhood of a rival or cowife.
18. Charms to make rival or cowife childless.
19. Charm to remove jealousy.
20. Charm to stop undesirable love-affair.
21. Charms to remove physical defects in women.
22. Charms for matrimonial happiness.
23. Kāmasūtra and the AV.

\[1\] The AV presupposes a good deal of development about Kāma, the Love. The AV considers Kāma as the personified primordial power, on the same level as Eka, Sat, Brahma, Viśvākarman and Śvayambhu.\(^1\) The desire or passionate longing (Kāma) is the first seed of mind (19.52.1). From Kāma, the heaven was

\[1\] Bloomfield, SBE, 42 p. 591.
produced (19.52,3). The persons having the same heart or mind
(i.e. having love) desire to be united (19.53,4). Thus Kāma in the
mind of men and women is considered to be the same as the creative
power of the universe. Kāma is identified with Agni, to whom
offerings are made. This identification is quite appropriate, since,
he, the first god born, produces fire or heat in the hearts of the lovers
(9.2.1.19). The men and women fallen in love with each other are
the representatives of Kāma. Love is the basis of creation. Thus
Kāma is the Creator. Kāma produces fever, parching of mouth
and other sensations in the body and mind of the lovers. These led
the Atharvanic poets to identify Kāma with Agni.³ The persons
in love appear most attractive to each other. So the Atharvanic
poet considers that Kāma has auspicious and graceful forms, when
he becomes real and enters men and women (9.2.25). Kāma, the
love between men and women, makes the lovers pine for each
other and also at the same time makes them most attractive for
each other. Love between men and women leads to the perpetu-
ation of the race and the poet fancies that the same force of Love
is behind the creation of the universe too. Thus Love is deiﬁed
and given offerings of ghee, fuel etc. (9.2, 19.52). Nay Kāma is
the highest god (9.2.8). The poet of 9.2 and 19. 52 dilates more
on Kāma, as the Creator and mighty Lord. But the basis of the
god, Kāma is the love between men and women. Even Eros, the
Greek god of Love is connected with the creation of the universe.³
The Atharvanic poet thus realises that Love (Kāma) is the product
of mind and this feeling entering in human minds makes men and
women of pleasing and graceful forms, which are the real or corporeal
forms of Kāma (9.2.25)письм.

2. The Atharvanic poets also realised that Love between men
and women is natural and is necessary for the propagation of race and
for the real household happiness and developed their ideology, which
in turn developed into a separate and systematic treatment in an
independant branch of knowledge the Kāmasūtra, preserved in the
Kāmasūtras of Vātsyāyana and other similar treatises. It may be
noted here that the AV like the RV stands for the fullest enjoyment
of life to the maximum period of hundred years. The RV refers to
the means of the Aryans for enjoying this span of human life as
prayer and sacriﬁce. The AV records the belief and aspirations of
the same Aryans for the very same purpose. They sometimes fel

3. Plato, Symposium 6, quoted by Bloomfield, op. cit.
ill. The climatic conditions and the diseases, inherent or contacted ruined their health. Thus the Vedic Aryans could not enjoy their life to the full. The Atharvanic medicine, accompanied by magic and sacrifice, attempted to rescue the patients from the jaws of death. The Atharvanic priests sometimes borrowed their knowledge of medicines from the Non-Aryans even. They were thus the reformers among the Vedic priestly families. They realised the necessity of a happy home and love between men and women for the full enjoyment of life. Their conception of an ideal marriage, described in the 14th Book, gives us an idea of their happy home and mutual love between husband and wife (14. 2. 71). But the course of life is not smooth. A man may or may not get a woman he likes. Thus there is misery in life. The AV in this respect, depicts various shades of the life of the lovers. Very prominently we come across the life of a woman as a young loving bride, unmarried girl, spinster, rival or cowife, a girl pining for getting married, and one who cannot marry because of her physical defects and of young man also, intending to marry a girl with whom he has fallen in love and as a lover going to visit the lady of his love in secret at night. Thus the AV by means of its magical rites in relation to men and women brings the enjoyment of life within the aspirations of the lovers. Their sentiments and aspirations are their most secret and precious possessions. The AV exposes them through its hymns. There is nothing wrong or inferior when the AV records the natural, though secret aspirations of the lovers. It cannot be supposed that the persons, who practised these charms were inferior. But, on the other hand, it is consistent to think that the AV records the aspirations of the very same Aryans, whose one side of life is found depicted in the RV. But without the AV, the picture of their life would not be complete. As the course of human life is not always smooth for the realisation of its aspirations and longings, it is not surprising that the Vedic Aryans turned to magic, which necessarily involves some sort of compulsion or violence.

3. An example of the efforts of the Atharvanic priests to bring about concord in the different dissenting members of the household would not be out of place here. The priest performs the magical act (the brahman) in the house, on account of which the gods would not disagree or hate each other. They similarly perform a rite for samjuana, the bond of agreement for common under-

standing (3,30.4). The priest makes the members of the house, having common heart and mind, free from hatred (sahādaya, sāthmanasya, vīdeśa, 3,30.1) as a cow to its calf. The members of the house such as father, mother, son and daughter are brought under the spell. "The son would be devoted to the father and be of the same mind to the mother. The wife would speak sweet honeyed words to her husband (madhumat iṁ śāntir iṁ vācam 3,30.2). The brother would not hate the brother, nor the sister her sister. Harmonious, devoted to the same purpose, they should speak kind words (3,30.3)." The poet then speaks of the leadership of one person and implicit faith in him by his followers. They should not be separated from the leader of the same mind. Cooperating and going under the same yoke, they should speak agreeable words to each other. They would drink water from the same water-stand, take food from the same place and worship Agni together as spokes round a navel (3,30.5–6). Thus the brahman of the Atharvanic priest is for promoting the common understanding, oneness of mind and heart and common food, drink, work and worship. Hymn 3,30 along with several others specifies the purpose of bringing concord in the domestic or public life. It is noteworthy that the AV prescribes the rites or spells for the comfort and agreeable atmosphere in the household. The ideal before the priests of the AV is to enable the people live long and provide them with happy homes. Who would not be charmed at the prospect of the house, where the children are devoted to the parents and do not quarrel among themselves, where the husband and wife are in perfect agreement and where the wife greets the husband with loving and honeyed words? Thus the love and agreement between the members of the house were secured by the Atharvanic spells. Sāyana and Kauśika (12.5–9) prescribe a rite for harmony in the family or in the public. Keśava limits its application to sajātas and sagotras (members born in the same house or family). Kauśika (ibid) prescribes that a jar of water is carried around and poured in the midst of quarreling people. Or a jar of wine (surā) is taken there. The contending people eat flesh of cow of three years old, sprinkled over with some sour juice (imila rasa). Food, wine and water duly charmed should be eaten by all. These rites suggest that eating and drinking together, food, wine and water bring about harmony in the dissenting members of the household. The ideal love between husband and wife is also described by Vātsyāyana. The AV thus seeks to establish harmonious relations between husband and wife and other

members of the house and to make the life enjoyable and worth living. The importance of these teachings of the AV can never be underrated.

4. The AV contains many charms to secure woman’s love and to attract her mind. In this context, it may be remembered that love, being a relative term implies the attempts of a woman to win the love of a man and *vice versa*. This love may be post-marriage or pre-marriage i.e. courtship. In a charm (1.34) the plant *madhu, madhuhā, madhughā* or *madhulaka* is asked to make a person full of honey; for honey (*madhu*) is a symbol of sweetness. He should have honey at the tip and root of his tongue. The beloved should be in his power and her mind with him. There would be thus such an extreme attachment for the man on account of the sweetness of his speech, his movements and glances so that the beloved would think him to be sweeter than honey and would pine for him alone (1,34,1-4)

The lover then being confident of his charm of sweetness in winning her over, embraces her with his arms, which are like sugar cane. Mutual misunderstanding in their mind, if any, is removed. The beloved (*kāmini*) loves him forever and would never think of going away (1.34.5). *Whitney* considers this as a love-spell with a sweet herb. *Bloomfield* thinks that it is a charm with licorice, to secure the love of a woman. *Śāyana* and Kauśika (38.17) interpret this hymn (1.34) to win an assembly (*pariṣad*) by disputation. For this purpose, one should enter the assembly from the north-east direction with the plant, *madhuka*, chewed in the mouth. *Bloomfield* considers the hymn as pertaining to women’s rites. But taking into consideration the similar application of the hymn by *Kesava* and Dārila as well as by Kauśika, he thinks that they may be right in employing it for winning an assembly and that it can have something to do with the sexual love, if the word *kāmini* in 1.34.5 is not taken to refer to the *pariṣad* or *sabhā*. But this is not the only application of the hymn by Kauśika. At 76.8–9 he uses this hymn in the marriage rite, when the bridegroom ties to his little finger an amulet of licorice wood, fastening it with red thread and places it in such a manner that the amulet is outside the finger and the knot is inside. In this way the bridegroom secures the love of his bride. The word *kāmini* (1.34.5) is thus appropriate with the beloved. Kauśika (75.10) in the rites for the consummation of marriage prescribes that the amulet of *madhu* tree is to be powdered and dipped in the fat of a bull. The
mixture is to be charmed with the recitation of this hymn. It is to be besmeared to the body while the newly wedded couple is united. Looking to the purport of the hymn and the use of the words kāmīṇī and iksu (sugarcane), the hymn deserves more suitably to be employed as charm for securing the love of the newly wedded wife at the consummation of the marriage. In this magical rite, the sweetness of the sweet-wood is expected to create love between the man and the woman. Thus the sweet-wood (madhu) and sugarcane are symbolically employed to produce sweetness in the man and to transfer it (i.e. love) to the woman.

5. Sometimes a man eagerly longs for a particular woman who is quite innocent of his desire. Magic of the AV, comes to his help. As the wind tears the blade of grass he tears her mind, so that she would love him and not be averse to him. The lady of his love is designated as kāmīṇī, and her mind is to be churned (manah mathāmi, from which the word māṇṇaθha is derived, 2.30.1). The lover desires that the beloved should hanker after his body, feet, eyes and thighs. The woman, her eyes and hair should be parched for him. So her mind is churned and longing is produced in her mind for him (6.9.1). He draws to himself her mind, which should come willingly after him (6.102.1-2). Aśvins are invoked to bring together the woman with him, who loves her; for, now their fortunes (bhaga), thoughts (citta) and course of life (vratā) are united with each other with love (2.30.2). He seeks the help of a herb (blade of grass) to catch the mind of the girl of every charm (viśvarūpā, a virgin—Sāyaṇa 2.30.4). His charm goes like the birds, which chirp lovingly and is like a tip of an arrow on the shaft (2.30.3). He employs a mixture of salve (ānjana), sweet wood (madhuhā) and kusṭha. He takes out this mixture for besmearing with the clever hands of Bhaga. This mixture causes love or longing in the mind of his beloved (5.102.3). Having used the blade of grass, arrow and mixture, he captures her mind and goes round her as the sun goes round the heaven and the earth (6.8.3). What is within her heart is exposed, and what is without is laid within (6.30.4). The lover then intends to embrace his beloved. By means of the recitation of the charm accompanied by the magical rite, he makes her resort to his arms and heart, so that she would come to his power and intent (kratu and citta 6.9.2). He hopes that his beloved would embrace him as a creeper to a tree. She should love him from her heart and would not be averse to him. He fastens her mind like an eagle, pressing its wings
against the earth while flying (6.8.1-2). The Atharvānic poet thinks that women are like cows. He further points out that they have the navel (nābhi), worth kissing and the heart won over by magic. The lover asks that the cows would make the yonder woman bestow love on him (6.9.3). The lover is not whimsical in asking for the love and embrace from the beloved. He has approached her with a view to becoming her husband. As the husband and wife (jani), they would stay. He compares his own state with a bellowing bull, lovely perched bird and loudly neighing horse longing to be united with the cow, the female of the bird and mare respectively. He hopes to be fortunate like these (2.30, 3.5; 6.9.3). It should be noted that Vātsyāyana7 describes, in detail, the process of embrace and kissing. Sāyana and Kausika (35.21) prescribe a rite which is to be practised while the hymns 2.30, 6.8, 9, 102 are recited. The performer of the rite is the lover. He places between two chips of a tree encircled with clinging creepers an arrow (representing the arrow of love), tagara powder, salve (āhjana), kuśṭha, sweet-wood and stalks of grass torn by wind. He mixes these with ghee and besmears the mixture to the body of the woman. Bloomfield8 remarks that the paraphernalia and emotions of love are concretely embodied in a mixture and drastically transferred on the woman. The hymns in general prescribe the very same rite. Thus the symbolism and transference play a very important part in this love-charm.

Another very vigorous magical charm (3.25), according to Bloomfield, intends to arouse passionate love of a woman. Whitney considers its purpose to command the woman's love. A man is eager to secure the love of a woman. He desires that Kāma, the piercer should pierce her heart i.e. make her afflicted with love, so that she should not keep quiet on her bed. The piercing pain of the shafts of the arrow of Love would make her restless; for, he has pierced her heart with the terrible arrow of love (kāmasya bhima īṣubh, 3.25.1). The arrow of love has the feathers of mental agitation (ādhi), barbs of passionate love (kāmasalya) and shaft of desire (sahālpakulmala, kulmala being the substance which sticks together the wooden piece and shaft). With this well-aimed arrow, Kāma would pierce the woman of his love. The shooting of an arrow is a magical act. The arrow having feathers, barb, and shaft, produces mental agitation, passion and yearning.

8. Ibid., p. 311.
(3,25,2). The mental agitation caused by the shooting of the magically charged arrow produces physical afflictions too. On the symbolical act of shooting an arrow of love, the spleen (pūṁhā) of the beloved dries up. It burns her body and causes pain in the heart. It dries her mouth (sūḍkāṣṭyā). On experiencing such love-sickness, the beloved runs to him, with all her pride set aside, speaking sweet words (priyavādini) and becomes devoted to him only (anuvrata, kevali, 3,25,3,4). From her father and mother, she is goaded to run to the lover. She loses all her thinking power (akratu)\(^9\) comes exclusively in the charge of her lover and submits to him wholeheartedly. The love-lorn girl, leaving the protection of her parents submits to the will of her lover and becomes devoted to him exclusively, most willingly. Sāyaṇa and Kauśika (35,22-23) prescribe various rites for bringing about the effect of the charm. The man pushes the woman with his thumb on the back or on the stomach for producing love in her.\(^{10}\) Also twenty-one thorns of badari are offered in fire. He then heats on fire twenty-one tips of badari tree, with the threads coloured red in lac tied round them; or he burns thrice each day for three nights the kusṭha plant dipped in ghee. He sleeps for three nights taking with him the lower strap of the bed.\(^{11}\) Or he places warm water in a loop, fastens it to the foot of the bed and sleeps agitating it with his two thumbs. But of all these practices the following is in agreement with what is described in the hymn (3,25). By means of a bow having bow-string of hemp, with an arrow, whose barb is a thorn, plume of an owl and shaft of black āḷa tree, he pierces the heart of the effigy, made of potter's clay. The idea of the bow with arrow, plume and shaft is suggested by the \(r ē\) 3,25,2.

A plant nyastikā (sahasraparnī) is also used by a lover to win the love of his beloved (subhagaṅkaranī). With its hundred branches going up and thirty-three going down it dries her heart and mouth and the beloved passes her days in pineing for him. The brown coloured plant causes love and draws the lovers together. After the union, all afflictions of love go away and what is torn by love is joined together (6,139,1–5). Sāyaṇa and Kauśika (36,12) point out that the plant


10. Keśava describes him as rucyarthi, one who wants to produce liking for him.

nyastikā is to be dug out and its white blossoms are to be stuck on the head. In this way the practitioner of the charm enters the village. The idea in the rite seems to be todeck the lover with the white blossoms of a plant to attract the attention of the girl, he likes. Also the lover employs sīṃśipā plant to remove obstacles in his path and to be lucky enough in securing the beloved (6.127).

6. A lover approaches his beloved at night. He cannot have privacy, with her as she and other members of the household are awake. He employs a charm to cause sleep to her, and her relations, so that he can approach his beloved. This charm (4.5 = RV 7.55) is addressed to a bull with thousand horns12 with whose help the people in the house are put to sleep. As the result of the charm even the wind does not blow. None looks on. The women and dogs in the house have slept fast. The women in the house slept wherever they were. Some slept in courtyard or the couch (prōṣṭhaśayāḥ), some on the beds and some in the vehicles containing couches (vahyaśivarīḥ). They exhale sweet fragrance (4.5.1–3). The lover has controlled all life, eyes, breaths and all limbs of the persons under his charm. He has power to close the eyes of any person, who attempts to sit, to walk, to stand and to look. He has put under sleep her father, mother, dog, the lord of the clan, relations and people round about. By means of magic all persons are put to sleep (4.5.4–7). The lady of his love is in the midst of her female relations and parents. The lover comes through darkness. The dog barks and the lord of the clan may be awake. So he recites this charm to put all of them to sleep. As a result of this charm the women sleep wherever they were lying. Thus making all persons, including his beloved asleep, he approaches her. Sāyāṇa and Kauśika (36.1–4) prescribe the charm for facilitating intercourse between beloved and lover. Dārila remarks that this charm removes obstacles in sexual intercourse. In this rite water, duly charmed is used for sprinkling the house. The remaining water is to be poured on the inside of the door. He becoming naked, sprinkles mortar, northern corner of the house, woman’s bed and its ropes with the same water. Keśiva remarks that sleeping woman arouses the passion of man.13 Thus the

12. Sahasraśrāga = Sūrya – Śāyāna; = the moon – Whitney; = agni – Bloomfield; = stary heaven – Grassmann. PPP, reads hiranyāṇāśrāga for sahasraśrāga. According to PPP, it would mean Agni. With the reading, in Saunaka, agni; or the moon, fit in the context.

hymn in the AV occurs as a charm for causing sleep to the members of the household so that they would not disturb the lover's privacy. There is thus definite purpose in AV for this hymn (4.5). This is possible on account of word asyai in 4.5.6, for sarove in RV 7.55.5. In the RV the purpose of the hymn given by the commentator is to put to sleep all attendants of Varuṇa in whose house Vasiṣṭha had gone for stealing. From the contents of the hymn in the AV this does not appear to be the main purpose.

7. A sacrifice also helps to secure a wife for a person. Offering is made to Indra, who by his golden hook grants wife to the sacrificer (6.82.3). The prospective bridegroom says, "By what way Aśvins carried Sūryā, the daughter of Savitṛ, by that you should bring your wife; thus indeed Bhaga said to me" (6.82.2). So this prospective bridegroom wants to imitate Aśvins and win a wife by offering sacrifice to Indra.

8. Just as a man may try to win the love of a woman he wants, a woman also may try to win the love of a man with the help of the magical spells. The lover of the woman is addressed as Smara. The woman asks the gods to send forth yearning in his heart for her and to make him burn for her. Her only wish is that he should devotedly long for and be intoxicated for her (6.130.1-4). Sāyana and Kauśika (36.13-14) consider that the hymn (6.130) is employed for bringing under control a vicious man or woman. For that purpose, the beans (māṣṭa) are scattered on the way of the person. The ends of the arrows are heated and scattered about the effigy of the desired person. The effigy of a woman is to be pierced in the heart by reciting this hymn. It may be noted that the beans are inflammatory food. They are thus used symbolically to inflame the passion. Though Kauśika, and also Sāyana contend that this charm is for chastising a wicked woman or any person, the contents of the hymn (6.133) show that it is uttered by a woman who wants to force a man to love her. It is also to be noted that the word smara represents the deification of the feeling of love. Smara comes from the Apsarasas, Rathajit and Rāthajeyī (6.130.1). In another magical rite the woman causes mental agitation and physical longing from head to foot in the lover, so that he should burn for her. Even if the man runs away from the woman, who has desperately fallen in love with him, she chases him. If he runs three or five yojanas or the distance crossed by a horseman, even from that distance on account of the charm he would come back and be the father of their sons. The woman longs to marry him.
who is shy of her, so she forces him to love her and marry her (6, 131.1-3). The main idea in this charm is to excite the feeling of love in the mind of her lover. The lover or Smara is thus tormented, mentally or physically. By the ordinance of Varuna, Smara, burning with longing is again tormented (6,132,1-5).

Along with the beans, an amulet of savarcalala plant is put on the woman while entering the village in search of the lover. The flower of sañkhapuspī creeper is also to be tied on the head. Thus Sāyaña (7,38) and Kauśika (36,12) prescribe them for securing the love of a man. The hymn (7,38), which is the basis of these rites, contains the praise of the savarcalala. By that plant, the woman draws to her the eyes of the lover and causes tears in them. It brings him back, who has gone away and makes him happy when he comes back. The plant enables to make the woman his beloved (priyā). The man is in her control. He would not speak against her. In the house she alone would speak. He would be free to speak in the assembly (sabhā). In the house he should not even speak with any other woman; but should belong to her only. If being exasperated by her overwhelming love or bearing dislike for her he goes away, the plant would arrest him even if he is beyond the haunts of men or across the river and bring him back to her. Such is the power of the plant in arresting the man of her choice and forcing him to love her only. He would not go away from her. Forever he would submit to her only (7,38.1-5).

9. In the Aryan society, bridegroom, his friends and priest used to go out in search of the bride from place to place (14.1-31). The Atharvanic priests offer a charm in favour of a marriageable girl, so that she may secure a good husband. This charm is accompanied by offering oblations to Agni. The priest expects that sañbhala (kanyārthi purusa, seeker of the bride, 2,36.1.), should come to the house of the bride with good heart. He should come to the girl with fortune. The girl is pretty to look at and has attracted the attentions of many suitors by her charms at the festival gatherings (samanaśu vallgu, 2,36.1.). Therefore, when such party of the bridegroom would come, she should be agreeable to the suitor (vara) and should promptly secure happiness with her husband. The priest blesses the girl to secure a husband, who is agreeable to Soma and Brahman (2,36.2.). He, therefore, expects that the girl should get a good husband and giving birth to sons she should be the queen (mahāsi). Soma has made her lovely and after her marriage she may shine in loveliness (2,36.3). Never quarreling with her husband
she would be favourite with him (2,36.4). The charm is addressed to Bhaga and Dhanapati and other gods, who would bring the suitors to her (2, 36. 5-6). Gold, guggulu (bdellium), aukṣa (ghee) and favour of Bhaga win the husband for the girl (2, 36. 7). The plant (vṛihi: rice) is also responsible for securing the husband for her (2, 36. 8).

It would thus be easily realised that the common practice to choose a bride was sending out parties, in her search. AGS 1, 4., refers to the sending out of parties from the side of the bridegroom to seek a girl. Vātsyāyana refers to the choice of the bride by the parents and friends of the bridegroom. He also points out that the marriageable girl should be decently adorned with ornaments and should be made to visit festivals and sacrificial gatherings.Śāyaṇa and Kauśika (34, 12–16) prescribe the following rites in this connection. The bride is made to eat the cooked rice made up of rice grains and sesame (āgamaṃkrṣara). The rc 2, 36. 8 refers to a plant, which seems to be the vṛihi (rice) from which the krṣara is to be prepared. Kauśika (75, 7) in the marriage rite also prescribes that the girl should be given the cooked rice and sesame for eating before marriage. The rc 2, 36. 7 refers to gold, guggulu etc. Kauśika (34, 12–16) points out that the girl is to be given ornaments of gold, which are incensed with guggulu (bdellium) and anointed with ghee (aukṣa). Agni is invoked in 2, 36. 1. So, at night, she offers rice and barley from the copper vessel to Jámi (Mother goddess) in the fire and goes round the fire. With the rc 2, 36. 5 she ascends a boat, through which Bhaga sends the bridegroom to meet her. Thus the hymn mentions gold, guggulu (bdellium), ghee (aukṣa), a plant (vṛihi) and a boat (2, 36. 4–8). All these objects are properly utilised by Kauśika in the magical rites for securing a bridegroom for a girl.

10. Sometimes the girls could not get themselves married at the proper time. So they lived in their parent’s houses, desiring to get suitable grooms for themselves. Such spinster offers ghee in the fire to Aryaman. He, along with Bhaga is a favourite god with the marriageable persons. He appears as a wiser, with the tuft of hair-locks loosened in the front, seeking a husband for the spinster and a wife for the wifeless (6.60.1). Samana (gathering or festival) was an occasion, where there gathered prospective couples and marriageable persons used to take opportunities of such gatherings. But the spinster attended such samanas in vain! She could not
settle her marriage. She attended the wedding parties of other women. Now on account of magical rite, she would get a match for her and other women would come to the marriage festivals of this woman. She would then be happy to have the husband of her own heart (6.60.1–3). Sāyaṇa and Kauśika (34.22–24) prescribe the offering of ghee to Aryaman, in the morning before the crow is awake and then placing the bali (offerings) within the corners of the house. From which direction the crow would come, from that direction the husband for the spinster would come. This prescription of Kauśika is merely divination, a good guess.

Thus by means of the magical rites forming the recitation of the spells to the accompaniment of the action prescribed in the spell, the men and women create love for each other and choose to live together as husband and wife.

11. Then they get themselves married. This is of course the love-marriage. The AV has an entire book (14th) describing the marriage of Sūryā with Aśvins, which is the ideal before the prospective couples. In the marriage rites, the preliminary selection of the bride, the marriage rites and the consummation of the marriage form the important aspects. From the point of view of the sex-life of men and women, the last two rituals (vivāha and caturthikākarma or garbhādhāna) are important. I have described the whole procedure of these rites accompanied by the magic elsewhere.¹⁸

12. The married couple desired to have first the birth of a son. In addition to the caturthikākarma, the consummation of marriage on the fourth day of the marriage, the AV has spells for securing successful conception. An amulet of bracelet or bangle called parihasta is used. The amulet drives off the demons and secures progeny and wealth. On account of the amulet, the uterus (yoni: vagina) is opened and the sperm of the male is deposited in it. A deity called Maryādā (garbhāsayā: embryo or a woman having embryo—Sāyaṇa) furnishes a son. She brings a son for the woman (6.81.1–2). The amulet of parihasta was worn by Aditi, which was tied by her so that she may give birth to a son. Thus a woman desirous of getting a son, like Aditi should put on the amulet, parihasta. Sāyaṇa and Kauśika (35.11) prescribe, accordingly, the tying of a kaṅkana, a bangle, for successful conception. Another magical rite is described at 5.25 for garbhādhāna-

The seed of a male is like the drops of rain that fertilises the earth. The cloud containing the rain is like the embryo of the heaven. The process of the fertilisation of a woman is like that of the earth by the drops of rain. The male genital organ (śepa), deposits the seed—the essence of all limbs of the body, in the uterus as skilfully as the placing of feather in a shaft of an arrow (saru), according to Weber. Or following Kausika (35.5-6) a handle of palāśa (saru parṇamiva, 5.25.1) is to be kept on the male organ and practice coition. Here the strength and magical qualities of palāśa or parṇa—handle are employed for the successful conception (5.25.1). The woman receiving the seed of the male is like the earth receiving the embryos of all existences (5.25.2). The woman is described as an animated field in which the male sows his seed (ātmavatāyurvarā nārī, 14.2.14). The male in this act is helped by many deities such as Śīnvāli, Sarasvatī, Āśvins, Mitra, Varuṇa etc. In the actual work, Viṣṇu arranges the yoni (uterus), Tvāṣṭr adorns the form (of the body to be born), Prajāpati pours the seed and Dhārā deposits the foetus (5.25.3–5). The woman desirous of securing the birth of a male child is given a drink called garbhakaraṇa (a drink for the birth of a child). It is known by Varuṇa, Sarasvatī and Indra (5.25.6). This may be the charmed food called āgama-krīṣa (rice cooked with sesame), which is given to a woman for eating on the fourth day after the menses. The second out of the two carus (cooked rice), is to be charmed with the hole in the yoke and is given to her for eating. This substance, called garbhakaṇa, is the embryo of the herbs, forest trees and of every existence, Agni deposits the seed (5.25.7). In the act of coition the charm is recited, when the male possessing virile power, mounts on the female, depositing the seed in the womb (5.25.8, 14.2.37–39). Then the man prays that the sperm should lie in her womb. The gods have given them a son belonging to both of them, a son to be born in the tenth month (5.25.9–10). The men did not like the birth of a female. They hoped to get a son. They pray that Prajāpati

16. Weber amends the word saru into tsaru (handle). He points out that the insertion of the feather in the arrow shaft is a subject of comparison as a work of effective skill. cf. Indische Studien 5.227, also Whitney, the translation of the AV, HOS, 7.385 and RV 10.18.14.

17. For the details of this practice in securing the birth of a male child, in the epic see N. J. Shende, Atharvan in the Vedic and Epic literature, JUB XVII part II, pp. 34–36.

should bring about the birth of a daughter elsewhere. He should bestow a son on the person who practises this charm (straiṣu-
vamanyatra dadhat, 6.11.3). Regarding the birth of a son they believed that semen (retaś) in man is to be sprinkled in woman and that Prajāpati told this to be the way to obtain a son (6.11.2). The example of Āsватha tree mounting Śami tree for the birth of a male (Agni) is to be followed in the birth of a child and the men act in the same way towards women (6.11.1). In order that Prajāpati should bring about the birth of a female elsewhere and of a male in the womb of the wife of the practitioner of magical rite (puṁsvarana), Śāyana and Kauśika (35.8–11) prescribe that Agni churned by rubbing Āsvattha and Śami sticks is to be thrown in ghee. This mixture is to be treated as pādava (to be put in the right nostrils of the pregnant woman with the right thumb). This is thus a symbolical rite. The birth of Agni and son are thus identical. In another rite fire is to be extinguished in a pot containing mixture of honey and water and it is to be given to the woman for drinking. Wool from a male animal is to be used for surrounding the fire. This wool is to be used as an amulet. This is also symbolical rite and an example of homeopathic magic.

13. Similarly this rite is practised by a woman who could not get any issue. By means of the charm (3.23), the priest removes the cause by which the woman became barren (vehat, 3.23.1). He prepares a rite on account of which a male child enters in her womb like an arrow in quiver, so that a male child is born in ten months. The first male child is followed by other sons. She becomes then mother of the sons, born and to be born (3.23.1–3). A bull is considered to be of unfailing virile power (amoghaśirya 3.23.4). The woman is expected to be like a productive milch cow, coming in contact with such bull. The man does the work of Prajāpati (prajāpatyam = puṁsvaranam, 3.23.5). His germ enters the womb of the woman, bringing to her son and prosperity. The rc 3.23.5 is to be recited by the male while indulging in the act of coition. In addition to the spell, the plants and herbs help the woman in puṁsvarana (3.23.6). To remove sterility and to enable a woman to secure the birth of a son, Kauśika (35.1–4) prescribes following rites. In the puṁsvarana rite, while reciting this hymn, an arrow is broken on the head of a woman. This is the use of the word bāga (arrow) in the rc 3.23.2. In the same way ghee is offered in the fire and an amulet of arrow is tied. In a cup made up of plough-share (phāla) milk of a cow having a calf of its
colour, should be mixed with yava, vṛihi and also with two adhyaṇḍas† or with the leaves of great palāśa and vidārī.‡ These should be powdered. The husband then puts in the right nostril of the woman this mixture with his right thumb. Thus the plants and herbs mentioned at 3,23,6 may be adhyaṇḍa, palāśa and vidārī as given by Kauśika (ibid.). By performing these rites accompanied by the recitation of the charm (3,23) even a barren woman gets sons. All these practices of Kauśika are to be done after the woman has laid aside the garments soiled by her menses, under the male constellation, according to Kauśika (35,2). In another hymn 7,19, the husband of a barren woman is asked to be harmonious and like-minded and thus deposit prosperity (of children) in his wife. Prajāpati generates the offsprings and Dhātṛ bestows them on her (7,12,1). Sāyaṇa and Kauśika (35,19) prescribe that with the recitation of the charm (7,19), offering of ghee is made in the lap or the sex organ of the barren woman. She is to be given the flesh of red she-goat for eating. Cooked rice, wine and water, duly charmed are to be given to her.

14. Thus the AV gives charms for producing love among men and women for each other (kāmotpatī), for marriage (vivāha), for successful conception (garbhādhāna or caturthikākarma) and for the birth of a male child (puṁsavāna). The AV also deals with charms to stop miscarriage. After puṁsavāna rite, it is expected that the woman should deliver a baby after full period of pregnancy. The AV has many charms against miscarriage, 21 early delivery etc., which I have discussed elsewhere. 22 Parasparakāmotpatī (mutual love), vivāha (marriage), garbhādhāna (conception), puṁsavāna (birth of male child), garbhadṛṇhaṇa (avoiding abortion) and prasūṭi (delivery), are vitally connected with the life of every woman and the AV prescribes charms, by the recitation of which, to the accompaniment of symbolical, homeopathic and other treatments, the men and women aspire to secure the enjoyment of the full period of life, which is the ideal before the Aryans. The enjoyment of the sex life between men and women is not possible unless they are all sound in health and free from disease. Thus the religious ideology of the Atharvans is primarily

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19. Dārila on Kauśika (ibid.) explains this as the well known parṇaphala, plant.
20. Dārila on Kauśika (ibid.), explains this as the well known velāpataśaka.
21. See p. 22.
22. See p. 21.
centred round the desire to live long to the full period of hundred years. This life would be absolutely barren without the mutual love between men and women. Aided by their mutual love, the men and women step in the married life and going through its different stages, they aspire to become the parents of heroes, male children, generally disliking the daughters. The charms of the AV help them to secure the joy of the world. But this joy must be full. They must be physically fit to enjoy it to the end. Hence the AV prescribes the medicinal charms.

15. The magical charms of the AV in general could be used for good and bad purposes. Especially in the matters pertaining to the love between men and women, the human nature is inscrutable. The frustration in love affairs, jealousy and personal ambitions of men and women display various shades of human nature and the AV supplies material for the attainment of both good and bad aspirations of men and women. Here is a charm (6.138) intended to turn a man into eunuch. One can imagine only the cruel nature of a woman, who intends to do such an act! The purpose of such an act seems to be to make the man absolutely sapless and submit to her forever. The man thus turned into eunuch might have been used as a slave forever or for the purpose of auparistaka type of intercourse described by Vātsyāyana in Kāmasūtra (2.9). A plant (auṣadhi) is used in making the man impotent so that he would be klīha and opaśin. According to Whitney opaśa is some kind of head ornament worn distinctly by women. Geldner considers that it is a horn of an animal and ornament of the head. Both are the meanings of the words such as opaśa, kurīra and kumbha, Weber considers it to be curls or locks of hair. Ludwig holds that it means matted tuft. Sāyaṇa derives it from upaśiśī and means, ‘one with female organ’ (straṇyajana). Sīvali is described as svopaśi at MS 2, 7, 5 and TS 4, 7, 5, 3. All these epithets refer to the method of dressing hair on the head of women. The eunuch should dress hair like women. According to Bloomfield opaśa is some kind of coiffure, method of dressing hair, which had become a characteristic ornament of women. The woman urges the plant to turn the man into eunuch that wears matted or plated hair and one that wears a hood (kurīra). Even his virility is to be cut off. She

23. Ibid. p. 384.
24. Vedische Studien, 1.130.
25. Ibid 5.246.
26. Ibid., p. 539.
urges Indra to cut his two testicles by means of two stones. He then becomes a castrate (vadhir) and eunuch (kibi). She has deliberately made him so. On this head is put kuritra and kumbha (hood or hair net—BLOOMFIELD, ibid.). The man loses his virile power, becomes sapless and puts the hair on his head in the fashion of women (6. 138, 1–3). The two canals (nādis), made by gods, in which the virile power rests in his testicles are also crushed with stones above and below them (6. 138, 4). So his śepa and muskas (penis and testicles) are crushed (6. 138, 4). Sāyaṇa and Kauśika (48, 32–34) prescribe that urine and dung are put in a skin bag, made of the skin of the tail of a calf. They are covered with the kakuca fruit. The entire mass is crushed and buried. A reed is stuck in it and also buried with it. It thus seems that the oṣadhi (plant), mentioned in the ṛc 6. 138, 1 is taken by Kauśika to refer to kakuca.

16. In another rite for making the male organ stout, an amulet of arka is used. By means of its magic power the male organ (śepa) is made to agree limb to limb with that of a woman and the man is capable of enjoying women (6. 72, 1). The male organ (śepa) is expected to be as great as that of tāyādara (a deer), inflated by wind, like that of parasvat (a deer, ) an elephant, donkey (gardabha) or vigorous horse. The sex organs of a deer, elephant, or horse are thus taken here as the standard of virility (6. 72, 2–3). Vātsyāyana27 considers that according to nature of the sex organs of men, there are three types of men, viz. deer (śaśa), bull (urṣa) and horse (aśva). The same classification holds good for women, but instead of the female counterpart of bull, he introduces the female elephant. Thus he holds that men are sexually like bull and elephant. Sāyaṇa and Kauśika, (40, 16–17) prescribe that the amulet of arka tree is to be tied with its fibres. WHITNEY28 remarks that a fine sort of silky flax is in some parts prepared from the skin of the young shoots. An amulet of the skin of dark antelope is also to be tied along with the hair of the black antelope. The hymn (6. 72, 1–3) refers to the plant arka and also to the deer. Thus the practices of Kauśika corroborate the references in the hymn (ibid.). In another charm (6. 101), the male organ is asked to increase in size, so that the man acting like a bull would happily approach the woman. The male organ is also expected to be like the stick and string of a bow and would mount as a stag to a doe (6. 101, 1–3). Thus the treatment of this subject agrees, though grossly, with that found in the Kāma-

27. Ibid., 2.1.1.
28. Ibid., p. 335.
śūtra (2, 1). Kauśika (40, 18) prescribes the same rite viz. amulets of arka fibres, and of the skin of the dark antelope. Keśava in his gloss on Kauśika (ibid) maintains that the rite is for producing virile power (vīryakarava) and making the sex organ strong and stout. The references to bow stick and bow string (6, 101. 2–3) indicate masculine power. In addition to the magical rites for rejuvenating the virile power of a man, the AV prescribes a rite (4, 4) which is a characteristic mixture of pharmaceutical applications and drastic symbolism. The power of the charm of the Atharvanic priest (4, 4, 2) is also on the same level with the rejuvenating capacity of Uṣas, Sūrya and Prajāpati, which enkindles the fire of lust in the man. For the person, who is suffering from sexual debility, the priests dig a herb, which erects the penis (sepa harṣanī). The priest further tells that the same herb was dug out by the Gandharvas for Varuṇa, who had lost his virile power (4, 4, 1). The use of the herb makes the man so much full of heat (śuṣṇavattara, 4, 4, 3), that his sex organ (virohava) acts as fire. The plant is the fire (utṣuṣmā) of the plants and the essence of the bulls. It thus places lusty force in the body of the man (4, 4, 4). Another medicine used is the root of the kapūṭha tree. It is the lusty force of arśa (antelope-BLOOMFIELD; stag-WHITNEY; virile power of the sages like Āṅgirasa, ārśa-Sāyaṇa). The deities stiffen his penis like a bow (4, 4, 5–6). The priest assures the man that he has stiffened his penis like a string on a bow and therefore he should embrace the woman with jubilant mind. The priest with the help of the charm bestows on him the strength of a horse, goat, ram and bull (4, 4, 7–8). For recovering the virility of a man, Sāyaṇa and Kauśika (40, 14–16) prescribe that with the hymn (4, 4) he digs up utṣuṣmā and parivṛṣṭha plants, as if they were roots, by means of an iron handle (a ploughshare–Dārila). Utṣuṣmā is kapikachū (mucuna pruritus); but Sāyaṇa thinks it to be kapūṭha (wood apple). Parivṛṣṭha is also called suravālaka or sūkaravālaka. The roots of these two plants are to be cooked in milk and keeping the strung bow on his lap, he drinks the mixture. Keśava commenting on Kauśika (ibid) points out that the same practice of drinking the mixture is to be followed while sitting on a stake or a pestle, which also forms a part of the rite. It will thus be noted

29. BLOOMFIELD, ibid., p. 369.

30. Regarding this peculiar reference to Varuṇa, BLOOMFIELD (ibid., p. 370) thinks that the root ṯṛ being common in Vyṛṭa and Varuṇa, Vyṛṭa must have castrated him, being antagonistic to him. To me it seems to be an ingenuity of the Atharvanic priesthood, which in its attempt to glorify the herb, connected it with Varuṇa.
that the AV attempts to cure those various troubles, which ruin the enjoyment of life and makes the man fit for sexual enjoyment.

17. The full enjoyment of the worldly happiness, though an ideal aim in life is not easy to secure. The peculiar nature of man and woman, the deility of man, the conflicts in the love-affairs and jealousy in the mind of men and women show us a quite different aspect of human life. A woman realising that another woman is coming in the way of the fulfilment of her love with a particular person desires that the rival should be ruined. She wishes that her rival should no more attract any man, much less her lover. She employs a charm to drive the rival woman of her womanhood. Hymn 7. 114 is used by Sāyaṇa and Kauśika (36. 39) for making a woman devoid of her fortune of womanhood. The woman touches the limbs of her rival and recites the charm, 'I take all splendour from your sex organ, heart and the charm of your face' (7. 114. 1). In another hymn (1. 14), more vigorous are the imprecations of a woman against her rival with a view to thrusting spinsterness on her. She withdraws the bhaga (the peculiart lustre of the body-Sāyaṇa), like a garland from a tree. It may mean the defloration of that woman. She ceases to be a woman. She becomes the wife of Yama, destined to die soon. None can marry her. So, she stays in the house of her father, mother or brother; but never she would get married and live with her husband (1. 14. 1-2). She becomes kulapā, protecting her father's house till death (1. 14. 3). With the charms (brahman) of the sages like Asita, Kaśyapa and Gaya the practitioner of the rite shuts up the rival's bhaga (vulva, 1. 14. 3). On account of this spell the woman ceases to be a woman; her vulva is closed and she is made to stay forever in her father's house. Thus the charm is pronounced against a marriageable woman, who cannot marry forever. The natural reason seems to be the rivalry with their common lover. This drastic magic might be resorted to by sheer malice. The consequences of such magic also depend on one, who takes initiative and whose brahman (potency of the charm) is stronger. Kauśika (36. 15-17) prescribes that while reciting this charm (1. 14), a wreath, pillow, tooth brush and hair are placed in the skin of cow and all are again placed in the hollow of the mortar and buried under a pile of three stones. The garland is to be crushed; three tufts of hair, each tied with black thread are buried with stone on each. Kauśika (36. 18) gives the rite for digging the fortune. It will be noted that the ṛc 1. 14. 1 refers to the taking out a garland from the tree. So Kauśika records it along with other objects in a detailed rite. The object of the rite is to dig symbolically those
things which constitute the bhaga of a woman. They are garland, pillow (suggesting bed), toothbrush (cleanliness of mouth) and hair (the charm of the whole face and body). These are buried under three stones. The crushed wreath suggests the crushing of her flower (virginity) i.e. defloweration. The piling of stones suggest the closing of her vulva. This is an example of contagious magic. BLOOMFIELD Difference supposes that this hymn (1. 14) is a funeral hymn owing to the reference to Yama, Pitṛs and Rājan (1. 14. 2–3). But the references to the bhaga, garland (floration), stay in her father’s, brother’s or mother’s house and closing down the bhaga (nāhyāmi te bhagam 1. 14. 4), corroborate our statement that the hymn 1. 14 is a charm for thrusting spinsterhood on a woman and removing her femininity (closing the vulva). Sāyaṇa on 1. 14 also points out that the hymn is intended for thrusting misfortune on a woman. Nothing is more unfortunate than closing the vulva of a woman. Hence our interpretation is right.

18. In the same way a woman who desires that her rival should not have male child employs hymn 7. 34 as a charm, according to Kauśika (36. 33). The hymn is an appeal to Agni to drive off the rivals, born and unborn. It employs the word sapatna (7. 34. 1). This might be the reason for its employments against rival (sapatni), by Kauśika. Mere verbal association is enough to connect the hymn with the spell for a particular purpose. Hymn 7. 35 is used if a woman intends that her rival should not have any child at all. Here these women are cawives. The practitioner of the rite desires that the rival should not have male child (7. 34), so that her own son would become heir to her husband’s property and that the rival should not have any child at all (7. 35) and being childless she would naturally fall off from the love of husband. BLOOMFIELD employs the hymn 7. 35 to make a woman sterile. The practitioner of the charm closes the openings of the hundred entrails (hirās) and thousand canals (dhamanis) i.e., gross and subtle blood tubes with stone (7. 35. 2). All arteries thus being shut up, there would be no circulation of blood and the woman would be sapless. In addition, the upper part of the womb (yoni) is placed below. So the yoni (uterus) would be topsyturvy and consequently, no birth of a child is possible. She is made sterile and devoid of offspring. A stone covers the vulva (7. 35. 3). According to Kauśika (ibid) the urine of she-mule is rubbed between two circular stones. That urine is then given to the woman in the cooked rice for eating, or is pasted on her

32. Ibid., p. 253 ff.
ornaments. For making her sterile, the practitioner fixes her eyes on the line of the partition of her hair (simanta). ST 7. 1, 1. 3, and AB 49. 1 mention she-mule as sterile. Her urine might have a symbolical effect in making the woman sterile by contact. Fixing eyes on simanta is opposite to simantonnayana a rite performed for the birth of a child, by the husband who looks at the parting line of the hair of his pregnant wife. The opposite of this would mean, absence of any birth at all. 32 In another charm (3. 18), 33 a woman desirous of driving off her cowife, digs a plant, with whose help she hopes to win over her husband exclusively to her side (3. 18. 1). The plant drives off the cowife and makes her husband, belong to her alone (patim me kevalam krahi, 3. 18. 2). A person having more than one wife is bound to feel attraction for one of them only. The other wife or wives would naturally try to win over the husband from that wife. Thus there is rivalry and jealousy. As a result of the charm, the husband does not take even the name of the other wife, who would never enjoy his company and who would be driven away (3. 18. 3). The plant which she uses is superior in qualities (uttara). So, she becomes superior to her cowife, who then becomes inferior to her (3. 18. 4). The plant pāṭa is overpowering in nature. She is also like that. Both, being overpowering, overcome the rival (3. 18. 5). The qualities of the magical objects are received in, by the practitioner, who gains power to work out the magical effect. Thus driving away the cowife, the practitioner takes her place as the favourite of her husband (3. 18. 5). She keeps a plant under the bed, where her husband and cowife sleep. She says, 'I have placed the plant under and over your bed. Let your mind, attracted by the plant, be turned towards me' (3. 18. 6). Sāyana thinks that the plant used in the charm is pāṭa or bāṇāparni and it is to be used for winning victory over a cowife. Kauśika (36. 19–21) calls it bāṇāparni. Dārila on Kauśika (ibid) names it as sarapuṅkhā. Kesava says that it is well known among the people as māṣikā. According to Kauśika (ibid), the powder of the leaves of bāṇāparni is to be mixed with water and curds prepared from the milk of she-goat of red colour. This mixture charmed with this hymn (3. 18) is to be sprinkled on the bed of the cowife. With the part of the ṛc 3. 18. 6a the leaves of the plant are to be scattered under the bed and with 3–18. 6 b the leaves are to be placed on the bed.

32. Ibid., p. 545.
33. The hymn appears at RV 10.145 attributed to Indrāpi. AGS 3.9. 5–6 employs the charm with pāṭa plant. Āpastamba mantrapāṭha employs the hymn while tying the root of the plant secretly on the arm of the rival.
In the same way the plant bāṇāparṇi is employed by Kaśiṅka (35, 38) for producing hatred between a man and his beloved wife. Her cowife practises this charm (7, 114). She employs this rough creeper to cut the woman's body, so being disfigured, she may be hateful to the man of strong virile power. The use of the rough and poisonous creeper (ṛṣṭā or trisṭā according to PPP and viṣā) will make the woman (so far beloved), avoided by the husband as a barren cow by a bull (7, 113,1-2). Thus the plant magically employed causes hatred between husband and his beloved wife.

19. A very interesting instance of jealousy of a person about his wife, being suspicious of her love towards him, is given at 6, 18; 7, 45. A magical rite performed by a priest, extinguishes for the woman, the fire of jealousy, the heat of his heart (6, 18, 1). As a result of this charm the spirit of jealousy becomes dead, like the dead-minded earth, or like the mind of the dead person. Like air in the leather bag, the fluttering spirit has found a place in the heart of the man and that is removed by the priests working this charm. Sāyaṇa and Bauṭika (36, 25-27) prescribe that the woman gives the man mikesā (stirred drink of barley and water) for drinking and recites this hymn (6, 18) at his sight. She blows out fire over his body and gives him water warmed by heated axe for drinking. As jealousy is fire, it is removed by creating him heat. This is homeopathic way of removing jealousy. Thus jealousy (ṛṣgyā) is removed.

20. Sometimes undesirable love affair is going on between a man and a woman. A charm (4, 33) prevents such affair. In the charm Agni is praised to be gracious and to remove the sin. Agni is offered oblations for securing good field, kṣetra (4, 33, 1-2). All sin and haters are removed (4, 33, 7). In the hymn 4, 33, there is nothing to warrant its use by Bauṭika (36, 22) for removing mutual attraction. Perhaps the word kṣetra (4, 33, 2) may refer to winning back one's wife who is having undue intimacy with another man. Bauṭika (ibid) prescribes that for such purpose innumerable particles of sand should be scattered round the house of man or woman. This charm (4, 33) also occurs at RV 1, 97.

21. Leaving aside these charms practised by men and women who to seek their own ends, representing the various shades of human nature, which are real and true for all times there are also many benevolent aspects of the charms of the AV regarding mutual
love between men and women. Unlucky marks on the face and body of a woman are handicap in impressing herself on the mind of a man. So the Atharvanic priest performs a magical rite for her by means of which, unlucky marks (nir lakṣmyām) and ugly spot on her forehead are removed, auspicious signs are produced and all unlucky, demonic marks are driven away to Arāti (a demon 1.18.1). The priest believes that the woman is created for happiness, which is hindered by the strange appearance of her feet and hands. All these evil signs are driven away by the gods (1.18.2). Similarly fierceness in her self, body, hair and look are driven away by the words of the charm uttered by the priests (vācāpa- hanma, 1.18.3). The spell also removes her feet looking like antelope, teeth like a bull, movement like cow or bull, growth of hair on her forehead and her habit of snorting (vidhamā, 1.18.4). It will thus be seen that inauspicious marks on the face, crooked appearance of hands and feet, fierceness of hair and look and awkwardness of movement were considered to be a great hindrance, as is natural, for her matrimonial happiness. So the spell of the priests removes these. Such a belief forestalls the existence of the palmistry or Sāmadrikaśāstra. Sāyaṇa (on 1.18) considers that inauspicious marks on the limbs such as hands, feet, hair, mouth of a woman have been declared inauspicious by the sāmadrikas. He points out that for removing them, holy water is to be sprinkled on her face and body and the offering of the shaving of palāśa tree are made in the fire. Kausika (42.19) points out that the face of such a woman is sprinkled with the water after reciting every verse of the hymn (1.18), beginning from the braid of hair on the right. He further prescribes that after the offerings of palāśa in the fire, the chaff, husk and refuge of the rice grains and the shaving of the palāśa tree are placed on the heel of her right foot. As all these things drop down by slight movement, her evil marks also drop down. So these marks are removed by the symbolical removal of light things such as husk, shavings etc.

22. There are a number of charms for securing matrimonial happiness. I have discussed those occurring in the marriage rite elsewhere.34 Even outside the marriage hymns (14.1–2), there are many spells regarding matrimonial happiness. By means of an offering called bhūtalāvi, the offering of ghee and barley, the husband is expected to prosper and grow superior to his wife by his power (6.78.1). The AV thus holds that the matrimonial happiness

depends on the superior might of the husband. It also holds that the couple should have inexhaustible wealth. Thus the superiority of the husband and his wealth make the couple happy (6.78.2). The AV believes that the husband and wife, chosen by each other are actually fashioned for each other by Tvaṣṭṛ, who bestows long life on them (6.78.3). An offering is intended for prosperity (bhūtahāvi) of the couple. In another rite the bride envelops the bridegroom in her garment produced by Manu. To win him over, she says, ‘you should be mine alone. You shall not discourse of other women’ (6.37.1). Thus the garment of the bride is a charmed object, capable of winning the husband by the bride. Kauśika (79.7) points out that a root of sauvarcala plant is to be tied on the husband. But the hymn 6.37 refers to the garment of Manyu and not to any root. The head of the beloved is the object to be charmed in removing anger. The husband says that the head of his beloved is dear and full of virility and is given by Soma. By means of this charm on her head, he enkindles pain in her heart and mind. The wife forgets her anger and submits to her husband. Her mind goes after him (6.89.1–3). Kauśika (36.10–11) mentions that along with her head, he also addresses her ears. According to Dārilā on Kauśika (ibid) the husband holds or wears the hair of the woman, he wants to obstruct. The hymn refers to preṇyasītras (6.89.1), Kausika includes ears in it and Dārilā refers to the hair growing on it. It is perhaps the touch of the husband to the head or hair on it that brings about reconciliation between the angry wife and her husband. Sometimes when the man is angry with his beloved, his wife practises the charm (6.42) on account of which Manyu or anger is relaxed from his heart, as a string from bow. She casts down his fury under a stone. She tramples on his fury with her heels and forefeet. When thus the anger is removed, they would be of like-minds, like friends. He would not speak recklessly. He may then come to her intent (6.42.1–3). The string and bow, stone and trampling, occurring in the hymn (ibid) are rightly used by Kauśika (36.28–30) to represent symbolical removal of anger. With the rṣ, 6.42.2 the woman takes a stone in her hand and throws it down. With the rṣ, 6.42.3 she spits on it. In the shadow of the angry person, the bow is adjusted. The actions of throwing a stone, spitting or adjusting bow in the shadow are symbolical of removal or discharge of anger, suggesting thereby that the anger in that person has gone away.

The ideal kept before the men and women by the AV is the ever increasing love for each other and to be of one mind and heart.
The husband and wife say to each other, 'Our eyes should shine like honey, also our face should gleam like ointment. Place me within your heart. May one mind be common to both of us' (7.36.1). Kauśika (79.2) employs this hymn for anointing the eyes of each other with ointment by the husband and wife on the fourth day of the marriage. The eyes and face shine on account of the use of the ointment accompanied by the recitation of the hymn. The result is the unity of their heart and mind, which brings happiness.

