

A STUDY ON THE SYNCHRONIZATION OF RITUALS AND MYTHS OF SOMA

Myth and ritual are two central components of religious practice. Myth is commonly taken to be words often in the form of a story. Myth does not stand by itself but is tied to ritual. Myth is not just a statement but also an action. Rituals are actions that synchronize the world with myth. Rituals carry the performer into the world of myth. The law of synchronization is called *Ṛta* (derived from the root \sqrt{r} to go) meaning the law of movement or creativity. That all the *devatās* adhering to *Ṛta* are participating in ritual has been the key-note of the entire Vedic poetry and has been beautifully presented in the hymns of the Veda. Myth and ritual are centre components of religious practice. Myth originated from ritual performance. Thus ritual came before myth and myth depends on ritual for its existence until it gains an independent status as an etiological story.

In Vedic thought, myth and ritual have both been regarded as very follow up to each other. Both are so homologous and redundant that even the ancient Indian scholars found it difficult to discriminate between the two. All the *Samhitās* have ritualistic texts (*Brāhmaṇas*) attached to them which texts propound again and again that the poetry of the Vedas is limitless in the scope of its meaning and the mythical figures as well as the rituals have indirect or symbolic meaning. So, whatever the form of the myth or the ritual, it has an inwardly known aspect. Both myth and ritual have underlying truths regarding the inner nature of the universe as well as human life. The various components of ritual are also supposed to have indicative association.

The *Brāhmaṇas* have demonstrated the possibility of multifold interpretation of the Vedic myth. The Vedic ritual also has similarly been interpreted at various levels. The third *Kānda* of the *Śat. Br.* describes and analyzes the Soma ritual and the whole ritual is viewed at various levels¹. The components of the *yajñika* pattern are seen as corresponding to the various organs and faculties of a human being and the co-ordination of mind, intellect and speech is desired for the performance of the ritual.

We find a myth of the theft of the Soma by the eagle in the *Ṛgveda*². It belongs to a series of Indra-hymns (*Ṛgveda* 4.16-32) which are attributed to the seer *Vāmadeva*. We also find a number of other allusions to this mythical exploit scattered in other hymns of the *Ṛgveda*³. The eagle (*suparṇá*, *śyená*) steals the Soma from afar, from the mountain or from heaven. The hymn, which is address to Indra, simply states that the eagle brought the Soma for 'you who desired it' ⁴ He brings back the Soma, holding it in his claw (foot) *pāda*⁵. On the way, an archer named *Kṛśānu*⁶, usually interpreted (according to the later testimonies) as a Gandharva, the guardian of the Soma shoots an arrow at him. One of the eagle's feathers, shot off by the arrow, falls in mid-air⁷. The eagle gives the soma to Indra⁸. Thanks to the possession of the soma, Indra gets a standing among the gods, and, in the intoxication of the soma, he is able to perform several of his well-known exploits, notably slaying *Vṛtra*. Alternatively, the eagle is said to give the Soma to Manu or mankind, so that men can perform rituals with it⁹. But in this case too, its ultimate recipients include Indra (as well as other gods, of course), the receiver of the oblations and the Soma-drinker par excellence. One more theme which is implied in this mythical account, is that the Soma was originally in the possession of Indra's enemies, since it is protected by an archer and either the eagle or the Soma are kept guarded in a hundred metal forts to prevent the theft: *śatām mā púra áyasīrarakṣannadha* "a hundred metal forts guarded me"¹⁰; perhaps these enemies are the older

Gods or *Asuras*, who are afraid that Indra, once in the possession of the Soma, will usurp their position of supremacy.

We find the myth of the Soma-theft in the following texts of the later Veda, mostly in texts belonging to the black and white Yajurveda¹¹. These different versions present certain variations. Some of these passages briefly state that the Soma is in the third heaven. The *Gāyatrī* meter (sometimes assuming the form of a *śyena* or bird) fetches it. On the way back, one of the Soma's leaves (*parṇa*) is cut off, and it becomes a *parṇa* -tree. That is why, if a person makes the oblation - spoon (*juhū*) out of *parṇa* -wood, then his oblations become similar to Soma¹² or, if his *sambhāra* consists of *parṇa* -wood, then he obtains a draught of Soma¹³ or, whoever drives the calves away with a *parṇa* -branch obtains Soma¹⁴; alternatively, if the sacrificial post (*yūpa*) is made out of palāśa- (*parṇa*) wood, a *paśubandha* ritual performed without soma becomes equivalent with one performed with Soma¹⁵.

Other versions¹⁶ present a more developed and complete form of the story, which can be summarized as follows: *Kadrū* (the Earth) and *Suparṇī* (Speech; sometimes the Sky) hold a bet. Which *Suparṇī* loses. *Kadrū* tells her to get for her the Soma, which is kept in the third heaven, to pay for her freedom. *Suparṇī* sends one after the other her three children, the meters *Jagatī*, *Trṣṭubh* and *Gāyatrī*. (Alternatively, the Gods and *ṛṣis* request the meters to get the Soma which is in heaven¹⁷. Only the *Gāyatrī*, although she is the smallest meter, manages to bring back the Soma, holding two pressings in her feet and one in her beak. Some of these versions have one common point with the *Ṛgvedic* account, namely that a Soma-guardian (a Gandharva named *Viśvāvasu* or *Kṛśānu*) cuts off either a Soma-leaf, or a feather (or claw) of the *Gāyatrī*, as she flies away with the Soma. This leaf /

feather/claw undergoes certain transformations when it falls down. Alternatively, in an interesting reversal, the Soma is stolen from the *Gāyatrī* by a Gandharva who is not the Soma's legitimate guardian. The Gods, knowing that Gandharvas are fond of women, send *Vāc* (Speech), who is a woman, in exchange for the Soma. The Gandharvas agree to this exchange, but *Vāc* does not want to remain with them. The Gods and Gandharvas vie with each other for her, exchanging their respective roles, the Gandharvas chant the Vedas and the Gods to charm her. *Vāc* is pleased with the gods' singing and goes back to them.

The myth which introduces and explains the necessity of the fivefold ritual in the *agnicayana* is complex, proceeding by means of elaborated reflections made by *Prajāpati* himself which perhaps mirror the perplexity of the liturgist who found himself obliged to include it in the Soma ritual. The general features of the myth lead us to think that important though it may be because of cosmological doctrine. *Pravarga*, as a unit, was originally a morning offering to the *Aśvins* and perhaps only at a later stage in the Indian tradition was it officially incorporated into the ceremony of the pressing of Soma. Indeed, to judge by the myth which presents it to us, this incorporation did not take place without opposition on the part of the more traditionalist. The myth is very significant in this respect.

The myth, as it is presented the *Śat.Br.*, starts with the session (*satra*) for a *Somayajña* held at *Kurukṣetra* on a night of full moon, by a select group of Gods including Indra, Agni, *Viṣṇu*, Soma, Makha, *Viśvadeva*, but not – and this said explicitly – the *Aśvins*¹⁸. All these Gods are connected, in one way or another, with *pravarga* and especially, the absent *Aśvins*, the heavenly twins, who were its first beneficiaries. Agni is the receiver of the first pressing in the morning because he is the sacrificial God par excellence; Indra is the receiver of the second pressing, at midday, because he reconquered it from *Viṣṇu*, *Viṣṇu* is the receiver together with the other of

the following *upasad*, because he conquered the sacrifice first. Soma is present because it is in his pressing that the *pravargya* is offered and Makha is there because it is the sacrifice's head. The *Aśvins*, who are so drastically and explicitly excluded, are the receivers of the *pravargya* itself.

