CHAPTER I

Introduction,

Raison d'etre:

The scholiast Sayana opens his commentary on the Rgveda with the declaration that the interpretation of the first verse of the Veda is given in detail and since the Veda is known for its profundity of meaning, we shall confine ourselves to its brief explanation.

Vedāvatāra ādyāyā ro'orthah praptocitaḥ.
Vijñatam vedagāmbhīryam atha samksipyavanyate.

(SRB.I.1.1)

Consequently, Sayana has given the meaning and etymology of every word of the first verse, quoting Panini's sutras as well as the derivations of Vasika. A close study of the commentary of Sayana shows that he could not have accomplished such a colossal task alone and must have done it with the collaboration of several scholars. This is evident from the fact that in certain books of the Veda we find detailed grammatical notes whereas in others they are either absent or very sparse. The portion which I have selected for my thesis contains very few grammatical notes and explanations.

As the tradition of Vedic studies has long disappeared from our country and as the various commentaries on the Vedas give conflicting explanations, it is very difficult
to arrive at their true meanings. Grammar as the science of words and their inflections and relationship is one of the most essential and sure means of ascertaining the meanings of words and their proper significance in particular contexts. Mirakta, the science of etymology is another important means for deciding the meanings of the Vedic mantras. It is complementary to Grammar.

As has been stated above that the commentary of Sayana is the work of several collaborators, some of whom (who were perhaps not specialists in grammar) have not given grammatical notes on the Vedic words, it becomes necessary to examine all the words in the light of Panini's grammar and then arrive at the true meanings of the Vedic mantras. During the time of Sayana there were neither word indices nor reliable lexicons of the Vedic words which could be of valuable help and guidance to the scholars. Moreover, the scientific method of comparative study was also not known to the ancient pandits. In modern times, by the effort of both Western and Indian scholars concordances, lexicons and indices have come into existence, by means of which students of the Veda will find it easy to make comparative study of the same word occurring in various hymns and different contexts.

The reason for our selection of the portion of Rgveda for our thesis is that on that portion very little attention has been paid to grammatical notes in the commentary of Sayana.

2. So far the Vedic hymns have been studied from the point of view of the Devatas to whom they are alleged to be addressed
or dedicated. For instance, Oldenberg and H.D. Valenkar have devoted their studies to the hymns of Agni and Dr. Bhave has worked on the Soma-hymns. But in all these studies no attention has been paid to the significance of the Rsis in the interpretation of the hymns. In the hymns on which we are going to comment, there are two Rsis, Parucchepo Daivdāśiḥ and Dīrghatamāś. The former is the Rśi of the three hymns (I.137-139) of which the Devatās are Mitra and Varuṇa of 137, Puṣan of 138 and Viśvedevā, Mitra and Varuṇa, Āśvins, Indra, Agni, Maruts, Indra and Agni, Brhaspati of 139. Of the hymns (I.140-163), the Rśi is Dīrghatamāś and Devatās are Agni of 140-150, Mitra and Varuṇa of 150-153, Viṣṇu of 154-156, Āśvins of 157 and 158, Dyāvā-pṛthivī of 159 and 160, Brhas of 161 and Āśvak of 162 and 163.

3. Before attempting to give an interpretation of the hymns, we have to face certain problems and try to find their solution. The first problem is with respect to the Devatās. Who are they? What are their functions? And what are their mutual relationships? The second problem is that of the Rsis. So far no scientific and critical study has been conducted on the nature and functions of the Devatās and Rsis. We have only their legendary and mythical accounts given by Sayana or by the Western scholars which are largely based on the Indian tradition. For instance, we have the following legend connected with the sage Dīrghatamāś as given in the commentary of Sayana.

"There were two sages, Ucathya and Brhaspati. Mamata was the wife of Ucathya. She was pregnant. Brhaspati engaged with her..."
in a love-sport. At the time of orgasm, the foetus cried, 'O sage, do not spill your semen, because I am already here. If you spill it, then there would be mixture of semens. Thus addressed, Brhaspati restrained his ejaculation with effort and cursed the foetus saying, 'O foetus, since thou hast prevented the ejaculation of my semen, mayest thou be struck with persistent blindness (dirghatamas) and be born stark blind. Thus cursed the child was born to Mamata stark-blind. Being afflicted with blindness, he extolled Agni, who being pleased with him restored his sight (see. SB)."

"Mamata was the pregnant wife of Ucatha and Brhaspati was the younger brother of Ucatha" (see. SB).

Both these legends given by Sayana have no authority of the Veda. In the Mahabharata, Dirghatamas is described as a sage who waits upon Indra, the thunderbolt wielder, in his council-hall (or court) (Sabhaparvan 7.11). Again, he is said to be the sage who occupies the western quarter (Anusasanaparva 165.42). Thus, even the Mahabharata is also ignorant of these legends.

If we were to believe the legends of Sayana, the incidents of the foetus speaking and the withholding of ejaculation by Brhaspati and his consequent curse are the things that are impossible. We must therefore discover the true identity of Dirghatamas from the Veda itself.

Now, Dirghatamas is said to have been protected by the Dhenu (Rv.1.152.6) in a hymn addressed to Mitra and Varuṇa jointly. He is said to have been grown old in the tenth aeon.
The Purus restored the sight of (the blind) Dirghatamas (Rv.1.147.3). In all these statements, there is nothing that corresponds to or supports the statements made in the legends.

Hence, according to the maxim 'śraddhārthasya prati bhavati śākhānāmsāmyuktā (i.e. a seer, who has perceived the sense, is fond of expressing it in the form of a legend.) we shall have to analyse the legend in order to find what portion of it is sanctioned by the Veda, and what is pure imagination. For this purpose we shall have to collect all the passages from the various hymns addressed to the different deities in which an account or the mention of Dirghatamas occurs in any form. Without doing so, it would not be possible to arrive at the true interpretation of the hymns. Mere translation done without critical study would be like a leap taken in the dark.

The object of our study is to find out whether Dirghatamas is a human being or not. If not, what else does he signify? If its literal meaning, according to the Bahuvrihi Compound (dīrgham tamo yasmin saḥ - one in which there is deep darkness), were to be accepted, then in what connection or context does it occur with the various deities? Without giving a satisfactory explanation of these questions, it is not possible to arrive at the truth.

Having thus defined the scope and object of our thesis, we now proceed in our study.

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Western scholars have fixed the arrangement of the mandals of the Rigveda on certain hypothetical principles. They call mandals 2 to 7 as the family books and consider them to be forming the nucleus of the Rigveda. The hymns of the 8th. Mandala, too, they consider to be bearing close affinity to that found in the family books, and Mandala 9 they think came into existence as a collection after the first eight mandals had been put together as one volume. Mandals 1 and 10, they call to be later additions and attribute to which they have not given so much attention and importance as they have given to the other mandals. Their arguments for the recent origin of the books are based on the consideration of matter, spirit and form.

Although it is not in the scope of our thesis to discuss the arrangement of the Rigveda, yet on close study of the Veda, we find that this theory about the arrangement of the mandals is absolutely baseless and arbitrary. In the first place there is no difference of matter, spirit or form in these mandals from what is found in the other mandals. The language is as archaic as in the so-called family books.

Moreover, the seers (Rsis) who are associated with the hymns as authors were not the human beings living on
this earth as they are supposed to be. there are neither genealogies nor biographies anywhere in the Vedic literature. The meagre information that is available regarding their origin and relationships does not justify their human origin and can be satisfactorily explained allegorically as referring to some natural phenomenon. This view is supported by the etymological explanations of the names such as Dīrghatamas, Viśvāmitra, Bhṛgu, etc., and the key to their interpretation is found in the roots from which they are derived. Dīrghatamas can mean nothing else but 'deep darkness', and Kanyā (from kan, to close the eye) means rays of the sun (which cause the eyes to close with their glare). Similarly other names can be interpreted according to the context in which they occur. As a matter of fact, it is the context which decides the meaning of a word. (Arthāntyaḥ parañkṣetā). Moreover, the functions and actions that are associated with these names do not warrant that they were earthly human beings.

Again, it was against ancient Indian tradition for the authors to give their names and pedigree in their works. For instance, we do not find the names of Pāṇini, Patañjali, Bhāsa, Kālidāsa, Asvaghosa, etc. mentioned in their works. It was in very late times that the practice of mentioning their names and family by the authors came into vogue and that too, not in all cases.

The Rgveda is a collection of the hymns of different poets of the early times of creation who were engaged in the
contemplation of the process of creation as they saw it or as they supposed it to have taken place. Without disclosing their identity those early poets described the working of the natural elements and forces as they acted and reacted during the process of creation. For instance, take the case of the hymn of the Ṛāhus (Rv.1.161) of which the seer is Dīrghatamas. Ṛāhus are some of the most ancient deities. They are called Saudhāvānaḥ or the offsprings of Sudhanvan. Sudhanvan is the name of Rudra in the Rgveda as well as in Ṛṣis. Again Rudra is Agni, and as Agni he was born in the Hiranyagarbha. This Agni swelled and assumed the shape of waters which were called rivers (nadyeḥ). These most motherly (mātrtamāḥ) rivers are asked not to swallow up the Hiranyagarbha (Nama garen nadyo mātrtamāḥ - Rv.1.158.5). In the latter part of this mantra Hiranyagarbha is said to have wholly lighted up, after which Dīrghatamas (deep darkness) is said to have decayed in the tenth yuga (Rv.1.158.5).

Further the Ṛāhus are said to have divided the Camasa (Hiranyagarbha) into four parts and their functions are fourfold:—to make a horse, a chariot, and a cow and then to rejuvenate their old parents (Rv.1.161.3). Further it is said that Indra yoked the two horses, the Āśvins harnessed their chariot, Bhṛṣpati took the omniform cow (i.e. rays) (Rv.1.161.6). One of the Ṛāhus had recommended to divide the Camas (Hiranyagarbha) into two parts. Here the reference seems to be the splitting of Hiranyagarbha into two parts, i.e.
into Heaven and Earth.

It may be noted that when the word Camasa occurs in singular, it signifies Hiranyaagarbha, but when in plural, it refers to clouds. The Ṛbhus are associated in the form of light in both these cases.