Thus the AV supplies remedies for all critical situations in the relation between men and women. A man may notice that his wife is having a paramour. The husband secretly performs the magical rite and gets rid of that intruder on his love. He recites hymn 7.90 at the sight of the paramour of his wife. He charms a stone and throws it at a place where his wife meets the paramour. The stone would break their ties (Kauśika, 36.35). The hymn describes the wrath of the husband at the sight of the paramour. In the manner of the ancient practice, he cuts off the knot of creeper. He removes the vigour of the sex organ of the paramour by the ordinance of Varuṇa. His desire is that his penis should go off and he should be impotent at the sight of his wife (7.90.1–3).

In another case the wife of the man may run away with her paramour. The AV 6.77 prescribes a charm for the return of such truant wife (Kauśika 36.5–9). A rope is tied to a cross beam and to the middle post of the house. Also, a foot of the bed is tied to the upala plant. Sesame grains are offered in fire. The rite is symbolical. The rope and foot of the bed suggest that she should come home and sleep on the bed. Hymn 6.77 describes how the heaven and earth, the whole world and the mountains have stood firm; hence the husband contends that he shall cause his wife to stay firmly in his house (6.77.1). He urges the fire to restore his wife to him with his hundred and thousand ways of returning.

(23) It can be seen from the description given above that the Atharvanic teachers consider that Kāma occupies a vital position in the domestic happiness of men and women. In their own way they prescribed means for making their life comfortable. These hymns pertaining to Kāma and the magical rites performed along with them must have formed a nucleus for later systematic treatment. The earliest systematic attempt to present the Atharvanic conceptions of Kāma is preserved in the Kāmasūtras of Vātsyāyana, KS 1.2.46 treats Kāma as important to the health of
body as food. The Atharvānic ideology, in this connection, is exactly similar to this, since it considers Kāma or the fulfilment of sexual desires as quite essential for domestic comforts. Among the 64 arts and crafts which form parts of the science of Erotic, there is one dealing with the rites called kaucumātra yoga, which are described in KS 7. The AV 6.72.2–3 forms also a basis of the classification of men as hare, bull and horse, as found in KS 2.1.1. Embrace and kissing (6.8.1–2, 6.9.3) form two important topics out of eight, which with their subdivisions form the sixty-four parts of the Kāmaśāstra, according to KS 2.2.5. These sixty-four parts of the KS are as a whole termed as Siddhā (possessed of mysterious power to win men and women) and Subhagaṅkarni (making men and women more prosperous in erotic practices, KS 2.10.53). It may be noted from the foregoing description, that the AV contains the basic material for such treatment in KS.

In the seventh chapter of KS, the author treats various rites which are similar to those mentioned in the AV for various purposes. The chapter is called auṇaṇiṣadāka, on account of its secret rites. KS 7.1.10 explicitly mentions the Atharvānic practices for subhagaṅkaraṇa, making one possessed of youth charm (ātharvanān yogān). Regarding the charms for winning women’s love vaśikaraṇa the author mentions the Atharvānic charm of madhu i.e. honey, or lacorice (KS 7.1.25–28). KS 7.1.49 refers to the AV along with medicine, as authority for increasing virile power and removing debility (vājikaraṇa).

It may thus be noted that the AV forms the basis of the various rites and technical details, which were later on systematised into Kāmaśāstra.
THE STATECRAFT IN THE AV

1—Introduction. 2—Sabhā and Samiti. 3—Election of a king. 4—Restoration of an exiled king. 5—Coronation of a king. 6—Purohita. 7—Amulets to strengthen the royal power and to secure success. 8—Magical rites for various purposes. 9—Presenting a garment, the symbol of sovereignty. 10—The role of the purohita in war. 11—The purohita on the battlefront. 12—The purohita equips the king for battle, with the armour, chariot etc. 13—The battle drum. 14—The rites for securing victory in the battle. 15—Magical rites for defence on the battle-field. 16—Magical practices in attack. 17—The rites to confuse the enemy. 18—To make the arrows go everywhere. 19—To make the enemy handless. 20—The magical missiles (astras) in the battle. 21—The magical rites to entrap the enemy. 22—The obstacles kept in the path of the enemy. 23—The symbolical vajra. 24—A charm to blind the enemy. 25—The testimony of Kauṭilya regarding the Atharvānic practices.

(1) The AV is rich in information about the statecraft. As has been pointed out earlier,1 the AV supplies the data, to complete our estimate of the Vedic culture in its various aspects. The picture of the Vedic culture would not be complete unless we take the help of the AV. The AV vividly depicts the political life in India. We see in the AV the election of a king to the throne, coronation, the rights and privileges of Sabhā and Samiti, the position of the purohita at the royal court and the functions of both the king and purohita in warfare.

(2) Sabhā and Samiti

There does not seem to be the Divine Right of the king in the AV. King was elected by the people, as the head of the state. The bodies which elected the king were called Sabhā and Samiti. Much discussion2 has been made regarding the exact nature of


these two bodies. It will not be out of place here to rally the evidence of the AV in this connection; for, in the AV only, these matters have been elaborately treated. The AV contains many charms to win the assembly in disputation. It thus attaches great importance to the public assemblies and winning them by oratory and personal impression of the speaker. Sabhā and Samiti are the two daughters of Prajāpati (7.12.1). The speaker wants to influence these both; so he prays that he should speak agreeable to those that are gathered there, and that other members should co-operate with him. In the magical practice to win the Sabhā, the speaker tells that he knows that the name of the Sabhā is nariṣṭhā2 i.e., occupying place among men i.e., the people that form the Sabhā. The knowledge of the name of the object to be won over is greatly advantageous to the magical practitioner in the AV. The persons taking part in it are called Sabhāsads, who are charmed magically to speak in harmony with the speaker (7.12.2). The speaker, practising the charm takes with him the splendour and understanding of those who sit there; so that he would be successful as an orator in the entire gathering (sāṁsād). He makes their minds, which might have gone elsewhere or fixed here and there, turn towards him (7.12.3–4). Śāyaṇa and Kauśika (38.27–28) prescribe the hymn (7.12) as a charm for winning the Sabhā. Keśava on Kauśika (uṣṭ) considers that the charm is intended for stupifying the Sabhā and then promote the judicial acts of those, who sit in the assembly. Śāyaṇa commenting on the hymn 7.12 points out that Sabhā is the gathering of the learned persons (viduṣṭam samājāḥ) and Samiti is the assembly of all people gathered together for the sake of war, i.e. for declaring war or negotiating peace etc. (sāṅgrāminajanasabbhāḥ). Or it means sacrifice, for Samiti is saṅgrāma, which means sacrifice according to Yāska (Nirukta 1.19). Thus it means the gathering of all people for the sake of war or festivals like sacrifice; while Sabhā would mean a body of the distinguished people gathered together for promoting justice. It is natural therefore that a speaker should attempt to win the members of the Sabhā, by means of his speech and also by the charms he employs. Another term for Sabhā is sāṁsād (7.12.3) and the members are the Sabhāsads (7.12.2). The speaker desirous of influencing the Sabhā eats cooked rice, while reciting the hymn (7.12). He takes hold of the pillars of the assembly and pays homage to the Sabhā. Sabhā and Samiti are

3. In the magical practices, the mention of the name and calling the opponent by that name, have the effect of winning the opponent. For nariṣṭhā, see, N. J. Shende, Foundation, p. 132.
usually mentioned together. Bhūmi is invoked to enable one to speak pleasantly of her in grūmas, aranyas (forests), sabhās (assemblies) on the earth, saṅgrāmas (gathering of grūmas or villages for the purpose of war) and samitis (assemblies 12.1.56). Here the word samiti is mentioned together with sabhā and saṅgrāma. It is probable that Samiti is the gathering of all people collected together for the sake of war as Yāska explains. The kingship originated in the leadership during the emergency of war. The person influencing the Samiti in its session for war, naturally became its leader and was called thereafter a king. In an interesting passage (15.9.2–3) the relative importance of Sabhā and Samiti is pointed out. Vṛātya moved to the viś (the common men). After him moved the Sabhā (the gathering of the learned), then the Samiti (general assembly of people), then senā (army formed out of the gathering in Samiti), and then surā (wine enjoyed by the army). In this passage Vṛātya after coming to viś, was followed by Sabhā, Samiti and Senā. In the description of Vīrāja, we are told that Vīrāj came to the Sabhā, where men go to become fit for the assembly (sabhya). Vīrāj came to the Samiti where men go to become fit for the gathering (vāmitya). Speeches are delivered in these bodies (8.10.10–13). Samiti is the general assembly, of which every one of the viś is a member. It is certainly a great punishment if any one is deprived of its privileges and pleasures. A person, who injures a Brāhmaṇa (brahmaṇya), does not become suitable for the Samiti. He cannot win any friend to his side (5.19.15). Thus it was a great privilege to go to the Samiti, to win friendship there and become a party to the business transacted there. For securing harmony, an offering is given to the fire. It secures common secret counsel (mantra), common Samiti (assembly), common course of action (vṛata) and common thought (cetas, 6.64,2). It will thus be noted that in the Samiti, the members of the public, counsel together, think of the line of action and act accordingly. The business of the Samiti is to be prepared for war, to form an army (senā) and to approve of the appointment of the king. At 6,88.3 cd it is pointed out that the Samiti or the public assembly should be suitable to the king, who is established on the throne. It is on the wish of the Samiti, that the king would govern the people. Thus in peace and war, the Samiti advises the king. In the modern terminology the Samiti would mean the parliament; but the Samiti was a body, which formed an army, with the king as its leader. When these normal functions of the Samiti viz., to advise the king in peace and war are over, the place of the Samiti seems to have been used
for entertainment, such as gambling, drinking etc. This appears to be possible on account of the association of the word dyūta with Samiti. At 12.3.46 it is mentioned that the precious offerings to Aṅgiras in the Svargaudana rite, should not be lost in the gambling in Samiti. It is also pointed out that the people speak falsehood in the gambling or in Samiti (12.3.52). Thus the common people gathered together for gambling and the same gathering formed a Samiti to discuss serious matters of the government. A similar gathering, but of distinguished men became Sabhā. The Atharvanic poet of the hymn 4.29 considers Yama, the king of the departed, has an assembly, whose members (sabhāsads) are also the kings, who charge one-sixteenth of the merit accrued by the departed, when they enter into the realm of Yama (4.29.1.). Obviously the idea of the assembly of Yama, is formed on the basis of such assembly for the earthly king.

The word Samiti occurs 13 times and Sabhā 16 times in the AV. Thus Sabhā and Samiti are the assemblies of people, formed for some definite purpose. They were connected with the king and the government of the country.

According to K.P. Jayaswal,4 Samiti is the sovereign Assembly of the whole people for electing or re-electing the king. It was a product of the developed Vedic age. Those, who attended the assembly were the villages together (saṅgrāma). Sabhā was a standing and stationary body of selected men working under the authority of Samiti, performing the executive work. The elders in the society occupied places in it. It acted as the national judicature. Vidatha, religious gathering, was the parent body in early Vedic times from which Sabhā, Samiti and Senā were differentiated. According to A. S. Alekhar, Sabhā was a village assembly and Samiti sometimes represented a social gathering, but usually a political assembly at the central government.4A According to Das,5 Sabhā was local and permanent institution, but Samiti was held on extraordinary occasions, when all people were invited to assemble and to come to a unanimous decision on an important matter. Similar is the view of Bandopadhyaya.6 Zimmer7 considers that Sabhā was the

4A State and Government in Ancient India, Benares, 1949, pp. 94–100.
meeting place of the villages presided over by the Grāmaṇī. According to HILLEBRANDT the two cannot be distinguished. LUDWIG thinks that Sabhā was an assembly of the Brāhmaṇas and rich patrons and that Samiti included all people. MACDONELL and KEITH maintain that Sabhā is the assembly and the hall where the assembly met. They further point out that Sabhā and Samiti are much the same, one being the assembly and the other primarily the place of assembly. But in view of the previous discussion on these two words, occurring in the AV, there is the difference between the nature and functions of these two bodies. The Sabhā formed the body of the elders to administer justice and Samiti was the gathering of all people in peace and war. Kauśika gives a number of magical rites for influencing the members of these bodies (38. 17-21, 26-29).

(3) The Election of a King:

The king or chief of the people (viś) was called upon to shoulder the responsibility of the state (rāṣṭra) by the people through the purohitas. In this rite the priest invokes the leader as the lord of the people. The whole kingdom (rāṣṭra) has come to him. The priest invokes him to rise with lustre and shine forth (rāj in rājan). He then becomes the only sovereign ruler (ekarāj). All regions call him. Thus being invested with the sovereignty, the king becomes fit to be attended and saluted (3.4.1). The king then resorts to the summit of the royalty and becomes formidable (ugra). The authority behind the highest power vested in him, comes from the viśah (the people, or clans-BLOOMFIELD), five quarters and five goddesses presiding over them (3.4.2). The king is accompanied by his sajūtas (kinsmen or other kings-Sāyana). His wives and sons become devoted to him. Being formidable, he inspires awe in every one. He receives rich tributes (3.4.3). He is favoured by Aśvins, Mitra, Maruts, Dyāvapṛthivī and Varuṇa. King Varuṇa calls him to be the king. The root vr in Varuṇa means to choose. So Varuṇa chooses him, who may be even in the farthest distance. The people choosing the king become virtually Varuṇas. The king, thus elected, is the earthly Indra and is called Indra, who submits to the wishes of Varuṇas (the electors, the people), to become the head of the state. Thus established on the throne he offers oblations to the gods and manages his people (3.4.4-6). The whole state

10. Vedic Index, ii, 426, 430.
represented by the rich and wide roads bestows sovereignty on him, to be enjoyed upto the tenth decade of his life and to rule it becoming mighty and benevolent (3.4.7). The priests request the king to distribute wealth to them after he has been duly established (3.4.4). The purohitas or priests represented the whole of the viśāḥ or people, call the king to be elected, establish him with sovereign power, and are satisfied with the fees they receive from him. Whitney considers that the purpose of the hymn 3.4 is to establish a king. On the other hand Bloomfield thinks it to be intended for the election of a king. Sāyaṇa and Kauśika (16.30–33) employ it for the rites to be performed on the occasion of the king's entry in his own state. In this rite, purojāsa (a cake) in the form of a couch (bed-Kauśika) or of the size of an army of the enemy is prepared and kept on the dārīha grass, scattered on the water. A clod of earth is placed on the purojāsa, so that it would be submerged in the water. On the morning of the fourth day, the king should eat the submerged cake and then attend the assembly for election. Also the rice grains cooked in milk should be charmed with the hymn (3.4) and eaten by the king. All these rites are symbolical.

(4) The restoration of the exiled king:

The rites for the restoration of an exiled king are similar to those mentioned above. Weber remarks that exiled king could scarcely expect to be restored to by any more simple device than these. Hymn 3.3 dealing with this rite, refers to the sacrifice in Agni on behalf of the exiled king. According to Bloomfield Agni is a war-god capable of bringing victory to the cause of the de-throned king. Agni crying loudly spreads himself over the far reaching worlds. An offering is given to Maruts also; for, they engage Agni to bring back the king, who has offered oblations. The king is the representative of Indra. The gods (i.e. the priests), chant for him the hymns in Gāyatrī, Brāhatī metres and arkas (songs), and infuse courage in him by means of the Sautrāmaṇī sacrifice. Thus the priests invoke the king to come back, and he like Indra comes to them in his chariot driven by ruddy horses. The Sautrāmaṇī sacrifice restored the lost vigour in Indra; so here the priests restore the king to his former position by means of this sacrifice.

11. Quoted by Bloomfield, SBE 42, p. 328.
12. Ibid.
13. SB, 5.4.11.13.
The priest thus sings hymns and performs Sautrāmaṇī sacrifice to bring back the king\(^\text{14}\) (3.3.1-2).

Varuṇa calls the exiled king from the waters, Soma from the mountains and Indra from the people. Thus the exiled king might be staying in the waters, mountains or among the people. Or he might be in the custody of the enemy in the strange land. He is called from all these places. Being called, he flies to his men like falcon. His kinsmen gather round him. His friends and opponents (pratiṇā) choose him and call him back. In this rite for welcoming the exiled king, Indra is asked to drive away his relations or neighbours (sajāta and nisthya), who opposed his return. Then he is declared as the king fully accepted by the people (3.3.3-6).

(5) The coronation of a king:

Sāyaṇa and Kauśika (17) prescribe the hymn 4.8 for the small and great coronation ceremony (rājyābhiseka). In the small coronation ceremony, king and his purohita take part. Having prepared the holy water on the bank of a great river (4.8.5), the purohita prepares cooked rice in a dish (stālipāka) and sprinkles the king standing on the darbha grass to the south of the altar. He then makes the king sit on the couch, placed on the bull’s skin. The king and purohita fill the vessels with water and exchange them. The chief priest then says, ‘The good of both of us belongs to both and evil to each other.’ The king is given the cooked porridge to eat. He then causes the king to ride a horse to the North-east direction. One thousand cows or a good village is given as fees to the priest. In the great coronation rite, the skin of a tiger takes the place of the bull’s hide. Four kings, servants and subjects take part in it. Thus in these ceremonies, there are two important items, viz., the sprinkling of the holy water on the king and mounting on the tiger’s or bull’s skin. Bloomfield\(^\text{15}\) remarks that the hymn reflects throughout the spirit of antique popular institutions and genuine appreciation of the dignity of royalty. The hymn 4.8 refers to both these rites. The rite of coronation is called Rājasūya, the rite in which the king is consecrated for the protection of the state.\(^\text{16}\) The king is the lord of the beings, prosperous and strong. He deposits strength in the people. Mrtyu comes at his

\(^{14}\) Bloomfield, SBE, 42, p. 329.

\(^{15}\) Ibid., p. 378.

\(^{16}\) Sāyaṇa on 4.8, 1.
Rajasūya, the consecration rite. He is called the mighty guardian of the state, killing the rivals and increasing his friends. He is prayed to come to the people and not to go away (4.8.1–2). He steps up in the hall in which his reception is arranged. All men attend to him. Clothed in grace and shining with lustre, he moves. He is the mighty Asura, endowed with every form and performing immortal deeds (4.8.3). The king is a tiger; so he steps on the skin of a tiger. All clans and the heavenly waters desire him (4.8.4). Thus the first of the rites in the hymn is his mounting the tiger’s skin. Then he is sprinkled with water. The priest sprinkles him with the waters of the heaven, rich in milk, containing their essence. These waters embrace the king, who is tiger (vyāghra), promote to great fortune the king, who is a lion (śīnha) and cleanse him, who is the leopard (dvīpin 4.8.5–8). Thus in this Rajasūya rite, the king is attended by all men. He is richly dressed. He is Asura, tiger, lion and leopard in his valour. His main duty is to protect the state. The priest asks him to step on the tiger’s skin, the symbol of sovereignty and sprinkles him with the divine waters bringing him valour, fortune and grace. It is to be noted that priest acts as liaison officer between the king and the people, and the king and the gods. We do not find the priesthood and kingship combined in one, in the AV.

(6) Purohita:

As has been said above the purohita is the officer of the king looking to the religious, moral, political well being and associating himself with the king at all times in war and peace. Every day he sprinkles the king with the water charmed with the recitation of the hymn 4.22. The rite creates an armour round the king’s body for protection throughout the day. He prays for the prosperity of the king. He prays to make him a great warrior, the only sovereign ruler, killing all enemies and thus becoming prominent (4.22.1). He urges the people that a portion of grāma (town or village), horses and cows should be apportioned to the king (4.22.2). He should be the lord of the people viśpati, and dhanapati, the lord of gold, silver, pearls etc. (4.22.3). The priest promises him to unite him with Indra, who would make him the invincible and sole lord of the people and chief of the kings (ekavarṣa 4.22.5). On account of his overpowering valour he has the form of a lion and tiger (śīnha and vyāghra pratīka 4.22.8). The purohita occupies, thus, a position of a very important officer of the State.

17. Also see sections 10 and 11.
(7) Amulets to strengthen the royal power and to secure success:

(i) Amulet of pārṇa or pālāka: The amulet of pārṇa is able to crush the enemy. By its splendour it urges the wearer to enjoy continuous prosperity (3.5.1). This divine amulet prolongs the life of the wearer for hundred years, exempts him from injury, and makes him superior to Aryamans (patrons—Sāyana) and Śaṁvids (ally—WHITNEY; friends—BLOOMFIELD, 3.5.2–5). The newly crowned king puts on the amulet for securing kṣatriya (domain—WHITNEY; power to rule—BLOOMFIELD; strength or Kṣatriya caste—Sāyana). Becoming firmly rooted in the domain of royalty, he becomes the chief. He conquers all kingdoms and becomes superior to all (3.5.2). He secures the help of dhīvat (fisherman), rathakāras (charioteers, a caste of the name) or dhīvan rathakāra, (skilful builders of the chariots), karnāras (ironsmiths) and intelligent people. Also all kings (rājānaḥ), who make the kings (rājakṛtis), sūtas (minstrels) and grāmanis (leaders of the villages or towns) and all people lend support to him (3.5.6–7). The amulet, shining with its lustre, is like a brother, a hero and protection of the body. Along with the brilliancy of the pearls the priest ties it on the king (3.5.8). It will be noticed that the amulet is powerful, shining and protective. It secures the help of all sections of the people of the state, on whom his stability and popularity depend. This charm is employed by WHITNEY for securing prosperity. BLOOMFIELD employs it for strengthening royal power. Sāyana and Kauśika (19.22) use it for securing lustre, strength and life. Kauśika (śibid) points out that the amulet of pālāka is to be tied on the person, when it is dipped in sour curds and honey for three days on the thirteenth day of the month 18.

(ii) Abhīwartamaṇi, overpowering amulet: This amulet is to be tied for increasing royalty (rāṣtra). It destroys the rivals, niggards, enemies and malicious people who work against the king. As the result of putting on this amulet the king has free rule over the fighting men and common masses (1.29.1–6). The purohiba tying this amulet on the king charges the amulet to kill rivals and enemies; for, like the sun his speech (spell) has gone up and has power to command the amulet (1.29.5). According to GRIFFITH 19 this is a charm for securing success and supremacy of a dethroned king. The hymn, however, does not suggest that it is intended for

18. JAOS 16, 20–34.
a dethroned king. It is intended for any king. According to Sāyaṇa with the first four āṣe of the hymn 1.29, the priest charms the amulet of the rim of the wheel of the chariot for the prosperity of the kingdom, which has been captured from the enemy. This amulet is called abhivarta, because it is overpowering the enemy. With the āṣe 5–6, he ties the amulet. Kauśika (16.19) points out that the amulet is to be made of the rim and that it should be surrounded by the wire of iron, lead and steel or gold, silver and copper on the thirteenth day of the month. It should have the inner cavity made of gold. Keeping it on the amulet of the darbha grass, it should be charmed with the first four āṣe of 1.29 and tied with the āṣe 5–6. It should be noted that the material from which the amulet is to be made is not given in the text of the hymn. Both Sāyaṇa and Kauśika prescribe the rim of the chariot to symbolise the royal prosperity and dignity. The priest (1.29.5) emphasises that it is the power of his speech that has brought strength to the amulet.

(iii) Amulet of gold: The hymn 1.9 is employed by WHITNEY for someone’s advancement, by BLOOMFIELD for earthly and heavenly success, and by GRIFFITH for the coronation of an elected king. Sāyaṇa and Kauśika employ it for securing all prosperity. Kauśika 11.19 and Keśava on it prescribe it for putting on an amulet of gold. It is to be charmed in the manner of the parṇa amulet. They also prescribe another rite. Rice-grains are to be cooked in milk of a cow having the same colour as calf and the cooked rice is to be given the appearance of a man. The image is to be enriched with ghee for 12 nights, and is to be eaten with the reverted face. Kauśika (16.27–28) employs this charm also for the reinstatement of an expelled king, when he enters again in his country for ensuring the confidence of his subjects. The king eats the rice, prepared out of the after-growth of the cut rice-stalks, in the milk of a cow of the above description, on the fire made of kāmpīlya branches, grown out where they have been already cut. In the hymn (1.9) itself we find that the deities Indra, Pūṣan etc., are invoked to hold the wearer of the amulet in the highest light and to surround him with the sun, fire and gold (1.9.1.2). Agni is asked to bring that pāyas (water or milk), which he brought for Indra, and which is potent with the excellent magical power (uttama brahman); so that he gets supremacy over his relations (1.9.3).

20. Ibid p. ".
21. Ibid., pp. 116. 239.
22. Ibid., p. 12.
hymn obviously is intended for securing supremacy over the relations by the king. The mention of surrounding him with gold or fire (1.9.2) suggests the use of amulet of gold. The milk (1.9.3) is also potent with the power of the charm. So the gold and milk are to be used in this symbolical rite. According to BLOOMFIELD23 the milk of the cow with calf of the same colour, indicates complete harmony. Aftergrowth of rice and karna pyla chips indicate the harmony of the relations between the people and the king, which were so far cut off.

(8) Magical rites for various purposes:

(i) For securing authority submission, love and fidelity of the kinsmen, a sacrifice is offered to Mitra, Varuṇa and Vāyu and also for securing spacious kingdom (rāṣṭra). Tvaśī and Indra should make the king midmost among his fellows (3.8.1–2). With prayers Agni is enkindled by his dear brothers to shine for a long time, and to secure pre-eminence (3.8.3). By performing the rite, the leader hopes to bend together the minds, acts, and designs of the followers, who intend to disown him. He catches their mind, intent and heart with his, so that they may not go away but follow him (3.8.5–6). The 3.8.1–3, 5–6 are intended for securing kingdom, love of his followers and eminence. The 3.8.4 is addressed to the beloved to be just by the sight of the lover and not to go away. The 3.8.5–6 are of general nature to secure harmony and also suitable in the context of the present subject. In this rite, Agni is enkindled with the recitation of prayers and offerings are made to the deities mentioned above.

(ii) For securing protection to the king: The purohita performs a rite for the protection of the king, who is entering in a bed chamber. He worships an image of Night made of flour and scatters gravels on all sides. He makes offerings to various deities. (19.17.1-10; Atharva Paddhati, 4.4). Similar sacrifice he makes with the recitation of 19.18 for the same purpose. The purohita performs a rite when the king enters a new city for the first time. He says, “To the stronghold of Mitra, I lead you forward, you enter it. It should yield you both refuge and defence (19.19.1).” Thus the purohita leads the king.

(iii) For securing sovereignty and stability (6.86–88): Sāyaṇa and Kauśika (59.12) prescribe that the king should offer oblations

23. Ibid., p. 240.
to Indra in a sacrifice for securing supremacy. The priest acting on behalf of the king makes offerings in Agni, so that the king should be the sole ruler, absolute ruler and sovereign ruler of the Asuras, the hump of men and half sharer of the portion offered to the gods (6,86,1-3). To make the king firm, the offering of firmness (\textit{dhurva havis}) is offered in Agni. The priest claims that he has brought the kingdom for the king, who should be stable, fixed and loved by all. He should maintain the state (\textit{rāstrā}) being steady like the mountain. The offerings are made to Soma and Brahma-ṇaspati to secure their approval for the king (6,87,1-3). By means of the offering of firmness, the king becomes firm among the people. Varuṇa, Bṛhaspati, Indra and Agni maintain fixed royalty on him. He becomes fixed, unshaken and unc onquered. All enemies become inferior to him. The Samiti (the assembly of people) becomes favourable to him (6,88,1-3).

(9) Presenting a garment which is the symbol of sovereignty:

The royal robe wraps the king for royalty, long life, dominion and learning (19,24,1-3). Bṛhaspati covers Soma with the royal robe. Then he becomes protector of the people against imprecations. He becomes resplendent, heroic, dying in old age and achieving eminence (19,24,4-8). The purohita presents this robe to the king.

(10) The role of the purohita in war:

In the section 5 above, purohita’s role, in general, has been treated. In this section, his importance in war is dealt. The battle is won as much by the heroes on the battlefield, as by the charms or magical practices of the purohita. He is an indispensable helpmate to the king in peace and war. The purohita officiating for his king claims that he has \textit{brahman} 24 (the magical potency), which is sharpened, and power of his body increased and sharpened by the mysterious power of his charms. His \textit{brahman} and physical power, thus sharpened, lead the \textit{kṣatrapa}, which is ageless and which is also equipped with army of footmen, horses and elephants. He is the leader of such \textit{kṣatrapa} (king) in the matters regarding this and the next world. Since he is chosen as the purohita by the king, he aspires to be successful (3,19,1). What is the use of purohita to the king? He sharpens his kingdom (\textit{rāstrā}), vigour, strength and power. In fact he is the propaganda-officer of the

State in addition to his other designations, keeping the morale of the State on a very high level. He gives offerings of ghee and barley in Agni. With these offerings he cuts off the arms of the enemy (3.19.2). He leads the army of his royal patron. The enemies, who fight against his liberal patron fall defeated. He shatters them by the power of his brahman (3.19.3). The king, who patronises the purohita naturally becomes sharper than an axe, fire, thunderbolt and Indra. The king is competent to destroy the adversaries. The purohita sharpens the weapons of the king. He increases the heroes in the country, which becomes eventually victorious and ageless (3.19.4–5). Thus the purohita develops the military aspect of the State. He would exhort the people to cultivate martial habits, and encourage them to join the army. He is thus the propaganda and also recruiting officer. He, as the leader of the army, on the battle exhorts the people to win the battle. Then the battle cry ululu, clear and shrill, of the conquering forces arises. He brings down Indra, the leader of the gods to go with his army. When the battle is raging he encourages his men to go forth and to conquer. He exhorts them that their weapons should be fierce and that their arrows be sharper, killing those of weak arrows (3.19.6–7). He then charms their arrows, “Oh arrow, which is sharpened by my brahman being let loose, fly off. Kill the enemies. Kill their best ones. None of the yonder be released” (3.19.8). The purohita, leading the army and encouraging them on the battle field, charms their weapons and secures the divine help of Indra. He has already made the effect of their arrows and other weapons more sharp and more disastrous. His brahman is thus the mysterious magical power aiding his men, physically and morally. Sāyaṇa and Kauśika (14) employ this charm for securing victory over the hostile army. The purohita offers ghee in Agni and charms male and female goat, having white feet and releases them against the enemy. There is no mention of the practice in the hymn. Kauśika also prescribes the offering of barley in addition to those of ghee, the fuel of bow and arrows and then the king is given the charmed bow for fighting.

Similarly the purohita performing pacificatory rites calms down any impending misfortune. Every day, the particles of sand are scattered in the royal household to avert any unforeseen calamity (19.9.2). His most exalted speech, which is sharpened by the brahman, and which is capable of producing what is terrible, brings about peace. His mind is elevated and produces the terrible. His five senses, and mind the sixth which is in his heart, are capable of
producing and appeasing the terrible. Not only does he secure success in the battle, but also he can pacify the impending misfortune and calamities, such as evil portents (ulpāta), evil planets, earthquakes, meteors, cow yielding red-milk, earth cleaving down, lunar mansions struck by meteors, hostile magic (abhicāra), witchcraft (kṛtyā), images made of poisoned wood and fitted with bones and hair (vātga), plague and epidemics (deśopacarga) and the evil effect of the moon, Āditya, Rāhu, meteor and Mṛtyu, Brahman, Prajāpati, Dhātṛ, Lokas, Vedas and seven sages secure for his king the happy progress. Whatever is terrible, cruel, evil, the purohita pacifies and makes everything propitious (19, 9, 1–14).

Thus the purohita is indispensable for the king for all times.

(11) The purohita encourages the army on the battle-front:

The purohita standing between the two contending armies, reciting the hymns 4, 31–32, while examining both the armies. Śāyaṇa employs these charms for close observation of the army. Similar is the view of Kauśika (14. 7, 26–31). Keśava on Kauśika (śāla) uses these for encouraging his army. The rite, he practises is intended to know to which side, success is determined. The snares of bhūṅga, muṇja (reeds) and raw earthen vessels are charmed and thrown away on the track of the enemy. The purohita collects reeds growing on the land between the two armies, and sets it on fire with the āṅgirasa fire. The direction of the smoke indicates defeat to that side. The particular fire required for this rite according to Keśava, is the fire in the house of a cāndāla (outcast) or in the house where there is a delivered woman (śūlikāgni). The hymns 4. 31–32 actually describe Manyu, the god of fury or fiery spirit. He is asked to make the fighting men possessed of sharpened arrows and of wheoted missiles and formidable like Agni (4. 31. 1).

He leads the army. He makes every person sharpened. The purohita is then ready to raise a brilliant war-cry for victory (4. 31. 4.). Manyu is thunderbolt or arrow (vaṭra or sāyaka), i.e., the fury in these missiles (4. 31. 6). With the assistance of Manyu, the purohita hopes to win Dāsas or Aryas (4. 31. 1) or Dasyus, barbarians (4. 32. 6). Manyu is offered Soma in the sacrifice. He is accompanied by tapas (penance, fervour) to kill the enemies and to put vigour in the fighting men of his side (4. 32 2–6). Thus the priest offers Soma to Manyu, who with fervour kills the enemy and encourages men on his side. The purpose, assigned by Keśava for these hymns, viz., to encourage the fighting men, is probable, if we look at the contents of those hymns Manyu and purohita, both possessed of tapas (penance) hope to kill the enemies (4. 32, 7).
Similar encouragement to the fighting men is given and their spirits are heightened by the offering of sacrifice to Indra. After Indra, the formidable hero, the fighting men should be excited. He is their leader. Bṛhaspati, sacrifice, priestly fees and Soma also go in the front of the army to infuse spirit in the fighting men. When the ensign of opposite party meets in the battle, Indra, the hero makes the men for whom the priest offers sacrifice, successful (19.13.6–11).

Thus the purohita leads the army, goes to the front line, observes the fighting men on both sides, offers sacrifices to Indra and Manyu and finally encourages and infuses spirit in his own men. His part on the battle-front is equally important along with that of the fighting services,

(12) The purohita equipments the king with the equipment duly charmed, when he is about to go on the battlefield.

(i) The purohita charms the armour (varman), which the king puts on, when he is about to go on the front. His object in charming the armour is to put off the deadly weapons invented by men and to keep away the army of the enemies. These armours were put on by the gods and other deities (19.20.1–4). The purohita, while charming the armour says, 'I cover your vital parts with armour. Soma dresses you with the imperishable armour (7.118.1)'.

(ii) The newly built chariot for war is charmed by the priest and the king then rides it. He gives the offerings of the wheels of the chariot in the fire for the success of the war-chariot in which the king rides, with the charm 6.125. The chariot is made of wood (vanaspati). It is asked to be of stout body. It is fastened with cows (straps of the hide of cow). It is expected to be friendly, heroic and winning success for him who mounts it (6.125,1). It is offered with oblations, which bring to it force from the heaven, earth, and forest trees. The offerings are also made to the force of waters and thunderbolt of Indra (6.125,2-3). Thus the offerings are made to these forces, to bring force and success to the chariot (Kauśika, 15.11).

(iii) The battle drum (dundubhi).—The battle drum is sounded to encourage and to infuse vigour in the fighting men. It is made of wood. It resounds in the enemies' camps. It bestows
strength and vigour and makes the cavalry men ride horses together and charioteers rush with speed. It speaks out loudly with the ensigns (ketus), while the conquest is going on. Its sound enables the warriors to defeat the scattered sections of the enemy. It is thus capable of beating off the enemy (6.126.1-3). In addition to this charm, the AV has two important hymns for charming the war-drums (5.20-21). According to Kauśika (16.1) all musical instruments are washed and dipped in the mixture of the powders of tagara and uṣira. Then they are anointed with ghee. The purohita sounds them thrice and hands them over to the warriors as they proceed to the battle-field. The battle drum is made of wood and fitted with hide of cows. By its thundering sound, the hearts of the enemy are rent with fire and grief. The enemy leaving the shelter in the village runs away being scared (5.20.1-3). The property of the enemy is looted. The army advances with the drum. It terrifies the enemy and encourages men on its side. It creates panic in the civil population. A woman, sleeping quietly in her house is awakened by hearing the sound of the drum even from a distance. Being thus distressed, she takes her son in her arms and runs away, fearing the armed clash in the neighbourhood (5.20.4-6). This shouting herald is followed by the bold army. It spreads news in many villages and renders them panic (5.20.9). The drum works wonders, because it is sharpened by the brahman of the purohita (5.20.10).

(13) The demoralising effect of the battle drum:

According to Kauśika (16.2-3), with the hymn 5.21, the purohita makes the offering in the fire loudly and waves the ladle in the air. The stalks of Soma are then stitched in the skin of an antelope. The purohita fastens it on the king as an amulet. With its sound it strikes diffidence, lack of spirit, discord, confusion and fear in the enemy, who trembles in mind, heart and eyes. All these things happen, when the purohita offers ghee in the fire and when the drum is beaten. The drum is anointed with ghee. Being thus charmed, it deludes mind, chases the enemy day and night and finally crushes them. Thus, the dundubhi (drum) and the skin of the antelope (used as an amulet) crush the enemy who advances in the successive columns of warriors (anīkatasah). The sound of the strings of the bows and of the drum defeat the enemy (5.21.1-9). Thus the sacrifice offered with ghee and amulet of antelope have demoralising and devastating effects on the enemy, when the drum is sounded.
(14) The rites for securing victory in the battle:

(i) Sacrifice for victory: The purohita offers ghee in the fire for securing victory on the battle-field (Kauśika 50.4. 13). The offerings are made to the seven Sindhus (rivers—WHITNEY; oceans—Śāyaṇa), pressing stones, Soma and Apaṁnāpat, who are invoked to protect the king on all sides (6.3).

(ii) According to Kauśika (14.7) sacrifice is offered to Maruts, Soma, Varuṇa and Indra to keep away the enemy, with the recitation of the hymn 1.20. When the offerings are made in the fire, one does not get himself in a split or difficulty,²⁵ portents and imprecations. The deadly missiles of the enemy run far away (1.20.1-4). This sacrifice removes portents, imprecations, hateful wrong and deadly weapons of the enemy. Thus the purohita aspires to be successful in the magical warfare, as also in the one, fought on the battle-field.

(iii) Battle charm on the eve of the battle: Offering is made to Agni (Agniḥotra) to make his yaṁna (sacrifice), Agni, Soma and Indra, superior to all. Thus this sacrifice makes these deities invincible. Eventually the priest secures success over all enemies (6.97.1). In the Agniḥotra (the sacrifice to Agni), ghee (ājīva) and berley (saktu) are offered. Agni is prepared out of bow. It is offered with the fuel of bow. Similarly Agni is made from arrows, which are then offered in him. The bows and arrows are charmed. It will be noticed that for securing success, the fire is made from bows and arrows, which are in turn offered in it. This fire is competent to charm the bows and arrows (Kauśika 139.7). The purohita asks the warriors to follow with joy the formidable hero, the earthly Indra (king), who conquers villages and cows of the enemy (6.97.3). The two arms of Indra are kept as defence against the hostile weapons threatening to kill the warriors. Thē arms of Indra are made to protect the king, by offering oblations to Indra (6.99.2). Savitr is asked to make him of confident mind (6.99.3). For securing victory offerings are also made to the missiles of the Brāhmaṇas (deva), Rājans (kings) and Vaiśyas, to benediction, malediction, favour, disfavour of Mṛtyu and to the makers of witch-

²⁵ The word is adārāṣṭृ. According to Śāyapa it means 'Let him not escape or go near his wife (dārā). According to Paścaviṇśa Brāhmaṇa 14. 3. 7, it is a name of the Śāman and means 'Let him not get himself in a split or hole or difficulty.' I have followed the latter meaning which claims to have a traditional background.
craft, medicines, roots of herbs used in sorcery and Brāhmaṇas (who are capable of blessing and cursing, 13, 1-3). According to Kauṣika (14.25, 15.6, 72.13, 104.3, 103.1, 113.3), in this rite one prays to different quarters for victory.

(15) Magical rites for defence on the battle-field:

(i) Kauṣika (14.14) employs the hymn 1.26 for removing the deadly effects of the sword and other weapons. In this rite the chops and shavings of wood and husk are to be offered in the fire. Also at 14.15, he prescribes that the hymn is to be recited when the enemy with drawn sword draws near. According to Sāyaṇa (1.26) this hymn is to be recited when the sword is to be charmed and given away for use. In the hymn itself we find that the gods are implored to drive away the missiles (heti) and stones hurled by the enemies and to avert the disaster. The poet of the hymn believes that the prayer and offerings of homas repel human and divine attacks (1.26, 1-3). According to Sāyaṇa, heti is a sword (1.26.1). The attack of sword and stones indicate the dangerous nearness of the enemy. The recitation of the hymn wards off the danger. In the hymn 1.21 Indra is invoked to go ahead and remove all fear. He smites away the enemies and wins the battle. The enemy goes down to the deepest darkness with his fury and missiles (1.21.1-4).

(ii) Charm against wounds inflicted by arrows: The shower of the piercing arrows is caused to fall away from the performer of this rite. These very same human or divine arrows get away from him and pierce the enemy (1.19.1-2). This effect is caused by merely reciting the hymn 1.19.

(16) Magical practices in attack:

In attack one is offensive. Here are some of the practices. The king goes round the army thrice. The effect is the spirit of hatred produced in his army for the enemy (Kauṣika 16.4). While he goes round, the priest praises Indra (the earthly king) to be the over-lord among the kings, to be famed, praised, greeted and reverenced. The king is praised to be the sovereign ruler and ambitious overcomer of enemy. Finally it is hoped that his domain should live long (6.98.1-3). Even though the hymn does not contain reference to the circumambulation to the army, it is intended in the hymn to make him a sovereign ruler by overthrowing the enemy. Hence the hymn is used in battle-rites.
(17) The rites to confuse the enemy:

According to Kauśika (14.17–21) the hymns 3.1–2 are employed in causing confusion in the mind of the enemy. In this rite Agni is offered in the mortar (ulūkhala), cooked rice mixed with chaff. This Agni is intended for the battle rites (śāṅgrāmika). Also small grains of cooked rice are offered. Twenty-one particles of sand are put in a winnowing basket and scattered against the enemy. Cooked rice is offered to Apvā, the goddess of destruction. The chaff and scattered sand suggest the dispersion of the enemy. In the hymn 3.1 Indra and Agni are asked to attack the enemy, burn their plans, confuse their army and make them helpless, so that they would never wield weapons in their hands. Indra is asked to confuse, Maruts are asked to kill and Agni is asked to rob the sight of the enemy. Fire and wind are asked to burn and scatter them (3.1.1–6). Thus it is the fire of the husk (of barley) that causes such disaster. It burns, confuses and scatters the enemy. Being confused, their designs and schemes are lost and they become helpless (3.2.4). The deity Apvā when offered duly causes confusion in their minds and plans, attacks their limbs, causes rheumatic pain, inflammation of heart and convulsions. Apvā is asked to strike the enemy with mysterious darkness (māyāmayena andhakāraṇa), so that none of them would know each other (3.2.5–6). Thus Apvā is a deity working disaster, when she can make the enemy stick to their limbs with pain in the heart and cause convulsions. Hysterical fits attack them and they are lost in utter darkness of delusion.

In addition to the offering of husk in the śāṅgrāmika fire, the king puts on an amulet of the stalks of Soma with skin of the antelope, according to Kauśika (14.7). As a result of this, the armies of the enemy are confounded, going about like headless snakes (6.67.1–2). The hymn 6.67.3 refers to the amulet of antelope to cause fear and confusion in the mind of the enemy.

(18) To make the arrows go everywhere:

The hymn 1.2 is used as a battle charm by Kauśika (14.7) to make the arrows go everywhere. The hymn contains references to arrows and string of bow (1.2.2). After performing the battle rites such as offerings of ghee, arrows and bow in fire, according to Śāyana, the enemy vanishes in a moment. This is due to the discharge of the volley of the arrows from the bow which

26. Bloomfield, op. cit., p. 325,
is duly charmed. It appears that the charm has the double purpose of offensive and defensive. In order that the arrows of the enemy should not hit him, he wants to make his body hard like stone (1. 2. 2). Also as a defensive measure, the charms are used for curing wounds and diseases caused by wounds of the arrows. The arrows made of tejana (bamboo–Sāyaṇa; sharp point of arrow—(BLOOMFIELD), cause wounds, which are cured by the muṇja grass, magically treated (1, 2. 4).

(19) To make the enemy handless:

Offerings of ghee are given to Agni. By means of such oblation, the purohita cuts off the arms of the enemy. Indra made the Asuras handless, so the purohita asks the gods to discharge a volley of arrows to make the enemy handless (nairḥasta śaru 6. 65, 1–3). The men of the enemy run about stringing the bow, drawing arrows from the quiver and hurling them; but now they are handless. They have lost all consciousness (6. 66, 2–3).

(20) The use of magical missiles in the battle:

Arbudi, Nyarbudi and Triṣandhi (11. 9–10) are used as magical missiles (astras) in the battle. According to Kauśika (16. 21.), clotted ghee and barley are offered in the fire. The magical rites such as the offerings of arrow and bow in the fire, produced from arrows and bows respectively, are performed. The snares made of bhāṅga are laid on the path of the enemy. Also the snares of muṇja grass, raw earthen vessels, iron vessels with three joints, vajras or arbudis are thrown in the place of war. One cow of black feet is charmed and is tied to the flag-mast. Another cow similarly charmed is released in the camp of the enemy. Then the army is exorted to fight on the battle-field. Arbudi and Triṣandhi are the magical missiles, which make the enemy see the horrible sights (11. 9. 23). They also make visible the arms, arrows, power of bows, sword (aṣṭi), axes (parasu), missiles (āyudhas) and designs in the hearts of the enemy. They surround the enemy with fetters and shackles (aḍāna and sandāna 11. 9. 1–2). Their arms and designs are confused (11. 9. 13). Their vital breaths are seized (11. 9. 11). Vultures, hawks, cows, birds of prey, wild beasts, insects and worms feed on the dead bodies, killed by these missiles (11. 9. 9–10). The heart of the enemy is burst, life escapes and dryness of mouth overcomes them (11. 9. 21). When the male members in the house are killed on the battle-front, their females mourn beating themselves, their faces being stained with tears. Their ears are short because they leave
the use of ear-ornaments. Their hair are dishevelled. These females in excessive grief curve their spines, while lamenting the loss of their son, husband or kin, who have been pierced by these missiles (11.9.7-8). They leave all toilet and personal decoration (11.9.14). All disaster falls on the enemy when Arbudi and Nyarbudi are offered: ghee in sacrifice. They then arise with the army and play havoc in the army of the enemy. In another hymn (11.10) Triṣandhi is offered in sacrifice and is asked to cause destruction in the army of the enemy. Triṣandhi is accompanied by its army. The witchcraft (kṛtyā) worked on white-footed and four-footed arrows operates with Triṣandhi (11.10.6). The white-footed arrow flies to the lines of the enemy and confuses them. The arrow is operating on account of the kṛtyā (11.10.20). The three jointed Vajra called Triṣandhi envelops the enemy in darkness and none escapes from its clutches. Being thus confused, it kills the selected men of the enemy (11.10.19,21). Triṣandhi breaks through the divine armour, the armour of brahman (magic) or bulwark. Their coats of mail (kavaça), strings of their bows are all cut off. It kills the warriors with or without chariots (rathins), mounted on horse backs (sādinś) or footmen. The enemy, pierced and shattered by the clash of the arms, die in thousands (11.10.22-24). The Triṣandhi is thus the Vajra or arrow with three joints. It is accompanied by kṛtyā to annihilate the enemy (11.10.13). A sacrifice is offered to the gods, Indra, Bṛhaspati and Triṣandhi with the call vassat (11.10.14). This offering allows no failure (11.10.27). The purohita invokes the help of Indra and Brahman, who have agreed to help him. Firstly, this Triṣandhi was fixed by Bṛhaspati, the son of Aṅgiras on the sky for the destruction of the Asuras. The purohita, the descendant of Bṛhaspati Aṅgirasa, urges Vāyu to bend the points of the bows of the enemy. Indra breaks their arms. ditya A throws off their missiles (astras, 11.10.11,16). Thus the purohita together with flesh-eating Agni, Death and Triṣandhi goes forth to work disaster in the camp of the enemy. I have given elsewhere further description of the missiles used in the war.† It may be observed that Triṣandhi is a vajra, a white arrow of four feet, worked by kṛtyā to confuse, pierce and kill the enemy on foot on horses, in chariots, with their coats of mail, armour, protection with divine help, magic or bulwarks. These are the missiles, first started by Bṛhaspati Aṅgirasa. The purohita of the king, being a descendant of Bṛhaspati, with the help of Triṣandhi, aided by magic, death,

†. Ibid.
flesh-eating Agni causes disaster. The enemy is killed in thousands. This is the genesis of the astras which figure prominently in the Mahābhārata-war and which are taught to heroes of war by Āṅgirasa teachers such as Droṇa and Kṛṣṇa.

(21) The magical rites to tie and to entrap the enemy:

According to Kauśika (48.3–6) the hymn 3.6 is employed for tying an amulet of Aśvattha tree growing on Khadira tree. Offerings are given to the amulet before use. It is also employed for preparing as many fetters (pāsas) as the enemies and dipping them in iṅguḍi oil. Then these fetters are dipped in the juice of Soma. These are dug in the vital parts of the body of the enemy. This presupposes an effigy of the enemy prepared by the practitioner of magic. Aśvattha and Khadira trees are both masculine. Therefore their virility is doubled, when used in this charm. When the amulet is worn, the advancing enemy is dispelled (3.6.2). As Aśvattha has broken the interior of Khadira, so the amulet breaks the interior of all enemies. As Aśvattha climbs Khadira and makes other trees subordinate to it, in the same way it splits the enemy and makes them subordinate (3.6,3,6). Nirṛti, the deity of destruction is urged to fasten the fetters round the enemy; so that they cannot escape (3.6,5). Another symbolical rite is referred to in 3.6.7. The enemy floats down like a ship let loose from its ropes (moorings). There is no return for them, when they are driven away by the charm. Kauśika (ibid) uses the rce (3.6,7) in the rite for driving off a boat by means of a branch of Aśvattha. The fetters to tie the enemy are floated down the water of the river. In the same way with a branch of the Aśvattha tree, the enemy is driven away. The symbolical rite performed is the pushing of a boat in the water of the river with the branch of Aśvattha. The purohita performing this rite for driving off and arresting the enemy employs his mind which is constantly meditating on the destruction of the enemy and on the significance of this hymn (3.6), with a view to killing the enemy and finally takes the medium of destruction, the branch of Aśvattha here, which is charged with the power of killing the enemy. This is an example of the homeopathic magic. In another rite for tying the enemy, the fetters of iṅぎḍa or bhāṅga are charmed and laid on the paths which are frequented by the enemy, according to Kauśika (16.6). The priest claims that he has fashioned the fetters (āḍāna), which are sharpened by the penance and Indra. These fetters tie the vital breaths of the enemy. Sāyaṇa explains the āḍāna as the contrivance for arresting the enemy
(pāsāyantra 6.104.1–3). Indra helps in the process of tying. The enemy advancing on the battle-front, hoisting their flags and moving in troops are tied down by Indra and rendered harmless (6.103.1–3).

(22) The obstacles kept in the path of the enemy:

According to Bloomfield the hymn 8.8 is a battle song which refers to the obstacles that are placed in the way of the advancing enemy. The traps and nets are constructed to capture and destroy the enemy. According to Kauśika (16.9–20) the hymn gives the rites for the destruction of the enemy and for the encouragement of the army of the king, who practises these rites. For these rites, first, Agni is churned while reciting the entire hymn (8.8). It is churned with the sticks of Aśvattha and Badhaka trees. A rotten rope (pūtirajju) is placed on the place of fire. With the pūtirajju fire is addressed in this way, “The rotten rope waving itself against the enemy is made stinking (pūti). Seeing its smoke and fire, the army of the enemy is terrified in their hearts (8.8.2).” Thus in the specially prepared fire stinking rope is deposited. Its smoke and blaze terrify the enemy. This fire is taken in the forest. In it, the samidhs of Aśvattha, Badhaka, castor-oil plant, Palāsa, Khadira and Śara, are offered (8.8.3). The fetters of muñja and bhūṅga are cast. Bound by the great trap-nets the enemy is broken like an arrow-reed (8.8.4). The hammers made of Aśvattha (kūta), nets of hemp and the staff of Badhaka tree are spread over. Roc 8.8.16 says, “The snares of death are scattered. If you step on them, you will not escape. Let this kūta kill the enemy in thousands (kūta = hammer-Bloomfield; horn-Whitney; trap-Gedlner, Vedische Studien 1.139; pitfall-Dārila).” Kūta is an obstacle created for the hindrance of the enemy like modern road blocks. As the result of all these snares, kūtas, stinking rope, smoke and fire, great dejection, failure, mental distress, fatigue, stupor and confusion surround the enemy (8.8.9). The purohita claims, “I hand them over to Death. These snares are of Death, I carry them bound to the evil messengers of Death (8.8.10)”. Finally milk is heated in caldron (gharma). This homa (sacrifice) is intended to kill the enemy in thousands. They fall in the snare of death, hunger, exhaustion, slaughter and fear. By means of akṣu and jāla (trap and snare) they are killed. The brahman of the purohita repells the enemy. Their weapons fall down from their hands. They cannot fix arrows on their

28. Ibid., p. 582.
29. Dišitar. War in Ancient India, p. 84. Kūta stands for secret warfare.
bows (8.8.18–20). In this final sacrifice offering is made to save the friends with the recitation of 8.8.24. Offering of ḫiṅga to the enemy is made with left hand. To the north of the fire a branch of red Aśvattha is fixed, in the ground, enveloped in red and blue threads and is removed to the south while the r̥c 24 is recited. The r̥c exhorts, “Do conquer and win here; hail! Those here will conquer those yonder. Hail to these here, Perdition to those yonder. Those yonder I envelope in blue and red.” Thus the practices of Kauśika are based on the references to the hymn itself. On account of this sacrifice in gharma in the specially prepared fire the brahman of the priest envelopes the enemy in the red and blue strings which symbolise the traps and fetters for the enemy.

(23) The symbolical Vajra:

According to Kauśika 47.14 a staff (danḍa) is held in the hand in the magical practice. It symbolises vajra or thunderbolt to smite down the kingdom, life, neck, nape (usṣṭhā–vein at the neck) as Indra did of Vṛtra (6,134,1). The crest (simanta) of the enemy falls down. The enemy goes down and down, never to rise again (6,134,2–3). The staff duly charged with magical power acts as vajra and smites down the enemy ruthlessly.