After the usual preparations, the *Devas* desire a deeper knowledge of the ritual they are about to perform. So, they enter into a contest among themselves to see who will succeed in being the first to attain the end of the ritual. The means to be used are the usual religious ones: *tapas*, *yajña*, faith and asceticism¹⁹. The palm of victory will be luminous glory to be then shared by the rest of the group²⁰. The winner is *Viṣṇu*, a God relatively new to the Pantheon, who begins to acquire prominence precisely because of this victory (*tad viṣṇuḥ prathamah prāpa*)²¹, for which he became the sacrifice (*sa yaḥ sa viṣṇur saḥ*)²². But *Viṣṇu* is puffed up by his triumph which sets him on his way to becoming the Supreme God and forgetting the agreement to share his glory with the rest of the group, he takes up his bow and three arrows for self-defense and withdraws to a place apart, waiting and at the same time resting, erect and with his head reclined on the end of the bow. The other Gods, defeated, sit around him, keeping a respectful distance from him, not daring to reclaim their share of the glory²³. Then, some ants (*varmi*), of the *upadikā* species, offer to help them to recover the lost ritual in return for the gift of finding food and water even in the desert²⁴. The Gods agree. So the ants secretly approach *Viṣṇu* and start gnawing away at the bowstring. Finally it snaps, and the end of the bow on which *Viṣṇu* is confidently resting his head, is suddenly cut loose and severs his head clean off (*viṣṇoḥ śiraḥ pracicchidatuḥ*)²⁵. With a 'ghrn' sound, the head falls and becomes the Sun (*tad pativāsāvādityobhavad*)²⁶, while the rest of the sacrificial body of the God lies stretched out (*pra-vrj*) pointing towards the East²⁷. Hence the names 'gharma' and 'pravargya'. *Viṣṇu*, still resplendent

even though decapitated is admired by the Gods and finally recognized to be the great hero; hence the name *mahāvira*²⁸.

Again the Gods enter into a contest to take possession of the beheaded yet glorious sacrificial body of *Viṣṇu*. The winner this time is Indra who reaches him first and stretching himself out of him, limb on limb, takes on himself the glory of *Viṣṇu*²⁹. Makha does the same and is, in his turn, taken on by Indra. Hence the latter's Vedic name of *Maghavat* which is explained as being the exoteric form of *Makhavat* (possessing Makha)³⁰. The Gods, then, now in possession of the ritual through Indra, their leader, proceed to toil round it (*śram*) and enjoy the headless body as it is³¹. Indeed, it seems that they take their delight precisely because it is headless. They divide it into three distinct parts: the morning-pressing, the midday-pressing and the afternoon-pressing which they then share among themselves in accordance with their needs. To the *Vasus* and Agni is offered, with the *Gāyatrī*, the morning one; to the Rudras and Indra, with the *triṣṭubh*, the midday one; to the *Ādityas* and *Viśvadeva*, with the *Jagatī*, the evening one³².

While the Gods go on, thus satisfied with their headless ritual (*apaśirṣṇā yajñena*), there appears on the scene a *ṛṣi* of the *Atharvan* family, *Dadhyañc Atharvan*, who having spied on the Gods from afar, now knows about the mystery of the sacrificial decapitation (*dadhyañ hayā atharvaṇah etam sukram etam yajñam vidāncakara yathā yathaitad yajñasya śiraḥ pratidhyete yathaisa kṛtsna yajño bhavati*)³³. He knows too how to put the head back on the Soma ritual and offers to demonstrate it to the Gods. These, however, there and then turn him down. What is more, far from permitting him restore the head to the ritual, Indra forbids the *ṛṣi* from divulging the secret for otherwise he would cut off his head (*sa hendrenokta āsa | etam cadan yasmā anubrūyās tata eva te śiraśchindyām iti*)³⁴. Indra

is overheard by the *Aśvins* who, we recall, were absent from the *Somayajña* and understanding that *Dadhyaṅc Atharvan* knew a great liturgical secret went to him and insistently begged him to disclose to them the secret of how to make the sacrificial body whole again. The *ṛṣi* hesitates for he fears, the anger of Indra, now the Lord of the Gods. But the ingenious *Aśvins* devise a stratagem by means of which they replace the *ṛṣi*'s head with that of a horse³⁵. So that when Indra, enraged at the transgression of his command, makes good his threat and cuts off the talking head, they, the heavenly doctors, can easily return him his original head³⁶. When Indra sees that the secret is now out, he accepts in his own name and in that of the other Gods, even though reluctantly, the re-incorporation of the 'head' in the Soma ritual by means of the *pravargya* rite. Still, he demands that the *yajamāna* should not perform this rite until at least his second or third ritual of Soma under penalty of having himself and his possessions burnt to ashes (*taṃ yat prathamayajñe pravṛṇīyāt | eṣosya taptah śusucānaḥ prajāñ ca paśūnś ca pradahed atho ākuḥ pramāyuko yajamānaḥ*)³⁷. He also lays down severe conditions for the eventual selection of disciples to be initiated into this secret knowledge³⁸.

Even though the myth does not directly concern us, it is significant enough to have it narrated in such detail. It seems to refer to the time when *pravargya* a simple morning offering to the *Aśvins* was incorporated into the whole complex of the Soma ritual offered to other Gods. It also reflects the resistance to it on the part of the traditionalists who maintained that it was possible to continue performing the Soma ritual as they had always done, without any addition of any sort. They had always regarded the rite of the three Soma-pressings perfectly complete in itself without needing any 'head' to be joined to it. Moreover, the inclusion in a rite already so potent by itself, of still another rite which is as potent as *pravargya*, could give rite

as in fact happened to an excess of sacred power causing problems within the performance of the rite.

It is but natural that, in a world where it is believed that the sacred energy of the rite must be maintained in equilibrium, there should be feared a danger in fusing two rites, each one of which is already full by itself of sacred energy. But if one wants, in spite of this, to have the two together, it is essential that this equilibrium is not disturbed. Thus, the innovators take recourse to a stratagem and present *pravargya* as the head of Soma ritual. But, in so doing they implicitly suggested that the Soma ritual was itself without head and in need to have one. Hence, the myth of the falling of the head of *Viṣṇu* with the consequent restoration of it in the form of *pravargya*. In fact, there would have normally been no reason to consider any *Somayajña* which is perfectly complete in itself, lacking anything, let alone a head! On the theoretical level, the explanation as to how the principal ritual came to be deprived of its head is, therefore, left to the myth. To the explanation given by the myth, there is added another: *Agniṣṭoma* (or any other kind of Soma ritual) normally consisting of three principal pressings. Since the ritual is thus divisible by three, it was not difficult for the mantras of liturgy to present it as incomplete, lacking as it does the fourth. This 'fourth' is the element which is more subtle, spiritual and mysterious than the other three and is none other than *pravargya*.