The hymns of Ṛbhus are also found in Mandala III (60.1–4), Mandalas IV (hymns 33–37), and Mandala VII (48,1–3), which form the part of the so-called archaic family-books.

Now, it is of interest to note that the exploits of the Ṛbhus mentioned in these Mandalas are not only similar to those found in the first Mandala, but appear to be later in sequence. For, in the first Mandala the Ṛbhus are enjoined to divide the Camasa into four parts whereas in the fourth Mandala they are said to have already divided it into four. Thus, the first Mandala proves to be earlier than the so-called family-books and the arbitrary theory of the first Mandala being a later addition falls to the ground.

Another point that calls for attention is that in the Dirghatamas hymns of the first Mandala the various phases and stages in the process of creation are described, though not in a regular but in a desultory manner, beginning with the hymns of Agni and ending with the miscellaneous hymn (I.164). On the other hand, these very processes of creation are described in the family books in fragments and in hymns wide apart from each other.

Now, let us examine some of the descriptions of creation
given in the first Mandala. In the hymn (I.141) of Dirghatamas, Heaven and Earth are said to have been formed and Agni to have descended to the earth. The nature of Agni in the Heaven is also described in this hymn and it also supplements the previous hymn (I.140). In (I.142) Agni is kindled on the earth and is engaged in performing his function. In mantra 2, the nature of Agni in all his three abodes (Heaven, middle region and Earth) is described. How Agni is generated by the wind (Matarisvan), how he came to the Earth, and of what nature is his brilliance, all these are described in (I.143). The next seven hymns up to (I.150) describe the different aspects and functions of Agni. The three hymns (I.151-153) describe the birth of Mitra and Varuna (I.151.1) and their abodes. They are the elements which produce water. In the hymns (I.154-156), the sun appears as Vishnu (the pervading deity). It seems that here the sun having come into existence pervades the three worlds with his light and heat. In (I.155) it is stated that the sun makes the sphere (i.e. earth) revolve round his axis in 360 days. I.157, 158 are the hymns of the twin Asvins who represent the sun and the moon. After the formation of the sun and the moon, the earth is said to germinate the different plants (Priyam hi garbham jagatisu dhatthah -I.157.4). In (I.158), the Asvins are represented as day and night (Ahoratra), the two aspects of Hiryagarbha, viz. half light and half dark. One of the other phenomena mentioned here, is the ten times increase of Agni who is asked not to devour
(or consume) the whole of Hiranyagarbha. Consequently, the heavenly portion of Hiranyagarbha became lighted and the earthly portion remained dark. Here the twin Aśvins are described as heaven and earth. When the heavenly portion became illuminated, the deep darkness that was in Hiranyagarbha was dispelled and there was further evolution in the process of creation. The vehemence of Agni split the Hiranyagarbha ad heaven and earth were separated. That is why the next two hymns (I.159, 160) deal with heaven and earth (Dyāvapṛthivī).

Then comes the hymn of the Rbhus (I.161) who were, in fact, instrumental in the splitting of the heaven and the earth. This hymn explains as to who were the Rbhus, how they came into existence, and what they did so that they achieved godhead. Here we also find the description of the formation of cloud of which the detailed account occurs in the next two important hymns of Aśva (I.162, 163) in the ritual known as the Aśvamedha (horse-sacrifice). Aśvamedha is nothing but the process of cloud-formation (I.162). Hymn (I.163) explains what is meant by Aśva. He is identified with the Sun and his rays and not with the animal existing on the earth.

From all that has been said above, it becomes evident that the Dirghatamas hymns are quite original in their content, describing the different stages and phases in the creation, though in a desultory manner. Thus, there remains no doubt that the subject matter of these hymns pertains to the earliest period of creation and therefore the first Mandala cannot be called a later addition to the family books.
It becomes, therefore, absolutely necessary that the Mandalas I and X should be studied more closely and thoroughly before rushing to date them as later. Some of the hymns in these Mandalas are called mystic. For the proper study of mysticism, too, the critical study of the nature of the deities, their functions, etc., is essential. Without such a study, it would be preposterous to make an attempt at the interpretation of the Rgveda by writing fatuous commentaries on it.
CHAPTER III.

Sayana-commentary and the extent of the application of Panini's grammar.

Though our study has nothing in common with the interpretation of the Veda as given by Sayana, yet his commentary being the only means of access to the Veda, it cannot be altogether ignored. Had there been no commentary of Sayana, the Veda would have remained a sealed book both for the European as well as Indian scholars.

Our main objection against Sayana is that his commentary is based only on sacrificial ritual which had developed in post-vedic period and came to have a strong hold on the people. The tradition has continued up to the present day, though bloody sacrifices have ceased to be performed.

Sayana begins his commentary with the following declaration: -

Tasmimsca vede dvau kandau karmakendo brahmakandasca. Bhadarranyakakhyo grantho brahmakandas tad vyatirikten satapathabrahmanam samhitau cetyanayor granthayoh karmakaṇḍatvam. Tatrobhayatrādhānagnihotra - darśapaurnāmaṣadikarmana eva pratipādyatvāt. (see Introduction to SSB.).

Yajño brahma ca vedesu dvāarthau kandayor dvayoh.

Adhvaryu-mukhyair ētvigbhis caturbhir yajña-sampadaḥ.

(SSBB.P.64).
Being the follower of the Taittiriya-sākha of Yajurveda which was compiled mainly for sacrificial ritual, Sayana was a staunch ritualist. He, therefore, wrote his commentary first on the Taittiriya-Samhitā and afterwards on the Rgveda. He himself gives the reason for his doing so. He says:

"Astu evam sarva-vedādhyayana-tatparayana-brāhma-yajña-japādau Rgvedasyaiva prāthanyam. Artha-jnānasya tu yajñānuṣṭhāṇārthatvāt tatra tu Yajurvedasyaiva pradhānatvāt tad vyakhyānam evādaṃ yuktam" (see SVBS.P.12).

A comparative study of these introductions furnishes us with the necessary information to decide the order in which they were composed. Despite the primacy of Rgveda as shown by the famous mantra in the Puruṣa Sukta (i.e., Rcaḥ sāmāṇi jajnire -RV.X.90.9) and the most honoured place it occupies in our sacred literature, it was Yajurveda which called for the first commentary at the hands of our author. It was proper on the part of Sayana to write his first Bhāṣya upon Yajurveda - Samhitā, because it is most important for the sacrifice and it is order to perform the sacrifice that we must know the meaning of the Veda.

In fact, it is absolutely needed for the prominent officiating priest called Adhvaryu who, being responsible for the proper guidance and practical ministration on the occasion of sacrificial rituals, is rightly believed to construct the very form of sacrifice. It was natural for Sayana, a follower of the Taittirīya school of Black Yajurveda.
to write his first commentary upon the Samhitā of his own school. (see, Introduction by Baldeva Upādhyāya on SVBB.P.XV).

Sāyāna's commentary having been written in the light of the sacrificial ritual, we may now see how far the grammar of Pāṇini is applicable to and corroborative of that interpretation. Grammar is really a potent and authentic means of determining the meanings of words for it seeks to analyse the words into roots and affixes, deals with their inflexions and sets forth conditions under which letters are dropped or added or modified. Patanjali in his Mahābhāṣya says "Rakṣārtham vedānām adhyeyam vyākaraṇam. Lopa-āgama-varṇavikārajñō hi samyag vedān paripālayisyatīti. (Mahābhāṣya Prathamāhānika).

Sāyāna has given the derivation of each and every word of the first mantra of the Rigveda and has said that further he would be brief in doing so.

Vedāvatāra ādyāya roṣtrhāsca prapañcitah.
Vijnātam veda-gāmbhiryam atha saṃkṣipya varṇyate.

If we ransack the entire commentary of Sāyāna, we shall find that almost all the words occurring in the Rigveda have been grammatically explained by Sāyāna at one place or the other. But in many cases his derivations and explanations are fanciful, unwarranted or do not conform to the sense required by the context. At several places he has tried to insinuate his own interpretation by the change of person or number of nouns or the tenses and moods of
verbs. Notwithstanding his laborious attempts, there still remain certain words which refuse to conform to any rules of grammar. Such words Sayana leaves unexplained. We have derived most of such words by Upasagkhyāna on certain sutras of Pāṇini.

It may be interesting to note that in spite of his ritual bias, Sayana sometimes gives an alternative explanation of a mantra which appears more scientific and sensible. For instance, in RV I. 149.3, he says: "Yah Agnī nārmināṃ narmavatīṃ yajamanānāṃ sambandhinām uttara-vedīṃ. Yad va nṛṇam manasi sthitāṃ yajamanānāṃ yajnārthām yem bhūmin prati agnīgamanamaniṣā vidyate tām."

Here, he explains 'nārmināṃ' as narmavatīm (from narmam within) and nṛṇam manasi sthitāṃ (nṛ - manas -in). Here the former derivation is regular from narmam, sport, amusement, etc., and nārmināṃ, 'one having amusement'. Thus 'nārmināṃ puram' means a place that is full of pleasures or enjoyments, hence the earth. In the mantra under discussion Agni is said to enlighten the pleasant earth as arvan does in the middle region and the sun in the heaven.

It may be noted that there is nothing in the mantra that has even a remote reference to sacrifice, yet Sayana has twisted the meaning to suit his ritualistic purpose by giving another irregular derivation which is against the normal rules of Pāṇini. It is an admitted principle that when two derivations of a word are possible, one
regular and another irregular, we must accept the regular one if it suits the context.

Take another example - Vi nakam yajvathah (Rv.I.139.4).
Nakam svargam vi yajvathah visese na gacchathah, yad va nakam, akam duhkham tad rahitam yajnam yajvathah (SRB.)
Here nakam means heaven where the sun and the moon move on their course. This is the primary meaning of the word which even Sayana has given first. The other meaning of yajna assigned to this word by Sayana is arbitrary and unwarranted. Moreover, the padapatha regards it as one word and, therefore, Sayana should not have invoked Panini's derivation here.

