

INTRODUCTION

Soma represents a multifaceted state in the whole extent of the Vedic literature. Soma is the name of a plant from which Soma juice is extracted and offered to the Gods. As the ritual plays a very important role in *R̥gveda* it is only natural that Soma, the plant, the juice of which is so much used in the ritual is deified as one of the most important of Vedic God Soma. Soma, the Vedic God or Soma ritual is the making of synchronization of myth and ritual. Soma has been compared to and equated with many Vedic deities. Indra was the most popular of the Vedic deities and was known to be the ultimate consumer of large amounts of Soma¹. In the post Vedic mythology, *Soma* is identified with the Moon. Soma is the lord of all the plants. Soma is also called '*Rājan*' and appears among the eight *Vasus* and the eight *Loka-palas*. Soma is a God of the flowing waters, a God of inspiration. There are a few myths that surround the origin of Soma as a God.

The word Soma comes from the root \sqrt{su} which means to extract or to make ready, prepare. These two meanings of the root give the two faces of Soma. On the side of existence, extracting the finest quality of the foodstuffs in the process of metabolism and on the side of intelligence, preparing for all possible values of activity in the Soma is that thing which puts those two values together.

Soma played an extremely important role in Vedic rituals. Some of the most famous rituals are the Consecration of the King (*Rājasuya*), the drink of Power ritual (*Vājapeya*), varies Fire rituals (*Agniṣṭoma*). Soma juice is glorified as a drink of longevity. One of the important images of the *R̥gveda* is Agni (the sacred fire) as the guide leading us to immortality (*amṛta*) through the ritual of Soma. In the ritualistic process Soma ritual is one of the most important one which gradually assumed a cardinal and all important position in the Vedic religion.

Soma is described as a King and a *Kṣatriya*. Soma's rise to kingship also proves glorification of Soma cult. The Ninth *Maṇḍala* of the *Ṛgveda*, it's all the one hundred forty four hymns and six hymns from other books are dedicated to the God Soma. The entire Ninth *Maṇḍala* of *Ṛgveda* is in praise of Soma which is pressed by stones and flows through the woollen strainer into the wooden vats.

The exhilarating power of Soma led to its being regarded as a divine drink bestowing immortal life. Hence it is called *amṛta*, draught of immortality. Soma is immortal and the Gods drank him for immortality². He places his worshipper in the everlasting and imperishable world where there is eternal light and glory, and makes him immortal where king Vaivasvata lives³. Soma has medicinal power also. In the *Āyurveda*, Soma is 'Osadhirāja', the king of all the medicine. *Kātyāyana* in *Anukramanikā* states 'Pavanam Saumvam'. Soma, the divinity had its Indo-Iranian counter representative. In *Avesta Yasna IX: 17-20 Hoama* is invoked where it is mentioned that an eagle brought *Hoama* from heaven to a high mountain. The God Soma heals the sick, making the blind to see and the lame to walk. He is the guardian of men's bodies and occupies their every limb, bestowing life in this world. The Soma draught is even said to dispel sin from the heart, to destroy falsehood and to promote truth. Soma had a very influential role developing and sustaining the Vedic tradition.

A DISCUSSION ON VEDIC GODS

*Yāska*⁴ divides the different Deities or forms of the same Deity enumerated in the fifth chapter of the *Naighaṇṭuka*, into the three orders of *pr̥thivīsthānadevatā* i.e. terrestrial Gods⁵, *antarikṣasthānadevatā* i.e. atmospheric or intermediate Gods⁶ and *dyusthāna devatā* i.e. celestial Gods⁷. He further remarks that in the opinion of his predecessors who expounded the Veda (*nairuktāḥ*) there are only three Deities, Agni on earth, *Vāyu* or Indra in air, *Sūrya* in heaven⁸. God *Sūrya* protects us from the hindrances of *Dyusthāna*, the atmospheric God *Vāyu* protects us from the hindrances of *antarikṣasthāna* and Agni protects us from the obstacle of terrestrial region. In the *Ṛgveda* we find that all Deities of three regions are not so prominent, but only *Sūrya*, Indra or *Vāyu* and Agni are prominent Gods of three regions because they are representatives of the Gods of their respective regions. Each of these he continues has various appellations according to differences of function, just as the same person may act in the capacity of *Hotṛ*, *Adhvaryu*, *Brahman*, *Udgātr*. *Yāska* himself does not admit that all the various Gods are only forms or manifestations of the three representative Deities, though he allows that those forming each of the three orders are allied in sphere and functions. The fifth chapter of the *Naighaṇṭuka* on which *Yāska* comments, contains in its enumeration of Gods a number of minor Deities and deified objects, so that the total far exceeds eleven in each division.

Agni, *Āpah*, *Pr̥thivī* and Soma belong to the terrestrial region. The Gods belonging to atmospheric region are Indra, *Vāyu*, Rudra, Marut, Parjanya. The Gods of celestial region are *Sūrya*, Mitra, *Varuṇa*, *Dyuh*, *Pūṣan*, *Savitā*, *Āditya*, *Aśvins*, *Uṣas* and *Rātri*. An earlier or first age of the Gods is also spoken of⁹. The AV speaks of ten Gods¹⁰ as having existed before the rest. The Gods too were originally mortal. This expressly stated

in the AV¹¹. Gods were originally not immortal is implied in the *Rgveda*. For immortality was bestowed on them by *Savitā*¹² or by Agni¹³. They are also said to have obtained it by drinking Soma¹⁴, which is called the principle of immortality¹⁵. According to a later conception Indra is stated to have conquered heaven by tapas or austerity¹⁶. The Gods are said to have attained divine rank by the same means¹⁷ or to have overcome death by continence and austerity. Each God has a number of activities and each name has a reference to one such activity. The different names indicate their greatness.

Yāska speaking of the nature of the Gods, remarks that what is seen of them is not anthropomorphic at all, as in the case of the Sun, the Earth and others.¹⁸ The natural bases of the Vedic Gods have, to begin with, but few specific characteristics, while they share some of the attributes of other phenomena belonging to the same domain. Thus Dawn, Sun and Fire have the common features of being luminous dispelling darkness, appearing in the morning. The absence of distinctiveness dispelling darkness, appearing in the morning. The absence of distinctiveness must be still greater when several Deities have sprung from different aspects of one and the same phenomenon. Hence the character of each Vedic God is made up of only a few essential traits combined with a number of other features common to all the Gods, such as brilliance, power, beneficence and wisdom. Certain great cosmical functions are predicated of nearly every leading Deity individually. The action of supporting or establishing heaven and earth is so generally attributed to them, that in the Atharva Veda, it is even ascribed to a magical bunch of darbha grass. Nearly a dozen Gods are described as having created the two worlds and rather more are said to have produced the Sun, to have placed it in the sky or to have prepared a path for it. Four or five are also spoken of as having spread out the earth, the sky or the two

worlds. Several (*Sūrya, Savitā, Pūṣan, Indra, Pārjanya* and the *Ādityas*) are lords of all that moves and is stationary.

Such common features tend to obscure what is essential, because in hymns of prayer and praise they naturally assume special prominence. Again, Gods belonging to different departments, but having prominent functions in common, are apt to be approximated. Thus Agni, primarily the God of terrestrial fire, dispels the demons of darkness with his light, while Indra, the aerial God of the thunderstorm, slays them with his lightning. Into the conception of the fire-god further enters his aspect as lightning in the atmosphere. The assimilation is increased by such Gods often being invoked in pairs.

The indefiniteness of outline caused by the possession of so many common attributes, coupled with the tendency to wipe out the few distinctive ones by assigning nearly every power to every God, renders identification of one God with another. Such identification is as a matter of fact frequent in the *Ṛgveda*. Thus a poet addressing the fire-god exclaims: “Thou at thy birth, O Agni, art *Varuṇa*; when kindled thou becomes Mitra, in thee, O son of strength, all Gods are centred; thou art Indra to the worshipper”¹⁹. Reflexions in particular on the nature of Agni, so important a God in the eyes of a priesthood devoted to a fire cult, on his many manifestations as individual fires on earth and on his other aspects as atmospheric fire in lightning and as celestial fire in the Sun, aspects which the Vedic poets are fond of alluding to in riddles, would suggest the idea that various Deities are but different forms of a single divine being. This idea is found in more than one passage of the *Ṛgveda* ‘the one being priests speak of in many ways; they call it Agni, Yama, *Mātarisvan*’. ‘Priests and poets with words make into many the bird (the Sun) that is but one’. Thus it appears that by the end of the *Ṛgvedic* period a kind of polytheistic monotheism had been arrived at. We find there even the incipient pantheistic

conception of a deity representing not only all the Gods but nature as well. For the Goddess Aditi is identified not only with all the Gods, but with men, all that has been and shall be born, air and heaven²⁰ and *Prajāpati* is not only the one God above all Gods, but embraces all things.²¹

In the older parts of the *Ṛgveda*, individual Gods are often invoked as the highest but this notion is not carried out to its logical conclusion. Even when a God is spoken of as unique (*eka*) or chief, as is natural enough in laudations, such statements rose their temporarily monotheistic force through the modifications or corlections supplied by the context or even by the same verse. Thus a poet says that ‘Agni alone, like *Varuṇa*, is lord of wealth’. It should also be remembered that Gods are constantly invoked in pairs, triads and larger group, even the exalted *Varuṇa* being mostly addressed in conjunction with one other God or with several other Gods.

The *Ṛgveda*, as well as the AV. states the Gods to be thirty three in number²², this total being several times expressed as ‘thrice eleven’²³. In one passage eleven on earth and eleven in the waters²⁴. The AV similarly divides the Gods into dwellers in heaven, air and earth, but without specifying any number²⁵. The aggregate of thirty three could not always have been regarded as exhaustive, for in a few passages²⁶ other Gods are mentioned along with the thirty three. They are also spoken of in a more general way as forming three troops²⁷. A threefold division is implied when the Gods are connected with heaven, earth and waters²⁸. The *Brāhmaṇas* also give the number of the Gods as thirty three.

A brief discussion of the major Vedic Gods are as follows :

Indra – Indra is the leading Deity of the Veda. The largest number of hymns of the *Ṛgveda* is exclusively devoted to the glorification of the Indra. The God Indra is more realistic in approach. Indra basically represents the spread of kingship and protection of the subjects. He has been depicted as a

here, all his heroic deeds have been described by the ecstasy of the Vedic poets.

Agni - The fire God Agni is the most important of the terrestrial Gods. Next to Indra come great rituals Deity Agni. His food is ghee and wood, melted butter is his beverage and he is nourished three times a day. He is the mouth by which the Gods eat the sacrificial offerings. His brightness is much dwelt upon, he shines like the Sun, his luster is like the rays of the dawn and the Sun. He shines even at night and dispels the darkness with his beams. Agni is more closely associated with human life than any other Deity. He is the only God called *grhapati*, lord of the house. He takes the offerings of men to the Gods and brings the Gods to the ritual. As knowing all the details of ritual he is wise and all knowing and is exclusively called *Jātavedas*, he who knows all created beings. He is a great benefactor of his worshippers, protecting and delivering them and bestowing on them all kinds of boons, but pre-eminently domestic welfare, offspring and prosperity.

Soma - The God Soma is one of the prominent Deities of the Veda. So for the naturalistic and spiritual aspects of the God Soma concerned the spiritual attributes leads to the highest bliss and happiness. Soma is a drink of longevity. The *pavamāna* Soma leads to immortality. Evaluated on the standard of frequency, Soma comes third in order of significance among the Vedic Gods. Soma in creeper form is crushed for procuring its juice for its useful role in the ritual. In the post Vedic literature Soma is a regular name of the Moon. The process by which the celestial Soma gradually coalesced with the Moon is not difficult to understand. Soma on the one view point is continually thought of as celestial and dazzling, sometimes as dispelling darkness and swelling in the waters and on the other view point is very often called a drop, Indu. Thus Soma in the bowls is described in one passage to appear like the Moon in waters and in another passage Soma has been

narrated as the drop (*drapsa*) which goes to the ocean, looking with the eye of a vulture²⁹ is generally admitted to allude to the Moon.

Sūrya - In the *Ṛgveda* ten complete hymns are dedicated to *Sūrya* and is mentioned on many occasions with other Gods. The Gods brought him up, who was concealed in the ocean³⁰. Being symbolic of Agni he was located by the Gods in heaven³¹. *Sūrya* illuminates the whole world, for men and Gods³². He dispels the darkness with his light³³. *Sūrya* measures the days and extends the days of life. He is pleaded to remove diseases³⁴. Healing is his special province. He is the soul of the moving world³⁵. He supports the sky and is called the pillar of the sky³⁶.

Varuṇa - *Varuṇa*, the mid-region God transcends everything, he looks at the earth and makes the soil full of waters, in the mid-region he creates winds and in heaven he creates light. Thus *Varuṇa* makes these three worlds full of light, air and water making the world a good inhabitat of the human race. He drives man from the world of darkness to the world of light. He is the symbol of loveliness. The earth which is dry becomes fresh as a well-bathed person. The mountain served with waters appear to be the symbol of meditative life. Thus *Varuṇa* symbolizes life, light and meditation.

Aśvins - These twin Deities are the most preminent Gods after Indra, Agni and Soma. They are decribed as the physicians of Gods and men, wonder-workers and saviours of the oppressed from their suffering.

Ādityas - The group of Gods called *Ādityas* is solemnized in six whole hymns and in parts of two others in the *Ṛgveda*. No more than half a dozen are anywhere narrated and that only once, Mitra, *Aryamān*, Bhaga, *Varuṇa*, *Dakṣa*, *Aṁśa*³⁷. In the last books of the *Ṛgveda*, the number is once stated to be seven and once eight³⁸.

Vāyu - *Vāyu*, the wind God is often described as associated with Indra in his exploits while the latter moves in the company of Parjanya. *Vāyu* is as fast as thought. He possesses the power of healing.

Pr̥thivī - *Pr̥thivī* is considered as a terrestrial God or *Pr̥thivīsthānadevatā* which emerges from its name. In the *R̥gveda* only one hymn (*R̥gveda* 5.84) of three verses is found where *Pr̥thivī* is worshipped. The Goddess Earth is not only our visual Earth, she has also an integral expansion of the whole universe.

Āpah - *Āpah* is worshipped as the Goddess of the flow of life without which life cannot exist on earth. Waters give us relief from sins; we therefore utter incantations of this Goddess of water. *Āpah* bring virtue for us and remove vice from us. The *Āpah* keep us alive like our mothers giving milk to their sons and daughters.

Rudra - Rudra, an atmospheric God occupies a subordinate position in the *R̥gveda*, being celebrated in only three hymns, in part of another and in one conjointly with Soma. He is fierce and destructive. But his blessings are sought for the welfare of human beings as well as the animal world. He is the strongest of the strong and unassailable, unsurpassed in might.

Uṣas - *Uṣas* gives us light. Light of *Uṣas* is the wisdom that people derived from the mother of the dawn (i.e. *Uṣas*). She gives us sacrifice, she gives us knowledge and she gives us auspicious wealth. *Uṣas* paves the way to the Sun to move on in his axis, so *Uṣas* is the most useful Goddess for this world. Without her existence people cannot survive.

Maruts - This group of Deities is prominent in the *R̥gveda*. The Maruts are the helper of cows and rivers for producing crops. They are described as youthful warriors armed with golden spears and decorated with golden helmets and gold ornaments and driving golden chariots. They shed rain; they are supplicated to bring healing remedies.

Savitā - *Savitā* is the God who stands before the rise of the Sun; it means the God *Savitā* gives strength and vitality to the Sun God for moving freely in the world. *Savitā* is the lovable God for the worshippers who give oblation to him. He is worshipped for knowledge by the Vedic *Āryans*. He produces consciousness in human being and drives them to the path of truths. The sages always pray for their coveted wealth and they always try to become free from sin³⁷.

Mitra - Mitra is spoken of as an associate of *Varuṇa*. He represents prominently the beneficent side of the Sun's power. He stimulates people to activity, holds fast heaven and earth and watches people ceaselessly.

Pūṣan - *Pūṣan* is a pastoral God and guardian of cattle. He is friendly with the mankind. He moves onward observing the universe and makes his abode in heaven. He is a guardian of roads, removing dangers out of the way.

Rātri - The Goddess of night, under the name of *Rātri* is invoked in only one hymn (*Rgveda* 10.127). She is the sister of *Uṣas*. At her approach men, beasts and birds go to rest. She protects her worshipers from the wolf and the thief, guiding them to safety.

Dyaus - Dyaus is personified as the God of heaven. He is generally coupled with *Pr̥thivī* in the dual compound *dyāvāpr̥thivī*, the universal parents. The boundless and illuminating firmament shining with the bright rays of the Sun by day and with the mellow light of the Moon and stars by night answered to the feelings for the Infinite and it was because of this that the sky was deified.

Parjanya - Only three hymns are attributed to Parjanya. The shedding of rain is his most prominent characteristic. In this activity he is associated with thunder and lightning. He is in a special degree the producer and nourisher of vegetation.

ASSOCIATION OF SOMA WITH OTHER GODS

In the *R̥gveda* the Soma hold the third position following Indra and Agni, from the point of view of the total number hymns dedicated to them. The Gods were originally mortal³⁸. For immortality was bestowed on them by *Savitā*³⁹ or by Agni. They are also said to have obtained it by drinking Soma, which is called the principle of immortality⁴⁰. The benevolence of the Gods resembles that of human being recited while the Soma is pressed, the offering is cast in the fire and priests attend to the intricate details of the ritual. The beverage of the Gods is Soma. The abode of the Gods is variously described as heaven, the third heaven, or the highest step of *Viṣṇu*, where they live a joyous life exhilarated by Soma. Soma is an all powerful God. It is he who gives strength to Indra and enables him to conquer his enemy *Vṛtra*, the snake of darkness. He is further, like *Viṣṇu*, Indra and *Varuṇa*; the supporter of heaven and earth, and of gods and men. Therefore, Soma is closely associated with all other Gods.