The myth itself tells us that the Gods were engaged in the Soma ritual in its normal form and satisfied with it as it was, even though, according to the myth, it was without a head. The fact that the Gods are said to still persist in celebrating the Soma ritual in the traditional way even though it is incomplete, and seek to suppress the knowledge of how to restore the head to the whole of the ritual³⁹, records the opposition encountered by those who wanted to introduce the new rite. However, the innovation did take place

through a compromise which could at least retain the idea that, even without the addition of a new head, the ritual was once complete *Pravargya* can be added only after the *yajamāna* has offered his second or third Soma ritual⁴⁰.

Another thing which is of interest in the myth is the explicit mention of *Kurukṣetra* (*seṣām kurukṣetraṃ devayajanamāsa*)⁴¹. Whether the place was really that in actual fact or not, is of no importance here, but its explicit mention could perhaps be an indication that the myth wants to link this innovation in the Soma ritual to that great movement of ritual and doctrinal renewal for which *Kurukṣetra* is so dear to both the Vedic and Epic Indian tradition. At this point it is interesting to note how a learned myth can reveal not only the actual state of affairs which gave rise to it but also all the doctrine which serves it as support. It is significant that it is during a sacrificial session held there that the Gods, mostly the traditional ones, spontaneously feel the need to acquire a deeper knowledge of what they are about to do. In this sense, the Gods associate themselves with the sentiments of a society whose religion had reached the limit of exteriorization and now feels the need both for a resystematization of its religious patrimony and for deeper understanding of its significance on an inner and spiritual level beyond the normal ritual requirements. The Gods, significantly, want to know more just in *Kurukṣetra* where the Indian tradition says that *Vyāsa* undertook the monumental work of systematizing the Vedas and the *Mahābhārata*.

The myth's purpose is not only to teach deeper saving knowledge. Its principal purpose is to justify a liturgical reform and especially to explain how it is that a sacrificial session. At the same time, the myth points out the danger in which spiritual exaltation, unless adequately controlled, can put him who experiences it. *Viṣṇu* was the only one among the Gods who was capable of reaching to the depths of the ritual and identifying himself with it,

but was unable to sustain its glory (*taddhedam yaśo viṣṇur na śaśāka samyantum*)⁴² just as many of the new ascetics were unable to do (*tad idam apyetar hi naiva sarva iva yaśaḥ śaknoti soṃyanluṇi*)⁴³. *Viṣṇu* became proud and decided to keep the knowledge he acquired all to himself. This is a dramatic way of expressing another consequence of the interiorization of the ritual, namely the realization that true knowledge cannot easily be communicated since it lies hidden in the depths of a live experience. *Viṣṇu* has won for himself the depths of the ritual with his personal effort, which, even if he wanted, he could not pass on to the others. Direct knowledge of the truth is now a personal experience which one needs to acquire for oneself and make one's own. Thus in the second divine contest when the Gods rushed to the fallen *Viṣṇu* to extort the secret from him and understand the ritual⁴⁴, the victory did not entail a mystical identification with the ritual, since Indra's knowledge was only, as if it were second hand directly of *Viṣṇu* himself but only indirectly of the ritual.

This learned myth, however, besides exposing the consequences of the interiorization of the ritual and of a deepened personal knowledge of the ritual, covers also the changes in the liturgy. In other words, it moves on two levels simultaneously, the mystical and the liturgical. This is the reason why it continues to present the Gods as engaged in the Soma ritual even though they have reached, won for themselves and assimilated, a more profound understanding of it. After having divided among themselves the traditional offerings, in the way prescribed by the rite itself, they are perfectly satisfied since they do not consider the supposed lack of anything else to be decisive. This is what was probably happening also at the human level in the great Soma ritual celebrated at *Kurukṣetra* at the time. It was being performed, most likely, in the traditional manner, with the *upasad* in the first three days and the three pressings and libations of Soma three times a day. No need was felt for any additions to the ritual.

This great ritual at *Kurukṣetra*, remembered in different ways by all the later traditions as a point of transition between the preceding age and *Kaliyuga*, besides having unified in a systematic way the traditional cultural and religious patrimony of the Vedas was also a theatre of liturgical innovations. Thus it is no unlikely that on that occasion there was inserted into the complex of *Somayajña* also the offering of the *gharma* in honour of the *Aśvins* by some group of dissident *ṛṣis*. The story is narrated only briefly in the *Śat. Br.* and is not found in the other *Brāhmaṇas*. It is also variously interpreted⁴⁵. We cannot exclude the possibility that the fusion of the rites was an attempt to reconcile two rival groups. It is not unreasonable to see in the *ṛṣi Dadhyañc Atharvan* of the myth the mediator in this dispute who offers Indra the possibility of reconciling the dissident group by inserting the latter's rite in the main *Somayajña* under the title of the head Makha. But the mediation was a difficult affair. At first, the traditionalists, through Indra their spokesman refuse. Indra, at least at first, not only refuses to incorporate the *gharma* rite but even forbids the very idea to be made known. He threatens to have the head of whoever divulges it cut off. This drastic punishment which in the *Upaniṣads* and elsewhere becomes the penalty of defeat in philosophical disputes has a profound ritual import and already serves to give in outline the new level to which a dispute of this kind is going to be shifted. The traditionalists are convinced that what they are performing is a complete ritual with no missing head. If, therefore, the innovators want to add a new head as charged with sacred heat and full of mystical significance as is *pravargya* so powerful in fact that it is capable of assimilating and identifying the priest with sun this will evidently lead to a dangerous excess, which can only be balanced by the loss of the head either of the one who performs the combined ritual or of the ritual itself. The Gods and the traditionalists seek to avoid this but they are finally obliged to yield. The very existence of the myth is proof of that. The myth, in fact, is narrated

by those who by now have succeeded in imposing the fusion of the two rites, so that the Gods (that is the conservatives) are already aware that theirs is a ritual without a head, without sap and intrinsic sweetness (*madhu*), and yet continue to delight in it as it is and do not want to admit defeat to the innovations. Nonetheless the bringing together of these rites had its advantages, especially at a time when, as we have seen, it was necessary to generate much more sacred heat than in previous times when a greater faith and the immediacy of the sacred action were enough to surmount the difficulties presented by the opacity of the sacrificial matter which had to be transformed. Hence the idea of fusing the two rites, after the initial resistance to it was finally accepted with a pledge on the part of the priest to respect, as much as possible, the injunctions of secrecy given by Indra.

Here, however, a new difficulty arises. *Pravargya* is performed in honour of the *Aśvins*⁴⁶ who, as we have seen are explicitly said to be absent from the Soma sacrificial session⁴⁷. It is to them, and in secret, that the sweet (*madhu*) doctrine about the restoration of the head to the ritual, is taught, which may mean that it was the task of the mediating *ṛṣi* to teach the representatives of the devotees of the *Aśvins* themselves about the advantages and the way of this fusion. After having convinced the Gods that their own *satra* was incomplete, the mediating *ṛṣi* has to explain also to the *Aśvins* that the *gharma* of their rite is not the only one to represent the sun⁴⁸, but also the head of *Viṣṇu* cut off by the bow has the same claim. He then equates the two rites representing the sun and presents them as the same head which has to be healed⁴⁹. The *ṛṣi* in fact knew that this was a doctrine that the *Aśvins*, being the physicians of the Gods, could undoubtedly value. Both factions have to see that there is a sound basis for the proposed fusion and at the same time that they have to be satisfied with this way of reconciling their differences. This fusion could produce much greater sacred

energy, provided one knew how to confine it within certain limits and thus diminish its perils.