Again in Rv. I.142.1. Sayana has explained 'yatprasruca' as udysta yata va sruk yena sa yatasruk tasmai yatasruk yajamanaya and in the mantra in the same hymn he has explained 'yatasrucah' is niyamita-juhavidipatrini rtvijah. Although the derivation given by Sayana is correct, his meanings are not so, because the close study of the hymn shows that the epithet is applied once to Indra or electricity and in mantra fifth to the gods who are engaged in the formation of water. The grammatical derivation which suits the context should be like this - Sravati asau iti sruk, 'one that flows', i.e., stream; yata udysta sruk yena iti yatasruk, 'one who has raised' (i.e., made to overflow) stream. He can be only Indra or the gods like Mitra, Varuna, Maruts, etc. that are instrumental in producing water. Thus the meaning yajamena cannot be accepted.
In this way, numerous instances can be quoted which prove the sacrificial and ritualistic bias of Sayana. Our contention is that there is absolutely no reference to the sacrificial ritual in the Rgveda. We have therefore rejected the interpretation of Sayana and have solely depended on the evidence of the Veda itself for its interpretation. In this monumental task we have taken the help of Panini's grammar and Yaska's Nirukta. This does not mean that we deny the importance of Sayana's commentary. It has really opened the door to the Vedas. Without it we would have groping in the dark and come to a blind alley. But having got the clue from Sayana, we must then make a comparative study of the passages in which particular words occur and then decide what significance they have in those contexts. In this the works of Yaska and Panini are helpful for they throw light on morphology and semantics. Venkata Madhava, a commentator of the Veda, has rightly remarked, "Śakalyah pāniniryāskah traya rgarthaparāyaṇah."

Unfortunately, the work of Sakalya has not survived the ravages of time. Yaska has openly declared that without the help of Nirukta it is not possible to determine the meanings of the Mantras. (see. Athāpīdam antareṇa mantrāvṛtha-pratyayam na vidyate. Artham aparatiyato nātyantam svara-sanskāroddesah. Tadidam vidyāṣṭhanam vyakaraṇasya kārtavyam svartha-sādhakam ca (Nir.1.15).

Nirukta thus supplements grammar and is, therefore,
essential in determining the meanings of words in addition to the help given by grammar.
CHAPTER IV:

Application of Pāñini’s Grammar to the Vedic Exegesis.

The most widely current opinion of scholars, both Eastern and Western, is that the Pāñini’s Grammar was composed for the Classical Sanskrit, and that the rules regarding the Veda are in the nature of exceptions, mostly covered by the vague sutras like Bahulam chandasi. As a matter of fact, for the complete application of Pāñini’s system, the entire range of Dhatupātha, Gānapātha, Unādisūtra, Liṅgāṇusasana and Aṣṭādhyāyī, viz., his all works must be consulted.

Pāñini’s grammar is the only oldest grammar which has survived to this day. It refers to no less than sixty-four grammarians who preceded Pāñini. Pāñini was the inhabitant of the extreme north-west of India and his work consists of about 4000 sutras, divided into eight chapters. According to Macdonell, he lived about 300 B.C. He further says "Pāñini had before him a list of irregularly formed words, which survives, in a somewhat modified form, as the Unādisūtra. There are also two appendices to which Pāñini refers: one is the Dhatupātha "list of verbal roots", the second is the Gānapātha, or "list of Word-Groups", to which
certain rules apply. These Garās are metrically arranged in the Garāratnamahodādi, composed by Vardhamanā in 1140 A.D. Among the easiest attempts to explain Pānini was the formulation of rules of interpretation or Paribhāṣās; a collection of these was made in the last century by Nāgājībhaṭṭa in his Paribhaṇḍaṇḍuṇḍuṣākhara. Next we have the Vārtikās or Notes of Kātyāyana (probably 3rd century B.C.) on 1245 of Pānini's rules, and somewhat later, numerous grammatical Kārikās or comments in metrical form: all this critical work was collected by Patanjali in his Mahābhāṣya or 'Great Commentary', with supplementary comments of his own. He deals with 1713 rules of Pānini. He probably lived in the later half of the second century B.C. and in any case not later than the beginning of our era. The Mahābhāṣya was commented on in the seventh century by Bhaṭṭa in his Vākyapadīya, which is concerned with the philosophy of grammar, and by Kāsiṣṭhā (probably thirteenth century). About 650 A.D. was composed the first complete commentary on Pānini, the Kāṣikā Vṛtti, or 'Banarasa commentary' by Jayāditya and Vāmana. (See History of Sanskrit Literature by A.A. Macdonell, vol. 3, pages 430, 431, 432).

The contention that Pānini deals with Classical Sanskrit Literature only, is not correct. Native Grammarians do not support this view. Patanjali, the great commentator of Pānini, says that 'Sabdāṇusasana' deals with both the Vedic (Vaidika) and the Classical (Laṅkika)
Sanskrit. (see. Kenam sabdana? m. Laukikanam vaidikanam ca.
Tatra laukikastavad - Gaurasvah puruso hasti sakunir mrgo
brahmana iti. Vaidika khalvapi - Sanno devirabhishaye.
Ise tvore tva . Agnimide purohitam . Agna a yahi vitaye .
Further he says that, 'Kami punah santi sabdah saasanasya
Rakshartham vedanam adhyayanam vyakaranam. Lopa-agama-
varvakarajno hi samyag vedan paripalayasyatiti. Laghvastham
cadhyeyam vyakaranam. Brahmana avasyam sabdah sakyai
jnatum '. So we see that Patanjali is of the firm opinion
that both Vaidika and Classical words are to be derived
by the rules of Panini. All the Indian commentators of Veda
has always taken the help of Panini in deriving the Vedic
words.

In this connection, it may be interesting to note that no pre-Paninian or his contemporary classical liter-
ature has come down to us, nor is there any reference to
a classical work in the Astadhyayi of Panini. All the
available classical works are post-Paninian. According
to Macdonell, the following dates are assigned to Classical
Literature: Kavya or Court epic (C. 200 B.C. - 1100 A.D.);
Lyric poetry (400 A.D. - 1100 A.D.); Drama (400 A.D. -
1000 A.D.); Fairy tales and Fables (400 A.D. - 1100 A.D.).
This being so, one fails to understand that what was the
Classical Literature for which Panini took the trouble of
writing a grammar. On the other hand we find numerous refe-
rences to the Samhitas, Brahmanas, etc. in his grammar.
He had before him the works of his learned predecessors which he freely used in incorporating some of their sutras and coining his own. He has mentioned their names and has given their opinions also. For instance we have:

1. Apiṣali (2900 Vi.Pū.); Vā supyāpiṣaleḥ (Pāñ.61.92)

2. Kāsyapa (2900 Vi.Pū.); Tr̥ṣ̥imṛṣikṛṣeḥ kāsyapasya
(Pāñ.1.2.25); Nodāttasvaritodayam āgṛgya-kāsyapagālavanam (Pāñ.8.4.67); Lopam kāsyapa-śakāṭayanau;
Kāsyapa- kausikabhyaṁ śibhyam niniḥ; Kāsyapa-kausikagrahaṁ kalpe niyamārtham (Mahābhāṣya on Pāñ.4.2.66).

3. Gārgya (Vi.Pū. 3100); Adgārgya-gālavayoh (Pāñ.7.3.99); Ūto gārgyasya (Pāñ.8.3.20); Nodāttasvaritodayam āgṛgya-(Pāñ.8.4.67).

4. Gālava (3100 Vi.Pū.); Iko hrasva-gālavasya
(Pāñ.6.3.61); Tr̥tiyādiṣya-gālavasya (Pāñ.7.1.74); Adgārgya-gālavayoh (Pāñ.7.3.99); Nodāttasvaritodayam - (Pāñ.8.4.67)
Ikāṅ yānḥhirvyavadhānam vyādīgālavayoriti vaktavyam (Vā. Pāñ.6.4.77).

5. Cākramanṛṣa (3000 Vi.Pū.); Ī cākramanṛṣaprasya
(Pāñ.6.1.130).

6. Bhāradvāja (2800 Vi.Pū.); R̥to bhāradvājasya
(Pāñ.7.2.63).

7. Śakāṭayan(a (3000 Vi.Pū.); Lānah śakāṭayanasyaṃiva
(Pāñ.3.4.111); Vyoraḥguparyatnataḥ śakāṭayanasya
(Pāñ.8.3.18); Triprabhṛtiṣu śakāṭayanasya (Pāñ.8.4.50);
Vyākaraṇe śakāṭasya ca tokam (Mahābhāṣya on Pāñ.3.3.1);
Vaiyakaraṇanām sākaṭayanaḥ (Mahābhāṣya on Pañca.3.2.115);
Naḍāḍībhya pāh (Pañca.4.1.96).

8. Sākalya (4000 Vi. Pū.): Sambhddhau sākalyasya-(Pañca.1.1.16); Ikośāvarpe sākalyasya hrasvasca (Pañca.6.1.127); Lopaḥ sākalyasya (Pañca.8.3.19); Sarvatra sākalyasya (Pañca.8.4.51); Ṛkprāti - (3.13;22;114;13 etc.);Vāja. Prāti - (3.10);Ṛkprāti - (6.14;20;27 etc.);Sinnity - asamāsasyoh sākalepratiseṣūdho vaktavyah (Vā.Pañca.6.1.127);
Gargāḍībhya yān (Pañca.4.1.105).

9. Senaka (2900 Vi. Pū.): Giresca senakasya (Pañca.5.4.11).


 Amongst these grammarians, Yāskā has mentioned
Kasyapa (see. Bhūtamsah kasyapa āśvinam ekalingam (Nir.12.40); Gārgya (see. Uccāvacaḥ padārtha bhavantī gārgya (Nir.1.3); Na sarvaṁiti gārgya vaiyakaraṇanām caik (Nir.1.12);Yad atat tat sadṛśam iti gārgyaḥ (Nir.3.13); Gālava (see. Sītimāṁsato meḍaṁ iti gālavaḥ (Nir.4.3); Bāradvāja (see. B̄hāradvājaḥ (Nir.3.17), api vā sīrimbītho bāradvājaḥ kālkarnopete (Nir.6.30); the name of Bāradvāja is mentioned in Taittr. Prā. 17.3. (i.e., Anusvāre śviti bhāradvājaḥ) and also in Maitr. Prā. 2.5.3); Sākaṭayana (see. Na nirbaddhā upasarga arthā- mīrṣhuriti sākaṭayanaḥ (Nir.1.3); Tatra nāmānyākhyātajāni iti sākaṭayanaḥ nairuktasamāyasya (Nir.1.12); Athānavi...
Now, we have seen that Yaska has mentioned the names of Kasyapa, Gargya, Galava, Bharadvaja, Sakaṭāyana and Sakalya who have also been mentioned by Panini. All these etymologists and grammarians who were either predecessors or contemporaries of Yaska, belonged to the Vedic age. Their works dealt only with the Vedic texts. Sakalya resolved the Ṛgveda-Samhitā into its Pada-text. His name is referred to in the different Pratisākhyās also.