Indra's excessive love for the Soma drink is beyond controversy. He is the best drinker of Soma; full with Soma his belly swells like the ocean⁴¹. He proceeds towards the Soma libation with the same urge as the horse approaches the mare. The more Indra is in the rapture of Soma the more he showers wealth in the form of cows, etc. to his worshippers. Invigorated by Soma, Indra fights his enemies, kills them and devastates their cities. When Indra is entangled in long battles, his wife also offers the Soma drink to him in the house. Invigorated by Soma Indra exhibits his martial feats; in the battlefield he enjoys Soma the best. Stimulated by Soma he destroys ninety-nine ramparts of *Śambara*⁴². The strongest of Indra's enemies was *Vṛtra*. He became competent to kill him after being invigorated by Soma. Indra's friend Agni (according to *Sāyana*) cooked three hundred buffaloes and prepared three pools of Soma for him in order to render him strong enough to kill *Vṛtra*⁴³. After consuming all this he killed Ahi and released the rivers⁴⁴. The

refrain, ‘*sómasya tā máde indraś cakára*⁴⁵ in the exhilaration of Soma Indra did all these, signifies the important part played by Soma in the Indra-myth.

Indra drank Soma just after his birth⁴⁶. Indra drank the ambrosia (*piyūsa*) which he had desired and which was hidden in the mountain; his mother gave Soma the infant as the first thing to drink in her parental home (according to *Sāyana*, even before she gave him breast milk she gave him Soma⁴⁷); Soma was brought to him from heaven by the hawk (*syena*). ‘Indra found the Soma from heaven kept in a hidden place as the nestling of the birds is kept in vast endless rocks’. The bird in mental speed went across the city made of *ayas* reached heaven and brought Soma for the *vájra* holder. Indra is *sómapáh sómapábnam*⁴⁸ ‘the Soma drinker of Soma drinkers’. He is enriched by the Soma drink—*sómavṛddha*⁴⁹. He is the best Soma drinker—*sómapátama*⁵⁰ and he is the lord of Soma —*sómapati*⁵¹. Indra is the only Deity to enjoy all the three oblations and the midday oblation was solely for him (*mādhyandinam savanam cāru yat te*)⁵².

Soma has an intimately close connection with Agni because of the equality that is drawn between its inebriating qualities and the subtlety of flames respectively. Both Soma and Agni were major rituals described in the *Ṛgveda*, therefore, they were both distinctly connected in their roles regarding communication with the other vedic Deities. Agni in ancient Indian myth is seen as the ‘God of Fire’. And as fire is associated with earthly occurrences, so too is Agni linked with the terrestrial realm; where he is the most important Deity in the terrestrial hierarchy. But not only is he the most powerful Deity in the terrestrial realm, but is also one of the most powerful Vedic Gods in general. He is seen as the destroyer of darkness and the force that drive away the demons at night. He is consider the ‘messenger of the Gods’. He is the one who is responsible for the delivery of rituals to the Gods. But besides being just a courier, he is also portrayed as the devourer of the rituals. Agni is the fire of ritual and this is s mediator

between men and the Gods and Soma is the hallucinogenic drink of the ritual.

Varuṇa is the most prominent of the celestial Deities. He is very closely associated with the Soma, in Soma's incarnation as the drink of the Gods. *Varuṇa* is one of the most important of the Vedic Gods. *Varuṇa* is the keeper of the cosmic order, a force called *ṛta*. It is *ṛta* which keeps everything working as it should, and *Varuṇa*'s role as the one who governs *ṛta* makes him very important indeed.

Varuṇa sits on the strewn grass at the ritual⁵³, and like other Gods he and Mitra drink Soma⁵⁴. Nor are spices peculiar to *Varuṇa* and Mitra, for they are also attributed to Agni, to Soma⁵⁵. *Varuṇa* placed fire in the waters, the Sun in the sky, Soma on the rock⁵⁶. He is connected with the waters as Soma with the mountain⁵⁷. As a divine father he sheds rain-waters⁵⁸. *Varuṇa* or the *Ādityas* are sometimes called guardians of order (*ṛtasya gopā*), but this term is also applied to Agni and Soma.

Gandharva is moreover, in the *Rgveda* often associated with Soma. He guards the place of Soma and protects the races of the Gods⁵⁹. Observing all the forms of Soma, he stands on the vault of heaven⁶⁰. Together with Parjanya and the daughter of the Sun, the Gandharvas cherish Soma⁶¹. Through Gandharva's mouth the Gods drink their draught⁶². The *Mai.Sam*⁶³ states that the Gandharvas kept Soma for the Gods, but having allowed it to be stolen, were as a punishment excluded from the Soma draught. Doubtless owing to this association with Soma, Gandharva is described as knowing plants⁶⁴. It is probably as a jealous guardian of Soma that Gandharva in the *Rgveda* appears as a hostile being, who is pierced by Indra in the regions of air⁶⁵ or whom Indra is invoked to overcome. For in a later text Soma is besought to elude the Gandharva *Viśvāvasu* in the form of an eagle⁶⁶. Soma is further said to have dwelt among the Gandharvas or to have been stolen by the Gandharva *Viśvāvasu*, but to have been bought from the Gandharvas,

as they were fond of females, at the price of the Goddess *Vāc*⁶⁷. Moreover, the archer *Kṛśānu*, who shoots at the eagle that carries off the Soma⁶⁸, appears to be a Gandharva, being expressly said to be one in *Tai.Ār.*⁶⁹.

Gandharva is some times connected with the waters. Soma poured into water is called ‘the Gandharva of waters’⁷⁰. The union of Gandharva with the water nymph is typical of marriage. He is, therefore, connected with the wedding ceremony and the unmarried maiden is said to belong to Gandharva as well as to Soma and Agni⁷¹.

Maruts are also associated with Soma. In rituals the Maruts are offered with the usual Soma libation, sometimes independently, sometimes with Agni and other Gods and mostly with Indra. “May the Maruts who are of one mind come to the Soma offering like a flock of swans⁷². Soma is pressed between the two stones for the Maruts”. The Maruts are the regular enjoyers of the midday Soma libation⁷³ along with Indra and with other Gods as well.

Maruts are several times called singers in the *R̥gveda*. They are the singers of heaven. They sing the praises while drinking the intoxicating Soma and they also know the previous heroic deeds of the hero⁷⁴. In *R̥gveda*, the poet praises the Maruts for the songs sung (by them) and generating the might in Indra (*indriyam*)⁷⁵. Later in the same hymn they are said to have cleft open the (of Vala) while blowing the pipe and praised for having performed heroic deeds after consuming large quantities of Soma, made *Somasya raṇyāni cakrire*. The Maruts praised Indra and pressed Soma for him, when he killed *Ahi Vṛtra*. It seems that the Maruts were equipped with a group of poets well versed in the art of composing and singing the praises of warriors on the battle field in order to rouse their vehemence and fire con cess, functioning like the war cry.

God *Viṣṇu* is associated with Soma. During the *Ātithya-iṣṭi* of the Soma ritual which is dedicated to him⁷⁶, before the *Upasad*⁷⁷, during the *Udavasāniyā* of the same. Of the *Aikādaśina* animals one belongs to *Viṣṇu* and one to Indra-*Viṣṇu*. Elsewhere distinction is made between three types of *Viṣṇu*: *Viṣṇu*, *Viṣṇu urukrama*, *Viṣṇu uruga* and these are characterized by the offering of different animals⁷⁸. *Viṣṇu* appears like a *yajamāna* who presses the Soma for Indra. It is true that at several places in the Ninth *Maṇḍala* of *Ṛgveda* he is mentioned beside the Gods, particularly next to Indra, as a partaker of the Soma draught⁷⁹. On the fourth day of the *Aśvamedha*, the section intended for recitation begins with the words, *somo vaisṇavaḥ*. It is said in *Śat.Br*: *viṣṇa urugāyaiṣa te Somas taṃ rakṣasva mātīvā dabhann iti yajña vai Viṣṇus tad yajñayaivaitat paridadati*⁸⁰.

Viṣṇu is introduced into Soma ritual only through Indra. When associated with Indra as a dual divinity, *Viṣṇu* shares Indra's powers of drinking Soma. Owing to this friendship Indra drinks Soma beside *Viṣṇu*⁸¹ and thereby increases his strength⁸². Indra drank the Soma pressed by *Viṣṇu* in three cups⁸³. The little attention paid to the God is all the more striking since during the Soma ritual *Viṣṇu* is not at all mentioned in the verses, but he is drawn into association in this ritual, as in others⁸⁴ with various implements, particularly with the *Havirdhāna* cart⁸⁵. At the individual parts of the cart or of the hut, mantras are recited which contain *Viṣṇu*'s name⁸⁶. Offerings are made on both the wheel tracks of the cart with verses addressed to *Viṣṇu*⁸⁷. Agni and *Viṣṇu* are worshipped often outside the *Dīkṣā* of the Soma ritual also. As early as in the AV⁸⁸ they are spoken of as guarding *ghṛtāsya gūhyasya nama*. One who wishes to practise or avert witchcraft is advised to offer a *purodasa* for the two Gods⁸⁹.

Brhaspati or *Bramhanaspati* is also associated with God Soma. He, like Indra, is called the Soma drinker. His most important achievement is that he causes the Sun and the Moon to ascend alternately—a deed not done

by any other God. The specific quality of *Br̥haspati* of causing the Sun and the Moon to rise alternately has reference to his abstract and concrete functions. The motor centre of speech is the storehouse of spoken and seen words. They must rise to consciousness as thoughts before they are expressed in speech. The material areas of speech in the brain do not themselves originate words which are located there. It is through the agency of Soma that thoughts are brought to consciousness, in the *Ṛgveda* Soma is called the ‘awakener of thought’⁹⁰; he is said to stimulate voice, which he impels as the rower does his boat⁹¹. He is even called ‘Lord of speech’, *vācaspati*⁹⁴. It seems, according to the *Ṛgveda* idea, that Soma has a definite connection with the conscious expression of speech. Soma as the cerebro-spinal fluid must ascend to exert a certain amount of rhythmic pressure on the motor-speech centre to evolve speech. In fact, all the creative acts of Indra and *Br̥haspati* are ascribed to Soma. He is the exciter of conscious movements.

The twin divine physicians, the *Aśvins*, hold an important position in the Vedic pantheon. In the *Ṛgveda* the *Aśvins* hold the fourth position following Indra, Agni and Soma, from the point of view of the total number of hymns dedicated to them. The *Ṛgveda* singers generously offer Soma libation to the *Aśvins*. For about fifty times they have been offered Soma in fifty one hymns dedicate to them. Along with other words of invocation in which they had been offered Soma libation five times they had been invoked with the prayer, *pibatam̐ somyāṃ mādhu*⁹³, thrice with, *sómam̐ pibatam̐ Aśvina*⁹⁴, twice with *pātám̐ sómam̐ ṛtāvṛdhā*⁹⁵, one with, *pibatam̐ somyāṃ mādhumantam̐ Aśvina*⁹⁶ and once with, *pibātha inmādhunaḥ somyāsya*⁹⁷. A deliberation on the *Aśvinas* without referring to their close relation with *madhu* is simply impossible. Of the many epithets of the *Aśvins* that are found in the *Ṛgveda* a few are *madhuvarṇā*⁹⁸ ‘honey coloured’, *madhupau*⁹⁹ ‘drinkers of honey’, *mādhvi*¹⁰⁰ ‘honeyed’.

The *Aśvins* had been deprived of the right to the Soma libation and that later they regained that right has been recorded for the first time in the *Tai.Sam*¹⁰¹ and then in later literature. In the *Tai.Sam* we learn for the first time that the *Aśvins* had been denied the right to the Soma drink on the ground that they were doctors and that they had mixed much among men and have become impious; the *Aśvins*, however, established themselves to that much coveted right by dint of their own merit. It is mentioned in *Tai.Sam*: *yajñasya siro cchidyata te deva aśvināv abruvan bhisajau vai stah idam yajñasya sirah prati dhattam iti tāv abrūtam varam vṛṇāvahai graha eva nāv atrāpi grhyatām iti tābhyām etam āśvinam agrhnan tato vai yajñasya sirah prattyadhattām yad āśvino grhate yajñasya niskṛtyai tau devā abrūvan apūtau vā imaumanusyacarau bhisajāv iti*¹⁰².

There exists a special relationship between Soma and *Sūrya*. The verses of *Rgveda* tell us of the meeting of Soma and the Goddess, the daughter of *Sūrya*¹⁰³. What is most significant is the commingling of the voices of Soma, *Sūrya* and the priests. There is, moreover, a kind of linkage or relation between the God and the Goddess, which is coupled with a mode of progression. Soma begins a process by setting the word in motion. *Sūrya* who is endowed with the rava is like an incarnation of *Vāk*. It is known that Soma is also *vācāspati*. Besides, Soma is *pátir gavam*. *Vāk* and the milk of the cows can go very well together for some reason according to another verse of the hymn, although *Vāk* is not mentioned by name¹⁰⁴.

Various individual Gods are said to have produced the Sun. Indra-Soma brought up *Sūrya* with light¹⁰⁵. Soma placed light in the Sun¹⁰⁶, generated *Sūrya*¹⁰⁷, caused him to shine¹⁰⁸ or raised him in heaven¹⁰⁹.

Rudra, Lord of *Yogā*, who restores the wholeness of the absolute. Rudra heals the ills of mortals with the remedies that he himself created in the waters into which he plunged when *Brahmā* had asked him to create mortals. Rather than creating mortals, fallible by nature and prone to

disease, he chose to do tapas and create the herbs and plants that would be their medicine. Rudra is associated only with Soma in a quite indifferent hymn. VI.74, of the *R̥gveda* and in some wish fulfilment rituals performed for attaining progeny, for warding off diseases etc¹¹⁰. In the case of the *caru* for a sick person, the *Hotr* is led blindfolded into the forest and then the bandages are removed a *caru* for *Brahmavarcas*, for which the milk of a white cow with a white calf is used, is offered behind an enclosure.

Rudra holds the arrow in one hand and a plant or a water vessel in the other. He holds the destructive and the vitalizing fire that pulsates in water and plants and heals. It was Soma himself, Soma who is God, plant and elixir of life, who revealed to a *R̥gveda* poet the healing power of the waters¹¹¹ and the plants. Soma, the elixir of life, the drink of immortality, was pressed from a plant. Soma the God arose from the drink and inspired the poet-seers. From far away, the plant was brought to man by a falcon¹¹². *Kṛśānu*, the archer, by an infinitesimal fraction of time had failed to pierce with his arrow the falcon who had raped the Soma and who, with the Soma plant clutched in his claw, precipitated himself toward the world of man. *Kṛśānu* could not prevent the immortal God from coming within the reach of those who would witness his presence on earth by their songs, which he inspired. Nor could he prevent the balm of Soma from healing mortal ills. The elixir of life inspires the seers, heals the sick, and assuages the ills of life. Soma and Rudra are healers. Rudra heals with the remedies that he has created for the ills that he has inflicted on man. These medicines heal the ills of mortals whose coming into existence Rudra failed to prevent.

Soma and Rudra are invoked together in one and the same hymn of the *R̥gveda*¹¹³. They are dual divinities, co-operative powers. No other God is ever associated with or takes part on equal terms in Rudra's being domain. 'Soma is the bestower of seed; Agni is the begetter of offspring'¹¹⁴. In as much as Rudra is Agni, they co-operate in the very field that Rudra, the wild

hunter, meant to be nonexistent. Whereas life has come into existence, Rudra and Soma conjointly heal the ills of the body and free it from guilt. Sickness is only a consequence of sin. Soma, the elixir of immortality, is the hidden essence of *Tvaṣṭr*. *Tvaṣṭr* is a name of the Father. He does not create per generation but per artem. Soma, the elixir of immortality, is stored in a wondrous container, the Moon¹¹⁵. The Moon vessel goes on changing its shape cyclically, within its own limits. The changes measure time, from the shape of the crescent to the full disc that dwindles, disappears, and shows again as crescent, repeating the same sequence of shapes time after time. The Moon is a mystic container, a vessel from which the Gods and the dead, the ancestors, drink Soma, the ever-refilling water of life, of immortality¹¹⁶. On his head *Śiva* carries the crescent Moon, symbol of the renewal of vegetative life, of recurrent time and the abode of the dead. Thus the Moon is the lord of plants, luminous vessel of Soma and one with Soma, who himself from ancient times is their king. Rudra heals the wounds he inflicts. When he frees the body of man from sickness, it is guilt from which he liberates him. Sickness is seen as a consequence of sin, Rudra-Soma, the healers of the ills of the body; also free the mind from the concerns of the body¹¹⁷. Soma, the drink of immortality transports the seer into the regions of the Gods, where he seer into the regions of the Gods, where he sees them face to face. Rudra, the thousand eyed God, puts into the right hand to the seer an herb that makes him see everything—the three heavens, the three earths and all existences down to the sorcerers and the ghouls¹¹⁸.

The Gandharva *Kṛśānu* aimed his arrow from on high so as to prevent the Soma, which had been raped by the falcons from being brought down to man on earth. Rudra let fly his arrow against the Father, who was engaged in the procreative act. Rudra avenged the infringement of pre-existential wholeness, but didnot prevent the seed of the Father from falling down to earth. Soma and semen had the same fate and destination. The semen of the

Father was to bring about the life of man on earth and its continuity. Soma was to raise man to a level of inspiration so high that from it the fated descent of Soma and that of the semen of Father Heaven could be intuited. From the high peaks of vision would appear a panorama of many paths of ascent, by rituals to be performed and by inner realizations expressed in hymns and other works of art. *Kṛśānu* by his failure was instrumental in letting Soma and inspiration come to man; Rudra, in a time caused reverse effect of his intention, brought the life itself of mankind to this earth, and with it he brought time. At the first dawn of the world he rose, the fiery archer.