The imparting to the *Aśvins* of the secret doctrine of the integration of *Pravargya* into the body of one of the most important *Brāhmaṇic* rites is, moreover, the imparting of the same doctrine, with its recondite meanings, to the priest whose task it is to perform *pravargya* together with *upasad* of *Agniṣṭoma*. This doctrine has, however, to be imparted in secret and surrounded with many precautions. A concentration of energy is extremely dangerous and only those who are spiritually strong that is, strengthened for the purpose can bear it.

Foot Notes :

1. mÉÑÂwÉÉâ uÉæ rÉƳÉÈ | mÉÑÂwÉxIÉâIÉ rÉƳÉÉâ rÉSâIÉÇ
mÉÑÂwÉxiÉIÉÑIÉÅLwÉ uÉæ iÉÉrÉqÉÉIÉÉâ rÉÉ uÉÉIÉâuÉ
mÉÑÂwÉxiÉÉuÉÉÎuÉkÉÏrÉiÉâ iÉxqÉÉImÉÑÂwÉÉâ rÉƳÉÈ ||
.....AjÉ sÉxmÉÔƳÉIrÉÉ xmÉIkÉrÉÉ mÉëxÉÏ urÉÏiÉ |
ÏuÉwhÉÉâÈ xrÉÑUxÉÏrÉjÉ aÉëÏljÉÇ MüUÉâIÉ ÏuÉwhÉÉâ
kÉëÑiuÉÉâÅxÉÏiÉ IÉâ±uÉmÉ±ÉiÉÉÅ CÏiÉ IÉÇ mÉëMxüiÉâ
MüqÉÏÏuÉwrÉÏiÉ rÉjÉÉâ WûÉkuÉrÉÑi uÉÉ rÉeÉqÉÉIÉÇ uÉÉ
aÉëÉWûÉâ IÉ ÏuÉISÏiÉ xÉÍ³ÉÏ, iÉqÉÍpÉqÉxzÉÏiÉ
uÉæwhÉuÉqÉxIÉÏiÉ uÉæwhÉuÉÈ ÏWû WûÏuÉkÉÏIÉqÉÇ ||

- *Sat. Br.* 3.5.3.1-25

2. mÉë xÉÑ wÉ ÏuÉprÉÉâ qÉÂiÉÉâ ÏuÉUxiÉÑ mÉë zrÉâIÉÈ
zrÉâIÉâprÉ AÉzÉÑmÉiuÉÉ |

AcÉçürÉÉ rÉiÉç xuÉkÉrÉÉ xÉÑmÉhÉÉâi WûurÉÇ pÉUIqÉIÉuÉâ
SâuÉeÉÑwÉxqÉÇ ||

pÉU±ÏS ÏuÉUiÉÉâ uÉâÏuÉeÉÉIÉÈ mÉjÉÉâeÉÉIÉÈ mÉjÉÉâÂhÉÉ
qÉIÉÉâeÉuÉÉ AxÉÏeÉÏi |

iÉÔrÉÇ rÉrÉÉæi qÉkÉÑIÉÉ xÉÉâqrÉâIÉÉâiÉ ´ÉuÉÉâ ÏuÉÏuÉSâ
zrÉâIÉÉâ AŞÉ ||

GeÉÏmÉÏi zrÉâIÉÉâ SSqÉÉIÉÉâ AÇzÉÑÇ mÉUÉuÉiÉÈ
zÉÑMüIÉÉâ qÉISÏiqÉÇ qÉSqÉÇ |

xÉÉâqÉÇ pÉU-ÉSØWûÉhÉÉâ SâuÉÉuÉÉÏSuÉÉâ
AqÉÑwqÉÉSÒ´ÉUÉSÉSÉrÉ ||

AÉSÉrÉ ´rÉâIÉÉâ ApÉUiÉç xÉÉâqÉÇ xÉWûxÉëÇ xÉuÉÉð
ArÉÑiÉÇ cÉ xÉÉMüqÉÇ |

AŞÉÉ mÉÑUÇÍkÉUeÉWûÉSUSUÉiÉÏqÉÏSâ xÉÉâqÉxrÉ qÉÔUÉ
AqÉÑUÈ ||

-Rgveda 4.26.4-7 ;

EmÉ IÉÉå uÉÉeÉÉ AkuÉUqÉxpÉÑæÉÉ SâuÉÉ rÉÉiÉ mÉÍjÉÍpÉ
SâiuÉrÉÉqÉæÈ |

rÉjÉÉ rÉŸÉÇ qÉIÉÑwÉÉå ìuÉæuÉÉxÉÑ SíkékuÉå UluÉÉÈ
xÉÑÌSIÉåwuÉ»ûÉqÉç ||

iÉå uÉÉå ™Så qÉIÉxÉå xÉliÉÑ rÉŸÉÉ eÉÑ¹ÉxÉÉå A±
bÉxiÉÌÉÍhÉieÉÉå aÉÑÈ |

mÉë uÉÈ xÉÑiÉÉxÉÉå WûUrÉliÉ mÉÔhÉÉiÈ çüiuÉå SæÉÉrÉ
WûwÉirÉliÉ mÉliÉÉÈ ||

ŸrÉÑSÉrÉÇ SâuÉÌWûiÉÇ rÉjÉÉ uÉÈ xiÉÉåqÉÉå uÉÉeÉÉ
GpÉÑæÉhÉÉå SSå uÉÈ |

eÉÑÀåû qÉIÉÑwuÉSÒmÉUÉxÉÑ ìuÉæÉÑ rÉÑwqÉå xÉcÉÉ
uÉxWûì-uÉåwÉÑ xÉÉåqÉqÉç ||

mÉïuÉÉå AmÉÉÈ zÉÑcÉSijÉÉ ìWû pÉÔiÉÉrÉÈ ÍzÉmÉëÉ
uÉÉieÉiÉÈ xÉÑÌÍzMüÉÈ |

CISìèxrÉ xÉÔiÉÉå zÉuÉxÉÉå IÉmÉÉiÉÉåÅIÉÑ
uÉ¶ÉairÉiàÉërÉÇ qÉSÉrÉ ||

GpÉÑqÉxpÉÑæÉhÉÉå UìrÉÇ uÉÉeÉå uÉÉieÉliÉqÉÇ rÉÑeÉqÉç
|

CISìxuÉiÉÉÇ WûuÉÉqÉWåû xÉSÉxÉÉiÉqÉqÉÍµÉiÉqÉç ||

-Rgveda 4.37.1-5

3. xÉ iuÉÉqÉS²ØrÉÉ qÉSE xÉÉåqÉÈ zrÉåIÉÉpÉxiÉÈ xÉÑiÉÈ |
rÉåIÉÉ uÉxŸÉÈ ìIÉU©Éå eÉbÉljÉ uÉieÉë³ÉÉæÉxÉÉcÉå³ÉIÉÑ
xuÉUÉerÉqÉç ||

-Rgveda 1.80.2 ;