(24) A charm to blind the enemy:

With the burning of the slough of a dead serpent, the eyes of the enemy are closed. The enemy’s advance thus becomes thwarted (1,27,1–2). Indraṅgi is asked to go ahead, unharmed and unobstructed (1,27,2; TS 22,8,1). Sāyaṇa and Kauśika (14,14) employ this hymn for handing over the charmed weapons to the warriors for securing success. But according to Kauṭilya (146) the slough of serpent is used in producing smoke, which makes the people blind. Thus this is the very probable employment of this hymn.

(25) Testimony of Kauṭilya regarding the Atharvānic practices:

(i) Kauṭilya at the very beginning, pays homage to Śukra and Bṛhaspati, as the past-masters in the Arthaśāstra. Both these authorities belong to the family of Bṛgvaṅgiras. Śukra is a Bhārgava and Bṛhaspati is an Āṅgirasa. Thus these teachers represent

the traditional lore in this śāstra, preserved in the family of Bhṛgvāṅgirasas. I have discussed elsewhere\(^{31}\) that the Bhṛgvāṅgirasas were credited with the doctrines of dharma and nīti, as treated in the Mbh. Kauṭilya, in paying homage to these authorities at the very beginning of his exhaustive treatise on Arthasaśṭra, is acknowledging the claim of the Bhṛgvāṅgirasas, the authors of the AV, as the specialists in this Śāstra. Further he refers to the both AV and itihāsa as the Vedas (1.3). I have shown elsewhere\(^{32}\) that the itihāsa is the sub-Veda of the AV and it is quite natural that the Atharvaṇic element would be preponderant in the itihāsa coming down to us, in the form of the Mahābhārata. Thus Kauṭilya is aware of the importance of the AV in this branch of learning.

(ii) The importance of purohita: The importance given to the position of purohita in the Arthasaśṭra in the higher political circle of a king is enough to prove the claim of the AV, as the pioneer in the field of the Arthasaśṭra. Purohita is as important as the ministers to the state. Hence the account of their appointment is given together, in one section (1.9). Having given the qualities of the ministers of the state, Kauṭilya tells us that purohita of the state should be from a noble family; he should be one, who is well educated in the Vedas and six Aṅgas, who is skilful in reading the super-human portents, who is well-versed in the science of government (dandaṁiti), who is obedient and who can prevent calamities, human or divine by performing such expiatory rites as are prescribed in the AV. The king should appoint him as his purohita. He should follow the purohita as a student his teacher. Kauṭilya further points out that Kṣatra (king), enriched by the purohita and guarded by the councillors becomes invincible. He naturally throws on purohita as much responsibility as on his mantrins (cabinet ministers). In 1.10 he informs that the ministers and purohita should examine the character of his amātyas (ministers of the state) to be appointed in the government departments of ordinary nature.

(iii) Purohita in war: In chapter 131 Kauṭilya informs us about the conditions of war. The king should call his army together on the eve of battle and should order them to fight. Then the ministers and purohita of the state should order them to fight. Then the

\(^{31}\) Ibid.

ministers and purohita of the state should address the men to encourage and to infuse spirit in them. After the commencement of war is declared the purohita should offer oblations to Agni in the manner prescribed in the AV. He should also recite blessings for securing success in the war. The followers of purohita, then, should describe the auspicious aspects of the magical rites performed by them. This actually gives, in short, the aspect of the statecraft of the AV regarding warfare. As we have seen in the preceding pages the purohita is a very important figure in the state politics. At the time of war and also in peace his services are indispensable for the king (see sections 5–23). In fact no rite can be practised directly or indirectly without the help of the purohita.

(iv) The secret means: Kauṭilya (14.146) describes the secret means for destroying the enemy (aupaniṣadīka). It is interesting to note that Kauṭilya gives many more magical rites than the AV. In many cases the parallel practices are prescribed by both of them. He describes the poisonous smoke produced by the fuel of Palaśa and caster-oil plant to destroy the enemy. AV 8.8.3 also describes similar practice. He also mentions that the smoke produced by burning the slough of a serpent makes the enemy blind (AV 1.27). Kauṭilya describes in the sections 14.147–149 various secret practices which breathe the spirit of the AV. He points out in 14.148 that by means of the secret charms (mantra), medicine and magical practices, the enemies should be killed and one’s own men should be protected.33

33. DIKSHITAR, op. cit., p. 86. 'Kauṭilya gives details of this war largely drawing, as we have to infer from the AV'.

IV

THE GRHYA RITES IN THE AV

(Saṁskāras).

1—Introduction. 2—Jātakarma. 3—Nāmakaraṇa, 4—Nirnayana. 5—Annapraśana, 6—Rites to avert misfortune of a child. 7—Godāna. 8—Cūḍākaraṇa. 9—Upanayana. 10—12 Vivāha, Garbhādhāna, Puṁsavana. 13—Pitṛmedha.

(1) The AV in its manifold teachings contains many charms for various saṁskāras, the religious rites performed in the course of life from birth to death. These rites formed an important aspect of the grhyadharma, the domestic religion of the sūtra period. In the Atharvānic grhyas the element of magic is quite apparent. It is only to be seen, whether the hymns of the AV used for the sake of such rites, have any claim to be so used,

The following saṁskāras are directly or indirectly referred to in the AV:

(2) Jātakarma:

This is the birth rite. In this rite the plants like saṅkhapuspikā and ganḍhapuspikā are to be pounded and the child is made to lick the mixture placed over a piece of gold. Powders of saṅkhanaḥbhi and pippali are to be given in the same way. The process is to be accompanied by the recitation of hymn 4.30, according to Kauśika (10.16—19, 57.31). Dārila on Kauśika (ibid) calls this rite as jātaka or jātakarma. Hymn 4.32 (=RV 10.125) contains the self-glorification of Vāc. It is possible that the description of Vāc as capable of making any man Brahman or ṛṣi, formidable and wise and as the first to understand the matters of sacrifice (4.30.2-3), might have been responsible for such use of the hymn, since the newly born child should be the recipient of the favours of Vāc, through this rite. But there is nothing in the hymn itself to warrant the use for this purpose specially.

(3) Nāmakaraṇa:

According to this rite, a name is given to the newly born child. According to Dārila (58.15) the rite is performed in the 11th, 12th
or 13th month of the child. Kauśika (58.13–16) prescribes hymn 8.2 for this rite, in which the child is seated on the lap of the mother and is made to sip honey and curds and water is allowed to pass on the right hand of the child. An amulet of pūtudru or devadāru tree is tied on its right hand and the child is given some of that water to drink. According to Dārila, the ceremony is performed at the close of an auspicious day. The name should be of two or four syllables and accompanied by a name of a deity. The father utters the name of the child in its right ear, through the medium of gold. Keśava points out that the name may be uttered by the teacher also. The hymn (8.2) which is recited during the rite, contains a charm that leads to immortality. The child is urged to live till old age and not to go till then in the darkness of death. The priest brings to him breath and life (8.2.1). He confers on him the life of hundred autumns, freeing him from the bonds of death and imprecations (8.2.2). He has secured his life from Vāta and sight from Śūrya. He has fixed the mind on him. The child is urged to speak articulately with its tongue. The priest blows on it the vital breaths of bipeds and quadrupeds. He makes remedy for him to live longer. He uses the plants such as jīvalī, naghariṣā, jīvakī, trāyamānā, sahamānā and sahavati for prolonging his life.1 Mr̥tyu (Death) is urged not to take the child away (8.2.3–7). It will be noticed that the priest, performing the rite claims that he is responsible for making him alive in this world and for removing all misfortune and evils in this world. He drives off Arāti, Nr̥tti, Grāhī, Kravyād, Piśācas and Rakṣas. He secures immortality for him from Agnī (8.2.12–13). In this very same rite, the hymn prescribes that the child should be clad in a new garment. The priest (8.2.16) says, "Whatever garment (vūras) and girdle or knot (nīti) you put on, we make them comfortable to your body. There should not be their rough touch." Thus the child is clad in a garment. The priest claims that wherever this brahmaṇ (magic rite) is performed as an enclosure for life, all creatures, viz., cow, horse and man live. The child should also be free from imprecations of relations and strangers (8.2.25–26). The hymn (8.2.28) refers to the plant pūtudru which is deliverer and slayer of demons and rivals and is capable of chasing away the disease.

The rite prescribed by Kauśika consists of three items: (1) the rite of naming, (2) of putting on garment, and (3) of tying the amulet of pūtudru. The hymn refers to the last two items only.

(4) Nirṇayana:

This is the rite for taking out the child for the first time. According to Keśava on Kauśika 58.18, the child is taken out in the fourth month when the ṛc 8.2.14 is uttered. By this ṛc, the heaven and earth are asked to be auspicious and harmless to the child. The sun and the wind are to be comfortable to it.

(5) Annaprāśana:

The rite is for the first feeding of the child. According to Keśava on Kauśika 58.17, this rite is to be performed in the sixth month, but in the fifth month in the case of a daughter. The ṛcś to be used are 18.2.18–22. According to these ṛcś, rice and barley (vrīhi and yava) are asked not to cause cough, injury or disease. Whatever the child eats or drinks, the grains from the cultivated field or milk, eatables or those not fit to be eaten, all are rendered poisonless by the priest. The autumn, winter, hot spring or rainy seasons are expected to be auspicious to the child. According to Dārila the child is to be kept on the ground with the recitation of 12.1.63. Rice and barley are to be charmed, powdered and mixed with water. Then they are given to the child for drinking (8.2.18–22),

(6) Some rites to avert misfortune:

(a) According to Kauśika (46.25) the hymn 6.110 is to be used for removing the inauspiciousness caused by the birth of a child on an unlucky star (pāpanakṣatrajāta). The child is to be bathed and is sprinkled with water charmed with this hymn. The hymn points out that the child born on Jyeṣṭha or Vicṛta (mūla) lunar mansions, is torn by the root and branch shattering of Yama. He is urged to live for hundred years. On the other hand, a son born on the heroic tiger lunar mansion or on a good lunar mansion becomes a great hero. He is urged not to injure his mother (6.110.2–3).

(b) Remedial rite is prescribed for a child which is seized by Jambhā (spirit of convulsions) and which, therefore, does not suck its mother. Kauśika (32.1) prescribes the recitation of hymn 7.10, while the child is made to suck the breasts of its mother. The milk of the mother should be put over the grains of priyāṅgu and rite. These should be charmed and given for drinking to the child. In the hymn the breasts (stana) of Śarāsvatī are described to be
unfailing, kindly, favourable, easily invoked and liberal and are asked to fulfil all desires. Sarasvatī is urged to make the child suck the mother (7. 10. 1).

(c) On the birth, a child, is sometimes found possessed of two teeth, which is an irregular feature. Śāyaṇa and Kauśika (46, 43–46) prescribe hymn 6. 140 to expiate this irregularity. Keśava on Kauśika (ibid) points out that when the upper teeth comes before the lower teeth, there is danger to the life of the parents. Ṛava, vṛīhi or tilā (barley, rice, or sesame) are offered in fire. The child is made to bite and eat them. The hymn describes the two teeth as tigers, eager to devour the parents. Brahmaṇapati is asked to make them auspicious. The child is asked to eat rice, barley, beans and sesame grains. The teeth are asked to be propitious and not to injure the parents. Their ferocious qualities are urged to go elsewhere (6. 140, 1–3). It is to be noted that the teeth are inauspicious to both mother and father. If they were coming out at the normal time, but irregularly, they would have bitten the mother, only while sucking the breasts; but here there may be the unnatural appearance of teeth, just after the birth. These teeth, usually two, fall off in a few days, if they touch some hard substance. Therefore the child is asked to eat the grains of rice, beans etc. They are inauspicious because, they are not natural, as they grow immediately after the birth and not in the normal time. Medical practitioners can testify to such occurrence. This being an unnatural phenomenon they are considered inauspicious, hence require to be pacified.

(7) Godāna:

This is the rite for the first hair-cut of a child. It is to be performed in the first or second year of the age, according to Keśava on Kauśika 53–54. According to Kauśika (53. 1) hymn 2. 13 is to be employed for collecting the material required for the rite, such as dūrvā grass, a circular piece of stone, a ball of bull’s dung, six shoots of darbha grass, two new garments, pure ghee, auspicious plants and a new earthen jar of water (Kauśika 53. 1–2). This is to be done with the recitation of 2. 13, 1. This ṛc praises Agni as giver of long life of hundred years. Agni is offered ghee, made from the milk of cow. The fire is to be sprinkled with water; the darbha grass is to be spread round; the jar of water is to be taken near the fire and finally ghee is to be offered (Kauśika 53. 1–5, AV 2.13, 1). Agni is asked to protect the boy as father his son. The holy water is prepared with the recitation of hymn
2.13, with which the fire is to be sprinkled again thrice. The ball of dung is to be made like a dish, and is given to a Brähmana, who takes it while sitting facing the fire. Then with hymn 2.13 ghee is again offered in Agni and the remnants are poured on the head and on the jar of water (Kausika 53.6–16). With the ṛc 6.68.1 the jar containing water is to be charmed. The ṛc refers to Savitr coming with a razor and Vāyu with hot water. Ādityas make him wet. In this way the head of king Soma was shaved. After wetting the head of the boy with the ṛc (6.68.2), which urges Aditi to shave his beard, and the Waters to make it wet, Prajāpati is asked to treat him for long life. This rite is meant for the first shaving as well as for the hair-cut. With ṛc 6.68.3, a bunch of hair on the right side is to be cut along with darbha grass. This is to be done twice. thrice and then all hair are cut. The ṛc states that the Brähmanas should shave the head of the boy with the same razor as used by Aditi to shave the head of Soma and Varuṇa (6.68.3). The barber (vapṛṭ) is asked not to cut off the life or disfigure the face of the boy, whenever he with his sharp, well-whetted razor shaves his hair or beard (8.2.17). The barber is then ordered to cut hair, beard (in the case of grown up person) and nails (Kausika 54.1). The process of cutting hair is treated as terrible as the death. After the hair-cut the head is to be sprinkled with water thrice. While doing this the ṛc 6.53.2 is recited. The ṛc points out that the vital breaths, ātman (soul), sight, and life should enter in the body again (6.53.2, Kausika 54.2). Then the boy is bathed. He is then anointed with fragrant substances. He is anointed with collyrium, with the recitation of 7.30.1. In this ṛc the heaven and earth, Mitra, Savitṛ etc., are described as anointing the person nicely. That is why the use of this hymn is proper for the occasion. The boy then is given new clothes for wearing, with the recitation of the ṛcs 2.13,2–3. The garments are asked to envelope him with splendour and to make him die only of old age. This garment was given by Brhaspati to Soma for putting on, probably, after his shaving (6.68.3). He is asked to put on the new garment for well-being. He becomes protected from the curses of cows or bulls² (2.13.2–3). Then the

2. Gṛṣṭi has been amended by WHITNEY into kṛṣṭi. But there is no need for such amendment. According to Bāṣya the reference is to SB 3.1.2.13 where the bulls attack a naked person for they think that the skin, originally belonging to them has been robbed by men. So the person putting on garment protects himself from the curses of bulls, cows, which is the meaning of the word gṛṣṭi. GRASSMANN also takes it to mean 'cow'. Wörterbuch, p. 406.
boy is made to stand on the circular piece of stone with the recitation of the \( rc 2,13,4 \). He is asked to come and stand with right foot on the stone. He is blessed to be of body like stone, free from disease. He is then taken round the fire (Kauśika 53.9). The old garment is taken away with 2,13,5. In this the priest says, 'We take off the old garment worn by you. May many brothers be born after you, who are well born (2,13,5). After this, rice grains are to be cooked and given to the boy for eating, with the recitation of the hymn 2,15. The hymn itself only points out that just as the heaven and the earth are not afraid of and are not harmed by any one, so his vital breath should not be (2,15,1-6). Again the offerings of ghee, the fuel of palāśa, puroḍśa, milk, cooked rice, curds with milk and goat are made to the fire (Keśava on Kauśika 54.12), accompanied by the recitation of the hymns 2,16–17. These hymns contain the mantras for offerings to Prāṇa, Apāna, heaven and earth, Sūrya and Agni for protection against death and for securing sight, hearing, vigour, strength, life and all-round protection. Then the parents hand over the child to each other thrice. First the father has his turn. In this rite, further, three balls of ghee are charmed and given to the child for eating (Kauśika 54,13—14). The hymn (2.28) which is recited on this occasion is addressed to Jariman, who is asked to allow the child to grow and to protect him from hundred deaths and the hatred of his friend. He is also protected against Prāṇa and Apāna leaving his body till his old age (2,28,1–3).

(7) Cūḍākaranā:

This rite is intended for keeping a tuft of hair on the head which is performed after the Godāna rite. The procedure of this rite is the same as before. However in this rite, the wearing of new garment and treading on stone are not prescribed (Kauśika 54,15–16).

(8) Upanayana

In this rite, the boy is initiated into the sacred learning. The rite is to be performed in the fifth or eighth year of the boy, according to Dārila. Kauśika (55–57) describes this rite in detail. The main object of it, is to confer on the boy the power of living till old age and not to die without running the full course of life. In this rite firstly there is the shaving of the boy with the recitation of hymn 6.68.1–3 as in the Godāna or Cūḍākaranā rite and the wearing of new garments. Holy water is prepared. The boy is seated in
front of the fire. He then asks his teacher to initiate him. The teacher, hearing his name and family, is ready to initiate him. The teacher sprinkles water over him and holding his right hand shows him the sun. He, at this time, recites the reminder that they (the teacher and boy) ascended from the darkness of death to the highest firmament, to Sūrya, the god among gods and thus they have reached the highest light. Then the teacher makes him sit facing the east and touches his navel, while reciting a number of mantras, containing prayers for prolonging his life, in the manner given below. The deities (mentioned in the text) should bestow wealth and the high lustre on him (1.9.1). All gods and Adityas should watchfully guard him against any human assault, inflicted upon him by his relations or others (1.30.1). Brahaspati and Indra should protect him on all sides (7.53.1). His vital breaths should always be on the world, sharing in the sun and the world of immortality (i.e. this world 8.1.1). Also the hymns 17.1–5 are recited. These contain the praise of Indra as the overcoming lord, who is invoked to confer long life on the person. Covering the boy, breath control is practised. A cow is released. Then the teacher ties the girdle of manjā grass with the mantras. In these mantras, the mekhalā (girdle) is praised as the daughter of Faith. She is born of penance. She is the sister of the sages, who created the beings. The girdle is asked to bestow on the wearer, intelligence, wisdom, penance and vigour of Indra. The ancient sages who created the world tied the girdle on themselves. The very same girdle is now tied on the boy for securing long life (6.133.4–5). Then the boy makes offering in the fire, Śāvitrī mantra is then recited to him. He then begs food, which he is to eat. Before eating he offers one-third of the begged food in the fire. He prays Agni to make auspicious the varied food, he eats (6.71.1). Similarly he prays that the gifts he receives at the sacrifice or outside it and which makes him delighted, should be auspicious to him (6.71.2).

After the initiation he offers the oblations in fire, while reciting the hymns, which contain charms for increasing wisdom and life.³

The amulets are then tied on the initiated. An amulet of anna jana (ointment) is the protector and rampart of life. It protects men, cows, horses and mares. It is the eye of the mountain. The ointment is put in the eyes.⁴ It removes witchcraft, jaundice,
consumption, curses, burning pain or grief (abhiśocana) and rheumatism (4.9.1–5). It also protects one from the wicked spells (asanmantras: evil schemes—BLOOMFIELD), evil deeds, bad dreams, evil eye, wickedness and šamaḷa (foulness—BLOOMFIELD, pollution—WHITNEY, sin done by others—Śāyaṇa. 4.9.6). The initiated boy also puts on an amulet of pearl and its shell for long life and prosperity. The shell of pearl is born of the sea, wind, mid-air lighting, light and gold. It protects one from distress, kills the demons and overcomes the devourers (atrins). It is a universal remedy, killing diseases, and ignorance (amati: poverty—BLOOMFIELD, misery—WHITNEY, 4.10.1–3). Then he puts on an amulet of three metals for winning long life and prosperity (Kauśika 58.19.11). According to Keśava on Kauśika (ibid) it is made up of gold, silver and iron. The three metals are enveloped with penance. Each metal has three threads. Thus the nine threads together combine nine prāṇas (vital breaths) for the life of hundred years (5.23.1). The symbolism is based on similarity of number. It brings abundance of food, men and cattle (5.28.2–3). Through the yellow gold in it the earth protects him, through the iron Agni protects it and through silver skill is bestowed on him (5.28.5). This trivṛt (triple) amulet is taken out of ghee and is anointed with honey. It fixes the earth, breaks his rivals and gives him to the great fortune (5.28.13). The amulet is thus the celestial city (devapura) protecting him on all sides.\(^5\)

Thus the rites are performed to secure long life and prosperity for the initiated.

(10–11) Vivāha and Garbhādhāna

A detailed account of these rites is given in my work, ‘The Foundations of the Atharvanīc Religion’.\(^6\)

(12) Pūṁsavana

This is already treated before in section 6a.

(13) Pitṛmedha

Funeral rites: The AV treats these rites in detail. One whole book (xviii) is devoted to them. There are 283 ṛcś in the four hymns, which constitute the 18th book. Out of these 283 ṛcś 126

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6. P. 41.
\(\text{\textit{t}os}\) form the part of the \textit{RV} and the remaining 157 \(\text{\textit{t}os}\) are exclusively \textit{Atharvanic}. Thus the 18th book contains more than half of the \textit{Atharvanic} funeral \(\text{\textit{t}os}\). Kauśika treats this topic also elaborately in 80–89 chapters. In these hymns there are described the rites for the dying person, on his death for burning the dead and also those performed on the first, second, and fourth day after the burning of the dead. There are also the rites for collecting and interning the dead and finally the yearly or monthly offerings in honour of the dead. The \(\text{\textit{t}os}\) in this book are exclusively intended for these rites, as one can easily notice the agreement in the sense of the \(\text{\textit{t}os}\) and their employment. The AV considers that the dead persons go to the world of the \textit{Pitṛs}, where they enjoy the company of their king \textit{Yama}. The AV gives clear cut distinction between the \textit{Pitṛs} and gods, who stay together in the \textit{Svarloka} (the world of light). The gods are those, who were mortals first and who without death went to the world of light; while the \textit{Pitṛs} died in this world and became immortal, like the gods, in the next world. The \textit{Aṅgirasas} were the first of the \textit{Pitṛs}. So it may be said that their followers started the cult of the worship of the \textit{Pitṛs}. I have treated this topic elsewhere.\(^7\)

When a person, who usually keeps fire in his house, is about to die, he is placed on a bed of grass from the thatch of the house, covered with the \textit{darbha} grass (Kauśika 80.3). The dying person is asked to go to the seers, who as poets, guard the sun with thousand songs and who are born of and possessed of penance (18. 2.18). If that person dies of the wounds caused by the biting of a crow, ants, serpents, tiger or ferocious animal, he is released from the sin, by burning that part of his body which is wounded, while reciting the \(\text{\textit{t}c}\) 18.3.55. According to it Agni is asked to free him from a disease, which is caused by the biting of a black bird, ant, serpent or beast. The materials required for burning the dead person are: fire, \textit{darbhas}, sesame grains, ghee, pieces of gold, clotted ghee, cow, goat and garment (Kauśika, 80.7–9). Then the holy water is prepared. With the use of this water, his hair, beard and nails are removed. His body is washed with this water. He is offered garlands and a new garment, which is put on him with the recitation of the \(\text{\textit{t}c}\) (18. 4. 31), which points out that the garment has been given to him by \textit{Savitṛ} and that putting it on, he should go in the realm of \textit{Yama}. Thus the dead is covered. Then the offerings are made in the fire with the \(\text{\textit{t}c}\) 18. 2. 27, which refers to

\(^7\) \textit{ibid}, pp. 60, ff
the removal of the dead from his house in the village and to his life (ahu) which is given to the Fathers by Death. The cooking vessels are taken and then pasted with cowdung: Fires are lighted separately in these vessels, first haveniya and then dakṣiṇa and garhapatya (Kauśika 80. 10-22). If a person dies in a distant place, then the fires are enkindled in the vessels separately by means of the wooden sticks. The dead at this time is asked to ascend by the pitṛyāna (path of the pitṛs) with Agni and is united with him, who has sacrificed for the world of the well-done (18. 4. 1). The dead body is then lifted and is asked to rise, to go forth, to make home in the sea and to live happily with the Fathers. The dead is also asked to start forward collecting his body, so that his limbs should not be left behind. He is asked to go to the place, it likes together with his mind (18. 3. 8-9). The dead body is kept in a cart, which is pulled by two bulls or men. The priest yokes these two bulls to carry the dead to the other world, where he would meet the house and assemblies of Yama (18. 2. 56). Then the cart is taken to the place of cremation which is open and is out of the village. While it is taken away, the rcs are recited and are called hariṇis (the carriers), viz., 18. 2, 11-18. In these rcs the dead is asked to go past the two dogs of Yama, who give life back to the descendants of the dead. He is asked to go to the seers (ṛṣis), the Pitṛs, who like Soma, ghee and honey, who are born of ṛta and who practised penance and went to the heaven. He is also advised to go to the heroes, who die on the battlefield (18. 2. 11-18). The Pitṛs sit in the third heaven, the other two being watery and starry (18. 2. 48). To this heaven, Āṅgirasas, the Pitṛs ascended (18. 1. 61). Pūṣan is expected to carry him there by the narrow and high roads, which are travelled by the goats (18. 2. 53). The Fathers who have gone ahead carry him to the world of the well-done (18. 4. 44). The fire is led in front of the funeral procession. According to Sāyaṇa, there are three fires, which are described in 18.3.7. In his front, one fire is leading, beyond is one and he is asked to enter in the third. When he enters it he is expected to be of fair body and become beloved of the gods in the highest heaven (18. 3. 7). On reaching the cremation ground, the corpse is taken out and kept to the north of the fire, carried along with him. At this time the earth is asked to be thornless and pleasing to him (18. 2. 19). The priests offer oblations in the fire. Then the holy water is prepared and the place of cremation is sprinkled with it by means of the branches of the kampīla tree, while reciting the rcs 18. 1. 55, 2. 37. The former rc points out
that the next world has been made for him by the Fathers, and that Yama gives him a place adorned with rays and waters. The latter refers to the assurance of Yama that he gives a residence to him, who comes there. Then the pyre of fuel is raised. The wife of the deceased is made to lie down on the funeral pyre. She is then addressed, 'This woman (his wife) choosing the world of the husband lies down by the deceased, maintaining her ancient tradition (18.3.1).’ Then she is raised up from the pyre, with the rc, “Go up to the world of living. You lay with the deceased. Come to him, who has grasped your hand, your second husband. You have now entered into the relation of wife and husband (18.3.2).” Thus the wife of the dead person is raised by a person, who becomes her second husband. There is no reference to the burning of the wife of the deceased with him. The gold (in the form of rings etc.) in the hand of the dead is sprinkled with ghee and is heated. The hand of the dead is washed. The eldest son of the dead person is asked to wear that gold, which his father has given to him, when he is going to the heaven (18.4.56). The staff from the hand of the dead Brāhmaṇa, the bow from the dead Kṣatriya and whip from the dead Vaiśya are taken away (18.2.59–60). The dead sacrificer is placed on the pyre, about to fly to the heaven from the back of the firmament (18.4.14). On his seven vital breaths, seven pieces of gold are placed (Kauśika, 80.56). The different utensils of sacrifice are placed on the different parts of his body (Kauśika 81.3–9). These utensils of sacrifice such as juhū, upabhrta, dhrvā etc., are charmed and asked to go to the heaven with the deceased sacrificer (18.4.5–6). Agni is asked not to burn the camasa (spoon) placed on his body (18.3.53). Thus with the gods, seasons, sacrifice, offerings, puroḍāsa, sruc, the impliments of sacrifice go to the heaven along the devayāna path (18.4.2). A cow is taken round the dead and is killed. In this connection it is said that cow is a young female which is led forward for the dead. The cow makes him ascend to the heaven (18.3.3–4). The different parts of the cow, thus killed, are placed on the respective limbs of the deceased. The face of the deceased is covered with the omnetum of the cow. It is a protection from fire. He is covered with fat and grease. Otherwise the fire shakes him (18.2.58). To the north of the dead, a goat is tied. The goat is the part of Agni’s heat and flame. With its propitious body, it takes him to the world of the well-done (18.2.8). The goat is burnt along with him. The pyre is lighted by the youngest son. Agni is asked not to burn him, but making him well cooked to send to the Pitṛs
When the fire is blazing, offerings to Yama are made in that fire (18.1.49, 50.58–61; 2.49; 3.13, 2.1–3). These offerings are eleven in number. Then the offerings to Sarvasvatī are made (18.1.41–43, 7.68.1–2, 18.3.25–35), with the ṛcīs which contain praise of Sarvasvatī, Indra and Maruts. Then all relations of the dead stand up round the dead, which is being burnt when the ṛcīs 18.2.4–18 are recited. In these ṛcīs we are told of the transformation of the dead, when he is burnt. His senses become deities. He is united with a splendid body. Also while reciting the ṛcīs, 18.4.1–15 the relatives of the dead, who is a sacrificer, stand round him. He goes along the path of the Āṅgirasas to the heaven, which is rich in nectar and food. Agni burning him on all sides cooks him well and takes him to the heaven. This cremation of the sacrificer is the final sacrifice, he offers. In this sacrifice Agni is ḫotṛ, Brhaspati is adhvaryu, and Indra is brahman. This completely offered sacrifice goes to the ancient path of those, who have offered oblations to Agni (18.4.1–15). The hands are washed; water is sipped, and offerings to Vivasvat are made. In the rite for washing the hands, Indra is asked to anoint the hands with splendour (18.3.12). In the offerings to Vivasvat, he is praised to set the performer of the rite in immortality to set aside death and to defend the body till old age (18.3.63). Thus the cremation of the deceased is over.

Kauśika (82) describes the rites to be performed on the first day of the cremation by the sons and relations of the deceased. They take seven particles of sand in their right hands and go on scattering them without looking to the dead, who is cremated. They come to the water and recite the ṛcī 13.1.59. They pray that they should not go away from the path of sacrifice and that the enemies should not intervene in their path (13.1.57). The eldest son sprinkles water with a ṛcī, which implores Varuṇa to free him from all snares (18.4.69). The holy water is prepared and is sprinkled on the body, with the recitation of the ṛcī, in which the performer of the rite is asked to pass the river Aśvāvatī and the forest Rkṣāka, abounding in wolves (18.2.31). The holy water is sprinkled on the house and then he enters it (2.14.1, 6.60.1). He enters the house with friendly and peaceful eyes. The house is asked not to be afraid of him, who pays homage to it (6.60.1). He then offers grains of śāmaka (rice) in fire (Kauśika 82.19).

On the second day of cremation, offerings are again made to Agni. The offerings of the milk of a cow or of rice cooked in the
milk are offered to Vaiśvanara Agni at the place of cremation. This offering sustains the father, grandfather and great-grandfather (18.4.35 and Kauśika 82.21-24).

On the third day according to Keśava there is no rite, but on the fourth day there is the rite of collecting the bones of the cremated person (on Kauśika 82,25-33). But Kauśika prescribes this rite on the third day only (82.25). With a ladle made of palāṣa tree, the bones are to be offered the milk and water. Agni is asked to extinguish the cremated person. It is hoped that the plants like kṣaṇhā, ṣャṇḍadūrvā, nyālakaṣā should grow on that place (18.3.6). The bones of the cremated person are collected together. It is hoped that nothing of his mind, life (aṣu), limb, sap or body should remain there. His limbs and prāṇa and apāṇa breaths have been separated while burning. So it is prayed that the associate Fathers cause all these separated limbs and breaths to enter in him again (18.2,25-25). All these collected bones should be kept in a jar, keeping the skull first in it. While reciting the harīṇī rṣis (18.2.12-18), the jar containing the bones are kept under a tree in the ground. The tree is asked not to oppress them, so also the great earth. The bones have obtained a place to thrive there (18.2,25).

On the fourth day the offerings are given to Vivasvat (18.3.61).

After one year, the rite for depositing the Pitṛs is performed. It is called Pitṛmedha (Kauśika 83). The bones are taken out of the ground. Thus the tree is addressed, 'Oh tree, the bones of a man are deposited in you. Give them back, so that he will speak wisely in the council of Yama (18.3.70). Thus the bones are recovered, The dust is brushed off from the bones. Keeping them on a mat of the darbhās the performer of the rite invites the departed life. He also calls the Pitṛs who come along their path (pitṛjāna) to bestow life and prosperity on him (18.4.62). Bending the knees, the Pitṛs are asked to take seat to the right. They are prayed not to injure him (18.1.52). Thus they are seated, to receive oblations (18.2.29). A cow is killed. One half of it is to be given to the Pitṛs and the remainder to the Brāhmaṇas (Kauśika 83.35). To Yama, the offerings of omnetum are made (18.1.60). Whatever stirred drink (mantha), cooked rice (odana) and flesh are offered to them, they are all expected to be rich in śadā, honey and ghee (18.4.42). Kauśika (84.7-4) mentions that the servants should be fed and music of lute should also be played. Women with loosened hair
should go round the bones beating their right knees (Kausika 84.10). The significance of this rite is wiping off defilement in a metal pot and resorting to new life (18.3.17).

The bones are then removed to be interned in the ground forever. The ground is measured for digging. The ṛces recited on this occasion point out that it is the last measure and that they may not measure further in hundred years (18.2.38-44). In the ditch, thus dug, the bones are interned. The ḍarbhas are scattered. The bones of the body of the deceased are collected according to the joints. The members of his body are joined with the recitation of the brahman (18.4.52). All relations are invited to look at the bones finally, while they are being interned. He says, "Come on, look at them. This mortal goes to immortality (18.4.37)". The dead person becomes a Pitṛ and attains immortality. In the direction of the skull of the dead, two offerings of cooked-rice, with curds, milk and honey are kept. These streams of ghee and honey are for those men who were born and who died having performed sacrifices (18.4.57). With this equipment the spirit of the dead is asked to go to the world of the Fathers and not to remain behind mid-way (18.3.72). The apūpas (cakes of wheat flour) are placed in the eight directions near the bones. The caru (cooked rice) with apūpa and milk are offered to the Fathers, who created the worlds and the paths. These are also offered with curds, drops of milk, ghee, flesh, food, honey, liquid food and water and kept at eight directions (18.4.16-24). The bones are watered with a pot having a hundred or thousand holes (18.4.36). With the middle leaf of the palāśa tree, the carus and the pots of water are covered. The leaf of palāśa is called a king, who gives vigour, strength and long life (18.4.53). The carus and the jars of water are then covered with a stone, which is produced by vigour and which becomes thus the lord of the food. Oblations are offered to it, so that Yama should bestow long life. Thus the stone covering the carus is virtually the representative of Yama and is the lord of food (18.4.54). The clods of the earth are then placed on different joints. The performer of the rite piles clay on the interned bones. While placing the clods of earth (18.3.52), he prays that he should not be injured. The pile of the clods, the Fathers maintain for him (18.3.52). The ditch is filled with clods of earth and stones. The fathers of the father and the grandfathers who entered in the atmosphere, earth and heaven are then worshipped with homage. The bones of the deceased are to be closed in the earth finally. They can never see the sun henceforth.
So the earth is asked to cover them lightly as a mother her son with the hem of her garment (18.2.49-50). The bones are asked to approach the mother earth, who becomes soft like wool to him, who offers the sacrificial gifts (18.3.49). His mind is also with the bones. So the earth is urged to cover him as women cover their head (kaśrutaśamiva jāmayaḥ, 18.4.66). The ditch which is filled up is beaten with stones and levelled down. The sons of the dead thus prepare a spacious residence for the dead, just as the five clans of men made a dwelling for Yama (18.4.55). This is the smaśāna, a dwelling for him. The mouth is rinsed at the close of the ceremony of the internment of the bones, with the praise of Yama (18.3.10, 61-67).

After this, the auspicious rites begin. The sañkasuka (devouring) fire is enkindled. This fire knows the buried deposit of the bones and the Pitrṣ, who have gone far away (18.4.41). This divine devouring Agni freed from sin has ascended to the back of the sky, freeing the performer of the rite from imprecations. On this fire the sin of the relatives of the deceased are wiped off. They become fit for sacrifice. Actually it is washed on the lead (śīsa), reeds (nāḍa), sañkasuka fire, and dark coloured ewe. The head-ache is wiped on the pillow. They then become pure. The waters cleanse the evil, pollution, and evil acts, which are performed through the sañkasuka fire (12.2.13,40,19). The living ones turn, then, from the dead. Their invocations to the gods became auspicious. They, then indulge in dancing and merry-making (12.2.22).

In the afternoon of the new moon day (amāvāsyā), the Pitrpiṇḍayajīa is performed. The hands are washed with the recitation of the ṛc (18.3.12) which contains prayer for depositing splendour on the hands. The water is sipped with the ṛc 18.3.10. The mortar, pestle, winnowing basket, caru (cooked rice) and brass pots are washed clean. The jars of the water are taken out. The offerings are made in the winnowing basket, to Agni kavyavāhana, Pitrṣ, Soma and Yama. These are the deities to whom the offerings are made (18.4.71-80). The offering of these oblations is the Pitrpyajīa (Kausika 87.11). The rice is cooked. The cooked rice is taken on the head outside. A ditch is dug. It is filled with water. Two sticks are lighted. The performer of the rite says, 'We light you eagerly. Bring here the eager Fathers to eat oblations (18.1.56).’ One of them is kept in the ditch and the other is kept out 'to be just here, winning
riches and thought' (18.4.38). All offerings are laid in the ditch for the Pitṛs, who are buried (nikhāta), scattered away (parōpta), burnt (dagdha) and set up in the Pitṛs (18.2.35). The caurus garments, ointment are also offered to them. The cooked food is also offered. The Pitṛs are thus praised, 'Homage to your vigour and essence, terror and fury and terrible and cruel, auspicious and blissful powers, oh Fathers' (18.4.81-84). He then returns to his home. The rite comes to an end.

It will thus be seen that the rites for the marriage, initiation and funeral are the most important of all those treated here. It is intended to treat in this section only those rites, which every one has to perform. These rites are later on called sāṁskāras, which aim at the purification of a dvija and thus make him fit to perform his duties in life.
THE SOCIAL AND DOMESTIC PRACTICES IN THE A¥V

1—Introduction.

2—For securing prosperity of Agriculture and cattle:
   (a) Commencing agriculture, (b) Ploughing, (c) Sowing seeds and harvesting, (d) Sowing barley (yava), (e) Against pests on corn, (f) Bringing down the rain, (g) Digging canals, (h) Twinning animals, (i) To make horse swift, (j) Vyāghrajaṁbhaṇa.

3—For securing success in trade.

4—For securing prosperity of cows:
   (a) Prosperity of cows, (b) Protection of cattle, (c) Attaching cow to its calf, (d) Removing the diseases of cattle, (e) Marking the ears of cows, (f) Nourishment of cows, (g) The cow of a Brāhmaṇa.

5—The rites for securing wisdom, learning and splendour:
   (a) Medhājanana, (b) Securing Vedic learning, (c) Securing splendour (varcas).

6—The rites for one’s defence:
   (a) Offering sacrifice to various deities, (b) Wearing amulets, (c) Protection at night.

7—The rites for expiation and release from distress and misfortune:
   (a) Water used in such rites, (b) The rites for relieving one of sin or evil.

8—The rites for removing the evil effects of bad dreams.

9—The rites for securing success in gambling.

10—The rites for winning the public assembly and physical charms.

11—Against ill-omens.

12—The charms for securing long life.

13—The charms about house:
   (a) House is a living object, (b) Constructing a new
house, (c) Sacrifice in a new house, (d) Purifying its floors, (e) Prosperity in the new house, (f) Protection of the house, (g) The house receives its master, returning from journey, (h) Finding out things lost in the house, (i) Harmony in the members of the house.

14—The AV and the Grhya-rites.

1. In addition to the numerous charms, which are intended for securing long life, prosperity and power and which later on came to be known as the sāṁskāras to be performed by every Aryan from his birth to death, there are many charms in the AV, which aim at securing better life for every Aryan in his manifold social life. In his occupations as an agriculturist, herdsman, trader or traveller, in securing sharp intelligence, protection and long life, in expiating various sins he committed, in securing happiness, comfort and domestic life in his own house, in securing success in public debate or gambling, and finally in securing harmony among different members of the household or public, the Atharvaṇic priest employed various charms. It is our intention to present here these charms of the AV, together with their traditional application, and to examine whether such traditional application is warranted by the contents of the charms themselves. In studying these charms one is impressed by the Atharvaṇic magic deeply rooted in almost all shades of the life of an Aryan. As we have seen, these charms were employed for curing the diseased, for making the relations between men and women natural, happy and fulfilling their sexual aspirations, for elevating the dignity of the king and the subjects, in peace and war, for endowing a person with long life while he undergoes various sāṁskāras and for helping him in his various occupations and aspirations. The AV thus contains the germs of the śāstras such as medicine, erotic and state-craft, and sponsors the magical and sacrificial rites, which formed the domestic religion (grhya) of the Aryans. It will be observed that in these various Atharvaṇic practices, the priest occupies a prominent part. He acts like a physician, mediator in love affairs, a Purohita with the dignity of statesman, minister and director of the technique of war, an officiating priest in the domestic and sacrificial ritual and finally as a magician controlling the divine and demonic agencies for the benefit of his clients. It is intended in this section, to deal with the social and domestic rites other than the sacraments which the Atharvaṇic priest performs for his followers.
2. For securing prosperity of agriculture and cattle:

(a) Agriculture and rearing cattle, being the most important of the occupations of the common man in the Aryan society, the Atharvanic priest rendered his services for his prosperity by means of his charms. The hymn in honour of the Goddess of Earth (*bhūmisūkta* 12. 1) is employed by Kauśika (24. 14) for commencing agriculture. The hymn is an excellent praise of the Mother Earth, supporting water, land and five races of men, who carry on her, their cultural, intellectual, religious and heroic activities. The earth rears and protects them (12. 1. 1-56). The hymn is the general praise of the earth and is suitable for being employed in the commencement of the agricultural activities. Kauśika employs this hymn for celebrating *āgrahāyaṇī* rites, performed on the full moon-day in the month of Mārgaśīrṣa, which is the harvest season. In this rite three corns are cooked. One is to be offered on the *dārbha* grass in the ditch behind the fire. The second is to be eaten when duly charmed and the third is to be offered thrice in the fire with the recitation of the *ṛcs* 12. 1. 1-7, 63. The agriculturist sits behind the fire on the mat of the *dārbhas*, saying, "To the pure earth I speak. It is grown with the *brahmaṇ* (12. 1. 29)." He pays homage to the earth by reciting the *ṛcs* 12. 1. 1-9, 59. He takes two steps to the east or north and prays that he would not trouble the earth by his feet while walking and that the earth should not injure him when he sleeps and rolls on it (12. 1. 28, 33). When he commences agriculture he places the plough in the front of the fire and sprinkles it with water charmed with the recitation of the *ṛcs* 12. 1. 1, which points out that the penance, consecration, sacrifice and *brahmaṇ* support the earth. He then, begins ploughing. A spotted cow is given to a Brāhmaṇa, The cow is charmed with the recitation of the *ṛcs* 12.1.21-26.

(b) Agriculture was the occupation of the intelligent and clever people (*kavi*). They used *śīra* (plough) with *yuga* (yoke), which was stretched on the necks of the bulls. The plough had a pointed end like *vajra*, the thunderbolt and had a smooth handle (*sāra*). As the result of the successful agriculture, the farmer hoped to possess abundance of cows, goats, sheep, chariot, capable of quick movement and a plump young girl. The plough with pointed plowshares (*sūphāla*) pierced the soil. The farmers (*kīnāsa*) followed the bulls. The deities, Śūnāśīras were pacified.

1. For the detailed description, See N. J. SHENDE, Foundations, p. 67.
with oblations and were expected to bring out plants rich in fruit (supippala oṣadhayaḥ). The deity of the furrow, Sītā, was also paid homage to, and was expected to increase the farmer with milk, ghee and vigour. The seed was sown in the furrowed land called yoni, the womb, which reminds of the process of human procreation. After sowing the seed stalks (snusṭhi) of the corn become ripe quickly and can be easily momed by means of a sickle (sṛṇya). The farmer ploughed the field with plough by means of the bulls. Ropes (varatra) were used for tying the bulls to the yoke. The whips (aśrā) were used for urging the bulls (3.17.1–9). Śāyaṇa and Kauśika (20.1–26) employ the hymn 3.17 for successful agriculture. In this rite the priest goes to the right side of the yoke. He then hands over the plough to the field and fixes the yoke on the plough. He ties a bull to the former ploughman, who yokes other bulls. Then he begins the ploughing. On the completion of the third furrow, he deposits Agni and offers a cake to Indra and cooked rice to Aśvins. He addresses to the furrow (sitā) as, “Oh Sītā, we bow to you, Be favourable and fruitful to us (3.17.8).” Also with the recitation of this hymn (3.17), he eats the mixture of rice cooked in the milk of the cow having same complexion as its calf, cowdung, bdellum (guggulu) and salt. This he does for securing the prosperity of the bulls. The hymn 3.17 refers to the sacrifice performed in this rite. One of the ṛcś points out, ‘The ploughshares should with happiness pierce the ground. The farmers should follow the bulls. Śunāśiras pacified by our oblations should bring plants rich in fruits (3.17.5)” and also prays, “Oh Śunāśira, what milk (water) you have made in the heaven, sprinkle it on this field. Accept my oblation (3.17.7).” Śunāśira is the deity presiding over the plough (sīra). The furrows are mentioned to have been anointed with ghee and honey (3.17.9). Thus the priest offers a sacrifice at the commencement of the ploughing operations, for the sake of the prosperity of the farmer.

In the same rite offerings are made to Indra in the fire. He is asked to grant wealth of yellowish colour, i.e., the ripe harvest (6.33.3, Kauśika 23.17).

(c) With due magical and sacrificial rites, the ploughing and sowing operations are over. The corn is ready for collection. The stalks of grain are thrashed. The grains are collected. The corn is expected to be in abundance. The priest says, ‘These plants (of yava and vṛihī) are rich in essence. My speech (vacas) is also rich in essence. I bring them here in thousands (3.24.1).’ The priest
knows and invokes the god by name Sāmbḥṛtvan, who makes the corn in abundance (ādānyaḥ bahu cakāra). He collects the grains that are in the house of the non-sacrificer (3.24.2). The abundance of corn (sphāti) is brought about by the five classes of men and five directions. The grain (ādānya) of the farmer becomes thousand streamed and unexhausted, as it is brought there with hundred and thousand hands (3.24.3-5). In the corn thus collected, one-third belongs to the Gandharvas and one-fourth to the housewives (grhapatnis). The corn collected from the farm is addressed thus, "We touch you with that which is the richest in essence (3.24.7)."

The farmer employs people to bring (upoha), to collect (samūha) and to serve or to distribute (kṣatṛ) the corn (3.24.7).

As the contents of this hymn show and according to Sāyaṇa and Kauśika (21.1-6) the hymn is used for securing abundance of corn (sphātikaraṇa). According to Keśava (Kauśika, ibid.), it is to be employed for securing abundance of corn, when it is heaped up after the harvest, measured, cooked, pounded or given to others. In the rite prescribed, Kauśika points out that in the middle leaf of palāśa tree, some auspicious fruit and clay from the hillock and anthill are to be tied by means of darbha and placed in the heap of the corn. The clay is taken out from the three corners of the hillock. He then takes meals of the corn, cooked in the evening. The excess of the corn is then kept in the store. The rite is symbolical. The clay from the hillock is suggestive of the hill-like heap of corn.

(d) In a special rite for sowing the grains of barley (yava), to secure its abundance, Sāyaṇa and Kauśika (24.1) prescribe that with hymn 6.142 barley should be mixed with ghee. Taken in three handfuls, it is poured through the plough on the field and is covered with dust. They also prescribe the amulet of barley for securing its abundance. In the hymn 6.142, the priest invokes the barley grains to rise up and to grow thick. He addresses yava as god and urges him to listen to him and to rise up like sky and be inexhaustible like sea. Kauśika prescribes that an amulet of barley should be tied on by the farmer while reciting the rc, 6.142.3, which contains the following prayer, 'Inexhaustible shall be those who attend upon you, oh Yava. Your heaps should be inexhaustible. They who eat and give you, as present should be inexhaustible'. Thus abundant barley is secured.

2. I have followed Sāyaṇa while interpreting this rc. Weber thinks that the master of the house or the wagon containing corn is addressed, IST. 17,286.
(e) Charms against injury to and pests on the corn: The broad thundering, the exalted sign of the gods that pervades all this, is urged not to injure the grain on the field of the farmer. Also with the rays of the sun the thundering is urged not to destroy them (7.11.1). Dārila commenting on Kauṭika (38.7–8) which treats this hymn (7.11) explains that as the result of thundering the corn becomes wet in rain water, or on account of the hail storms. To protect against the impending loss, he takes some grains, goes round a natural ditch thrice and pours the grain in it. Thus the thundering is pacified.

Another great danger to the corn in the field is from the rats. Aśvins are urged to kill tārda (one who bores hole), saṃaṅka (one possessed of a hook) and mouse and to crush their heads and ribs and to shut their mouths. Then there should be no fear to the corn from them. Thus tārda, pataṅga (locust), jahya (grinder) and upakvasa (tormentor) are asked to get out of the field without injuring and eating the yavas. The priest threatens the lord of tārda and vaghā of sharp teeth to bear in mind his speech; for, he surely will crush the devourers of grain (6.50.1–3). The creatures mentioned in hymn are the names of various pests. Sāyaṇa and Kauṭika (51.17–22) prescribe this hymn against the creatures such as mūṣa (mouse), pataṅga (locust), śalabha (fly), tittibha (a bird), kīta (gnat or insect) harīna (deer), salyaka (hedgehog) and godhā (lizard etc.), which eat corn in the field. The performer of the rite, walks in the field rubbing lead against iron and scatters particles of sand. The mouth of mouse is tied with hair and it is buried in the field. The sand particles have mysterious effect. These provide illustrations of the magic homeopathic. The shutting up of the mouth of a mouse is referred to in the ṛc 6.50.1. The effect of this rite is to tie up the mouths of all mice. Thus some redress was given to the peasants of those times by the Atharvaṇic priest in magically stopping the ravages to their crop.

(f) A charm to bring down rain: The successful agriculture depends on good ploughing, sowing seed, collecting grain at the harvest, removing vermins inflicted on the grain and timely rain. The natural means of watering is the rain water. If sometimes the rain fails the farmer is helpless. The Atharvaṇa rite prescribes the offering of ghee in fire to the Maruts. The ghee and milk are expected to come from a black cow. The rice grains offered in fire must be also of dark colour. The ladle used must be of cane creeper. The fuel is also of cane creeper (Kesāya on Kauṭika
41.2-3). The symbolism in the use of the dark objects is to attract the dark clouds which alone bring rain. Also the plants like kāśa, vētasu etc. are placed in a pot, which is dipped in water. Then these plants are thrown in water. Similarly the heads of dog and sheep are charmed and thrown in water. Hair of a man and an old shoe are tied to a bamboo pole. Raw earthen vessel, filled with husk is charmed with water. It is then placed in a loop and thrown in water. The purpose of these homeopathic rites is to make it fall from above. The hymn (4.15) which is employed in this rite is an invocation to Maruts and Parjanya to pour down rain (Kauśika 41.1-7, 26.14, 103.3, 127.8-9). In another hymn 7-18, the earth is urged to burst forth or to split the cloud of heaven and to untie it. The earth is also asked not to be burnt by heat nor struck by cold (7.18,1-2).

(g) A charm for preparing new canal: As the water of rain is unreliable, canals are dug to carry water from a river to reach the fields. Sāyana and Kauśikas (40.1-6) prescribe the recitation of hymn 3.13 while a person is digging a canal to whichever direction he wants to carry the water. He should bury there the branches of kāśa, moss and cane creepers which grow in or along the water. Then he should keep a piece of gold there while reciting the part of the rc 3, 13, 7a, which refers to it as the heart of the waters. Then a frog, cut in two and tied with red and blue threads is kept there. The frog is mentioned to be the calf of the waters (3. 13, 7). The frog is then enveloped in avakā plant growing in water with the other part of the rc 3, 13. 7c. With the recitation of 3. 13, 7d, he pours water on the frog while reciting, "I am conducting you here (3. 13. 7d)". In this way by the homeopathic magic the rain charm is worked.

Similarly for turning away the current of the river in the event of flood, he should offer to Varuṇa with the ladle of cane creeper, the cooked black rice grains with ghee and milk of dark cows.

Also according to Sāyana for bringing back the river, which has left its bed, one should recite this hymn and sleep in its bed.

Dārila advises the joint action of sprinkling with water, depositing gold, keeping frog and pouring water. Other authorities provide them differently. Offering of ghee is made to different deities for securing rain. Hymn 3.13 explains different names for
waters such as nadi, āpah, vār and udaka and praises them as sweet
like nectar.3

(h) To avert ill-omen of twinning animal: The Vedic Aryan
tilled earth and reared cattle. Sometimes a female of the cattle
gave birth to twins, which was thought to be an unfortunate event.
Kauśika (109, 5–10, 110, 4–8 111, 5–11) prescribes the offering of ghee
in the fire, for pacifying the ominous birth of twins, not only
to cow or ass or mare, but also to women too. Also, rice grains are
cooked in the milk of its mother. The animal and its young one
are made to eat that rice. The female is given to a Brāhmaṇa. In
the case of a woman, money is given as she deserves (yaṭhārḥaṁ) or
according to the wealth of her father. According to Bloomfield4
and Weber,5 here is the cunning practice of shrewd and thrifty
Brāhmaṇas to secure the mothers of the twinning animals. But
they are harsh unnecessarily against them. In all rituals they
charged fee, mostly cow. This is not therefore an exception. All
religious and magic practices depend on the faith of the people,
which is fully exploited by the priesthood. The hymn 3.28 refers
to the inauspiciousness of the twinning cow; for, it destroys cattle,
snarling and angry. Such cow becomes eater of raw flesh and
devourer (vyādvāri—leading to bad road, possessed of magical
sacrifice—Sāyana ). It should be given to a Brāhmaṇa. Then it
becomes auspicious to men, cows, horses and whole field and
brings prosperity to cattle. It attains to the world where all
pious men go leaving the diseases from their bodies (3,28,1–5).
It thus seems that yaminī (the twinning cow) is killed and is offered
in sacrifice. For, the 3,28,6 informs that yaminī has attained to
that world where pious sacrificers (agnihotrathuṁ) go, so that she
should not kill men and cattle.