The *Āpah* or waters are associated with God Soma. The waters of the sea are compassed between heaven and earth. They are waters which have an aerial as well as terrestrial course. They flow in the wake of the Soma juice which is collected in vats as waters of the sea¹¹⁹. The streams of *Saraswatī* and *Sindhu* have also the same course and may be identified with the Soma juice. The stream of *Saraswatī* is said to be pure, flowing from the mountains; she fills the terrestrial regions and wide atmospheric space and occupies three abodes¹²⁰. She is invoked to descend from the sky to the ritual¹²¹. The occupation of the three abodes by *Saraswatī* cannot be taken to mean that her course runs through heaven, air and earth. The three abodes are the three vats from which *Saraswatī*, identified with the Soma juice, is said to flow after purification. The dwelling of Soma with *Vivasvat* who is in close association with *Indra*, suggests that the seat of *Vivasvat* must be nearer *Indra*. This is the highest atmospheric region where it joins the vault of heaven. Another stream, personified as *Sindhu*, has the same abode. Soma and *Sindhu* must therefore be identical. Soma, *Sindhu* and *Saraswatī* have a common above the atmosphere and not in heaven. It seems that Vedic bards of different periods personified a single stream with three different names. The waters of the sea are reinforced by the waters of the

rivers which are seven in number. The stream *Saraswatī* is said to have seven tributaries, who are sisters¹²². The tributaries of Sindhu are said to flow forward triply seven and seven¹²³. Soma, too, has seven rives as sisters who nursed Soma when an infant¹²⁴.

Soma is associated with Parjanya. Parjanya is described as a self-dependent sovereign who rules over the world in which all beings and the three heavens are established together with the triply flowing waters. He is the bull the impregnates everything, and in him is the soul that moves and stands in the *Ṛgveda* world. The three reservoirs that pour their treasures around Parjanya are the three vats through which the Soma juice flows when purified. One peculiarity of this Deity is his lack of initiative for he is goaded to activity by the Maruts, *Vṛtra*, *Varuṇa* and Soma to shed rain¹²⁵, his most prominent characteristic.

He is, therefore, said to dispose of his body according to his own wish. Mitra and *Varuṇa* i.e. the cerebro-spinal fluid surrounding the whole of the nervous system, and Soma, as the cerebro-spinal fluid within it, behave like Maruts and force Parjanya to discharge rain in the form of efferent impulses. Their activity is orderly and incessant. The magic of *Varuṇa*'s power is said to rest in heaven (the brain). He makes the inverted cask (the outer convex surface of the brain) pour waters in heaven, earth, air and moistens the ground. Soma, too, as it flows along the three reservoirs, behaves like stormy winds and drops of Soma, as they speed along from heaven and air towards the earth¹²⁶, excite Parjanya to discharge his contents, for he is said to produce waters and cause heaven and earth to rain¹²⁷. The Vedic *ṛsis* have thus assigned a very important function to the cerebro-spinal fluid circulating within and around the central nervous system as an excitant of reflex activity. The variations of pressure between them perhaps have something to do with exciting the reflex activity. *Varuṇa*, the cerebro-spinal fluid outside the central nervous system, by

exerting pressure on the cortical layer of the brain can only excite voluntary activity, as rain which may spread along the whole length of the nervous system and cause movement to occur. Soma, the cerebro-spinal fluid within the nervous system, exerts a constant rhythmic pressure on the masses of grey matter that line the cavity of the nervous system and they, as Parjanya, are stimulated to nourish and produce vegetation in the form of independent nerve-units of the autonomic nervous system which keeps up that incessant activity of the vital organs necessary for the activity and life of the body.

Soma is also associated with Yama. Soma is pressed for Yama, ghee is offered to him¹²⁸ and he is besought to come to the ritual and place himself on the seat¹²⁹. Yama is invoked to lead his worshippers to the Gods and to prolong life¹³⁰.

Along with *Varuṇa*, the *Aśvina*, Yama and *Pūṣan*, king Soma is also prayed to for deliverance from death and to save the worshipper from the south—the quarter of Yama¹³¹. In the other world he who cooks the *viṣṭārin brahmaudana* (rice for the *Brāhmin* priest at a ritual) lives with Yama delighting himself in the company of the *Apsaras* (nymphs) who are connected with Soma¹³². The *Mai.Saṁ* calls Soma the God of the Fathers, thus indirectly identifying him with Yama; *Candramas* (i.e. Soma, the Moon) is called the eye of the Fathers¹³³. The *Tai. Br.* says very clearly that Yama resides in the heart of the Moon, thus establishing his lunar bearings¹⁴³. The *Śat.Br.* frequently calls the Fathers Soma *vantah* or states the reverse, i.e. calls Soma *Pitṛmat*¹³⁵. This confirms Yama's relationship with Soma, for Yama is the God of Fathers, par excellence. Soma is used as an image of the chain of births and it seems possible that passages affirming faith in rebirth on the analogy of the Moon, which waxes and wanes periodically, give the underlying link through which the Moon became an image of transmigration of the soul, a path of the Fathers (*Ritṛyāna*) and an associate of Yama who supervises the soul's course after death. The *Tai.Br.*

equates the mythical hero in the Moon with Yama¹³⁶. At the offering of *Piṇḍapitr̥ yajña* to the Fathers Soma is invoked as *Kavyavāhana*, bearer of the libation, usually an epithet of Agni. Soma is always invoked in connection with the rituals for the ancestors. When we called Yama a lunar God, his connection with Soma becomes fundamental and where ever we have transmigration or metempsychosis in any form the Moon is behind the concept and thus becomes inseparably connected with the God of the next world and with the progress of the soul after death. In a *Srāddha* ceremony one should say, ‘to Soma with the Fathers’. The lunar eclipse is supposed to produce uncleanness and a person must cleanse himself properly; it is significant that prayers are addressed to Yama for this purification.

Tvaṣṭṛ is closely associated with Soma. *Tvaṣṭṛ* is especially a guardian of Soma, which is called ‘the mead of *Tvaṣṭṛ*’¹³⁷. It is in his house that Indra drinks Soma and presumably steals it, even slaying his father in order to obtain it. The omniform *Tvaṣṭṛ* has a son named *Viśvarūpa* (the Omniform), who is a guardian of cows. The hostility of Indra is directed against the son in order to win these cows, just as against the father in order to gain possession of the Soma. Even *Tvaṣṭṛ* himself is said to tremble with fear at the wrath of Indra¹³⁸ and is represented as inferior to Indra, in as much as not even he was able to perform a feat done by Indra. The *Tai.Sam.*¹³⁹ tells a story of how *Tvaṣṭṛ*, whose son had been slain by Indra, refused to allow the latter to assist at his Soma ritual, by Indra came and drank off the Soma by force.

Terrestrial Soma is compared to the milk of Aditi¹⁴⁰ and milk only can be meant by the daughter of Aditi who yields to Soma as he flows to the vat¹⁴¹. There may be a similar allusion when priests with their ten fingers are said to purify Soma on the lap of Aditi¹⁴².

Tutelary Deities are once identified with Soma, being addressed as Indu. In another verse¹⁴³ he is called a firm pillar, a cuirass of Soma-pressers and seems to be identified with Indra.

The only Deities with whom *Pūṣan* is invoked conjointly in the dual are Soma¹⁴⁴ and Indra¹⁴⁵, whose brother he is once called¹⁴⁶.

Soma is in the Ninth *Maṇḍala* of *Ṛgveda* brought into intimate relation to Vivasvat. Soma dwells with Vivasvat¹⁴⁷ and is cleansed by the daughters (fingers) of Vivasvat¹⁴⁸. The prayers of Vivasvat urge the tawny to flow. The seven sisters (waters) urge the wise Soma on the course of Vivasvat¹⁴⁹. The streams of Soma flow through the sieve having obtained (the blessing) of Vivasvat and producing the blessing (bhagan) of dawn¹⁵⁰.

Tṛta mentioned or associated ten times with Soma either as the beverage or the Deity. *Tṛta* is mentioned alone as having rent *Vṛtra* by the power of the Soma draught¹⁵¹. In the Ninth *Maṇḍala* of *Ṛgveda*, doubtless owing to its peculiar character, *Tṛta* appears in the special capacity of a preparer of Soma, features alluded to only once in the rest of the *Ṛgveda*¹⁵². Soma is purified by *Tṛta*¹⁵³. *Tṛta*'s maidens (the fingers) urge the tawny drop with stones for Indra to drink¹⁵⁴. Soma occupies the secret place near the two pressing stones of *Tṛta*¹⁵⁵ and is besought to bring wealth in a stream on the ridges (*pr̥ṣṭheṣu*) or *Tṛta*¹⁵⁶. Soma caused the Sun along with the sisters to shine on the summit (*sānu*) of *Tṛta*¹⁵⁷. They press out the stalk, the bull that dwells on the mountains, who, like a buffalo, is purified on the summit; hymns accompany him as he roars; *Tṛta* cherishes (him who is like) *Varuṇa* in the ocean¹⁵⁸. When Soma pours the mead, he calls up the name of *Tṛta*¹⁵⁹.

When drunk by Indra, Soma caused the Sun to rise in heaven¹⁶⁰. So this cosmic action comes to be attributed to Soma independently. He caused

to Sun to shine¹⁶¹, caused the light of the sky to shine¹⁶² and produced the Sun in the waters¹⁶³.

Soma is occasionally called a treasure¹⁶⁴ or the wealth of the Gods¹⁶⁵. Soma can also afford protection from foes. He drives away goblins and like some other Deities but more frequently receive the epithet of goblin-slayer (*rakṣohan*). Soma is the only God who is called a slayer of the wicked¹⁶⁶.

A DISCUSSION ON VEDIC RITUALS

Our knowledge of the Vedic ritual is derived from three sources: the *Samhitās*, the *Brāhmaṇas* and the *Śrauta* and *Gr̥hyasūtras*. The earliest reference to the Vedic ritual is found in the *Ṛgveda Samhitā*. The names of sacrificial objects are mentioned: *yūpa*, *idhma*, *samidh*, *juhū*, *grāvāṇāh*, *dronē*, *camasa* etc. The three *savannas* of the *Somayāga* have been mentioned. The *Ṛgveda* also knew the existence of at least seven priests: *Hotṛ*, *Potr*, *Nestr*, *Agnīdh*, *Praśāsir*, *Adhvaryu* and *Brāhman*. A Stage was reached when the hymns, as a poet claims, could only be understood by means of *yāga*. It is certain, therefore, that in the *Ṛgveda* period the ritual was fairly extensive.

The sacrifices are the first origin and basic dharma according to *Ṛgveda*. The sacrificial fire is central to all Vedic ritual. Sacrifice is called ‘*Yajña*’ in Sanskrit. The word *yajña* is derived from the root ‘*yaj*’ with the suffix ‘*Nañ*’ (*Devapūjāsaṅgatikaraṇadāṇesu*). The word *yajña* actually means giving something in the fire to propitiate Gods for securing prosperity, removing undesirable elements and for securing the heaven.¹⁶⁷

In the *Nirukta*, the word *yajña* is used in the sense of offering oblation in the fire¹⁶⁸. The ritual is all important and it has been expressly stated to be the best act ever performed¹⁶⁹. To speak metaphorically, it is like a ship sailing heavenward. The *Śat.Br.* enjoins that ritual is a compulsory duty for

a man. Man is bound to perform rituals because he, from the very birth, owes a debt to the Gods and he must satisfy them by offering sacrificial oblation in the fire. In another place the *Brāhmaṇa* observes that man by his own self is born as a debt to death and in that sacrificers, thereby he redeems himself from death¹⁷⁰. Not only the mortal beings but even the Gods also attained their divine glory and heavenly status by means of ritual. Besides these, Gods also attained immortality by performing ritual¹⁷¹.

Regarding the origin of the ritual *Śat.Br.* says, the *Prajāpati* remains to be the main source of ritual and he again himself has been identified with ritual. It is found that after giving himself to the Gods *Prajāpati* created his counterpart (*pratimā*) viz. the ritual. *Prajāpati* is said to have discovered the ritual. *Prajāpati* is also said to have created subjects (*prajā*) along with the ritual¹⁷².

The *yajña* is a very important performance as said in the *Srimadbhāgavatgītā*—“All the living beings grow from crops, the crops grow from the cloud, the cloud grows from the ritual, the ritual comes into existence from work, work from the Veda and the Veda from the Supreme Being (*Parabrahma*)¹⁷³.

There are various types of rituals serving different ends. Some are obligatory (*Nitya*), where as others are occasional (*Naimittika*) rituals. The rituals which are performed daily as a compulsory life long ritual session are termed obligatory but the *kāmya* or wish-yielding rituals come under the occasional type. *Agnihotra* is the example of obligatory ritual while occasional rituals are wish-yielding and their results range from the birth of a son, bringing down rain etc to the attainment of union with the Deities.

The ritual or sacrifice may be divided into five classes viz. *Homa*, *Iṣṭi*, *Paśu*, *Soma* and *Satra*. Every type of ritual has its *Prakṛti* or model and *Vikṛti* or modifications which follow the pattern of the model. The *Prakṛti* is

also called *Pradhāna*—the main ritual and *Vikṛti*, the *Aṅga* or accessories. Thus the *Prakṛtis* or models of the five types of Vedic rituals *Homa*, *Iṣṭi*, *Paśu*, *Soma* and *Satra* are *Agnihotra*, *Darśapaurṇamāsa*, *Daikṣa* or *Prājapatya Paśu*, *Agniṣṭoma* and *Gavāmayanam* respectively.

Homa ritual consists in offering oblations of milk, curd, rice, cake etc to the Sun-God and Agni in the sacrificial firepit everyday both in the morning and in the evening. It is also called *Darvī-homa* as the offerings are poured into the fire by means of a ladle called *Darvī*. *Agnihotra* is the model for the *Homa* type of rituals. The higher three casts had to perform the *Agnihotra* daily in the early Vedic age. Later on the *Kṣtriyas* and *Vaiśyas* appointed their *Brāhmin* priests to perform it on their behalf. It was obligatory for a *Brāhmin* to perform the *Agnihotra* every day along with his wife throughout his lifetime. In this ritual oblations are offered to the Sun-god in the morning before sunrise and in the evening after the Sun had set. The same hymn is uttered both the time with slight variation. In the morning the verse accompanying the oblation reads as – ‘*Sūryaḥ jyotir jyotih Sūryaḥ*’ (the Sun is the light and the light is the Sun) but in the evening the term Agni i.e. fire is substituted in place of *Sūrya*; because the sun relegates its light to the fire when it sets.

In the *Agnihotra* the oblation consists of milk and a separate milk cow is reared for that purpose called *Agnihotrī gābhi*. Milk is boiled in an earthen pot within the sacrificial campus and is offered as oblation in the *Āhavanīya* fire with a ladle called *Agnihotra-havanī*. Two principal oblations are offered in the evening rite the first being offered to Agni and the second to *Prajāpati*. Similarly, two main offerings are made in the morning of which the first belongs to *Sūrya* and the second to *Prajāpati*. These four oblations are the important ones in the *Agnihotra*. As the first oblation in the evening is offered to Agni the whole ritual goes by the name of *Agnitra*. This view is advocated by *Āpastamba* in his *Śrauta Sūtra*¹⁷⁴.

The *yajamāna* himself should offer these oblations in the morning and evening. If he be physically incapacitated he should get it done by his son or priest. Full moon and new moon days he will have to do it himself under all circumstances; proxy is not allowed. Milk, curd and gruel (*yavāgu*) are used as offerings. Each of this offering (*havis*) is conducive to particular result. Those who desire cattle or heaven should offer milk, those desiring objects of senses should offer curd and gruel—offering is meant for them who desire possession of village. Besides these main objects of oblation, rice, paddy and butter are offered serving different ends. One desiring food should offer rice; one longing for attainment of strength should offer paddy and butter is the oblation for him who desires mental vigour.

A *Brāhmaṇa* does not get rid of performing *Agnihotra* except his death. A bachelor or a widower has no right to perform this ritual. It is mentioned in the Atharvaveda and described in details in the Yajurveda and *Śatapatha Brāhmaṇa*.

The model for *Iṣṭi* type of ritual is called *Darśapaurṇamāsa*. *Darśa* means the confluence of the Sun and the Moon (*sūryendu-saṅgamaḥ*) i.e., the dark called *Amāvasyā*. *Paurṇamāsi* means the full moon. This ritual is to be performed on the new moon and full moon days. A person belonging to one of the three higher castes who is neither a bachelor nor a widower and who has already established his *Gārhapatya* fire is entitled to the performance of his ritual. The ceremony consists of two days in the full moon and two days in the dark moon. During the full moon the rite commences from the morning of the full moon day and terminates in the forenoon of the following day i.e. *pratipada*. Likewise in the newmoon the ceremony covers the period from the morning of that day to the forenoon of the day following. While performing this ritual for the first time the sacrifice should commence with the full moon rite and follow it up with the new

moon rite; he should not commence in the new moon. Four priests are required for this performance, viz. *Hotṛ*, *Adhvaryu*, *Agnidhra* and *Brāhman*.

This ritual may be either obligatory (*Nitya*) or wish-yielding (*Kāmya*). It is *Nitya* for those who perform it in every full moon and new moon throughout their lifetime without any break. In their case non-performance or break of performance will lead to some disaster called *Pratyavāya*. It is *kāmya* or wish-yielding for them who do not perform it regularly but only once or twice for the fulfilment of some desire.

Daikṣa or *Prājāpatya Paśu* is the model for all *Paśuyāgas*. It is also termed *Nirudḍha-Paśu-bandha*. One who has established his household fire (*Gārhapatyāgni*) is called *Āhitāgni*. Such a person should perform the *Paśuyāga* every year. It may be performed once or twice or six times in a year. If it is performed once only it should be done in the rainy season, if twice, one sacrifice should take place in the *Uttarāyana* of the Sun and another in the *Dakṣiṇāyana*. If one desires to perform six times one performance should take place in each of the six seasons. At least once it should be performed every year by an *Āhitāgni* otherwise he will be held guilty.

An animal is the offering in this ritual; hence it is called *Paśuyāga*. A goat is the offering; all the limbs of the goat are not offered. Only such special organs such as its heart, fat etc. are offered as oblation. The Deities are *Prajāpati*, *Sūrya* or Indra and Agni jointly. Six priests are necessary for the performance- *Adhvaryu*, *Pratiprasthātr*, *Hotṛ*, *Maitrāvaruṇa*, *Agnī* and *Brāhman*.

In this ritual stakes called *Yūpas* are necessary for tying the sacrificial animal thereto. These stakes are made of one of the four kinds of trees— *Palāśa* (*Butea Frondosa*), *Khadira* (*Acacia Catechu*), *Vilva* (*Aegle Marmelos*) or *Rohitaka*. The different varieties of stake subserve different purposes. One desirous of attaining heaven should fashion the stake out of

Khadira wood; he who longs for food (*anna*) and nourishment (*puṣṭi*) should make the stake out of *Vilva* tree and he who desires mental strength and spiritual excellence should take the *Palāśa* wood for fashioning the stake. Towards the easternmost part of the sacrificial alter the stake is posted. The animal is generally a he-goat without any blemish like blindness, lameness, etc. and whose teeth have grown.