AÉlrÉÇ ÌSuÉÉå qÉÉiÉÉUµÉÉð eÉpÉÉUÉqÉjIÉÉSìrÉÇ mÉËUÇ
zrÉåIÉÉå ASiàÈ |

AaiÉïwÉÉåqÉÉ uê¼hÉÉ uÉÉuÉxkÉÉIÉÉåÂÇ rÉŸÉÉrÉ
cÉçüjÉÑÂ sÉÉåMüqÉç ||

- *Rgveda* 1.93.6;

CISì ÌmÉúÉ uÉxwÉkÉÑiÉxrÉ uÉxwhÉ AÉ rÉÇ iÉà zrÉàlÉ EzÉiÉà
eÉpÉÉU |

rÉxrÉ qÉSà crÉÉuÉrÉíxÉ mÉë MxüwÉxrÉixrÉ qÉSà AmÉ
aÉÉâŞÉÉ uÉuÉjÉi ||

-*Rgveda* 3.43.7;

mÉë zrÉàlÉÉà IÉ qÉÌSUqÉÇzÉÑqÉxqÉæ ÍzÉUÉà SÉxÉxrÉ
IÉqÉÑcÉà qÉijÉÉrÉlÉÇ |

mÉëÉuÉ³ÉqÉiÇ xÉÉrrÉÇ xÉxÉliÉÇ mÉxhÉaÉëÉrÉÉ xÉlÉwÉÉ
xÉÇ xuÉîxiÉ ||

-*Rgveda* 6.20.6;

rÉÇ iÉà zrÉàlÉÈ mÉSÉpÉUìÉUÉà UeÉÉÇxrÉxmÉxiÉqÉÇ |

ÌmÉuÉàSxrÉ iuÉlÉqÉízÉwÉà ||

-*Rgveda* 8.82.9;

qÉlÉÉàeÉuÉÉ ArÉqÉÉlÉ AÉrÉxÉlÉqÉiÉUiÉÇ mÉÑUqÉÇ |

ÌSuÉÇ xÉÑmÉhÉÉàï aÉiuÉÉrÉ xÉÉàqÉÇ uÉlÉÉèhÉ AÉpÉUiÉÇ ||

-*Rgveda* 8.100.8;

AiÉxiuÉÉ UìrÉqÉlÉpÉ UÉeÉÉlÉÇ xÉÑçüiÉÉà ÌSuÉÈ |

xÉÑmÉhÉÉàï AurÉljÉpÉiUiÉÇ ||

ÌuÉÉxqÉÉ CixuÉSizÉà xÉÉkÉÉUhÉÇ UeÉxiÉÑUqÉÇ |

aÉÉàmÉÉqÉxiÉxrÉ ÌuÉpÉiUiÉÇ ||

-*Rgveda* 9.48.3-4;

qÉlSìxrÉ ÂmÉÇ ÌuÉlÉuÉSÒqÉiÉlÉlÉwÉhÉÈ zrÉàlÉÉà rÉSikÉÉà
ApÉUiÉÇ mÉUÉuÉiÉÈ |

iÉÇ qÉeÉirÉlÉ xÉÑuÉxkÉÇ IÉSìwuÉÉð EzÉlÉqÉÇzÉÑÇ
mÉëUrÉlÉqÉxÌaqÉrÉqÉÇ ||

-Rgveda 9.68.6;

xÉ mÉxurÉiÈ mÉuÉiÉà rÉÇ ÌSuÉxmÉËU zrÉàlÉÉà
qÉjÉÉqÉÌSìwÉiÉîxiÉUÉà UeÉÈ |

xÉ qÉkuÉ AÉ rÉÑuÉiÉà uÉàluÉeÉÉiÉ
CiMxüzÉÉiÉÉàUxiÉÑqÉilÉxÉÉWû ìuÉprÉÑwÉÉ ||

-Rgveda 9.77.2;

UÉeÉÉ ÍxÉIkÉÔiÉÉqÉ uÉÍxÉ¹ uÉÉqÉ GiÉxrÉ
IÉÉuÉqÉÉUWûSiîeÉ,ÉqÉç |

AmxÉÑ SìmxÉÉà uÉÉuÉxkÉà zrÉàlÉeÉÑiÉÉà SÒWû DÇ
ÌmÉiÉÉ SÒWû DÇ ÌmÉiÉÑeÉÉiqÉç ||

-Rgveda 9.89.2;

AkÉ irÉÇ SìmxÉÇ ìuÉpuÉÇ ìuÉcÉæÉhÉÇ ìuÉUÉpÉUÌSìwÉirÉ
zrÉàlÉÉà AkuÉUà |

rÉSÌ ìuÉzÉÉà uÉxhÉiÉà SxqÉqÉÉrÉÉi AîalÉÇ WûÉàlÉÉUqÉkÉ
kÉiUeÉÉrÉiÉ ||

-Rgveda 10.11.4;

bÉxwÉÑÈ zrÉàlÉÉrÉ MxüiuÉiÉ AÉxÉÑ xuÉÉxÉÑ uÉÇxÉaÉÈ |
AuÉ SîkÉàSWûîzÉÑuÉ ||

rÉÇ xÉÑmÉhÉiÈ mÉUÉuÉiÉÈ zrÉàlÉxrÉ mÉÑŞÉ AÉpÉUiÉç |
zÉiÉcÉçü rÉÉà ½Éà uÉiÉiÉÈ ||

rÉÇ iÉà zrÉàlÉÉÉÉÂqÉuÉxMÇü mÉSÉpÉUSÂhÉÇ
qÉÉiÉqÉIkÉxÉÈ |

LIÉÉ YrÉÉà ìuÉ iÉÉrÉÉirÉÑeÉiüuÉxÉ LIÉÉ eÉÉaÉÉrÉ
uÉIkÉÑiÉÉ ||

-Rgveda 10.144.3-5

4. CISì ÌmÉuÉ uÉxwÉkÉÔiÉÉxrÉ uÉxwhÉ AÉ rÉÇ iÉà zrÉàlÉ EzÉiÉà
eÉpÉÉU |

rÉxrÉ qÉSå crÉÉuÉrÉÍxÉ mÉë Mxü¹ÍrÉÿxrÉ qÉSå AmÉ aÉÉå§ÉÉ
uÉuÉjÉi ||

-Rgveda 3.43.7

5. rÉÇ iÉå zrÉåIÉÈ mÉSÉpÉUÿÉUÿ UeÉÉÇxrÉxmÉxiÉqÉÇ |
ÌmÉuÉåSxrÉ iuÉqÉÍÍzÉwÉå ||

-Rgveda 8.82.9;

rÉÇ iÉå zrÉåIÉ¶ÉÉÂqÉuÉxMÇü mÉSÉpÉUSÂhÉÇ
qÉÉIÉqÉIkÉxÉÈ |

LIÉÉ uÉrÉÉå ìuÉ iÉÉrÉÉÿrÉÑeÉÿiuÉxÉ LIÉÉ eÉÉaÉÉrÉ
uÉIkÉÑiÉÉ ||

-Rgveda 10.144.5

6. AuÉ rÉdrÉåIÉÉå AxuÉIÉÿSkÉ ±ÉåìuÉÿ rÉ±ìS uÉÉiÉ FWÒùÈ
mÉÑUÿIkÉqÉÇ |

xÉxeÉ±SxuÉÉ AuÉ Wû Í±ÉmÉeerÉÉÇ MxüzÉÉIÉÑiÉxiÉÉ
qÉIÉxÉÉ pÉÔUhrÉIÉÇ ||

-Rgveda 4.27.3;