(i) To make the horse swift: The farmer kept a horse also.
To make it more swift, the powder of all holy plants is scattered on
its head, while the hymn 7.4, containing the praise of the mares of
Vāyu, is recited (Kauśika 41,26). Another hymn 6.92 is employed
by Kauśika (41,21,25) for the same purpose. SB 5.1.4.9–10 employs
this hymn in Vājapeya sacrifice. According to Dārila it is used for
elevating the fortune of the horse. Ghee is offered in the fire.
It is also poured in water, which is drunk by the horse, after

3. Bloomfield, SBE 42.349. Also AJP 11.342 ff.
4. Ibid., p. 359.
it is bathed. In the hymn the horse, when yoked, is urged to be swift like wind or hawk. This faculty is concealed in it and now it is revealed. With its swiftness it is asked to win the race, reaching the goal first in the contest. A person would feel delighted to ride on it (6.92.1–3). This appears to be a charm for making the horse attain swiftness and for winning races.

(j) Atharvāṇa Vyāghrajaṁbhana: This is (4.3) the charm of Atharvan to kill tigers, thieves, serpents etc., which lay in the way of an agriculturist or herdsman. Bloomfield takes this hymn (4.3) to be a charm of a shepherd. Śāyaṇa and Kauśika (51.1–6) prescribe this hymn in a rite for removing the fear of tiger or robber, against the cows. Keśava generally uses it against the fear of tiger, lion, thief, wolf, highway robber and forester. A person following the cows and others to the pasture, takes with him a stick of khadira tree, with a spike attached to it and anointed with ghee. With this stick he digs the ground and lifts the clay up. Thus the path of the wild animal is pierced. The people are afraid of tiger, robber, serpent, witchcraftmaker, wolf, deer and highway robber, who are thus scared away by this charm. The recitation of a charm called the Ātharvāṇa vyāghrajambhana enables one to crush the eyes and jaws of tiger and of all these creatures.

(3) For securing success in trade (vānijya):

According to Śāyaṇa and Kauśika (50.12, 59.6, 140.16), hymn 3.15 is employed for securing profit in trade. A person setting up his business in a shop or while carrying the merchandise to the market, anoints the commodities with ghee and then keeps them in the shop for sale. He also offers sacrifice to Indra and praises him. The hymn (3.15) supports this use. In it Indra is styled as a merchant (vānij), who is urged to lead the traders and to drive off arāti (niggaṇḍ–Whitney, demon of grudge–Bloomfield; enemy of trade–Śāyaṇa), highway robbers and wild beasts. He is asked to be the giver of wealth to the trader (3.15.1). Thus Indra is invoked. The various paths leading to different countries, along which the trader travels are asked to appease him with ghee and milk; so that he may gather wealth from the purchase. For securing success in the trade he also offers to Agni, ghee and fuel. He praises Agni with the divine

7. PPP reads havāmahe for codayāmi.
song winning hundred, with the *brahman*. Thus by means of his *brahman* (the magical potency), he recites this hymn (3.15), to accompany the offering of ghee and fuel to Agni (3.15.2–3). He asks Agni to pardon him for the sin, incurred by him while travelling on the roads. He asks Indra and Agni to accept his offering (*havya*). As the result of this sacrifice, his purchase, sale, barter, and also his transaction and grain⁹ would be fruitful. He hopes to drive away the gods, who bring obstacle in his path, by means of his oblation and to secure more profit (3.15.4–5). He hopes to secure lustre from Indra, Prajāpati etc., for securing success in his transaction. He prays to Agni Vaiśvānara, the divine Hotṛ with reverence, He daily offers oblations to him, for success, prosperity and protection (3.15.6–8). The hymn thus records the manner of offering sacrifice. He offers ghee and fuel to Agni and Indra daily. The hymn is a charm accompanied by the *brahman*, which the trader employs while offering sacrifice to Agni and Indra, when he is travelling in distant countries with his merchandise. Indra becomes a merchant along with the trader.

For the benefit of a person going on journey or a merchant going out for transaction, weather is predicted by means of smoke of dung (*ṣakadhūma*). According to Kauśika (50.15,15) four balls of dung are kept on the joints of a Brāhmaṇa and Ṣakadhūma is asked the condition of weather on that day. Ṣakadhūma, thus secondarily means the person (here the Brāhmaṇa) who prophesies the condition of weather. In the hymn 6.128 he is praised to give good wealth for all times (6.128,1–4). Thus the work of giving out weather forecasts was done by a Brāhmaṇa, possibly, from the direction of smoke coming out of dung.

For securing welfare on journey Kauśika (50.1–3) employs the hymn 7.55, while scattering charmed pebbles along the way. The hymn invokes Vasuś to set one on all pleasant paths (7.55,1). The Āṭharvaṇa *vṛghrajambhana*¹⁰ also provides security.

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9. Some technical words have been used to express these ideas. Prapāṇa measure for sale, *uḍraya* sale, pratiṇāṇa measure of value for purchase–Ṣayana As also *carita* is transaction–Bloomfield; outgoing–Whitney, *utthita* accruing gain, Śayana and Bloomfield; rising–Whitney.

10. supra, p. 1:5,
Thus the Atharvanic priesthood and magical sacrifice had penetrated into all sections of the Vedic Aryans.

(4) For securing the prosperity of cows:

(a) The cult of cow worship was gradually gaining ground in the Vedic society. The AV has special interest in the cows and cows of the Brāhmaṇas. The hymn 2,26 is employed by Sāyana and Kauśika (19.14–21) for the rites about the cowstall (gostha). Whitney uses it for securing safety and increase of kine. Bloomfield thinks it to be a charm for the prosperity of cattle in general. According to the rites prescribed by Kauśika, a man desirous of prosperity of cows, should charm the milk of the cow on the second half of the second day after delivery, mixed with the saliva of the calf and drink it. The purpose of this rite is to ensure continuity of the cows in the stall. A cow, charmed with the recitation of this hymn should be given to a Brāhmaṇa. He should also pour a jar of water in the cowstall. This is to ensure the abundance of milk. In another rite for the same purpose, he prescribes that the balls of bdellium, salt and dung mixed with the cooked rice and milk of the cow having the same complexion, should be buried behind the fire for three nights and on the fourth day he should eat them. Bloomfield regards this as a cheap magic to ensure success. In the hymn itself Vāyu is asked to bring home the cattle that have stayed away, Tvaṣṭr to know their forms and Savitṛ to keep them locked in the stall (2,26.1). Brhaspati and Śīnavālī are urged to bring the cattle home. Anumati keeps them tied to their posts (2.26.2). The performer of the rite offers the oblation, called sāṃsrāvya offering for confluence to have the continuous flow of cattle, horses, men (domestic servants) and the abundance of corn (2,28.3). Thus this offering ensures abundance of cattle. He sprinkles the stall of the cows and the heroes in the house with the milk of the cows, water and ghee. He thus aspires to be the lord of the cows (gopati), with the cows constantly attached to him. He then secures milk of the cows, corn, water, heroes and wives to his home (2.26.4–5). He offers in the fire, thus, the offering of confluence (sāṃsrāvya), viz., of milk of the cows, ghee and water. He also pours these in the cowstall. The word pasu used in this connection prominently refers to the cows, as he aspires to be the lord of the cows (gopati 2,26.4).

11. ibid.
The Atharvaṇīc rite of sāṁsrāṇya offering helps to complete the ideal picture of the life of the house-holder. He longs to have many cows, horses, servants and corn. Then he desires ample milk, water and corn. With these his heroic children and wives make him an ideal house-holder. The Atharvaṇīc priest comes to his help in realising his aspirations. He harnesses, the powers of Vāyu, Tvāṣṭṛ and Savitṛ to his purpose. His cows, horses, and cattle come home in the evening with the servants. He has wives and heroic children, who are sprinkled with milk, water and ghee. Thus he thinks himself to be a prosperous man.

Another charm is intended for the same purpose (3,14). In this charm the householder is greatly attached to his cattle and cows. He takes pride in thinking that he has kept the cattle in the cowstall which is well built and that he possesses wealth and prosperity. The cattle securing abundant dung (kariṣini), holding honey (milk) being free from disease flock together without fear. They prosper there like ṣaka (a bird—BLOOMFIELD; dung—WEBER; fly—Sāyaṇa) and ṣariṣāka (like ṣāri birds and parrots). He hopes that the cattle would attach themselves to him as their possessor and enrich him with their increasing number (3,14,1-6). Thus he got from them milk and dung (for manure). His wealth depended on the number of his cows.

(b) A charm for the protection of cattle:

In the hymn 6, 59 the plant arundhati is asked to offer foremost protection to cows, cattle which are weaned from mothers and to all quadruped creatures. The plant is also asked to grant a stall, which is full of milk and men free from any disease. The variegated, life-giving and lovely plant carries away from the cattle the deadly missiles of Rudra (6,59,1-3). The hymn thus speaks of the qualities of the plant arundhati in protecting cows and other cattle from the missiles of Rudra. Sāyaṇa and Kauśika (41 14, 50.13) employ this hymn in preparing the auspicious water for sprinkling the cowstall. The thirteen auspicious herbs (Kauśika 8.10) are offered in the fire for securing protection against Rudra. These thirteen herbs do not include arundhati. So it seems that the plant was used as an amulet in the cowstall, or for sprinkling water with it. Kauśika has given the general application of the hymn.

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12. BLOOMFIELD, op. cit., p. 303, thinks this to be the oblation intended for securing concentrated wealth and prosperity for the sacrificer.
(c) A charm for attaching a cow to its calf: The hymn 6.70 is a charm for compelling the love of the cow to its calf, with the same passion as for meat (māṇsa), wine (surā), dice at the gambling house, and as the heart of a lusty man going after a woman (6.70.1.). According to Śāyāna and Kauśīka (41.18) the calf is to be washed, sprinkled with the urine of cow and taken round the cow thrice. It is then released for feeding. Thus the cow licks its calf. The ear and head of the cow are also charmed with this hymn. In this magical rite, the hymn 6.70 is recited, while the rite is in progress. The urine of the cow used for washing the calf is expected to produce attraction for the calf.

(d) For removing their diseases and making the cattle healthy: Śāyāna and Keśava on Kauśīka (19.1, 21.8, 19.14) employ the hymn 4.21 for the impregnation of the cows and removing their diseases, such as fever and scrofulous swelling on the neck and make them yield more milk. Śāyāna points out that water with salt or water alone is given to the cows for drinking. The grains of corn (cooked rice) are to be offered to Indra. The hymn (4.21) contains the praise of the cows. The cows do the auspicious work, so they should take pleasure in remaining in the cowstall of the householder. Indra gives the cows to sacrificer, singer and teacher. The cows do not perish. A thief does not steal them. No hostile power can attack them. The lord of the cows (gopati) offers them in sacrifice, gives them as fees and for a long time he enjoys them. A tiger does not attack them. They do not go to the slaughter house (4.21,1-4). They are urged to make a lean man, fat and to make a poor man of lovely appearance and to make the house excellent. The milk of the cow is highly spoken of in the assemblies (4.21,6). When they go out in the pasture they are charmed for protection from a thief, evil plotter and weapon of Rudra, so that they should be abounding in progeny, shining in good pasture and drinking clear water at the watering places (4.21,7).

(e) A charm for marking the ears of cow: The calves are to be branded on the ears while quite young, as a mark of recognition. In this rite the branches or leaves of uduṅbara tree are charmed. One goes round the cows with water falling from the branches of uduṅbara tree. The ears of the calves are cut. The calf is made to eat the blood coming from the ears, mixed with ghee, curds, honey and water. This rite is intended to make the branding operation auspicious and less painful to the calves (Kauśīka 23.17).
12–16 on 6.141). The hymn 6.141 refers to this operation. With red axe, pairs (symbols of sexes) are marked on their ears (6.141.2). This practice is after that of the gods and Asuras (6.141.3).

(f) For the nourishment of cows: According to Sāyaṇa and Kauśika (24.3), the hymns 7.14–15 are used for charming a jar of water, mixed with Soma. Then one cooks rice with the milk of cow having the calf of similar complexion and eats it for the nourishment of a cow which is once delivered. An amulet is tied for the same purpose. The hymns 7.14–15 refer to Savitṛ and part of Soma in exhilarating him at the sacrifice (7.14.4). The hymn 7.14 does not refer to any of these details of the rite. The hymn 7.15 refers Kṛṣṇa milking the thousand streamed cow in the form of the favour of Savitṛ (7.15.1).

(g) The cow of a Brāhmaṇa: As has been referred to above there was a practice of giving cow to a Brāhmaṇa, when it was found to be inauspicious in the owner’s house, due to twinning or some other reason (3.28.2). Then the cow becomes auspicious. Sometimes cow was given to him as his priestly fees. Thus a Brāhmaṇa has cows, which are given by others. A robber or any arrogant person may steal or forcibly try to take away his cows. The hymns 5.18–19 describe the horrible consequences, which follow if the cows of a Brāhmaṇa are robbed. His cow is not fit for eating for a king or one of Rājanya class. It is a poison (5.8.1–4). Similarly his wealth and his life should not be taken away by him; for, he is a relation of Soma and Indra protects him from imprecations (5.8.6). His voice is a curse or arrow. His speech, tongue, vocal cord and teeth are charged with tapas (penance, 5.18.8)). The Vaitahavyas, who were mighty, were perished because they devoured the cows of the Brāhmaṇas (5.8.11). The cow of a Brāhmaṇa, if cooked by a king for eating, takes away the lustre of his kingdom (5.19.4). The cow thus robbed and killed becomes a terrible weapon of eight feet, four ears, four jaws, two mouths and two tongues and dispels the king from his kingdom (5.19.7). Thus shame and misfortune in this world and the next come to him who kills the cows of Brāhmaṇa.13

Kauśika (8.13) employs these hymns for killing the robber of the cows of a Brāhmaṇa. He recites these hymns, while the act of cutting the cow is being performed. The dung of the cow is to be used as

offering in the magical sacrifice. Thrice he says, 'Kill him', while he is reciting and offering. For twelve nights he observes the vow of a celebrite and after two days the enemy is killed. But looking to the spirit of the hymns 5.18–19 it appears that Kauśika's use is an after-thought. They seem to be the spontaneously vigorous outburst of a Brāhmaṇa, suffering under the humiliation and ravages by a Kṣatriya, who had become arrogant on account of his power. Similarly the hymn 12.5 points out that a cow is acquired by the Brāhmaṇa by means of his toil, penance and: brahman (12.5.1). A Kṣatriya who takes away the Brāhmaṇa's cow loses his happiness, fortune and religious and secular merit. For the cow, thus robbed becomes a kṛtyā incarnate. The killing of cow subjects one to the attack of missile. The contents of its bowels form a secret magic formula (12.5.12, 39). The cow is the thunderbolt of the Brāhmaṇas (12.5.54). It may be noted here, that just like the cow of Brāhmaṇa, his wife also must not be robbed by any Kṣatriya or king. He loses his kingdom, fortune and progeny. She is said to be the evil planet with dishevelled hair, indicating misfortune descending on the village (5.17–4). Kauśika (48.11) employs this hymn in the magical rite for cutting the feet of the robber of the cows. The RV (10.109) contains this hymn without the four rcs (4, 7, 8, 9). But this does not seem to be the original application of the hymn. The hymn like the preceding hymns is the vigorous outburst of the pride of a Brāhmaṇa, who is robbed of his wife by a Kṣatriya.

(5) The rites for securing wisdom, learning, and splendour:

(a) Medhājanana: This rite is intended for producing wisdom (medhā) in a student. Sāyaṇa (on 1.1) and Kauśika (7.8) prescribe that the student ties the tongues of parrots and sparrow. He eats them and offers them in the fire. This rite aims at producing in him the qualities of speech which are in these creatures. He offers in the fire the fuel of audvinbara, palāśa and karkandhu. He eats the rice cooked in milk and a cake. He recites the hymn 1.1 in the ears of his teacher who is sleeping. He also offers dhānā grains. This is not the rite for initiation but for producing wisdom which is depending on it. The hymn invokes Vācaspati to bestow on his body the strength of Maruts and to come to him with his divine mind to retain the sacred learning in him. In short, he comes to make memory strong enough to retain all he has learnt. Vācaspati is the lord of speech and Sāyaṇa calls him the lord of the Vedas, as
they came out first from his mouth (1,1,1). Kauśika (12,12) employs this hymn for charming the breasts of a girl, who desires to get eminence. In the hymn 6.108, Medhā is the deity, who comes first with cows, horses and rays of the sun (6.108,1). She, urged by the brahman, praised by the ṛṣis (seers) and drunk by the students of the Brahman, is invoked to fill one with the brahman. The Ṛbus, Asuras and Ṛṣis knew her. She is asked to imbibe one with the wisdom of the makers of the beings (bhūtakṛtya) for all time of the day with the rays of the sun by means of the spell (6.108,2–5). Agni is praised by means of vacas and vāc (speech and words or hymns) in the sacrifice for producing wisdom (19.3.4). Similarly he pacifies Agni by means of his offerings, in the same way as Atharvan did first. He expects to secure his desires and intentions (ākuti). Whatever he expects should be entirely his and the wisdom should be admitted in his mind. Brahmaṇi Aṅgirasa is invoked to acknowledge his designs and speech (19.4.1–4). Thus the offerings in Agni and his speech and words bring wisdom and power to fulfil his designs and desires.

The success, which the Atharvāṇi priest attains by means of his magical practices is due to his offerings in Agni and also due to the power of his speech. The defects in his mind and speech are asked to be removed by Sarasvatī. He appeals to the waters not to take away his brahman and wisdom (19.40,1–2). His speech (spells) is actuated by wisdom and the brahman, which he aspires to retain in himself for all time. The self-laudation of Vāc (4.30) is used by Kauśika (10.16–19, 57.31) for this purpose. The boy is made to sit on the lap of his mother and ghee is poured on his palate, for making him acquainted with the use of speech. The ghee softens the palate.

(b) The charms for securing the sacred knowledge: The knowledge of the Vedas formed the course of learning in those days. It is the Brāhmaṇa, the knowledge of the brahman, the secret power which is asked to come to the person from mid-air, winds, trees and bushes (7,66,1). Sāyaṇa explains that the Vedas are not to be recited under trees, cattle and grass. So this hymn is an expiation for reciting the brahman in the prohibited area. But looking to the contents of the hymn, it seems that the person urges the sacred knowledge and power to come to him from all places.

It sometimes happens that a person swoons and forgets his Vedic study. Hence after coming to his senses he prays that his
wealth and sacred knowledge or power should come back to him (7.67.1). Thus the sacred knowledge or power is to be retained by sacrifice and magical rites. The penance is also performed for this purpose. By means of it, he hopes to be dearer to the sacred learning. By performing penance he also aspires to live long (7.61.1–2). Sāyaṇa and Kauśika (10.22) employ this hymn in the harvest sacrifice, which is not the purpose of the hymn. The study of the Vedas (ṛc and sāman) is expected to keep off any personal injury. So the ṛc and sāman are used in performing sacrifice to the gods. The ṛc is used for oblation, sāman for force and yaju for strength (7.54). Kauśika (42.9–10) employs this hymn for removing obstacles in the economic condition of a teacher, which is not the object of the hymn. In the same way secret power comes by reciting the hymns containing the homage offered to the parts of the AV (19.22–23).15 The treasure of the Veda which is taken out for use is deposited in it. Thus making the brahman complete, the student is expected to get all desired things, and to be favoured by the penance (19.71). The Veda is a treasure, power, penance and the brahman. It is the mother giving boons, urging pāvamāni hymns in students and giving life, breath, progeny, cattle, fame, prosperity and Vedic splendour (19.71.1).

(c) For securing splendour (varcas): The hymn 6.69 contains a charm for securing varcas, that is in mountain, king’s chariot, gold, cows, wine poured out and honey. Āśvins are urged to anoint him with the honey of the bees; so that he may speak brilliant words to the people. He should also get splendour, fame and fruit of the sacrifice (6.69.1–3). Thus the varcas should be in his body and speech to influence others. According to Sāyaṇa and Kauśika (10.24), for securing such splendour, an unmarried girl should eat curds and honey charmed with this hymn (6.69). A Kṣatriya should eat cooked rice with honey, Vaiśya and Śūdra should eat cooked rice alone. A Kṣatriya should also tie an amulet of seven holy hair for this purpose. The use of honey is referred to in the hymn (6.69.2).

Along with the sweet splendour of honey, one also expects to have the splendour of an elephant which comes from Aditi. Agni is offered oblations to secure this splendour (3.22.1–4). The elephant having extraordinary power is superior to all animals. So, it should sprinkle varcas on him (3.22.5–6). In the madhusūkha (9.1) Āśvins

15. Not found in PPP.
are urged to bestow honey in bees, mountains, heights, cows, horses and wine (9.1.14-1). The purpose of the hymn is to secure sweetness of honey by offering oblations to Aśvins.\(^{16}\)

(6). The rites for one’s defence:

(a) Various deities and amulets are invoked to grant protection against misfortune, calamities and demonic creatures. The offerings are made to the deities. These rites are designated as svastyayana rites by Kauśika. He points out (8.23) that the offering of thirteen materials should be made with the recitation of this hymn. Bhava, Sarva, Yama, Mr̥tyu, Nṛṣṭi, godfolk with the divine army should be paid homage to with mind (manas), oblations and ghee. They are expected to spare him from missiles and poison (6.93, 1-3). Thus in this sacrifice ghee is offered to these deities. There is no mention of the thirteen materials in the hymn 6.93 as required by Kauśika (9.23). Similarly the deities Viśvajit, Trāyamānā and Kalyāṇī are urged to protect him and his bipeds, quadrupeds and property (6.107, 1-4). Kauśika (50.13) prescribes the offering of ghee and fuel in this rite. Bṛhaspati and Indra are asked to protect him on all sides (7.51, 1). Here according to Kauśika (59.19) offerings of ghee are made to them. To get oneself rid of Rudra, piśācas and demons, three carus of rice cooked in milk are offered to Rudra, according to Kauśika (50.13-14). The hymn describes the deadly fear one feels from the missiles of Rudra such as fever, cough and poison (11.2, 1-23). It is to be noted that Kauśika includes Rudra with demons and other evil spirits. According to Kauśika (48, 7, 127, 3) the hymn 4.16 which contains a prayer to Varuṇa is recited to protect oneself, when the conjuring enemy comes on. Also a goat or any animal is killed and offered to him, when there is the appearance of meteor. According to ROTH this beautiful hymn is degraded to serve as an imprecation. He thinks that magical employment is grafted afterwards on the sublime hymn in praise of Varuṇa.\(^{17}\) The hymn describes the omniscience of Varuṇa (4.16, 1-7). With the r̥cs (4.16, 1-7), the snares which are fastened lengthwise and breadthwise and which are human and divine are fastened on the son of so and so, descended from so and so and the son of such and such woman. The name of the enemy is to be inserted in this spell. So all fetters of Varuṇa are inflicted on the enemy for one’s protection by this charm of the priest, who ties the snares (4.16, 8-9). So the formula for

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16. N. J. SHENDE, op. cit.,
17. Quoted by BLOOMFIELD, op. cit., p. 389,
binding the opponent is, 'I tie Yajñaśarman, the son of Devadatta, of the family Gārgya.'

By means of the priestly fees (dakṣinā) offered to the Brāhmaṇas at the sacrifice, protection is sought from the heaven and earth for the safety of life, soul, eye-sight, and spirit (6.53.1–2). Against this import of the hymn, Kauśika (31.9; 59.28; 66.2; 55.20) prescribes this as a charm against boils on the neck. It is possible to imagine that the protection for life asked in the hymn, may be due to the troubles of the boils, which are not referred to in the hymn.

The priest considering himself to be a god, compels Tvaśtra to hear his divine speech and leads him to secure wisdom, with all misfortunes dispelled (6.4.1–3). Kauśika (135.13) prescribes this hymn for the pacificatory rite against the appearance of two circles (avartas) on the head of a boy or girl.

In another charm, protection in all quarters is asked from the gods presiding over them (3.26–27). In the six quarters guarded by serpents, the presiding gods such as hetis, avisyavas, vairājas, pravidhyantlas, nilimpas and āvasyatas are asked for protection. Whosoever hates him is thrown in the jaws of the six serpents of these quarters. According to Kauśika (14.25, 50.13,17) offerings of ghee and fuel are made in the fire. The remaining offerings should be thrown in different directions. This may be the baliḥaranaa practised after daily offerings to Agni. According to Weber the hymn is an incantation against serpents. According to Kesāva (on Kauśika, ibid) this is a charm for encouraging or protecting the king’s army. But no reference is made to the king’s army in the hymn. It is a general formula for protection asked from the gods and serpents guarding the six quarters.

The water is also magically charmed to counteract witchcraft for one’s protection, according to Kauśika (39.7). The hymn used for this purpose (4.40) is a magical formula, “Those, who offer sacrifice in the east and intend to kill us in that direction, should go to Agni and be tormented back. With this protective charm I kill them (4.40.1).” The same formula is applied to the enemy, who offers oblations in eight directions and who should dash against the eight gods presiding over the eight directions (4.40.2–8).

18. Quoted by Griffith, AV. p. 122.
19. TS 5.5.10.102, MS 2.13,11, TB 3.11.5,
It is to be noted that here is a sacrifice for counteracting the sacrifice performed by the enemy to kill others. This protective charm has thus the killing value. The charmed water is thrown in all directions. It kills the enemy.

(b) The amulets of pearl and shell, \textit{darbha} and triple one (of gold, silver and iron) are protective charms (4.10, 19.28–30, 19.27). The pearl and shell amulet protect the life, strength and splendour of the wearer (4.10.7). The amulet of \textit{darbha} is a divine armour killing enemies and rivals (19.29.1). The amulet of three metals is tied after offering ghee in the fire, for protecting the life (19.27.5).

(c) Protection at night: The fear of devils, demons and \textit{piśācas} is more acutely felt at night. So Rātri (Night) is urged to protect one from demons, mischief-maker, evil plotter, thief and witchcraft-maker (19.47.6–8). The deity is won over by informing her that, the priest knows her name. So he says, "I know your name is Ghṛtacī. Bhārdvāja knows you by that name (19.48.6)". Snakes are also chased away by means of this charm for the Night (19.47.7).

(7) The rites for expiation and release from distress and misfortune:

(a) In the expiatory rites, pacificatory waters are prepared and sprinkled on the body of a person, who desires to get rid of calamity. The hymn 11.6 is addressed to the whole of the pantheon of deities for securing deliverance from calamity. The water is charmed with the recitation of this hymn and is called \textit{śaṁtyudaka} (Kauśika 9.2–4). A clear and fairly complete presentation of all pantheon on the plane of the \textit{YV} and Brāhmaṇa is made here to serve the purpose of magic.\footnote{BLOOMFIELD, \textit{op. cit.}, p. 638.} The gods invoked are the following: Agni, Trees, Plants, Herbs, Indra, Brāhaspati, Sūrya, Varuṇa, Mitra, Viṣṇu, Bhaga, Aṁśa, Vivasvat, Savitṛ, Dhātṛ Puṣan, Taṛtṛ, Gandharvas, Apsarasas, Aśvins, Brahmaṇaśpati, Aryaman, Day, Night, Candramas, Ādityas, Vātā, Parjanya, Antarikṣa, Diś, Uṣas, Soma, the animals on the earth and heaven, the wild beasts of the forest, the winged birds, Bhava, Śarva, Paśupati, Rudra, the Heaven, the Stars, Earth, Mountains, Seas, Rivers, Lakes, Yakṣas, Rṣis, Prajāpati, Divine waters, Pītṛ with Yama, the gods dwelling in the heaven, atmosphere, earth, in four directions and those who hold agreement and promote the Rta with their wives, Vasus, the Divine Āthar-
vaṇas, the wise Aṅgirasas, Darbha, Hemp, Barley, Niggards, Demons, Serpents, pious men, one hundred and one Mṛtyus, Seasons, sections of the year, half year, years, months and nectar. Thus all deities invoked in the AV are invoked to make the waters capable of relieving the distress of a person (11.6.1–23).

(b) Expiatory rites for release from the evil or sin: The magical potency of the priest (brahman) enables him to remove the heinous crimes, caused by the spirit, Grāhī. She possesses a man with the sin of Trita, on whom the gods bestowed it (6.113.1). Trita deposited the sin in twelve sinful persons. Originally the sin was caused by besmearing the hands with oblations. The sin is asked to go to the rays, smoke, vapours, fog or foam of the river (6.113.2–3). One of these twelve sinful persons is parivetr the younger brother marrying before the elder. Another is bhrūṇahan, one who kills foetus (6.113.2).

To come out of this great sin, the younger and elder brother involved in the reversion of the order of seniority in marriage, sit on the bank of a river. The priest washes their feet. He ties both of them with the fetters of munja grass. They are then released in the foam of the river. Then he sprinkles water over them (Kauśika 46.26–29). The main purpose of this rite is to relieve the sinful persons of their offences. The priest while sprinkling the water on their heads urges that the elder brother would not die and is thus protected from being completely destroyed. The elder brother suffers death, being bound limb by limb by the ties of Grāhī along with his father, mother, and sons. This sin is then discarded on bhrūṇahan (6.112.1–3). According to Frazer,22 these are the devices to which the cunning and selfish resort for the sake of easing himself at the expense of his neighbours, animals, or any other object. Frazer has quoted the examples of many savage people including this case of parivetr. It is to be noted that the Vedic Aryans, expiating the sin were not savages, though this practice may be still more ancient. In this practice of expiation, the sin is supposed to have been incurred by the unlawful act of the younger brother, marrying before the elder. Both these brothers inherit thus the sin of Trita. They do not destroy the sin by this expiatory rite, but throw it away on the foam of the waters, which carries it elsewhere. Thus the total amount of the sin is constant. The fetters of munja grass are symbolical of those of Grāhī. The sin is also asked to be thrown on another sinner, bhrūṇahan (6.112.3)

21. *TB* 3.2.8.9–12.
Just like Grāhī, there is another evil spirit, viz., Nirṛti, who fetters the persons, on all sides and causes evil dreaming and distress. Such persons are then denied of the world of the pious after their death. So they are to be released from those fetters. Distress and evil dreaming are the sure signs of the fetters of Nirṛti. The person also feels that he is tied down by wood, earth, rope or spell. The offerings made in the household fire relieve him of the distress. The Vīcṛta stars bestow nectar on him. He, then, goes to the heaven after death. The sin detains the person on the earth. The expiation rite makes him free. The speech of the priest (spell), offerings in Agni and sprinkling charmed water are the means of expiation. The symbolical practices also are made. The fetters of leather, iron or other metal are made and are charmed with the hymn (6.121) and are thrown away.

The sin is also caused by the swearing, wrath of Varuṇa and Yama and offence against the gods (devakūbisa). The waters of the seven rivers are competent to flow off the distress caused by these sins. Obviously the sinful person is bathed in or sprinkled over with these waters (7.112.1–2; Kauśika 32.3, 78.10).

The hymns of Mrgāra (4.23–29) contain charms for removing the distress or sin (ānihas). They are addressed to Agni, Indra, Vāyu, Savitr, Dyāvāprthivī, Maruts, Bhavaśarva, Mitra and Varuṇa. With these hymns water is charged with the magical qualities to remove ānihas. It also acts as the sovereign remedy against all diseases (Kauśika 9.1.27.34). TS 7.5.21.1 refers to the ten offerings to Agni in the rite called mrgāresti. In the hymn (4.23) expiatory sacrifice is referred to. Agni is enkindled to carry oblations of food (amna) in the sacrifices (yajña, 4.23.1–3). The hymn 4.24 points out that a sacrifice offered by the seven priests belongs to him (4.24.3). The seven priests (sapta hotrō) are hotṛ, potṛ, maitrāvaruṇa, brahmapacchanāsi, nesṭṛ, acchāvāka and āgnidhra. It thus suggests that such a sacrifice is to be offered to Indra to remove ānihas. Kauśika (26.1, 28.8) also prescribes that seven pieces of kāmpala tree are sprinkled with water with the recitation of each ṛc of 4.28 and that water is to be sprinkled on the person. Thus the makers of witchcraft, those who treat with herbs magically and the demonical creatures are hurled with a thunderbolt by Rudra (4.28.5).

Thus the sin is caused by the magical practices of the witchcraft-makers and medicine men and also by one's own deeds. It burns
him and leads him further into the sin due to his deeds and not due to the fate (*pauruṣeyāt na dāvāt* 4.26.7).

A person is aware that he commits sins knowingly or unknowingly while sleeping, walking, in the past as well as in future. He feels that the invisible snares of sin have bound him to a post from which he seeks release and to become purified, like ghee purified by a strainer, by the help of the gods, who are urged by a spell (6.115). The sin is also caused by an injury inflicted against the mid-air, earth, father and mother by a person. He invokes the householder's fire to expiate his sins and to lead him to the world of the pious. He feels that he should join with his departed relations and pious friends in the heaven, where they live in joy, leaving aside all diseases of their bodies and limbs, lameness and deformity. On account of the sin, he committed, he would be prevented from going to the heaven. Hence he practises the expiatory rites (6.120.1–3).

Another state, which prevents his entry in the heaven, is the inability of a person to pay off the debt he owes to the creditor. According to Keśava (46.35), to redeem oneself of the debt of the dead creditor, one should pay to his successor with the recitation of the hymns 6.117–119. According to Sāyana the debt should be thrown on the cremation ground of the creditor after his death or should be heated in the fire and thrown at the cross-roads. The hymn 6.117 refers to the sacrifice to Agni for expiating from the sin, caused by not returning the corn which one has borrowed, but not returned. When he offers it in Agni, he becomes guiltless, free from fetters on all paths travelled by the gods and *Pitṛs* and redeems himself from the debt (6.117.1–3). Just like the debt in corn, one may also incur debt at the gambling table. If he could not pay it off in his life, he is afraid that the creditor would come in the realm of Yama with a rope in his hands to tie him. He therefore, urges the Apsarasas such as Ugrāṁpaśyā, Ugrajitā and Rāṣṭrabhṛt to release him from the sin. He also urges that the creditors, their wives or rich-men should not utter a word for the debt he owes to them. The Apsarasas preside over the dice (6.118.1–3). Also any debt incurred outside the gambling house which he could not pay, is asked to be redeemed, so that he would get the mature fruit of the heaven without any deductions (6.119.1–3).

The sin is also caused by the defilement caused by a crow. If a crow (black bird) touches, strokes down with its mouth any person,
he becomes soiled and impure. This is a sinful state. So he urges that Nirṛti should release him from that sin (7.64,1–2).

The food, which one eats daily involves sin, which the agriculturist commits against Yama and which is transferred to him. This type of sin comes to a man from his father, mother, brother, or son or due to his thoughts even. So he offers oblations to Yama to remove his sins and make his daily food sacrificial and rich in sweetness (6.116,1–3).

The sin is also committed by the persons who commit errors in the performance of a sacrifice. The priests, participating in the Soma drink sometimes do not prosper. The fires become distressed for them. The fees are not paid to them by the institutor of sacrifice. So an offering is made to Viśvakarman for rectifying the errors in the sacrifice (2.35.1). Also the Yajamāna (sacrificer) becomes sinful, like his children due to the defects in the sacrifice. The Yajamāna, it seems, offered Soma to the persons, who were not authorised to drink it. Hence the defect arose and caused the sin. The priest again offers Soma in the sacrifice. He says, ‘I, the eye, beginning and mouth of Yajña, offer this sacrifice, with my speech, mind and ear to Viśvakarman (2.25.5)’. Kauśika (38,22) employs this hymn (2.25), for charming the food before eating in the midst of the assembly to avert their sight. Keśava (on Kauśika ibid), thinks its use to be for preventing the rain. Whitney thinks that Keśava’s text is too corrupt to distinguish between ṛṭ and vr in the words vrṣṭiṇiḥvāraṇa. Sāyaṇa employs theṛc2,25,4 in this rite for averting the eye–sight. His interpretation is forced. He takes the word ṛṣayāḥ (2.35.4) to mean eyes, which are mentioned to be formidable. They are the eyes and the truth of the mind. By itself, theṛc refers to the horrible sages, who are to be saluted. This interpretation fits in the general sense of the hymn which gives expression to the power of the priests.

At another place we get an instance, where the priests failed to perform the due procedure of a sacrifice. They committed mistakes in offering the fat of the animal (meda) and in offering ghee with ladle. Thus they failed in their desire to benefit the sacrificer. These priests, who styled themselves as the gods (deva), thus, committed deeds which roused the gods. Ādityas are asked to relieve them of this sin (6.114,1–3).
Sometimes the priests forget the proper order of the rites or instructions from their superior priests. So they commit sin by doing wrong deeds. Agni is urged to protect them from the evil consequences of those blunders (7.106.1; Kausika 46.24, 6.2).

In daily behaviour also one commits sin. If one urinates standing, he commits sin. But if through sheer physical urge, he is required to urinate standing, he pays homage to the heaven, earth and death to overcome the sin (7.102, Kausika 52.15).

A student of the brahma sleeping after sunrise commits sin. He is to be awakened while reciting the hymn (7.16), which invokes Brhaspati and Savitr to increase and enlighten him to great fortune. They should make him more sharp in his intelligence.

Similarly in violating the vow of celibacy, one commits sin. The expiatory fire consists of tying dapha as a rope and offering rice and barley in the fire (Kausika 46.19; 52.3; 46.19). Thus the tie of Nirṛti is cut. He gains splendour, strength and life. He is then allowed to eat sweet food. The Atharvanic priests believed that the sin, thus removed, must go elsewhere though not destroyed, because the total amount of the sin is constant. So they urge Nirṛti to tie another man with iron fetters or wooden logs, thus she should release their client.

It will be noticed that the AV contains a number of expiatory rites, which formed a regular portion of the Dharmasūtras and Smṛtis, which contains the treatment of acāra, vyavahāra and prāyāscita (expiation). We get herein the idea of the sin and its expiation, with a view to securing a place in the realm of Yama along with other pious men. As FRAZER has shown, this idea of expiation of sin is ancient and the people for all times attempted to throw off their sins. It is to be noted that the Atharvanic priests urged both the divine and demonic agencies to remove the sin. According to FRAZER a religious rite contains an offering to the spiritual powers and the words that accompany the act are prayers; while in a magical ceremony the case is reverse. The offerings are made to the demons and the words form a magical formula. But the AV is a peculiar blending of the religion and magic, where the charms are addressed to both and offerings are also made to both.

23. ibid.
24. ibid., p. 9.
(8) The rites for removing the evil effects of bad dreams:

Visualising bad dreams in sleep is a condition of mental delinquency. It is the sin of mind. It is to be thrown over to one's enemies. It is an offence against the gods. It occurs to a person on account of his misfortune, bad deeds, wrongs committed, imprecations, calumny and false speech, and acts, while awake or sleeping. The person having such dreams urges the wise Aṅgiras to protect him from the evil consequences of bad dreams; for, he utters in dream, the things which should not be uttered. So he says to the bad dream, "I do not love you. Go to the trees and forest. My mind is in my house and cows (6.45.1-3)." The bad dream is poisonous (19.56.6). To remove its bad effects, he praises Svapna (sleep or dream). He knows his name, which is Araru. He is the immortal embryo of the gods, neither alive, nor dead. Varuṇānī is his mother. Yama is his father and is the son of the Divine Woman. He is Antaka (one who puts an end). The bad dream is to be given to an enemy as one pays off his debt to the creditor (4.46.1-3) and also to the hater, to the offender and to a godless man (19.57.1-3).

Sometimes one eats in dream which is not found in the morning. The food is expected to be propitious to the person having the dream (7.101.1). The evil or bad dream brings about ill luck and therefore it must be averted. The remedy for this is to make the brahmaṇa (the Atharvanic magic), his inner defence (7.100.1). For eating the food in dream, he recites the hymn 1.101. Kauśika (46.9.10) prescribes that after getting up, he should turn to the other side and should look at the real food. Also he should wash his face, while reciting the hymn 6.45. If he sees a horrible dream, he prepares two cakes of barley, rice, wheat and mixed grains. One of them he offers in the fire and the other he keeps in the direction of the enemy. Thus the evil effect is averted. The main idea in this rite is to dispatch dream to the enemy to get oneself free from it (Kauśika, ibid).

(9) The rites for securing success in gambling:

Gambling with dice formed one of the popular means of entertainment in the Aryan society. The RV contains a hymn (10.34) describing the passion one has for gambling. The AV treats the magical side of the game. The Apsarasas preside over the dice. So the gambler invokes them who are always successful, skilful in gambling and who win the game of dice. The die
is termed as _glaха_ and _kṛta_ is the highest throw (4.38.1). These Apsarasas sweep and heap the stakes while playing the game. They collect dice on the board and then scatter them on it. They dance about dice. They take _kṛta_ die when they desire to win _kṛta_ for the gambler, on account of the power of the magic (4.30.2–3). Sāyaṇa and Kauśika (41.10–13) prescribe the _rc_ 4.38.1–4 for digging a pit in the gambling house by the gambler, on the _pūrvāṣādhā_ lunar mansion. Under _uttarāṣāḍhā_, he fills the pit. Then he makes the floor of the gambling house even. Then he throws dice when they are dipped in ghee and honey for three nights from the 13th day of the month. On this floor the designs are marked to represent the gambling board. Homage is also paid to the twany god of gambling (Babhru), who is formidable and self-controller among the dice. According to Sāyaṇa, _kāli_ is the fifth die, which when turned, brings defeat. Hence it is pacified with ghee (7.109.1). The Apsaras controls the _kṛta_ (4.38.1–3), while in the _rc_ 7.109.1 the _kāli_ is appeased, being most disastrous. Thus _kāli_ does not represent the winning throw. MACDONELL and KEITH, however, consider that it is a winning throw. The ghee is offered in the sacrifice to please Agni, who is urged to smear the hands of the gambler with ghee and make the rival gambler (_kitava_) subject to him. The offering of ghee is made to her, so that she may enjoy it, while she is moving between the sun and the place of oblation (7.109.2–3). The dice are also offered the oblation of ghee. They have been named as _saṁvasus_. The utterance of the name of the deity brings control over her according to the technique of magic (7.109.6).

In another charm for winning _kṛta_ (7.50) the gambler expects to catch forcibly the fortune of the rival gambler in his hands (7.50.1–2). He hopes to pluck the marked (_saṁlākita_) and obstructed (_saṁruda_) dice, along with the _kṛta_, even as he wins the chariot race. His contention is that he is gambling for the sake of the gods; hence they must bestow wealth on him (7.50.3–6). However, his intention is to win the cattle and corn like barley to overcome poverty and hunger. By means of his cunning devices (_vṛjaniḥbhīḥ_), he aspires to be the foremost of the kings (_rājasu_) or Kṣatriyas (7.50.7). It thus seems that the kings or Kṣatriyas sponsored this game. This is supported by the fact that the dice are called _rāṣṭrabhṛt_ supporting the kingdom (7.109.6). Equipped with the magical power by means of the offering of ghee to Agni, Apsarasas with Gandharvas, Babhru and Dice anointing them with ghee, water and

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25. _Vedic Index_ 1. 4,
dust, the gambler feels confident that he has kṣṭa (winning die) in his right hand and victory in his left to conquer the cows, horses, wealth and gold (7.50.8).

While gambling, one may borrow money for staking. It is supposed to be sinful not to return the debt thus incurred. The gambler cannot then go to the heaven being in debt, or if he goes his creditor comes with him in the heaven with ropes tied round him. He, therefore, performs an expiatory rite to be rid of this sin, as has been already discussed.\(^{26}\)

(10) The rites for winning the public assembly and physical charms:

In the Sabha or Samiti,\(^{27}\) where public speeches are made, it is the ambition of a promising young man to influence it by means of his oration. He feels that his opponents must be smashed by his eloquence. So according to Sāyaṇa and Kauśika (38.18–21) he enters the assembly hall from the north–east direction, chewing the roots of the pāṭa plant, which are duly charmed with the hymn 2.27. Similarly he speaks to the opponent while eating the root of pāṭa, ties an amulet of the plant and holds on his head a garland of the seven leaves of that plant. Indra and Rudra are urged to conquer the opponents in the debate for him, Indra himself ate this plant to overthrow the Asuras (2.27.1–7). This charm is thus definitely intended for securing success over the opponents in the debate (pratiprūś); but all previous interpreters consider this as a charm against the robbers of food,\(^{28}\) which does not appear to be likely. For producing the enchanting effect on the others by his sweet words a person chews the madhu herb (1.3.). Sometimes one cannot openly challenge an opponent, who is in the bad habit of backbiting. The hymn 5.15 acts as a charm to hold the tongue of such backbiters, according to Keśava (on Kauśika 19.1, 29.15). In this rite the leaves or chops of the khaluparnī tree are pounded with honey and mixed with barley grains (saktu). He eats the mixture to produce the desirable effect. The leaves or chops of the tree are sweet and make him sweet (5.15.1). He expects to overcome hundred thousand apavāktṛs (backbiters, 5.15.1–12). Kauśika (ibid) employs the hymn 5.16 for removing the bad speakers. He says, "If

\[^{26}\text{Supra, p. 137.}\]
\[^{27}\text{Supra, p. 75.}\]
\[^{28}\text{BLOOMFIELD, op. cit., p. 305.}\]
“If you consider yourself to be the sole master, get away. You are sapless (5.16.1).” Thus he recites the formula changing the word for 'one' up to eleven (5.16.2-11). In such magic formulas we notice another aspect of the technique of magic. The repetition of certain words leads to emphasis. Also the mention of name or number of the opponent makes the charm more effective. Kauśika (ibid) also employs this hymn for curing the diseases of cattle. He mentions that water with or without salt is given to them for drinking.

Kauśika (46.1) also prescribes a rite for preventing the public censure against one, who has not really committed sin. He is given cooked rice or stirred drink of water and barley. He ties an amulet of a hammer or a miniature hammer of palāśa wood. Or he ties an amulet of iron, steel or gold. The hammer signifies the striking power produced in the man, for challenging and hammering his opponents. The hymn 7.43, which is employed for this purpose, refers to some speeches which are propitious, while some others which are not, but he is asked to bear all of them with propitious mind (7.43.1). Thus the charm advises the person to bear praise and slander equally.

There is also a similar charm to win popularity. A man practising it, hopes to be dear to the gods, kings, everything that sees and to Śūdra and Arya (19.62).

The aim of the Atharvaṇīc practices being the enjoyment of this life to the full and thus making it successful, they never neglect the conditions, which according to them are necessary to acquire it.29 A body, free from diseases, healthy and strong heart and intelligence are essentially required for this purpose. So there is the charm to secure speech in mouth, breath in nostrils, hearing in ears, hair not gray, teeth not broken, strength in arms and thighs, speed in shanks and firm standing in feet. All possessions should be uninjured and soul not fallen down (19.60). Thus the healthy body complete in all limbs, strong and active is the means of securing most of the human aspirations. The Atharvaṇīc charms help to realise his aspirations and ambitions in this and the next world.

(11) Against ill-omens:

(a) Lightning causes misfortune. Hence according to Kauśika (38.8–9) to prevent the fall of lightning, one stands in the front of
it and burns in his house or field, *soma*, *durba*, *kusha* etc. The way to escape from the ill-omen of the fall of lightning is, like sin, to throw it on others such as an impious or godless men (1.13.1).

(b) The pigeons are ill-omen. According to *Kauśika* (46.7) the hymns 6.27–29 are used in a pacificatory rite, when a pigeon or owl enters the house, causing misfortune. For, the priest considers that the gods have sent the pigeon as the messenger of Nirṛti, the goddess of destruction (6.27.1). It is a winged missile (6.27.3). Offering is made to Agni to pacify it, to keep the house unharmed and to keep the cows safe (6.27.2–3). Thus the offerings are made with the recitation of the *rō* 6.28.1. The pigeon entering the kitchen and touching the food is indicative of death (6.28.2–3).

(c) Owl: Like pigeon, owl is also messenger of Nirṛti (death) when it enters the house and kitchen. It is asked to go elsewhere (6.29.1).

(d) Similarly to have evil marks of the body is inauspicious. *Kauśika* (18.16–18) prescribes the use of the hymn, 7.115 in this rite, when a hook with *purogaśa* is fastened to the left leg of a crow and is allowed to go and not to return. Also the man puts on a blue garment, covering with a red one and puts on white cloth as a turban. He throws down the turban in the water. The crow is the symbol of ill-luck. In this rite it symbolises the departure of the misfortune clinging to the hook. The same symbolism is in throwing off the turban. The water carries the misfortune, which envelopes the body along with the garments which cover it. The hook of iron is mentioned in the *rō* 7.115.1. The remedy for removing the evil marks is that they are asked to go away elsewhere, clinging to the iron hook. The priest practising this rite tells Savitr that the body of that man had hundred of such foul marks and that he should make them disappear (7.115.2–3).

(12) The charms for securing long life:

As has been said above, the Atharvanic ideology aims at securing full enjoyment of life for the period of hundred years and becoming free from all diseases, distress, sin and hostile witchcraft, which shorten the life of a person. In order to attain this ideal, the AV prescribes the medicinal and expiatory rites, which have been described before. But in some cases the attainment of long

30. *Supra* p. 49.
life and prosperity is not a case for medical treatment. It is purely magical, as we find in the use of the medium, such as amulets, beads etc., which are charmed with the recitation of the hymns of the AV.

(a) The amulet of gold is the first born force of the gods, capable of overcoming the demons and evil spirits. It contains in itself the lustre of waters, brilliancy, vigour, strength and heroic power of the forest trees. It is tied for securing long life of hundred years and for splendour (1.35.1–3). The priest claims to have filled the wearer with the years, months, seasons and the milk of the years (1.35.4). The priest also quotes an example of Śatānīka Sātrājīta, whose life was prolonged by the amulet tied on him by Dākṣayānas (1.35.1).31 At another place (19.26), the purpose of putting on gold amulet is mentioned. It secures for the wearer the lustre of the sun, which is stored in the gold. Thus the priests assure the wearer that he, who wears gold, dies only of old age. The person shines like gold among the people. Thus the lustre and long life are secured by the wearer, as he receives the energy from the sun through gold (19.26.1–4).

(b) Darbha: The Atharvanic priest says to the Darbha amulet, "You are powerful. I am powerful. Becoming powerful, both of us shall overpower our rivals (19.32.5)." He ties it on a person for securing long life. The messengers of Mṛtyu (Death) do not pluck his hair, nor give blows on his chest (19.32.1–2, 33.4). Thus securing long life, the wearer becomes dear to Brahman, Rājanya, Śūdra and Araya (19.3.28).

(c) The waters are urged to make one live for the whole course of life (19.69.1–4). The priest considers that since Indra, Sūrya and the gods live long, the person uttering the spell should also live for the full extent of life (19.70.1). The prayer of the Atharvavedins is, "May we see, live, wake up, ascend, prosper, exist and adorn for more than hundred autumns (19.66.1–8)." The full length of life is to be attained with one's own body intact (19.61.1). Sāyana and Kauśika (24.8) prescribe that rice and barley grains should be cooked in ordinary water and eaten for securing long life, progeny and wealth (7.33.1).

(13) The charms about the house:

(a) The Atharvanic spells prominently deal with domestic
life and comforts. Their aim is to enable every person to lead a happy and long life in one's own house with the abundance of grains, cattle and progeny. To an Atharvavedin, the house is a living object, capable of appreciating the feelings of its master.

(b) The rites for the construction of a new house: Sāyana and Kausika (8.23, 43.8-11) employ the hymn 3.12 to sanctify the place on which a new house is to be built. The ground is to be ploughed with a plough. With this hymn, the central pole, to be fixed up in a hole is to be charmed. The building material is then brought. The actual work of the erection is then commenced. With the ṛcas 3.12.1-2 the ground is made firm. The master of the house says, "I fix here the firm house, standing on a good foundation, sprinkling with ghee (3.12.1)." He also prays that he should have heroic children, free from diseases (ibid.). It should stand firmly with the horses and cows and be resounding with the charming babbling of children. It should thus elevate him to great happiness (3.12.2). The house has a broad roof. It supports the master and contains the abundance of grains, which becomes soiled only due to excess. A cowstall is constructed near it. The young son of the master goes after the cows to the pasture in the morning and returns to his home in the evening with cows and calves (3.12.3). Indra, Savitṛ etc., erect the house, by means of the pillars. Maruts sprinkle it with water and ghee. Bhaga, the king, tills the ground to remove grass from it (3.12.4). The house thus becomes a kind goddess, the wife of Vāstōṣpati. It has the enclosure of grass. It is clad in grass. Then the cross beams of bamboo are fixed. The bamboo (vaṁśa) ascends to the pole according to ṛta. Shining there, it wards off the enemies and grief (3.12.6). Thus the thatch, walls and stalls are completed with grass, bamboo and wooden poles. A young son of the master, with calves and other domestic animals enters the new house. Vessels full of honey and curds are brought there. Then the wife of the master enters the house with a jar full of water. She is asked to carry the jar full of ghee mixed with nectar. She is then asked to distribute the nectar to the people gathered. The sacrifices and other gifts protect the house (3.12.8). The master of the house enters the new house with a jar of water which is free from disease and which kills diseases and with the immortal Agni (3.12.9). According to Kausika (42.12-15) the ceremony comes to an end by sprinkling the water, offering oblations of ghee to Vāstōṣpati, feeding the Brāhmaṇas and receiving their blessings.
(c) The sacrifice offered in new house: In the new house the master offers ghee mixed with honey for securing prosperity. According to Kauśika (23.1), the hymn 5.26 is employed to accompany the offerings. In this hymn, various deities are invoked to make the master prosperous. The offerings are made to these deities. Agni brings and employs the yajus (prose formulas) and fuel (samādhi, 5.26.1). Indra joins the sacrifice with songs and enjoys himself. The wife of the sacrificer urges the praiṣas (directives) and nīvīdīs (prose formulas) to come to the sacrifice. Maruts bring chandas (metres). Aditi comes with the sacred grass and broom (barhi and prolecana). Also Viṣṇu, Tvaśṭṛ, Bhaga, Soma, Indra, Aśvins and Brhaspati come respectively with penance, form, blessings, milk, virile power, vaśat and the brahman. This sacrifice is able to secure the heaven (swar) for the sacrificer (5. 26, 1-3).