In the animal ritual the strangling or killing of the animal is not regarded as slaughter. It is not a crime. When an animal is offered as a victim in the ritual it leaves behind its mortal frame and its spirit achieves union with the Gods invoked in the ritual. The ritual helps the animal to attain to this divine status, union with the Gods in an easy way. It is said that through the ritual the soul of an animal gets union with that very God for whom it is sacrificed.

Agniṣṭoma ritual is the model for all Soma rituals. It is also called *Jyotiṣṭoma*. The juice of the creeper Soma is the main oblation in this ritual. In the twelve *stotras* sung in this type of ritual the last *stotra* goes by the name of *Agniṣṭoma*. Because the ritual terminates with the *Sāmavedic* chant (*stotra*) called *Agniṣṭoma*, the ritual also termed *Agniṣṭoma*.

Every year in the spring this ritual is to be performed by twice born caste with his wife. Soma creeper is procured from distant places and preserved with care. As Soma is not available *Putikā* is used as its substitute. All the sixteen priests are required for the performance of *Agniṣṭoma*. Some authors of *Śrauta sūtras* count another priest called ‘*Sadasya*’ as the seventeenth one. Some again consider *yajamāna* or sacrifice to be the seventeenth. On the first day the *yajamāna* welcomes these priests and appoints them for the performance promising sacrificial fees (*Dakṣinā*). This is known as *Ṛtivika-varaṇam*. This is followed by the Initiation ceremony called *Dikṣaniyesti*. The *yajamāna* and his wife are initiated. On the second day the Initiation ritual (*Prayaniyeṣṭi*) is performed in the morning. Five

deities are invoked *Pathyā Svasti*, Agni, Soma, *Savitā* and *Aditi*. Rice is the oblation for *Aditi* and for the remaining four Gods melted butter is the oblation prescribed. The *Prāyaṇīya* rite is followed by the ceremony of purchasing Soma creeper (*Somakraya*). Soma is purchased from a *Sūdra* in exchange of ten mediums of barter viz., one year old cow, gold, she-goat, milch cow and her calf, an ox, a bullock fit to draw cart, a bull-calf and cloths. Soma is the king of Gods and *Brāhmaṇas*. Hence Soma is placed on a cart drawn by two bullocks and driven by the priests towards the sacrificial altar. King Soma becomes an honoured guest and hence a rite is performed known as *Ātithyeṣṭi* or the rite of hospitality. Rice-paps placed on nine potsherds are offered to *Viṣṇu* in this rite. This is followed by *Pravargya* ceremony which again is followed by the ritual termed *Upasad iṣṭi*. On the third day a great altar (*Mahāvedī*) is erected confronting the eastern part of the sacrificial campus technically known as *Prāgvamśa* or *Prācīnavamśa*. On the fourth day an animal ritual, *Paśu-yāga* is performed in honour of the deities Agni and Soma jointly after the manner of *Nirūḍha-Paśu-bandha*. On this day Soma is carried to the right *Havirdhāna* altar; this function is termed *Havirdhāna-pranayanam*. At midday libation animal flesh and rice-pap are offered as oblation and at dusk the different organs of the animal are offered as oblation. This is followed by the ceremony relating to the sacrificer's wife called *Patnī-saṃyāja*. These ceremonies covering the first four days serve as a prelude to the actual *Agniṣṭoma* ritual which takes place on the fifth i.e. the last day. On the fifth day the ceremony of the extraction of Soma juice (*Somābhiṣava*) takes place. All the priests get up before dawn, bath in holy water and make arrangements for the extraction of the Soma juice. After all these preliminary rites being performed, at the end the concluding rite called the *Udayanyeṣṭi* is performed at the *Sālāmukhiya* Agni. This is performed in the same manner as the *Prāyaṇīyeshti* ritual¹⁷⁵. In the previously established *carupatra*, *caru* (milk rice porridge) is cooked. The principal Gods are Agni, Soma, *Savitā* and *Pathyāsvasti* in that order.

After the *Udayanīya* is over, the *Anubandhyā yāga* is performed. The main Deity of this ritual is *Mitrāvaruna* and *havis* is *āmikṣa*. This is followed by five *devikā āhutis* and one *āhuti* of *dvādasha purodāśa*, to the family deity. Thereafter, the *caru* cooked earlier and kept in the four *Pātras* are offered as four different *āhutis* to *Anumoti*, *Rāka*, *sinīvāti* and *kruha* respectively. After the hair cut of the *yajamāna*, the agnis are merged with the aranis. Returning home, the domestic fires are again lit by rubbing the aranis together and the ritual of *Udvāsaniya Iṣṭi* (*Devajana Tyāga*) is performed. The main Deity of this ritual is *Agni Deva* and the *havis* is *Kapal Purodasha*. Alternatively, instead of this *Iṣṭi*, the *Havi Viṣṇu* mantra can be recited while offering one *āhuti* of the *ājya* in the *āvahaniya* fire. This concludes the *Agniṣṭoma Yāga*.

The *Gavāmayāna* rite is the model of all *Satra* type of rituals. *Gavāmayāna* is included into *Somayāga* and hence *Agniṣṭoma* is its *Prakṛti*. Though *Gavāmayāna* is included into *Somayāga*, yet it has separate classification regarding its time factor. The ritual which is completed in a day is called *Ehāha-yāga*, which requires time more than one day and less than twelve day are called *Ahinā-yāga*, which takes time more than twelve days are termed as *Satra*. Some *Satra* ritual send upto one year, some extend upto ten years and others extended upto one hundred or one thousand years.

The *Gavāmayāna* is the great sacrificial session usually extending over three hundred sixty one days nearly a whole year round. It may be arranged in three parts - first part consisting of one hundred eighty days and having different forms of Soma ritual, the last part also consists of one hundred eighty days during which period the rites of the one hundred eighty days are performed in the reverse order. The middle part consists of one day performance called *viṣuva*.

A critical study of the *Gavāmayāna* ritual it is found that it has a similarity with the annual motion of the Sun. The whole rituals are divided into two parts and the performance of each part takes six months.

The five great rituals known as *Pañca-mahāyajñas* are enjoined to be performed daily by the house holders. They consists of the ritual to beings (*Bhutayajña*), the ritual to the men (*Nriyajña*), the ritual to the fathers (*Pitryajña*), the ritual to the Gods (*Devayajña*) and the ritual to the Veda (*Brahmayajña*). *Bhutayajña* consists of the various offerings placed on the ground for all sorts of beings; *Nryajña* means the rite of hospitality to the guests, *Brāhmiṇs* and beggars; *Pitryajña* consists in offering the oblations sprinkled with water to the fathers; *Devayajña* means worship of Gods and *Brahmayajña* means the recitation of the Veda. These *Pañcayajña* are obligatory.

All these rituals have much important in our life. Ritual is the medium for attaining both material prosperity and heavenly rewards. Heavenly bliss is the real and final goal of a ritual, the worldly gains being auxiliary to it. Thus ritual is regarded as the greatest of all actions. Again, the ritual is described as safest boat which takes the sacrifice across the troubled waters to the peaceful shore.

Rituals promised not only rewards in the other world and heavenly bliss but also worldly gains in the forms of wealth, food, cattle, son, long life etc. Monarchs could attain sovereignty through rituals alone such as *Rājasūya*, *Vājapeya*, and *Aśvamedha* etc. Hence the priests were held in owe and veneration. Due to the supreme importance of the ritual in the Vedic age the priests enjoyed a unique position.

The ritual is the source of creation. The Primal Being called *Puruṣa* offers himself as the victim in the first sacrifice performed by him. Out of his self-sacrifice springs up the whole universe with the four Vedas, four casts, animals, the Sun, the Moon, the firmament, fire, air etc.

Moreover, some rituals are performed with the exclusive object of fulfilling certain worldly desires. For example, the ritual called '*Kariṣṭi*' is

performed to bring down rain in times of drought; the ‘*Putreṣṭi*’ is performed for the birth of a son etc. Sound health and long life are desired by all mortals. For these worldly gains man propitiates the Gods and the Goddesses by performing rituals. Thus ritual is regarded as the sure means to attain both wordly and other worldly possession.

THE NINTH MAṆḌALA OF ṚGVEDA

The *Ṛgveda Samhitā* is divided into ten *Maṇḍalas*. The *Ṛgveda* has 1028 hymns (*suktas*). The shortest *sukta* (hymn) has one verse, where as the longest has fifty eight verses and the total number of verses is 10,462. Each *Maṇḍala* is divided into *Anuvākas*. An alternative scheme is to present them into *Aṣṭaka* (eights), *Adhāyaya* (chapter) and *Varga* (class).

The Ninth *Maṇḍala* of the *Ṛgveda* is known as Soma *Maṇḍala*. It consists entirely of hymns addressed to Soma *Pavamāna* (purified Soma). Soma, the sacret intoxicator is the lord of delight. *Pavamāna* is another name for Soma. *Pavamāna* also means that which flows and that which purifies. The Ninth *Maṇḍala* is the collection of *Pavamāna-stotras*; here practically every important statement about the preparation of the drink and cult of the God Soma is repeated ad nauseam. This is so because the Ninth *Maṇḍala* is the collective Soma *Maṇḍala* of all the Vedic *Ṛṣis* fused by the redactor into a single corpus, to be recited by the *Udgātars*. Either the ritual aspect of these hymns was so obvious or compelling as to override any other consideration; or the hymns themselves, being associated with the traditional *Ṛṣi* families only to a minor extent, and in a confused manner, resisted attempts at profitable historical arrangement.

The Ninth *Maṇḍala* is the only major grouping in the *Ṛgveda* devoted to a single ritual procedure. All hymns of the *Maṇḍala* are dedicated to Soma *Pavamāna*, ‘self purifying Soma’. It treats the deified ritual substance,

the exhilarating drink Soma, whose preparation and offering are the focus of the most important Vedic ritual, the Soma sacrifice, but it treats that substance at only a single episode in the whole elaborate ritual, the time when the Soma juice, which has already been pressed, is poured across the sheep's fleece that serves to purify it that is, to remove the vegetable detritus still present in the liquid – before it is first diluted with water, then mixed with milk, and poured into the offering vessels.

There are no other hymns to Soma *Pavamāna* in the *Ṛgveda* and only a few to Soma in his other aspects (1.91; 8.48; 8.79; 10.25), as well as a few dedicated to Soma and another God (e.g., Soma and Rudra 1.43, Agni and Soma 1.93).

It is little short of remarkable that the *Ṛgvedic* bards could take this ritual snapshot, consisting of what seems like extremely unpromising material and make it into high poetry not once, but 114 times and even the most devoted Vedicist approaches this *maṇḍala* with some trepidation and with fear of the ennui to be induced by endless repetition of a few ritual tropes. What is truly surprising is that the poets for the most part managed to create an extraordinary variety of approaches to this limited theme and for readers interested in how the traditional poets of antiquity used all their ingenuity and poetic resources to trick out and ring changes on an invariant topic, the ninth *maṇḍala* serves as a sort of laboratory to observe these skills in action. The hymns in the latter part of the *maṇḍala* in trimeter meter especially display this richness of approach, but even the sixtyseven hymns in the short (24 syllables per verse) *Gāyatrī* meter are very different from each other.

One of the ways in which the poets imbue this ritual moment with gravity beyond the simple facts of the procedure is by animalizing all the elements deployed in the procedure and making them actors, rather than

inert things acted upon. The Soma juice is configured as Soma, King and God, making a royal progress across the filter to his rendezvous with the Gods. Or he is a powerful charging bull or a swift racehorse or a bird in flight. The fleece filter is a ewe; the milk is regularly conceived of as a herd of cows, eager to mate with the bull Soma. These ritual elements are also given cosmic dimensions. Soma is a pillar between heaven and earth; the sheep's fleece is the whole surface of the earth or of heaven; the waters for dilution are a vast sea into which the waves of Soma empty themselves; the milk in its gleaming brightness is the Sun or the day-lit sky. Once they have assumed these other poetic identities, the elements of the ritual then participate in still other metaphors and images that stretch those identities further. And the identities shift constantly within even brief hymns. However, in order to appreciate the artistry and the distance between the real subject and its ennobling verbal treatment, it is necessary to keep the physical facts of the ritual always in view.

The *maṇḍala* is organized by meter, with the majority of the hymns in the diameter *Gāyatrī* meter (9.1–67), followed by smaller collections of trimester — *Jagatī* (9.68–86) and *Triṣṭubh* (9.87–97)—then *Anuṣṭubh* (9.98–101), *Uṣṇih* (9.102–106), *Pragātha* structures (9.107–108), ending with miscellaneous meters (9.109–114). Within each metrical group the hymns are arranged by length, from longest to shortest. Although the *Gāyatrī*, *Jagatī* and *Triṣṭubh* collections end with some very long hymns, these hymns can easily be deconstructed into smaller hymns containing the correct number of verses. For example, the *Jagatī* group ends with two apparently nonconforming hymns. After a long series of five-verse hymns (9.75–84) we find 9.85 at twelve verses and 9.86 at fortyeight. But 9.85 can be broken down into three four-verse hymns and 9.86 into sixteen *tr̥cas* (three verse groupings). The longest hymn in the *Ṛgveda* is the final hymn of the *Triṣṭubh* group, 9.97 with fiftyeight verses, divisible into *tr̥cas* (with a final, extra verse).

In the *R̥gveda* the Ninth *Maṇḍala* comprises incantations sung over the tangible Soma while it is pressed by the stones, flows through the wooden strainer into the wooden vats in which it is ultimately offered on a litter of grass to the Gods as a beverage sometimes in fire¹⁷⁶ or sipped and drunk by the holy priests. Soma in creeper form is crushed for procuring its juice for its useful role in the ritual. The portion of the Soma plant which is compressed is designated as *amśu*, i.e. shoot or stalk¹⁷⁷. The shoots swelling give milk like cows with their udders¹⁷⁸.

The Ninth *Maṇḍala* is most pronouncedly a ritualistic *Maṇḍala*. The principle governing the original arrangement of hymns in the family *Maṇḍala* s seems to have been determined by three considerations—deity, metre and the number of verses contained in the hymns concerned. The Ninth *Maṇḍala* is distinguished from the rest by all its hymns being addressed to one and the same Deity Soma and by its groups being based not on identity of authorship, but of metre. Many scholars believe that Ninth *Maṇḍala* was deliberately taken out of the other *Maṇḍalas*, so that it could be easily for Soma ritual. The Ninth *Maṇḍala* of the *R̥gveda* mentions many desirable qualities of Soma.

The hymns say that Soma has the power to overpower everything and is considerable a sage and a seer inspired by poetry. He heals the sick and helps the blind and the lame. The Soma also has the capacity to drive away all sorts of evil from the earth and the sky and also drives away the enemy. It is believe that it is Soma who prevents the greedy from getting what they want. Through the *R̥gvedic* hymns on Soma the worshippers has asked Soma to be merciful to them and not to wound their heart or to terrify them. The worshippers have also asked Soma not to enrage them. The prayer also says that Soma should help mankind to keep away from all evils and to free their minds from all kind of hatred and failures. In the hymns the process of filtering Soma has been described as a process which is similar to the

milking of rain out of the cold and the down pouring of the torrents upon the earth and to the pouring of seed into a womb to produce children and to the winning of race. Soma is further identified with more abstract and general forms such as navel of order, the pillar of the sky and the pasture or lap of Aditi which is considered the highest heaven. The hymns say that honey of Soma is a great feast and is for the man who follows the right path. According to the hymns Soma bring in supreme ecstasy and Indra drinks it for its sweetness. A belief which is expressed with the help of the hymns is that under the influence of the Soma a sage or a God starts praising himself. It is under the influence of Soma that a sage boasts of himself. In one part of the hymn it has been mentioned that the composer of the hymn had invoked Indra to have Soma and in the process he had also tasted the ecstatic drink. It was under the hallucinating effect of the drink that he had asked the God for granting immortality to him. It can be said that the hymns celebrate the effects of Soma, particularly the feeling of being set free and released into boundless open space and the belief that the drinker is immortal.

The entire Ninth *Maṇḍala* is devoted to the knowledge of Soma. According to the *Maharṣi Apaurusheya Bhashya*, the *Ṛgveda* unfolds knowledge sequentially. Therefore the entire knowledge of the Ninth *Maṇḍala* may be located in seed form in the first *Sukta* of the Ninth *Maṇḍala*, and in the first *ṛca* of the Ninth *Maṇḍala*, and even in the first word of the Ninth *Maṇḍala*. The entire *Maṇḍala* is the detailed elaboration of the first word.

The first *ṛca* is sung in the *Gāyatrī* metre. The metre organizes the content of the *ṛca* into a specific form. In the *Gāyatrī* metre, 24 syllables are divided into three *padas*, eight syllables each. The first *pada* presents the adhyatmika knowledge of the *ṛca*; the second *pada* presents the *ādhidaivika* knowledge of the *ṛca* and the third *pada* presents the *ādhibhautika* knowledge of the *ṛca*. Together, the three *padas* present a complete package

of knowledge, giving detailed expression to that specific law of nature as its influence traverses through the worlds of self, mind and body.

The first eight syllables, comprising two words of the first *ṛca* of the Ninth *Maṇḍala*, therefore, present the knowledge of the *ādhyatmika* value of the knowledge of Soma. Soma as it relates to the *ṛṣi*, the knower, the experience. These words characterize the Soma that is they present the characteristics of the experience of the knower which invariably accompany Soma and may therefore be considered its distinguishing or defining characteristics. The words are “*Svādiṣṭayā*” and “*Madiṣṭayā*”. The word *svādiṣṭayā* means characterized by the infinite or superlative degree of sweetness, refers to the characteristic of being able to make use of the full potential of all the functions of consciousness, the five senses, mind, intellect and ego. These two words characterize the Soma in terms of its objective and subjective sides respectively. Soma, linking subjectivity and objectivity, is itself not experienced directly—the linking value is a gap, a non-entity. The shores of the river which are connected together by the flow of Soma are seen, while the gap between them is not seen, it remains unmanifest. Thus these two words, characterizing the experience of the Soma in its objective and subjective modes, together point to the transcendent unmanifest value, which is the pure self. In this way, these two words, while at the same time describing the nature of Soma, are providing insight into the nature of the *Ātman*, the unmanifest Self.