xÉ mÉxurÉÿÈ mÉuÉiÉå rÉÇ ìSuÉxmÉËU zrÉåIÉÉå
qÉjÉÉrÉÿSìwÉiÉÿxiÉUÉå UeÉÈ |

xÉ qÉkuÉ AÉ rÉÑuÉiÉå uÉåìuÉeÉÉIÉ
CiMxüzÉÉIÉÉåUxiÉÑqÉÿIÉxÉÉWû ìuÉprÉÑwÉÉ ||

-Rgveda 9.77.2

7. GÍeÉmrÉ DíqÉISìÉåuÉiÉÉå IÉ pÉÔeerÉÑÇ zrÉåIÉÉå eÉpÉÉU
uÉxWûiÉÉå AÍkÉ whÉÉåÈ |

AliÉÈ mÉiÉimÉiÉirÉëxrÉ mÉhÉÿqÉkÉ rÉÉqÉÿIÉ mÉëixÉiÉxÉrÉ
iÉ²åÈ ||

-Rgveda 4.27.4

8. mÉë zrÉàlÉÉà lÉ qÉìSUqÉÇzÉÑqÉxqÉæ ÍzÉUÉà SÉxÉxrÉ
lÉqÉÑcÉà qÉijÉÉrÉlÉç |

mÉëÉuÉ³ÉqÉiÇ xÉÉrrÉÇ xÉxÉliÉÇ mÉxhÉaÉëÉrÉÉ
xÉlÉwÉÉ xÉÇ xuÉîxiÉ ||

-*Rgveda* 3.43.7;

mÉë zrÉàlÉÉà lÉ qÉìSUqÉÇzÉÑqÉxqÉæ ÍzÉUÉà SÉxÉxrÉ
lÉqÉÑcÉà qÉijÉÉrÉlÉç |

mÉëÉuÉ³ÉqÉiÇ xÉÉrrÉÇ xÉxÉliÉÇ mÉxhÉaÉëÉrÉÉ
xÉlÉwÉÉ xÉÇ xuÉîxiÉ ||

-*Rgveda* 6.20.6;

rÉÇ iÉà zrÉàlÉÉ mÉSÉpÉUìÉUÉà UeÉÉÇxrÉxmÉxiÉqÉç |
ÌmÉuÉàSxrÉ iuÉlÉqÉlÉzÉwÉà ||

-*Rgveda* 8.82.9;

qÉlÉÉàeÉuÉÉ ArÉqÉÉlÉ AÉrÉxÉlÉqÉiÉUíÉç mÉÑUqÉç |
ÌSuÉÇ xÉÑmÉhÉÉàï aÉiuÉÉrÉ xÉÉàqÉÇ uÉlÉeÉhÉ
AÉpÉUíÉç ||

-*Rgveda* 8.100.8;

rÉÇ iÉà zrÉàlÉÉqÉÉâqÉuÉxMÇü mÉSÉpÉUSâhÉÇ
qÉÉlÉqÉlÉkÉxÉÈ |

lIÉÉ uÉrÉÉà ìuÉ iÉÉrÉÉrÉÑeÉiïuÉxÉ lIÉÉ eÉÉaÉÉrÉ
uÉlÉkÉÑiÉÉ ||

-*Rgveda* 10.144.5

9. xÉÑ wÉ ìuÉprÉÉà qÉâiÉÉà ìuÉUxiÉÑ mÉë zrÉàlÉÉ
zrÉàlÉàprÉ AÉzÉÑmÉiuÉÉ |

AcÉçürÉÉ rÉiÉç xuÉkÉrÉÉ xÉÑmÉhÉÉäi WûurÉÇ
pÉUqÉiÉuÉå SâuÉeÉÑwÉxqÉç ||

-*Rgveda* 4.26.4;

ÌuÉµÉxqÉÉ CixuÉSizÉå xÉÉkÉÉUhÉÇ UeÉxiÉÑUqÉç |
aÉÉåmÉÉqÉxiÉxrÉ ÌuÉpÉiUiÉç ||

-*Rgveda* 9.48.4;

AkÉ irÉÇ SimxÉÇ ÌuÉpuÉÇ ÌuÉcÉæÉhÉÇ ÌuÉUÉpÉUìSìwÉirÉ
zrÉåiÉÉå AkuÉUå |

rÉSì ÌuÉzÉÉå uÉxhÉiÉå SxqÉqÉÉrÉÉi AîaiÉÇ
WûÉåiÉÉUqÉkÉ kÉiUeÉÉrÉiÉ ||

-*Rgveda* 10.11.4

10. aÉpÉäi IÉÑ xÉ³ÉluÉåwÉÉqÉuÉåSqÉWÇû SâuÉÉiÉÉÇ
eÉìiÉqÉÉìiÉ ÌuÉµÉÉ |

zÉiÉÇ qÉÉ mÉÑU AÉrÉxÉiUuæÉ³ÉkÉ zrÉåiÉÉå eÉuÉxÉÉ
ìiÉUSìrÉqÉç ||

-*Rgveda* 4.27.1

11. *Tai.Sam* 3.5.7; 6.1.6;

Śat. Br. 1.7.1.1; 3.2.4.1-7; 11.7.2.8;

Aai.Br. 3.25.-26

12. *Tai.Sam.* 3.5.7

13. *Tai.Br.* 1.1.3.10

14. *Mai.Sam* 4.1.1

15. *Śat. Br.* 11.7.2.8
16. *Tai.Sam.* 6.1.6;
 KS. 23.10;
Śat. Br. 3.2.4.1-7;
Aai.Br. 3.25-26;
17. *Śat. Br.* 3.2.4.1-7;
Aai.Br. 3.25-26
18. देवा ह वै सत्रं निषेदुः ।
 अग्निरिन्द्रः सोमो मखो विष्णुर्विश्वेदेवाऽअन्यत्रैवाश्विभ्याम् ॥
 -*Śat. Br.* 14.1.1.1:
19. ते होचुः । यो नः श्रमेण तमसा श्रद्धया यज्ञनाहुतिथिर्यज्ञस्योद्धृचम्पुर्वोऽवगच्छात्स नः
 श्रेष्ठोऽसत्तदु नः सर्वेषां सहेति तथेति ।
 -*Śat. Br.* 14.1.1.4:
20. ते होचुः। यो नः श्रमेण तमसा श्रद्धया यज्ञनाहुतिथिर्यज्ञस्योद्धृचम्पुर्वोऽवगच्छात्स नः
 श्रेष्ठोऽसत्तदु नः सर्वेषां सहेति तथेति ।
 - *Śat. Br.* 14.1.1.4
21. तद्विष्णुः प्रथमः प्राप ।
 स देवानां श्रेष्ठोऽभवत्तुस्मादाहुर्विष्णुर्देवानां श्रेष्ठोऽईति॥
 - *Śat. Br.* 14.1.1.5
22. स यः स विष्णुर्यज्ञः । स यः स यज्ञोऽसौ । सऽ आदित्यस्तुद्धेदं यशो विष्णुर्न शशाक संयन्तुं
 तदिदमप्येतर्हि नैव सर्वोऽइव यशः शक्नोति संयन्तुम् ॥