All these works must have been consulted by Panini when he wrote his Asṭadhyāyī. Nirukta (etymology) as an auxiliary science for explaining the Vedic words for textual interpretation. Reference by Panini to these grammarians and etymologists shows that he wrote his grammar with the double purpose, that is, mainly for the exposition of the Veda and also for the spoken language. His sutra Sambuddhau sakalyasya- (Pan. l.1.16) and ūnahū (Pan. l.1.17) clearly show that Panini must have studied the Padapātha of Sakalya.

That Panini lived in the Vedic atmosphere can also be shown from the internal evidences of his Asṭadhyāyī. He has divided the contemporaneous sanskrit literature into five heads:

He has put the Saman under Drṣta as Drṣṭam sāma
(Fān.4.2.7). Here Saman does not refer to the mantras of
the Samaveda, but to the mere chanting of the mantras.
(cf. Gītisu sāmākhyā - Mi.2.1.36). Illustrations of this
are found in the Kāśikā Vṛtī, on this sūtra, i.e., Kramācak,
Vāśīṣṭham, Vaisvāmitram. For the Vāmādevya sāma, the
sūtra is Vāmādevāt - (Fān.4.2.8). According to Patañjali's
Mahābhāṣya (Fān.4.2.7) Vartikakāra Katyāyana has derived
Āgneya, Kāleya, Aṇumānasa, Aṇusana, Aṇugava by his Vartikās
Sarvatrāgnikāliḥyām dhak, etc.

Under Prokta (that which is spoken or taught) Pāṇini
16,17. Padepātha kramapātha; 18. - 21. Vāstu vidyā, Aṅgavidyā,
Kṣatra vidyā, Utpāda (Utpatti); 22 - 26. (see. Yū. Mi. Kā

In the sūtras and śāstras of Pāṇini the names of the
Carṣaṇas and Saṁhas are mentioned, i.e., in (Fān.4.3.102)
Taittirīya, Vartantīya, Khāṇḍakīya, Aukhīya; in (Fān.4.3.104
Harīdṛava, Taumburava, Aulapa, Ālamba, Pālānga, Kāmala,
Ārkaṇīha, Aruna, Tanda, Śyāmeyeṇa; in Gaṇapātha (Fān.4.3.106)
Śaṁkṣa, Vaijāsaneya, Saṅgarava, Saṅgarava, Saṁpeya,
Saṅkhēya, Khāṇḍayana, Skandha, Devadattasatha, Rajjākṣa,
Rajjubhāra, Kathasatha, Kaśaya, Talavakāra, Puruṣasṛṣṭa,
Aśvāpeya; on (Fān.4.3.107) Kaṭha, Caraka; on (Fān.4.3.108 )
Kalapa; in (Pāñ. 4.3.109) Chagālaya; in (Pāñ. 4.3.128) Śakala; in (Pāñ. 4.3.129) Chandoga, Ākthika, Bahvārça; in Gaṇāpātha (Pāñ. 6.2.27) Śakala, Ārcaḥa, Maudgala, Kātha, Kalāpa, Kaṇhuma, Laugākṣa, Mauḍa, Paippalāda; on (Pāñ. 7.4.38) Kāthaka. In Mahābhāṣya (Pāñ. 4.2.66) I occur the names of Kṛunda and Kānkata; and in Āpiśāla-sikṣā the names of Satyamugrīya and Rāṇāyaniya.

Among all these references we find that Bahvārça, Śakala and Maudgala are the three Sākhas of the Rgveda, to which Haradatta and Kāthaka as the fourth; Vājāsaneya and Sāpeya of Śukla Yajurveda; Taṭṭitiṛīya, Vārāṣṭarīya, Khāṇḍikīya, Aukhiya, Hāridrava, Taṁbūrava, Aulapa, Chāgala, Ālaṁba, Pālaṅga, Kamala, Ārcaḥa, Āruna, Taṁḍa; Syāmāyana, Khāḍāyana, Kātha, Caraka and Kalāpa of the Kṛṣṇa Yajurveda; Taḷavakāra, Satyamugrīya, Rāmā, Rāṇāyaniya, Kaṇhuma, Laugākṣa and Chandoga of the Samaveda and Saunaka, Mauḍa, Paippalāda of Atharvaveda.

The names of the branches, which are not related to any of these four Samhitās, are Ākthika, Yajñika, Saṁgarāva, Saṁgarāva, Sāpeya, Saṁkeya, Skandha, Devadattasātha, Raṭjukaṭha, Rajjubhāra, Kāthāsātha, Kaśyā, Paruṣāsaka, Aṣveya, Krauḍa and Kāntaka.

The Brahmāṇās are also the works of the same seers who produced these branches of the Vedas, and therefore their inclusion must be implied wherever there is the mention of these Sākhas. (Yu. Mi. Vyā.Sa. kā Itiḥāsa, p.173).
Besides a general reference to the Brahmanas in sutras like Chando brahmanani ca tad visayani (Pān. 4.2.66), Panini appears to distinguish old Brahmanas from the new ones in the sutra Purānaproktesu brahmanakalpeṣu (Pān. 4.3.105).

From the enumeration of Brahmanas given by Kāsiṅka on (Pān. 4.2.66) Yudhiṣṭhira Mīmāṃsaka considers Bhāllava, Satyāyana, Aitareya to be the old Brahmanas and Yajñāvalkyya as a new Brahmana text.

3. By Upajñāta we have to understand the actual works of the authors, such as Pāniniyam akālekaṃ vyākaraṇam, Kāṣkṛtsnam gurulāghavam, Apiśaṃ puṣkaraṇam.

4. Of Kṛta, Panini makes mention only at two places, i.e., Adhikṛtya kṛte granthe (Pān. 4.3.86) and Kṛte granthe (Pān. 4.3.116).

5. For the Vyākhyāna, works which give the descriptions of certain things, Panini has the following sutrās:

- (Pān. 4.3.66, 67) Saupah, Taṅnah, Sātvāṇatvikam, Nāta-natikam;
- (Pān. 4.3.68) Āgniśṭotrikah, Vaijapeyikah,
- Rajasūyikah, Pākayajñikah, Nāvayajñikah, Pāncauḍāniṇikah,
- Puṇḍrasikām; (Pān. 4.3.70) Puṇḍrasikāh, Puṇḍrasikāh;
- (Pān. 4.3.71) Aṣṭikah, Pāṣikah, Cāturhomikah, Pañca-hotrikah, Brahmāniṃkah, Ārcikah (giving the description of Brahmāṇas and Mantras), Prāthanikah, Adhvarikah, Paunrascaraṇikah;

(Pān. 4.3.73) here Āgayanadi contains the following groups - Āgayan, padavyākhyāna, chandosma, chandobhāsa, chandoviciti, nyāya, punarukta, vyākaraṇa, nigama, vāstu vidyā, anga vidyā, chaṭra vidyā, utpata,
utpada, samvatsara, muhurtta, nimitta, upanishad, sikṣā. From these examples it is evident that at the time of Panini all these works were available.

From all that has been said above, it is clear that Panini lived at a time when Vedic tradition was alive. Now, the main argument of Western Scholars for dubbing Astadhyāyi and its adjuncts as being exclusively meant for Classical Sanskrit, is that all Vedic words cannot be explained by the sutras of Panini. But this is not argument for Panini's grammar is an Upalakṣana grantha which only gives a set of rules and indicates the method by which all words should be explained by analysing them into roots and affixes. It does not claim to give the derivation of each and every word. His aphorisms can be divided into three classes, viz., general (utāsarga), exception (Apavāda) and irregular (Nipātana). His work is divided into eight chapters which deal with the following topics (Prakaraṇas).

1st chapter deals with Atmanepada and Parasmalpada, Karakas and Nipātās. It also contains aphorisma of Sanjña and Paribhāṣā.

2nd chapter deals with Samāsa and Vibhakti.

3rd chapter deals with denominatives, Vikaraṇa (conjugational signs), Potential passive participles (krtya) and primary suffixes (kṛt), the determination of the meanings of different Lakārās (tenses and Moods), and the substitution of La (Lādesa).
4 th and 5 th chapters deals with feminine suffixes and secondary suffixes ( Taddhita ).

The next three chapters ( 6 th , 7 th , and 8 th ) deal with the different processes by which the final shape of a word is achieved. For instance elimination and syncope ( Lopa ), augment ( Āgama ) and modification of letters ( Varṇavikāra ). Accent on words is dealt with in the sixth chapter and syntactical accent in the eighth chapter.

It may be noted that according to the Mahābhāṣya of Patanjali Panini does not make a sutra for only one example. (see Naikam udāharaṇam yogārambham prayojayati . Mahābhāṣya on Pñ.7.1.96 ). In this connection he quotes a legend also- Athismin sabdopadesa sati kim sadānāṃ pratipattau pratipadapāṭhah kartavyah . Gaurośvaḥ puruṣo hasti sakumīr mṛgo brāhmaṇahityavamādayah sābdah paṭhitavyah ? Netyāha .

Anabhyupāya esa sabdānāṃ pratipattau pratipadapāṭhah .

Evaṁ hi sruyate - " Brhaspatir indrāya divyam varśasakṣeram pratipadoktānāṃ sabdānāṃ sabdāparāyaṇaṃ pravacā nāntam jagāma . Brhaspatisa pravaktā , Indraśca adhyetā , divyam varśasahsanam adhyayanakālo na cāntam jagāma , kim punar adyatve . Yāh sarvathā cīram jīvati varśasātam jīvati . Ā Caturbhāṣicca prakārair vidyopayuktā bhavati , āgamaṅkāla , svādhīyakāla , pravacanakāla , vyavahārakāleneti .