The word *svādiṣṭayā* directly takes the attention to the field of infinitely intense sweetness, the field of virtually infinite energy for the biological organism, the source of all energy, the proton gradient within the inner mitochondrial wall. The word *svādiṣṭayā* is thus an extremely compact short-hand for describing the fundamental feature of aerobic metabolism, the virtually unlimited fund of energy which the cell has available to draw upon.

The rest of the *rica* and indeed the rest of the Ninth *Maṇḍala* may be understood as a detailed elaboration on the nature, evolution and application of that infinite reservoir of energy.

The second word, *madiṣṭayā*, shows the other side of the energy equation, namely how that infinite energy is put to use in the service of the individual human being. The word *mada* is commonly translated as intoxicating, but its true sense is quite opposite. The intoxication brought about by alcohol, for instance, involves a deadening of the senses, and a restriction of mental powers. A person intoxicated with alcohol will perform poorly in all manner of perceptual and intellectual tasks. Alcohol interferes with the normal and efficient functioning of the nervous system. The word *mada* refers to an intoxication which sharpens, heightens the functioning of all the functions of consciousness. With *mada*, hearing becomes sharper, vision more acute and vigilant, touch more sensitive, taste more delicate, and smell more capable of discerning and distinguishing faint odors. The *mada* intoxicated mind is capable of more profound thought, with broader comprehension and at the same time greater ability of comprehension. The intellect becomes capable of delicate and more fruitful discriminations in favor of progress of the individual and the ego enjoys more happiness and positive uplifting values. This is the characterization of the kind of intoxication described by the word *mada*. Fulfillment, exhilaration, or enlivenment of the ability to use the functions of consciousness, conveys the sense of the word better than intoxication.

The *madiṣṭa* or superlative degree of enlivenment of the ability to use the functions of consciousness signifies the degree of enlivenment which raises the capability of performance of the senses to their highest level, the infinitely expanded and perfected capability of the functions of consciousness. This supreme degree of competence of the functions of the senses is familiar to us in terms of the ability of perception in the seventh state of consciousness, where the infinite value of the object of knowledge

can be appreciated. The supreme value of functioning of each of the functions of consciousness may be described as raising these channels of consciousness, channels of intelligence to their full potential. Thus *madiṣṭayā* means characterized by the enlivenment of the ability to use the full potential of all the functions of consciousness, senses, mind, intellect and ego. Whereas the first word of the ninth *Maṇḍala* brought out the knowledge of the supreme level of physical existence. The second word describes the supreme level of expression of intelligence in the highest, most refined level of functioning of the human nervous system in unity consciousness.

Having on the one hand the appreciation of the full potential of the field of existence and on the other, the utilization of the full potential of the field of consciousness, the highest, supreme value of Soma is characterized in this first *pada*, dealing with the *ādhyatmika* value, the knowledge of Soma pertaining to the Self. Two aspects of Soma are delineated: its objective aspect of infinite energy and its subjective aspect, of enlivenment of the full potential of consciousness. The second *pada* which delineates the *ādhidāivika* aspect, the organizing power of the pure knowledge. *Pavasva* is the second person imperative of the root \sqrt{pu} . *Pu* means to part, to separate, to create a gap between. Creating a gap, a space, a place where there is nothing, a transcendental *rft*, is the key to the connection between existence and intelligence. In that gap is an intermediate space, a field which is neither strictly speaking intelligence, nor strictly speaking existence, nor a mixture; it is a third thing, the thing which separates. We may call it the gap. Fundamentally it is only a concept of relationship. Intelligence and existence, which is ultimately the same thing, are made separate, pulled apart. And that thing, which distinguishes, pulls them apart, separates and thereby affirms the positive existence of the two, is precious. It has created life. Life is the playfulness between existence and intelligence—two values which are not different, but when held apart, give rise to progressive levels

of structure leading to the formation of the tremendous expressed complexity of the human nervous system, the human physiology. This is the secret how intelligence and existence are connected. They are connected by an abstract relationship which holds them apart and at the same time relates them to each other. They are connected by the gap, the division between their own intrinsic natures. The word *pavasva* is, therefore, the fundamental formula for creating life. Separate these two values, existence and intelligence, create a gap between the two; maintain that separation, even though it is only an abstraction, a concept.

Which is invoked or enjoined to create this separation between the highest level of existence and the supreme level of intelligence, is called Soma. The three preceding words have been sufficient to create a map, a graphic description of the creation of relationship between intelligence and existence. It is Soma which embodies that most delicate relationship at the finest level of creation which is the ultimate source of the field of existence and the field of intelligence.

The last word of the *ādhidaivika pada* is *dharaya*. *Dharaya*, in the instrumental case, is giving the accompaniment to Soma, the characteristic of Soma. The word *dharaya* has several roots, which contribute to the overall sense of the word. Foremost is the root *dhav*, to flow. Soma is characterized by a flow, a liquid like movement, as in a stream, connecting the two banks with a flow that continually folds one into the other, creating a matrix, a structure of relationship that evolves into higher and higher levels or orders of complexity. *Dharaya* also comes from the root \sqrt{dhr} which means to support, sustain, hold in balance, maintain in equilibrium. From root \sqrt{dhr} comes the word *dhāra*, meaning sharp edge or dividing line. Soma is characterized by all of these; Soma is the fine line of division between existence and intelligence. Soma is the supporter, the sustainer, that which holds the two fields of existence and intelligence in balance, which maintains equilibrium in their contact and Soma is an evolving flow of

relationship, an activity, a movement in the gap, which has a liquid structure; Soma is a liquid.

The word Soma comes from the root \sqrt{su} , which means to extract, or to make ready, prepare. These two meanings of the root give the two faces of Soma. On the side of existence, extracting the finest quality of the foodstuffs in the process of metabolism and on the side of intelligence, preparing for all possible values of activity in the Soma is that thing which puts those two values together.

In this second, *ādhidaivika pada*, the mechanics of relationship between existence and intelligence have been presented. The third and last *pada* is the *ādhibhautika pada*. The third *pada* delineates what the end result is, that is what is the practical outcome of the mechanism which connects intelligence and existence, by establishing a balanced flow across the gap between them. If the second *pada* is understood as positing the play of life on the boundary of existence and intelligence, the third *pada* establishes the fruit of that fundamental relationship.

The first word of the third *pada* is *indrāya*. This word means, "for the sake of Indra". Indra is the wholeness made up of all the parts. The fruit of the relationship that is created between existence and intelligence is for the sake of the knower, the consciousness of the individual human being who is that whole that is more than the collection of parts of individual cells contributing their separate activities. Consciousness is what is created by the relationship between existence and intelligence, by the flow of Soma across the gap. For the sake of that great wholeness, Soma flows across the gap between intelligence and existence.

This brings the entire consideration of Soma into focus. The second word, *patave*, means to drink or quaff. Indra drinks the Soma and by drinking the Soma becomes strong. Consciousness becomes whole, becomes integrated. That is the fruit of the Soma, whose flow is drunk by the consciousness of the knower, the consciousness of the individual in whose

body the protons are flowing across the gradient. It is significant that it is not the relationship itself which is drunk, but the flow in that relationship which is drunk, enjoyed by consciousness. The Soma is a liquid, it is a flow, an ever evolving flux of relationship, and that flow of relationship is enjoyed, not on its own level, but on a much higher level. Not on the level of the individual cell, but on the level of the wholeness of the collection of all the cells, there the fruit of the flow is enjoyed, there the Soma is tasted.

The final word sums up the entire discussion: *sutah* means pressed out. The sense is, for the sake of Indra to drink, the Soma is pressed out. The proton gradient, which is an abstract relationship between charges, which we have understood to have at its basis the abstract relationship between existence and intelligence, is pressed out. It is congealed, made into concrete form. It is squeezed out, pressed out by the action of the coupling factors. Intelligence and existence are squeezed together, compressed, expressed in this one highly useful molecule with its high energy bonds.

The *rca* concludes by this reference to the juice of the Soma the concrete, manifest expression of the abstract relationship between intelligence and existence. The *Mahaṛṣi Apaurusheya Bhāṣya* teaches us that the knowledge of the whole is contained in seed form in its first expression. In this first *rca* of the ninth *maṇḍala*, the *maṇḍala* progresses from its abstract pole, the fullness point, at the beginning, to its concrete pole, the emptiness point, at the mid-point after the 57th *sukta* and back again to fullness at the end of the 114th *sukta*, that the entire spectrum of human consciousness from sleep to *Brāhman* consciousness and the entire hierarchy of human physiology from organ systems to the finest abstract relationship of energy and matter and all the values of relationship between the two, consciousness and physiology will be exhaustively mapped out. The seed for this immense tree of practical wisdom of life has been set forth in this one *rca*, which shows the relationship of existence and intelligence put to work for the development of consciousness. We have seen that the

ancient Vedic seers have uncovered the knowledge of the fundamental relationship between existence and intelligence at the basis of the life of the cell and have called it Soma.

Foot Notes :

1. EðÛFF=k+ PèFPÒµFUÎFFk ðFXÛFÑFF:
 ðFXÛFÑFFæFhÎFFk— ðF&FW æFP;FeÎFh¶Fh ðF&FUÎFFÛFh—
 —

- *Rgveda* 1. 30 11

2. ¶FæF द्रप्सा H¼Ò]¶F GÎ½k ÛF¼FÛF æFFæF_ÍF]:—
 ¶æFF ¼WæFFðFFW EÛF_¶FFÛF =k+ ÑFÑF]:——

- *Rgveda* 9. 106.8

3. ÛF·F ;ÛFFWP¶FP;FðFk ÛFPðÛFááFFW=W+
 ðæFPàa¶FÛFh—
 ¶FPðÛFÎÛFk ÍFWPù ÑFæFÛFFÎFFÛF_¶FW áFFW=W+
 EP‡F¶F GÎ½FÛFWÎ¼FW ÑFPP ðFæF—
 ÛF·F P;FF æFYæFðæF¶FFW ÛF·FFæFPFWÍFk P¼æF:—
 ÛF·FFÛF[ÛFay¶FUðFÑFð¶F·F ÛFFÛFÛF_¶Fk
 =_+ÍFUÎ½FÛFWÎ¼FW ÑFPP ðFæF——

- *Rgveda* 9. 113.7-8

4. Nir. 7.5

5. Nir. 7. 14.9.43

6. Nir. 10. 1 -11. 50

7. Nir. 12. 1-46

8. ðF[ÛFFWa ÎFFW P¼æFðÑFF¶F] æFF¶FFW
 EÎ¶FP‡FF¶Fh— EP;ÎFÎFa: ÑFFP»FauÉaÛÛF:——

- *Rgveda* 10. 158.1

9. uÉè¼hÉxmÉiÉUàiÉÉ xÉÇ MüqÉÉiU CuÉÉkÉqÉiÉÇ |
 SâuÉiÉÉÇ mÉÔurÉai rÉÑaÉaÅxÉiÉÈ xÉSeÉÉrÉiÉ ||
 SâuÉiÉÉÇ rÉÑaÉa mÉejÉqÉaÅxÉiÉÈ xÉSeÉÉiÉ |
 iÉSÉzÉÉ AluÉÉeÉÉrÉiÉ iÉSÒ`ÉÉiÉmÉSxmÉÉU ||

- *Rgveda* 10. 72.2-3

10. rÉa iÉ AÉxÉISzÉ eÉÉiÉÉ SâuÉÉ SâuÉâprÉÈ mÉÑUÉ |

mÉÑŞÉâprÉÉâ sÉÉâMÇü S“uÉÉ MüîxqÉÇ sÉÉâMü AÉxÉÉiÉâ ||

- AV 11.8.10

11. rÉâlÉ SâuÉÉÈ xuÉ UÉÂÂWÒùìWìùiuÉÉ zÉUÏUqÉqÉxiÉxrÉ IÉÉÍpÉqÉÇ |
iÉâiÉ aÉâwqÉ xÉÑMxüiÉxrÉ sÉÉâMÇü kÉqÉixrÉ uÉëiÉâlÉ iÉmÉxÉÉ
rÉzÉxrÉuÉÉ ||

- AV 4.11.6;

oÉë¼cÉrÉâihÉ iÉmÉxÉÉ SâuÉÉ qÉxirÉÑqÉmÉÉbiÉiÉ |

CISiÉâ Wû oÉë¼cÉrÉâihÉ SâuÉâprÉÉ xuÉUÉpÉUiÉÇ ||

- AV 11.5.19

12. SâuÉâpÉÉâ ìWû mÉëjÉqÉÇ rÉÍÏrÉÉâpÉÉâÂqÉxiÉiuÉÇ xÉÑuÉÍxÉ
pÉÉaÉqÉÑ“ÉqÉqÉÇ |

AÉIS-ÉqÉÉiÉÇ xÉìuÉiÉÉurÉÔihÉÑirÉâWûiÉÔcÉlIÉÉ eÉlIuÉiÉÉ
qÉÉiÉÑwÉâprÉÉ ||

- *Rgveda* 4.54.2

13. iuÉÉÇ ìuÉµÉâ AqÉxiÉ eÉÉrÉqÉÉiÉÇ ÍzÉzÉÑÇ IÉ SâuÉÉ AÍpÉ xÉÇ IÉuÉliÉâ
|

iÉuÉ øüiÉÑÍpÉUqÉxiÉiuÉqÉÉrÉluÉæµÉÉiÉU rÉîmÉŞÉÉâUSiSâÉ ||

- *Rgveda* 6.7.4

14. iÉuÉ SìmxÉÉ ESmÉëiÉ CISiÇ qÉSÉrÉ uÉÉuÉxkÉÑÈ |

iuÉÉ SâuÉÉxÉÉâ AqÉxiÉÉrÉ MÇü mÉmÉÑÈ ||

- *Rgveda* 9.106.8;

LuÉÉqÉxiÉÉrÉ qÉWâû ðÉrÉÉrÉ xÉ zÉÑøüÉâ AwÉi ÌSurÉÈ mÉirÉÑwÉÈ ||

- *Rgveda* 9.109.3

15. *Śat. Br.* 9.5.1.8

16. ¶F]ÚÛFW¼PÛF½ ÑFÞ PðF~ÛF¶FW ÛFß ¶æFk
ðF]¶FðÛF =+áFèFðÛF ÞF;FPðF—

¶æFk ÞPÛFk ÑF]βæFUPFÛF] ÎFð=_+PÍF ¶æFk ¶FÑF:
ÑFÞ¶FÑÛFF;FÛF: ðæF:—

- *Rgveda* 10.167.1

17. *Tai. Br.* 3.12.3.1

18. *Nir.* 7.4

19. ¶æFÛF;ÎFW æFβμFX ;FFÛFöFW ÛF¶æFk PÛF·FX
 ÚFæFPöF ÛF¶FhÛFPÛFÊ:—

¶æFW PæFèæFW öFWúöFxmÉÑ·F ¼WæFFö¶æFPÛFÎ¼X
 ¼FèF]öFW ÛF¶ÛFFaÛF——
 - *Rgveda* 5. 3.1

20. EP¼P¶F ÆZaþP¼P¶Fþ¶FþFÛFP¼P¶F ÛFFa¶FF öF
 PÑF¶FF öF ÑF]·F:—

PæFèæFW ¼WæFF EP¼P¶F: ÑF|~F ;FÎFF EP¼P¶F
 ;FFa¶FÛFP¼P¶F ;FaPÎF¶æFÛFh——
 - *Rgveda* 1. 89.10

21. ÛFPè~F¼FÑFFW ÛFPùÎFF ÑFÛFaÑFèÛFÇþFk ¼ÍFFÎF
 ;FÎFÛFÎ¶FUÛFa&FÛFh—

ÛFFW ¼WæFWöæFPÍF ¼WæF J=+ EFöFU¶Fh =+öÛFY
 ¼WæFFÛF ùPæFöFF PæFÍFWÛF——

ÛFF ÎFFW PùköFU;FPÎF¶FF ÛF: ÑF_P»FæÛFF ÛFFW
 æFF P¼æFk öF¶ÛFÍFÛFFa ;F;FFÎF—

ÛFè~FFÑFè~F¼F æF_ù¶FU;Fa;FFÎF =+öÛFY ¼WæFFÛF
 ùPæFöFF PæFÍFWÛF——

Ò;FFÑF¶FW ÎF ¶æF¼W¶FFÎÛFÛFFW PæFèæFF
 ;FF¶FPÎF ÑFPþ ¶FF æFÛF[æF—

ÛF¶Fh=+FÛFFö¶FW ;F]¼]ÛFö¶FÎFFW Eö¶F] æFÛFk
 öÛFFÛF ÑF¶FÛFFW þÛFUμFFÛFh—

- *Rgveda* 10. 121.8-10

22. JYPÛFþ;ÎFW öFþ»Fk ÛFFþæFFa'h~ ÎFFÎFþ»Fk æFF
 PæFÛFæFX þèæFF:—

ÑF¶ÎFUæF¶FPö·FkèF¶Fk ·FUkè~F
 ¼WæFFÎFÎF]öæFÍFÛFF æFù ÛFF¼ÛFöæF——

- Rgveda 3, 6.9

rÉxrÉ §ÉrÉÍx§ÉÇzÉ¬áúÉÉ A...jáû xÉuÉáĩ xÉqÉÉÌWúíÉÉÉ |
xMüqpÉÇ íÉÇ oÉëÒÌWú MüíÉqÉÉ ÊxuÉSáúÉ xÉÉ ||

