CHAPTER – III

LITERARY APPRECIATION

In this chapter, I discuss in brief the eighteen minor Upanisads of Atharvaveda viz. Ātmopaniṣad, Kṣurikopaniṣad, Jābāla Upaniṣad, Kaivalya Upaniṣad, Dattātreya Upaniṣad, Sītopaniṣad etc. from literary point of view.

Every Upaniṣad has its distinct style of presentation and its unique diction. Though the contents, style, presentation etc. of Major as well as Minor Upaniṣads differ from each other, the aim remains the same, i.e. discussing metaphysical principles. The Nāsadīyasūkta (RV-X.129) clearly eulogises the importance of poetics as we see the confluence of philosophy and poetry therein:

कामस्तद्व्रेष्म समवर्तागि मनसो रेठं प्रथमं यदासीत् ।
सतो बन्युपसीत निरंविन्दनः हदि प्रत्येक्या कल्याणो मनीषा ॥ ऋग्वेद–१०.१२१.४॥

Thus, the Vedic texts are not only the Dharmamūlam (वेदोंखिले धर्ममूलम्), but also ‘Kāvyamūlam’. So Dr. V. Raghavan1 opines “The literary approach to the Vedas, which has received much attention in the modern study of Sanskrit literature is; however, not something new, because “Brahma” is regarded as the first poet and the Vedas as the first poetic creations” — देवस्य पर्याय काव्यं न ममार न जीर्ति ॥ ऋग्वेद–१०.८.३॥ Thus, the seeds of the Indian Poetry can be traced to the Rgveda. Most of the hymns, particularly those addressed to Uṣas, exhibit fine specimens of poetry. For e.g.:

अभ्रातेन पुस्य एषु प्रतिच्छयं गार्तिकिंचि सस्ये दनानाम् ।
जापे यथा उपती सुवासा उषा हस्येव निरिर्पिते अपसः ॥ ऋग्वेद–१.२४.७॥

हा सुपर्णम सुपुजो समार्थः समानं वृष्णं परिश्वज्यते ।
ते तेषाः पिष्ठल्लव्यावहष्यन्ति अभिन्नाकाशिति ॥ ऋग्वेद–१.१६४.२०॥

In the above āṣās, the distinction between Jīvātmā and Paramātmā is pointed out very nicely, which constitutes of the figure of speech Atīsayokti (Exaggeration). Moreover, we find Vyātireka in RV-I.164.11; Śleṣa in RV-V.55.5 and Utpreksa in RV-X.146.1; II.35.13. Similarly we also find highly poetic and imaginative dialogues in RV. e.g. (1) Viśvāmitra and the rivers (RV-III.33); (2) Yama and Yamī (RV-X.10); (3) Saramā and paṇi (RV-X.108) etc. Examples of Anuprāśa are also observed

1 Raghavan V. — Poetic Elements in the Upaniṣads by Dhavan K. K., Preface, page xiii.
in *RV*. For e.g. रक्षाओ अग्रे तब रक्षाओभी राखणः: 4.3.14 प्रतार्थये प्रतरं न आयुः।
4.12.6 and also:
कुविच्छकारः कुवितत्वः कुवितो वस्त्यससकारः।
कुवितः पतिदिग्यो यतीरिन्द्रेण संगमामहै॥ ऋवेद-8.९९.४॥

Thus P. V. Kane opines: “The word ‘*Kāvyā*’ (poem) occurs several times in the *RV* (III.1.17,18; IV.3.16; VI.11.3) and also the word *Gāthā* (a verse that is sung) – *RV* (VIII.6.43; X.85.6). These passages show that poems with sweet words were highly valued in those very ancient times and though no theory of poetics could be stated to have been evolved, the germs of it were there.”

The *Upaniṣads* also contain highly poetic passages delineating philosophical truth. For e.g. we find metaphor in the following verses from *Katha* and *Mundaka Upaniṣads*:

आत्मां रचिन विनि शरीरं रथमेव तु।
सुन्दरं तु सारं विनि मनः प्रवहमेव च॥ कथ-१.३.३॥

प्राणो धनुः: शरीर झाल्या ब्रह्म वस्त्यमुच्यते।
अनुभवमेव वेद्यां शारवत्नयो भवेत्॥ मुण्डक-२.२.४॥

Further, the brevity of expression is highly noteworthy found in the *Chā. upa.* (III.4.1) – सर्वं खलिवं ब्रह्म तत्त्वालानिति सान्तं उपसीत। and in Br. *upa.* (V.2.3)
– तदं तदेवेऽधैव वागमुन्दति स्तन्धितुः दुः दुः इति दायमयं दत्तं दश्यमित।

There are numerous definitions of *Kāvyā* offered by several writers. Bhāmaha defines it as “शब्दादिः सहिती काव्यम् काव्यालक्ष्याः!”, which lay equal emphasis on word and meaning. Rudrāṭa defines *Kāvyā* as “ननु शब्दादिः काव्यम् काव्यालक्ष्याः-३.१!”. Agni *Purāṇa* defines *Kāvyā* as: कविव स्कुर्दल्लङ्कारं गुणवदः दोषवर्जितम् 13.३७.३॥ The author mentions some of the established elements of poetry like Alankāra (the figures of speech) and Guṇa (excellences), which must be there in a *Kāvyā* but it must be free from Doṣas (the poetic flaws). Kuntaka defines poetry in three different ways: कवि: काव्यां (i.e. the poet’s achievement) वक्त्रोक्ति-१.२; साललक्रस्य काव्यस्त।
(i.e. *Kāvyā* consists in ornamentation) वक्त्रोक्ति-१.६२