(d) The rite for purifying the floor of the new house: According to Kauśika (43.3), cooked rice is offered to Syena (falcon) for this purpose, with the recitation of the hymn 7.41. The hymn urges Syena to penetrate beyond the waste lands and across the waters (7.41.1). Syena is obviously the sun.

(e) The rites for abundance and prosperity in the house: The amulet of udvībāra tree is tied to secure the prosperity of the cows (19.31.1-2). The master of the house hopes to secure the abundance of manure out of cowdung, fruits, food, drink, bipeds and quadrupeds (19.31.3-4). By means of the powers, contained in the amulet, he hopes to get the riches, milk, and grain and to remove niggard, misery and hunger (19.31.10-11). The hymn 6.79 is a charm for securing the abundance of grains at home according to Sāyaṇa and Kauśika (21.7). In this rite a stone is sprinkled with water and kept on the store of grain. Three handfuls of corn are poured on it with each ṛc of the hymn. The stone is the symbol of fixity. In the hymn the lord of the cloud (Nabhaspati) is urged to preserve, to protect and to strengthen the grain in the house (6.79.1-2). The god of prosperity bestows a thousandfold prosperity (6.79.3).

(f) The rites for the protection of the house: For securing the defence of the house in all quarters, according to Kauśika (49.7-9, 51.14), six pieces of stones are to be charmed with ghee while the hymn 5.10 is recited. Four stones are to be buried in the four

32. The offerings made to the Yajus, suggest that the AV is not antagonistic to them. They supplement the AV.
corners of the house. One is to be kept under the centre and one on the top. The stone becomes a weapon of assault. The stone is addressed as aśmavarman (stone armour), which assails any one who attacks the master of the house from the six directions (5.10.1-7).

In spite of the precautions, sometimes the fire may break out in the house. The hymn 6.135 contains a charm to quench the fire. It seems that there was preserved a pond, pool or ditch containing water in the house. The durvū grass grows there. Lotus grows in it. The pond becomes the gathering place of the waters. In the midst of the pond, the house is situated; so that the fire can be easily extinguished. The pond and the vegetation round it keep the house cool and minimise the danger of fire (6.106.1-3). Kauśika (52.5-9) employs this hymn for extinguishing fire, appeasing mental fire and reducing the pain caused by burning. For extinguishing fire, water is taken in a ditch dug in the house. Moss is used to cover the house. The hymn (ibid.) only refers to such fire, and the remedy mentioned therein is digging a pond round about. Metaphorically the fire, may be due to agitation of the mind caused by a curse. The remedy given by Kauśika is that hot beans (māgus) are soaked in oil and given for eating. The hymn does not refer to such fire. Similarly a person, who is burnt by fire, is washed with water charmed with the recitation of this hymn, which may have soothing effect. On the whole, the hymn is suitably useful for a charm against fire. Similarly, the house is to be kept free from diseases. Hence, the hymn 7.42, refers to the removal of all diseases, sin and perdition that have entered in the household. The householder hopes to arm himself with all medicines (7.42.1-2).

(g) On returning home from journey, the householder asks the house which is personified, to be quiet and not to be afraid of him. He comes to it with friendly eyes, willingly greeting it (7.60.1). He hopes that it should recognise him when he returns (7.60.2). He is thinking of it, while on journey (7.60.3). He prays that it should be full of wealth, companions, enjoyments and be devoid of hunger and thirst. He also prays that there should be abundance of cows, goats, sheep, sweet drink and food (7.60.4-6). According to Kauśika (24.11), the householder coming from journey, on seeing his house, takes the sacred fuel in his hand, while muttering this hymn. When he comes near the house, he takes the fuel in his left hand and with the right hand touches the grass on the thatch, recites the six ros 7.60.1-6, and enters
the house and deposits the fuel on the fire. The general import of the hymn agrees with the practices of Kauśika.

(b) A rite for finding out the lost property in the house: Puṣan is urged to bring back what is lost, and the owner should be united with it (7.9.4). According to Kauśika (52.12), the hymn (7.9) is a charm to discover the lost things. The seekers wash their hands and feet. Twenty-one pebbles of sand are scattered on cross-roads. Bloomfield\textsuperscript{33} mentions this as an example of \textit{attractio similium}. The pebbles symbolise lost objects and at the same time counteract on their lost state and expose them to their owner.

(i) The rites for securing harmony among the members of the house: An amulet of \textit{darbha} grass is worn on the body to appease anger and to remove harshness from the jaws and mind. Thus the angry man loses his anger and becomes easily controlled and of one mind (6.43,1-3; Kauśika 36.32). There are many charms which are called \textit{sāṁmanasyas} i.e. those which cause harmony. It is absolutely necessary for the happy home to have all members of it, of one mind and perfect accord. Then only the life in the house becomes comfortable. As has been already described\textsuperscript{34} with regard to the harmonious relations between the husband and wife, the rites to bring about harmony in the different members of the family aim at making the minds, acts, designs and behaviour of the contending members, come together, so that they will have the same mind, thoughts and hearts as the master of the house (6.94.1-2). They are compelled to agree with him (6.74.2). Then their counsel, assembly, course of action and thought become one (6.64.2). In this rite the offerings of ghee are made in the fire. The offering is called \textit{samānāhaviḥ} (6.64.2), the offering for concord. In this manner, with the offerings of ghee, the fire of agitation in their hearts is quenched and their different plans are smashed. The members of the clan, like those of a family take delight in their leader (6.73.2).\textsuperscript{35} Another offering is called \textit{dhruva haviḥ}, an offering for fixity by means of which harmony is sought to be established among different people (7.94). Kauśika (42.6) prescribes a rite to bring about friendly relations with the guests. According to him the guests should be made to ride a vehicle of

\textsuperscript{33} Ibid., p. 542.

\textsuperscript{34} Supra, p. 50.

\textsuperscript{35} Bloomfield, \textit{op. cit.}, p. 494
horse or elephant and should be brought to one's home. The cooked rice or water mixed with barley should be given to them for drinking (7.44).

(14) The AV and the Grhya rites:

Many of the rites in this and the previous section, form the Grhya rites of the Grhyasūtras. Though these rites in the AV are not presented in a systematic form, they contain the matter and manner of the Grhya ritual. In all these practices the homeopathic and other forms of magic are at the basis. The different saṃskāras, the rites regarding house and the expiation rites, form an integral portion of the Grhyasūtras. Oldenberg considers that the AV Saṃhitā may be regarded as the main treasure of the Grhya verses. It can be seen from the matter presented here, that the āśes of the AV are intended for those various practices, in which they are employed and are composed for these very rites only.

37. Ibid., p. X.
VI

THE WITCHCRAFT IN THE AV

1—The purpose of the Atharvanic witchcraft.
2—The initiation in magical rites.
3—The water in magical rites.
4—The spell and water in a charm for reviving a person almost dead.
5—The fire in magical rites.
6—Bharadvāja’s charm.
7—The flesh-eating fire in magical rites.
8—The fire exposes the evil spirits.
9—Yātu, Yātudhānu and Kṛtyā,
10—Yātudhānī.
11—To attain supremacy over the enemies by means of the miraculous power of the Atharvanic spells.
12—Gandharvas and Apsarasas.
13—Curses.
14—Bad dreams.
15—To detect and to punish the sorcerers.

(1) The AV prominently deals with witchcraft, which can be used for good or bad purposes. Similarly sacrifice can be employed for good and bad purposes. Thus witchcraft and sacrifice are the two main weapons of the Atharvanic priest. The AV aims at making the human life more happy, comfortable and lasting for the full duration of hundred years. The Atharvanic priests employing these two means further the general aim of the AV. In the ordinary course of the things, there would not have been any sin or ill-will in the world, if there were no conflict of human interests. But because there is conflict of human interests, the life is not smooth. Jealousy, ill-will, hatred and craze for dominating others are found among the common masses for all times. Any one, coming in the way of the fulfilment of one’s desires becomes his enemy. Any one, who cannot bear the good of others hates them. Thus one creates a number of enemies round about him. Both parties resort to witchcraft or magical sacrifice with a view to destroying other.
Thus the Atharvanic priest or even any individual, taking interest in any party resorts to witchcraft or sacrifice. His professed aim in all these practices is to defend him or his side against the malicious attacks of his opponent, who also resorts to them for his own defence. Thus the primary intention of the witchcraft practices of this nature is self-defence. Here is then the struggle for superiority based on the superiority of the brahman (magical potency) of the priest. Whosoever has more potential brahman, wins. This is thus the genesis of a number of charms employed against enemies. The enemies are those who practise witchcraft and who hate or rival with him and who do not allow him to enjoy the full length of life. Akin to the human enemies are the demons or demonic creatures. The human enemies are almost the demons as their intention is to assert supremacy over others by the force of magic. Then there are a number of male and female demons, who move about at night with the sole intention of harassing the people. To defend the helpless people against the assault of such demons, the Atharvanic priest comes forth with his witchcraft practices. Thus the self-defence and aspiration for securing supremacy are at the basis of such practices.

In this chapter it is intended to deal with such magical practices and to find out from the text of the AV with the help of the Kauśika Sūtra, the theory and practice of such witchcraft.

(2) The initiation in magical rites:

The practice of magic is like any other religious act. The performer of the magic rite is in the same way consecrated. He wears a girdle (mekhalā). According to Kauśika (47, 14-15) the girdle is to be tied for securing success in the abhicārakarma (magical rite). The hymn 6.133 is employed for this purpose. The girdle is like a duly offered sacrifice. It then becomes the weapon of seers. It thus partakes of the vow to kill the enemies (6, 133, 2). The practitioner of the rite ties the knot of the girdle. He is enriched with the power of the brahman, penance and exertion by means of the girdle. Thus the girdle stands for all these. He is then the student of Mṛtyu. He is capable of taking away the life of a person and offer it to Yama, the god of death (6.133, 3). He has deep faith in his practices, for the girdle is the daughter of Faith and the sister of the sages, who create beings. It was also tied by them in their extraordinary task of creating the beings. It is expected to bring to him the wisdom, thought, penance and
strength of Indra (6.133.4–5). It will thus be observed that the priest has secured extraordinary power in himself by means of the magical practices (brahman), penance and exertion. With that he can kill any one, who is inimical towards him or his client. Thus for killing his rival or enemy he aspires to lead long life (6.133.5).

(3) The water in magical rites:

To kill enemy, the water which is magically charged is employed (10.5). It is called water-thunderbolt (udwajra), which is thrown in the direction of the enemy.\(^1\) The waters are firstly enjoined with the strength, force, power, heroism, manliness, power of conquering and brahman. Also the powers of Kṣītra, Indra, Soma and waters are associated with them. All creatures stand by the priest in this act. Thus with theṛṣes, 10.5.1–6, a jar of brass is washed and taken near the water. Then according to Kauśika with these ṛṣes he puts the jar in water, fills it with it and goes off. He, then, keeps the jar in a hall. This is the water for witchcraft. These waters contain the sperm of waters, portion of Agni, Indra, Soma, Varuṇa, Mitra, Yama, Pītṛ and Savitṛ. They are called upon to deposit splendour in the priest (10.5.7–14). While reciting this portion of the hymn he divides the water in the jar. Half of it is placed in its receptacle, which is heated on fire. Handsfuls of water in the jar are thrown in the direction of the enemy. He releases thereby that portion of the water, which is of the nature of yajju formulas, with which the gods are offered sacrifice. They are released against him who hates him and whom he hates, so that they should not hate him back. By means of this brahman, which is the missile, the enemy is laid low and killed (10.5.15,21). The waters thus become a secret missile, charged with the magical potency of the priest. The Ṛgvedic description of the three strides of Viṣṇu is attributed to the waters, magically charged. The priest says, "You are the strides of Viṣṇu, killing rivals. From the earth we disproportion him, who hates us and whom we hate. Let the enemy not live. Let his life-breaths leave him (10.5.25)." The waters are sharpened with the powers of the earth, heaven, sky, quarters, ṛṣes, sacrifice, herbs, waters and agriculture (10.5.25–35). The water in the receptacle is thrown on the ground. The waters thrown in the direction of the enemy

\(^1\) According to WHITNEY (p. 579) water thunderbolt is a big name well befitting the black magic of the hymn for throwing handfuls of water with much hocus-pocus. Also see CALAND: Altindisches Zauber-ritual, p. 171.
have laid low the enemy. Then the priest turns to the south. He is triumphant. He claims that he has surpassed all fighters and niggards. Thus he can involve the life, splendour, and breath of him of such and such family (amusyāyana) and the son of such and such mother (amusyāḥ putrah). He makes him fall downwards. By his spell, he is confident to lay low any one whom he hunts and utters the formula containing his name (10.5.36–41). The waters are the missiles which close upon him. They are the divine fuel. In this sacrifice the enemy is offered as an oblation. The thunderbolt of waters (apām vajra, 10.5.50) having four points thrust against the enemy, to split his head and to crush all limbs (10.5.50). The priest is enraged on account of the curses hurled against him and harsh speech uttered by the enemy. So the waters, magically charged represent the shaft that is born of the fury of his mind and pierce the enemy (10.5.48) and the false worshippers of the gods (10.5.49). This is thus an instance of the homeopathic magic. The thunderbolt kills the enemies of Indra. The waters charged with the magical qualities and produced on account of the brahman, penance, exertion and rage of mind are a thunderbolt. Therefore they must kill his enemies. The steps taken in the direction of enemy are the strides of Viṣṇu. Thus the waters represent the magical power (brahman) of the priest.

(4) The spell and water in a charm for reviving a person almost dead:

The water is also used in sprinkling a person, who is to be exempted from disease and death, with the recitation of the hymn 5.30. The hymn refers to the efficiency of the priest in reviving a person, who is dead or is on the point of death. The speech of the priest is the main power behind this magical rite. He says, 'I bind your life (asu) here firmly. Do not go away. By speech I speak for your release (vācā vādāmi te, 5.30.1–2).' This condition of death has been inflicted on the person, because he was subjected to witchcraft by his own men or by stranger, or he must have hated some one, or he must have cursed some man or woman (5.30.3). Owing to the sin of his father or mother, the witchcraft might have been inflicted on him. As the result of it, he is almost on the death bed. The priest by means of his speech also removes the witchcraft, coming to him due to the sin of his female relatives and brothers (5.30.4–5). He assures the dying man, 'Be not afraid. You shall not die. I have taken out disease from your limbs. By my speech, the fever in your limbs, and heartache are forced to go away (5.30.8–9).’ He
then comes to consciousness, out of the profoundly deep darkness. The powers of his different senses return. Agni gives him breath, eye-sight and strength. He is not dying now. Sūrya holds off death by his rays. He keeps prāṇa and apanā breaths in tact (5.30.14–15). Thus due to the sin of his parents or relatives, or due to his own actions, his enemy works a witchcraft on him. It makes him afflicted with diseases, fever and phthisis. He is on the point of death. But the Atharvanic priest sprinkling water over him (Kauśika 58.3-11), while reciting this hymn brings him to his life and endows him with his former strength. The craving for life in this world and no unnecessary hurry to go to the other world are the main themes of the Atharvanic teaching. The priest says, "This world is dearest to the gods. A man is destined to die by a certain course of death. Till then we invite you here to live up to old age (5.30.17)."

(5) The Fire in magical rites:

Like water, fire is used by the Atharvanic priest in his rites (7.70). The enemy is performing a sacrifice for destroying him. To frustrate and counteract that sacrifice, chaff of rice grains is offered by means of the middle leaf of palāśa tree. According to Bloomfield the offering of chaff is the typical hostile sacrifice, offered to the demons. Ordinary sacrifice is offered to the gods, with ghee, rice etc., which contain substance. The magical sacrifice is offered to the demons with chaff which is devoid of any substance. The rival of this man is offering sacrifice of ghee in the fire while reciting the yajurveda texts. This man intends to frustrate the sacrifice of his rival. So he offers sacrifice to Nirṛti accompanied by Mṛtyu, Yātudhānas, Rakṣas to smite the sacrifice, accompanied by the oblations and yajurveda texts and performed by him with his thought and speech, before it takes effect, by means of creating errors and falsehood in its performance. The gods are urged to scatter his ghee intended to be offered in the sacrifice (7.10.1–3). The priest ties his both hands and closes his mouth and with the fury of Agni he destroys the oblation of his enemy (7.70.4–5). Thus this counter sacrifice destroys the sacrifice commenced by his enemy. He cannot utter yajus, nor offer ghee in Agni. Thus the sacrifice is destroyed. This is the use of telepathy in magic.

2. SBE 42, 557.
3. AB 2.7.1.
(6) Bharadvāja's charm:

A person is engaged in performing a holy sacrifice. His enemy is performing witchcraft to obstruct his rival's holy work. The person resorts to the Atharvānic rites to kill the enemy. Sāyaṇa and Kauśika (47,12,14,16,18,25-29) prescribe the hymn 2.12 in this rite for killing the enemy who obstructs the holy work. The hymn is called as bharadvājayaprajāraksaka, the cleaver attributed to Bharadvāja, a seer in the Āngirasa family and the traditional author of the 6th Maṇḍala of the RV. While reciting this hymn, he cuts a staff of bamboo, to symbolise the cutting of the enemy. Kauśika (47,25-29) describes in detail the magical practices, while reciting this hymn (2,12), he cuts the foot-prints of the enemy, running to the south, with a leaf from paraśu tree. He cuts three lines along the length and across the foot prints. He then fixes his mind on the triangles thus made. He ties the dust from the cut foot-prints into a leaf of a palaśa tree and throws it in a frying pan. If the dust crackles the enemy is killed. Bharadvāja, the seer of 2, 12, is himself inflamed on account of the consecration, fasting etc. So he urges the deities such as the heaven and earth to be inflamed. He urges the holy gods to listen to the hymns sung by himself (2,12,1-2). He hopes that he, who spoils his mind and who becomes his enemy should be bound in fetters and misfortune. With his heart burning he shouts to Indra. He has power and ability to kill the enemy as a tree with an axe (2,12,3). The enemy despises him and abuses his brāhmaṇ being done. His seven prāṇas (life breaths) and eight maṇḍśas (veins at the throat-Sāyaṇa; marrows-Bloomfield) are cut by means of his brāhmaṇ, which is explained by Sāyaṇa as the magical rite accomplished by the recitation of the charm. The hater of his brāhmaṇ is thus surrounded with heat and his limbs are chopped off (2,12,6-7). With the merit derived from the performance of the sacrifices and other secular deeds (istāpūrta) of his Pitrī, with the thrice eighty singers of the Sāmans and the Āngirasas, he seizes the enemy with his fateful fervour, i. e. the ferocious energy produced by a deity in the form of Kṛtyā which is generated by his magical practices (2,12,4). He holds his enemy in the fire, which is enkindled (2,12,8). Thus in this magical rite

4. Whitney on 2, 12 considers that the person is not engaged in a holy sacrifice, but in incantations which are thwarted by the enemy.

5. Bloomfield, ibid., p. 294. He summarises here the history of the interpretation of this hymn. Weber, Ind. Stu. 13, 164 considers that this hymn refers to a fire ordeal. But Kauśikā's explanation of the rite seems to be more reliable.

6. Sāyaṇa on 2,12,1.
the fire is enkindled. A branch of a tree (a bamboo-Kauśika) is cut by means of an axe. A portion of the dust, which had a contact with the enemy is thrown in the fire. As the result of these acts the limbs of the enemy are cut like a tree. He is burnt. Here we have the instances of the homeopathic and contagious magic. In the former act the similarity between the acts of cutting a tree and cutting the body is at the basis of the magic; while in the latter the dust which had come in contact with the enemy is treated with magical effects and thus burns the enemy even though it has no connection with the enemy at the time of the rite. Once it was connected with him, so it is believed that for all times it will be connected with him. Thus the dust, which once had the contact of the enemy, when thrown in the fire, burns him ever afterwards.

(7) The flesh-eating fire in the magical rites:

The Kravyād Agni is the fire, which consumes the dead. This fire is magically employed to cause consumption and other diseases and for killing the enemies. Another kind of fire is that which eats raw things. It is an ordinary fire. These two kinds of fire are not fit to be used in sacrifice. The third fire called ḫavyāvāh, which carries oblations is fit for sacrifice. Kauśika (697) employs the hymn 12,2 for preparing the ḡārhapatyā or household fire to destroy the flesh eating fire (kravyād). This flesh eating fire is the cremation fire. If it is not properly extinguished, it enters the houses and cow stalls and works out destruction of creatures in them. It is to be pacified, as its coming in is an act of witchcraft. This fire is to be offered with lead (sīsa), beans (mūṣa) and ghee (ājya 12,2,1,4). It is then carried away for performing the sacrifice for the manes (pitr̥ajña, 12,2,7). All evil in men, horses, cows, goats and sheep is thus wiped off in this fire which is offered with lead, reeds and dark beans. This fire causes headache, which is wiped off on pillows. Thus by wiping off the sin one becomes pure for performing holy acts, laughing and dancing (nṛti, hasa, 12,2,13,22). If this fire is not removed from the house after the death of his father, the eldest son, who receives double share of his paternal property comes to grief (12,2,35). When a woman’s husband dies, her husband is affected by Grāhī, the female spirit of destruction. The intelligent Atharvanīc priest (Brahmā), is engaged to remove the flesh eating fire (12,2,39). In addition to the offerings of lead, beans, ghee and black ewe, the Kravyād fire

is offered with the withered cane, blossoms of sesame, reeds and staff (12,2,54).

(8) The fire exposes the evil spirits:

Agni is used in the Atharvanīc rites to expose and destroy the flesh-eating demonic creatures. The Piśācas, demons and evil spirits are chased away by Agni. This is the simple Atharvanīc sacrifice for witchcraft. In all such abhirakarmas (witchcraft practices) five fore sacrifices (purastādhomas) are offered. They are offered to Agni (2,19), Vāyu (2,20), Sūrya (2,21), Candra (2,22) and Apaḥ (2,23). They form the essential pre-requisites of the witchcraft sacrifices. They are also employed in counter witchcraft practices. In these sacrifices these deities are urged to burn against him, who hates the Atharvavedin and whom he hates with all their heat, rages, gleam, burning and brilliancy (2,19–23,1–5). The Atharvanīc priest is a man of very high self conscious dignity. He has confidence in his own ability to work out witchcraft and remove evil creatures. He takes the help of Agni, who is offered with ghee and particular fuel, while he recites the Atharvanīc charms. He urges the fire of truthful vigour to burn him who abuses him, who is badly disposed to him, who desires to kill him and who becomes hostile to him (4,36,1). In the jaws of fire are placed by him, those who seek to harm him when he intends to injure them. Thus he overcomes those evil spirits, which haunt his house (āgaṇa—battle-field, Sāyaṇa 4,36,3), which shouting go out on the night of the newmoon day and which intend to injure others (4,36,3). The priest says, ‘I overcome piśācas. I take over their wealth. I kill all evil creatures. May my intention (ākuti) be successful (4,36,4).’ The priest takes the help of the various gods, who vie with the sun, and who are in the rivers and mountains (4,36,5). He proudly declares that he is the tormentor (tapana) of the piśācas, who do not rest when they have seen him (4,36,6). The makers of witchcraft are on the same level with the flesh-eating piśācas, robbers and hostile creatures. But the Atharvanīc priest claims himself to be superior to them. He proudly tells, ‘I am more than match for the piśācas, thieves and wanderers of the forest. From that village, which I enter, all piśācas vanish. In that village where my fierce power (ugra sahas) has entered, all evil spirits run away. The people there do not think of any sin in killing the hostile and demonic creatures. Those who irritate me with their childish talk, like mosquitoes the elephant, I regard them as insignificant (4,36,7–9)’ . This declaration
of the Atharvanic priest gives us a fair idea of his activities in the villages, where he found the most suitable ground for his practices and where he prospered. Thus to destroy those demonic creatures, he utilised Atharvanic sacrifice for witchcraft. According to Kauśika (48.37) he uses the fuel of the trees struck by lightning, for such magical sacrifice. Agni thus pacified in the magical sacrifice, is urged to send a female demon with teeth, spreading pain, (datvali arañi against the evil hostile being, who assails him while walking, standing, sleeping or waking so that he should have no house to stay, nor progeny to continue (7,108.1-2). Ghee and fuel of tūrṣṭghī tree are offered in Agni to overcome the piśācas, and to fell down the enclosure of Soma⁸ in the sacrifice of the rivals (5,29.1-3). The piśācas are kravyāds (eating raw flesh). They attack his flesh and spirit (asu) and thus entering his body, they delude his mind (5,29.5,10). They enter his body, while he eats raw, cooked, riped, unripe food, and also through milk and churned drink (māṇṭha), and while eating the grains obtained without cultivation (akṛṣṭapacaya, 5.29.6-7). They remain concealed in the drinking water, and in the den of familiar yāṭus (demons, 5,29.8). As the result of this attack of the piśācas through food and drink on the flesh, spirit and mind of the person, he suffers from phthisis, which gradually reduces the flesh from his body. Agni offered with ghee and fuel pierces the eyes, heart, tongue and teeth of the piśācas, who, then becoming helpless, leave his body (5,29.4). The man then becomes exuberent, holy and free from phthisis (5,29.13). The offerings of ghee and fuel of trees burnt in the conflagration fire, in the sacrificial fire are referred to at 6.32.1. They destroy piśācas and demons (6.32.2). According to Kauśika (31.3) in this magical sacrifice a ditch is dug round this sacrificial fire. It is to be filled in with hot water. Cake is to be offered in it, taking thrice round it. According to Kauśika (48.1) in the magical sacrifice, to kill rivals (sapatnas), niggards (arāyas), piśācas and howling female evil spirits, Sadānvas, the fuel of asvaltha, kṛkatasa, eranḍa (castor oil plant), śleśmāntika, khadira and reeds are offered in the fire. The offerings are directed to the undesirable beings with the word 'svāha' (2,18.1-5). Along with these undesirable persons, there are the wizards, the yāṭudhānas, who are pierced by Agni, when he is offered with ghee and fuel (1.8.1-4). This Agni is increased by the magical power (brahmaṇ) of the priest (1.8.4). It may be mentioned here that the priest, while offering ghee, fuel etc. in

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8. PPP reads somāya for asya in Śaunaka at 5.29.3. PPP gives better sense. Hence I have followed it.
the fire, which is charged with the magical superhuman power of the priest (brahman), recites the hymns of the AV. In these hymns, the priest deliberately mentions the secret name or ordinary name, the genealogy, the name of the father, mother etc., of the opponent whose destruction he aims at. Also he repeats the same name or sentence to bring effectiveness in the charms⁹ (1.2.1).

In practising witchcraft the Atharvanic priest employed, water, fire, flesh-eating fire, and fire in which he performed the magical sacrifice. In this sacrifice he invoked the gods in general and in particular Agni, Vāyu, Sūrya, Candra and Āparā. He offered the forest sacrifices. He offered ghee, the fuel of trees burnt in conflagration fire, or of forest trees or of specific trees mentioned by Kauśika. There is not much difference in the outward appearance of the Rgvedic or Yajurvedic sacrifices and the Atharvanic sacrifices. The difference probably lies in the spirit in which they were performed and for which they were performed. The Atharvanic sacrifices were also performed for benevolent purposes. Even in the hostile sacrifices, the purpose is self defence. But the spirit of the sacrificer is different. The priest charges everything in the sacrifice, the fire, the fuel and the oblations with his magical potency (brahman), which he has secured by the performance of penance, consecration and exertions. He is confident that the fire and other deities must submit to whatever he says. Thus the spirits, sorcerers and imonal, hostile and demonic creatures, in short whosoever is against him, can be easily removed from this world, only to make him happy and freed from any ailment, sins and diseases. Thus the spiritual power (brahman), the Atharvanic priests claimed themselves to possess, was employed by them for satisfying the physical needs and attaining secular prosperity, which was their ideal. Rāvaṇa in the Rāmāyaṇa, or any one who desires to employ his spiritual power for fulfilling his secular needs and prosperity, is the successor of the Atharvanic priest and his tradition.

in the Zend. According to him the term *krītṛyā* is primarily derived from root *kṛ* to do, which has later on the sense to bewitch. It thus seems that *krītṛyā* is a female figure, which executes the task of its maker. Similarly *yātu* is derived from root *yā*, to go and means 'going' and then 'anything, which goes at the instruction of its maker.' It may mean the secret power or spirit made to conceal in any object with a view to bringing about the effect desired by its maker. Yātudhāna is clearly the author or maker of such power or spirit, i.e. a sorcerer or witchcraft maker. In the AV, the sorcerer is a demonic creature on par with Rakṣas, and other hostile creatures. Thus Kṛtyā or Yātu is worked out by a sorcerer primarily for the destruction of the other party. The AV treats the working of such Kṛtyā and also counter-acting it. It is the struggle between the magical potencies of the sorcerers; for, he who has more such power, can repel or counteract the Kṛtyā of the other party. The AV gives very interesting account of the construction and working of Kṛtyā or Yātu. Kṛtyā may be fashioned by men or women or by a Brāhmaṇa, Kṣatriya (Rājan) or Śūdra (10.1.3). Like a bride decorated for the marriage procession, she is to be skilfully decorated. She has a head, nose, and ears, and has variety of forms and is adorned with a crest (10.1.2,15). She has joints. The sorcerers bury her in the sacred grass (*barhis*), field, cremation ground (*śmaśāna*) or in the household fire (10.1.18). She is capable of going to any distant place (10.1.2). She is sometimes sent with charms having her name while giving offerings to the Fathers or while offering oblations in the usual sacrifice (10.1.11). She is thus sent against any person or animal. She attacks the victim and slaughters an innocent person, cow, horse or any creature (10.1.29). She is covered with darkness and cannot be seen (10.1.30). The person suspecting the attack of such Kṛtyā performs the great pacificatory rite (*mahāśāntī*), wherein the hymn 10.1 is employed by Kaushika (39.7–12). According to this rite, the man performing this rite, at night takes off his shoes, puts on a turban and proceeds to the place where she is supposed to have been instituted. He sprinkles holy water as he goes. If she is found there, he counteracts the spell by reciting the hymn, 10.1. By means of a magical plant he destroys the spell, which recoils on its maker, like a wife rejected by her husband (10.1.3–4). The performer of this counter-witchcraft considers Aghirasa as his leader and supervisor in repell
(pratīcīna Āṅgirasa, purohita and adhyakṣa, 10.1.6). He thinks that he is harmless, therefore Kṛtyā should not trouble him (10.1.7). The magical herb, through the power of his brahman and ṛcś which form the essence of the seers, releases him from the sin against the gods, fathers and of taking her name (10.1.12). The Atharvanic priest who directs such rites leads her to him, who has sent her, like a crushing army with heavy chariots, along the roads and crossroads beyond ninety navigable rivers, which are difficult to be crossed (10.1.16). By means of a sword of good steel in the house her joints are loosened. Her neck and feet are cut off, and she is asked to go away to her maker and harass him, but never to return to him (10.1.20, 21, 25, 24). She is asked to kill the progeny of her maker who makes secret spells and directs her against others (10.1.31). Thus the aim of the charms of Āṅgirasa is to counteract such Kṛtyās and relieve the victim of the harassment to his life and property. The counter charm brings about the destruction of the maker of the witchcraft and happiness to the victim. The Kṛtyā can be deposited in raw earthen vessel, barley and wheat, raw flesh, cock, goat, crested animal, sheep, one-hoofed animals, animals having two rows of teeth, ass, rootless plant, personal property, field, house, fire in the house, assembly hall, gambling house, army, weapons, arrows, drums, well, cremation ground, human bones, funeral fire, deadly fire and quenched fire (5.31.1-9). One can easily realise the variety of places, where such Kṛtyā can be deposited and worked against. There is no place safe from the witchcraft. But the Atharvan priest assures the victim that those, who prepared the Kṛtyā are fools, since they have to bear the counter-magic of him who is wise and is possessed of superior brahman (5.31.10). The attitude of the AV is purely defensive, obliging and working for the benefit, happiness and long life of the people, who follow it. However the Āṅgirasas also practised the hostile Kṛtyās like the Asuras (āṅgirasī and āsurī, 8.5.9), but the AV contains charms for counteracting such Kṛtyās for the benefit of the human beings. In the RV (7.104) the seer, Vasiṣṭha utters a volley of abuses against the demons, who thrive in darkness, who are evil-plotters, and the haters of the Brāhmaṇas and their brahman, who eat raw flesh, and who have dreadful eyes. The AV 8.4. is the hymn corresponding to RV 7.104 whose seer is Cātana. He is using his invocations uttered with wisdom. These brahmans (magical practices) are expected to crush his reviler, who harms his taste of drink, or horses, cows or body (8.4.1-10). He is enraged because he is called by his opponent that he is a witchcraft maker, when he is not (8.4.16). He gives a valuable
information about the sorcerers and their practices. It is surprising
that the seer Vasiṣṭha possesses the knowledge about the witch-
craft, even though he considers it as an insult to be associated with
it. It is possible that the Vedic seers might be practising witch-
craft, though they did not publicly profess it. This appears to be
the truth from the number of the seers common to the RV and AV.
It is possible that they might have resorted to it as a defensive
measure, to protect their sacrifice and property (8,4,18). Cātana
(Vasiṣṭha) knows that a female witchcraftmaker goes forth at
night like a female owl, hateful and hiding herself away. He
invokes Indra to crush with his thunderbolt, the sorcerers who
assume the form of a dog, owl, cuckoo, eagle, vulture and harass men
and disturb the oblations in the sacrifice (8,4,20–23). Thus the
sorcerers were believed to be assuming forms of different creatures
going in darkness to harass the opponents. The AtharvāNIC seer
urged Indra to kill male and female sorcerers, who move to infatuate
others (8,4,24). Thus it seems that men and women practising
magic possessed mysterious power to control, win over or destroy
others. The persons who practised witchcraft (yātu or kṛtyā)
are styled as Yātudhānas. According to Śaiva (1,7,1), the term
means a demon, rākṣasa. WHITNEY and BLOOMFIELD¹³ think it
to mean sorcerer. BLOOMFIELD remarks that the term, oscillates
between the meanings, human, sorcerer and hostile demon. RV
5,12,2, 7,104,15–16 refer to it as a man who practises Yātu. It is
possible to understand the relation between the two meanings.
Yātudhāna is a person who practises witchcraft, good or bad,
aṅgirasī or āsuri, by resorting to the construction of a doll-like
female image, magically charmed, or by means of the homeopathic or
contagious magic,¹⁴ and thus metaphorically he is supposed to be an
evil spirit, a demon who returns to hostility. Generally these
spirits are described as coming out at night and are covered with
darkness. It may be thus a mere fancy to imagine their existence
in the ghastly shadows of the objects, which look quite different
at night time. It is significant that Agni is most prominently
urged to destroy or to expose them. Agni for this purpose
is offered with ghee and sesame oil (1,7,2). This is quite
natural, since the blaze of Agni removes darkness and inspires
confidence (1,7,1–5). Thus though all evil beings are of the
same type, distinction is made between them and they are
separately named. For instance Kimidin is explained by Yāska

¹³ Ibid., p. 237 f.
¹⁴ FRASER, loc. cit.
and Sāyaṇa as the spirit which says, ‘What now? What is this?’ According to Griffith it is a vile, treacherous spy and informer. Also the maker of witchcraft is a Dasyu. Sāyaṇa (1.7) explains him as one who causes destruction. Whitney (ibid) considers him to be a barbarian, while Bloomfield (ibid) takes him to be a demon. Griffith (ibid) thinks him to be a powerful hostile being in the sky, and also a man of indigenous races who opposed the immigration of the Aryans. Atrins are also a class of evil beings, who devour everything (ibid). These spirits enter the bodies of creatures and cause trouble, according to Sāyaṇa (1.7). Such evil spirits cause diseases, physical and mental (1.28.1). These evil spirits are nothing but the human beings or their acts which deceive others (1.28.2). Further light is thrown on the real nature of the Yātudhānas or evil spirits in the hymn 8.3 (=RV 10.87). These evil beings are the worshippers of the false gods (mūradeva 8.3.2). They like to eat raw flesh (8.3.3). They sometimes fly in the sky (8.3.5). Of course this is the popular belief. They have hearts, arms and ribs (8.3.6). They move about with spears (8.3.7). They live on the life of others (8.3.13). They kill the truth (ṛta) with falsehood (anṛta, 8.3.11). They are wicked creatures who swear (8.3.14). They besmear themselves with the flesh of men, horses, cattle and take away the milk of the cow (8.3.15). Atharvan, like Āṅgiras burns these fools, who damage the Truth (8.3.21). He forces away the wicked godless magic (adevi māyā, 8.3.24). Thus one can easily realise that the Yātudhānas and other kindred beings are the wicked, foolish sorcerers, who practise godless magic. All abuses and curses are hurled against them. They are all Dasyus and Arāyas. All the magic or countermagic, practised by the Atharvavedins is the godly magic, which is conducive to the happiness and comfort of human beings and other creatures. Kauśika (8.25) employing this hymn (8.3), prescribes the offerings of husk and fuel of forest trees, such as trapusa, musala, khadira and sarṣapa (mustard), rice and barley and the hooks made of khadira tree, copper and iron of uneven numbers, to destroy demons, piśācas and evil spirits. Thus Kauśika includes Rākṣas (demons) and Piśācas among the Yātudhānas. They are also named as Śarabhaka.15 According to Sāyaṇa (2.24.1) he is the lord of the Yātudhānas. Their other names are Śeṣṛdhaka, Mokra (one who robs wealth), Sarpa (serpent like), Īrṇi (old hag), Upabda (of fierce sound).

15. PPP reads Śarabhaka. With this reading the term is intelligible. It means one who is like Šarabha, wild creature having 8 feet, four on the back in addition to the four normal feet. See Bāna, Harṣacarīta i.
Arjuni (white coloured), Bharuji (one who takes away body), 2:24.1–8. They employ yātus.

(10) Yātudhānī:

As I have remarked above, the Yātudhānas are the people who practise hostile and godless magic. Similarly a number of evil qualities in such persons are personified as female divinities such as Nīrtī, Āraddhi, Arti, Arāyī and Arāti. According to Bloomfield,16 the poet has in his mind the withholding of the priestly fees in the conception of Arāti. It signifies niggardliness, grudge and avarice. The priest appeals to Arāti not to stand in his way when the priestly fees (dakśinā) are being given to him (5.7.1). She has a minister or agent, who disturbs his winning the fees (5.7.2). Her relation is Asamṛḍḍhi, who is oppressive and piercing (5.7.7). She transforms herself into a naked woman and clings to men in their sleep, frustrating their thoughts and intentions (5.7.8). Nīrtī is a goddess of golden hair, complexion, cushion and robe (5.7.9–10). According to Kauśika (41.8) offering of an oblation of ghee, or of rice grains mixed with gravels (18.14) are made to secure wealth.

Like the female deified evil qualities in a person, there is a class of demonic female creatures called Piśācis. These Piśācis are called Canda (fierce), Sadanvās (howling) and Mangudi. They have families and also children. Their daughters are described as nīśālā (taller than Sāla tree-Sāyaṇa; expeller-Whitney) bold overcomer, ekavādyā (of long drawn howl-Bloomfield; of one tone-Whitney, of severe tongue-Sāyaṇa) and blood thirsty (2.14.1). They resort to cowstalls, gambling house (akṣa: axle-Whitney), barns (upānas—the body of waggon-Bloomfield and Whitney) and houses. The Atharvanic priest by means of his spell drives away all these daughters of Piśācis, Sedi, Nīrtī—all female evil spirits from these places (2.14.2–3). These evil spirits, attacking the bodies, houses and property of men, assume the form of the hereditary diseases, born of the Dasyus (aboriginal demonic creatures) or sent by men (2.14.5). They are all sent deep in the earth in the lower house (the nether world-Sāyaṇa) by the charms of the priests so that they would not come up and harass the human world. The priest says, ‘I have gone round the houses of these Sadanvās, quickly like a horse in a race course. I have conquered all conquests

16. ibid., p. 423.
(2.14, 6).’ Thus he knows them and their places of residence, He has acquired the magical quality to move round their places in the quickest time. This hymn (2.14) is employed by Whitney against the Sadānvas. According to Bloomfield this is a charm against a variety of female demons conceived as hostile to men, cattle and home. Weber\textsuperscript{17} thinks that it is used against rats, worms, pests and troublesome insects. Looking to the contents of the hymn the application of this hymn suggested by Bloomfield is preferable. According to him\textsuperscript{18} the hymn is originally intended against those evil spirits, which cause distress to the household and family life; hence secondarily used against the death of children in the house, barrenness of cow and funeral fire. It may be also connected with the purification of a house, as can be seen from the pun on the word sāha (śāla-house). This employment of the hymn is suggested to him from Kauśika (34.3–11). Kauśika employs the hymn to remove the death of children, miscarriage or still–birth of children. It prescribes that the woman having the habit of miscarriage is dressed in black garment. Then ghee is poured in three jars of water kept in three huts having doors to the east and west. The water in the jars is charged with the magical qualities. The priest also pours ghee on lead (śīsa) placed in a leaf of a palūša tree on the jars of water. He, then makes the woman sit on the lead and washes her with the water in the jar. The black garment is left in the hut where she is washed. She then leaves the hut. The Atharvanic priest (Brahmā) sets the hut on fire. This process is repeated in the case of the remaining two huts. Instead of the lead, sometimes the branches of simśipā trees are used for sitting upon. She also puts the fuel of udvīmbara tree in the fire of one of these huts. She is given bath, when she returns home. According to Kauśika (44.1) the vaśā cow is sacrificed to remove the sin of the barrenness in the house with this hymn. Thus the house is purified. It is to be noted that these practices of Kauśika represent homeopathic and contagious magic. The woman is connected with the quality of barrenness, which comes to her due to the hereditary disease, or the witchcraft of men or Dasyus (2.14,5). It is to be separated from her. She is washed and her sin also is washed off. The black garment she wears and leaves in the hut represent her sin or the presence of evil demonic creatures. The setting on fire of the hut is the means

\textsuperscript{17} Referred to by Whitney, HOS I, 58.
\textsuperscript{18} ibid., p, 298.
of burning or disassociating the sin from her. In the hymn itself we get only the mention of the evil spirits attacking the house, cows and gambling house. All the rest is the traditional application by Kauśika. The hymn also speaks of the struggle between the demonic creatures and the magical power of the Atharvanic priest and the victory of the latter over the former as he knows their houses and names by means of his spells (2.14.6). Thus the Yāṭudhānis are the female magicians, or witches, who cause all these troubles and curse others with their cursings. They cause swoon to their victims. They eat young children (1.28.3). They are rightly described as duṇyāvin (double dealers). They have the human appearance, with vilest motives in their hearts. They are arrested and destroyed by the Atharvanic spells. They are asked to eat their own children, sisters, daughters or great grand-children. Instead of killing others, they are asked to kill each other by pulling each other's hair (1.28.4).

(11) To attain supremacy over the enemies by means of the miraculous power of the Atharvanic spells:

These male and female magicians causing harassment to the life, body, mind and spirit of a person and his property and cattle called by whatsoever name are the enemies, more powerful and destructive than the face-to-face enemies on the battlefield. For, they work secretly. The Atharvanic magic comes to the help of the person or persons who are in such distress, physical or mental. The mental dejection or fright is removed by the employment of a spell (1.28), in which an amulet of kuṣṭha tree is tied and two fire brands are waved according to Kauśika (26.26). Thus even if the AV teaches horrible practices of killing, they are all defensive in their purpose and aim at relieving the victim of his mental and physical distress. Taken in this light, the object of many ghastly charms in the AV, can be easily understood. It is a struggle for power between the evil forces acting on a man and the power of the AV-charms. These charms enable one to be stronger than the evil spirits to win over them for all times. The hymns 6.135 contains such a charm in which a person eats and drinks to secure power. His normal eating or drinking is magically charged to symbolise the eating or drinking of his enemy. He says, 'When I eat, I get strength. I take this thunderbolt (eating) to cut to pieces the shoulders of the enemy. When I drink, I drink the blood of the enemy. I drink his life (6.135.1–2).’ Similarly when he swallows he swallows his enemy’s breath (6.135.3). In the same
way when he becomes superior to his enemy by means of his magical power, he takes away the splendour of men and women, who contend with him and are his rivals and enemies (7. 13. 1–2).

(12) Gandharvas and Apsarasas:

Another important group of the demonic creatures is of the Gandharvas and Apsarasas. They are akin to the Rakṣas and goblins, Sāyaṇa, however, thinks that Gandharva is the sun, as he is described as dwelling in the heaven, the lord of the universe and the only one to be praised by clans (2. 2. 1). He also takes the sun as one of the Gandharvas, the semi-divine beings. It thus seems that he identifies the sun with Gandharvas, who stay in the heaven and come down to harass human beings. The TS (3. 4. 7. 1) refers to the sun as Gandharva and its rays as Apsarasas. The AV (2. 2. 3) mentions Gandharva among the Apsarasas. It thus seems that primarily Gandharva and his Apsarasas are the sun and its rays. The AV 2, 2, 3 points out that the ocean (mid-air) is their home from which they come and go. It is possible to suppose that later on the ocean of mid-air was transformed into the ocean or watery places on the earth, where they stay. The AV (2,2.2.) describes Gandharva as the holy one and the remover of the wrath of the gods. Viśvāvasu is the leader of the Gandharvas. He comes with the cloudy, lightning, starry, roaring and strong Apsarasas, who delude the minds (manomuiḥ) and who long for gambling. Thus these are connected with dice and maddening the mind of a person and making him insane or lose the knowledge of his sex (2,2.4–5). The Gandharvas are like human beings, but have crests on their heads. Their sex organs are like men. They love dancing. Their wives are the Apsarasas (4,37.7). Though they are with their consorts they delude the minds of men for unnatural sexual intercourse, They are thus of perverse mentality. They appear sometimes as dogs, monkeys and young men with hair locks and thus pleasant and attractive to look on. They attach themselves to women (4,37.11). Thus young women are enamoured of their beauty. When on the earth, they stay in the rivers. The Apsarasas have fragrant body, hence their names are like Guggulu (behillum), Auksāgandhi (of incense fragrance), Pramandam (delightful) etc. (4,37.3). Thus they are beautiful, attractive, fragrant and knowing dancing. Belief therefore gathered round them that they stay on the river, on āsvattḥa or nyagrodha trees or where the swings are tied. On these swings they enjoy themselves. There they dance to the accompaniment of drums or cymbals (āghāṭa) and lutes (karkari
4.37.4.5). To prevent their attacks on men and women for unnatural intercourse, the Atharvanic priest employs his *brahman* (2.2.1) and homage or oblations (2.2.4). Being on the same level as Rakṣas, they are treated with the magical spells. A plant *ajaśrūgī* (*odina pinnata*) with its fragrance drives them away to their residence. It was with this plant that Atharvan, Kaśyapa, Kaṇva and Agastya—all venerable Ṛgvedic seers killed the Gandharvas (4.37.1–2). Their names and places of residence are known by the sages. So his charm is effective. It is to be noted that the fragrant plant is employed to remove the fragrant Gandharvas and Apsarasas. By means of the spells the two testicles and penis are crushed. So they are no longer in a position to have intercourse with human beings (4.37.7). They are urged to go to their immortal consorts and not to seduce human beings (4.37.12). They are devilish creatures because they eat the oblations offered in the fire. Thus they are to be treated like other fiends. They are pierced by the hundred-pointed iron missile of Indra (4.37.8). They also devour *avakas* (*moss*) and spread their light on the waters. Due to this phenomenon the human beings are attracted towards them (4.37.10). The person attacked by them becomes unconscious. This is the condition of a person, who is possessed of evil spirit. According to Kauśika (28,9) the powder of *śami* tree through the *śami* fruit should be given to the person to eat. Thus the *ajaśrūgī* plant in the AV 4.37 is replaced by *śami* in Kauśika (*ibid*). Another magical rite is described by Kauśika (25,29) to overcome their attack. The hymn 2.2 is to accompany its performance. All medicinal herbs are to be pasted with ghee. On the junction where four roads meet, the person, who is inflicted by them is made to stand. On his head a layer of the *darbhas* is placed. On the *darbhas* a potsherd is kept. Fire is kept blazing in it and the powder of all fragrant plants is offered in it. Thus the fragrant Gandharvas and Apsarasas are removed by the offering of fragrant substances. This is the homeopathic magic of the AV. The AV only speaks of the use of *ajaśrūgī*. Kauśika employs all fragrant plants.

As they like dice, they are urged to favour the gambler with the fortune in the *kṛta* throw (4.38.1–4).

Their capacity to decline the minds of the people sometimes reaches to extreme degree, so as to make them mad. The priest offers oblations in the fire to the Apsarasas to cure the insane (6.10.14). The insane person is bound by ropes and is unmanageable. He
howls loudly. His mind is disturbed. The priest offering sacrifice for him says, "I will prepare a remedy with my full knowledge to relieve you of insanity and sin against the gods and demons, who rob your sense (6.101, 1-4)."

(13) The curses:

In the Atharvānic ideology the curse plays an important part. It implies the disastrous effect of the spoken words addressed to some one with a view to injuring or killing others. (i) The curses may be uttered by the rivals (sapatna) with loud howling words in the agitated state of mind. These may be due to jealousy, rivalry or enmity. (ii) The curses may also come from the female relatives (jāmi). These curse others owing to jealousy or wrong treatment given to them in the house. (iii) A Brāhmaṇa also curses others due to anger. When a Brāhmaṇa curses others, he exposes his haughty and domineering nature and is sure of the horrible consequences that follow. These curses effect the person's life, the progeny and wealth (2.7.2). The AV (5.17-19, 12.4-5) furnishes suitable illustrations of the effect of the curse of a Brāhmaṇa. When the curses are uttered, their effect is gradually seen on the person, on whom they are inflicted. The victim supposes that it is due to his sins that the effect of some one's curse is seen on him. So he says, "The evil, foul and sinful deeds that we have committed and that bring on the curses, we wipe away (7.65.1-2)." The effect of such curses is similar to that of an evil contact. If one sits together with one, who has black teeth and nails, or who is deformed (banyā eunuch—Śāyaṇa, 7.65.3) or who bewitches with his evil eyes (2.7.5), he also inflicts the same effect as the curses. The Atharvānic priest comes to the help of the victim of the curse. He considers that curse is, like the sin, to be washed off (2.7.1). Thus the effect of the curse goes away to some one else or to the enemy or to the person, who has cursed.

The dreadful consequences are to be removed like sin, by means of the Atharvānic charms. Kauśika (48.23-26) employs the hymn 6.37 to remove the effect of the curses. According to him white clay is to be charmed and given to a dog. An amulet of palāśa tree is worn on the body. The fuel of īngīda tree is offered in the fire. BLOOMFIELD considers that the hymn is to be used against one who practises hostile charms. Obviously he includes curses in the hostile charms, in general, But the hymn only refers to the curse (śapatha). The curse is a thousand-eyed divinity, com-

19. ibid. p. 97,
ing in a chariot, seeking him who curses, as a wolf to the house of one who owns sheep (6.37.1). It is urged to burn the curser and hand him over to the death like a bone to a dog (6.37.2-2). Thus the hymn only refers to the curse. The application of the hymn by Bloomfield is thus too wide. The same is the case with Sāyaṇa (6.37) who employs this hymn for removing effects of witchcraft. Kauśika’s prescription regarding the offering of white clay to a dog, seems to be suggested from the simile, ‘like a bone to a dog (6.37.3).’ The offering of īṅgiḍa fuel is suggested from asking the curse to burn the curser like lightning a tree (6.37.2). Another Atharvānic rite in this connection is to tie an amulet of yava (barley) for removing (i) the popular and Vedic abuses, (ii) curses of a Brāhmaṇa, (iii) to avert the evil eye of a person of fierce looks and (iv) to remove the fear of the Piśācas and Yakṣa (Kauśika 26.33-35). The amulet of barley mentioned by Kauśika is not referred to in the hymn 2.7. However, AV 27.1 refers to a creeper (vīrudh). Sāyaṇa takes it to be dūrvā or yava. It is described as sahasra kānḍa at 2.7.3. This term is applied to darbha at 19.32.3. According to Bloomfield the word yava in the amulet of barley, must have been suggested from the word yopini, which is phonetically akin to yava. Thus the similarity, required in the homeopathic magic may be of sound even. According to Śāyaṇa (2.7.5), the effect is due to the tying of an amulet with spells The hymn itself speaks of one plant with a thousand shoots. It is the expansive nature of the plant that ensures success. Thus the amulet for protection is the symbol of the spacious protection the tree affords.

But the appropriate plant for washing away the curses like sin is apāmārga, referred to at 7.65.1. The root apa + mṛj suggests this process. According to Kauśika (46.49) the fuel of this plant is offered in the fire with the recitation of the hymn 7.65. Also it (48.37) prescribes the fuel of a tree fallen by the thundering to be offered in the fire with the recitation of the hymn 7.59. The main idea in offering the fuel is to burn the curser. By burning this fuel, he will burn the curser.

(14) Bad dreams:

Svapna (dream) is a much dreaded phenomenon in the AV. It is in its worst form (dusvapna), indicative of calamity and death. It is an agent of death. Nay it itself is death (16.2.2). It is the issue of Grāhī, Nirṣṭi, Abhūti, Nirbhūti, Parābhūti, and the wives of the
(15) The AV prescribes many amulets to overcome the effects of the witchcraft and to punish the sorcerers. An amulet of the plant sadaṁpuspā, or trisandhyā according toŚāyana (4.20) is worn on the right hand. With it one can see near, beyond, distant, on the earth, atmosphere and sky, and Śūdra, Ārya and all beings (4.20.1–4). Thus one can detect the Yātudhānas, Yātudhānis, Piśācas and Kimidins (4.20.5–9). Thus the amulet of this plant gives the wearer a miraculous power to detect the invisible spirits raised by the makers of witchcraft. Not only does the amulet of a plant expose these spirits, but also acts as a counter-charm (pratiharana, 5.14,8). It kills the sorcerers, fastens the spell on him who does the witchcraft and sends back the spell and curse to their originator, who may be a man or god (5.14.1–8). The plant pierces the maker of witchcraft; for, the Atharvanīc kṛtyā is not sharpened for killing him, who does not practise witchcraft (5.14.9). The Atharvanīc witchcraft is, thus, a defensive measure to be used against one, who hits one with another witchcraft. It is not to be employed against those, who are innocent about it. The plant apāmārga has wonderful magical qualities. It is used by Kauśika (39.7–12) in sprinkling water in pacificatory rite. The performer of the rite to counteract the witchcraft puts on a turban and shoes and goes on sprinkling the water containing the plants like apāmārga, darbha, sadaṁpuspā etc. He then pierces the hostile kṛtyā, if found, with a reed discharged from a bow along with the recitation of the hymns 5.17–19.