-A.V. 10.7. 13

23. PæFèæFY¼WæFYPö·FPÚFPW=+F¼èFYPPùFPÆÚFaßPÆÚF_a;F]PÚF: ðF~FFÚF]æFF—

ðF;FFWðFðFF HðFðFF ðF[ÜFWaµF ˆ ðFFWÚFk PÑFæF¶FÚFPèæFÍFF——

- Rgveda 8. 35.3

24. ÜFW ¼WæFFðFX P¼æÜFW=+F¼èF ð»F ÑF_P»FæÜFF
ÚFÍÜFW=+F¼èF ð»F—

EÑðF]P‡F¶FX ÚFPùÍFY=+F¼èF ð»F ¶FW ¼WæFFðFX
ÜF&FPÚFÚFk ;F]ðFíæFÚFh——

- Rgveda 1.139.11

25. rÉà SâuÉÉ ìSìuÉwÉSÉâ AliÉËUæÉxÉS¶É rÉà rÉà cÉâqÉâ pÉÑqrÉÉqÉíKÉ |
íÉâprÉxiuÉÇ kÉÑæuÉ xÉuÉíSÉ æÉÍUÇ xÉìmÉíUjÉÉâ qÉkÉÑ ||

-A.V. 10.9.12

26. EF ÎFFðF¶ÜFF P·FPÚFPW=+F¼èFYPPù ¼WæFWPÚF
ÜFFa¶Fk ÚFÍF]ÑFWÜFÚFPèæFÍFF—

ÒFÜF]ð¶FFPñk ÎFU ÞFÑFFkPðF ÚF_‡F¶Fk ðFWÍF¶Fk
ÂWðFX ÚFf¶Fk ðF~FFÚF]æFF——

- Rgveda 1. 34.11;

êF]ñUæFFÍFX Pù ¼FèF]ðFW ¼WæFF E;ÍFW
PæF~FW¶FðF:—

¶FFÍFeXPù¼èæF P;FæFµFð·FÜFPð·FkèF¶FÚFF æFù—

—

- Rgveda 1. 45. 2;

ìuÉµÉæSâiuÉæìx§ÉíPÉUâMüÉSszÉæËUWúÉí°qÉíÂí°pÉxíæÑíPÉÉ
xÉcÉÉpÉÑuÉÉ |

xÉeÉÉâwÉxÉÉ EwÉxÉÉ xÉÔrÉâihÉ cÉ xÉÉâqÉÇ ìmÉuÉíÉqÉíµÉíÉÉ ||

- Rgveda 8. 35. 3

EP;ÍFøFUPµF P·FÍFF¶F[ÎÜFF ‡FWP¶F PæF¼»FF
=+PæF:—

øF ·FUPW=+F¼èFU Gù ÜF‡F~F PÑFÒÜF~F ÎFFW
PæFÒX Sõié ÑFPðδ=+¶FFW ÎFÚFÎ¶FFÚFÎÜF=W+ øFÚFW—
—

- Rgveda 8. 39.9

27. æFW¼ ÜFøFUPµF PæF¼»FFÎÜFWøFFk ¼WæFFÎFFk
;FÎÜF øFÍF]¶FðF ~F PæFÒ:—

K;F] ÎF¶FWaøF] æF_P;FÍFF ~F ÑFèÜFÎFPÚF ~FñW
xÉÔUÉà EÜFa JæFFÎFh——
- Rgveda 6. 51.2

28. èFk ÎFFW ¼WæFF PæFèæF¼WæFF ÚFæFÎ¶F] èFk
øFðøæF¶FU øFù ÍFUPÚFð¶F]—

èFÚFPÚFøFF~F: èFÚF]: ðFP¶FøFF~F: èFk ÎFFW ìSurÉÉ
mÉÍjÉiuÉÉÈ zÉÇ ÍÉÉà AmrÉÉÈ ||
- Rgveda 7. 35.11 ;

ÑF;FaÎÜFFæFF¶F æF_øFÚFF ÑF]ðUPøFµFWÎ½æFFÜF[
æFPµFFW PÚF·FFW EÜFaÚFF—

¼WæFF EFP¼¶ÜFF EP¼P¶Fk ùæFFÚFùW ÜFW
ÑFFP»FaæFFøFFW P¼æÜFFøFFW EÑøF] ÜFW——

- Rgveda 10. 65.9

29. SimxÉÈ xÉqÉÑSiqÉÍpÉ rÉÍkaÉliÉ mÉzrÉlaÉ×kÉèxrÉ cÉªÉxÉÉ ìuÉkÉqÉíÉç |
pÉÉÍÉÑÈ zÉÑçäühÉ zÉÉáícÉwÉÉ cÉMüÉÍÉxiÉxiÉÏrÉà cÉçäü UeÉÍxÉ
ìmÉèrÉÉÍhÉ ||

- Rgveda 10.123.8

30. rÉ-àuÉÉ rÉÍérÉÉà rÉjÉÉ pÉÑuÉÍÉÉlrÉìmÉluÉiÉ |
AŞÉÉ xÉqÉÑSi ÁÉ aÉÔÄQçWûqÉÉ xÉÔrÉiqÉeÉpÉiÉíÉ ||

- Rgveda 10.72.7

31. rÉSãSãlÉqÉSskÉÑrÉií¶ÉrÉÉxÉÉã ìSìuÉ SãuÉÉÈ xÉÔrÉiqÉÉìSeÉãrÉqÉç |
rÉSÉ cÉËUwhÉÑ ÍqÉjÉÑiÉÉuÉpÉÑiÉÉqÉÉìSiÉç mÉëEmÉzrÉlÉç ìuÉµÉÉ ||
- *Rgveda* 10.88.11

32. mÉëirÉXèu SãuÉÉlÉÉç ìuÉzÉçÈ mÉëirÉ^ÓuSãlWÉ qÉlÉÑwÉÉlÉç |
mÉëirÉÍXçuÉµÉç xuÉSØiUÉã ||
- *Rgveda* 1.50.5

33. rÉãlÉ xÉÔrÉi erÉÉãlÉwÉÉ uÉÉkÉxÉã iÉqÉÉã eÉãÉŠ ìuÉµÉqÉÑìSrÉlWÉi
pÉÉlÉÑiÉÉ |
iÉãlÉÉxqÉì²µÉÉqÉìlÉUÉqÉlÉÉwÒùlÉqÉmÉÉqÉìuÉÉqÉmÉ SÒÈxuÉmIrÉç
xÉÑuÉ ||
- *Rgveda* 10.37.4

34. ESÉ³É± ÍqÉŞÉqÉWù AÉUÉãWù³ÉÑ^ÉUÉç ìSuÉqÉç | ™SiÉããÉç qÉqÉ
xÉÔrÉi WùËUqÉÉhÉç cÉ lÉÉzÉrÉ ||
- *Rgveda* 1.50.11

35. ÍcÉŞÉç SãuÉÉlÉÉqÉÑSaÉÉSlÉiMçü cÉ¶ÉÑÍqÉiŞÉxRé uÉÂhÉxRéÉãlÉãÈ |
AÉmÉëÉ ±ÉuÉÉmÉxÍjÉuÉi AliÉËU¶Éç xÉÔrÉi AÉiqÉÉ eÉãÉiÉxiÉxjÉÔrÉ¶É
||
- *Rgveda* 1.115.1

36. AlÉÉrÉiÉÉã AlÍuÉÉ®È MüjÉÉrÉç IrÉ^Óù^ÉÉlÉÉãAuÉ mÉ±iÉã lÉ |
MürÉÉ rÉÉliÉ xuÉkÉrÉÉ MüÉã SSzÉi ìSuÉÈ xMüqpÉÈ xÉqÉxiÉÉ mÉÉliÉ
lÉÉMüqÉç ||
- *Rgveda* 4.13.5

37. AlÉÉãÉxRéã AlSiÉrÉã SãuÉxRé xÉìuÉiÉÑÈ xÉuÉã | ìuÉµÉÉ uÉÉqÉÉlÉ
kÉiÉqÉìWù ||
- *Rgveda* 5.82.6

38. A.V. 2.5.19

39. ¼WæFWÚÜFX Pù Ò»FÚFk
ÜFP&FÜFWÚÜFXNÛF_¶F¶æFk ðF]æFPðF
ÚFF;FÚF],FÚFÛFh—

EFP¼ÇFÛFFÎFk ðFPæF¶FFæÛFa[µF[aÛFWùÎF[~FUÎFF
;FUPæF¶FF ÛFFÎF]ðFWÚÛF:—

- Rgveda 4.54.2

40. Śat. Br. 9.5. 18

41. ÛF: =_+P‡F: ðFFWÛFÑFF¶FÛF: ðFÛF]½ GæF
PÑFÎæF¶FW—

EuÉÿiUÉmÉÉâ IÉ MüÉMÑüSÈ ||

- Rgveda 1.8.7

42. EÛFk ðæFF¼]PÞù ÛFP¼ð EFðF ÛFðÛFWÎ½FW
æF_·Fù¶ÛFW ÛFÛFF¼—

ÑF]βµF ÛFè~ÛFFY¶æFF èFÛæFÞðÛF PæF ÎFæFP¶Fk
ÎFæF ~F ¼WÞFWùÎFh—

- Rgveda 6.47.2

43. ·FU ÛF~š¶FF ÛFPùðFFÎFFÛFfX ÛFFð·FU ðFÞFkPðF
ÛFfæFF ðFXÛÛFFÑFF:—

=+FÞk ÎF PæFèæFW EAÎ¶F ¼WæFF ÛFÞPÛFÎ½FÛF
ÛF¼Pùk ;FfFFÎF—

- Rgveda 5. 29.8

44. EðÛF ÛFÎ¼FÎFX ÛFÎæFX æF;Feùð¶FXNPùPÛFÎ½X
EµFXæF_¶Fk PæF æF_èæF¶Fh—

Ò ÛFÂÛFX ÎF ðæFðFÞFµÛF~šF ÒÛFFkPðF ~F ÎF¼UÎFFk
~F=e+ÛFÎ¶F—

- Rgveda 2. 19.2

45. AuÉÇzÉâ ±ÉqÉxiÉpÉÉrÉ²ØWùliÉqÉÉ UÉâSxÉİ AmÉxhÉSiÉÉUæÉqÉÇ |
xÉ kÉÉUrÉiÉÇ mÉ×ÍjÉuÉiÇ mÉMÉejÉŠ xÉÉâqÉxrÉ iÉÉ qÉS Cisi¶ÉMüÉU ||

- Rgveda 2.15.2

46. ASIÉâbÉ xÉirÉÇ iÉuÉ iÉlqÉiWùiuÉÇ xÉ±Éâ rÉçÉiÉÉâ AlmÉuÉÉâ Wù
xÉÉâqÉqÉÇ |

IÉ ±ÉuÉ Cisi IÉuÉxÉxiÉÑ AÉæÉÉâ IÉÉWùÉ IÉ qÉÉxÉÉÈ zÉUSÉâ uÉUliÉ ||

iuÉÇ xÉ±Éâ AìméúÉÉâ eÉÉiÉ CIsì qÉSÉrÉ xÉÉâqÉÇ méUqÉâ urÉÉâqÉlÉÇ

|

rÉ® ±ÉúÉÉmÉ×ÍjÉúÉİ AìuÉúÉâzÉİUjÉÉpÉúÉÈ méÔurÉiÈ MüÉÂKÉÉrÉÉÈ ||

- *Rgveda* 3.32.9-10

47. ÜF;FFÜF»FFöF¼ùPöÜF =+FÜFWùkèFX:

ÑFUÜF[öFÜFPÑFæFX P;FPòFÜFh—

¶Fk ¶FW ÜFF¶FF ÑFPò ÜFXöFF ;FPÎF·FU ÜFù:
PÑF¶F]¼aÜF EFPöF;~F¼;FeW—

- *Rgveda* 3. 48.2 ;

;F&FFÎF: öFFWÜFk öFùöFW ÑFÑFF»F Ò¶FW ÜFF¶FF
ÜFPùÜFFÎFÜF]æFF~F—

JÎ½ ÑFÒF»FFWæFaÎ¶FPòFk öF]ÍFF ¼WæFWÜÜFFW
æFPòæFè~F=+»Fa—

- *Rgveda* 7. 98.3

48. EöÜFF=k+ PèFPÒµFUÏFFk öFXÜFÑFF:

öFXÜFÑFFæFhÏFFk— öF&FW æFP;FeÏFh¶Fh öF&FUÏFFÜFh—
—

- *Rgveda* 1. 30.11

49. ÍF_¶FæFe¶FFW ÍFÎF¼F: öFFWÜFæF_É: öF Pù
æFFÜFöÜF æFöF]ÍF: ÑF]BòF]:—

öFk ;FP;ÜFòW ÑF»ÜFF PÜFFW EPöÜFÎ¶Fh öFÜF]½W ÍF
PöFÎFæFFW ÜFF¼ÜFFÎF]:—

- *Rgveda* 6. 19.5

50. ÜF GÎ½ öFFWÜFÑFF¶FÜFFW ÜF¼: èFPæFò
~FW¶FP¶F—

ÜFWÏFF ùkPöF ÎÜFP·FµFk ¶FÜFUÜFùW—

- *Rgveda* 8. 12.1

51. Ò ðF] ìuÉµÉÍÉÏÉæÉxÉÉâ ÍF‡ÛF;ÎFW ÚFæFF

ÛF&FFÎFFÛFPÚFèFPð¶FÑFFæFF—

E»FFæFù ðFXÛFÑFP¶Fk ùPÞÚÛFFÛFFP¶F»ÛFÛFðÛFY
~F=_+ÛFF ðF]¼FæFhÎFW——

- *Rgveda* 1. 76. 3;

EF ÛFFùUÛF GÍ½æFFWNèæFÑF¶FW ;FFWÑF¶F
HæFaÞFÑF¶FW— ðFFWÛFk ðFFWÛFÑF¶FW PÑFæF——

- *Rgveda* 8. 21.3

52. CIsì xÉÉâqÉÇ xÉÉâqÉmÉíÉâ ìmÉuÉâqÉÇ qÉÉkrÉÎSIÉÇ xÉuÉÍÉÇ cÉÉÂ
rÉ“Éâ |

mÉëmÉëÑjrÉÉ ÍzÉmÉèâ qÉkÉuÉÉŞÉxeÉÏwÉÏuÉqÉÑcrÉÉ WùUÏ CWù
qÉÉSrÉxuÉ ||

- *Rgveda* 3.32.1

53. EFÎFX æFùUa PÞèFF¼ðFX æFßµFX PÛF·FX EÛFaÛFF—
ðFU¼Î¶F] ÛFÎF]ðFX ÛF»FF——

- *Rgveda* 1. 26.4

æFe¶FWÎF ð»FX kéëÑæF‡FWÛFF ÍFÛFaµFF rÉÉÍÉrÉ«ÑÍÉÉ—
PÎF æFPùaPðF ðF¼¶Fk ðFXÛFÑFU¶FÛFW——

- *Rgveda* 5. 72.2

54. GÍ½F ù Þ¶ÎFk æFßµFF ÍFWñW¶»FF ÎF_ÛF:
èFèFÛFFÎFWÛFÛFð¶FF—

ÛF¼U ðF&FFÛFF ðF&ÛFFÛF ðFXÛFY: ðF]ÎFWPÛF:
ðF]ÒÛFðFF ÛFF¼ÛFY¶FW——

- *Rgveda* 4. 41.3

55. ðFCöFÍFFÞW PæF¶F¶FW ÑFPæF·F EF æFF~Fk
ÑF]ÎFPÎ¶F =+æFÛFFW ÛFÎFUPðFµF:—

Β½FðF JðFFPÛFPðFþFðFFW E½]ù: ðÑFèF: ðæF|~F:
ðF]¼_èFFW ÎF_~FþFðF:—

- *Rgveda* 9. 73.7

56. æFÍFWðF] æÛFÍ¶FPþFk ¶¶F¶FFÍF æFF;FÛFæFa¶¶FhðF]
ÑFÛF HPðFÛFFðF]—

B¶¶FhðF] =e+¶¶F]k æFβμFX EÑðæFP;ÍFk P¼PæF
ðF[ÛFaÛF¼ÍFF¶¶Fh xÉÉâqÉqÉSiÉæ—

- *Rgveda* 5. 85.2

57. AV. 3. 3.3

58. AV. 4, 15.12

59. ;FÍFæFa G¶¶F ÑF¼ÛFðÛF þFP¶F ÑFFP¶F ¼WæFFÍFFk ;FÍFÛFFÍÛFÆ]¶F:—

;F_úμFFP¶F PþÑFk] PÍFÍÛFF PÍFÍFFÑFP¶F: ðF]=,FÛFF ÛFÍF]ÛFFW ÛFþFÛFFèF¶F—

—

- *Rgveda* 9. 83.4

60. ÍFFWa ;FÍFæFFWa EPÍF ÎFF=W+ Eð»FFPÂèæFF βÑFF ÒP¶F~FþFμFFW Eð»F—

ÛFFÍF]: èF]=eW+μF èFFWP~FðFF æÛFÁFY¶Fh ÒFβà~F½FW¼ðFU ÛFF¶FþF èF]P~F:—

- *Rgveda* 9. 85.12

61. ÑF;FaÎÛFæF_Êk ÛFPùðF ¶Fkk ðF[ÛFaðÛF ¼]Pþ¶FÛFþ¶Fh—

¶Fk ;FÍFæFFa: Ò¶ÛFÛF_úμFÍ¶Fk ðFFWÛFW þðFÛFF¼ÍF]Pþî½FÛFWî¼X ÑFPþ

ðFæF—

- *Rgveda* 9. 113.3

62. AV. 7. 73.3

63. *Mai.Sam.* 3.8.10

64. AV. 4. 4.1

65. ÜFÂFæFÎ»F ÑF]ßñ]GF ÑF]ÞF P[~]š]ÞÎF_μFFÛFh—

æFÛFk GF, F GÎ½ ðFk ÚFÞFÛFPðF ÛF_£FÛF]f»Fk GF]Þk æF[~]FO——

- *Rgveda* 8. 66.5

66. *Tai.Sam.* 1, 2, 9.1

67. *Ait.Br.* 1, 27;

Tai.Sam. 6, 1, 6.5;