शब्दादिः सहिती वक्र-कवि-व्यापारसालिनी।
मने व्यवस्थिती काव्यं तथिदाहादकारिणी॥ वक्त्रोक्ति-१.१॥

Mammatācārya defines *Kāvyā* as: तददोषी शब्दादिः संगुणावलस्थकृती पुनः कापि।
Similar definition is given by Hemacandra: 
(काय्यप्रकाश-२-पृ-४). Similar definition is given by Hemacandra: अदोषी 
स्मृति साल्मुक्री च साल्माँ च काय्यम्। (काय्यप्रकाश-२-१६). Vāgbhaṭa-II defines it as 
“साल्माँ निदोषी स्मृति ग्रावः साल्मुक्री काय्यम्। (काय्यप्रकाश-२-१५)”. Viśvanātha 
defines it as: वावः रसाल्मक काय्यम्। (साहित्यदर्पण-२-२१, पृ-५)। It is stated by 
Keshav Mishra (c. 1600 AD) in his Alahkāraśekhara: चाल्माँ काय्यम्य 
शरीरम्, आत्मा रसः, गुणः: वैलासिद्धत्, दोषः: काणालादिवत्, अल्पाङ्गः: कुप्पितादिवत्।

Here, I have discussed the prominent literary aspects like – (1) Gūṇas (the 
excellences), (2) Rīti (the Style), (3) Alāṅkāras (the depiction of the 
Figures of speeches), (4) Chandas (the Metres) (5) Rasa (the sentiment) 
and (6) Subhāṣītas (the Epigrams), of these minor Upaniṣads of AV, 
according to Viśvanātha as given in his Sāhityadarpana.

The term Kāvyā literally means the work of a poet. Kāvyā is śravya or 
dṛṣya, audible or visible; these are respectively poems or plays. “In the 
narrower sense the term Kāvyā is used as an equivalent to poem (prose or 
verse) and the term Rūpaka denotes a play.”, opines K. 
Krishnamachariar.3 Viṣvanātha in his SD4 refers to two types of śravya-
Kāvyā: अय श्रवकाव्याः – श्रव्यान्यधार्मिक तत्त्वप्रकाशम्।
There are five forms of poetry according to Viṣvanātha: (1) Muktaka, (2) Yugmaka, 
(3) Sāndānitaka, (4) Kalāpaka and (5) Kūlaka.

(1) Muktaka is a stanza, the meaning of which is complete in itself. It 
is defined as: मुक्तका स्मृतिक एकाक्रमात्मकाकाव्यः: तत्तम।अप्रिपुराणम्-३३०-३६। 5
Dr. Uma Deshpande6 states: “Each stanza stands by itself not being 
connected thematically with other verses. Like a pearl every single 
stanza shines with a particular message and appears beautiful”.

Some examples from the minor Upaniṣads of AV are as follows:

1) नैच सत्त्व िर चाल्माँ िर िर चिन्त्यमेव ततु। 
पक्षपाठविनिमुक्तं ब्रह्म संपदायते तदा! अमृतत्विद्विनिद्व-६॥

1 Kane P. V. — Sāhityadarpana — page 5. 
2 Mishra Keshav — Alahkāraśekhara, page 20 
4 Sāhityadarpana – VI.313. page 546. 
5 Agnipuranam — Ānandāsrama Mudrānālaya, 1987 (page 539) 
6 Deshpande Uma S. — Śadbodhaśatakam – Introduction page xvii.
2) पार्व छिट्ठा यथा हंसो निरविशंकः खमुक्तमेवः।
छिट्ठपाशस्त्रया जीवः संसारं तरते तदा ॥ शुरुकोपनिषदः—२०॥

3) यत्तरं ब्रह्म सवर्तमा विश्वस्यायतनं महद्।
सूभासूक्ष्मतां नित्यं तत्त्वं भवेच्च तदृः तैववल्योपनिषदः—१६॥

Other such examples are also found in these eighteen minor Upaniṣads of AV. Some of their numbers are: Annapūrṇopaniṣad (1.38; 2.27; 4.92); Kṣurikopaniṣad (21); Śaṇḍilyopaniṣad (1.41); Ātmopaniṣad (30); Parabrahmapaniṣad (8); Kṛṣṇopaniṣad (12); Tejabindupaniṣad (5); Śaṇḍilya (1.55); Atharvasīkhopaniṣad etc.

(2) Yugmaka is couple of verses highlighting the common subject. e.g.:

1) सन्तारं परं ब्रह्म तत्सत्तिकाः यद्वारम्।
तत्वद्वारं ध्यायेदहीच्छात्मिनमात्मनं—२६॥
हे विचे वैदित्वे तु शब्दार्थं परं च यत्।
शब्दार्थं निष्णात: परस्वाशाशिष्णितं—२७॥अमृतविनयपरिषद्

2) नामिनन्दानं निष्ण्यं न कर्मस्तनुष्ठबः।
सुसमो यं परित्यागो सोरसंसङ्गं इति सम्पु:—२.२॥
सर्वकर्मफलादीनां मनःसैंच न कर्मणा।
निष्णुयो यं परित्यागो सोरसंसकं इति सम्पु:—२.६॥अत्वृपौणिपरिषद्

3) माया सा विविधा प्रोक्त सत्त्वार्जस्ततामसी।
प्रोक्तं च सात्त्विकं स्तुते भक्ते ब्रह्माणे राजसि—२॥
तामसी दैत्यपक्षेऽपि माया तेषा हुदात्ता।
अजेया वैष्णवी माया जयेन च सुता पुरा—५॥कृष्णपरिषद्

Other Yugmakas found in these Upaniṣads are: Tejabindupaniṣad (1,2); Ātmopaniṣad (4,5); Annapūrṇopaniṣad (II.10, 11; III.2,3; IV.21,22; IV.49,50); Kaivalyopaniṣad (13,14); Kṣurikopaniṣad (10,11) etc.