20. Ind. stū. 13.185,
According to Bloomfield\(^{21}\) the qualities of the plant, *apāmārga* (to wash away sins, curses etc.) are guaranteed to the Atharvānic Hindu by its real or supposed etymology from the root *apā + mṛj*. The plant washes away the witchcraft, which comes on him like sin. The water sprinkled with this plant cleanses the person, and purifies him from that sin. The plant *apāmārga* or *sahadevi* is mentioned in AV 4.17.1, 7, 8. By means of the spells, it is made to possess a thousandfold power. All herbs such as *apāmārga*, *darbha* etc., are called on by the priest to repel the curses and witchcraft and thus to secure the victory of the Truth which consists in his spells and acts (4.11.2). These plants remove the horrible consequences of witchcraft such as curse, misfortune, calamity to children, evil dreams, disturbed mental peace, demonic and monstrous effects on the body, attack of evil-named and evil speaking spirits, death from hunger, thirst, poverty in cattle, want of children and ill-luck in dice. These were more commonly worked by women (4.17.3-6). They deposited such witchcrafts in a raw earthen pot, raw flesh, cock, place of fire or assembly hall. The magic spell deposited in the fire is called *nilalohita* by Śāyaṇa (5.17.4); but Bloomfield\(^{22}\) considers it as deposited in blue and red threads. The Atharvānic priest thinks that by counteracting such witchcraft he is practising the Truth for the protection of the victim of the hostile witchcraft (4.18.1). The plant *apāmārga* not only detects and counteracts the *kṛtya* buried in one’s house by the enemy, but also one which enemy does in his own house with a view to killing him automatically. But the plant burns it and throws on its performer with crashing sound. It removes the tufts on the heads of the demonic creatures. It thus seems that the sorcerers put on tufts to look mysterious or different from others (4.18.2-4). The magnificent power of the plant is due to its being blessed by a Brāhmaṇa by name Kaṇva of the family of Nṛśada. Thus the plant has the capacity to attack the enemy like a strong army. It protects the innocent people and kills the demonic (4.18.3). The Atharvānic magic makes use of the objects, which have connection with the action, the priest performs, through etymology or similarity of word, sense and sound. The plant *apāmārga* is an instance to the point. It grows with its fruit turned backwards. Thus it should turn back all curses and destructive weapons (4.19.7). To impress on others and to control the magical

\(^{21}\) ibid., p. 393, and JAOS 14.161, SB 11.8 4.4.

\(^{22}\) ibid.
qualities, the genealogy of the plant with its own name and of its father, mother and sister are mentioned in the spell. The father of Apāmārga is Vibhindat which means breaking to pieces. Also it is told that the gods overthrew the demons with its help (4.19.4–5).

Giving the nature of the krtyā, counteracted by this plant, the Atharvānic poet says, “The asat (krtyā) came into being from the earth. It goes to the heaven expanding. It blazes forth when it falls down (4.19.6).” According to Bloomfield23 a cosmic riddle is pressed here in the service of the incantation. Asat is the chaotic condition forming one of primary cosmic forces. The Atharvānic poets believe that krtyā (witchcraft) is one of the main causes of the creation of the world.

Like the amulet of apāmārga, the amulet of jaṅgīda tree is a highly potent measure to destroy the brilliancy and power of the witchcraft and two hundred and fifty witchcraft-makers (19.34.1). This amulet, called Āṅgiras by the ancient Brāhmaṇas stops the artificial noise produced in the head and ear and the liquid oozing out from the seven openings of the body (19.34.3). The human and divine sorcerers are made sapless by it (19.35.5). Similarly the amulet of satavāra destroys the ill-named spirits, Gandharvas, Apsarasas and the spirits which assume the form of dogs (19.36.6). The amulet called asṛta or trivṛt is a magic armour against all witchcrafts. It is dipped in ghee, honey and milk. It is to be tied on the body (19.46.2–7). The amulet of varāṇa tree is tied on the chest. It removes the evil consequences of an evil dream, ominous sneezing, and evil shriek of a bird (10.3.5.11). It grants all fame that is in drinking Soma, honey in sacrifice, in Agnihotra, in the call vaṣaṭ in the sacrifice and sacrificers (10.3.22–23). In the same way the amulet of śraktya or tilaka tree, which like a seer, repels all witchcrafts made by the Āṅgirasas or Asuras and by means of sacrifices and consecrations (8.5.8.9). It is an armour for protection (8.5.7). It is worn on the arms (8.5.20). Kausīka (39.13) and Sāyaṇa (2.11) point out that this amulet is put on for the self-protection and counteracting the witchcraft, which is worked by women, Sudra, Rāja, Brāhmaṇa, Kāpālika, outcaste or Śākinī (a witch). Kausīka further tells that with the hymn 2.11, the ankles of krtyā are to be sprinkled with the milk of cow and water. This amulet is a weapon and missile (2.11.1).

23. ibid., p. 388.
Another material used for counteracting the witchcraft is lead (sīsa). Kauśika (8.18) considers that sīsa is lead, river foam, iron filings or head of lizard. According to Sāyaṇa (1,16), to kill an enemy, the food mixed with the powdered lead is given to him. The lead pierces the enemies, sorcerers and Atrins, the devourers, who throng on the night of the new moon (1,16.1), and who kill cows, horses and men (1,16.4).

It will be observed that the Atharvaṇic conceptions regarding the theory and practice of magic aim at the protection of men, household, cattle, property and life. Their object is defensive and the defence is readiness to attack. The Atharvaṇic magic is thus both defensive and offensive. It found a place in the medicine, erotic, statecraft and in domestic and social rites. It also continued to exist in the Tantras and Śākta practices.\textsuperscript{24}

\textsuperscript{24} Payne, The Śāktas, p. 34.
VII

THE SACRIFICE IN THE AV

1—Introduction.
2—Sacrifice offered to Indra.
3—Sacrifice to Agni.
4—Sacrifice to other deities.
5—Sacrifice for various purposes.
6—Sava or special sacrifices.
7—The stages in the evolution of sacrifice.

(1) Introduction

Sacrifice occupies a very important position in the religious system of the AV. It is used by means of both propitiation and coercion of the deities for securing prosperity, for removing undesirable elements such as enemy, evil spirits and demons and for securing the heaven. For all external appearances the sacrifice in the AV is the same as in the three other Vedas. The enkindling of fire, offering of oblations, which vary according to the nature of the rite and recitation of the hymns form its main features. In the case of the sacrifices for killing the enemies, the purpose is offensive, though it is promoted by the desire to defend the victimised person. In this respect sacrifice is on the same level with witchcraft (loṣṭyā). A person tries to harm others by means of witchcraft, observing, the rules of behaviour as on the occasion of consecration (diṅṣā) and by means of sacrifices (yajña, 8.5.15). The performance of sacrifice is also on the same level with the tying of certain amulets. The amulet of varana tree, for instance, contains the same splendour as can be achieved by drinking Soma in the sacrifice, by offering honey and curds (mudhurarka), by performing āgnihotra sacrifice, by uttering the word vaṣaṭ, by the sacrificer or by the sacrifice itself (10.3.21–23). Thus one may perform sacrifice or tie an amulet or practise witchcraft to get rid of one's enemies. To attain the heaven, sacrifice is performed. In such sacrifices simple procedure is followed. Such sacrifices are termed as sava yajñas. The offering of oblations in the fire or feeding the Brāhmaṇas in such sacrifices enable the sacrificer to reserve a comfortable dwelling place in the heaven after his death and to be united with his other merit
secured from the acts in this world. But even such sacrifices have
their equals in value. Hospitality shown to a guest is also a great
sacrifice, securing the same fruit. In the same way meditating on
the highest Brahman, and symbolically offering oblations in it also
form a sacrifice. In addition, there are normal sacrifices offered to
the deities, who may figure in the other Vedas or may be quite
new. Thus in the religious system of the AV, we find a tendency
to reform the old ideal of sacrifice and presenting it with other forms
or substitutes which are less elaborate and yet equally effective.
This is in keeping with the reforming tendencies of the Atharva-
vedins. The different aspects of the performance of sacrifice are
shown here.

(2) Sacrifice offered to Indra:

According to Kauśika (59,5) the hymn 2.5 is employed for
offering sacrifice to Indra for securing strength. The hymn praises
the adventures of Indra, such as drinking sweet Soma so much that
he becomes intoxicated thereby, piercing Vala like Bhṛgu, who
while participating in the satra of the Aṅgirasas pierced Vala, who
had taken away the former's cows, and killing Yatis, who are the
Asuras or mendicants outside the fold of the Aryans (2.5). In
this sacrifice Soma is offered to Indra (3.5.1). In another sacrifice
cooked rice and curds are offered to him. It is offered at mid-day
(7.72.3). The Ṛtvijis are asked to stand up and look at the pleasing
offering to Indra. If it is cooked they should offer it, otherwise they
should wait (7.72.1). The sun is in the middle of the sky. The
oblation is cooked. Indra is invoked to come to enjoy it with curds
(dadhi 7.72.2–3). According to Kauśika (2.24) this sacrifice is offered
on parvan days. Similarly barhi, the sacred grass is scattered on the
ground and is anointed with oblations and ghee (ḥaviṣ, ghṛta 7.98.1).
With the word svāhā, the offerings are made to Indra (ibid).
Indra is described as an eagle and is offered oblations for securing
welfare (7.85.1, Kauśika 59.14). According to Kauśika (140),
indramaha is a sacrifice in honour of Indra performed by a king for
securing prosperity and authority. The hymn 7.86 is employed in
this connection.

Soma is offered to Indra in a sacrifice intended to kill the
enemies. The Ṛtvijis (priests) press and strain the juice of Soma
for Indra. They are led by Adhvaryu (6.2.1). When Indra
drinks Soma, he drives off the army of scorners, who are possessed of
the demons (6.2.2). According to Kauśika (29,27) this rite is intend-
ed to remove troubles caused by the demons. In this rite, one should eat rice cooked over the fire made from the fire sticks in the nests of the birds. The hymn does not refer to this practice. The fire sticks in the text may be collected from different sources. Thus they symbolise the enemies who are burnt, when the fire sticks are burnt to cook rice. Indra offers protection from the haters, rivals, niggards, friends and enemies by night and day. Hence an offering is offered to him (19.15.1-6). In another magical sacrifice Indra is urged to kill him who hates the sacrificer and that he should fall downwards being deprived of his life (7.31.1). According to Kauśika (48.37) the fuel of a tree struck by lightning should be offered to Indra. The hymn (7.31) does not refer to this practice. Such fuel symbolises the enemy, who is burnt with it. This is the homopathic magic. Indra and Varuṇa are also invoked to drink Soma in the sacrificer’s house (7.58.1).

(3) Sacrifice to Agni:

The three libations of Soma during day, viz., morning, mid-day and evening form three different sacrifices. In the morning libation Agni is the deity. The metre is gāyatrī. At the close of the sacrifice offering is made to Agni to make the sacrificer prosperous (6.47.1, 48.1). In the second libation Viśvedevas, Maruts and Indra are the deities. This sacrifice is powerful. The metre is tṛṣṭubh (6.47.2; 48.3). The third libation is of the poets (kavis), who with the ṛta send forth their spoon. The Rbhus, the sons of Sudhanvan are prayed to take the sacrifice which is well offered to what is better (6.47.3, 48.3). According to Kauśika (56.4; 59.27) the hymn 6.48 is used in the initiation rite. Also an initiated boy offers to the seven sages for securing fearlessness. According to Vaitana sūtra (3.7, 3.11) it is used for pressing Soma and offering ghee. Thus Agni forms a deity of the sacrifice offered daily in the morning.

For the purpose of a sacrifice, Agni is produced by churning the fire sticks while the sacrificer recites the hymn 7.63 (Kauśika 69.22). The priests invoke Agni with their prayers (7.63.1). Samidhās (fuel) are offered to him. He extends the faith and intelligence (śraddhā, medhā, 19.44.1) to the sacrificer, who increases him with a bundle of fire-sticks (idhmā) and fuel. The priests ask him to accept the fuel from whatever tree (19.44.3). He is prayed to bestow long life on the sacrificer and immortality on the priests (19.44.4). He is offered ghee. He takes the sacrifice to
the gods. The priests are like Manu, who enkindled Agni (7.82.1–6). V&ati&ha and other seers increase him (2.6.1). The Br&haman&as choose him at the sacrifice and pray him to be holy in the sacrificial enclosure (sahv&ara&na, covering faults–S&ya&na, 2.6.3). The Rtvij&as and sacrificers are the attendants (upasa&at&k&ra&ha, 2.6.2) on him. They pray him that their brahm&an should be successful. He stands in the midst of the Br&haman&as, who are born like him. He is invoked often in the sacrifice offered by the kings. In this sacrifice, ghee is offered to him. The &p&ri hymn (5.27) is employed by Kau&si&ka (23.7, 45.8), for the purification of new house. The fuel of udum&ba&ra, cut down by the fire is offered in Agni. Also ghee and seven fried grains of &sa&skul&i are offered and fees are given to the priest. In the &h&m&m (ibid) Agni, as Asura is a mighty god, enkindled by the fuel, He anoints the gods with honey and ghee. Agni himself offers sacrifice and fore-sacrifices (adh&v&ara, pr&y&&ja) with ladles (sruc). In this sacrifice of Agni, all gods carry oblations and sacrifice to Indra (5.27.1,12). Agni himself offers this sacrifice.

The offerings for prosperity (sannati homa) are made after the principal sacrifice. They consist of offering oblations to Pr&h&v&t, Agni, V&yu, &d&itya and Candra. Each of the last three deities are given two offerings. Thus here are eight offerings (4.39, 1–8). With the r&cs, 4.39.8–10 fore-sacrifices (pr&y&&jas) are offered. In these sacrifices, Agni, the son of the sages like Atharov&h&girasas is offered ghee, food and prayer with the heart and mind, in his seven mouths,

Agni is invoked with the prayers to bestow wealth, to increase the brahm&an and sacrifice of the priest and to urge the patrons to offer large fees to him (3.20.1–5). He offers this sacrifice to secure all desires of his mind and heart (3.20.9). S&ya&na while explaining its purpose points out that sacrificer intends to secure his desires by merely wishing them in his mind. According to Kau&si&ka (18.13,41.8, 40.11), the rice grains are mixed with sand particles (from old house according to Ke&sa&va on Kau&si&ka 18.13). With the r&c 3.204, the sacrificer invites four Br&haman&as who know the AV (Bh&y&va&ng&iro&v&ids) for meal.

Every morning, evening and night offerings are made in Agni of the assembly (sah&hy&), to protect the assembly, councillors and those who sit in the assembly (sah&h&A, sa&h&ya, sa&h&&s&si&ds, 19.55.5). He is the Hot& and arranges the sacrifice (19.59.1–3). He also
protects the sacrificer from the trickish (*māyin*) Asuras who go about with metal nets (*ayajāla*), hook with iron fetters. He burns them (19.66.1).

In a sacrifice intended for securing the heaven, the sacrificer and his wife offer oblations to Agni. They offer them to provide the heaven for themselves when along the unbroken line of the race they may pass together (6.122.1). They have paid ancestral debts by the propagation of the race. They are sure to get the heaven. The offering is cooked and offered to Agni. The couple, being possessed of faith (*śraddhā*) cling to *ṣvarga* (the heaven). By means of their penance and mind, the couple secures their place in the heaven (6.122.3–4). The fees are paid to the Brāhmaṇas along with the water. (6.122.5). Thus in this sacrifice, cooked rice is offered to Agni. The fees are paid to the Brāhmaṇas. This ensures a place for them in the heaven to which they reach on account of their penance and mind. They have faith in such rite.

The oblations, ensuring a place in the heaven are carried there by Agni himself. He recognises the sacrificer in the heaven after his death and assigns a place there. He also knows his merit arising out of other meritorious deeds (6.123.1–5).

In addition to the object of securing the heaven, sacrifice is offered to Agni for one's protection against the destructive forces. The priests employ Agni as the stronghold (7.71.1). According to Kauśika (2.10) the hymn 7.71 is employed for waving thrice the rice grains with fire brand. Agni takes the sacrificer beyond the haters. The priests offer their prayers (*vāc*) to him (6.34.1). According to Kauśika (31.4) this sacrifice is offered for removing the trouble of the demons and evil planets. The fuel offered is from thirteen trees. Agni comes to the sacrifice, being praised by the songs and prayers (*ukthas*). He shapes the praises and songs of the Āṅgirasas. He extends to them the brightness and heaven (6.35.1–3). This is, thus, the sacrifice offered by the Āṅgirasas for removing distress and securing the heaven (6.35.2). Kauśika (31.5) employs this hymn in medical treatment, As a cure against all diseases a patient is made to drink a mixture of water, tumeric powder, curds and milk. However the hymn does not refer to such procedure.

Agni from the cremation pyre is very deadly. No mortal is cruel like him, when he eats the dead body (6.49.1–3). This fire is
known as \textit{Kravyād}. According to \textit{Keśava} (on \textit{Kauśika}, 43.16–22) a house is attacked by such fire, when young children or cattle die in it. To prevent the loss of life and cattle, \textit{Kauśika} (\textit{ibid}) prescribes that an amulet of \textit{palāśa} tree should be worn. Ghee with the fuel of \textit{palāśa} should be offered to Agni. With the ṛcś 3.21.1–7 offerings of barley (\textit{yava}) and water should be made through a pot of \textit{palāśa} tree. In the same way, for pacifying the flesh-eating fire \textit{saktu} grains should be mixed with water and charmed with two sticks of \textit{kūmpīla} tree. This mixture should be offered with every ṛc of the hymn 3.21, with a ladle of \textit{palāśa}. The hymn refers to the Āṅgitas pacifying the flesh-eating fire, which is injurious to a house-holder and which causes conflagration (3.21.8–9). Both Indra and Agni are offered with oblations to remove enemy and grant freedom from diseases by means of their humane and propitious aids (7.84.1–2). They are also urged to kill the enemies of the sacrificer, who offers Soma to them. They enter in the priests with the songs with which they praise them (7.110.1–3).

Three fire sticks are offered to Agni and the waters to remove reproach, foulness, untruth and false oath (7.89.1–4).

\textit{Agni} and \textit{Viṣṇu} are offered with ghee. They enjoy the secret things like ghee (7.29.1–2). According to \textit{Kauśika} (32.3), this is the rite for curing all diseases. The patient is tied with snares of \textit{muṅja} grass and is sprinkled with water duly charmed. The hymn does not speak of this practice.

(4) : Sacrifice to other deities:

To prolong the life of the sacrificer, the oblations of ghee are offered to \textit{Viṣṇu} (7.26). Similarly to secure one's desires, sacrifice is offered to \textit{Viṣṇu} and Varuṇa (7.25.1). The offering of hot milk in the caldron is made to Āśvins. In this rite, called \textit{pravargya} Agni is enkindled. The caldron is heated. Milk is poured in it. The singers from many houses invoke them in the sacrifice (7, 7. , \textit{1}). The milk from the caldron (\textit{gharma}) is offered. The spoon (\textit{camasa}) through which the offerings are made to Āśvins is used for offering milk to other gods with the utterance of the word \textit{svāhā} (7.73.3). Ghee and milk are also offered. The gods accepting the sacrifice lick the milk with the mouth of the Gandharva (the Sun), 7, 73, 3. The Ṣ犅 and Adhvaryu offer the hot milk in caldron (7.73, 5). Āśvins are invoked to come to the house of the sacrificer like a pleasing household guest. They are invoked to kill the assaul ters (7, 73, 9).
Atharvana offers at night offering to Savitri with the recitation of the bhata and rathantara sarmans (6. 1, 1-3).

Bhaspati is asked to get up and awaken the gods with the sacrifice, which increases the life, breath, progeny, cattle, fame and sacrificer himself (19. 63. 1).

Maruts are offered the fuel of an upright dry tree (Kausika 48. 38). They are offered an oblation (havih, 7. 77. 1). They are asked to smite the men, who desire to smite the sacrificer, with their hottest heat (tapistha tapas, 7. 77. 2). They are hot, therefore they should release the worshipper from the fetters of sin (7. 77. 2-3). Their heat would burn the fetters of sin and he would be free.

The auspicious prayers are recited by the priests while offering an oblation, rich in ghee (ghrtavat), to Sarasvat, who bestows progeny on the sacrificer (7. 68. 1-2). Similarly she is offered ghee by a priest who is unsuccessful in securing a rich patron (7.57.1-2). Kausika (46.6) prescribes that the priest should eat the curds and milk of a cow having a calf like itself in colour. The curds and milk indicate prosperity. He would get it by eating these things.

Sarasvat goes to the offerings of a sacrificer. He is the lord of cattle, water and nourishment (7. 40. 1-5). According to Kausika (24.9), he is offered the omnetum of a bull.

Bhaga bestows fortune and splendour on the sacrificer. Usas is asked to bring him to the sacrifice (adhvara) as the vigorous horses bring chariot (3.16.6). According to Whitney, Bhaga is offered sacrifice in the morning. According to Kausika (10.24) a student desirous of securing intelligence should cleanse his face while reciting this hymn. In 12.15 it prescribes that a Brahmana, for securing eminence should eat honey and curds. In 13.6-10 it says that for securing splendour one should tie an amulet of hair from the navel of a student, who has completed the Vedic studies, lion, tiger, sheep, black bull and king. The hair should be stuck together with lac and covered with gold. This amulet is called naabhilomamani. Similarly the vital parts of these seven should be cut off and mixed in cooked dish and one should eat the mixture for splendour. The hymn however does not give any clue for such procedure. It is addressed to Bhaga to bestow fortune or splendour. It is intended for offering sacrifice to him. It is possible that the rites of Kausika might have been practised after the performance.
of the sacrifice. The rites of Kauśika contain the principle of the homeopathic magic. The hair from the navel of seven creatures represent the essence of splendour, the navel being the centre of the body. One gets such splendour by tying the amulet.

Rudra as a form of Agni existing everywhere is offered a sacrifice to pacify him (7.87.1).

Idā is offered oblations. She has feet dripping with ghee, and back of Soma and forms the bones of sacrifice (basis or structure 7.27.1). She has the form of a cow.

Nakṣatras (lunar mansions), 28 in number are offered with ghee in sacrifice. The priest recites the hymns 19.7.8. They are asked to be propitious and to bring acquisition and maintenance of prosperity (yoga and kṣema). They throw detraction, evil gossip, reproach and evil sneezing on an empty jar of clay. The evil-nosed jackals and eunuch urinate on it to wash off all sin and calamity (19.8.2–5). For protection, Agni, Vāyu and Sūrya are offered sacrifice. They preside over the earth, hearing, plants, vital breath, mid-air, birds, heaven, seeing, and lunar mansions. The offerings are made with the recitation of the three ṛcs of 6.10 with a word svāhā at the end.

On the full moon and new moon day offerings are made to Paurṇimāśī and Amāvāsyā. The priests sacrifice to the vigorous bull (moon) of Paurṇimāśī for securing unfailing wealth and a good place in the heaven (7.8).2–4). In the same way Amāvāsyā is offered with oblation in the sacrifice for securing all desires (7.79.1–4).

Similary Rākā, the goddess of the full moon is invoked for bestowing wealth on the sacrificer. Sinīvāli and Kuhū, the deities of the new moon, are asked to come to the sacrifice, listen to the sacrifice and bestow progeny on the sacrificer (7.46–47).

Anumati is prayed to approve the sacrifice among the gods. She is invoked to enjoy the offerings, to fill the sacrifice with all chosen things, to assign wealth and progeny and to protect the sacrifice of the patron (7.29, Kauśika 59.19).

Viśvakarman is offered rice cooked in milk (6.62, Kauśika 41.14).
Prajāpati is offered a sacrifice by a priest who is in search of a rich patron, who would offer sacrifice (7.103; Kauśika 59.9).

It may be observed here that the hymns employed for the purpose of sacrifice in the AV, belong almost all to the 6th and 7th book.

The nature of sacrifice offered to these deities is like those in the other three Vedas.

(5) Sacrifice for various purposes:

(i) A pacificatory sacrifice is performed by the priests, who invoke various deities to accept their oblations. They call the rite as the brahman (19.11.4-5).

(ii) According to Kauśika (25.20-21, 41.14), the hymn 6.51 is employed while offering the fire-sticks of palāśa tree in the sacrifice along with ghee. It is also employed for removing diseases caused by drinking Soma. The hymn describes the purification of Soma by means of a strainer. The waters also purify one by means of bath, sipping and sprinkling (6.51.1-2). It thus seems that for purification, a soma sacrifice was performed. Ghee must have been the material offered. It is referred to in 6.51.2.

(iii) To kill or remove a rival an oblation is offered in sacrifice. The offering is called nairbādhyā, one which destroys. According to Kauśika (48.29-31), in this magical sacrifice, darbha grass is scattered with thumb. The fuel of ihgīda tree is offered. The final offerings, called saunsthita homas are offered at the conclusion of a rite, while reciting the hymn 7.97, but the effect is drastic when one recites the hymn 6.75 in these sacrifices. By means of this offering for the suppression of the enemy, Indra is compelled to shatter the enemy, who is driven from his house and who quarrels with the sacrificer. The enemy is driven off to the farthest region from which he will never return (6.75.1-3). In another magical sacrifice for killing an enemy, ghee is offered in the fire. Also a frog is tied with blue and red strings. It is put in hot water and poked and squeezed at each offering (Kauśika, 48.40). The hymn 7.95 describes the frog as enemy, who is tortured and killed like the frog. His life breaths leave him. Whether the enemy is man or woman the priest shuts up his or her genital organs (medhra) 7.95.1-3. The homeopathic magic aided by sacrifice is used in killing the enemy.
Ghee and fuel of vikaṅkata are offered to Indra and other gods who are invoked to kill the enemy. Vikaṅkata (*Flacourtia sapida*) is a thorny plant, when offered in fire acts like a thorny weapon, which kills the enemy. The efforts of the priests to kill the enemy are termed as atisaras (efforts, over runners—WHITNEY; start—Petersberg Lexicon) of Indra. These bring success to the designs of the priests. The enemy also performs magical sacrifice (the brahman), and makes the magical power arising out of it as his defence, protection of body such as an armour (*tanupāṇa*), complete protection (*paripāṇa*) or may resort to the city of the gods (*devapura*). All these become useless. They also make the atisaras or vigorous efforts to suppress the opponents (5.8.1,2,5,7). The enemy is a godless person, who intends to do harm by means of sacrifice. But by means of the surpassing power and spell of Indra, the enemy is churned, with his life completely closed. The enemy also practised the brahman, for effecting the failure or misfortune on the sacrificer; but he is trampled upon by Indra (5.8.3–5). The priest informs Indra that he is his friend (*medin*), as such he has claim on him (5.8.9). Thus the brahman, atisaras, spells, devapura, tanupāṇa or paripāṇa are also resorted to by godless people. But the sacrificer with the help of priest, the friend of Indra surpasses the enemy and kills him outright.

The priest on another occasion claims that he is a well known person, whose fortunes cannot be seen with good eyes by his enemies. So the brahman, the magical potency arising out of sacrifice is urged to subject the godless person (*adeva*) to the sacrificer who offers Soma (6.6.1–2).

(iv) The oblation of confluence (*saṁsrāvyya hauih*) is offered for securing prosperity. While offering the oblation the hymns are sung and *homas* (offerings) are offered. The oblation and four quarters protect the sacrificer (19.1.1–3). The confluence of the offerings brings about the confluence of prosperity. This is the homeopathic magic in sacrifice. The confluence of offerings is made by mixing the grains like rice, barley, wheat, *upavāka*, sesame, *priyaṅgu*, and wild rice (*svāmāka*). Kauśika (19.4) points out that *saṁsrāvyya* offering is also made from the cooking of wheat and barley in the waters of two navigable rivers. The same rite is prescribed for becoming rich. Rice, ghee and milk should be brought from the house of a rich man and his wealth comes along with these objects. The hymn 1.15 dealing with the *saṁsrāvyya* offering, mentions that the offering consists of water, milk and ghee, which would bring wealth to the sacrificer (1.15.1–3).
(v) To celebrate new year’s eve (3,10): According to Śaṅkara the hymn 3.10 is employed in a sacrifice called aṣṭakā, as a usual or special rite. In the special rite for securing prosperity, the hymn (ibid) is recited thrice to the accompaniment of each offering of ghee, goat and cake. Thus the hymn is recited nine times. AGS (21) informs that ekāṣṭakā is the 8th day in the dark half of Māgha month, with jyeṣṭhā as lunar mansion. In this rite twenty-one offerings are made. The twenty offerings are made of balls made of grains, gruel, cake, rice and rice cooked with sesam. These are duly cooked and circumambulated. They are mixed with ghee. These twenty offerings are made with the right side arm of the victim which is with its skin but is devoid of hair on it. These offerings are made with a ladle. The last offering is made along with ladle.

With the ṛṣis 3.10.1-5, five offerings are made. Then with the ṛṣis 8-9, two offerings, with the ṛṣis 11-12, two offerings, with the ṛṣi 10, eight offerings are made. With the ṛṣi 12, 18th offering, with the ṛṣis 6-7, the right arm of the victim is offered, with the ṛṣis 6-7, 21st offering is made with the ladle. The remnant of the offerings of grains etc., are mixed with ghee and offered with the whole hymn in three oblations. This is the order of the aṣṭakā sacrifice in the special way. In the normal practice the twenty-one offerings are made without offering oblations in the beginning and end (Kauśika, 19,28,138.1-6).

The hymn describes Ekāṣṭakā as the wife of the year (3,10.1). It refers to the pounding of rice grains, pressing stones and offerings of rice and cake (3.10.5). A ladle full of offering is asked to bring food and vigour (3,10.7). The offerings to various deities are mentioned (3,10.9-12).

(vi) To secure superiority and prosperity:

According to Kauśika (48,27-28) and Keśava (ibid) chips of wood are offered by means of the middle leaf of a palāśa tree in cremation fire. The priest, who offers Soma in the sacrifice expects in return the subjugation of his rivals, who may be his relatives or otherwise. He also intends to make a Kṣatriya possess royal dignity, sovereignty and domain of Indra (6,54.1-3). In the same way excellent oblation (uttama haviḥ) is made in the fire to Soma to become superior to all (6.15.1-3). According to Śaṅkara, after performing the sacrifice, an amulet of palāśa tree is put on the body. According to Dārila, the amulet may be of Soma.
wrongly supposes that an amulet of barley is to be put on (Kauśika, 19.26). The offerings of ghee are made to Agni, who would lead the sacrificer to the higher position, splendour and grant abundance of progeny. The sacrificer intends to be the leader, controlling his men. The priests declare, "In whose house we offer oblations, to him Agni increases (6.5.1–3)." The oblations are of rice, ghee etc. According to Kauśika (4.9, 59.7) a person desiring control over a village, offers oblations to Indra with this hymn. In the same rite the sacrificer covers the floor of the house with the chops from the trees such as udvīnhara, paḷāśa etc., and covers the floor of the assembly hall with grass and offers wine to the invited guests.

(vii) For securing freedom from fear, village, men etc., one offers oblations to the seven sages. These are Viśvāmitra, Jaladagni, Bharadvāja, Gautama, Atri, Vasiṣṭha and Kaśyapa. The village should be free from the anger of the kings and there should be sustenance, well-being and freedom from enemies (6.40.1–3) For the protection of one's life, one offers the thirteen substances such as ghee, firesticks, cake, milk, cooked rice, curds and milk, a goat rice, sesame, barley, dhānā, karāṁbha, and saśkudya (Sāyaṇa on the authority of Paiṭhinasi Parībhṛṣṭa, 2.16). The offerings are made to Prāṇa-Apāṇa, Dyāvāprthivī, Sūrya, Agni Vaiśvānara, Viśvaṁbhara, who protect respectively from the earth, hearing, seeing, senses and gastric fire (2.16.1–5). These offerings are made with the word svāhā. Similar oblations are offered to Agni, who is vigour, power, strength, life, hearing, seeing and protection and therefore, who confers these on the sacrificer (2.17.1–7).

(viii) The various rites in the sacrifice for medical purposes have been treated elsewhere.¹

(ix) Also those intended for Erotic,² (x) Statecraft,³ (xi) domestic rites,⁴ (xii) other rites—magical and sacrificial have also been treated elsewhere.⁵

In short, sacrifice in magical ritual forms a very essential part, although magical rite can also be performed without fire, i.e., with water, etc. Thus extensively and intensively, sacrifice in its

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1. p. 11.
2. p. 48.
3. p. 75.
original form was employed by the priests of fire and magic. They employed darbhas, samidhs, of usual or special types, ghee, milk, rice grains, cake and thirteen materials for oblations. These were accompanied by the recitation of the hymns of the AV, which together with the act, formed the brahman, which produces the magical potency in the person or object to bring about desired object. In magic, the technique of sacrifice is simple. Agni from household or from cremation pyre or from any place as is needed for the purpose, is used. All these acts of magical sacrifice form the instances of the homeopathic or imitative magic.

(6) Sava or special sacrifice:

Not only did the Atharvanic priests employ sacrifice for the sake of magic to secure worldly ends, but also they employed it for securing the heaven. The sacrifices detailed in the three Vedas also aim at securing the heaven. What difference is there between these two types of sacrifices? There is this difference. In the first place the whole procedure is simplified. They can be performed by an average man. Secondly, they are equally effective. They are thus superior to the old Vedic sacrifices such as Vājapeya, Agniṣṭoma etc.


All these sacrifices have been dealt with in detail elsewhere, from the point of view of mythology. Here it is intended to discuss each sava from the point of view of the sacrificial procedure, the oblations etc.

(1) Brahmaudana (11.1). In this sava sacrifice rice is cooked and given to the Brāhmaṇas along with gold as the fee. The pro-

5A. N. J. SHENDE, ibid.
procedure is described by Sāyāna and Kauśika (60–63). With the 1st \( rc \) of 11.1, Agni is churned. The \( rc \) (11.1.1) describes that the seven seers (\( ṛgis \)) churned Agni. The smoke is addressed with the \( rc \) 11.1.2, which describes the outcome of smoke. Agni thus produced is addressed with the \( rc \) 11.1.3, which describes that Agni is born to cook Brahmaudana. Agni is asked to raise the sacrificer to the highest heaven by cooking the offerings (11.1.4). With the \( rc \) (11.1.4) Agni is blazed up and with 11.1.4d the, sacrificer is addressed. Then the offerings of rice are divided in three parts viz., for gods, manes and men. The \( rc \) 11.1.5, similarly prescribes, the three divisions of the oblation. The portion of the gods is deposited in a jar. This share is for protecting the wife of the sacrificer (11.1.6). The rice grains to be offered are placed in a mortar. The \( rc \) 11.1.7 describes the purpose of the act, viz., to ascend the wife of the sacrificer to great heroism. The skin of a bull is spread behind the fire (11.1.8). The mortar and pestle are placed on the skin. The wife handles them. The \( rc \) 11.1.9 identifies the mortar and pestle for pounding the rice grains as the two pressing stones which crush the shoots of Soma (here the rice grains) for the sacrificer. The holy gods have come to the sacrifice, hence the Soma shoots are pressed (11.1.10). The wife takes the winnowing basket (\( śūrpa \)), which removes those who are hostile to the wife of the sacrificer (11.1.11). By means of the basket she removes the husk, with the recitation of the \( rc s \) 11.1.11–12. The \( rc \) 11.1.12 is addressed to the grains which are asked to be separated from the husk. The purpose of this act is to be superior to all equals and trampling on those who hate the sacrificer. The wife then goes to bring water which is fit for sacrifice (11.1.13). With this \( rc \) a messenger is sent to bring back the wife from the place of water. She then brings water. The \( rc \) 11.1.14 describes that the water, thus brought, elevates her. The water is also the \( yajñā \), which has come to her. The jar of water is placed on the ground with the \( rc \) 11.1.15. Accordingly the waters, being instructed by the sages are brought there. The \( yajñā \) which the sacrificer is going to perform is expected to bring advancement, protection, offsprings, cattle and heroes for the sacrificer (11.1.15). A pot is kept on the fire for cooking the rice grains. The descendants of the seers heat the pot containing the \( caru \) with their penance (11.1.16). The water is poured on the rice grains in the pot (11.1.17). The grains are identified with the shoots of Soma, which are purified by the \( brahmaṇ \) and ghee. Then with the \( rc s \) 18–20 the grains are cooked. These \( rc s \) contain the praise of the \( caru \), the fruit of the attainment
of the heaven and threat to injure the enemy and his children. The cooked rice is taken out of the pot. This act is like placing the offerings on the altar (Vedi). The wife is blessed to thrive with progeny. The sacrificer goes round the pot of rice thrice with the recitation of the 11.1.22, which is addressed to the pot. The pot is asked to turn to the wife with progeny and divine powers and to repel all curses, hostile magic and diseases. From the ancient times the altar is built and placed with care for the brahman, which is here the cooked rice. It is to be served to the four Brāhmaṇas who know the Veda of the Bhṛgvaṅgirasa (the AV). With a ladle (ṣe) the rice is heaped for the Brāhmaṇas, who as divine beings, sit down near the cooked rice (hanya), which is like the clarified Soma, occupying the stomach of the Brāhmaṇas. The Brāhmaṇas and their descendants do not come to harm by eating this cooked rice (11.1.25). He then invokes the four Atharvavedin Brāhmaṇas who are seers born of penance. The Soma (here the rice grains) are asked to infuse harmony in them (11.1.26). He pours water on their hands with a view to receiving whatever he desires (11.1.27). He puts gold on the cooked rice. The gold is the immortal light and the desire-yielding cow. This treasure (gold) is presented to the Brāhmaṇas (11.1.28). The husk (tusa) is offered in Agni (11.1.23). Ghee is poured on the cooked rice, which is potent to take him to the highest firmament after he has reached the fullest age in this world (11.1.30). He makes a ditch in the rice, where he pours ghee (11.1.31). The ṛcś 11,1.32–36 are recited over the rice and ghee is poured on it. The cooked rice is the sacrifice, desire-yielding cow, granting long life, wealth and progeny. The gods cooked the rice and went to the heaven (11.1.36). Thus the cooking of the rice grains and offering it to the Brāhmaṇas is a Somayajana. All details in the process of the cooking and serving are likened to those of a Soma sacrifice. The object of both is to attain the heaven after ripe old age and to secure progeny and wealth. All ṛcś in 11.1 can thus be rightly utilised in this sacrifice, which is a symbolical Soma sacrifice. Bloomfield is not right when he says that there are many signs of secondary or forced employment of the stanzas in the ritual, which brings suspicion that their form and grouping here are not primary and original. The cooking of Brahmaudana (rice cooked for the brahman, the heaven or the Brāhmaṇas) by Aditi occurs at TS 6,5 6–1 TB 1.1.9.1, MS 1.6.12. The object of her cooking is to get offsprings.

6. SBE, 42, p. 610.
(ii) Svargaudana (12.3): As before, in this sacrifice too, rice grains are cooked and given to the Brāhmaṇas, with a view to securing svarga. The sacrificer, his wife and children step on a skin of a bull and sit round the vessel full of water. As in the Brahmaudanaasava, the water is brought and kept on the fire. The grains of rice are poured in it. The cooked rice is expected to take cognisance of the penance (tapas) and truthfulness of the sacrificer in this world (12.3,12). While pounding the grains and cooking them, precaution is to be taken, not to pollute the rice, by a black bird touching it or by the rim of the pot in which it is cooked, or a slave girl with wet hands (ārdrahastā dāsi) touching the mortar and pestle (12.3,13). As in the former sacrifice, here too, the grains of rice stand for the stalks of Soma and mortar and pestle for the pressing stones (12.3,21). The ladle, spoon etc., used in cooking rice are the implements of sacrifice. The cooking pot is asked not to totter on the altar, when pressed by the tools of sacrifice and ghee (12.3.23). The barhi, sacred grass is cut with an axe (paraśu) and spread on the ground. On it the dish containing the cooked rice is placed. With āyavana (stirring stick) and darvī (ladle), the rice is to be stirred. Ghee is poured on it (12.3,36–37). The wife may cook this Svargaudana without the notice of her husband or vice versa (12.3,39). All children of the sacrificer come near the cooked rice. The offerings of the rice and ghee are made to Adityas and Āṅgirasas (12.3,40–43). The priestly fee is gold (12.3,50). The Brāhmaṇas are to be clothed with a new home-spun garment (amota), which forms the cover for the face of the cooked rice (12.3,51). The sacrificer expects that the offering, powerful enough to reach one to the heaven, should not be lost on account of his misbehaviour or false speech in gambling and assembly hall (12.3,52).

(iii) Catuḥśarāvasava (1,31): According to Kauśika (64,1) the twenty-two savas are divided into three types, viz., nitya (usual), naimittika (casual) and kāmya (for some special desire). This is a kāmya rite. The hymn (1.31) is to be recited while the oblation of rice is being cooked and enriched with ghee and given over to the Brāhmaṇas for securing some specific desire. Here the oblations are of cooked rice and ghee. The deities are the Aṣāpālas, the guardian deities of the quarters, such as Indra, Yama, Varuṇa and Kubera, They are expected to free the sacrificer from the snares of Nīrṇī and distress and to bring prosperity, and long life for themselves, their
children and cattle (1.31.1–4). This *sava* is called *Catuhśarāva* because the offerings are made to the four gods on four potsherds.

(iv) *Avisava* (3.29): According to *Kauṣika* (642.66.21, 45.17) the hymn 3.29 is to be used in the rite of offering the cooked rice with a white footed goat (*avī*). With the *ṛcś* 3.29.1–5 five cakes (*āpūpas*) of rice are to be kept on the four feet of the goat and one on its navel and offered to Agni. With the *ṛcś* 3.29.7–8 the gift of these is made to the Brāhmaṇas. This is not the Catuhśarāvasava as has been called by *Whitney.* This sacrifice is performed for escaping the payment of a tax amounting to one-sixteenth part of the merit arising out of the performance of sacrifice and other worldly charitable acts (*iṣṭāpūrī†a*), to the assembly of Yama after the death of the sacrificer. He secures all desires and designs. He goes to the heaven after his death, without paying any *śulka* (price) for securing entrance in it. He stays in the world of the *Pitṛs*, moon or sun. Such celestial world is never exhausted (3.29.1–6). The fee given to the Brāhmaṇas is to be properly charmed with the *ṛcś* 3.29.7–8.

(v) *Ajauḍanasava* (4.14): In all *sava* sacrifices the *ṛcś* 4.14.1–3 should be recited. The *ṛcś* describe the close connection between the fire and goat to be sacrificed. Agni helps the sacrificer to reach the heaven. He becomes identified with the sun. Ghee is offered in the fire with the *ṛc*, 4.14.5. With the *ṛc* 4.15.6, the offerings of the goat should be taken on the *ḍarbha* grass and anointed with ghee or milk. With the *ṛcś* 4.14.7–8, the sacrificer takes five balls of cooked rice and with the five parts of the body of the goat keeps them to the five directions. To the east he keeps the head, to the south its right side, to the west its rump, to the north its left side, to the upward direction its back bone, to the earth its belly and to the atmosphere its middle part. The cooked goat is enveloped in its skin and with all its parts offered in the fire. The goat thus offered rises alive with its four legs firm in the four directions (4.14.9).

(vi) *Śatauḍanasava* (10.9): In this sacrifice a barren cow (*vaśā*) is killed and is offered with hundred offerings of cooked rice. The offering of such cow’s flesh is superior to the performance of sacrifices such as Agniṣṭoma, Atirātra etc. The rice grains are cooked as before. The mouth of the cow is closed with the recitation of the *ṛc* 10.9.1. The cow is then identified with various

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requirements of sacrifice. Her skin is the altar, her hair the \textit{barhi}
grass and the rope that ties her is the \textit{raśanā} (rope) for tying. The
pressing stones crush her. She is fallen down. Thus the cow is the
\textit{soma} juice in the \textit{soma} sacrifice (10.9.2). Her tail is the broom
(\textit{prokṣanī}). She then becomes clean and fit for sacrifice. She is
divided into hundred parts and scattered on the \textit{barhi} grass with
hundred rice dishes (10.9.3). The sacrificer places a cake on her
navel and other hundred dishes on her and secures a place in the
heaven (10.9.5). The gold is given as the fee (10.9.6). There are
\textit{kamiṭḥīs} (killers) and \textit{paktṛs} (cooks) of the cow, who protect her
(10.9.7). The offerings are sprinkled with ghee (10.9.11). The
offering of her different parts in \textit{Agni}, secures in return, for the
sacrificer curds, milk, honey and ghee (10.9.13) and the heaven,
(10.9.25). In this sacrifice too, mortar, pestle, skin of a bull,
winnowing basket are used for cooking the rice grains (10.9.26).
Water is poured on the hands of the \textit{Brāhmaṇas} for securing all
desires (10.9.27).

(vii) \textit{Brahmāśyaudanasava} (4.34): This \textit{sava} is offered for
securing the heaven, with all its pleasures, including sexual. The
main rite in this is that on a heap of cooked rice, ditches and canals
are iaade. The ditches are filled with the bulb—bearing lotuses,
bulbs of \textit{padma} lotus, bulbs of \textit{upāla} lotus, hoop-shaped bulbs and
stalks of lotus. The canals are filled with honey, ghee, strong wine,
milk, water and curds. These are all spread on the surface of the
cooked rice. This is thus the expanded offering (\textit{viśṭhārin}). Four
vessels full of ghee, curds, milk and wine are kept in the four
directions. This offering is given to the \textit{Brāhmaṇas} (4.34,5-8). Thus
on the cooked rice the sacrificer offers lotus bulbs and stalks,
water, wine, milk, curds, and ghee. These secure for him lotus
ponds, sexual vigour and all pleasures. The \textit{AV} specifically tells
that his sexual organ is not burnt in the fire. His seed is not robbed
by \textit{Yama}. In the heaven there are many women for him (4.34,
2,4). There is thus very strong sensual and sexual appeal to the
performer of the sacrifice.

(viii) \textit{Pañcaudanasava} (9.5): The grains of rice are cooked
in the manner described in (i). A goat is killed and cooked with
the recitation of the \textit{ṛc} 9.5.1–6. Before killing, the feet of the
goat are washed (9.5.3). Its skin is cut off with a knife. With a
sword (\textit{asi}), it is cut joint by joint. Then all joints are put
together (9.5.4). With the \textit{ṛc} 9.5.5, a pot containing all parts of
the goat is placed on the fire. It is then cooked. It is then given
to a Brāhmaṇa, with five rice dishes. It removes darkness on the
path to the heaven for the sacrificer (9.5.7). The fee to the priest
is five gold coins, five home-spun garments (amotam vāsaḥ 9.5.14)
and five cows. Soma is also offered on the goat, when offered
in the fire (9.5.15). Agni carries the oblations to the heaven, the
world of Sūrya (9.5.18). The scattered particles of rice and parts
of goat are offered in the fire (9.5.19). The persons desirous of
securing light in the heaven and also the world of the light after
death, perform this sacrifice. Also a widow, who remarries may
perform this sacrifice to be united with her husband in the heaven.
Her later husband with his remarried spouse comes to the same
world (9.5.27–29). Also the sacrificer should offer a cow with calf,
a bull, a pillow, a garment and gold to secure the heaven (9.5.29).
This sacrifice also has magical value in that it burns the unfriendly
persons, thieves and foes of the sacrificer and prosper him (9.5.31).

(ix) Atrimṛtyusava (4.35): By offering the cooked rice, one
crosses death and obtains the heaven alive. It seems that the fire
on which the rice grains are cooked is deposited one year before
(4.35.4). The performer of this sacrifice gets immortality (4.35.6).
The cooked rice with ghee is offered in Agni and given to the
Brāhmaṇas.

(x) Anaḍuhsava (4.11): Bull is the victim in this sacrifice.
It is to be killed and offered with the cooked rice, obtained from
the field ploughed by that bull (4.11.1). The fruit secured from
this sacrifice is similar to that of Agniṣṭoma sacrifice (4.22.3).
The offering is cooked in a caldron (gharma, 4.11.6). The offering
of the bull removes misfortune. It fertilises the earth. The
farmers secure more food from the earth (4.11.10). The vow and
penance are to be performed for twelve nights (4.11.11).

(xi) Karkisava 4.38.5, (xii) Pṛṣṇisava, 8.21.1, 7.22.1, (xiii)
Pṛṣṇigāsava, 6.31.1, (xiv) Punahśilasava and (xv) Pavitrasava 6.19.1,
are the savas in which respectively the karki (a white calf) with
a cow, spotted animal such as a sheep, spotted cow, honey mixed
with barley and rice cooked with sesame are offered in the fire
and given to the Brāhmaṇas.8

(xvi) Urvarāsava (6.30.1): A cultivated field is offered to a
Brāhmaṇa according to Kauśika (66.17). The hymn 6.30 refers to

8. For details see N. J. Shende, op. cit.
the cow given to Atharvan by Varuṇa. It may be that the cow is the field.

(xvii) Rṣabhasava (9.4): A bull is to be killed and offered to the various deities. It is a symbolical Soma sacrifice; for the bull is soma (9.4,6). Such offering is a sacrifice yielding a thousand-fold prosperity (9.4,7). It is then given to the Brāhmaṇas (9.4,10). The Brahmā priest praises the parts of the bull (9.4,11). The offerings of the parts of the bull are made to Agni, Indra, Anumati, Bhaga, Mitra, Ādityas, Brhaspati, Vātā, Sinīvālī, Sūrya, Soma, tortoise, worms, eyes and ears (9.4.12.17). As a result of the sacrifice the funeral fire does not burn him after his death (9.4,18). The bull, then, is given to a Brāhmaṇa for securing the prosperity of the cows in his stalls (9.4,19).

(xviii) Vaśāsava (10.10): According to Kauśika (66,50) a cow is killed, sprinkled with water, offered to the gods in sacrifice and finally given to the Brāhmaṇas. The cow is an all-footed sacrifice (10.10,27). By offering a cow in sacrifice, the sacrificer gets water, cultivated fields, kingdom, food and milk (10.10.6) and also he attains the heaven (10.10,33).

(xix) A cow is killed and its different parts are offered to the different deities (9.7). The cow being of universal form, all deities preside over its different parts, which are offered to them (9.7.18). This is called Gosava.

(xx) Vaśāsava (12.4): At 10,10 an ordinary cow is killed and offered in sacrifice. At 9.7 its different parts are offered to different deities. With the hymn 12.4, Vaśā a sterile cow is offered. By reciting the hymn 5.12, four pieces of the omnetum of the cow are offered. In this hymn, all normal deities in an Āpṛ hymn are praised. Offerings of ghee are made in the fire with the hymn 2.34 (Kauśika, 44.7). The victim (here vaśā) which is brought near the post and killed is expected to become the dear food of the gods (2.34,2). With the hymn 12.4 Vaśā is praised. It should be given away to the Brāhmaṇas (12.4.48).

(xxii) Śālāsava (9.3): In this sava a house, constructed out of grass reeds, mats, timber, poles, bolts, ropes etc., is given to a Brāhmaṇa so that in the world after death, the giver would get a firmly built house (9.3.4,10,18). The receiver of the gift may carry it wherever he wants after dismantling it (9.3.1–8,24). The house has in it Agni, water, cattle etc. (9.3.14,22,23). The house is like the
halls constructed in the Soma sacrifice. Its various apartments are the various parts of the sacrificial chamber, such as the receptacle of Soma, house for Agni, apartment for the wife of the sacrificer, seats for the priests and gods (havirdhāṇa, agniśāla, patni-sadana, sadāh, 9.3.7). The offering of the house as a gift is the same as the offering of soma sacrifice. According to Kauśika and Keśava (66.22–30) all things to be given along with the house are placed in it. With 9.3.18, the door of the house is opened. With the ṛc 9.3.22, the water and fire are taken in it. With the whole hymn, the house, giver and receiver are sprinkled with the water. With the ṛc 9.3.15, the priest accepts the gift. With the ṛc 9.3.1, the priest loosens the beams, ropes etc., of the house. With the ṛc 9.3.24 he carries off the gift. Thus this sava is a symbolical sacrifice offered to secure a house in the-heaven.

(xxii) Brhaspatisava (11.3): Rice grains are cooked and given to one’s hater, to kill him. According to Keśava (on Kauśika 64–66), there are these 22 savas. But the savas in which bull or cow is offered are repeated (x, xii, xiii, xvii, xviii, xix, xx). On the whole it may be said from the hymns of the AV, that the offerings of the cooked rice, goat, sheep, cow, bull, a field and a house formed the main gifts to the Brāhmaṇas. The victims were killed and their various parts were offered to their presiding deities. The gift constituted a fully offered sacrifice with the same fruit, viz., to secure the prosperous and bright heaven after the death of the giver or sacrificer. Thus these sacrifices are symbolic of the old sacrifices such as Rājasūya, Vājapeya, Agniṣṭoma, Cayana, Āsvamedha, Satra, Agnihotra, Ekarātra, Dvīrātra, Sadyaskri, Prakri, Ukthya, Catūrātra, Pañcarātra, Śoḍaši, Saptarātra, Viśvajit, Abhijit, Atirātra, Sāhna and Dvādaśāha (11.7.6–12). These are found in the remnant of the offerings of the Brahmaudana sacrifice.

It is important to note here that in the AV, a stage is reached when all these Vedic sacrifices had become obsolete and the practice had started to perform symbolical sacrifices which consisted in offering certain gifts to the Brāhmaṇas to secure the same object, viz., the heaven. The AV does not disregard the old sacrifices, but supplies easy substitutes for them. Another example of such symbolical sacrifices is seen in treating the hospitality shown to a

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9. According to BLOOMFIELD, SBE, p. 505, the hymn refers to the removal of the house that has been presented to the priest as a sacrificial reward. ZIMMER, Translation of AV p. 151 holds that the hymn is employed for freeing one’s house from witchcraft.
guest as the performance of a sacrifice (9.6). Also tying an amulet of khadira is the same as performing a sacrifice with hundred cows as the fees (10.6.4. 34).

(7) The stages in the evolution of sacrifice:

In the sacrificial system of the AV, the usual sacrifices performed by the followers of the three Vedas, had their place. The sacrificial terminology is also fully developed. Offerings are also given to the various implements of sacrifices, such as the darbha grass, scythe, axe and altar, which are asked to accept the sacrifice (7.28.1). The altar is scattered with darbha grass. The seat of Hotr is golden. This ensures golden ornaments for the sacrificer in the heaven (7.99.1). The metres such as gāyatrī, uṣvij, anusṭubh, bṛhatī, paṅkti, triṣṭubh, and jagati are offered oblations (19.21.1). The sacrificer being complete with his soul, eyes, ears, and breaths, undertakes the work of sacrifice under the impulse of Savitṛ (19.51.1–2).