Mai.Sam. 3, 7.3

68. **EæF** rÉdrÉáIÉÉá **EðæFÎFU^¼ÍF** ÆXPæFa **ÛF** ÆP^¼ æFF¶F IC:
ÑF]ÞPÎÍFÛFh—

ðF₋]F^¼ðæFF EæF ù P‡FÑF;ÛFFk =₋+èFFÎF]Þð¶FF
ÛFÎFðFF ÚF[Þ_μÛFÎFh——

- *Rgveda* 4. 27.3

69. *Tai.Ār.* 1. 9.3

70. ðFÑGF ðæFðFFÞFW EPÚF ÛFFGFÞO PèFèF] ÎFæFk ;F_£FFÎFk ;FWÛFk
PæFÑFPè[~]GFÛFh—

EÑFFk ;FÎFæFb P^¼GFÛFk ÎF[~]F‡FðFk ðFFWÛFk PæFèæFðÛF ÚF]æFÎFðÛF ÞF;FðFW——

- *Rgveda* 9. 86.36

71. ðFFWÛFO Ò»FÛFFW PæFPæF^¼W ;FÎFæFFWa PæFPæF^¼ H_çFÞO—

iÉxiÉirÉÉá AÍaIÉ¹á mÉiIÉxiÉÑUirÉxiÉá मनुष्यजाः ॥

- *Rgveda* 10. 85.40

72. **GÍ^½ÎæFPÚFÍFWaÎF]ÚFU** ÞÑFèF^¼[ÍFPÚFÞÍæFðÛFPÚF:
ÑFP»FPÚF ÚFeFa;F^¼_ñÛF:—

EF ùkðFFðFX ÎF ðæFðFPFPµF ;FÎ¶FÎF ÛFÍFXÛFa¼FÛF
ÛFß¶F: ðFÛFÎÛFæF:—

- *Rgveda* 2. 34.5

73. ÛFß¶æFÎ¶Fk ùæFFÛFùW GÎ½ÛFF ðFXÛFÑFU¶FÛFW—
ðF₁F[;FaµFWÎF ¶F_ÑFÎ¶F]—

- *Rgveda* 1. 23.7;

PêFÛFW =k+ æFX EPÍF ¶FÎF[ðF] æFFèFUÛFWaÍFF
æFÎFF ÎF =_+µFæFÎ¶F ÎæFFa—

ÛF]ðÛFÛFk =k+ ÛFß¶F: xÉÑeÉÉiÉÉxiÉÑ PæFÃ]ÛFÎFFðFX
ÍFÎFÛFÎ¶FW EP½ÛFh—

- *Rgveda* 1. 88.3;

EF ~F ÎFFW æFPùaO ðF¼¶FFPæF¶FF ~F ÎFO ðÑFFùaFPµF ¼F¶FæFW æFðF]—

EðFWÍF¶FFW ÛFß¶FO ðFFWÛFÛFW ÛFÍFFY ðæFFùWù ÛFF¼ÛFFÍæFY —

- *Rgveda* 7.59.6

¶F¶FhðF] ÎFFW PæFèæFW EÛFa EF ðF¼F ;FµFP¶F =+FpæFO— ÛFß¶FO

ðFFWÛFÑFU¶FÛFW—

- *Rgveda* 8.94.3

74. Òð=+Æ¼WðµFF EÎFæFÛFePÍFðFXùáFF¶F_µFFðFX
PæF¼»FWðF] ðF]ñ]¶FF:—

E~FaÎ¶F=b+ ÛFP¼PðÛF ÑFU¶FÛFW PæFSòæFUaPðÛF
Ò»FÛFFPÍF ÑFZkðÛFF—

- *Rgveda* 1.166.7

75. ¶F HP±F¶FFðFX ÛFPùÛFFÎFÛFFèF¶F P¼PæF B½FðFX
EPÍF ~FP=e+pW ðF¼:

E[~]Faî¶¶FX Ea=k+ ;FîFÛFî¶¶F GPî½ÛFÛFPÍF
PèFÛFX¼PÍFÞW ÑF_PèîFÛFF¶¶FÞ:——

- *Rgveda* 1.85.2

76. *Āp.Śr.Sū.* 10.30.1;

Tai.Sam. 1.2.10

77. *Āp.Śr.Sū.* 11.3.12

78. *Tai.Sam.* 5.6.16

79. EPÛF ½FWµFFPîF æFÛFæFO èF]=e+F K+¶FöÛF ÍFFPÛFF — æFF;Fk

;FFWÛFî¶¶FÛF±FÞîFh——

- *Rgveda* 9.33.2

øF]¶F Gî½FÛF æFFÛFæFW æFßµFFÛF ÛFÞÆhÛFO—— øFFWÛFFW EðFaP¶F

PæFðµFæFW——

- *Rgveda* 9.34.2

øF]¶F Gî½FÛF PæFðµFæFW øFFWÛFO =+áFèFW E±FÞ¶Fh—— ÛFíF]ÛFF Eø¶F]

æFFÛFæFW——

- *Rgveda* 9.63.3

EmxÉÉ Gî½FÛF æFFÛFæFW æFßµFFÛF ÛFÞÆhÛF:—— øFXÛFX EðFaP¶F

PæFðµFæFW——

- *Rgveda* 9.65.20

ÛF¶FhPøF øFFWÛF æFßµFk ÛF¶FhPøF PÛF·Fk ÛF¶FhøFÛî½PÛFî¼X ÑFæFÛFFîF

PæFðµF]ÛFh——

ÛF¶FhPøF èFíFFWa ÛFFß¶Fk ÛF¶FhPøF SâuÉÉIqÉîixÉ ÛFÛFPÛFî½PÛFî¼X

ÛF¼FÛF——

- *Rgveda* 9.90.5

ÑFæFõæF æFF;FõFFġFÛFO ÑFPæF·FW ÍFFÞÛFF ðF]ġFO—

GÎ½FÛF ðFFWÛF PæFðµFæFW ¼WæFWÛÛFFW ÛFÍF]ÛF, FÛFO——

- Rgveda 9.100.6

80. Śat.Br. 4.3.5.8

81. EðÛFWP¼Î½FW æFFæF_ÍFW æF_ðµÛFk èFæFFW ÛF¼W ðF]ġFõÛF PæFðµFPæF—

EÁF ġFÛFõÛF ÛFPÛÛFFÍFÛFFÛFæFFWNÎF]ñ]æFPÍġF ÑF]æFa»FF——

- Rgveda 8.3.8

ÛFġFh ðFFWÛFPÛFÎ½ PæFðµFPæF ÛFġæFF bÉ P·FġF EFÑġÛFW— ÛFÁF ÛFßġFhõF]
ÛFÎ¼ðFW ðFPÛFÎ¼]PÛFO——

- Rgveda 8.12.16

82. Rgveda 8.3.8;

ġFÛFõÛF PæFðµF]ÛFaPÛÛFFÍFÛFFW;FõFFkèF]k ¼ÍFæFFIqÉÍF]ÍFFW PæF
ÞÑFhèFġFW—

¼WæFWPÛFPÞ½FW ÛFÍFæFF ðÛFFæFPÛFæF_a·Fk ;FfÍæFFc EÛFæFÁÞWµÛFO——

- Rgveda 10.113.2

83. P·F=+½[=W+ðF] ÛFPÛðFX ÛFæFFPèFÞk

ġF]PæFèF]ðÛFðġF_ÑFġFhðFXÛFÛFPÑFæFPÂðµFÍFF

ðF]ġFk ÛF»FFæFèFġFh—

ðF Gak ÛFÛFF¼ ÛFPÛ =+ÛFa =+ġFaæFW ÛFÛFÛF]Þk

ðFYÍFk ðFè~FÇWæFX ¼WæFk ðFġÛFPÛFÎ½k ðFġÛF

GÎ¼]:——

- Rgveda 2.22.1

æFÍFFaîÚFk PæFèæFW ÛFßGF O F;FFWðFFO ÑF~F~šFk ÛFPûðFFc Gî½ GF]ÚÚFÚFh—

ÑF[ðFF PæFðµF]ôFèUPµF ðFPFkPðF ÍFFæFîFh æF_ FûµFk ÛFP¼PÚFkèF]ÚFðÚFY——

- *Rgveda* 6.17¹¹

84. *Tai.Sam.* 1.7.7

85. *Āp.Śr.Sū.* 11.7.3;

Tai.Sam. 3.1.6.1

86. *Āp.Śr.Sū.* 11.8.1

87. *Āp.Śr.Sū.* 11.6.13

88. AV. 7.29.1

89. *Tai.Sam.* 2.2.9.1

90. EÜFk ÛFW ÑFUGF HP¼ÜFPGFa æFF~FÛFÛFk ÛFîFUðFFÛF]èFGFUÛF;FU;FO—

EÜFk ðFáF] æFUaþPÛFÛFUGF ÍFUþFW îF ÜFFÚÜFFW =+~FîFFþW——

- *Rgveda* 6.47.3

91. ùPþO ðF_jFFîFO ÑF»ÜFFÛF_GFðÜFWÛFPGFa æFF~FÛFPþGFWæF îFFæFÛFh—

¼WæFFW ¼WæFFîFFk ;F]þFPîF îFFÛFFPæFð=+µFFWPGF æFPûaPðF ÒæFF~FW——

- *Rgveda* 9.95.2

92. GFÛFþîFh ÚF]Pþ;FFWíkÉïÜFF ðFðæFðFFîFk PæFæFðæFGFO— ÑFPGFk æFF~FFW

E¼FÚÜFÛFh——

- *Rgveda* 9.26.4 ;

Gî¼]ËUISiÉrÉ ÑFæFGF GPGF ¼WæFFðFFW EæF]æFîFh—

æFF~FðÑFPGFÛFa&FðÜFGFW PæFþæFðÜFWèFFîF EFW;FðFF——

- *Rgveda* 9.101.5

93. ÜF]æFk P^F·Fk ¼¼¼»F]ÚFFW_a;FîFk îFbF^F FFW¼W»FFk ðF[îF_gFFæF_gFW——

EæFFa;F_e»Fk ðFÚFîFðFF PîFÚF[~]š_gFk PÑFæF_gFk ðFFWÚÜFk ÚFîF]——

- *Rgveda* 7.74.2 ;

æFFæF_jFFîFF èF]ÚFðÑF_gFU ¼ðFF Pùb_μÜFæF_gFaîFU—— PÑFæF_gFk ðFFWÚÜFk

ÚFîF]——

- *Rgveda* 8.5.11 ;

EF îFFW PæFèæFFPÚF_βP_gFPÚF_pPèæFîFF ;F[~]š_gFk ÜF]æFÚFh——

¼ðFF Pùb_μÜFæF_gFaîFU PÑFæF_gFk ðFFWÚÜFk ÚFîF]——

- *Rgveda* 8.8.1 ;

ÜFÜFFW_pPîF Ò ÜF_£FF EðF[_pW ðFPî_gF ðF[_pÜFO——

š_gFF ÜF_£FðÜFFîæF_pðÜF Ò^FW_gFðFF ðæFîFFPÚF_ðFFa PÑFæF_gFO ðFFWÚÜFk ÚFîF]——

- *Rgveda* 8.10.8 ;

EæFFa;F_h _p»Fk PîF ÜF[~]š_gFk PÑFæF_gFk ðFFWÚÜFk ÚFîF]——

EF ÜFF_gFÚF_pPèæFîFF ;F_gF-ÚFæFðÜF]æFFaÚFùk CæFW íF, Fk _pš_gîFFPîF ¼FèF]ðFW——

- *Rgveda* 8.35.22

94. EP;îFîFWî½W_μF æF_βμFWîF PæF_ðμF]îFFNP¼_gÚFY _β½YæFaðF]PÚFO ðF^FFFÚF]æFF——

ðF;FFW_ðFðFF HðFðFF ðF[ðFW_aμF^F ðFFWÚÜFk PÑFæF_gFÚF_pPèæFîFF——

- *Rgveda* 8.10.8

95. EPèæFÎFF ÛFÍF]ÛF,FÛFk ÑFF¶Fk
 ðFXÛFÛF_¶FFæF_ÍFF—
 E»FFÃ ¼ð·FF æFðF] PæFÛFe¶FF Þ»FW
 ¼FèæFFkðFÛF]ÑF ;F~š¶FÛFh——
 - *Rgveda* 1.47.3
96. PÑFæF¶Fk ðFFWÛFk ÛFÍF]ÛFÍ¶FÛFPèæFÎFF æFPûaO ðFU¼¶Fk ðF]ÛF¶Fh—
 ¶FF æFFæF_ÍFFÎFF HÑF ðF]ñ]P¶Fk P¼æFFW ;FÍ¶Fk ;FFYèFPæFæFWPPµFÛFh——
 - *Rgveda* 8.87.4
97. PùÞµÛFÛFWÎF ÑF]BÛF[Þ»FWÎFWÛFk ÛF&Fk
 ÎFFðF¶ÛFXÑF ÛFF¶FÛFh—
 PÑFæFF»F GÍÛFÍF]ÎF: ðFXÛFðÛF ¼ÍF»FX Þ¶ÍFk
 PæFÍF¶FW ;FÍFFÛF——
 - *Rgveda* 4.44.4
98. ½ðFF Pù PæFèæFÛFFÎF]ðF'h~ ÛF‡F]PÛFO ÑFPÞ¼UÛF»FO —
 PÍÛFkP;FÍæFF ÛFÍF]æFµFFa ‡F]ÛFðÑF¶FU——
 - *Rgveda* 8.26.6
99. sÛF]æFÛF¶ÛFðÛFFæF ÎF‡F»FX ÛFPÂÑF¶ÛFÎFX
 ÎFÛFaðÛF ÒÛF;ÛFX:—
 ðæFðFF ÛFÂFk PæFèæF;F]¶FUa ÛFÞFP¶F
 æFF;FFÛFW^aW ÛFÍF]ÑFFPæFðFW ~F——
 - *Rgveda* 1.180.2
100. EæFFWæFFb ÎF[ÎFÛFPèæFÎFF ÛF]æFF=]+CaæFW ÛFÂFk ðF[¶FW ÛFFÍæFU
 æFðF[ÛF]O—

EF æFFk æFùġF] ð»FPæFÞFðFFW EèæFFO PÑFæFF»FFW EððFW ðF]ðF]ġFF ÛFÍF[PÎF—

—

- *Rgveda* 7.67.4

101. *Tai.Sam.* 2.1.10.1

102. *Tai.Sam.* 6.4.9.1

103. EPÛFÛFFµFFW EġÛFWPġF ;FF EPÛF ðF]ÛFaðÛF PÒÛFk ¼]PùġF]PðġFÞFW

ðæFÛFh—

EÏæFðÛFY ;FFWðFÛFÛFÞPÁÎFk;F_ðFO ðFk ÁÛFUPÛFO ðæFðF_PÛFO ÷FWPġF

;FFPÛFPÛFO——

- *Rgveda* 9.72.3

104. EkèF]k ¼]ùPÎġF ðġFÎFÛFÎġFÛFP÷FġFk =+PæFk =+æFÛFFWNÑFðFFW ÛFÎFUPðFµFO—

ðFÛFU ;FæFFW ÛFġFÛFFW ÛFPÎġF ðFkÛFġF K+ġFðÛF ÛFFWÎFF ðF¼ÎFW

ÑF]ÎFÛF]æFO——

- *Rgveda* 9.72.6

105. GÎ½FðFFWÛFF æFFðFÛF»F ÌðFFðFÛF]ġFhðF[ÛFb ÎFÛF»FFW ;ÛFFWPġFðFF ðFù—

HÑF ÁFk ð=+ÛÛF»F]O ð=+ÛÛFÎFWÎFFÒ»FġFk ÑF_P»FæFUk ÛFFġFÞk PæF——

- *Rgveda* 6.72.2

106. EÛFÛF=+µFFW¼]ðFðFO ðF]ÑFġFÛFÞÛFk ðF[ÛFWa E¼ÍFF;ÛFFWPġFÞġFO—

EÛFk P.FÍFFiÉ ÑP¼PæF ÞX°FÎFWðF] P.FġFWðF] PæFÇ¼ÛF_ġFk PÎF;F[s°hùÛFh——

- *Rgveda* 6.44.23 ;

ÛFù,ġFh ðFFWÛFFW ÛFPùðFèF=+FÞFÑFFk ÛFÆÛFXaWaNæF_µFUġF ¼WæFFÎFh—

E¼ÍFFP¼Í½W ÑFæFÛFFÎF EFW;FFWù;FÎFÛFġFh ðF[ÛFWa ;ÛFFWPġFPÞ¼]——

- *Rgveda* 9.97.41

107. ðFFWÛFO ÑFæFġFW ;FPÎFġFF ÛFġFUÛFFk ;FPÎFġFF P¼æFFW ;FPÎFġFF
ÑF_P»FæÛFFO——

;FPÎFġFFÑîFW;FaPÎFġFF ðF[ÛFaðÛF ;FPÎFġFW¼ðÛF ;FPÎFġFFWġF PæFðµFFWO——

- *Rgveda* 9.96.5

108. EÛFF ÑFæFðæF ÍFFÞÛFF ÛFÛFF ðF[ÛFaÛFÞX~FÛF:—
PùæFFîFX ÛFFîF]ÛFUÞÑF:——

- *Rgveda* 9.63.7

109. ðFFWÛFFW ÛFUÂFġFhÑFæFġFW ;FFġF]PæF,FÛF K+PðFPæFaðFW PæF~FµFO——

ġæFk =+PæFÞÛFæFFW ¼WæFæFUġFÛF EF ðF[ÛFb ÞFWùÛFFW P¼PæF——

- *Rgveda* 9.107.7

110. *Tai.Sam.* 2.2.10.1;

Mai.Sam 2.1.4

111. EÑðF] ÛFW ðFFWÛFFW EÛFæFU¼ÍġFPæFaþFPÎF ÛFWðF;FF—— EP;îFk ~F

PæFèæFèFÛF]æFÛFh——

- *Rgveda* 10.9.6

112. K+;FUNñFU èÛFWîFX ¼¼ÛFFîFX EkèF]k ÑFÞFæF¶F:
èF]=+îFX ÛFî½ÛFh ÛF¼ÛFh——

ðFXÛFk ÛFÞÇF¼_ùFµFX ¼WæFFæFFP¼æFX
EÛF]ðÛFF©],FÞF¼F¼FÛF——

- *Rgveda* 4.26.6

113. *Rgveda* 6.74.

114. *Tai.Sam.* 2.2.10.3

115. EF»FæFaµFFÜFFPèæFîFF ¼ÍFU~FWùèæÜFk PèFÞ:
Ò¶ÜFYÞÜF¶FÛFh—
øF æFFk ÛFÍF] Ò æFX~F¼_¶FFÜFÍ¶æFFð©dk
ÜFÇöFFæFPÑF=+‡ÜF: æFFÛFh——

- *Rgveda* 1.117.22

116. *Śat.Br.* 2.4.4.15;

Ch.Up. 5.104.