Tatra cāsyāgamaṅkālanaivyayuh kṛtānāṃ paryupayuktam syat .

Tasmād anabhyupāyaḥ sabdānāṃ pratipattau pratipadapāṭhah ( Mahābhāṣya. ) ".
Panini's work being the briefest treatise on grammar, it could not possibly include the erratic words. For their explanation we have to follow the method of Panini and derive them accordingly. This is evident even from the usage of Panini himself, for there are several expressions which cannot be regularly explained by his aphorisms, i.e., Janikartuha, Tatprayojakah, Purana, Sarvanama, and Brahmana (denoting a book). Patanjali calls such words as chandasa and Sautra. In our opinion such words were borrowed intact from the correct usage or from older sources.

As regards the Nipatana sutras, they were intended to deal with such words as defy the application of the Utsarga and Apavada sutras on account of their numerous irregularities.

Now, coming to the application of Panini's grammar to the Vedic Texts, we find that 90% words can be formed regularly and 5% words should be derived irregularly. The remaining 5% words should be derived by Upasankhyana on different sutras or by Unadi sutras. In this way no word shall remain unexplained.

Moreover, there is option for applying in Veda the rules of Panini even to cases which are not covered by them. This option has been recognised by such a great authority as Patanjali who writes in the Mahabhasya "Sarve vidhayas chandasi vikalpayante". For instance, there is the sutra Aeo yat which says that the suffix yat is added to roots ending in a vowel. But according to the
In addition to this, new sutras may be added as Upasankhyāna to those of Pāṇini. The general rules of Pāṇini for the formation of the words relate to accent, Guna, and Vṛddhi. Any word explained on these lines, even without reference to any rule of Pāṇini, would be in accordance with his system. In order to master Pāṇini's system one must know his grammar by heart and study the Mahābhāṣya thoroughly. Even Western scholars like Macdonell and others criticise Pāṇini, saying that his grammar is imperfect or deficient in dealing with Vedic words, are inadvertently caught in his trap when they give explanations of such words by means of accent, Guna or Vṛddhi. Thus, there is no word, whether Vedic or Classical which cannot be derived explained by Pāṇini's system.
Yāska and Nighaṇṭu and Nirukta occupy an important place in Indian tradition and for that reason Nirukta is considered included as one of the six Vedāṅgās. All the commentators of Veda hitherto known have used the Nirukta in their commentaries. Although Yāska has not written a regular commentary on the Veda yet we find explanations of several mantras in his Nirukta. We can, therefore, with some justification call him the first commentator of the Veda.

Nirukta is, in fact, gives an etymological explanations of the words contained in the five chapters of Nighaṇṭu. The explanations of the mantras are given in order to illustrate the interpretations of words. In the first three chapters of Nighaṇṭu only the synonymous words are collected. In chapter four, only those words are collected whose grammatical formation is not known (Anavagatāsamskāra) and words which are homonyms (Anekartha). In chapter five the names of the deities are compiled. This chapter is divided into six sections. Sections one to three deal with the terrestrial deities, four and five with those in the middle region, and the last, with those in the
heaven.

The first book of Nirukta is an introduction, dealing with the principles of grammar and exegesis. The second and third elucidate certain points in the first three chapters of Nighantu. Chapters four to six comment on the fourth chapter of Nighantu and seven to twelve on the fifth.

Nirukta, a Treatise on Etymology:

Nirukta deals with the interpretation, explanation and etymology of words. Its main object is to provide explanations of words in the light of their sense in a particular context. Yāska himself says that without the help of etymology the precise meanings of Vedic stanzas cannot be understood. For, one who does not understand the meanings, a thorough investigation of accent and grammatical form is not possible, hence this science is the complement of grammar and a means of accomplishing its own object. (see, Athāpīdam antarena mantresvartha-pratyayo na vidyate. Artham apratiyato nātyantam svarasamskāroddesāh. Tad idam vidyā-sthānam vyakaraṇasya kartnam svartha-sādhakam ca).

In order to justify the meaning of a word one must resort to etymology, that is to say to get an inkling of a root or roots from the letters of the word which should point to the adequate sense. After deciding the root or roots its formation should be accorded to the rules of grammar.
by adding suitable prefixes or / and suffixes in view of its accent. Mirukta is, therefore, a science which keeps the sense of a word in view, whereas grammar primarily deals with its formation. Discussions in grammar are concerned with such questions as to whether a suffix is primary or secondary, gives the active, passive or impersonal sense. For etymology such elaborate discussions are not necessary. In the words of Yáska Mirukta aims at: "Tad yeṣu padeṣu svara-śaṁskārau samarthau prādeśikena vikāreṇānvitau syātam, tatha tāni nirbrūyat.

Athānānvite śrthe 'prādeśike vikāre 'ṛtha-nityah parīkṣeta. Kenacid vyttī-sāmānyena. Avidyamāne sāmānye 'pi ākṣara-vaṇa-sāmānyān nirbrūyat. Na tveva na nirbrūyat. Na sāmskarāṃ ādriyeta. Viśayavatyo hi vyttayo bhavati. Yathārtham vibhaktīḥ samnamyayet (Nir.2.1)." Now (we shall deal with) etymology. With reference to this, the words, the accent and the grammatical form of which are regular and are accompanied by an explanatory radical modification, should be derived in the ordinary manner. But the meaning being irrelevant, and the explanatory radical modification being non-existent, one should always examine them with regard to their meaning, by the analogy of some (common) course of action. If there be no (such) analogy, one should explain them even by the community of a (single) syllable or letter, but one should never give up (the attempt at) derivation. One should
not attach (too much) importance to the grammatical form, for these complex formations (vṛttayah) are (often) subject to exceptions. One should interpret inflected cases according to the meaning. On this principle, Yāska has derived several words like "Prattam, avattam....
tarku iti (Mīr. 2.1). In prattam (pra-dattam given away) and avattam (ava-dattam from do, divided) only the initial parts of the root survive. Further, there is a

apheresis of the initial part of the verb 'as' (to be) in weak forms, as stāḥ (they two are), santi (they all are), etc. Further, there is elision of the final part, as in gatvā (from āgam, having gone), gatam (āgām gone). Further, there is elision of the penultimate, as in jagmatuh (red. form of gam, they all went). Moreover, there is the modification of the penultimate, as in rājā (rājan, 'king'), dāndī (dāndin, 'a staff-bearer'), etc. Further, there is elision of a letter, as in tatvā yāmī (tatvā yācāmi) etc. Moreover, there is elision of two letters, as in tțiča (tri-tča, three stanzas). Further, there is alteration in the initial part (of the root), as in jyotih (ādyut, light), ghanah (āhan, 'killer'), binduḥ (ābhid, 'a drop'), bāṭyaḥ (ābhat, 'to be nourished'). Further, there is metathesis, as in stokāh (from āscut, 'a drop'), rajjuḥ (rope), sikatāh (sand), tarku (ākṛt, a knife). Further, there is change in the final part (of the root). (Mīr. 2.1).
All the nouns are root-born and this is the principle of the Etymologists. Sakatayana has derived one word 'satya' from the two roots 'yam' and 'lt'.

There were different schools of commentators of the Vedas at the time of Yaska. He has mentioned the names of etymologists, ritualists, ascetics (Parêvrajakas), former ritualists (Purve yajnikas), legendarians (Aitihâsikas), etc. One of the ritualists is of opinion that the Vedic verses have no meaning. From this it is clear that there was divergency of views about the interpretation of the Vedic verses. Besides these schools, there were Vedic scholars, as Sakapûni, Sakatayana, Kautsa, Aupamanyava and Staulâsthîvi, who have given their own opinions about the morphology, etymology and semantics, etc. of words and have interpreted the stanzas in their own ways.

Some scholars are of the opinion that as Yaska has given several derivations of a single word, he was not certain about the meaning of that word.

Dr. S. Varma says that "The characteristic features of Yaska's etymologies may first be briefly stated and classified as follows:-

"According to my calculations, Yaska has given 1158 derivations, out of which 762 are more or less primitive
199 would be entirely acceptable to comparative philology; and 199 are obscure. Of the 762 more or less primitive etymologies, 14 are possibly based on what is now called contamination; 11 indicate a mechanical nature; 17 indicate Yāska's poverty of imagination; 33 are phonologically sound, but semantically unacceptable; 26 would be only partly, 75 probably, and 52 possibly acceptable to comparative philology; 134 are positively primitive owing to the unadvanced stage of linguistic science or inadequate investigation of Vedic texts; 105 are particularly dominated by the theory of the verbal origin of nouns; 7 read verbs even in suffixes; 51 read even single letters as 'condensed words'; 38 indicate popular etymologies; 47 are loose with disregard of vowels; 53 loose with an unexpected prothetic initial consonant; 46 are loose with disregard of consonants; 13 are loose with disregard of both vowels and consonants; 32 are primitive and erroneous, and 55 are absurd. (See S.V.Y.E., p.16).

His general opinion about the Nirukta is "Yāska was so much of an etymologist that his craze for etymology overpowered, enslaved and crushed his imagination, for poverty of his imagination is remarkable. Owing to this serious object, he is driven, not only to offer superfluous and unnecessary, but also loose, unsound and even wild etymologies. (S.V.Y.E., p.8)."

V.K. Rājavāde also is of opinion that, "The Nirukta
is a strange one, it hardly deserves the name of Sastra or science. It is not a science, but travesty of science. I venture to say that the Nirukta method of derivation is absurd and yet it has held its ground to this day. Numbers of etymologies in the Nirukta seem senseless, derivations are really inventions." (R.B.B. pp. XLI, XLII, XLI) III

It is not our object here to refute all the adverse criticism of Mirukta by Eastern and Western scholars, because our thesis is directly concerned with Mirukta. But since Mirukta is one of the Vedangas and its help is indispensable in the interpretation of the Rigveda, we shall try to meet some of the objections against that portion of Mirukta as is directly concerned with the subject of our thesis. It may be briefly stated that all the hostile criticism of Mirukta by the Eastern and Western scholars is based on the principles of Comparative-Philology and Modern Linguistics. They contend that the etymologies of Yaska are not sound according to the philological principles.