(3) Śāndānitaka is a group of three verses describing the same subject matter:

1) देव बीचे वित्तुक्ष्रस्त्व बृत्तिवित्ततिधारीं।
एकं प्राणपरिस्थदी हितीयो हद्धाबनाः—४.४.२॥
यदा प्रस्वन्ते प्राणो नाहि संस्कर्यस्तनोक्तः।
तदा संबंधदनमेव ित्त्वाशु प्रज्ञाते—४.४.२॥
सा हि सर्वगता संवित्त्राणमृदन्दे बोध्यते।
संवित्त्रसंरोधनं श्रेयं: प्राणादिस्पन्दनं वरम्—४.४.३॥अत्वृपौणिपरिषद्
Another such example is found in *Annapūrṇopaniṣad* (1.13-15).

(4) **Kalāpaka** is a group of four verses together highlighting the same topic. For e.g.:

1. Mano hi divīdhī prakṛta śūdṛa chaśvadīyaḥ ch.

2. Anuṣṭhāna kāmasūcchitya śūdṛa kāmaśīrayaḥ.

3. Man eva manjuṣṭhaḥ karaṇaṃ vasyapakṣoḥ.

4. Bhaṇdavā vidhyāśaraṇa mukta niśṭhāyaṃ sūṣṭhaṃ.

(5) Kulāka is a group of five verses, which discuss the same subject matter.


2. Sochāyā sahaṅkaraḥ jagad.replaceAll sūṣṭhaḥ.

3. Aṣṭa niśādā: sūṣṭhaḥsūṣṭhaḥsāyasaṇayaḥ.

4. Prakṛta śūdwat śūdwat karaṇaṃ vasyapakṣoḥ.

5. Anuṣṭhāna kāmaśīrayaṃ śīrṣṭiṃ prāyaścītāsah.

Two such examples are also found in *Kaivalyopaniṣad* (7) and *Śaṃḍilyopaniṣad* (1.59).
Two more such examples are found in *Annapūrṇopaniṣad* (V.107-111) and *Kṣurikopaniṣad* (13-17).

*Kāvyā* is classified into four categories by Kṣemendra, in the third chapter of *Suvṛttatilakam* : Science, Poetry, Poetry in Science and Science in Poetry.

The *Upaniṣads* fall under the category of *Śāstra - Kāvyā* as they expouse the science of Metaphysics (Vedanta-śāstra). Kṣemendra rightly points out that in a poetry admitting science, very long metres are of no use — "शाश्वकायपत्तिदीर्घाणि चूर्तानां न प्रोपोजन्मात्". We find, therefore, the use of *Anuṣṭup* prominently in most of the *Upaniṣads*. Hardly ten verses are found in *Upajāti* metre and two verses in *Śārdūlavikrīdīta* metre in the eighteen minor *Upaniṣads* of AV, taken up for study. According to Uma Deshpande: "Kāvyā imparts advice as well as instructions to all the aspirants of Mokṣa. Hence, it will be a matter of pity and human indignity if literature does not rise beyond the level of mere entertainment and gaiety. Poetry and play have to cater to the needs of different types of people endowed with various interests and inclinations as observed by Bharat – Muni in his *Nātyaśāstra*:

**Tūṣ्यानि तरणः: कामे विदर्भः: समवाविष्टे ।
अर्थव्याधिपराबृह मोक्षेभ्य वितानागिणः: "**

---

1. Jha Vrajmohan — *Suvṛttatilakam* with a comm. ‘Prakāśa’ in Hindi
2. Deshpande Uma S. — Paper presented at National Conference on Abhinavagupta held at 'Indian Institute of Advanced Studies, Shimla'.
Just as the goals like Dharma, Artha and Kama are delineated in poetry, similarly moksa is principally depicted in several literary forms like Bhagavadgītā, Bhāgavatapurāṇam, Vivekācūḍamani etc. This view is advocated by Abhinavagupta in his Abhinavabhāratī (a commentary on Nātyaśāstra) (327):

Viśvanātha quotes Bhamaha highlighting the importance of the four goals of human life:

\[
\text{धर्मार्थकामोक्षेषु बौद्धकामोक्षेषु कलासू च।}
\]

Some verses pertaining to Mokṣa or Mukti are cited below:

1) वैशेषिकसूत्रवेदांगवादिद्वां वाते मानसम्।
   मानसे विलयं वाते वैद्यकविवक्षये॥ शांकिल्योपनिषद् ५.40॥

2) आधारार्थविभागे एकभावे विनितयः।
   कुलम्: स्वविनिशेन कर्मोऽक्षायितमम्॥ अन्तर्भाणोपनिषद् ५.५॥

Other such verses are found in Annapūrṇopaniṣad (II.15; II.23).

Prose or ‘gadya’ is classified into four categories by Viśvanātha in his Sāhityadarpaṇa: (i) Muktaka, (ii) Vṛttagandhi, (iii) Utkalikāprāya, and (iv) Cūrṇaka.