The main object of performing sacrifice according to the three Vedas is to secure the heaven. The AV also accepted this ideal, along with the magical power of the sacrifice (the brahman), which they employed to kill the enemies, haters and rivals of the sacrificer. Thus the sacrifice was believed to possess some mysterious power, which secured the desired object. Thus sacrifice (yajña) became a deity, which is the lord and source of all sacrifices and to whom all offerings go (7.97.5). All offerings to the gods or undesirable deities (huta and ahuta), offered with the call vasaṭ, reach yajña (7.97.7). Thus sacrifice possessed māyā (the mysterious power, or the brahman) on account of which, the priest practises the brahman, and unites the whole world (19.68.1). In the process of evolution of sacrifice in the AV, we find that firstly the sacrifice is associated with magic. In this stage, sacrifice was employed for magical purposes along with its usual object described before. Herein also we find the sacrifices like those in the three Vedas and those offered to the Vedic gods like Indra, Agni etc., in the AV. The object of such magical sacrifices was to secure the heaven, worldly prosperity and annihilation of the enemies.

In the next stage of evolution, we find the symbolical sacrifices. The magical sacrifices being simple in procedure and less technical, they took the place of complicated system of the older sacrifices. Here also as before the sacrificial act and the magical power.

10. N. J. SHENDE, supra.
arising out of it were called the brahman. In this stage the sava sacrifices were performed. The main part in such sacrifices is the gift given to the Brāhmaṇas for securing the heaven.

In the next stage, sacrifice occupied a position of importance and became a deity. Magical power (brahman) was ascribed to it. By means of the brahman, one hoped to secure all desires.

In the last stage the brahman became the sacrifice. The mysterious power secured by the consecration and penance, which are essential in all magical and sacrificial acts, enveloped all parts of sacrifice such as Hotṛ, Adhvaryu, posts, oblation, ladies full of ghee, and altar (19.42.1–2). The brahman is the essence of sacrifice, priests and oblations. This brahman is secured by meditation in the mind (19.58.1). Thus the attainments of sacrifice are due to the miraculous power of the brahman, which controls everything, including sacrifice. The brahman is everything in the sacrifice and sacrifice itself.

In short, in the AV sacrifice is associated with magic. It is then possessed of the magical power, which is the brahman. The sacrifice becomes the brahman. Finally the brahman is sacrifice and everything in the universe. It is attained by the magical and sacrificial acts, consecrations and penance. The sacrifice itself passed through the stages such as actual performance, symbolical performance and mental performance. This stage brings us nearer to the Upaniṣadic Brahman, which also formed the main object of the Atharvaṇic thinkers.
VIII

THE BRAHMAN IN THE AV

1—Introduction, 2—The first stage in the meaning of the word, brahman. 3—The second stage. 4—The third stage. 5—The fourth stage. 6—The other views. 7—Review.

1. The word brahman occurs about 230 times in AV. The word is accented on the first syllable and is in neuter. The other word brahman is accented on the last syllable and is in masculine. The word in neuter denotes the object or the thing. The word in masculine denotes the person, who is endowed with or possesses the brahman. It is with the word brahman in neuter that we are concerned here.

2. Attempts have been made by a number of scholars to understand the meaning of the word brahman. Investigations in this respect pertained to the interpretation of this word, occurring in the ṚV, the Brāhmaṇas and the Upaniṣads. No particular attempt is made to investigate the meaning of the word occurring in the AV. S. K. BELVALKAR, in this connection points out that owing to the contact and fusion of two opposite racial cultures of the invading Aryans and the original settlers in India, the word brahman in the Atharvavedic period signified ‘magical formula’ as distinguished from ‘a simple prayer’ which was the significance of that word in the Ṛgvedic period. It is with a view to throwing further light on this problem, that a detailed inquiry into the significance of the word brahman in the AV, is undertaken here.

The word brahman is used in the AV with more or less the same significance everywhere. In a number of places it means

4. 19,9.3-5; 6.108-2; 212.6; and 1.11.1.
the magical power that arises from the magical acts. The performer of the magical practices claims to possess some miraculous power produced from the magical act and the utterance of formula. This miraculous power, called the *brahman*, sharpens the five organs of sense and mind. Thus his eyes, tongue, nostrils, ears and skin along with mind become sharpened and are capable of producing what is terrible. The performer of the magical acts, be he the Atharvānic priest or any individual, is possessed of such power by means of which he can bring about deadly consequences. His speech is also sharpened by the *brahman* (*brahmaśaṁhitā* 19.9.3-5). The speech or the utterances of the magician play a very important part in the magical practices. All organs of knowledge, mind, heart and speech acquire a special power, which is not found in ordinary individuals, who do not practise magic. His intelligence (*medhā*) is also possessed of and urged by the *brahman*. The *brahman* thus is the miraculous power, which brings additional potency to the ears, five different organs, heart, mind and intelligence of the priest or the individual, who practises the magical acts. The power thus acquired by the priest of magic can be united with any substance such as a stone, tree, water etc., and those substances can bring about good or bad effects of magic. Thus the water, used in magical practices called the water-thunderbolt is joined with the *brahman*, i.e. the miraculous power. The water is thrown in different directions to conquer the enemies. It is thus the association of the *brahman* with the water (*brahmayoga*) that charges the water with the miraculous power and leads to success. In another instance (1.10.1), the priest is engaged in a healing rite against dropsy, which is brought about by the curse of the fierce Varuṇa. The head of the patient is washed. This is the act, in which the priest is engaged. But he claims that as he is sharpened by the *brahman*, he is competent to take the patient out of the snares of Varuṇa. The *brahman* thus is the invisible potency that arises in the priest or the performer of magic, by means of which the cure of the disease is effected. The priest thus claiming the possession of miraculous

5. *Medhā* is described as *brahmayvati* and *brahmajāti*: cf. 6. 108. 2 Sāyana has no fixed sense for the word *brahman*. Here he understands the word to mean the Veda probably the Atharvaveda.


8. *Brahmāṇa śāsadānak* is interpreted by Sāyana 'becoming sharp with by *brahman* which means prayers or oblations. Griffith takes it to mean 'worship' and Whitney understands it to be prayer.
power defies all rivals and haters. The magical act from which the invisible power arises is also termed as the brahman. For instance, 'He, who abuses our brahman, which is being performed...etc.' (2.12.6) In this case the brahman is the magical act of cutting of a staff with an axe to represent the killing of the enemy.\(^9\) The priest threatens his enemies to be reduced to the state of the falling of the staff, cut by the axe. Thus the brahman stands for the magical act and also the miraculous power, coming from it, and sharpening the speech, mind and organs of the priest.

The brahman is different from yajña (sacrifice), satya (truth), \(\pi\)ta (the Eternal Law), dīkṣā (consecration) and tapas (penance). All these along with the brahman support the earth (12.1, 1). At another place (8.10, 25) the brahman is separately mentioned along with tapas; the brahman and the tapas are milked by Erhaspati Aṅgirasa from Vīrāj. On these two, the seven sages live. Thus the Saptarṣis or the seven sages maintain themselves on the miraculous power arising out of the magical practices and penance. In all activities of the priests of magic, the brahman is yoked, before, after, at the end, in the middle and everywhere (14.1, 64). This ensures complete success in all their undertakings. At the commencement of the magical practices, a girdle (mekhalā) is tied on the performer with the brahman. The speech, act and mental equipment of the performer of magic is sharpened by the brahman; therefore he is in a position to transfer his power to the object like the girdle here (6.133, 3).

The miraculous power thus secured by the priest of magic brings about wonderful consequences. The brahman confers peace on the person, who longs for it (19.10, 7). The brahman fixes a site for a new house. It unfastens the structure of the old house (9.3, 19.8). The deified Vṛātya rests his head on the pillow of the brahman (15.3.7). This miraculous power covers a person on all sides and offers him as it were an armour. The priest of magic is covered with the brahman of Prajāpati, as an armour (17.1.27). Brahmacārin, a student of the brahman, a repository of such wonderful power, resorts to a stronghold, where the brahman yields to him both refuge and defence (19.19.8).\(^10\) Thus the brahman is a stronghold or a reservoir of miraculous power. Whosoever resorts to

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10. Śāyaṇa takes here brahman to mean, the Veda. It is possible that the Atharvaveda is intended by him.
that stronghold, is completely protected and well armoured against any calamity. His enemies or rivals are killed; for, the brahman is his inner defence. Thus the power is within him (1.19.4,19.9,5). This inner defence of the brahman is extensive and cannot be penetrated (9.2.16). Armoured with this inner defence of the brahman, the priest of magic works out wonders. He can kill his rival and send him out of the world. He can cut off the seven vital breaths and eight marrows or the veins round the neck by means of the brahman. This power to cut off the life of any undesirable person is claimed by the priest as due the brahman (2.12.7). Such power was possessed by the eminent Atharvanic seers such as Aṅgiras, Atharvan, Bhṛgu, Bṛhaspati, Asita, Gaya, Kaśyapa and Agastya. The priests of magic of the successive generations also secured similar power. On one occasion (1.14.4) the priest of magic declares that with the brahman of Asita, Gaya, and Kaśyapa, he would close the fortune of the unmarried girl i.e., he would inflict spinsterhood on her.

This power can be used for the benefit of the patrons of the priests of magic. They assure their patron that none dies, all live in the house where the brahman is performed. The brahman is obviously the magical rite. Equipped with the power, the priest of magic can bring back a person dangerously ill or already dead (8.2.25). He can cure skin diseases, like white leprosy by means of his brahman (1.18.4). Even the fierce god Varuṇa, who inflicts dropsy on the wrongdoers, is ordered by the priest of magic to reverence his brahman (1.10.4). With the brahman of Agastya, worms in the body are killed by the priest of magic (2.32.3). It removes the evil spirit called Grāhi (6.113.1,3).

The miraculous power or the brahman, which is secured by the purohita, the royal priest, plays a very important part in the political activities. The purohita, who is possessed of the brahman claims that the king, whose priest he is, is bound to be quite mighty. In

11. Sāyaṇa is nearer to our interpretation in the case (1.19.4) when he says that the charm or the network of charms which is being employed here should cover us in such a manner that two courses of the enemies would not touch us.

12. Sāyaṇa explains the word brahman here as the charm or the art of magic. WHITNEY translates it as incantation. BLOOMFIELD takes it to mean charm. Elsewhere (2.12.6) he explains it as the holy practice. Obviously this holy practice is the practice of magic only.

13. WHITNEY takes brahman to mean incantations. Sāyaṇa on the other hand takes it to be oblations or prayer.
this case the brahman of the purohita is nothing but the power he has secured by the performance of the magical rites (3.19.1). The war-drum is also sharpened by the brahman (5.20.10). The priest of magic declares that he would kill the enemies by means of his brahman of unfailing capacity (3.19.5). A branch of aśvatthā, charmed by the brahman (i.e., the miraculous power transferred to the branch) is capable of driving off the enemies on the battle-field (3.6.8). The brahman penetrates the enemies, who are compelled to run away (83.19). Thus on the battle-field along with the fighting forces the magical practices of the purohitas bring about the defeat of the enemy. The rival party also employs the brahman. But the success comes to the stronger power or the brahman of the purohita. The purohita makes the king strong, with the power of Agni, which is yoked by him for his patron (7.78.2).

The magical act (brahman) when performed in the house makes the gods not to go apart, nor hate each other, and brings about concord in the different contending members of the household (3.30.4). The grief caused by bad dreams is removed by the brahman (7.100.1). The snares of the hereditary disease, perdition and curses are all removed by the brahman, which makes the man sinless (2.10.1–8). The brahman increases the newly married bride with progeny (14.1.54). The cow of a Brāhmaṇa is capable of working disaster, because it is guided by the brahman (12.5.4). The Gandharvas assuming charming form and enticing women are killed by the brahman (4.37.11).

So far we have seen the first stage in the significance of the term, brahman. In this stage we notice that by the performance of magical rites certain miraculous power or potency arises, fills and sharpens the performer of magic. On account of that potency he can cure diseases, expel evil forces, bring success to the fighting forces of the king and bring about comfort and concord in the domestic matters. Thus here the brahman stands for the magical act or the power arising out of that.

14. WHITNEY is doubtful regarding the meaning of the word brahman here. He mentions ‘incantations’ as the meaning with a question mark. Sāyāṇa takes the term to mean brāhmaṇatva, sharpened by the charms; the brahman thus sharpened leads to unfailing results. In short he means the power of the Brāhmaṇa arising out of and sharpened by the brahman, the magical rites.

15. Sāyāṇa on 2.10.1 remarks that the priest of magic claims that the capacity for bringing out the effect is not due to his power, but the miraculous power of the charms.
3. In the matters of sacrifice, the Atharvaṃic priests brought forth their savayajñas, a simplification of the elaborate sacrifices. It must be noticed that these savayajñas did not come in the place of the Rgvedic sacrifices, but were in addition to them. These savas or yajñas were performed for securing welfare and status in the life after death. Now the question is about the position and meaning of the word brahman in these savas and yajñas. We find passages in the AV, describing separateness of the brahman from yajña and also complete identification of the brahman and the yajña. Thus we may start with their separate nature and end with their identification. In the sava sacrifice, the brahman is personified and it forms the parts of the various offerings. The brahman is the head of the viṣṭhārin offerings in the brahmaudanusavā (4.34.1). The brahman is the mouth of the cooked rice in the odana sava (11.3.1). Thus it seems that the brahman is the personification of the miraculous power, forming an important part of these offerings. In the sava sacrifice of a bull, the sacrificer remains consecrated for 12 nights. The brahman is within these 12 nights. Obviously the miraculous power arising out of the performance of such sacrifices remains effective so long as the sacrifice continues (4.111.1). Agni increases the brahman and the yajña. Agni thus increases the power and the ritual of sacrifice (3.20.5). The brahman also stands for the priesthood (15.10.3). The Brahmā and the Kṣatra are not afraid of any one (2.15.4). Finally the brahman and yajña are completely identified. The brahman is the hotr (invoking priest), the sacrifice, the sacrificial ladle filled with ghee, and the essence of sacrifice. Adhvaryu (the officiating priest) is born from the brahman and the oblation is put in the brahman (19.42.1–2). Thus the priests, fire, oblations and all rituals of sacrifice are identified with the brahman. The fruit arising out of the performance of yajña is identical with the brahman. The brahman here stands for the mysterious power, which arises out of the magical rites, savayajñas or Rgvedic yajñas. This power is personified. In the magical rites this power remains in the sum-total of the magical rites or in the performer of magic. In the savas and yajñas this power is responsible for securing the heaven to the sacrificer.

4. The next stage in the evolution of the sense of the word brahman is reached, when we find all deities function or owe their function to the brahman. The Ādityas, the Rudras, the Vasus are

16. Whitney explains the word brahman here as sacrament, Brahminhood, or Brāhmaṇa caste. The Brāhmaṇas might be called brahman because they possessed the miraculous power arising out of sacrificial rites.
invoked to accept the new *brahman*, the magical rite that is being performed (19.11.4.). Agni is increased by the *brahman* (1.8.4).17 Thus the strength of Agni is due to the *brahman*, the potency or the power of the magical rites. Being equipped with such potency or the *brahman*, Agni Jātavedas was able to bring draughts (*payas*) for Indra (1.9.3). Indra is increased with the unharmed *brahman* of the priests of magic. The power of Indra is due to their magical performances (18.1.12). Bṛhaddiva Atharvan made Indra, possessed of the *brahman*, which formed his strength (5.2.8). Thus the greatness and power of Indra is derived from the *brahman*. Rohita is possessed of Agni, enkindled by the *brahman*. The heat and energy of Rohita or the sun are derived from the *brahman* (13.1.48). Rohita as a king is asked to watch on the people in his kingdom with the *brahman* (13.1.9). The deified Vṛatya becomes the *brahman* (16.1.3). Thus all prominent deities receive and increase their power from the *brahman*, which is the mighty power arising out of the practices of the priests of magic. Thus the *brahman* stands for the power or the spirit behind the deities.

5. In the next stage in the evolution of the sense of the word *brahman* we find that the word is used to signify the power or the spirit behind the creation. The *brahman* dwells in the gods, men, divine folks and lunar mansions (10.2.23). The *brahman* is thus the central pivot around which all human and divine beings and the luminaries hinge. This spirit or the power behind the whole universe is surrounded by all heroism. The *brahman* is personified and is represented as the greatest hero. It is the first to be born in the whole creation. It performed mighty deeds. It stretched forth the sky in the beginning (19.22.21). The earth and the atmosphere were created by the Brahman (10.2.25). It has got feet and many forms. All quarters live on it (9.10.19). The Brahman is thus the great personified being having feet and forms. Atithi or the guest in the house is the direct Brahman. The Brahman has got joints, spine, hair and heart like other human bodies (9.6.1). In fact the human being is the miniature form of the great Brahman. The Brahman resides in man (10.7.17). Thus the spirit or the power of a man is the same as that of the Highest Brahman. The Brahman also resides in the person, who studies the *brahman* (*brahmacārīn* 11.5–22). The miraculous power which is behind the human and divine creation and which is personified lives in a stronghold which is

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17. WHITNEY renders the word *brahman* as worship. ŚŚyāya takes it to mean charm.
surrounded by glory (10.7.23). The stronghold of the Brahman means the sum-total of the miraculous power, energy or spirit. It is covered with the immortality. A person who knows the stronghold of the Brahman is granted the sight, breath and progeny. Thus the Brahman grants long life, worldly happiness and continuity of race. One gets all these things, when one realises the miraculous power behind the universe. One need not go out to seek this Brahman. Puruṣa or the man is the stronghold of the Brahman. Thus the magical power secured by the man is also capable of securing the power ruling the universe (10.2.29-33). The Brahman thus achieved is an entity in Time. It is settled in Kāla (19.53.8). The shining sun is the power behind the whole universe. It is the Brahman (13.2.13.33). The highest Brahman is the sun (4.1.1). All gods know this Brahman (10.7.24). The Brahman is the mouth of Skāṁbha, the great god who supports all. His mouth is also described to be the Atharvāṅgirasas, the Atharvaveda. The AV or the attainment of the magical power taught therein, which is nothing but the Brahman, is the mouth Skāṁbha (10.7.19-20). This is the Higher Brahman. The highest Brahman has the atmosphere as the belly. The sun and the moon are its eyes. Agni is its mouth. Wind is its breath and expiration (prāṇa and aprāṇa). The Āṅgirasas are also described to be his eyes. He is the wonderful spirit in the midst of the creation (10.7.32-38). The spirit or power residing man becomes wide and extensive. It occupies and supports everything. The Āṅgirasas or the Atharvāṅgirasas form its mouth or eyes. It thus can see and maintain itself on the AV, or the power secured by the Atharvanic magical practices. This is the great Brahman, which people know (1.32.1).18 Thus the highest Brahman is the miraculous power attained by the magical practices of the AV. It is not, therefore, surprising when the Atharvanic poets describe the AV, as the Brahman. The Brahman is one of the names of the AV (15.6.8). In the same way the homage is paid to the Brahman forming the parts of the AV (19.22.20).19 The Brahman or the AV grants the brahmanic lustre and the stay in the world of the Brahman, (19.71.1 ). The knowers of the Brahman after the death go to the world of the Brahman (brahma loka 19.43). Agni leads them to the world disposed by the Brahman (18.4.5).

18. Whitney explains the word brahman here as ‘great mystery’. Śāyaṇa treats it as ‘the extensive brahman’.

19. Śāyaṇa explains the word brahman here as the AV consisting of twenty books.
The Atharvavedins consider that the followers of the AV go to the brahma-loka, which is topmost in the luminous worlds above.  

The word brahman thus passes through the four stages of its significance. First it signifies the magical acts or the miraculous power arising out of it. In the second stage it refers to the power arising out of the performance of the savas or the yajnas. In the third stage it is the power behind all deities. Finally it is the ruling power behind the universe which is also found in man and which is equivalent to the AV, called the Brahmadeva. In all these stages the general sense of the word is the mysterious power arising out of the magical practices, taught in the AV.

6. Whitney, Weber, Bloomfield and Sāyaṇa do not assign any uniform significance to the word brahman. But in the attempt, I have made, here it is possible to explain satisfactorily all references to the word in a manner suitable to the Atharvānic ideology.

Regarding the etymology of the word brahman, Belvālkar has reviewed four ‘schools’ of the scholars. The earliest is, he points out the view of the great lexicographers, Bhōtingk and Roth, who derived the word from the root brh- barh, to fall on or strengthen and denoted it as “the godward striving devotion, which appears as an impassioned longing or as an exuberance of spirit and particularly the pious expression of it in the service of the divine”. This derivation of the word was endorsed in the main by Deussen and others. Deussen considers that the word means nothing but the lifting and spirituating power of prayer. Geldner in the Glossar takes the word to denote the mysterious power which inspires the poet and makes him a seer. Next is the view of Haug, who derived the word from brh to grow. The brahman here signifies the means of securing the growth viz., worship, prayer, etc. He finds out the relation between the brahman and the Avestic buresman. This view, Belvālkar points out was accepted in part by Hillebrandt. This view is ably stated by Griswold in somewhat modified form. He derives the word from

21. loc. cit.
23. ibid.
24. cf. Introduction to the Aitareya Brāhmaṇa p. 4, And also Dasgupta: History of Indian Philosophy vol. 1. p. 20.
25. ibid.
26. ERE vol. II. p. 796.
27
the root \( brh \) (Indo-European \( bhrg\)h) in the sense of growth, upward extension and strength.\(^{27}\) He points out that the RV emphasises its form and function, and the AV, its power and potency.\(^{28}\) \textsc{Osthoff,\(^{29}\) Oldenberg,\(^{30}\)} and \textsc{Hillebrandt\(^{31}\)} connect the word brahman with the Irish word, \textit{bricht} meaning magic. These point out that the belief in a mysterious magic fluid or \textit{Zauberfluidum} filling the whole world and manifesting in a given substance by the use of charms, incantations etc., is the common property of all primitive faiths. The brahman embodies this \textit{Zauberfluidum} par excellence.\(^{32}\) Later on \textsc{Oldenberg\(^{33}\)} modified his theory and pointed out that the term stands for the holy word. The latest theory according to \textsc{Belvalkar} is that of \textsc{Hartel}. He derives the word from the root \textit{ibrāj}, or Latin \textit{flagro} and means the fire light.\(^{34}\) But the etymology of the word suggested by \textsc{Hartel} is not convincing. \textsc{Belvalkar} reviewing the position of the four views on brahman, concludes that starting with the idea of a ritualistic-magical fluid it is at least possible to imagine a stage in which fire-light was believed to contain the \textit{Zauberfluidum} constituting the most important denotation of the term brahman.\(^{35}\) \textsc{Winternitz\(^{36}\)} considers that in the Veda the word always means mere formula and verses containing secret magic power.

7. Now reviewing the position of the word brahman in the light of the discussion on the etymology and significance of the word brahman we may point out that in the AV, as a whole; the word stands for the magical act or the mysterious power which arises out of that act in the priest and which pervades the man and universe. We do not find any reference to the brahman in the sense fire light, as proposed by \textsc{Hartel}. The brahman is rather the \textit{Zauberfluidum}, as suggested by \textsc{Oldenberg} earlier.

\(^{27}\) \textit{The Religion of the Rigveda}, p. 173.
\(^{28}\) \textsc{Belvalkar, ibid.}
\(^{29}\) Cited by \textsc{Winternitz History of Indian Literature, Vol. I p, 247.}
\(^{30}\) \textsc{Winternitz, ibid.}
\(^{31}\) \textsc{ERE supra.}
\(^{32}\) \textsc{Belvalkar, loc. cit. and Griswold, ibid. p. 175.}
\(^{33}\) cited by \textsc{Belvalkar, ibid.}
\(^{34}\) 'Das Brahman' in \textsc{Indogerman Forschungen, 41. 1923 pp. 185. cited by Winternitz, ibid.}
\(^{35}\) \textit{ibid.}
\(^{36}\) \textit{ibid.}
THE CONTRIBUTION OF THE ATHARVAVEDA TO THE UPANIŚADIC THOUGHT


I. Introduction

I have attempted here to describe the thoughts in the AV about the Brahman, life, death, svarga, sacrifice and the Pitṛs. Even though we do not notice a clear-cut philosophical system in the AV, we find clear notions about these, scattered in the AV. In some hymns of the RV (10.82,121,129) there are philosophical thoughts regarding the origin and creator of the world; but the philosophy of the Brahman and Atman, discussed in the Upaniṣads, can be said to have its origin in the AV. The mysterious nature of the Brahman, its miraculous powers and its origin in the spells and penance of the seers can be seen in the AV. The Upaniṣads do contain references to the magical and mysterious power of the spells of the seers (Br. Up. 6.3.4). Similarly the Upaniṣadic doctrines about the universality and indestructibility of the soul and the sacrificial ritual as means to attain the world of the Brahman are also found in the AV. But theory of the karmāṇa and transmigration of the soul are unknown to it. We can say that the Atharvanic seers, in trying to reform the Vedic sacrificial system, went a step further in attributing magical significance to the sacrificial Brahman. They thus evolved the Brahman with all powers to create, at the same time being created by the tapas, sacrifice and witchcraft of the Atharvanic seers. The compilation of the AV is approximately fixed at the juncture of the split in the YV between the Black and White. We can thus assume that the philosophical thoughts in the AV are pre-Upaniṣadic and form a state leading to the thought ferment of the Upaniṣadic period. They fill up the gap between the Brahmanism of the sacrificial religion and the Brahmavidyā of the Upaniṣads. The AV contains the philosophical matter more than the other Vedas. Perhaps it may be due to the closer association of the Atharvanic Brāhmaṇas, in the capacity of the Puro-
hitas, with the Kṣatriyas, who sponsored the thought ferment very prominently in the Upaniṣadic period.

II. The Thoughts About The Brahman

In the AV the word, brahman, stands for the spells, the magical act or the mysterious power which arises out of that act in the performer of that act and which pervades the man and universe.¹ This conception of the Brahman anticipates the mysterious nature of the Brahman and the unity of the Ātman and Brahman, as described in the Upaniṣads.² The Taittirīya Upaniṣad (2,3) describes the AV as the foundation of the Brahman, conceived as the Puruṣa. The same Upaniṣad (3,10) describes it as the magic formula³. Kena (3,2,12) describes it as wonderful⁴. Thus we may say that the Atharvanic conception of the Brahman is the basis of its detailed and perfected description in the Upaniṣads.

The AV contains some hymns describing the Brahman in crude form. The Brahman is born first. Then the bright Vena manifested himself from the horizon (4,1,1). The Brahman, the first-born Highest Principle resides in the mid-air. It animates all plants. It does not reside on the earth or in the heaven. It is thus the water in the mid-air and its forms on the earth (1.32.1–3). The Brahman is everywhere. It is in the middle, below and above. By its will it started (4,1,3). It was thus the conscious First Cause of the universe. Born between the heaven and earth, it pervaded its seat in the heaven and on the earth. It made firm the great Rudrā (4,1,4). However, the Atharvanic poet thinks that the poetical compositions of the inspired singers urge the residence of this ancient god, who is born with many (4,1,6). The Highest Principle may be the Sun or the waters, but it is created by the inspired utterance of the Atharvanic poets. The seer further says that the favour of Atharvan and Bṛhaspati, the relation of the gods, is competent to make anyone the creator of all, a poet and a god (4,1,7). The seer of the hymn, 6,61, thinking himself to be the Brahman, describes the creation of the seasons and rivers from him (6,61,2,3). This description is on the same line with that in the Vāgāṃśu hymn in the RV 10-125 (= AV 4,30). Sometimes the seer speaks of

¹ Supra. p. 201.
² Chāndogyā, 14.1.4.
³ Cf. Hume: Translation of the 18 principal Upaniṣads, p. 293.
the special charm as possessed of the immortal and unharmed spirit and as manifesting its womb (5.1.1). This miraculous power of the charm attained the ordinances and displayed wonderful forms. It entered its own origin and understood the unspoken speech. From this spirit flowed forth the gold, which assumed immortal names (5.1.3). This may be the origin of Hiranyaagarbha, from whom the creation began. This spirit of the special charm of the Atharvanic poet may be the Brahman, which is not easily accessible. It is in a concealed place. The sun who knows the immortality can speak of that highest concealed place (2.1.2.2.1). At another place (5.2) the Highest Spirit is designated as the chief among the worlds. The seer Brhaddiva Atharvan describes it as possessed of fierceness and manliness. Immediately after its birth, it shattered all enemies (5.2.1). It won over all things, living or otherwise. It possessed protective powers (5.2.3). The same seer Brhaddiva thinks himself to be Indra and by means of his magical power (brahman) fashions the fierce and manly spirit of Indra (5.2.8.9).

It may thus be observed that the Atharvanic seers consider that their brahman is capable of producing the creator of universe, who may be named as Indra, the Sun, the waters or Hiranyaagarbha. Their brahman is thus the Brahman, the First Creator of all. Thus ultimately the seer possessed of the brahman (magical powers) thinks himself to be the creator of all.

In addition to the Brahman, the Atharvanic seers thought of many deities, endowed with the qualities of the Creator and to that extent, of the Highest Principle. These seers conceived of a number of gods, who guard the four directions and who agree among themselves to promote the Order of the Universe (11.61.22, 3.26-27). But these gods are inferior to Prajapati, who is the Lord of the creatures (7.19.1). He is born of rta and kala (131.61, 19.53, 10). Thus Prajapati, who creates all creatures is also born of the

5. Ṛdhanmantra is explained by GRASSMANN as distinct sacred text and by WHITNEY as 'special Sacred text.'

6. Kauśikasūtra employs these philosophical hymns variously. KS 139.10 employs 4, 1 in the consummation rite after marriage. The use is suggested perhaps because of the reference to the birth of the Brahman. The hymn 2.1 is employed by KS (37.3) and Sāyana in the rite of knowing probability (vijñānavaidhi). KS gives 11 cases where probability is employed. The hymn 1.32 about the Great Brahman is used by KS (34.1) in a rite to remove the barrenness of a woman. The employment of the philosophical hymns with AV by KS is not satisfactory.
Eternal World-order and Time. The AV follows the real nature of Prajāpati and employs him in the rites for bringing about conception. Procreation is the main function of Prajāpati in the AV (5.25.5, 6.11.2).

Prajāpati is Virāj (the shining deity, 9.10.24). Virāj is the Ruler of all. In the AV, Virāj is described to be the First Being and is represented as a cow yielding desires (8.9.1–2). Virāj was this universe in the beginning (8.10.1). She occupied all regions. The Asuras milked illusion from her. The gods and men desiring to secure food from her milked her. The gods milked from her herbs, waters and expansion (8.10.8–17). The fathers milked svadhā from her. Men milked agriculture and grains from her. The seven seers milked the brahman and penance (tapas) from her. The gods got refreshments (ūrj) from her. The Gandharvas and Apsaras milked holy fragrance from her. The serpents milked poison, The other folks milked concealment from her. Thus the gods, Asuras, Fathers, men, Gandharvas, Apsaras, other folks, and Sarpas (serpents) secured from her the food on which they live (8.10.22–29). Virāj is the very principle of life of all in the universe. Without her they cannot live (8.10.18, 21). Thus Prajāpati creates the creatures and Virāj maintains them. The MBh seems to identify Virāj with the earth, because it attributes the same functions to it. The AV describes Bhūmi (the Earth) as floating on the water. She was found out by the seers by means of their magical power. She was possessed of fragrance, which is permeated in all creation (12.1.8). She is possessed of fragrance, which is permeated in all creation (12.1.25). This justifies the definition of Prthvī as gandhavati by the Vaiśeṣikas. The Earth sustains and maintains all creatures and helps to promote the religious and cultural activities of men (12.1.39,56). Thus the functions of creation and maintenance of creatures are attributed to the Earth, who is same as Prajāpati and Virāj. It must be remembered at the same time, that the Earth or such other deities are supported by the seers by means of their penance, consecrations, sacrifice and the brahman (12.1.1,8). Out of these, the Brahman is the most efficient. The Brahman is described as the support of all (sarvāḥdāra) and is called Skambha. In him the penance, vow, ṛta and Truth are established (10.7.1). The earth, the heaven and atmosphere form his members (10.7.3). He enters in all forms created by Prajāpati (10.7.8). This

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7 The MBh 7.59, 10–27 speaks in the same way of the milking of the earth by the gods, men and other creatures; cf. N. J. SHENDE, Atharvan in the Vedic and Epic Literature, JUB, XVIII pt. 2. p. 37.
all-permeating principle is the same that is in man. He, who knows the Brahman in man, knows the most exalted one, the Great Brahman (10.7.17). Of this Great Brahman, Agni is the head, Angirasas are eyes and the Yātus are the limbs. The Rṣis and Yajus were fashioned from him. The Sāmans form his hair and Atharvāṅgiras his mouth (10.7.18–19). He produced the golden embryo, Hiranyagarbha (10.7.28). This Great Brahman, Skāmbha is the Creator of the Universe and has permeated himself like a string in all creatures (10.8.37). He is the Ātman, the soul of all creatures, described as Yakṣa (10.8.43.7.38). He is the only real entity in all manifold diversity. This idea is borne out in the hymns 9.9–10 (= RV.1.164). These are the Upaniṣadic doctrines of sūtra and antaryāmin (Br. Up. 3.7.3–23).

Even though the Brahman has permeated itself in all creatures and all souls (Ātmans) are the manifestations of the same Brahman, the Ātman in man is the most distinguished manifestation of the Brahman. The Atharvānic seers, believing in the magical powers of man and his capacity to dominate the highest powers of nature, consider that the man is the special creation of the Brahman. The Brahman fashioned the hair, bones, limbs, sinews, joints, marrow and flesh of man. The Brahman put together his thighs, feet, knee-joints, head, hands, face, ribs, nipples, sides, head, tongue and neck and enveloped all these in skin. The particular complexion of the body was then brought in it (11.8.12–16). The gods then entered in the human body. Then the sleep, weariness, distress, sin, old age and baldness entered in it. Also the theft, ill-doing, wrong, truth, sacrifice, glory, strength, vigour and force entered in it. Also the prosperity and adversity, generosity and thrift, all hunger and thirst, censure and praise, faith, sacrificial gift, knowledge and ignorance, Rṣis, Sāmans, Yajus, Brahman (AV), joy, enjoyment, laughter, sport, dance, and talk and prattles entered the body (11.8.18–25). After the feelings and tendencies, there entered the senses, such as the eye, ear, speech, and mind and breaths such as prāṇa, apāna, vyāna and udāna. Then entered the blessings, precepts, thoughts and volitions. After this the fluid element in the body, in the blood and bladder, the secret, clear thick and scanty was made to settle down (11.8.28). Then the seminal fluid was fashioned. Thus all limbs, flesh, blood, bones, breaths, senses, feelings, thoughts, emotions, volitions, and seminal fluids were fashioned and arranged in their respective places in the body of man and then the Brahman entered it. The sun and the wind shared his eye and breath. Therefore, indeed, one who
knows man, thinks that he is the Brahman; for all deities are seated in him (11.8.29-32). This very same creation of man is described at great length at 10.2. Here we come across the elevation of Atharvan who sewed the head and heart of man, and he, the purifier urged himself above the brain and head. The head of man thus indeed is the head of Atharvan, the treasure of gods pressed down. It protects the head, food and mind of man. The body of man (purusa) is thus the stronghold of the Brahman, covered with the immortality (10.2.26-29). Atharvan is the Creator, Prajapati, who perfected the human body, the abode of the Immortal Brahman. Atharvan is the helpmate of the Brahman, which resides in the shining, yellow, golden unconquered stronghold, the human body.

The Atharvanic seers thus elevate Atharvan to the dignity of the Highest Creator. In this conception, they suggest that the Brahman is the Atman in man and that Brahman with Atharvan, the Prajapati, took pains to fashion man the most perfected creation, along with his good and bad qualities. This suggestion further leads to the possibility of controlling and ruling this Brahman in him, by man by means of the power of his faith, penance, vow, consecration etc. The possibility of such domination of the Brahman by man led to the superiority of the Brahmaṇas, the Atharvavedins in particular, over others. In such dominating nature of the Brahmaṇas, we find the attribution to them of mysterious power, to rule, to dominate and to crush the opponents. Thus the seers of the AV preach such doctrines as "A Brahmaṇa is not to be killed (5.18.6.13)"; "The cow of a Brahmaṇa should not be killed by anyone (5.18.8-10, 12.5.10,39,54)." "An oppressor of a Brahmaṇa becomes condemned forever (5.19.13-15); "The wife of a Brahmaṇa is not to be molested;" "The person, who molests the chastity of the wife of a Brahmaṇa loses everything and the utter destruction prevails over that country (5.17.7.18)." Thus a Brahmaṇa, his wife and cow, similarly possess the miraculous power to dominate, to rule and to destroy the opponents. Such was the consequence of the power to dominate the Brahman in man, by means of the penance, faith etc., of the Atharvanic seers. Further developments in this direction can be noticed in the development of the path of Yoga, which aims at controlling the powers of mind creating miraculous power in oneself. Another such tendency is seen in the Jainism, an offshoot of the Brahmanism. The Jainism also concentrates on the Yoga and attainment of miraculous power. This Atharvanic
tendency is also seen in the Śakti cult, which aspires to procure the miraculous power in oneself.

It is therefore no wonder that the Atharvanic seers gave great importance to the practice of the Brahman. One who practises Brahman is the Brahmacārin. He is naturally possessed of all powers of the Brahman. He supports the Universe. All gods agree with him (11.5.1). He, by means of his penance (tapas) rules over all. In fact he is the Brahman (11.5.24). The possession of the miraculous power by means of his penance leads to the attainment of Brahman. He has capacity to bring into practice the power of the Brahman. He is thus the Brahmacārin. This explanation based on the glorification of the miraculous power that one attains (the Brahman) by means of the penance, fully justifies the presence of the hymn, 11.5 in the AV glorifying the Brahmacārin. This explanation is more natural than that offered by Bloomfield 8 that Brahmacārin is the sun or the primeval principle conceived as a Brāhmaṇa disciple.

The practice of magic leads to the attainment of the miraculous power (the Brahman). By means of such power, one rules over and controls the entire creation. Thus one, who is possessed of the brahman (miraculous power), knows the Brahman (the Highest principle). Along with the magic, the seers practise penance (tapas). Thus penance also is required to attain such miraculous power. Wherever such mighty power is seen, it is assumed that the possessor of power has practised magic and penance. Thus the Atharvanic poets describe Rohita, the sun, as increasing himself with the brahman (13.1.9). He generated the heaven and earth and made them firm (13.1.6). The gods secured the immortality through him (13.1.7). What is the secret of this miraculous power of Rohita? The Atharvanic seer explains that it is all due to the penance performed by him. He is a tapasvin. With his penance he ascends to the sky and is born again and again (13.2.25). The fire of Rohita is increased by the Brahman, offered with the Brahman, and enkindled with the Brahman (131.149). Thus the penance and Brahman, make one, the Creator, possessed of miraculous power. Rohita makes the days and nights of different forms on account of his wonderful power (māyā 13.2.3). Rohita, being possessed of the Brahman, controls all witchcrafts (yātu) which obey him (13.4.27).

8. JAOS XV. p. 167,
However the Brahman and penance, practised as they are by the seers have the limitations of Time. The Atharvanic thinkers believe that all things have come out of the Time. The Eternal Time is the background of all things and events in the universe. So they say that the penance and Brahman are in Kāla, the Time (19,53,8). The Śvetāsvatara Upaniṣad (1,3) describes Kāla as the First Principle. The conception of Kāla as the source of all is like that of ṛta, which is the Eternal Principle of the World Order. The root ṛ, ‘to go’ in ṛta comes near to the main idea in Kāla. Thus the deities are described as having been born of the ṛta and increased by the ṛta (ṛjāta, ṛtavrāh). They are all born and increased by the Eternal Order of the Time. The Atharvanic seers have put in the realistic basis for the origin and growth of the gods, universe and creatures on the earth; for all things are circumscribed by the Time. The Brahman is identified with Kāla (19,53,9). Thus the power behind the whole universe is the Eternal Time or the Brahman. From him all seers, worlds and creatures are produced (19,53,10). Aṅgirīsas and Atharvan, the creator are in Kāla (19,54,5). Atharvan is already described as Prajāpati, perfecting the creation of man, who is the excellent abode of the Highest Spirit.

What is the intention of the Creator in creating the universe? We are told in a number of stories in the Brāhmaṇas that Prajāpati was alone in the beginning. He desired to be many; so he created. So the desire to be many, to create many preceded the creation. This desire is considered by the Atharvanic thinkers to be the basis of creation. The seer says, ‘Kāma was there in the beginning. He was the first product of mind (19,52,1)’. He thus stands for the primeval cosmic force not different from Eka, Sat, Brahman, Prajāpati, Viśvakarman, Svayambhu etc. Kāma as the sexual desire also forms the basis of procreation. It is thus possible to suppose, that from the observations that Kāma (the sexual desire) forming the basis of human procreation, the seers must have concluded that such Kāma must also be at the basis of the world creation. Kāma creates, because he is covered in the triple armour of the Brahman (9,2,16). Kāma then becomes fierce and overpowering (19,52,2). He becomes thus superior to all creatures fire, the sun, the moon and wind (9,2,22). He enters in the creatures with his auspicious and gracious forms and thus becomes real (9,2,25). It is thus the sexual attraction, brought about by the graceful,

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forms of Kāma, amongst males and females, that forms the cause for creation.

Prāṇa, the breath, is also personified as the Supreme Spirit. He is the basis of all existence. He is the lord of all that breathes and does not breathe (11.4.10). He quickens both ṛṭhārvāṇa and āṅgirasa plants (11.4.16). He rules thus over the animal and vegetable world. But Prāṇa gets this power of Lordship due to the Brahman (11.4.24). He is the sun. This is the round about way of saying that Prāṇa is identical with the Brahman and Ātman.10

It is the Brahman that is behind the various creators described so far. The miraculous power of the seer (the brahman) makes these creators act. The seer of 2.2 says, "The Divine Gandharva is the lord of the universe, the only one who be praised by the clans. I unite him with my Brahman (2.2.1)."

The Atharvanic seers also deified Vṛātya, Atithi and Brahmacārin and elevated them to the dignity of the Creators. Vṛātya is a person, who has fallen from the orthodox Brahmanical tradition. He is not authorised to practise Vedic religious rites. But such a person is deified and designated as the Highest Deity, the source of the Brāhmaṇas and Kṣatriyas (15.10.3). What may be the cause of this peculiar phenomenon? The reason appears to be to widen the fold of the Aryan religion and to enlist the sympathy of the neglected portion of the Aryan population. Thus a devoted and pious Vṛātya is described to be first existing and then stirring Prajāpati, the creator (15.1.1).11 This Prajāpati saw 'gold' in himself and then generated it. That gold became the one, great, chief, fervour, truth and Brahman. With the gold, he had progeny. He increased and became the great god (mahādeva). He became the lord of the gods. He, with the bow of Indra, kills the haters (15.11-8). All gods, Brāhmaṇas, Kṣatriyas, assemblies of men and arms, followed him (15.8.9). This Vṛātya is the creator and the lord of all creatures.

In the exaltation and deification of the Vṛātya, the Atharvanic seers displayed breadth of their mind, in their zeal for widening the sphere of the Vedic religion. In the social life too, these seers displayed liberal outlook. A guest (Atithi) coming to a house for

11. PPP reads vrātyo vā idamagra āsit.
temporary shelter is described to be the direct Brahman in flesh and blood (9.11.2). The treatment given to him is on the same level with the performance of a sacrifice, which brings about the attainment of the heaven. The main idea in asking to treat a guest as the Brahman, seems to be the realisation of God in man. The hospitality shown to him is thus the worship of God.

In the same way the Brahmacārin is the Brahman, because he practises the brahman, which is miraculous power behind the universe and which permeats in all creation (11.5.24).

It was for the miraculous power (the Brahman), that the Atharvanic seers strove. They believed that by attaining that power, they would obtain the aim of their life. This miraculous power is the Truth (satya) according to them (4.18.1). The magical power being invisible is also styled as asat. This power comes into being from the earth and goes on expanding to the heaven. Turning down from it in the fumigating form, it reaches the earth again (4.19.6). Asat is a chaos, one of the primary cosmic forces. So the magical power is both sat and asat. In the asat is bound sat which includes all creatures (17.1.19). It forms the cosmic force.

By the attainment of this miraculous power (the brahman) the Atharvanic seers aspire to become immortal. By being immortal (amṛta), they mean that they should run the full period of the human life in this world and then reach the heaven. Thus they crave for the immortality (amṛtāvā, 19.64.4; amṛta, 6.1.2, 8.2.13). By practising the penance (tapas), dīkṣā (consecration) in sacrifices, and witchcraft, they go to the world of the Brahman beyond the sun (6.122.4; 19.19.43.1; 19.68.1). All these are to be done with mind and faith in them (6.122.3–4). With the penance the seers performed additional penance to live long (7.61.1–2). In the beginning the sages desiring to get what is excellent sat down to perform the penance and sacrifice (19.41.1). A performer of sacrifice, observing vows and consecrations is actually practising penance. He gets vigour out of the performance of penance by which he controls the human tribes. He kills the enemy with the power of his penance. The gods even require penance to attain power (4.32.2–3). The power of penance adds sharpness to the weapons in war (6.104.3). Thus the penance and sacrifice produced miraculous power (the brahman). There is primarily close association between the penance and sacrifice. The sacrifice is connected with Agni which heats the performer. This

production of heat (tapas) is the original idea in the performance of penance. Later on with the practice of the symbolical and meditative sacrifices, the field of the penance was transferred to the body and mind.

III. The Ideas About Life and Death

The aim of the Atharvanic teaching being the enjoyment of the full course of life, they devised means to secure it. The attainment of the Brahman secures the immortality. This world is the world of the immortality, which means running the full course of life (8,1,1). Thus the Atharvanic seers believe that a man must enjoy life to its fullest length. For this they prescribe the erotic and medicinal charms. The erotic charms aim at satisfying the sexual happiness of men and women, The medicinal charms aim at curing a person of the various diseases which hinder the enjoyment of life. They thus thought that the different sense organs of a man are presided over by various deities. The sun is the deity of his eyes, mid-air of his ears, the earth of his body, Sarasvatl of speech, wind of his prāṇa and apāṇa and the Brahman of his mind (5,10,8). The earth forms his body and the sense organs derive their power from the sun, the wind and the mid-air. The vital breaths of his body are Prāṇa, Apāṇa and Vyāṇa which are each sevenfold (15,15,17). He has the heart (hrdaya), which is tested with its beatings (9,8,22). Prāṇa and Apāṇa go out of the body when a person dies. Prāṇa goes out first, moving round the limbs. Then it goes to the heaven (2,34,5). This vital breath which decides the condition of living is called asu (5,30,2). It is in addition to Prāṇa (8,1,1–2). There is also a part of the body called the inner soul (antarātman), which is liable to be affected by diseases. It thus appears to be the vital breath (9,8,9). A dying person is brought out from the profound darkness of death by means of the Atharvanic charms. His Prāṇa comes back. Then his mind, eye-sight, strength and consciousness (5,30,12–13). He ascends from darkness to light (āroha tamaso jyotiḥ, 8,1,8,13)12. His asu, the spirit of life comes to life again. His soul (ātman), eyes, ears and life breaths make him complete (19,51,1). The mind (manas—soul, according to Bloomfield) with its manifold desires flies out suitably (6,105,1). Thus keeping all senses and body in perfect order and enjoying full course of life of hundred years constitute amṛtatva according to the Atharvanic seers (8,2,13).

12. Cf. tamaso mā jyotir gamaya, Br. up. 1,3, 28.
The Atharvanic seers employ the words such as *brahman hiranya, sat, asat, ālman, asu, manas, tapas, loka, svarga* and *anṛta*, which attained philosophical significance in the Upaniṣadic period. The seers thought of the Brahman as the great miraculous power, capable of creating and permeating the universe. The actual work of creation started from the gold (*Hiraṇyagarbha*), Prajāpati, the sun, the waters, Vṛatya, Brahmācārin etc. These were capable of creating the universe because they possessed the Brahman. The Brahman is achieved by the performance with faith of the witchcraft, penance and sacrifice. The ideal of the people is to lead a happy worldly life to the full extent which formed their *anṛta*. Premature death could be averted by the powerful charms of the Atharvanic priests. However, the death by old age (*jarāṃṛtyu*) is natural and the people are urged to store sufficient merit through *istāpūrta*, which would enable the dead to lead happy life in the heaven, the world of Light.

**IV. The Sacrifice and The World Attained by It**

As remarked above the performance of sacrifice also brings about the Brahman. In this system of sacrifice, the lengthy and complicated sacrifices were not looked upon with favour. The new and simple *sava* sacrifices about 22 in number were advocated. They consisted of offering the cooked rice, goat, bull, or a cow to the Brāhmaṇas (the Atharvavedins). As the result of the offering of these sacrifices, the sacrificer reserves for him a place in the heaven where he enjoys the company of Yama, the king of the heaven and his counsellors. He enjoys all pleasures in it. With whatever desire one offers to the Brāhmaṇas, he secures those in the heaven. The hymn 4.34 is quite explicit about the pleasures of the heaven, when one offers Brahmāudana sacrifice. He goes after his death to the bright world as boneless, pure and purified. The dead bodies are primarily burnt. Otherwise they are buried or exposed. The seers believed that even though the body is burnt a new and shining body is bestowed on the dead in the heaven. He carries with him his associations in this world. He meets his wife and children in the heaven if he offers the Svargāudana sacrifice (12.3.40). If a widow remarries and offers a goat with five dishes of rice to the Brāhmaṇas, she is united with her secondhusband in the heaven (9.5.27-28). Thus a man, his wife and his children again are united in the heaven. It thus seems that consciousness of the birth on the earth is retained in the heaven, i.e., his soul continues to animate his new body in the heaven. Though his body is burnt his generative organ and virile
power are not lost. Agni does not burn that organ, Yama does not rob his semen. In the heaven he has many women for him (svarga loke bahustrainamesām, 4.34.2). The soul of the person in the heaven possesses wonderful power. He becomes an owner of a chariot and goes along the road quickly. Becoming a bird he goes round the heaven. Thus the soul of the dead can assume varied forms. It can move anywhere it likes very quickly (4.34.4). Lotus ponds enriched by honey come to him in the heaven, when he offers the Viṣṭhārin offering. There are for him the ponds full of ghee, honey, wine, water, milk and curds. In fact this sacrifice is a desire-yielding cow (kāmadughā dhenuḥ, 4.34.8). The heaven is the world of the Light, possessed of the sun (9.5.18). The sacrificer of the saivas, from the back of the earth ascends to the atmosphere (antarikṣa). From that he goes to the sky (dyaus). Then to the heaven, the world of the light he goes (4.14.3). Thus the Atharvaṇīc seers believe in the heaven, where there is the continuation of the earthly life full of pleasures, sexual or otherwise. There remains consciousness in the bodies after death. It thus seems that the sages believed in the indestructible nature of the Ātman. The free enjoyment of women, wine and all pleasures with the miraculous power to be like a bird and move round the world at one's will are the great attractions of this conception of the heaven.

V. The Life After Death

In the rites offered to the dead the main idea is to secure for the dead, the dignity of a Pitṛ and thus to make him immortal (martyosyamamplavameti, 18.4.37). After the cremation of the dead, his bones are interned in a ditch. After this rite the dead person attains the immortality. The Āṅgirasas chalked out a path for the Pitṛs, who reached the heaven following it (18.4.3). The grain and sesame offered to the dead, become respectively a cow and its calf in the heaven and yield milk to the dead there (18.4.32). The funeral fire burning the limbs of the dead, makes him pure to enter in the heaven (18.4.11–12). He rises up along the Pitṛyāna path to the heaven, which is full of the nectar, food and refreshments (18.4.4). When the life of a person goes away, he becomes controlled by the gods. His senses such as eyes become deities. With the eyes he goes to the sun; to the wind with his Ātman, to the heaven and earth with his other senses or to the waters or plants (18.2.8). In the heaven the deity carrying his life (Asunītī) shapes the bodies (18.3.59). When the dead reaches the heaven, Yama surrounds him with his two dogs and makes him free from diseases (18.2.12). The dead
then can join the company of the Pitṛs who love Soma, honey and ghee or of the sages who are possessed of the penance, or of the heroes who die on the battlefield or of the seers, who as poets guard the sun with their thousand songs (18.2.14–18). The new body is joined with the mind, life, limbs and essence (18.2.24). The Prāṇa and Apāṇa breaths enter the body there (18.2.26). There are three heavens such as, watery (udanvati), starry (pīlumati), and bright (pradyau). In the 3rd heaven the Pitṛs sit (18.2.48). I have already described the state of life in the Heaven on in sec. III above.

Thus the Atharvanīc seers clearly state their idea of life after death and the means to achieve it. They give attractive description of the heaven and the pleasures and status the dead would get in it. Thus they maintained that the life in this world should be enjoyed to the full extent and after death even, the dead would enjoy all pleasures and status in the heaven,
X

THE ATHARVANIC UPANIŠADS

1—The Atharvānic Upaniṣads. 2—The genesis of the Atharvānic Upaniṣads. 3—The Atharvānic element in the older Upaniṣads. 4—The Atharvānic teachers and their teachings. 5—The deities figuring in the Atharvānic Upaniṣads. 6—Provisional time limit.

(1). The Atharvānic Upaniṣads

Dr. Farquhar¹ gives the following list of the 112 Upaniṣads, belonging to the Atharvaveda.