It may be stated that the field of philology includes phonetics, morphology, semantics and syntax. The phonetic laws have proved the close relation amongst the cognate languages. By a comparison of these languages, the European scholars thought that all these languages had a common source which was lost, and therefore, they invented a mother tongue which was named as Indo-European. As a matter of fact, this language is purely hypothetical and a myth, for there is no documentary or archaeological
evidence to show its existence in any part of the world. It is, therefore, utterly unscientific to call philology a science which is based only on a few examples from cognate languages. As a matter fact, the Vedic language alone was the mother tongue and all the cognate languages have sprung from it by a long process of phonetic and semantic changes as are found in the development of Prakr̩ta languages and dîleks in India. Phonetic laws, no doubt, are capable of establishing close affinity amongst the words of cognate languages but they cannot help in deciding or fixing the meanings of the related words. For, the words in the process of phonetic and topographical changes for thousands of years had undergone enormous changes in their meanings also. Thus, the principles of philology, which is yet in its infancy, cannot be applied to test the validity of derivations and etymologies of Yāska.

As stated above, the so-called science of philology is based merely on a few examples of words found in the cognate languages. But these words are not found in all those languages. If one word is present in Greek, its corresponding cognate word is absent in Latin or some other allied language and vice versa. Moreover, Dr. Varma and Rājavarāde have only pointed out the unsoundness of Yāska's etymologies on the basis of philological principles, but they have not themselves given philological explanations of all the words in the Nīghaṇṭu. It is
easy to find fault but it is difficult to give a satisfactory solution of a problem. It may also be noted that most of the words occurring in the Nighantu, have no corresponding parallels in the cognate languages. In the absence of parallels, how can the philological principles be applied to them? When this is the situation in the case of words in the Nighantu, one can easily imagine the state of affairs in the case of Rigveda in which thousands of such words occur. As long as the science of Philology is unable to trace cognate words corresponding to all the Vedic words in other languages, its principles will not be helpful in the interpretation of the Veda. Failing that, all interpretations based on philology would be faulty and misleading.

The roots of the hypothetical Indo-European language derived by Philological method are all based on the Dhatupatha of Panini and his school. If the works of Panini and his school were not available to the European scholars, it is hard to imagine what would have been the shape of the Indo-European language. Anyhow, a few words and roots corresponding to the Vedic words and roots are found in the cognate languages like Greek, Latin, etc. as may be found recorded in works like Bopp's Comparative Grammar Vols. I & II; A Manual of Sanskrit Phonetics by Ulhenbeck; The Sanskrit English Dictionary of M. Monier Williams, etc. Such words
do satisfy the curiosity of a reader and are of interest to a student but they are of little help in the interpretation of the Veda, their meanings in many cases must have radically changed with the lapse of millennia. Moreover, as only an insignificant percentage of Vedic words can be traced in the cognate languages, it is hazardous to interpret the Veda by philological method.

Some of the most essential factors that are helpful in the interpretation of the Veda are:

1. Etymological analysis of the word by the method of Nirukta,

2. Morphological examination by the rules and method of Pāṇini 's grammar (Aṣṭādhyāyī),

3. Comparative study of all the contexts in the Rgveda as well as in the other Vedās, in which a particular word occurs and then arrive at its correct interpretation.

A word may have more than one meanings, therefore, in selecting a particular meaning we must see that it is congruous with the context and the sense of other words in the mantra. It is essential that all the words in a mantra should conform to the function or attributes of the deity to which the Mantra is assigned. No extraneous supplementation contrary to the spirit of the mantra should be admitted. Sāyaṇa has often resorted to such
supplementation in order to twist the sense to his sacrificial bias. Again, the attempt of certain scholars to constrain the sense to their preconceived ideas by means of Vācaka-luptapamā figure is also unscientific and erroneous for the correct interpretation.

Now, we shall examine the utility of Nirukta for the correct interpretation of the Veda. In the first instance, it may be remembered that Nirukta is an "Upalakṣaṇa Treatise", i.e., it sets forth certain principles of etymology which by implication must be followed in all instances. He has given the etymology of a large number of Vedic words which in many cases he has illustrated by quoting Vedic stanzas. Impartial scrutiny will reveal that the interpretations of Yāska by etymological method precisely suit the context. For instance, the word 'adri' occurs in Rv.I.137.1 in the context of Soma which is said to be 'adri-suta'. The hymn belongs to Mitra and Varuṇa, who are called 'rājānā' and divisprśa'. Sayāna has taken the mantra as referring to the pressing of Soma in a sacrifice and has translated 'adri' as 'stone', but he has not explained who Mitra and Varuṇa are and why they have been called resplendent and touching heaven, and how could they come on the earth and drink the Soma juice. The ritualists are silent on these points. But when we find 'adri' to be a synonym of 'cloud'in Yāska's Nighantu, we at once
arrive at the correct interpretation of the mantra. Thus, Soma is here nothing else but 'water' as is also interpreted by Svāmī Dayānanda Sarasvatī, and Mitra and Varuṇa are hydrogen and oxygen respectively. (See RV.I.137 infra. for further information).

It may be noted that so far nobody has been able to identify Soma as a plant or creeper, and the ritualists have been using alternative herbs in their sacrifices. It is, therefore, highly impossible that in the Veda Soma was taken in the same sense as the ritualists take it.

Grammar also supports Yāska, for we find the same stem 'ad' in both 'adṛi' and Adbhī. Moreover, Mitra and Varuṇa have been described as the creators of water in the Veda (RV.V.6.3).

As all the elements come from the Sun, Mitra and Varuṇa (hydrogen and oxygen) too, come from the same source. Hence their epithets, 'rājāṇa' (resplendent) and (divisprśa) (touching heaven) are significant. In the same context 'adṛi' naturally means 'cloud' as given by Yāska.

The words in Nirukta whose grammatical formation and accent are regular are easily explained by the rules of grammar. But those whose grammatical formation and accent are irregular, are difficult to explain. It is for such
words that Yāska has propounded the method of etymology through the similarity of a syllable or letter and has strongly deprecated the attempt to ignore such etymological explanation (cf. aksara-varna-samānyān nirbrūyāt, na te na nirbrūyāt Nir.2.1). Grammar disposes of such words by giving their explanation through nipātana (irregular formation). For explanation of irregular and obscure words it is essential to find out some root that might explain them and that is possible only through similarity of a syllable or letter. Once a root or roots have been discovered, it becomes possible to explain such words by the method of Pāṇini. Plurality of occurrence of a difficult or irregular words also helps in its interpretation by the various contexts. The real difficulty is faced when a word occurs only once, for instance, 'ūvadhyam' (See.I.162.10). etc.

Some scholars accuse Yāska of being uncertain about the interpretation or formation of a word of which he gives more than one etymological explanations. But they forget to note that the explanations of Yāska are based on the consideration of meanings (artha-nirvacana) and not on the word (Sabda) itself. Sometimes we find that Yāska gives such derivation of a word of which there is no trace in the syllable or letter of that word, e.g.,

he derives 'deva' as 'dipanād va', 'dyotanād va' 'bhaca-
nāda' and 'deva'. Here the last derivation is purely hypothetical
and is indicative of the meaning only. It may also be interesting to note that in some cases the etymologies of a word given by Yāska are insufficient, for we find that Yāska's interpretations do not cover all the contexts in which that word occurs in the Rgveda. So, we cannot accuse Yāska of uncertainty but we may, if we please, call his attempts insufficient.

While explaining the words in the mantras we have also consulted the Nirukta in order to see if Yāska has explained them. In almost all cases where our words have occurred in the Nirukta, we have found the explanations of Yāska to be rational and compatible with the context. At places no other explanation than that of Yāska could suit the context (see note on 'naktōṣasā' RV.I.142.7). It is our considered opinion that the method of Yāska's explanation takes us nearer to the correct interpretation of the Vedic hymns. Notwithstanding the chagrin of the philologists against Yāska, his method is indispensable for Vedic interpretation. To treat Nirukta method with contempt is to cut at the very root of truth.
After making etymological and grammatical investigation for the interpretation of a word, its occurrence in the Veda should be traced and the correctness of the interpretation examined in those contexts. For this purpose, the Padākramāṇikāsa, Vols. I-XII, by Viśvabandhu, Worterbuch Zum Rigveda by H. Grassmann, and Indices of Rgveda published by Vaidika samsodhana Mandala, Poona, are of great help. Sometimes the meaning of a word arrived at by etymological and grammatical investigation has to be changed in view of the context in which it occurs in the Veda. It is for that reason that yāska has set forth a general principle of derivation by the similarity of a syllable or letter primarily keeping in view the meaning. It is the sense that should point to the etymology of a word. Although there is mutual interdependence between the etymology of a word and its sense, yet it is the sense that predominates and determines the etymology and not vice versa. Therefore, in most of the cases the meaning or sense of a word has to be determined first and then attempt to find its etymology and derivation in that light. For instance, let us take the word
Vanaspati (Rv. I. 142.11), which means 'a plant'. It is derived as 'vanānām patiḥ vanaspatiḥ'. The augment sut is added by Pāraskara-prabhṛtīni ca (Pāṇ. 6.1.157). And the etymology given by Yāska is 'vanam vanañāt' and 'patiḥ palanāt'. But by the study of the different contexts in which the word occurs shows that the meaning 'plant' is not suitable. For instance, the word 'vanaspati' occurs in "Avāsrjann upa tmanā devān yakṣī vanaspate" (Rv. I. 142.11). The meaning of this sentence is: O Vanaspati, surrender thyself do thou sacrifice in the vicinity of the gods. How can a plant go to the gods of the middle region. The mantra belongs to the hymn of Agni who is being described in the hymn in various ways. The vocative must, therefore, refer to Agni himself. Now, we see that the word 'Vanaspati' occurs in Rv. I. 13.11; 28.6; 142.11; 188.10; II. 37.3; III. 8.3; V. 5.10; 78.5.