Characteristics of Muktaka variety of prose viz. having no compounds, are found in the 18 minor Upaniṣad of AV:

1) खल्चां हि ब्रज सुभव सूचनासत्त्वं ब्रज सूचनासत्त्वं विद्यालिङ्गवृत्तिः ल्वेजः हितस्य एवं वेदसान्यस्तं मया सयस्तं मया सयस्तं भयति त्रिक्षुः। कत्रिया भयं सर्वभौते धयो मतः सर्वं प्रकटति।।।।
   आरूणेयो उपनिषद् ३॥

2) यो वै ल्लगु: स भगवानं श्रवण भवति सै नमो नमः।।१॥
   यो वै ल्लगु: स भगवानं श्रवण भवति सै नमो नमः।।२॥
   अश्वसारसू उपनिषद् ३२॥

3) शौच नाम द्विविष्णु ब्रह्मानानं ब्रह्माम्। मन: सुविग्रहात्मकः।
   तदस्यात्मविद्वा शवस्य भयं। शांकिल्यं उपनिषद् १॥

\[
\text{चर्चार्थकामोक्षेषु बौद्धकामोक्षेषु कलासू च।}
\]
There are illustrations of *Vṛttagandhi* type of prose where fragments of verse either in *Vedic* or classical metres are found scattered here and there in the text. Some examples are as follows:

1. In the *Āruṇeṣyī Upaniṣad* (which is in prose) we find one *Vedic* hymn (metrical) and a mantra from *Baudhāyana Dharmaśūtra* (II.10.17-32: III.2.7)

(a) तद्रश्यां: परं पदं सदा पर्यवन्तः सुरय:। दिवीवेष चतुरास्तम:। (ऋवे-१.२२.२०, १.२७)
(b) सखा या गोपालोऽसीम्रस्य क्षोभंस्य वार्ता:। श्रमे भव यत्थां तत्तत्वावरेति।

2. Similarly in *Jābāla Upaniṣad* (in prose) we find a mantra from VS III.14 & AVIII. 20-1 in the prose text

अथ ते योनिर्जीविषयो यतो जातो अरोपयते:। तं जातग्र आरोपयता नो वर्णय रत्नू।

3. In *Mahāvākyopanisad*, there is a Rk:

(a) येश्वेन यशवपत्ने देवा:। तत्तिथ मथ्यविन प्रवद्धन्यामस्य।
(b) पत्र पूर्वे साध्या: सति देवा:। (ऋवे-१.१६४.५०)

The Utkalikāprāya variety of prose marked by big compounded words is also found in these 18 minor *Upaniṣads* of *AV*. Some examples are as follows:

1) “तत्र परमहंसो नाम संतर्कारणूँ स्वाक्षरेश्वरबालमार्गवरेश्वरदक्ष्ठध्यानस्वायत्नामः। वाचकमलकोः अवत्तवाच्या अनुमातता उपर्युक्ताराध्या विद्य्युः कमलमुः शिवं पात्र ज्ञातावरोः शिखा योगौन्नतीत भेलयुजस्वत्व भूः स्वाहेश्वरपु: परिवध्याविभाषामिचतेः। यथा जा जातसिद्धयो निद्धिन्तो निद्धिरहस्यहततत्तवब्रह्मामय समवस्य:। शुभद्वानस:। प्राणसंधारणाय येषाः विकुपो कृतमात्रायुगपारावृत्ति लाभायौ। समो भूतविः स्वाहागार्देवशुः॥

2) “- - - सो तन्त्राध्यात्माप्रविषयस्य दिषोक्तव्यन्तिको व्यक्तत्वोऽसीम्य ब्रह्मात्माप्राण:। प्रत्ययोऽः दक्षिणाय उद्योऽः अधकोपयोः चाह दिषोः प्रतिदिसाश्च वियमुनापुराणः जिष्ठोऽः गाध्याय साविन्याः सिन्धुगत्य चतुरास्तमा:। चतुरास्ताः पारसक्षरसः सत्यायोः गैर्यालमुक्षाः ब्रह्मात्माय झुः ज्ञातविशिष्टाः। ज्ञातविशिष्टाः परिवध्याय पहुः ज्ञातविशिष्टाः। देवायोः। वाचकमलकोः अनुमाताः। समयेश्वरसः। पुष्करसः परिवध्याय पहुः वाचकमलकोः अनुमाताः। समयेश्वरसः। पुष्करसः। प्रविषयस्य दिषोऽः दिषोऽः॥” धार्मिकसारः उपनिषदः।
Thus it is clear that these Minor *Upāniṣads* of *AV* are replete with various forms of poetry as well as prose. Even in one work, both the verse and prose are used as evinced from the chart given below.