- Śat. Br. 14.1.1.6

23. स तिसृधन्वमादायापचक्राम ।

स धनुरात्र्या शिरऽउपस्तभ्य तस्यौ तन्देवाऽअनभिधृष्णुवन्तः समन्तम्परिण्यविशन्त्य॥

- Śat. Br. 14.1.1.7

24. ता ह व्वम्यऽ ऊचुः ।

इमा वै व्वम्यो यदुपदीका योऽस्य ज्यामप्यद्यात्किमस्मै प्रयच्छेतेत्यन्नद्यमस्मै प्रयच्छेमऽपि
धन्वन्नपीऽधिगच्छत्तथाऽस्मै सर्व्वमन्नाद्यं प्रयच्छेमेति तथेति ।

- Śat. Br. 14.1.1.8

25. तस्योपपरासृत्य । ज्यामपि जक्षुस्तस्याज्छिन्नायन्धनुरात्र्यौ विष्फुरन्त्यौ बिष्णोः शिरः
प्रचिच्छिदतुः॥

- Śat. Br. 14.1.1.9

26. Śat. Br. 1.1.10

27. Śat. Br. 1.1.10

28. Śat. Br. 1.1.11

29. तन्देवाऽ अभ्यमृज्यन्त । यथा व्वित्तिं rÉjÉÉ îuuÉi"ÉÇ uuÉàixrÉqÉÉiÉÉÅ
LuÉleÉÍqÉiSiÈ mÉëjÉqÉÈ mmÉëÉmÉ iÉqÉluÉ...jûqÉiÉÑ IrÉmÉ±iÉ
IÉqmÉrrÉiaÉx°ûÉ"ÉqmÉËUaÉx½åSÇ rÉzÉÉãÅpÉuÉ±iSSÍqÉiSiÉã
rÉzÉÉå rÉzÉÉå Wû pÉuÉiÉ rÉÅLuÉquÉåS |

- Śat. Br. 14.1.1.12

30. xÉÅEÅLuÉ qÉZÉÈ xÉ îuuÉwhÉÑ | iÉiÉÅCISiÉå
qÉZÉuÉÉiÉpÉuÉiÉqÉZÉuÉÉiWû uÉæ
iÉqqÉbÉuÉÉiÉirÉcÉ±ÉiÉå mÉUÉåÅ±ÉqmÉUÉåÅ±ÉMüÉqÉÉ
ìWû SâuÉÉÈ ||

- Śat. Br. 14.1.1.13

31. aÉÉrÉîiſÉ mÉëÉiÉÈxÉuÉiÉqÉç | îiſÉ¹ÒqqÉÉkrÉîSIÉÇ
xÉuÉiÉgeÉaÉîiÉ iÉxliÉrÉxÉuÉiÉÇ iÉàIÉÉmÉzÉîwhÉÉî
rÉŸÉàIÉ SâuÉÉ ÅAŠîIiÉÈ ´ÉÉqrÉIiÉ¶ÉàÂÈ ||

- *Śat. Br.* 14.1.1.17

32. AjÉàqÉîquÉwhÉÑÇ rrÉŸÉÇ iſÉàkÉÉ uurÉpÉeÉIiÉ | urÉxÉuÉÈ
mÉëÉiÉÈxÉuÉiÉÈ ÂSiÉ qÉÉkrÉîSIÉÇ
xÉuÉiÉqÉÉîSirÉÉxiÉxiÉîrÉxÉuÉiÉqÉç ||

AîaIÉÈ mÉëÉiÉÈxÉuÉiÉqÉç | CiSiÉà qÉkrÉîSIÉÇ
xÉuÉiÉîquÉµÉà SâuÉÉxiÉxiÉîrÉxÉuÉiÉqÉ ||

aÉÉrÉîiſÉ mÉëÉiÉÈxÉuÉiÉqÉç | îiſÉ¹ÒqqÉÉkrÉîSIÉÇ
xÉuÉiÉgeÉaÉîiÉ iÉxliÉrÉxÉuÉiÉÇ iÉàIÉÉmÉzÉîwhÉÉî
rÉŸÉàIÉ SâuÉÉ ÅAŠîIiÉÈ ´ÉÉqrÉIiÉ¶ÉàÂÈ ||

- *Śat. Br.* 14.1.1.15-17

33. SkrÉXèû Wû uÉÉÅAÉjÉuuÉîhÉÈ | LiÉÇ zÉÑçüqÉàIÉÇ
rÉŸÉîquÉSEgcÉMüÉU rÉjÉÉrÉjÉæiÉ±ŸÉxrÉ ÍzÉUÈ
mÉèliÉÍkÉrÉiÉà rÉjÉæwÉ MxüixIÉÉà rÉŸÉÉà pÉuÉîiÉ ||

- *Śat. Br.* 14.1.1.18

34. xÉ WàûIiSîhÉÉàŁüÅAÉxÉ | LiÉgcÉàSlrÉxqÉÉÅ
AIÉÑoÉÑrÉÉxiÉiÉÀLuÉiÉà ÍzÉUîzNûINûÉÍqÉîiÉ ||

- *Śat. Br.* 14.1.1.19

35. iÉÉæ WûcÉiÉÑÈ | AÉuÉÉliuÉÉ iÉxqÉÉiſÉÉxrÉuÉWàûÀCîiÉ
MüjÉqqÉÉ ſÉÉxrÉàjÉàÀCîiÉ rÉSE IÉÉÅmÉIÉàwrÉxÉàAjÉ iÉà
ÍzÉUzNûiuÉÉÀlrÉſÉÉmÉîIÉkÉÉxrÉuÉÉàAjÉÉµÉxrÉ

ÍzÉUAAÉ™irÉ iÉ¨Éà mÉèliÉkÉÉxrÉÉuÉxiÉàIÉ
IÉÉuÉIÉÑuÉærÉÍxÉ xÉ rÉSE IÉÉuÉIÉÑuÉærÉxrÉjÉ iÉà iÉîSISîèÈ
ÍzÉUzNàûixrÉirÉjÉ iÉà xuÉÇ ÍzÉUAAÉ™irÉ iÉ¨Éà
mÉèliÉkÉÉxrÉÉuÉÀCîiÉ iÉjÉàIiÉ ||

- *Śat. Br.* 14.1.1.23

36. iÉxqÉÉSaiÉSØìwÉhÉÉÅprÉIÉÑ£üqÉç | S±Xèû Wû
 rÉlqÉÑkuÉÉjÉuuÉihÉÉå uÉÉqÉµÉxrÉ zÉÏwhÉÉi mÉë
 rÉSìqÉÑuÉÉcÉàirÉrÉiÉÇ iÉSÒuÉÉcÉàliÉ
 WæûuÉæiÉSÒ£üqÉç ||

- *Śat. Br.* 14.1.1.25;

iÉ²ÉÇ IÉUÉ xÉIÉrÉå SÇxÉ EaÉëqÉÉìuÉwMühÉÉåiqÉ iÉlrÉiÉÑ
 IÉi uÉxì¹qÉç |

SkrÉXèû Wû rÉlqÉkuÉÉjÉuÉihÉÉå uÉÉqÉµÉxrÉ zÉÏwhÉÉi
 mÉë rÉSìqÉÑuÉÉcÉ ||

- *Rgveda* 1.116.12;