In Rv. I. 13.11, Vanaspati is asked to prepare 'havis' for gods (see. Avāsrja vanaspate deva devabhya b| havis). Here Vanaspati can in no way signify a plant or a tree, because the hymn in which the mantra occurs is an Aprī hymn which is always regarded as an Agni-hymn. Here there is the description of Indra (electricity) and Soma (water), therefore Vanaspati can be nothing else but Agni. Sayana also takes Vanaspati to refer to Agni (se. SHB. I. 142.11). Now, having arrived at the meaning of Vanaspati as Agni, we proceed to its derivation in the
light of its sense. Yaska has enlisted the word 'vana' in the synonyms of water (Nigh. 1.12) as well as those of ray (rasmi, Nigh. 1.5). Thus, it may be derived as 'vananam jalanaam rasmimams va patih vanaspatih'.

According to grammar, there comes the augment 'supta' before patih or , it may be derived as 'vanasam patih' taking 'vanas' to be an independent word formed from van with the suffix asun. This illustrates the method of etymology in the light of the meaning or sense of a word. The meaning of vanaspati as Agni has been decided by a comparative study of the contexts in which the word occurs.

Taking another example of Vajin (Rv.1.162.1), we find that 'vajin' has been praised and the gods Mitra, Varuna, Aryaman, Agus, Indra, Bhiksan and Maruts have been asked not to censure the heroic deeds of 'vajin'. Now, what could 'vajin' signify here? The two hymns of the Rgveda (I.162,163) are called the Aṣvamedha hymns and also occur in the Vajasaneyī - Samhitā. It was on the basis of these hymns that the horse sacrifice came into vogue in India and other countries. Archaeological excavations have revealed the ancient sites near Kalsi and in Nāgarjunikonda where Aṣvamedha sacrifices were performed in ancient times and whose remains have been discovered. The horse was actually immolated and his flesh was offered as oblation. The Brāhmaṇas and the
Śrāutasūtras enjoin the application of these very hymns of the Rgveda in the Asvamedha ritual. In the mantras of the hymn No.1.162, we find the description how a horse is brought to the sacrificial altar, how his limbs are chopped off and cooked in sacrificial utensils. Those who believe in the ritualistic interpretation of the Veda, have no other alternative than to take Āśva as signifying the animal 'horse'.

These two hymns are included in the scope of our thesis. If the internal evidence of the Rgveda conclusively proves the immolation of the animal horse in a sacrifice, then we shall have to accept the existence of sacrificial ritual in the Vedic times. But if the contrary is proved, then the theory and practice of sacrifice as existing in early Vedic times will have to be rejected and considered to be a later development of the degenerated times.

It would be interesting to note that the hymn 1.162, describes the Asvamedha - sacrifice and I.163, gives the description of Āśva and his origin. In these hymns we find the words 'vājīn, sapti and arvan' as synonyms of Āśva. In this connection there also occur the words Pūṣan, Aja and Chāga, etc. The hymn 163 gives 'Samudra' (middle region) of 'Purīṣa' (water) as the birth place of Arvan. First of all Indra is said to have mounted the 'arvan'. The Vasus fashioned the Āśva from the sun (Rv. I.163.2). Again arvan is called Yama (Agni, see. SīRV) and Āditya
and is said to have three connections in heaven, three in the waters and three in the middle region (Rv.I.163.3,4). He is hiranyakasrunga (golden-horned, I.163.9).
The āsvas are said to fly in rows like the swans. From these descriptions, it is evident that āsva, arvan, and vajin are not the names of an animal but refer to something extra-terrestrial, i.e., the sun or the rays of the sun, (cf.

Saptā yunjānti rātham ēka-cakram
eko āsvo vahati saptā - nāmā .
Trināhhi cakram ajāram anarvām
yatrema viśva bhūvanādhi tathuḥ .

(Rv. I.164.2).

Now, to a possible contention that the hymn 162 refers to an actual horse sacrifice and that hymn 163 has nothing to do with it and is an independent description of āsva in the style of the Ṛgveda, we reply that both the hymns have the same Rṣi Īrghatamas and the latter of the two is meant to explain the significance of āsva occurring in the former. We cannot isolate them.

It may be noted that the hymns of Īrghatamas give a rambling description of the Creation of the Universe. These two hymns also form a part of that process. In hymn I.161., the Rbhus have been described as having divided the Camasa into four parts, which action refers to the splitting of Hirasāgarbha into the Heaven, the Earth, the Sun and the Moon. Next to it follows the description
of the creation of water which is described in hymn 162. Though apparently the hymn seems to describe the sacrifice of a horse as an animal, yet on close study it will be found that it refers the formation of water with the help of the rays of the sun, the description being allegorical. We have explained it in detail in the body of our thesis.

In view of what has been said above, great caution has to be exercised in the interpretation of the Veda. It is hazardous to rush to an interpretation without taking into consideration the matter, spirit, and form of the mantras. Therefore, throughout our interpretation, we have followed the method of comparative study of the mantras, their words, deities, etc. from the different contexts in which they occur. This is the only way of arriving at the truth and the real interpretation of the Veda.

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Sacrificial ritual and Vedic Interpretation:

Great controversy has raged round the question of Vedic interpretation amongst the various traditional schools of India. Nevertheless, one idea that the Veda has a threefold interpretation, viz., Ādhyātmika (spiritual), Ādidaivika (relating to gods), and Ādhyājñānīka (ritual) has persisted throughout the ages. The reason why we have stuck only to the Ādidaivika interpretation which relates to gods or the natural phenomenon, is that the hymns of the Rgveda included in the scope of my thesis do not admit of any other interpretation than the one we have arrived at by a thoroughly critical examination of the mantras with the help of grammar, Nirukta and comparative study of the contexts in which the key words occur. This critical examination revealed that there is no trace of sacrificial ritual in the Veda and that some glimpses of spiritual thought may be found here and there. Though the scope of our thesis is confined to only twenty seven hymns of the Rgveda, yet according to the Sanskrit maxim of "Sthālipulāka-nyāya", we can see with confidence that at least eighty
percent of the subject-matter of the Rgveda forms the description of the creation and other natural phenomena, and the remaining twenty percent deals with spiritual and social matters.

From the time of Skanda Svāmin, the first commentator of Rgveda in Vi. Sa. 68 up to the time of Sayana in the 14th cent. A.D., all commentators have given only the ritual interpretation of the Vedas. One Atmānanda (Vi. Sa. 1200 - 1300) had declared that he would interpret the Rgveda in the spiritual light (Adhyātmika sense). Commenting on the "Asya vāmiya" hymn on p. 60, he says that Skanda and others have given sacrificial interpretation, the Nairukta gives an interpretation relating to gods or natural phenomena, but this commentary would relate to a spiritual interpretation of Rgveda. (see Adhiyajna-viṣayam skandādibhāṣyam, Nairukta adhidaivatam, idam tu bhāṣyam adhyātmaviṣayam iti).

But he too seems to believe in the three-fold interpretation of Veda when he says 'na ca bhinna-viṣayanām virodhaḥ' which may either mean that there is no contradiction among these different interpretations or that he has no quarrel with those who interpret the Veda differently.

The trend of sacrificial interpretation which had influenced the commentators was the result of the persistent orthodox sacrificial tradition and its ritual practices which existed among the Brāhmanas for several centuries. Now, in this twentieth century most of the
orthodox traditions and practices have disappeared and the atmosphere for free thinking has become clear. The Vedas have come under the fire of Western and Eastern criticism and several commentaries on them in foreign and indigenous languages have appeared. This does not mean that there has been no mental reservation or bias in all these attempts. But one advantage that has occurred is that way to the search for truth has become smooth and unfettered.

In order to remove all the discrepancies in the interpretations of the Veda found even in the modern commentators, we are of the opinion that only that commentator can succeed in arriving at the true interpretation who possesses the following qualifications:

1. A thorough knowledge of the six Vedāngas.
2. A working knowledge of Indian and European languages.
3. Easy access to a library well-equipped for research.
4. Devotion to learning without motive or gain.
5. Detachment from religious, sectarian, national caste or personal affiliations.
6. Dauntless search for truth and the courage to defend it and to reject what is false without fear of criticism or censure.
7. Freedom from pre-conceived ideas and prejudices and from personal tastes.
Proximity to a true interpretation of the Veda would be in proportion to the presence of these qualities in the commentator.

It has already been stated that a critical study of the Rgvedic hymns has revealed that this Veda has nothing to do with the sacrificial ritual or cult. The external evidence also supports this view.

Brāhmaṇās as the originators of the idea of sacrificial ritual:

The word Brāhmaṇa (neut) first a single (explanation or utterance of a learned priest, of a doctor of the science of sacrifice, upon any point of the ritual'). Used collectively, the word means, secondly, a collection of such utterances and discussions of the priests upon the science of sacrifice. For although the Brāhmaṇās fortunately contain much that has only a distant reference to the sacrificial cult, for instance, cosmogonic myths, ancient legends and narratives, yet the sacrifice is the one and only theme from which all the discussions start, on which everything hinges. For the Brāhmaṇās deal consecutively with the great sacrifices, with which we have become acquainted above in the contents of the Vājasaneyī-Samhitā, and give instructions on the separate rites and ceremonies, attaching to them, observations upon the re-
lations of the separate sacrificial acts to each other and to the spells and prayers, partly quoted literally and partly quoted in abbreviated form. To these are added symbolic interpretations and speculative reasons for the ceremonies and their connection with the prayer formulae. Where, as is often the case, the views of the learned men differ on certain points of ritual, the one view is defended and the other rejected. Also there is sometimes talk of differences of the ceremonies in different districts, also of modifications of certain sacrificial rites in particular circumstances. (See A. History of Indian Literature by M. Winternitz, P. 164).

So we have seen that the main object of the Brāhmaṇas is to show the application of the mantras in different sacrificial ritual. The sentences which show the application are not found in the Rigveda. Hence we can say that if there were no Brāhmaṇas, there would have been no application of the Rigvedic verses in the sacrificial ritual, whatever it may be. We call these rituals which were introduced later in the times of the Brāhmaṇas, as there is no such indication in the original text of the Rigveda.