**CHART**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th><em>Upāniṣad</em></th>
<th>Prose</th>
<th>Verses</th>
<th>Metres</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sarvasāra</td>
<td>Four Paragraphs</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Mahāvākyā</td>
<td>One Paragraph</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Āruṇeyī</td>
<td>Five Paragraphs</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Jābāla</td>
<td>Six Paragraphs - known as <em>Khaṇḍas</em></td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Atharvaśīras</td>
<td>Seven Paragraphs</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Atharvaśīkha</td>
<td>Two Paragraphs</td>
<td>1</td>
<td>Anuṣṭubh</td>
</tr>
<tr>
<td>7</td>
<td>Dattātreya</td>
<td>Three Paragraphs - known as <em>Khaṇḍas</em></td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Sītā</td>
<td>Eight Paragraphs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Annapūrṇā</td>
<td>—</td>
<td>$57+44+24+92+120 = 337$ verses</td>
<td>Anuṣṭubh-mostly all; <em>Vasantatilakā</em> (one) - IV.24</td>
</tr>
<tr>
<td>10</td>
<td>Amṛtabindu</td>
<td>—</td>
<td>22</td>
<td>Anuṣṭubh-all</td>
</tr>
<tr>
<td>11</td>
<td>Tejabindu</td>
<td>—</td>
<td>13</td>
<td>Anuṣṭubh-all</td>
</tr>
<tr>
<td>12</td>
<td>Kṣurikā</td>
<td>—</td>
<td>25</td>
<td>Anuṣṭubh-all</td>
</tr>
<tr>
<td>13</td>
<td>Ātmā</td>
<td>Three Paragraphs</td>
<td>31</td>
<td>Anuṣṭubh-all</td>
</tr>
<tr>
<td>14</td>
<td>Sūrya</td>
<td>One Paragraph</td>
<td>1</td>
<td>Gāyatri - 1</td>
</tr>
<tr>
<td>15</td>
<td>Śāndilya</td>
<td>Three <em>Adhyāyas</em></td>
<td>I <em>Adhyāya</em></td>
<td>Anuṣṭubh - 4-13, 19-30, 32-34, 36-53, 55-59, 61, 63-68; <em>Śārdūlavikrīdita</em> - 32, 33.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1-3, 14-18, 35, 54, 60, 62, 69-72</td>
<td>II - a Paragraph</td>
<td>19-30, 32-34, 36-53, 55-59, 61, 63-68;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paragaphs</td>
<td>III - a Paragraph</td>
<td>1-4;</td>
</tr>
<tr>
<td>16</td>
<td>Parabrahma</td>
<td>I Praragraph</td>
<td>16</td>
<td>Anuṣṭubh-all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>II <em>Khaṇḍa</em> - A Paragraph</td>
<td>II <em>Khaṇḍa</em> - 1 verse</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Krṣṇa</td>
<td>A Paragraph</td>
<td>24</td>
<td>Anuṣṭubh-all</td>
</tr>
</tbody>
</table>

These eighteen minor *Upāniṣads* of *AV* can be divided into three viz., Prose *Upāniṣads*, Metrical *Upāniṣads* and *Upāniṣads* containing both prose and poetry. Among these, the prose *Upāniṣads* are eight viz.,
Sarvopaniṣad, Mahāvākyopaniṣad, Āruṇeyī Upaniṣad, Jābālopaniṣad, Atharvasīrasopaniṣad, Atharvasīkhopaniṣad, Dattātreypaniṣad and Śītopaniṣad. The metrical Upaniṣads are four viz., Annapūrnopaniṣad, Amṛtabindupaniṣad, Tejabindupaniṣad, and Kṣurikopaniṣad. The Upaniṣads comprising both prose and poetry are six viz., Ātmopaniṣad, Sarvopaniṣad, Śāṇḍilyopaniṣad, Parabrahmopaniṣad, Kaivalyopaniṣad and Kṛṣṇopaniṣad.

There are some common features in them:

1. As shown in the table attached herewith, all the prose Upaniṣads do not consist of more than 7 paragraphs. More or less the number varies from 1 to 3 paragraphs.

2. The metrical Upaniṣads comprise of verses between 13 to 31 except Annapurnopaniṣad which is pretty large in comparison to other minor Upaniṣads (i.e. more than 300 verses)

Moreover unlike the names of major Upaniṣads like Īṣa, Kena, Kaṭha, Praśna etc, many of the these minor Upaniṣads are named after some renowned sages or scholars like Jābāla, Āruṇeyī, Dattātreyā, Sītā and other Upaniṣads are termed after the philosophical concepts they dealt in them like Ātmopaniṣad, Amṛtabindupaniṣad, Tejabindupaniṣad, Parabrahmopaniṣad, Kaivalyopaniṣad etc.

The Jābālopaniṣad, the Dattātreypaniṣad and the Kaivalyopaniṣad are divided into six, three and two Khaṇḍas (divisions) respectively. While the sections in Annapūrṇā and Śāṇḍilya Upaniṣads are termed as Adhyāyas which are respectively five and three in numbers.

In case of major Upaniṣads divided into Khaṇḍas, we find that in Aitareya Upaniṣad (RV) there are at least 4-7 paragraphs in each Khaṇḍa, each Khaṇḍa comprising of 21-22 lines approximately. Similarly Kenopaniṣad (SV) comprises of 5-12 paragraphs or verses in every Khaṇḍa. Muṇḍakopaniṣad (AV) consists of 9-22 verses approximately in each khaṇḍa. Thus, if we look at the approximate number of paragraphs or verses in each Khaṇḍa, it is found that each Khaṇḍa comprises 5-22 verses at least. In the minor Upaniṣads like Jābāla, Kaivalya or Dattātreyā where sections are divided into khaṇḍas. But in the Jābālopaniṣad, the khaṇḍa-3 comprises of only 4-5 lines approximately. The rest two i.e. Dattātreyā and Kaivalya comprise of a very small portions of prose which are divided in khaṇḍas. In the Dattātreyā Upaniṣad we find a paragraph of 35, 13 and 10 lines in the three khaṇḍas respectively. While Kaivalyopaniṣad begins with a paragraph followed by 23 verses in the first khaṇḍa and the second
\textit{khaṇḍa} comprises of a small paragraph with a verse at the end.

If we consider the \textit{Annapūrṇā} and \textit{Śaṅḍilya Upaniṣads} where the divisions are known as \textit{Adhyāyas}, then again comparing them with some major \textit{Upaniṣads}, it is found that : (a) \textit{Taittirīya Upaniṣad} (KY) comprises of three \textit{Adhyāyas} each \textit{Adhyāya} consisting of 12, 9 and 10 \textit{Anuvākas} (divisions) respectively; (b) \textit{Śvetāsvatara Upaniṣad} (KYV) comprises of six \textit{Adhyāyas},

\textit{Annapūrṇopaniṣad} contains five \textit{Adhyāyas} each having 57, 44, 24, 92, 120 = 337 verses respectively, while \textit{Śaṅḍilya Upaniṣad} comprises of three \textit{Adhyāyas}. First \textit{adhyāya} comprise of 16 paragraphs (paragraph numbers are : 1-3, 14-18, 31, 35, 54, 60, 62, 69-72) and 56 verses. The second \textit{adhyāya} comprise of a small paragraph and the third \textit{adhyāya} consists of a paragraph and four verses.