- *Br. Up* 2.5.16

37. iÉÇ rÉimÉëjÉqÉrÉ¥Éå mmÉëuÉxgerÉÉiÉç | LwÉÉåÅxrÉ
 iÉmiÉÈ zÉÑzÉÑcÉÉIÉÈ mmÉëeÉÉgcÉ mÉzÉÔðgcÉ
 mmÉëSWåûSjÉÉåÅAÉWÒûÈ mmÉëqÉÉrÉÑMüÉå
 rÉeÉqÉÉIÉÈ xrÉÉ´ÉxqÉÉÎSè²iÉirÉå uÉæuÉ iÉxiÉirÉå uÉÉ ||

- *Śat. Br.* 14.2.2.45

38. iÉ³É xÉuuÉixqÉÉÅAIÉÑoÉëÑrÉÉiÉ | LIÉxrÉÇ ìWû iÉSjÉÉå
 IÉålqÉÅ²Iè ÍzÉUzkÉIÉSìIiÉ rÉÉåÅluÉåuÉ ¥ÉÉiÉxiÉxqÉæ
 oÉëÑrÉÉsjÉ rÉÉåÅIÉÑcÉÉIÉÉåÅjÉ rÉÉåÅxrÉ ìmÉërÉÈ
 xrÉÉ³É luÉåuÉ xÉuuÉixqÉÉÅ CuÉ ||

- *Śat. Br.* 14.1.1.26

39. aÉÉrÉîiŞÉ mÉëÉiÉÉxÉuÉIÉqÉç |
 îiŞÉ¹ÒqqÉÉkrÉÎSIÉÇ xÉuÉIÉgeÉaÉliÉ iÉxìiÉrÉxÉuÉIÉÇ
 iÉåIÉÉmÉzÉÏwhÉÉi rÉ¥ÉåIÉ SâuÉÉ ÅAŞiIiÉÈ
 ´ÉÉqrÉIiÉ¶ÉåÂÈ ||

SkrÉXèû Wû uÉÉÅÁÉjÉuuÉihÉÈ |
 LiÉÇ zÉÑçüqÉáiÉÇ rÉ¥ÉÎquÉSÉgcÉMüÉU
 rÉjÉÉRÉjÉæiÉ±¥ÉxrÉ ÍzÉUÈ mÉèliÉÍkÉrÉiÉå rÉjÉæwÉ
 MxüixlÉÉå rÉ¥ÉÉå pÉuÉliÉ ||
 xÉ WåûlSìahÉÉå£üÅÁÉxÉ |
 LiÉgcÉåSlrÉxqÉÉÅ AIÉÑoÉÑrÉÉxiÉiÉÅLuÉiÉå
 ÍzÉUÎzNûINûÉÍqÉliÉ ||
 - *Śat. Br.* 14.1.1.17-19

40. iÉ³É mÉëjÉqÉrÉ¥Éå mmÉëuÉxgerÉÉiÉç | LIÉxrÉÇ ÌWû
 iÉSjÉÉå IÉåqÉÅ²SìÈ ÍzÉUzkÉÍÉSìSliÉ ìziÉirÉå uÉæuÉ
 iÉxiÉirÉå uÉÉÅmÉzÉiwhÉÉi ½åuÉÉaÉëå rÉ¥ÉåiÉ
 SâuÉÉÅÅŠìliÉÈ ´ÉÉqrÉliÉ¶ÉåÅxiÉxqÉÉÎSè²iÉirÉå uÉæuÉ
 iÉxiÉirÉå uÉÉÅjÉÉå iÉmiÉÉå uÉÉÅ LwÉ zÉÑzÉÑcÉÉiÉÉå
 pÉuÉliÉ ||
 - *Śat. Br.* 14.2.2.44;

- *Kau. Br.* 8.3

41. iÉåwÉÉXèûMÑüÅ²ÉåŞÉISâuÉrÉeÉiÉqÉÉxÉ |
 iÉxqÉÉÉSÉWÒûÈ MÑüÅ²ÉåŞÉISâuÉÉiÉÉISâuÉrÉeÉiÉqÉliÉ
 iÉxqÉÉ±ŞÉ YuÉ cÉ MÑüÅ²ÉåŞÉxrÉ ìÉaÉcNûliÉ iÉSâuÉ
 qÉlrÉiÉÅCSÇ SâuÉrÉeÉiÉqÉliÉ iÉÎ®
 SâuÉÉiÉÉISâuÉrÉeÉiÉqÉÉç ||
 - *Śat. Br.* 14.1.1.2

42. स यः स विष्णुर्यज्ञः । स यः स यज्ञोऽसौ । सऽ आदित्यस्तुद्धेदं यशो विष्णुर्न शशाक
 संयन्तुं तदिदमप्येतर्हि नैव सर्व्वोऽइव यशः शक्नोति संयन्तुम् ॥
 - *Śat. Br.* 14.1.1.6

43. - *Śat. Br.* 1.1.6

44. तन्देवाऽ अभ्यमृज्यन्त । यथा वित्तिं रÉjÉÉ ÍuuÉÌ"ÉÇ uuÉáixrÉqÉÉÍÉÉÁ
LuÉleÉÍqÉÍSiÈ mÉëjÉqÉÈ mmÉëÉmÉ iÉqÉluÉ...jûqÉÍÉÑ
lrÉmÉ±iÉ ÍEqmÉrrÉiaÉx°ûÉ"ÉqmÉÈUaÉx½åSÇ
rÉzÉÉãÅpÉuÉ±ìSSÍqÉÍSiÉã rÉzÉÉå rÉzÉÉå Wû pÉuÉliÉ
rÉÅLuÉquÉåS |
- *Śat. Br.* 14.1.1.12
45. SkrÉXèû Wû uÉÉÅAÉjÉuuÉihÉÈ | LiÉÇ zÉÑøüqÉáiÉÇ
rÉ¥ÉÍquÉSEgcÉMüÉU rÉjÉÉrÉjÉæiÉ±¥ÉxrÉ ÍzÉUÈ
mÉèliÉÍkÉrÉiÉå rÉjÉæwÉ MxüixlÉÉå rÉ¥ÉÉå pÉuÉliÉ ||
- *Śat. Br.* 14.1.1.18
46. iÉ²ÉÇ lÉUÉ xÉlÉrÉå SÇxÉ EaÉëqÉÉÌuÉwMühÉÉåÍqÉ iÉlrÉiÉÑ
lÉi uÉxì¹qÉÇ |
SkrÉXèû Wû rÉlqÉkuÉÉjÉuÉihÉÉå uÉÉqÉµÉxrÉ zÉiwhÉÉi
mÉë rÉSìqÉÑuÉÉcÉ ||
- *Rgveda.* 1.116.12
47. देवा ह वै सत्रं निषेदुः |
अग्निरिन्द्रः सोमो मखो विष्णुर्विश्वेदेवाऽअन्यत्रैवाश्विभ्याम् ||
- *Śat. Br.* 14.1.1.1;
48. AV. 11.5
49. तस्योपपरासृत्य । ज्यामपि जक्षुस्तस्याज्छिन्नायन्धनुरात्पर्यौ विष्फुरन्त्यौ बिष्णोः
शिरः प्रचिच्छिदतुः॥
- *Śat. Br.* 14.1.1.9