Before the composition of the Brāhmaṇas there existed comments and contemplation on the Vedic mantras of which glimpses are found in the Brāhmaṇas themselves.
These glimpses and other relevant evidence clearly show that Veda had nothing to do with sacrificial rituals and these were developed by the authors of the Brahmāṇa, who held out bright prospects in heaven for the performers of sacrifices. The main object of the Veda according to all Great men, sages and Āchāryās from the Lord Brahmā down to the Rṣī Dayānanda Sarasvatī, the founder of the Āryasamājā, is to explain the process of creation and that of the occurrence of the various natural phenomena. In other words, Veda is the repository of scientific knowledge and truth. According to an ancient belief, creative processes and physical phenomena that go on in human body correspond exactly to those occurring in Nature. (Yathā Brahmāḥ/thatā pīṇḍe). This fact is born out only by the Ādīdāivīka interpretation of the Veda.

The popular saying that all the Vedas were revealed for the purpose of sacrificial ritual (Sarve Veda Yajñārtham prabhūtah) is a later idea and is therefore not authentic. According to the Indian tradition, the Vedas were revealed in the beginning of the human creation and that the sacrificial ritual accompanied with material offerings to the gods began in the beginning of the Tretā age or at the juncture of the Kṛta age and Tretā age. Later on, they developed into an elaborate and completed system of rites and ceremonies which degenerated in the Dvāpara age (c.f.
Treta Yuga vidhis tə esa Yajñanam na kṛta-Yuge.) (Mbh. Śanti P.232.32; Yatha Treta Yuga-mukhe YAJNAYAM Yajnasyasit pravartanam, VP. 57.89; Tāni tretāyām bahudha santatāṁ, Mund. Up.1.2.1). The same is declared the Śāṅkhāyana Āraṇyaka (4.5) which says that the former learned men did not perform the Agnihotra (Tad dha Smaitat purve vidvāmśo 'gni­hotram na juhvaṁ cakruḥ). These testimonies conclusively prove our aforesaid contention.

Now, it may be contended that if the aforesaid position were accepted, then what would be significance of the statements like 'Yajñena Yajñām ayajanta devah' found in the Veda? and why their application is enjoined in sacrificial rituals. Further, why have the ancient authorities admitted of a sacrificial interpretation of the Vedas?

To this we reply that these references to sacrifices and rituals do not refer to sacrifices in the fire accompanied by material and bloody oblations to the Gods, but describe the great sacrifice going on in the process of creation, sustenance and destruction of the Universe by the Primordial Being.

Yāska's explanation of the above quoted passage, viz.
Yajñena Yajñām Ayajanta Devah' is agnīna 'gnim ayajanta Devah Agniḥ pasurāsit. Tam abhanta. Tenāyajanta itī ca Brahmānām. Tāni dhārmāmi prathamāṇy āsan. Tēna nakam mahimānaṁ sama-sevyanta. Yatra purve sādhyāṁ sānti devah sādhanaḥ. Dyu-
sthāno deva-gaṇa iti nairuktāh (Nir. 12.40). This means "the gods sacrificed Agni with Agni. Agni was the animal They caught him. With him they sacrificed - this is the Brāhmaṇa. These were the original rites. Those great (gods) occupied the heaven where there were already proficient gods instrumental in the performance of the sacrifice. The Etymologists say that they were the heavenly gods'.

The words Virāṭ, Purusa, Yajña, Prajāpati, etc. occurring in the Puruṣa-sūkta (RV. 10.90), and the Puruṣādhyāya of Vs. (31) denote the Mahādanda. When heated by Agni to a golden glow, this Mahādanda is called the Hiranyagarbha. The older Rṣis had introduced the terrestrial sacrifices to illustrate the creative processes of nature by means of imitating them on the sacrificial altars in the same manner as the teachers teach geography to the students by means of maps and models. Therefore, it is said in the Nirukta: "Tvam lokaṁ rohena savanām Rohaḥ amnataḥ ...Tam anukṛtīm hoto āgni-mārute vaiśvānareṇa sūktena pratipadyate (Nir. 7.23). The morning, the midday and the third 'śavanas' in the sacrificial ritual are in imitation of the ascendance of the three worlds, viz. the earth, the middle region and the heaven. The Matsya Purāṇa (168.16) says that the ritualists have prescribed a rite called 'padmanidhi' in the sacrifice from Vedic illustrations (Yājñikair Veda-drṣṭāntair yajñe
padma - vidhih smrtah). In this rite a lotus - leaf is placed in the altar in the Cayana-sacrifice with the formula 'Apam prstham asi' (VS. 11.29; see also Kāt. Sr. Śū. 16.2.25 and Ā. Śr. Śū. 16.4.1). This is only a symbolic representation of the initial appearance of the earth out of the ocean like a lotus leaf. A detailed description of earth formation is given in VS. 11.29. As the terrestrial sacrifices were symbolic of the cosmic sacrifice, the relevant Vedic mantras were employed in the rituals. This was also admitted by the ancient authorities. This very idea is expressed by Yāśka by the expression "arthaṃ vacaḥ puṣpa - phalaṃ āha. Yājñā - daivate puṣpa-phaleza. (Nir. 1.20). "The meaning of the speech (i.e., mantras) is called its flower and fruit. The sacrificial sense is the flower and that relating to gods (i.e., natural phenomena) is the fruit. Here, the sacrifice is the means (sādhana) and the knowledge of natural phenomena is the object (sādhyā). Between these two, the object is important and not the means. Therefore the main object of the Vedas is nothing else but the description of the creation and other natural phenomena.

The terrestrial sacrifices are of two kinds, viz., those enjoined by the Śrautasūtras and others by the Śrāvitas. Of these, only the Śrauta sacrifices are of greater authority. Again, among the Śrauta sacrifices
too, only those that are directly concerned with creation and natural phenomena are authentic, such as Ādhāna, Agnihotra, Darsapurnamāsa, Cāturmāṣya, Gāvām-ayana and Agniṣṭoma, etc. These sacrifices are authenticated by Kṛṣṇa Dvāpayana:

Darsam ca paurnamāsam ca agnihotram ca dhīmataḥ.
Cāturmāṣyanā caivaFastus dharmah pratiṣṭhitaḥ.

(M.Bh.S.P., 269.20).

This enumeration is not exhaustive but only illustrative of the terrestrial sacrifices in imitation of the cosmic sacrifices. It, therefore, follows that all other sacrifices mentioned in the Śrautasūtras which do not symbolise the cosmic sacrifices, are neither Vedic nor authentic.

Even the rites of the authentic sacrifices underwent a great deal of change with the passing of time. Such a change is reflected in the Brāhmaṇas as would be evident from the following: "Therefore, the Yajus mantras refer to the cart not to the barn, nor for the jar. The (ancient) seers applied them to the leather bag. Thus the Yajus mantras were meant for leather bag in the opinion of those seers. Therefore these (Yajus mantras) are common (Tasmāt anasa eva yajumṣi santi, na kausthasya, na kumbhyai. Bhastrāyai ha sma ṛṣayo gṛhṇanti. Tad vṛṣin. prati bhastrāyai yajumṣy āsuḥ. Tany etani prakṛtam. S.B.1.1.2.7. Here the word common implies that these
mantras can refer to any receptacle for holding grains.

From the statement of Yāska that the former ritualists considered Vaisvanāra to be the epithet of 
Aditya (Aṣau va 'dityo Vaisvanāra iti pūrve yajñikāḥ, (Nir.7.23), it is evident that the ritualists of the time of Yāska did not regard Vaisvanāra as the name of Aditya and therefore, must not have kept the tradition of the ancient ritual connected with Vaisvanāra and other deities intact. Consequently, the distorted and corrupt practices that may have crept in the original rituals should be discarded and only those sacrificial rites should be considered nearest to the original which correspond to the cosmic sacrifices. In this way the application of the mantras to the later development of the rituals are also not authentic. As a matter of fact, application of the mantras should be done according to some indicatory word in the mantra itself which enjoins the action. Mere similarity of the part of a word, whether a letter or a syllable, should not be taken as a clue to the application. All such applications or injunctions as are done by similarities of letter or syllable are wrong and grossly misleading. They can never be called genuinely Vedic. For instance, the eating of 'dadhi' (curd) as enjoined by the Kāṭ. and Āśva. Śrutasūtras in the Āgnidhrīyā sacrifice merely by the similarity of the sound of 'dadhi' with the initial
part of the word 'dadhikrāvan' occurring in "Dadhikrāvno akārisam" Rv.IV.39.6. cannot be accepted.

The context in the Veda shows 'dadhikrāvan' as an epithet of Asva, and means the activity of the rays (Asva) carrying light and heat with them. This epithet also applies to the animal horse who runs carrying the rider on his back. Therefore, Yāska has derived the allied word 'dadhikra' as 'dadhat kramati', etc. (Nir.2.27).

Sayana and other commentators of the Veda have followed the corrupt tradition and have interpreted the Veda accordingly. Their commentaries have no reference to the cosmic sacrifices and are mere distorted interpretations imposed on the Vedas. Thus even the external evidence given above shows that the later sacrificial interpretation has no relevance with the true sense of the Vedas.

The internal evidence is amply elucidated in the body of our thesis. We have not tried to strain the sacrificial interpretation of Sayana and others to fit into cosmic interpretation but have independently shown that only a cosmic interpretation is possible and in accordance with the spirit of the Veda.
CHAPTER VIII.

Problem of Lexicography:

We have taken great help from the Sanskrit-English Dictionary of M. Monier Williams, M.A., K.C.I.E. in our thesis. This invaluable dictionary is not only useful in finding the meanings of Vedic words but is also helpful in the English translation of the mantras. The importance of this dictionary lies in the fact that almost all the Vedic words are found in it. The numbers of words which may not be found therein is insignificant. The learned author has arranged the meanings in a chronological order, beginning from the Samhitās down to the classical Sanskrit. Therefore, a great caution is required in the selection of the appropriate meaning of a Vedic word that suits the context. No doubt, the dictionary records the later ritual meanings of the words as well but along with them the scientific senses are also given. Besides, the Dhātupātha of Pāṇini is of immense help in determining the meanings of the Vedic words, and the English meanings of the roots can be consulted from Monier Williams' dictionary which also gives the corresponding roots and words in the other Indo-European languages. This has proved of great
advantage for a comparative study of the words in the
cognate languages.

We have also acknowledge our debt of gratitude to
Mr. Roget for his wonderful Thesaurus of English Words
and Phrases which was always handy whenever we had to
seek a word for a particular idea or to find a synonym
of a certain word.

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