Some \textit{Upaniṣads} among the remaining thirteen \textit{Upaniṣads} viz. \textit{Sarvopaniṣad} (9-15 lines in each paragraph), \textit{Mahāvākyopaniṣad} (19 lines), \textit{Āruṇeyī Upaniṣad} (5-8 lines), \textit{Atharvaśīrīsopaniṣad} (9-24 lines), \textit{Atharvaśīkhopaniṣad} (11-14 lines) and \textit{Śītopaniṣad} (5-12 lines) contains four, one, five, seven, two and eight paragraphs respectively, i.e. not containing more than 5-24 lines in each paragraph. There are no divisions found in the above-mentioned thirteen \textit{Upaniṣads}.

The metrical \textit{Upaniṣads} among the eighteen minor \textit{Upaniṣads} of \textit{AV} taken up for study are four, viz. \textit{Annapūrṇopaniṣad}, \textit{Amṛtabindu Upaniṣad}, \textit{Tejabindu Upaniṣad} and \textit{Kṣurikopaniṣad}.

Among these, \textit{Amṛtabindu}, \textit{Tejabindu} and \textit{Kṣurikā Upaniṣads} comprise of twenty-two, thirteen and twenty-five verses respectively, while \textit{Annapūrṇā Upaniṣad} consists of five \textit{Adhyāyas} as mentioned above. Mostly all the verses are in \textit{Anuṣṭup} metre. Among them, one verse of \textit{Annapūrṇopaniṣad} is in \textit{Vasantatilakā} metre and \textit{Sūryopaniṣad} consists of the holy \textit{Sāvītrī mantra} quoted from \textit{RV}, which is in \textit{Gāyatrī} metre. We find \textit{Śārdūlavikṛiddita} metre in two verses (1.32, 33) of \textit{Śaṅḍilyopaniṣad} and ten verses in \textit{Upajāti} metre are found in the \textit{Kaivalyopaniṣad} (3, 5, 6, 12-14, 20-23).

\textit{Upaniṣads} comprising both prose and poetry are six viz. \textit{Ātmopaniṣad}, \textit{Sūryopaniṣad}, \textit{Śaṅḍilyopaniṣad}, \textit{Parabrahmopaniṣad}, \textit{Kaivalyopaniṣad} and \textit{Kṛṣṇopaniṣad} out of which \textit{Śaṅḍilya} and \textit{Kaivalya Upaniṣads} are discussed above. \textit{Ātmopaniṣad} comprises of three paragraphs and thirty-one verses. There are two editions of \textit{Ātmopaniṣad} : (1) In the edition of
Swami Madhavananda¹ there are three paragraphs which are about 5-10 lines each and (2) In the second edition published by Nirnayasāgara Press,² Mumbai, there are thirty-one verses in addition to the above mentioned prose text. Sūryopaniṣad is a short Upaṇiṣad with a combination of Prose and Poetry. There is a prose paragraph followed by 15 verses in the Parabrahma Upaṇiṣad. Kṛṣṇopaniṣad begins with a small prose passage and concludes with 24 verses.

The linguistic style of Āruṇeyī, Jābāla, Atharvaśīras, Atharvaśīkhā, Dattātreya, Śaṅḍilya, Parabrahma, Kaivalya and Kṛṣṇa Upaṇiṣads is catechismal like that of the Kaṭha and Prasopaniṣads. Very few compounds are found scattered in these Upaṇiṣads.

Among the prose Upaṇiṣads, we find dialogues in Āruṇeyī, Jābāla, Atharvaśīras, Atharvaśīkhā, Dattātreya and Sītā Upaṇiṣads. In Āruṇeyī Upaṇiṣad we find dialogue between sage Āruṇeya and Lord Brahmā. In Jābālopaniṣad there are dialogues between different erudite personages like God Brḥaspati & Sage Yājñavalkya in Khaṇḍa one, sages Atrī and Yājñavalkya in Khandas two and five, Brahmācārī and sage Yājñavalkya in Khaṇḍa three and King Janaka and Sage Yājñavalkya in Khaṇḍa four. Atharvaśīrasopaniṣad consists of dialogue between the Gods and Rudra. Atharvaśīrasopaniṣad comprises of dialogues between Pippalāda, Angirā and Sanatkumāra with Lord Atharvaṇa. In Dattātreya Upaṇiṣad. there is a dialogue between Lord Brahmā and Nārāyaṇa. Sītā Upaṇiṣad comprises of a dialogue between Gods and Lord Prajāpatī.

It is observed that there are no dialogues in all the four metrical minor Upaṇiṣad of AV taken up for study. They directly begin with the subject matter. Among the Upaṇiṣad having prose and poetry both we find dialogues in Śaṅḍilya, Parabrahma, Kaivalya and Kṛṣṇopaniṣads. In Śaṅḍilya Upaṇiṣad there is a dialogue between Sages Śaṅḍilya and Atharvaṇa. In Parabrahmopaniṣad there is dialogue between Sages Aṅgirasa, Pippalāda and Śaunaka. Kaivalyopaniṣad comprise of a dialogue between sage Āśvalayana and Brahmā. In Kṛṣṇopaniṣad we find a dialogue between Rudras (Sages & Foresters) and God Rāma.