1 Munḍaka, 2 Praśna, 3 Māṇḍukya, 4 Garbha, 5 Prāṇāgnihotra, 6 Piṅḍa, 7 Atma, 8 Sarvopaniṣadsāra, 9 Garuḍa, 10 Brahmagītrā, 11 Kṣurikā, 12 Cūlikā, 13 Nādabindu, 14 Brahmapindu, 15 Āmratabindu, 16 Dhyānabindu, 17 Tejobindu, 18 Yogaśikā, 19 Yogatattva, 20 Haṁsa, 21 Brahma, 22 Saṁnyāsa, 23 Āruṇeya, 24 Kaṭṭhaśruti, 25 Paramahāṁsa, 26 Jābala, 27 Āśṭama, 28 Athavasāiras A, 29 Athavasikā, 30 Nīlarudra, Kālāgnirudra, 32 Kaivalya, 33 Mahā, 34 Nārāyaṇa, 35 Ātmanabha, 36 Nṛśimhapūrvatapāṇīya, 37 Nṛśimhauttaratapāṇīya, 38 Rāmapūrvatapāṇīya, 39 Rāma-uttaratapāṇīya, 40 Kaula, 41 Amṛta, 42 Bhajjābala, 43 Maitreya, 44 Subāla, 45 Mantrikā, 46 Nirālamba, 47 Sukarāhasya, 48 Vajrasūci, 49 Nāradaparivṛṣaja, 50 Trīśikhibrahmaṇa, 51 Śītā, 52 Yogacūḍāmanī, 53 Nirvāṇa, 54 Manḍalabrāhmaṇa, 55 Dakṣināmūrti, 56 Śarabha, 57 Skanda, 58 Tripāḏvibhūtimahānārāyaṇa, 59 Advayatāraka, 60 Rāmarahasya, 61 Vāsudeva, 62 Mudgala, 63 Śāṇḍilya, 64 Parama Piṅgala, 65 Bhikṣuka, 66 Śārīraka, 67 Turīṭāṭitavadhūta, 68 Haṁsparivṛṣaja, 69 Akṣimālikā, 70 Āvyakta, 71 Ekākṣara, 72 Annapūrṇā, 73 Sūrya, 74 Akṣi, 75 Adhyātma, 76 Kuṇḍikā, 77 Śāvitrī, 78 Pāṇupatavrata, 79 Parabrahma, 80 Avadhūta, 81 Tripuratapāṇīya, 82 Devī, 83 Tripura, 84 Kaṭharudra, 85 Gopāla-uttar, 86 Bhāvanā, 87 Rudrāṅgadhaya, 88 Yogakupūḍa, 89 Bhasmajābala, 90 Rudrāksajābala, 91 Gaṇapati, 92 Darśana,

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¹ Outline of Religious Literature of India, Oxford 1920, p. 364.
Aufrecht\textsuperscript{2} refers to the commentator Nārāyaṇa who wrote Dipikās on 52 Atharvānic Upaniṣads. He also mentions that the collections of 52 Atharvānic Upaniṣads were found at various places\textsuperscript{3}. Weber\textsuperscript{4} gives the list of 84 Atharvānic Upaniṣads. Deussen mentions 39 Upaniṣads belonging to the Atharvaveda\textsuperscript{5}. The Muktikopaniṣad enumerates 31 Upaniṣads belonging to the Atharvaveda. The traditional criterion for judging an Upaniṣad as Atharvānic seems to be its Śānti, viz., मद्र कण्ठिः मुनिपाल देवा: etc. But this criterion does not seem to hold good in every case. For instance, the Kaivalya and Brahmapindu Upaniṣads belong to the AV as it can be seen from their colophons; while the Śānti, occurring in them is from the Black YV\textsuperscript{7}. So this is not the only decisive method of knowing whether the Upaniṣad belongs to the AV or not. However, applying this traditional criterion we find 40 Atharvānic Upaniṣads in the 108 Upaniṣads published by the Nṛṇayasāgara Press, Bombay. Adding to this 17 more from the list of Nārāyaṇa and those published by Jacob\textsuperscript{8}, we get 68 Atharvānic Upaniṣads. There may be some more unpublished Atharvānic Upaniṣads. All these referred to here either end with the remark: इत्यथावैद्य...उपनिषदसमाता or begin with the Śānti: मद्र कण्ठिः etc.

(II) The Genesis of the Atharvānic Upaniṣads

Leaving aside the problem of the so-called late Upaniṣads, I propose to discuss here the limited problem of the Atharvānic

\begin{itemize}
\item 2. \textit{Catalogus Catalogorum I}, p. 7. 289.
\item 4. \textit{The History of Indian Literature}, p. 171.
\item 5. \textsc{Deussen: The Philosophy of the Upaniṣads}, pp. 9-10.
\item 7. \textit{Sup.}, pp. 128-9.
\item 8. \textsc{Jacob}, \textit{Eleven Atharvāya Upaniṣads}, Bombay, Sanskrit & Prakrit series No. XL.
\item 9. These are in the order of the list given by Farquhar, 1-23, 25, 26, 28, 29, 30, 32, 36, 37, 38, 39, 41, 42, 49, 51, 58, 60, 63, 68, 72, 73, 78, 79, 81, 82, 85, 86, 89, 91, 94, 96, 97, 101, 103, 108, 109. To this are added those Upaniṣads published by Jacob, as follows: Nos. 27, 31, 33, 34, 35, 57, 61 in the list of Farquhar.
\end{itemize}
Upaniṣads only. It will be easily admitted that the Atharvaveda claims to have a very large share of the Upaniṣads as compared with the other three Vedas. This is rather strange, since the Atharvaveda was not admitted in the beginning as an authentic Veda. It was only later on that the AV was considered to be the fourth Veda. But the very fact that a very large number of the Upaniṣads were attached to the Atharvaveda shows the popularity of the Atharvaṇa traditions. The Atharvaveda contains some portion which may be even older than the Rgveda. The Atharvanic tradition, thus, is as old as that of the Rgveda, if not older. The main reason of its late admission into the sacred literature seems to be that the hierarchy which dominated Ṛgvedic religion was not prepared to allow it a respectable place in the sacred dogma on account of its secular nature. The sacrificial religion in the Brāhmaṇa literature admitted indirectly the importance of the Atharvanic teachings as can be inferred from the place of great importance assigned to the priest Brahmā, as compared with that assigned to the priests of the other Vedas. The reason seems to be that the hierarchy was convinced about the efficacy of the Atharvanic ideology. It seems that the authors or the editors of the Atharvaveda, the Brṛgvaṅgirases came to be more intimately associated with the Kṣatriyas in the capacity of their Purohitas. Coming to Upaniṣadic period we notice that the Upaniṣadic doctrine of the Ātman was cultivated with a very high degree of probability in the Kṣatriya circles and was adopted later on by the Brāhmaṇas. This may explain the presence of a number of philosophical hymns in the Atharvaveda. The Atharvanic tradition has to its credit, Muniḍaka and Praśna Upaniṣads which can be placed in Upaniṣadic period B. C. 900—B. C. 750 and Māṇḍukya after that. The post-Upaniṣadic thought-ferment seems to be characterised by a large mass of ‘heretic’ or ‘heterodox’ philosophy outside the pale of Brahmanism. This was professedly antagonistic to the priestly religion and thus created a really grave danger for the orthodox Brahmanism. The Ātharvāṇa Teachers, the Brṛgvaṅgirases, in defence of the old Śrauta religion, rose to the occasion and attempted to present a united front of the orthodox tradition by transforming the Bhārata into the Mahābhārata which enjoyed the privilege of being the fifth Veda and also the Rāmāyaṇa of Vālmiki

11. DEUSSEN: Philosophy of the Upaniṣads p. 8.
(Books II–VI) into the present Rāmāyaṇa of seven Books. This they did by introducing a number of innovations to suit the changed conditions. One of these was the authoritative admission of the Bhāgavata doctrines in the body of the orthodox religion. This they did by accepting the doctrines of Bhakti and Avatāras. Thus they could show that the Upaniṣadic ideal of the Brahman could be achieved also by the worship of a number of deities such as Kṛṣṇa, Rudra and others. The Bṛṛgyaṅgirases felt the necessity of supplementing the tenets of the new religion by means of the Atharvānic Upaniṣads. This seems to be the genesis of these Upaniṣads. The three older Vedas were cultivated only in the Śākhās of the Aitareyins, Taṇḍins and Vājasaneyins. The other Śākhās seemed to be almost lost. The Atharvānic tradition was greatly respected as it had saved the orthodox religion from its utter destruction and had helped to the establishment of the new religion on the sound basis. We can thus appreciate the growth of the Atharvānic Upaniṣads in this light. It does not appear that these Upaniṣads were assigned to the safe custody of the Atharva Veda but seems to be a definite and deliberate activity of the Atharvānic teachers in the defence of the smārta religion.'

(III) The Atharvānic Element in the Older Upaniṣads:

It will be interesting to observe some traces of the Atharvānic influence in the latest parts of the old Upaniṣads of the other Vedas.

(i) The Taittirīya Upaniṣad 2.3: Having first described the course of evolution from the primeval Ātman through five elements to the human person, it is pointed out that the person consists of the essence of food. Further, it is maintained that 'other than and within that one which consists of the essence of food is the self that consists of breath.' Within this self there is a self that consists of mind (manomaya). This has the form of a person. Of this person the Yajurveda is the head, the Rgveda is the right side; the Sāmaveda is the left side, teaching (Brāhmanas) is the body; the Atharvaṅgirases from the lower part, the foundation. This will indi-
cate the importance of the AV in the ‘Brāhmaṇo-Upaniṣadic’ portion of this Upaniṣad.17

The Taittirīya Upaniṣad 3: This is the well-known Bhṛguvalli. Here Bhṛgu learnt progressively, through austerity, the meaning of five phases of the Brahman viz., the food, breath, mind, understanding and bliss. This portion of the TU (3, 1.6) is included in the ‘Brāhmaṇo-Upaniṣadic’ period.17 At 3, 10, the manifestation of the Brahman as food, is mentioned. Further, it is said that the worshipper thereof appropriates the object of his worship. In this connection it is pointed out that ‘one should worship it as magic the formula (Brahman) and that one becomes possessed of the magic formula.’ One should also worship it as ‘the dying around the magic formula’ (brahmaṇaḥ parimara); around one die his hateful rivals and those who are his unfriendly foes.18 This appears like an Atharvānic magic formula. This portion of the Upaniṣad seems to have been added in the late Upaniṣadic period.

(iii) The Chāndogya Upaniṣad 1.2.10-12: The Udgīthā is identified with the breath in the mouth. Āṅgiras reverenced this as the Udgīthā. People think that it is indeed Āṅgiras, because it is the essence of limbs. Bṛhaspati and Ayāśya (Āṅgirasas) reverenced this as the Udgīthā. This portion of the Upaniṣad belongs to Brahmanic period. At 3-4 the Brahman is described as the sun. This is pointed out to be the honey from all the Vedas. The northern rays of the sun are the northern honey-cells. The bees are the Hymns of the AV. The flower is Legend and Ancient Lore (Itihāśa-Purāṇa). From this was produced as its essence, splendour, brightness, power, vigour and food. Incidentally this points out the relation between the Atharvaveda and the Itihāśa-Purāṇa-literature. This portion of the Upaniṣad falls under the early Brāhmaṇo-Upaniṣadic period.

At 3,16-17 a person’s entire life is symbolically represented as a Soma-sacrifice. For, a person is a sacrifice. His first twenty-four years are the morning Soma-libation. The next forty-four years are mid-day libation. The next forty-eight years are the third-libation. Mahidāsa Aitareya knowing this, lived for a hundred and sixteen years. Further, when one hunger and thirsts and does not enjoy himself, it is the consecration ceremony (dikṣā). When he eats, drinks and enjoys himself—he joins in the upasad ceremonies. When one laughs and eats and

17. BELVALKAR and RANADE: ibid p. 135,
18. ibid p. 293.
practises sexual intercourse, he joins in the stuta śāktra. Austerity, alms-giving, upright, harmlessness (ahiṃsā), truthfulness—these are one’s gifts to priests. Death is the ceremonial oblation. When Ghora Āṅgirasa explained this doctrine to Kṛṣṇa, the son of Devakī, to him he also explained, ‘On the final hour you should take refuge in these three thoughts: You are the indestructible; You are the unshaken; You are the very essence of Life.’ It seems that Ghora Āṅgirasa preached here in crude form the essence of the philosophy, which Kṛṣṇa preached in the Bhagavadgītā. This portion of the Upaniṣad falls under late Brāhmaṇo-Upaniṣads.

(iii) Brhadāraṇyaka Upaniṣad 2.5: We are here introduced to the famous ‘Madhu-vidyā’ of the philosopher Dadhyac Ātharvaṇa. He seems to have held the doctrine of the mutual interdependence of things, because all of them are indissolubly connected in and through the self. All things are related to one another because they are bound together by the same basic bond, namely, the self. The Earth, Fire, Wind, Sun, Space, Moon, Lightning, Thunder, Ether, Law (Dharma), Truth and Humanity are the essence of all things whatsoever and all things are the essence of these things, in as much as the same law, the same element, the same indissoluble bond connects them both. Finally, the individual self itself is the essence of all things and all things are the essence of the individual self in as much as both of them are held together by the same universal spirit. It is this universal spirit which is the Lord and King of all things. It is on account of the Supreme Self that all things stand related together. All things appear on the canvas of this eternal curtain. Thus does Dadhyac teach the doctrine of the supreme existence of the One, and the apparent existence of the many.20 This portion of the Upaniṣad comes under the late Upaniṣadic period. At 2, 6 the traditional line of teachers of this doctrine is given. In the list a number of Ātharvaṇa teachers are found, such as Gautama, Agniveśya, Bharadvāja, Ayāsya Āṅgirasa, Dadhyac Ātharvaṇa and Daiva Ātharvaṇa. This portion of the Upaniṣad belongs to ‘the early Neo-Upaniṣadic’ period.

At 3. 3, Bhuju, the son of Lāhya, who was interested in psychical research narrated to Yājñavalkya that, while once he was


20. Belwalkar and Ranade: sup. p. 192 and RV I, 116. 12; 117. 22 and 6. 47. 18,
touring, he had gone to the house of one Patañacala Kāpya and
found that his daughter was possessed by a Gandharva, who was
Sudhanvan, the descendant of Aṅgiras. Bhuju asked this Gandharva
a very peculiar question: "Where had the Pārīkṣitas gone after
their mortal existence?" Yājñāvalkya told him that Wind (Vāyu)
took them to the place where the offerers of the horse sacrifice go.
Thus Sudhanvan praised Wind, which is individuality (vyaṣṭि) and
totality (samaṣṭि) 'microcosm and macrocosm.'

At 3.7, Uddālaka Āruṇi told Yājñāvalkya that once he was
dwelling among the Madras in the house of Patañacala Kāpya
studying sacrifice. There he saw the wife of Patañacala, possessed
by a Gandharva who was Kabandha Ātharvaṇa. The Gandharva
asked Āruṇi and Patañacala - whether they knew the doctrines
of Sūtra and Antaryāmin. On their replying in the negative,
Kabandha Ātharvaṇa explained those doctrines to them. Āruṇi
asks Yājñāvalkya whether he knew those doctrines. Yājñāvalkya
explained to him that Air is the Sūtra or the Thread which weaves
together the different worlds and the beings that live in them. He
further tells that the Ātman is the Antaryāmin, the inner controller
not merely of the elemental existences, but also of the Sun, the
Moon, the Quarters, the Globes and the Ether. Thus the Ātman
is Antaryāmin of the Air itself which was previously described as
Sūtra. Thus these doctrines of Sūtra and Antaryāmins were already
known to Kabandha Ātharvaṇa even before Yājñāvalkya expounded
them. The sections 3.3 and 3.7 of this Upaniṣad fall under the
'middle-upaniṣadic' period.

In 6.3 there is merely a ritualistic exposition of way to the
attainment of greatness. This was preached by Āruṇi to his pupil,
Yājñāvalkya. This portion can be placed in 'the middle Brāhmaṇa-
Upaniṣad.' In 6.4 there are some very crudely naive reflections,
putting us in mind of the Atharvanic enchantments to secure such
results as the winning of a suitable wife, the destruction of a possible
rival paramour and the generation of the healthiest, strongest and
the most beautiful and intelligent sons, who will be at the same
time great public men and popular speakers. It is interesting to
notice that this portion of the Upaniṣad falls under 'the early Neo-
Upaniṣadic' period.

(IV) The Atharvanic Teachers and Their Teachings

The Atharvanic Upaniṣads proper have been divided into five classes by Deussen. They are: (1) Pure Vedaṇa Upaniṣads, (2) Yoga-upaniṣads, (3) Sāṁnyāsa Upaniṣads, (4) Śiva-Upaniṣads, (5) Viśṇu Upaniṣads. I propose to present a brief account of the Atharvanic teachers and their teachings which have got a special importance in the light of the genesis of the Atharvanic Upaniṣads.

(i) Māṇḍūkya: This Upaniṣad, although it bears a name of a Śākhā of the Rgveda, is generally recognised as belonging to the Atharvaveda. In form and contents it appears to be almost the last of the great Upaniṣads of the older canon. The Māṇḍūkya Upaniṣad introduces for its first time in the Upaniṣadic thought, the division of the symbol Oṁ into three moræ and the fourth moraless part. In this Upaniṣad only, we find for the first time a systematic enumeration of the different states of consciousness, corresponding to the four moræ of the symbol Oṁ. Thus there are four kinds of soul, viz., the Vaiśvānara, the Taijasa, the Prājñā and the Ātman. This last is the Upaniṣadic equivalent of the Absolute. These four kinds of soul concern themselves with the gross, subtle, blissful and pure existence respectively. Gauḍapāda tries to incorporate both the Māyā (Kārikā iii. 27-29) and the Ajātivāda (Kārikā iv. 19) doctrines in his commentary on this Upaniṣad.

(ii) Āṅgiras, Atharvan and Atharva Veda: In Praśna Upaniṣad, Pippalāda gives the reply to the query of Bhārgava Vaidarbhi that the vital breath (Prāṇa) is the most supreme of the five physiological entities viz. speech, mind, eye, ear, and breath. Praśna 2, 5, 13 contains a henotheistic praise of Prāṇa when it is successively identified with the various gods. At 2, 8 it is glorified as Atharvan among the Āṅgiras. This shows that Atharvan had secured an eminent position among the Āṅgiras. Prāṇa is then identified with Ekaṛṣi at 2, 11. Ekaṛṣi is the famous fire in the Atharvanic ritual. It is but natural that Atharvan and the Atharvanic ritual should occupy a very high position in an Atharvanic Upaniṣad.

Āṅgiras is a teacher in the Munḍaka Upaniṣad. A student aspiring for the Brahma Vidyā in this Upaniṣad is expected to

25. Belvalkar and Ranade: op. cit, pp. 95; 322-326.
undergo the Atharvānic vow of carrying the sacrificial fire on the head (Śirovṛata) to qualify himself for it. Āṅgiras imparts instructions to Saunaka regarding monism (iii. 2. 8), qualified monism (iii. 1. 3) and dualism (iii. 1. 1). Āṅgiras' speculations on immorality (iii. 2) have supplied many ideas and expressions to the Bhagavadgītā. A comparison of the second section of this Upaniṣad with the 11th chapter of the Bhagavadgītā will bring out this point. The case for and against the ritualism has been well brought out in the sec. 2 of this Upaniṣad. In the cosmogony advanced in this Upaniṣad both Sākhya and Vedāntic conceptions are found. In the metaphysical attitude of this Upaniṣad, the teacher Āṅgiras had 'a reconciling interest at his heart and tries to harmonise the different claims of the pluralism, qualified monism and monism.'

On the side of the mysticism the teacher draws a distinction between Lower and Higher knowledge. In the Higher knowledge, meditation on Om is advocated. Here also the teacher informs us that the disciple must be inspired with devotion for the goal, which is the Brahman (ii. 2. 3-4). Āṅgiras figures as a teacher in the Ātmapaniṣad. At the very beginning he points out that there are three types of Puruṣas, namely, Ātman, Antarātman and Paramātman. The Ātman is the body. The Antarātman is the soul, which undergoes different experiences. The Paramātman is the cosmic soul (Brahman). He is the one and eternal. He is the only Reality and the world is an illusion. The knowledge of this Brahman leads a man to liberation. This is thus the doctrine of absolute monism that Āṅgiras preaches here. Atharvan seems to have been a very popular teacher. As has been said above he was the chief of the Āṅgiras. It was perhaps, on account of this eminence of Atharvan, seen also in the contribution of the largest number of the hymns to the AV that the Veda was named after him. The AV has nine Sākhās according to the Caraṇavyuha. At present it is preserved in only two Sākhās, viz, the Saunaka and the Pippalāda. A reference to the Upaniṣad of a third Sākhā is found in the Tripādviṁbhūtimahānārāyaṇa Upaniṣad. In this Upaniṣad Brahmā is said to have asked Mahāviṣṇu about the secret doctrine of the Highest Principle. Mahāviṣṇu in his reply refers to the well-known ancient dialogue, between a pupil and his teacher, which forms the main contents of this Upaniṣad and which belongs

27. The sākhās of the AV are the following:

पण्डात, तीर्थ, सौद, शैवकीय, जाज्ञ, जालव, ब्रह्मव, देवदूर्त and चारणविल्ल.
to the Devadārśīśākhā of the AV\textsuperscript{28}. Regarding the other Śākhās of this Veda we know practically nothing. The Veda of the Atharvāṅgirasas in the course of time attained a very great prominence. For instance the Sīrā Upaniṣad points out that the Atharvāṅgiras Veda is the essence of the three Vedas. The Atharvans are identified with the Bhṛgus in the Cūlikā Upaniṣad of the AV, or in the Mantrikā Upaniṣad of the Yajurveda.\textsuperscript{29} It is very likely that the families of the Atharvans and the Bhṛgus are the sub-divisions of the more ancient family of the Aṅgirases. That is how we get the names Atharvāṅgiras and Bhṛgavāṅgiras. The Śūryopaniṣad is the praise of the Śūrya by Atharvāṅgiras.\textsuperscript{30} Atharvan seems to be a very celebrated teacher of Yoga. In the Sāndilya Upaniṣad (1), Sāndilya is instructed by Atharvan into the eightfold Yoga, as a means of securing salvation. We are further told that Sāndilya could not secure Brahmavidyā even after the study of the four Vedas; so he came to Atharvan and asked him to teach him the Brahmavidyā, whereby he would secure eternal bliss. Atharvan instructed him into the nature of the Brahman, that it is the one, omnipresent, subtle, pure and conscious cause of the whole creation. It bears all worlds and the creatures in it. The Brahman is attained through the Yoga alone. Receiving this instruction from Atharvan, it seems that Sāndilya founded the Pāñcarātra system.\textsuperscript{31} Atharvan also instructs Pippalāda and others into the object of meditation. He tells them that Om is the object of the meditation to secure the supreme soul, which is manifested in the form of Brahmā, Viṣṇu and Mahādeva. This trinity of the Purāṇic Hinduism finds an emphatic mention here. This is the tuft of Atharvan' or 'the most prominent teaching of Atharvan', i.e. the Atharvaśīkhā. In addition to these Upaniṣads there are a number of Atharvaśīras Upaniṣads. The Atharvaśīras Upaniṣad proper contains

28. \textbf{}

29. \textbf{}

30. \textbf{}

31. See Sāndilya Upaniṣad 2: \textbf{}}
the glorification of Rudra. In this Upaniṣad, it is pointed out that Atharvan (i.e., Atharvanic knowledge) is the well-protected divine treasure. The Upaniṣad gets this name because Atharvan resorted to the head and heart of Rudra. Atharvan is offered an oblation along with Prajāpati, Anumati etc. in the cremation rite for the Āhitāgni in Śaṁnyāsa Upaniṣad. The Yogasīkha Upaniṣad is designated as Atharvaśīkha by the commentator Nārāyaṇa. The Nārāyaṇa Upaniṣad (4) points out that the muttering of the mantra, Oṁ nama Nārāyaṇa, leads the devotee to Vaikuṇṭha, and that Nārāyaṇa is Brahman. This is called the Atharvaśīras. The Cūlikā Upaniṣad (6) explains that, the individual souls are many and the Lord is one. The Lord is praised by the Bhūvṛcas (8) by the seven Sāmanis (9) and the Bhārgavas, who are the Atharvans (10). The Bhārgavas further glorify the various deities in the Atharvaveda. This is nothing but Atharvaśīras. The Devī Upaniṣad (1) claims that its teaching is the sacred knowledge of the Atharvan. It is further pointed out in sec. 20, that the Upaniṣad is the Atharvaśīras. The Gaṇapati Upaniṣad contains the glorification of Gaṇapati as the creator, preserver and destroyer of the Universe. This knowledge constitutes the Atharvaśīras. It is the direct preaching of Atharvan. The Mahāvākyā Upaniṣad instructs into the experience of the Brahman by means of Yoga. This constitutes the Atharvaśīras.

(iii) Ayāsa Aṅgiras is mentioned before as the teacher of Udghītha.

33. सन्त्रोपनिषदं ब्रह्म पदक्रमसमनवितम्। पठति महाग्वा खेतदर्थवर्णो 
वृज्जतमा॥ १०।
ब्रह्मापरि च ब्राह्मणर ग्रंमाय विधितस्यथा। अन्तत्रहिताविषष्ट्यः
परंते भूगतिस्ते॥ ११।
काढः प्राणदेह भववृद्धि मन्यं। पुरुशं एव च। शृवा मदन् दुष्टच हयाविष्ठः
साधर्मस्य॥ १२।
प्रजापतिविषदं वैच पानिं विद्विः साठिनिः एव च। सुव्याते मन्त्रसंयुक्तेऽविषष- 
विषष्ठु॥ १३।
निर्मणं पुरुषं साधलमदवर्णं श्रीरो विद्वु॥ चतुर्विशेषिसंस्कारकमविषयं
व्यक्तिदर्शनं॥ १४।
अष्टह द्वैतिनयेतिस्त्रिधा ते पञ्चद्रा तथा॥ १५。“

1 = Av. 11-5; 2 = Av. 15; 3 = Av. 10. 7-8; 4 = Av. 4-11; 5 = Av. 13; 6 = Av. 11-7
7 = Av. 19. 53-54; 8 = Av. 11-4; 9 = Av. 6. 43; 10 = Av. 19-6; 11, 12, 13 = Av. 11-2
14 = Av. 7-20; 15 = Av. 8. 9; 16 = Av. 19. 2.
(iv) Ghora Āṅgirasa: This teacher of Dēvakīputra Kṛṣṇa has been already mentioned. The Subāla Upaniṣad (6) teaches that Nārāyaṇa is the creator and controller of the Universe. This doctrine of Nārāyaṇa as the Universal Soul is imparted to Apāntaratamas who gave it to Brahmā. The latter gave it to Ghora Āṅgirasa who gave it to Raikva. The latter in turn preached it to Rāma who taught it to all people (7). The Adhyātma Upaniṣad teaches the doctrine of the unity of the Brahman and Ātman. This doctrine was imparted in the same manner as in the Subāla Upaniṣad.

(v) Sudhanvan Āṅgirasa: He has been mentioned before in connection with the doctrine of the Wind.

(vi) Dadhyac Ātharvaṇa has been referred to before in connection with his Madhu-doctrine.

(vii) Kabandha Ātharvan also figures in the doctrines of Śūtra and Antaryāmin.

(viii) Gautama: He asks Sanatkumāra in the Haṁsa Upaniṣad (1) the means of securing the knowledge of the Brahman. Sanatkumāra tells about the meditation on Haṁsa (Jīva) and Paramahāṁsa (Paramātman). He concludes by saying that one reaches the state of Paramahāṁsa, when one experiences the ten nādīs by means of meditation. In the Āruṇika Upaniṣad, Āruṇi learns to renounce all karmans and leads the life of an ascetic to secure the salvation (secs. 1–5).

(ix) Bharadvāja: Garuḍa Upaniṣad instructs into the Garuḍa-brahmavidyā, which has been handed down from Brahmā to Nārada and from the latter to Bṛhatseṇa, who hands it on to Indra. Indra imparts it to Bharadvāja, who gave it to his pupils. It is a regular charm against a serpent-bite.34

(ix) Pippalāda and Paippalāda: Pippalāda Āṅgirasa35 is the prominent philosopher of the Praśna Upaniṣad. Six students of Brahma-philosophy approach Pippalāda and ask him different questions of varying interest. Kabandhi-Kātyāyana was interested in the cosmological question of creation. So he asks Pippalāda a question about it. Pippalāda in his reply to him, points out that Prajāpati, the Lord of the creation, existed from eternity, before the creation. He produced a pair, namely Rayi and Prāṇa, which may be taken to

34. JACOB: ibid. p. 9.
mean the matter and in-forming principle respectively. The combination of these two primordial principles was capable of creating every kind of existence. Bhārgava Vaidarbhī continuing the discussion further asks about the most important element which holds in its fold all created things. Pippalāda explains to him that Prāṇa was the most supreme of all the created elements. It is thus clear that the Prāṇa is the in-forming principle of the other world and the regulating principle of the inner world. In reply to the question of Kauśalya Āśvalāyana, Pippalāda points out that the Prāṇa is born of the Self and is spread over the Self like a shadow. The Prāṇa enters the body through the work of mind. The Prāṇa distributes itself in five forms in the human and the cosmic body. This distribution of the Prāṇa brings to our notice the analogy of microcosm and macrocosm. Thus Prajāpaṭi, the source of the cosmic Prāṇa, pervades the world; it is Ātman, the source of the psychic Prāṇa (iii, 3-6) that dwells in the heart. To the question of Sauryāyani Gārgya, Pippalāda replies that in deep sleep the senses are entirely inactive; but consciousness and consciousness alone remains. In this state, the mind is merged in the Supreme Person whose essence is knowledge. In the dreaming state imagination is fully awake and brings out the experiences of not only the things seen, but also unseen. In reply to the query of Śāibya Satyakāma, Pippalāda points out that the meditation on different mātrūs of Om, the symbol of the god-head leads to the unification of the individual and the Supreme Self. Pippalāda then explains the nature of the person with the sixteen parts, while replying to the question of Sukeśin Bharadvāja. In the course of this discussion he suggests the construction of the personality of man out of the fusion of various elements. He finally points out that the individual spirit is absorbed in the Life Eternal.36 Such is the teaching of Pippalāda in the Praśna Upaniṣad. The Garbha Upaniṣad contains the Mokṣa-sāstra of Pippalāda. The Upaniṣad gives a detailed description of the life of a soul in embryo from the time of conception. The soul in that life praises Nārāyaṇa to be relieved of this state. Pippalāda in the Parabrahma Upaniṣad instructs Mahāśāla Saunaka into the Brahmaidya. He teaches the meditation on the Om and the practice of Yoga to secure the Parabrahma. He further goes on to say that Karmins are required to be born again and again, but the Saṃnyāsins get salvation. The real Saṃnyāsins need not keep a tuft of hair on the head nor put a sacred thread (Yajñopavīta 1-15). In the Brahma Upaniṣad37, Pippalāda Aṅgirasā instructs Mahāśāla

37. Compare the comment of Nārāyaṇa on this.
Saunaka into the mode of the life of the Saṃnyāsins. He teaches that the Saṃnyāsins should not keep on their head a tuft of hair, or put on a Yajñopavīta. The Atharvaśikha Upaniṣad refers to Pippalāda as a pupil of Atharvan. Paippalāda seems to be a descendant of Pippalāda. The Brāhajjābāla Upaniṣad 1, points out that Paippalāda had narrated the greatness of Vibhūti and Rudrākṣa. The Pañcabrahma Upaniṣad brings forth the discussion on the Vibhūti, the use of which can be made in protecting oneself against the evil spirits, demons and some diseases. In this Upaniṣad, Paippalāda is told by Maheśa that Sadyojāta, Aghora, Vāmadeva, Tatpuruṣa and Īśāna constitute the Pañcabrahma (1-16). This is merely the manifestation of the Brahman. The Highest Brahman however, is Mahādeva. This is reached by the meditation on the Pañcabrahma (22). The Sarabha Upaniṣad is the Paippalāda Mahāsāstra (32). In this Upaniṣad we are told that Paippalāda approached Brahmat to know from him the relative importance of Brahman, Viṣṇu and Rudra. Brahmat points out that Rudra in the Sarabha form is the highest of all gods. The various adventures of Rudra are cited to prove his supremacy. However, there is a unity in the trinity, of Brahmat, Viṣṇu and Maheśa. This is the Mahāsāstra of Paippalāda. The Jābali Upaniṣad refers to Paippalādi, who asks Jābali about the secret Highest Principle. Jābali got this secret knowledge from Śaḍānana. Jābali tells the Pāśupata philosophy about Jīva (paśu) and Īśa (paśupati). The knowledge of Īśa is secured by marking the forehead with Tripaṇḍra with Vibhūti.

(x) Brhaspati is referred to before in the Ch. Up.

(xi) Rbhu: He seems to be the son of Sudhanvan An̄giras. In the Annapūrṇā Upaniṣad he teaches sage Nidāgha, the Annapūrṇā Mantra of twenty-seven syllables. Rbhu got this knowledge from his father (Sudhanvan). Rbhu practised penance and Annapūrṇā presented herself before him and told him the knowledge of the Ātman (5-11). In the Tejobindu Upaniṣad, Rbhu instructs the sage Nidāgha into the nature of the Absolute (5-6). The Varāha Upaniṣad tells us that Rbhu practised penance for twelve years, when the Lord assuming the form of Varāha appeared before him. Rbhu asked him to instruct him into Brahmavidyā. Varāha instructed him into the nature of the Absolute (1-3). Then Rbhu tells the sage Nidāgha the nature of Jīvanmukti (4), and the practice of Yoga (5).

(xii) Bhrigu and Bhārgava: Bhriguvalī in the Taittīrīya Up. is referred to above. One Bhārgava Vaidarbi is mentioned in
Praśna Up. The Cūlikā Upaniṣad 10, explicitly mentions that the Bhrṛgus, the Ātharvaṇas, praise various deities in the AV (11–15). The Bhārgavas occur as the sages in the Hayagrīvamantra.

(xiii) Saunaka: The philosophy of Muṇḍaka Upaniṣad is taught by Aṅgiras to Saunaka. In the Nāradaparivrājaka Upaniṣad Saunaka and other great sages ask Nārada the means of getting the salvation. Nārada says that a person, who is purified by proper sacraments should pass, to secure the salvation, through all stages of life and at the end become a Saṁnyāsin of the Paramahāṁsa order (1). Then Nārada tells Saunaka and others the path of Saṁnyāsa (2).

(xiv) Mārkaṇḍeya: In the Dakṣiṇāmūrti Upaniṣad we are told that Mārkaṇḍeya asked him the secret of his long life. The latter told Saunaka and others that he became a Ciraṇīvin by the knowledge of Śiva philosophy (Śivatattvavāda). He then points out the manner of worshipping Śiva facing to the south (Dakṣiṇāmūrti).

(V) The Deities Figuring In The Atharvaṇic Upaniṣads

Coming to the various divinities that figure prominently in the Atharvaṇic Upaniṣads it will be noticed that there is a large variety of the deities presented therein. A brief survey of such deities will not be out of place here.

(i) Vāsudeva, Kṛṣṇa, Nārāyaṇa And Gopāla:

The Brahambindu Upaniṣad refers to the topics such as the unity of the Brahman and Ātman and points out that the Brahman is Vāsudeva, who dwells in all beings and in whom all beings reside. The salvation is attained when one realises that it is Vāsudeva (22). The Nāradaparivrājaka Upaniṣad teaches that the Brahman is attained when the Saṁnyāsin realises that the Brahman and Ātman are one and that the Brahman is Vāsudeva (3, 20). The Aksī Upaniṣad (46) points out that one should realise the Brahma which is the same as Vāsudeva. Thus Vāsudeva is identified with the Brahman, which is by nature pure and unqualified, but through its miraculous power becomes the creator of the universe. It is to be noted that even a Saṁnyāsin is asked to meditate on Vāsudeva. In the Chāndogya Upaniṣad Kṛṣṇa is mentioned to be the son of Devakī. He is a pupil of Ghora Aṅgiras. Kṛṣṇa Aṅgiras is the seer of RV 8, 74. There seems to be a tradition about a Gotra of the name Kṛṣṇāyana (Pāṇini IV, I, 96). So it seems that the son
of Devakī must have got the name of the sage Kṛṣṇa, of the Aṅgiras Gotra to which family Ghora Aṅgiras belonged. Kṛṣṇa himself was a descendent of Yadu a son of Yayāti and Devayānī, the daughter of Sukra Bhārgava. It thus seems that there is a reason to believe that the Bhṛgavaṅgiras were directly associated with Vāsudeva-Kṛṣṇa cult and influenced it to a great extent. The Gopālapūrṇatāpinī Upaniṣad (1) and the Kṛṣṇa Upaniṣad (12) make Kṛṣṇa identical with the Brahma. Further development of this cult is seen in the identification of Vāsudeva Kṛṣṇa with Nārāyaṇa. The Garbha Upaniṣad points out that the soul in the embryonic life prays to Nārāyaṇa to be relieved of it. The Nārāyaṇa Upaniṣad describes that Nārāyaṇa is the creator of beings, Prāṇa, mind, senses and five elements. He is the source of Brahmā, Rudra, Indra, Prajāpāti and Vasus. He sustains all creation which ultimately resorts to Him (1). Nārāyaṇa is eternal and the one Supreme Lord of all (2). Oṁ namo Nārāyaṇaya is the mantra, by the recitation of which the devotee goes to the Vaikuṇṭha (4). The Subāla Upaniṣad (6) gives in detail that Nārāyaṇa, the sole lord of the universe, is identified with the whole creation. It may be noted that in the transmission of this doctrine to the people, Ghora Aṅgiras is mentioned to be a teacher. The Mahā Upaniṣad explains that Nārāyaṇa existed before the creation. He created the 10 senses, mind, ego, Prāṇa, Ātman, buddhi, the five subtle elements, the five gross elements, and his own self as the Puruṣa. He then created Mahādeva, Brahmā and the four Vedas (1). The Paramahamsa-parivṛṣajaka Upaniṣad points out that Brahmā came to his father Adinārāyaṇa, who told him first the duties of the Varṇas and Āśrama. Then Adinārāyaṇa explains to him the life and behaviour of a Śaṁnyāsin. The Gopāla-uttaratāpinī Upaniṣad maintains that Nārāyaṇa is the best of all incarnations of Viṣṇu. Another element in the development of the Bhāgavatadharma is the identification of Kṛṣṇa with Viṣṇu. In the Atharvaśikā Upaniṣad (2) Atharvan teaches that the symbol for meditation by a devotee is Oṁ, which is identified with Brahmā, Viṣṇu and Mahādeva. Thus we get here the synthesis of the three cults. The Tripāḍvibhooti-mahānārāyaṇa Upaniṣad refers to the ancient dialogue, famous in the Devadarśi sākhā of the AV. In this, Great Viṣṇu tells Brahmā that the nature of the Brahman is fourfold: Avidyā, Vidyā, Ānanda and Turīya. The Turīya and Turīṣālīta is Viṣṇu, who is the same as Nārāyaṇa (1). The second section of this Upaniṣad tells that the lord is sākṣāta (manifest) and nītya (eternal). The contradiction implied in the bodily form of the lord and his eternal nature is explained away as due to the wonderful power of the lord, Both the em-
bodied and unembodied forms of the lord are real. In the Avatāras such as Rāma, Kṛṣṇa and others, the absolute monism is at the basis. From Nārāyaṇa the whole creation proceeds. The world is the manifestation of the lord. The Sudarśana Yantra for the worship of Mahānārāyaṇa is explained in detail in the sec. 6. It may incidently be noted that the Ahirbudhnya Śaṁhitā of the Pāñcarātra system deals mainly with the Sudarśana Yantra. The Śaṁhitā opens with a dialogue regarding the explanation of the mysterious discus Sudarśana between Bharadvāja (Āṅgirasa) and Dūrvāsas (Bhārgava). The latter relates to the former a dialogue between Nārada and Ahirbudhnya. It is further pointed out in chapter 42 of the Śaṁhitā, that the Mantras used in connection with this Yantra are all extracted from the AV. It is to be borne in mind that the Bhṛgvaṅgirasas and AV influence this Śaṁhitā of the Pāñcarātra system. Out of the large number of the Pāñcarātra saṁhitās, the following are attributed to the Bhṛgvaṅgirasas: Āṅgiras, Āṅgirasa, Gautama, Dadhīca, Dūrvāsas, Bārhaspatya, Bharadvāja, Bhārgaviya, Mārkandeya and Śaunaka. This explains the part played by the Atharvanic teachers in the propagation of the Bhāgavata or the Pāñcarātra system. Elsewhere I have pointed out that Sāṅdilya having received the knowledge from Atharvan founded a new (Pāñcarātra) śāstra. In the Sātvata Śaṁhitā too Parasurāma (Bhārgava) asks Nārada to instruct the Rṣis, who were in the search of the place of Hari in the Sātvata method of worship. The Nṛṣimhapūrvatāpīṇi Upaniṣad points out that Prajāpati saw the Mantra for the praise of Nṛṣimha (1.1). This mantra wins over the death (2.1). The Cakra of the Mantra is the Sudarśanacakra (5.1). In the Tejobindu and Dhyānabindu Upaniṣad the objects of meditation are laid down to be Brahmā, Viṣṇu and Siva. The Yogatattva Upaniṣad describes Viṣṇu as Mahāyogin. Viṣṇu describes in detail to Brahmā, the Yoga of eight parts.

(ii) Nṛṣimha: The Nṛṣimha-uttaratāpīṇi Upaniṣad maintains that the fourth moralless part of the Om should be achieved by this Nārasimhamantrarāja. Nṛṣimha is the incarnation of Viṣṇu and is the Highest Brahman (5). The Aṣṭaka Upaniṣad explains the great knowledge of Nṛṣimha (Viṣṇu) in the Anuṣṭubh metre. Prajāpati practised penance for thousand years and then

38. The Ahirbudhnya Śaṁhitā, edited by Dr. F. OTTO SCHRADER.
40. Cf. शाण्डित्य इदं सार्वमन्वाचि | Śaṅkara on Brahmasūtra II. 2, 42.
saw the Divine Mantra with its subsidiary charms (1). Prajāpati
practised meditation with this Mantra for thousand years on
Viṣṇu riding on eagle, with his head covered within the hood of
Śeṣa serpent and with the lion’s face and body of a man with three
eyes in the form of the Sun, the Moon and the Fire (2). The
whole creation is effected by Prajāpati with this Mantra.

(iii) Varāha: Viṣṇu in the form of Varāha appeared before the
sage Ṛbhu, who asked him to instruct him in the Brahma-vidyā.
Varāha points out in the course of teaching that the persons who
would worship Viṣṇu in the form of Varāha would get salvation in this
very birth (1.16). Varāha gives out that a man should follow the
duties of his Āśrama and caste. In the last stage of life he should
become a Saṁnyāsin who would meditate on his Varāha-form (2.
23). In the course of his teaching he points out that a man should
follow the Varnāśramadharma and practise devotion to the lord in
some form or other,

(iv) Hayagrīva: The Hayagrīva Upaniṣad gives the Mantra
for worshipping this incarnation of Viṣṇu (1–4).

(v) Rudra-Siva had attained the nature of a benignant God
and the whole majesty of the god-head by the time of the Yajur-
veda and Atharvaveda. Even before the Vāsudeva-Kṛṣṇa-cult was
current, the Śvetāsvatara Upaniṣad, standing as it did at the door
of the Bhakti school, pours its loving adoration on Rudra-Siva, but
when later on Vāsudeva-Kṛṣṇa came into the field, the germs of
Bhakti speedily developed. As in the AV, so in the Atharvaṅic
Upaniṣads, the Rudra-Śiva worship is also given a prominent
place next to that of Vāsudeva-Kṛṣṇa. The Atharvaśiras
Upaniṣad glorifies Rudra as the supreme lord of the universe. The
Athurvaśikā Upaniṣad (3) maintains that Śiva is the object of the
meditation. While speaking of Oṁ, the Upaniṣad (2) points out that
the symbol Oṁ is identical with Brahmā, Viṣṇu and Mahādeva. The
Kaivalya Upaniṣad advises that for securing the salvation a Saṁnyā-
sin should devote himself to the meditation of Śiva, the lord of
the universe who, has three eyes and dark blue throat (1.7). 
Lord Śiva is identified with Viṣṇu also (1.8). The study of the
Śitarudrīya is enjoined on the devotee of Śiva (2–24). The Brhadā-

41. The Mantra is thus:

उष्ण बीरे महाबिश्वे ज्ञनते सवर्तंत्रार्घव ।
स्वते भूमण्डरेष्य श्रुतियोऽन्नमेवैः ॥

The chapters 54-56 of the Ahiroddhanya Sanhitā describe this Mantra in detail.
bāla Upaniṣad (1) gives in detail the origin and glorification of the ashes with which the body is besmeared. Thus it describes the Pāṣupata vow regarding the use of the ashes. In this Upaniṣad the teacher of all these doctrines of the ashes and besmearing with the ashes is Kālāgniṇirudra. The Tripuṇḍravidhi is also taught by Kālāgniṇirudra (4-5-7). Vāsudeva attains his white complexion when he ate a bit of the sacred ashes (6-9). The Pāṣupatabrahma Upaniṣad mentions that Śiva is the controlling deity of all and that he is the lord of beings (Pāṣupati-6). The Bhasmajābāla Upaniṣad describes in detail Śiva with Umā. Śiva then is made to explain the Tripuṇḍravidhi (1). Then Śiva points out the duties of the Brāhmaṇas who to worship Śiva–liṅga, with Rudraśūktas and with the Mantra, Oṁ namas śivāya. Death in the city of Kāśī leads one to Śiva. Regarding the besmearing of ashes Śiva says: श्राश्वाणांमयेव घम्मः! अयोभिक घमः: सनातनः सर्वपापनाशको मोक्षितां:।

The Dhyānabindu Upaniṣad while explaining the details of the practice of Yoga, points out that Brahmā, Viṣṇu and Rudra are the deities of meditation, while practising the breath control (21). The Amṛtaṇāda Upaniṣad clearly states the role of the deities Brahmā, Viṣṇu and Rudra, when it mentions that the Yogi should ride a chariot in the form of Oṃkāra, should make Viṣṇu as the charioteer and seeking to go to the world of Brahmā, he should devote himself to the worship of Rudra (2). In the Nilarudra Upaniṣad, Nilarudra is described as having a dark blue throat, a long tuft of hair and as being in nature very formidable. He cures gastric troubles in the body of a person, He has a bow in his hand and is prayed to spare the heroes of the worshipper. He has thousand eyes. He is both formidable and benevolent. He is also prayed to cure phthisis. Nilarudra is the lord of the open fields (3). This description of Rudra reminds one of the nature of Rudra–Śiva deity in the RV and AV.

(vi) Sarabha: The Paippalādamahāśāstra teaches in the Sarabha Upaniṣad that Śiva assumed the formidable form of Sarabha (4). He put a hide on his body and became Virabhadra (6). A number of exploits of Sarabha are narrated. Sarabha is shown to be superior to the incarnations of Viṣṇu such as Matsya, Kūrma, Varāha, Niśiṁha and Vāmana (13). He is praised along with Viṣṇu (16). Sarabha is the same as the Brahma.

(vii) Rāma: In the Rāmarahasya Upaniṣad we are told that Rāma is the Brahma. Nārāyaṇa is mentioned to be a part of
Rāma. Rāmamantra is mentioned along with its details (2). The Yantra for the worship of Rāma is described (3). The Rāmapūrva and uttaratāpīni Upaniṣads describe Rāma as the Highest Brahma. Sītā and Rāma are the objects of worship. They are worshipped with help of Yantra and Mantra. Rāma-mantra is more meritorious than that of the Gāṇapatyas, Sāktas, Sauras and Vaiṣṇavas (Uttara 6. 4).

(viii) Sītā: Sītā, the consort of Rāma, is the Prakṛti. The Saunakiyas, as the Sītā Upaniṣad points out, consider Sītā as Prakṛti to be threefold, viz., one is like logos, the other is found on the earth at the tip of the plough, and the third is the unmanifest form. Sītā is delightful to the world on account of her association with Rāma. She is the source of all things in the world. She is the will and power behind the actions also. She is also worshipped as Vīralakṣmī.

(ix) Annapūrṇā: She is the Mahālakṣmī with a smiling face and hair left loose. She is worshipped with a Mantra of 27 syllables. She is prayed to bestow food on the worshipper. The deity preached the Brahma vidyā (the doctrine of Absolute monism) to the father of Rbhu, according to the Annapūrṇā Upaniṣad.

(x) Durgā: The Tripurātāpinī Upaniṣad points out that Tripurā is the power of the Lord Siva. Various Mantras, to worship Tripurā who is the same as Durgā, are given (1). When Durgā is pleased with the worship, she presents herself before the devotee, who then sees the Brahman (2). To secure all desires the worshipper is advised to worship Kāmakalābhūta 48 Cakra (3). The Devī Upaniṣad is the 'revealed text of the Ātharvaṇas'. Devī is the same as Durgā. She is of the nature of the Brahman. The whole world, animate and inanimate proceeds from her. The Bhavānī Upaniṣad describes the construction and worship of Śricakra. The worshipper is called Siva-Yogin.

(xi) Gaṇapati: The Gaṇapati Upaniṣad is described as the Ātharvaśirṣa, the teaching of Ātharvan. Gaṇapati 42 is the Highest God and is identical with Brahmā, Viṣṇu and Rudra.

(xii) Sūrya: Almost in the henotheistic manner like Gaṇapati, Sūrya is praised in the Sūrya Upaniṣad, which is the Sūrya

42. For a detailed description of Kāmakalā see Bhandarkar; ibid. p. 207.
Atharvāṅgiras, ‘Oṃ gṛṇiḥ sūrya ādityaḥ’ is the Mantra to be used for worshipping. The Ākṣi Upaniṣad glorifies the worship of the Sun. This enables one to get rid of the eye-diseases. The sun-worship here does not show any trace of the foreign influence as seen in the latter sect of the Sauras.\footnote{Bhandarkar \textit{ibid.}, p. 215 ff.}

(xiii) Dattātreya: The Dattātreya Upaniṣad mentions Dattātreya as the son of Atri and Anasūyā. He is identified with Viṣṇu.

(xiv) GARUḍA: The GARUḍA Upaniṣad glorifies GARUḍA as the best of the birds and very much dear to Viṣṇu. His praise is an antidote against the poison of serpents and scorpions.

(xv) Brahmadeva is glorified as a great god along with Viṣṇu and Rudra in many Upaniṣads.

Thus the Ātharvaṇa teachers in these Upaniṣads taught the Bhāgavatadharma in its various stages, such as Vāsudeva, Kṛṣṇa, Nārāyaṇa, Viṣṇu and Gopāla. They also preached the worship of Śiva along with Durgā, in various aspects. In addition they glorified other deities such as Gaṇapatī, Sūrya, Dattātreya etc. They thus first evolved the Trinity of Brahmadeva, Viṣṇu and Śiva and might be said to have influenced the Pañcāyatana worship, the worship of the five deities such as Nārāyaṇa, Gaṇeśa, Saṅkara, Ravi and Devī. This may be an attempt of the fusion of the Bhāgavata and Śiva forms of worship, thus giving rise to the Smārta religion.

(VI) Provisional Time-Limit

Let us now turn to the fixing of some approximate limit to these Atharvaṇic Upaniṣads. BELVALKAR places the Munḍaka and the Praśna between 900–750 B.C., and the Māṇḍūkya between 750–550 B.C.,\footnote{Belvalkar: \textit{Basu Mallik lectures on Vedānta}, p. 45} Gauḍapāda, the celebrated teacher's teacher of Saṅkara-Cārāya, commented on Māṇḍūkya Upaniṣad. The Cūlikā Upaniṣad on account of its theistic Yoga and its Sāṅkhya conception is placed by Deussen near the Bhagavadgītā, \textit{i.e.}, about 200 A.D.\footnote{Deussen: \textit{Schzig Upaniṣads des Vedas}, p. 637} However, following Deussen's arguments, it is possible to take back this date by a century or two. The Brahmadeva and Saṁnyāsa Upaniṣads have their earlier portion quite as early as 200 B.C., but the later parts of these and Āruṇeya, Kaṭhaśrutī, Jābāl and Paramahamsa
are not later than the didactic form of the epic Mahābhārata i.e., about 200 A.D. The Yoga group of the Upaniṣads are mostly in verse and follow the lead of Čūlikā. The earliest of them is Brahmadīn and it may be placed about 200 B.C. The main group consisting of the Kṣurikā, Tejobindu, Brahma-Vidyā, Nādabindu, Yogaśikhā, Yogatattva, Dhyānabindu and Amṛtabindu may be placed about 200 A.D. Atharvaśikhā and Atharvaśīrās are the documents of the Pāṇḍava sect. Along with these the others such as Nīlarudra and Kaivalya may be fixed about 200 A.D. The Mahopaniṣad is the oldest Vaiśṇava Upaniṣad. It is quoted by Rāmānuja. It is placed by Deussen after 200 A.D. The worship of Rāma is implied in the Rāmapūrva Upaniṣad and it may be between 200 B.C. to 200 A.D. The Rāmauttaratāpanīya is of late origin as it contains passages from the earlier Upaniṣads. The Nṛsiṁhatāpanīya Upaniṣads are commented on by Gauḍapāda. So they cannot be later than 700 A.D. The Gopālatāpanīya Upaniṣad, on account of the element of Rādhā in it, might be prior to 900 A.D. All these chronological arrangements are provisional. Yet it seems that major creative activity of the Atharvaṇic teachers of the Upaniṣads must have fallen between 500 B.C. to 500 A.D. The compositions like the Mahābhārata, Rāmāyaṇa and Manusmṛti may easily fall in the central part of this period.

48. Farquhar: Outline of the religious literature in India, p. 100.
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ABBREVIATIONS

AB—Aitareya Brāhmaṇa.
AGS—Āśvalāyana Grhya Sūtra.
AV—The Atharvaveda.
BDCRI—The Bulletin of the Deccan College Research and Post-graduate Institute, Poona.
ERE—Encyclopaedia of Religion and Ethics.
Gṛ—Gopatha Brāhmaṇa.
HOS—Harvard Oriental Series.
JUB—Journal of the University of Bombay.
Kauśika—Kauśika grhya sūtra of the AV.
KS—The Kāmasūtras of Vātsyāyana.
PPP—Pāippalāda recension of the AV, edited by Dr. Raghu Vira
RV—The Rgveda.
SB—The Śatapatha Brāhmaṇa.
SBE—The Sacred Books of the East series.
SV—The Śāmaveda.
TS—The Taittirīya Saṁhitā.
TU—The Taittirīya Upaniṣad.
VS—The Vājasaneyi Saṁhitā.

CORRIGENDA

For religion, p. 2 read religion.
, " Rñdyota, p. 26 read Hṛdyota.
, " Grahmān, p. 46 read Grohmann.
, " ST p. 69 read SB.
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"A book that is shut is but a block"