117. AV. 7.42.1-2

118. AV. 4.20.1-9

119. ¶Fk æFFW PæFk ÎF ½]ðF¼k ¼WæFÛFÍFøF G¼]k ÒFW»FÍ¶Fk
ÒæFÑFÍ¶FÛFµFaæFÛFh—

EFøFF æFPük ÎF èFFWP~FðFF PæFÞÑFhPèFÍFk ÛFPùæFe¶Fk ÎF øFÞ;FÍ¶FÛFÍæFÍFO——

- *Rgveda* 10.115.3

120. EFÑFÒðFU ÑFFP»FaæFFÛF]ß Þ;FFW EÍ¶FPÞ±FÛFh— øFÞøæF¶FU PÍF¼øÑFF¶F]—
—

P.FðFÍFø»FF øFÑ¶FÍFF¶F]O ÑFèF ;FF¶FF æFÍFaÛFÍFÛF— æFF;FWæFF;FW ùæÜFF
ÛF[¶Fh——

- *Rgveda* 6.61.11-12

121. EF ÎFX P¼æFX æF_ù¶F: ÑFæFa¶FF¼F øFÞøæF¶FU
ÜF;F¶FF ;FÍ¶F] ÜF&FÛFh—
ùæFk ¼WæFU ;F];F]æFFµFF fF_¶FF~FU èF;ÛFFk ÎFX
æFF~FÛF]èF¶FU éF_µFX¶F]——

- Rgveda 5.43.11

122. HÍF ÎFO PÒÛFF PÒÛFFðF] ðFÑÎFÁðFF ðF]F[ñF— ðFbðæFġFU ðġFFWÛÛFF ÛF[ġFh—
—

- Rgveda 6.61.10

123. Ò ðF] æF EFÑFFW ÛFPÛÛFFÎFÛF],FÛFk =+FßæFFWa;FFPġF ðF¼ÎF PæFæFðæFġFO—
ÒðFÑġFðFÑġF ·FWÍFF Pù `F=e+ÛF]O ÒðF_ġæFbUµFFÛFPġF PðFÎF]bFW;FðFF—

- Rgveda 10.75.1

124 .ðFÑġF ðæFðFFbFW EPÛF ÛFFġFbO PèFðF]k ÎFæFk ;FŁFFÎFk ;FWÛFk
PæFÑFPè`FġFÛFh—
EÑFFk ;FÎFæFb P¼æÛFk ÎF`F±FðFk ðFFWÛFk PæFèæFðÛF ÛF]æFÎFðÛF bF;FðFW—

- Rgveda 9.86.36

125. P¼æFF P`F,FÛF: =_+ÎæFPÎġF
ÑF;FaÎÛFWÎFX¼æFFùFV— ÛFġFh ÑF_P»FæFUk
æÛF]Î¼PÎġF—

- Rgveda 1.38.9

ðFÛFeF;FF H;FeF æF_ðFÛFF P¼æFðÑFġFU
ÑF_P»FæÛFF PÛF·FFæFßµFF PæF`FðFWµFU—
P`F·FWPÛFbÛFeYàÑF PġFò»FX PæFk ÑFk æFðFaÛF»FX
EðFbðÛF ÛFFÛFÛFF—

- Rgveda 5.63.3 ;

EðÚFÚÛFPÚFÎ¼PæFÎ½ÛF]ÚFaÍæFO ÑFæFèæF ÍFFPÛFF— ÑF;FaÎÛFFW æFPñÛFF
GæF——

- *Rgveda 9.2.9*

126. ÑFæFÚFFÎFF P¼æFðÑFÚFaÎGFPÞ±FF¼ δF±FGF— ÑF_P»FæÛFF EPÍF δFFÍFPæF——

- *Rgveda 9.63.27*

127. δF ÎFFW ¼WæF ¼WæFGFFGFW ÑFæFðæF ÚFùW δFFWÚF ÑδFÞδF GÎ½ÑFFÍFO—

=_+ÎæFÎÑFFW æFðFa ÛFÎFh ÅFÚF]GFWÚFFÚF]ÞFWÞF ;FFW æFPÞæFðÛFF
ÑF]ÎFFÍFO——

- *Rgveda 9.96.3*

128. ÛFÚFFÛF δFFWÚFk δF]ÎF]GF ÛFÚFFÛF ;F]CFFF ùPæFO—

ÛFÚFk ù ÛF£FFW ÚF~šGÛFP;ÎF¼[GFFW EP~h=_+GFO——

ÛFÚFFÛF fF_GFæFÊPæF;F]aùFWGF Ò~FPGFðGF—

δF ÎFFW ¼WæFWðæFF ÛFÚF¼h ¼UffFaÚFFÛF]O Ò;FUæFðFW——

- *Rgveda 10.14.13-14*

129. GÚFk ÛFÚF ÒðGFÞÚFF Pù δFU¼FNP”~ÞFWPÚFO PÑFGF_PÚF: δFPæF¼FÍFO—

EF GFæFF ÚFÍ.FFO =+PæFèFðGF æFùÎGFæFWÍFF ÞF;FÍFh ùPæFðFF ÚFF¼ÛFðæF——

- *Rgveda 10.14.4*

130. ÛFÚFFÛF fF_GFæFÊPæF;-F]a ùFWGF Ò~FPGFñGF

δF ÎFFW ¼WæFWðæFF ÛFÚF¼h ¼UffFaÚFFÛF]O Ò;FUæFðFW——

- *Rgveda 10.14.14*

131. AV. 14.20.1

132. AV. 4.34.3

133. *Mai.Sam.* 1.10.17; 4.2.1

134. *Tai.Br.* 1. 246

135. *Śat.Br.* 2.6.1.4

136. *Tai.Br.* 1.2.8

137. EF»FæFamFFÜFFPèæFîFF ¼ÍFU~FWùèæÜFk PèFP:
Ò¶ÜFYÞÜF¶FÛFh—
öF æFFk ÛFÍF] ÒæFX~F¼_¶FFÜFî¶æFFñdk
ÜFÇöFFæFPÑF=+‡ÜF: æFFÛFh—

- *Rgveda* 1.117.22

138. EPÚFñîFW ¶FW EP½æFX ÜF¶Fhð»FF ;F;F~š ÞW;F¶FW—
¶æFñF P~F,FæF ÛFÛFæF GÍ½ æFWPæF;ÜF¶FW
PÚFÜFF~FaîîFÍF] öæFÞF;ÜFÛFh—

- *Rgveda* 1.80.14

139. *Tai.Sam.* 2.4.12.1

140. jðF ðÜF ðFFWÛFFW ÛFP¶FÚFO ÑF]îFFîFFWN¶ÜFFW îF æFF;FU
îFÞ¶FU¼ÞF¶FUO—

ÑFÜFFW îF ¼];îFÛFP¼¶FWPÞðFÞ-ÛF]PæFaæF ;FF¶F]O ðF]ðFÛFFW îF =+FWáFhùF—

—

- *Rgveda* 9.96.15

141. EæÜFW æFíF[ÜF]O ÑFæF¶FW ÑFPP ¶æFPF éF»îFU¶FW îFÑ¶FUÞP¼¶FWKa+¶Fk
ÜF¶FW—

ùPp=e+FîFh ÛF;FġFO ðFkÛFġFFW ÛF¼X ÎF_ÛFhµFF PèFèFFîFFW ÛFPùðFFW ÎF
èFFWÛFġFW——

- *Rgveda 9.69.3*

142. ÎFÛFÛF_±FîġF æFFP;FîF-ÛF]ÑFð»FW EP¼îFWpPîF— PæFÒFðFFW EîæÛFF PîFÛFF—
—

- *Rgveda 9.26.1*

ðFÛFU Þ»Fk ÎF ÛF]Pp;FFWÞùWðFġF ¼èF ðæFðFFPFW EP¼ġFWßÑFð»F EF—

P;F;FF¼]ÑF ;FeÛFPġF ;FFWÞÑFUÛFk ÑF¼k ÛF¼ðÛF ÛFîF]»FF E;FU;FîFîFh——

- *Rgveda 9.71.5*

143. æFðġFFWðÑFġFW ÎFd^æFF ð»F[µFFkðF·Fk ðFFWÛÛFFîFFÛFh——

½ÑðFFW ÛFW,FF ÑF]ÞFk èFèæFġFUîFFPÛFî½FW ÛF]îFUîFFk ðFðæFF——

- *Rgveda 8.17.14*

144. *Rgveda 2.40*

145. *Rgveda 6.57*

146. ÛFFġF]P¼aPîFðF]ÛFæFæFk èæFðF];FFaÞO èF_µFFWġF] ÎFO—— ÛFeFġFWî½ðFF
ðF&æFF ÛFÛF——

- *Rgveda 6.55.5*

147. ġFÛFÞîFh ÛF]Pp;FFWPîFaÛFF ðFðæFðFFîFk PæFPæFðæFġFO—— ÑFPġFk æFFFFW
E¼FÛÛFÛFh——

- *Rgveda 9.26.4*

148. ÎFÑĴFUPÚFÜFFW_a PæFæFõæFĴFO èF]ÚFeFW ÎF ÛFFÛF_jFW ÜF]æFF— ÎFFO
=_{+ÎæFFÎFFW ÎF PÎFP_μF_ajFÛFh——

- *Rgveda* 9.14.5

149. ðFÛF]ĴæFF ÍFUPÚF_bðæF_bÎFh Pù_æFĴFUO ðFÑĴF ;FFÛFÛFO— PæFÒÛFF_jFF
PæFæFõæFĴFO——

- *Rgveda* 9.66.8

150. EFÑFFÎFFðFFW PæFæFõæFĴFFW ;FÎFÎF HðFðFFW ÚF;FÛFh— ðF[_pF EÎæFk PæF
ĴFÎæFĴFW——

- *Rgveda* 9.10.5

151. ìmÉiÉÑÇ IÉÑ xiÉÉ_åwÉÇ qÉWûÉ_å kÉqÉÉihÉÇ iÉìuÉwÉìqÉÇ |
rÉxrÉ ìŞÉiÉÉ_å urÉÉ_åeÉxÉÉ uÉxŞÉÇ ìuÉmÉuÉiÉqÉSìrÉiÉÇ ||

- *Rgveda* 1.187.1

152. AxrÉ xÉÑuÉiÉxrÉ qÉÎSISiÉxŞÉiÉxrÉ IrÉuÉÑiSÇ uÉÉuÉxkÉÉiÉÉ_å AxiÉÈ |
AuÉiÉirÉiÉÇ xÉÔrÉÉ_åî IÉ cÉçÇü ÌpÉiÉ²sÉìqÉiSISiÉ_å Aì...jûUxuÉÉiÉÇ ||

- *Rgveda* 2.11.20

153. pÉÑuÉiÉŞÉiÉxrÉ qÉerÉÉ_åî pÉÑuÉiÉSISiÉrÉ qÉixÉUÈ |
xÉÇ ÂmÉæUerÉiÉ_å WûËUÈ ||

- *Rgveda* 9.34.4

154. AÉSİÇ ìŞÉiÉxrÉ rÉÉ_åwÉhÉÉ_å WûËUÇ ìWûluÉlirÉiSìpÉÈ |
CISÒìqÉiSISiÉrÉ mÉiirÉ_å ||

- *Rgveda* 9.32.2;

LiÉÇ ìŞÉiÉxrÉ rÉÉ_åwÉhÉÉ_å WûËUÇ ìWûluÉlirÉiSìpÉÈ |
CISÒìqÉiSISiÉrÉ mÉiirÉ_å ||

- *Rgveda* 9.38.2

155. EmÉ ìŞÉiÉxrÉ mÉÉwrÉÉ_åUpÉËü rÉ^aÒWûÉ mÉSsqÉÇ |
rÉ[¥]ÉxrÉ xÉmiÉ kÉÉqÉiPÉUkÉ ìmÉërÉqÉÇ ||

- Rgveda 9.102.2

156. ḡÉííhÉ ḡḡÉíÉxrÉ kÉÉUrÉÉ méx,áxuéâUrÉÉ UíréqÉç |
ÍqÉqÉííÉâ AxrÉ rÉÉâeÉíÉÉ ìuÉ xÉÑçüíÉÑÈ ||

- Rgveda 9.102.3

157. xÉ ḡḡÉíÉxrÉÉÍkÉ xÉÉíÉìuÉ méuÉqÉÉíÉÉâ AUÉâcÉrÉíÉç |
eÉÉÍqÉÍpÉÉ xÉÔrÉíç xÉWû ||

- Rgveda 9.37.4

158. íÉç qÉqÉxíeÉíÉç qÉìWûwÉç íÉ xÉíÉÉúÉçzÉÑç SÒWûlíÉÑâÉhÉç
ÌaÉËU,ÉqÉç |
íÉç uÉÉúÉzÉíÉç qÉíÉrÉÈ xÉcÉlíÉâ ḡḡÉíÉÉâ ìÉpÉííÉí uÉÂhÉç xÉqÉÑSiâ
||

- Rgveda 9.95.4

159. qÉíÉííwÉÍpÉÉ méúÉíÉâ méÔurÉíÈ MüìuÉíOíüÍpÉrÉííÈÈ méËU MüÉâzÉÉ
AícÉçüSiÉç |
ḡḡÉíÉxrÉ íÉÉqÉ eÉíÉrÉÍqÉkÉÑ âÉUìSISíxrÉ uÉÉrÉÉâÈ xÉZrÉÉrÉ MüíÉíuÉâ
||

- Rgveda 9.86.20

160. ÑFæFôæF ðFFWÛF P¼æÛFWðF] ÍFFÛFðF] ðF;FFÍF G¼X =+áFèFW ÑFPæF.F EF—
ðFU¼PííF½ðÛF ;F*þW =+PíF=e+¼ííF_PÛFÛFaçFO ðF[ÛFaÛFFþFWùÛFFW P¼PæF—
—

- Rgveda 9.86.22

161. jðF ðF[ÛFaÛFþFW^FÛFçFh ÑFæFÛFFíFFW PæF^ðFaPµFO— PæFèæFF ÍFFÛFFPíF
PæFèæFPæFçFh——

- Rgveda 9.28.5

162. EPÍF ÆFÛFð»FFÁ_ðFÛFX PæF^þFµFFWNâß ^FPÁ P¼æFFW þFW^FíFF =+PæFO—

þF;FF ÑFPæF·FÛFÛFWPǵF þFWàPÇæFO ÑFUÛF[ðFk ¼]ùǵFW ÎF_ F±FøFO——

- *Rgveda* 9.85.9

163. ;FÛFÛFÛF_eFWFÛF P¼æFX ;FÛFÛFÛFÑøF] øF[ÛFaÛFh—— æFøFFÛFW ;FF EÑFX ùPþO——

—

- *Rgveda* 9.42.1

164. EǵFøæFF þPÛFÛFPÛF þF;FFÛFk øF]=e+ǵFFW P¼æFO—— øF]ÑFµFFWa

EæÛFP»FÛFabǵFh——

- *Rgveda* 9.48.3

165. *Śat.Br.* 1.6.4.5

166. jðF æF]ðÛF¼FÛFøF øFFWÛFO ÑF]ÛFÛFX EðFaPǵF—— ¼WæFFæFUþFðFkøFùF——

- *Rgveda* 9.28.6

167. SiurÉÇ ¼WæFǵFF ǵÛFF;FO——

-*Kāt.Śr.Sū.* 1.2.2

168. ÛF£FO =+øÛFFǵFh ò&ÛFFǵFk ÛFÛFPǵF =+ÛFWaPǵF =+ÛFWaPǵF ÎFYßfǵFFO——

-*Nir.* 3.4, P.152

169. ÛF£F æFY øFWðǵFÛFk =+ÛFa——

-*Śat.Br.* 1.7.15 ;

-*Śat.Br.* 1.7.2.6

170. K+µFk ù æFY ÑF]ßðF ÛF;FÛFFÛF JæF——

-*Śat.Br.* 3.6.2.16

171. ÛF£FWÛF æFY ¼WæFǵFFO——

-*Śat.Br.* 3.1.4.3

172. ðFüÜF£FFO Ò;FFO ðF_ðF, ÒþFWæFF^F Ò;FFÑFPFFO—

-*BhG. 3.10*

173. E·FF¼h ÚFæFPÍGF ÚF\GFPPÍF ÑF;FaÏÜFF¼ÏFðFÚÚFæFO—

ÜF£FF¼h ÚFæFPÍGF ÑF;FaÏÜFFW ÜF£FO =+ÚFaðFÚF]ÆæFO—

=+ÚFa æFeüFWÆæFk PæFPÍF æFeüF±FþðFÚF]ÆæFÚFh—

GFðÜFFGFh ðFæFa;FGFk æFeü PÍFGÜFk ÜF£FW ÒPGFPðGFÚFh—

- *BhG. 3.14-15*

174. *Āp.Śr.Sū. 6.13.1-9*

175. ESrÉÍÉİrÉÉ mÉëÉrÉhÉİrÉÉuÉiÉç | mÉjrÉÉrÉÉÉİiÉÑjÉİqÉç |
-*Vai.Sū. 24.8*

176. तत्ते भद्रं यत्समिद्धः स्वे दमे सोमाहुतो जरसे मूलयत्तमः ।

दधासि रत्नं द्रविणं च दाशुषेऽग्रे सख्ये मा रिषामा वयं तव ॥

- *Rgveda 1.94.14*

सूममिद्धय शोचिये घृतं तीत्रं जहोतन । अग्रये जातवेदसे ॥

- *Rgveda 5.5.1*

उक्षान्नाय वशान्नाय सोमपृष्टाय वेधसे । स्तोमैर्विधेमाग्रये ॥

- *Rgveda 8.43.11*

177. प्र प्यायस्व प्र स्यन्दस्व सोम विश्वेभिरंशुभिः । देवेभ्य उत्तमं हविः ॥

- *Rgveda 9.67.28*

178. यदापीतासो अंशवो गावो न दुह्नु ऊधभिः ।

यद्वा वाणीरनूषत प्र देवयन्तो अश्विना ॥

- *Rgveda 8.9.19*