M. Winternitz³ calls these Upaṇiṣads as Non-Vedic and the philosophy of AV as pseudo-philosophy but we cannot call them as Non-Vedic Upaṇiṣads as they contain within them the citations from Vedic texts.

---

¹ Swami Madhavananda — Minor Upaṇiṣads, Adwaita Ashrama : 1927
² Iṣādīvīthottara Śatopaniṣad — Nirnayasagar press, Bombay-19
some topics of which are also discussed therein. So Dr. Belvalkar and Dr. Ranade have rightly called these *Upaṇiṣads* as Neo-*Upaṇiṣads*. 'Neo' means those *Upaṇiṣads*, which belong to a later date. The dates of these *Upaṇiṣads* is already discussed in chapter-I.

The word *Pseudo* means 'false' or 'not genuine' or 'fake' or 'insincere'. It is difficult to call the Philosophy of AV as *Pseudo* as we find in the AV many of the Gods of RV and their characters as not so distinct. The Sun becomes *Rohita* - the ruddy-one. A few Gods are exalted to the position of Prajāpati, *Dhaṭr* (Establisher), *Vidhāṭr* (arranger) or Pārameśṭhin (He that is in the highest). These are references to *Kāla* or time as the first cause of all existence. All these references are also found in the major as well as minor *Upaṇiṣads* of AV like *Praśna, Munḍaka, Sūrya, Ārupeyi, Kaivalya Sīta* etc. We find in the AV, *Kāma* or desire as the force behind the evolution of the universe, *Skambha* or support who is conceived as the principle on which everything rests. There are theories tracing the world to water or to air as the most subtle of the physical elements.

Thus the philosophy of AV is based on RV. Radhakrishnan opines "We see in it strong evidence of the vitality of the prevedic animist religion and its fusion with Vedic beliefs. All objects and creatures are either spirits or are animated by spirits. While the gods of the RV are mostly friendly ones; we find in the AV dark and demonical powers, which bring disease and misfortune on mankind. We have to win them by flattering petitions and magical rites."

One of the reasons why Winternitz calls the Philosophy of AV as *Pseudo* might be due to the fact that AV contains both the holy and black magic spells. There are spells for the healing of diseases - *bhaiṣajyāni*, for life and healing: *āyuṣyāni sūktāni* etc, which might be said to be the beginning of medical Science. Just as we find certain therapeutic methods for curing diseases, attaining good health, long life etc., similarly there are spells for Subjugation (वशीकरण)7, destruction of enemies also in the AV.

According to N. J. Shende, "The AV contains some portion which may be

---

1 Belvalkar and Ranade — History of Indian Philosophy-Vol.II, The Creative Period, page 123.
3 Radhakrishnan S. — The Principal *Upaṇiṣads*, page 45.
4 AV-I.2.23-25; IV.13; V.5,22; VI.45; XII.12.
5 AV-XIX.44
6 AV-I.30,35; II.4,9,13,28,29; III.11; V.28, 30; XIX.61,63,64,67.
7 AV-I.16; III.1,2; XII.4.
8 AV-I.19, 21,28; II.12,18-24,27; III.6.27; IV.3.40; V.8,29 etc.
even older than the RV. The Atharvanic tradition, thus, is as old as that of the RV, if not older. The main reason of its late admission in to the sacred literature seems to be that the hierarchy which dominated Rgvedic religion was not prepared to allow it a respectable place in the sacred dogma on account of its secular nature.

The titles of the 18 minor Upaniṣads of AV are discussed below according to their thematic classification.

Ātmopaniṣad

As the title suggests, the Upaniṣad deals with Ātman which is defined in Śaṃḍīlya Upaniṣad as: स्मासुर्वमाप्यति सर्वभूतः सर्वभूति च तत्साद्वच्चये आत्म एष्णिद्यूनः. Angirasa, the preceptor of this Upaniṣad classifies the Ātma-tattva into three categories, Bāhyātmā (External self), Antarātmā (Inner Self) and Paramātmā (Supreme Soul), a novel concept which is not found in major Upaniṣads. It describes, defines and discusses peculiar characteristics of all the three types of Ātman.

Sarvopaniṣad

Sarvopaniṣad alias Sarvopaniṣatsāra or Sarvasāropaniṣad which is a brief Upaniṣad presents the definitions of terms dealt with by several older Major Upaniṣads, viz. Brhadāraṇyaka (Ś. YV), Chāndogya (SV), Mundaka (AV) etc. The text begins with twenty-three fundamental questions arising in our minds regarding bondage, liberation etc. This Upaniṣad furnishes answers to these questions in a highly charming as well as simple manner. This Upaniṣad briefly offers the gist of the prominent major Upaniṣads, the title Sarvopaniṣad or Sarvopaniṣatsāra i.e. the essence of all Upaniṣads is justified. Hence Osho Rajnish1 rightly calls it ‘The Most Foundational Esoteric Knowledge’ or the ‘The Secret of the Secrets’.

Sūryopaniṣad

According to Yāska (800 BC to 500 BC), Sūrya is derived from √Sr (to move) or from √Sū (to stimulate) or from √Svir (to promote well):

सूर्यः सर्वस्य सुर्वतेच्छ स्वर्ष्यतेच्छ । निरूक १२.२४॥

As the name suggests, the Upaniṣad discusses in detail about the greatness of God Sūrya, the Sun God. We mainly find the glorification of “Sun” as a luminous Solar Deity whose anthropomorphic traits are also depicted here. God Sūrya is previously worshipped as a giver of light and hence the

1 Bhagavan Shri Rajnish — Sarvasāra Upaniṣad (Hindi)
sustainer of the world. In this *Upaniṣad* we find the glorification of Sun as *Brahman* – Supreme Reality, who is the creator, sustainer and destroyer of this world.

**Annapūrṇopaniṣad**

The term *Annapūrṇā* can be explained as: *Anna* means food. *Pūrṇā* means ‘full of, possessed of, accomplished with, filled with’ etc. So *Annapūrṇā* means Goddess who is full of or accomplished with Food, i.e. one who is the nourisher. "She is a form of Durgā (the Goddess of plenty) as stated by Apte. As the name suggests, this *Upaniṣad* eulogizes goddess Annapūrṇā as the Mahalakṣmī with big eyes and smiling face. *Annapūrṇa* विशालाक्षी स्यामानमुखान्मुजा। *अन्नपूर्णपिनिधू १.९॥* She is invoked to distribute food to her devotees

भगवत्वपूर्णेति ममभिलितं ततः।
अन् देहि ततः स्याहा मन्त्रसारेरति विशुद्धा॥ १.६॥

Śaṅkarācārya has composed two *Annapūrṇā* stotras glorifying and eulogizing the deity:

नित्यानंदंकरी वशाभवकरी सौंदर्यरत्नकरी
निर्भूतालघोरपतपनकरी प्रस्वमाहेश्वरी।
प्रालेवालंशपावनकरी काशीपुराणीश्वरी
पिष्कां देहि कृपावलम्बनकरी काशीपुराणीश्वरी।॥ १॥

उवथ सर्वजनेऽन्नी सन्ता वृक्षागरी
वेणीनौलसमानकुलत्थरी नित्यावदणे०
साश्चानोश्करी सदा शुभकरी काशीपुराणीश्वरी
पिष्कां देहि कृपावलम्बनकरी मातापूर्णेश्वरी।॥ ७॥

अन्तपूर्णं सदापूर्णं श्रृवान्प्राणवल्लभे।
जानैरायसिद्धां शिष्यं देहि च पार्वति॥ १९॥

In Maharashtra, there is tradition of carrying the small idol of Goddess *Annapūrṇā* to the place of in-laws on the wedding day by the newly wedded wife. It is a symbol of prosperity for the new couple. So *Annapūrṇā* symbolizes Gṛihinī i.e. a housewife. She is depicted as a mother (ग्राहन्नी) feeding her children. Just as it is stated in Praśna *Upaniṣad* : ग्राहन पुजनूः रक्षस्य श्रीक्ष प्रजां च विषयं हः। १२.१३॥

---

1 Gode P. K. and Karve C. G. — Apte's Sanskrit-English Dictionary, Part I, page 129,
This *Upaniṣad* is based on philosophy of *Yoga* propounded by Patanjali (150 BC to 100 AD). This concept is borrowed from *Kāṭhopaniṣad* (I.iii.14) where in it is stated: "शुस्त्रस्य धरा निषिद्ध दुर्स्थव्या दुर्ग पवसत्वक्षयेन वदन्ति!". "It is pointed out that the mystic way may be as difficult to tread at the edge of a razor, and yet glory would consist in having walked on it. Ancient poets have said that it is a very difficult path to pursue; states Dr. Belvalkar and Ranade."

The entire *Upaniṣad* deals with *Yogic* concepts. The title *Kṣurīkā* is justified by its contents viz. that when one’s mind, like a razor will cut away i.e. detach the external objects as well as the influence of the parts of the body on oneself, then one will attain liberation (*Mokṣa*) through *Yogic* process of *Prāṇāyāma*.

Therefore by this title the author wants to point out that like a razor the intellect of a person should be sharp and bright so as to perform *Yoga*.

*Amṛtabindu Upaniṣad*

Through the terse and epigrammatic verses, this *Upaniṣad* highlights on the unity of *Jīva* and *Brahman*, to be achieved by the path of *Aṣṭāṅga Yoga* as specified by Patanjali in his *Yogasūtras*. The term *Amṛtabindu* can be explained as: अमृतस्य विन्दुः अमृतबिन्दुः — A drop of nectar or अमृत एव बिन्दुः अमृतबिन्दुः — The nectar itself is the dot or point (on which one can meditate). This *Upaniṣad* serves as a drop of nectar to the thirsty people aspiring for knowledge i.e. desirous of liberation or immortality (*Amṛta*) as already stated in Br. *Upaniṣad*: असतो ना सदृशमय, तस्मात् मा ज्योतिर्गतमय गृह्यमय्य अमृताः १२.२८। Though small in bulk, it is a drop from the fountain of Eternal life itself, capable of curing the manifold ills of *Samsāra*, or the endless rotation of birth and death. *Amṛta* also means the imperishable state or immortality — न मृत्युरासादिचर्च न तर्कः — ऋषिवदः १०.१९२, मनुस्मृति-२२.४५। It also means final beatitude, absolution: वपसा किस्मिष छपित बिधयामृतस्वतः। मनुस्मृति-१२.१०४। Here it means that the preaching of this

---

1 Belvalkar and Ranade — History of Indian Philosophy, volume II (The Creative Period), page 267-268.
Upaniṣad is like nectar, which is capable of leading a person towards immortality.

The term bindu is quite significant. It does not mean only ‘a drop’ but it means a point, which symbolizes the potentiality of the universe within itself. According to Swami Tapasyānanda,¹ “the writers of the Tantra often compare it to a grain of gram (caṇaka), which within its husk contains a double seed in undivided union, from which the sprout will rise and grow into a plant. The seeds are of course Śiva and Śakti. The original Bindu, called Parābindu or Mahābindu, becomes differentiated into three – the Śvetabindu, the point of pure thought; the raktabindu or the point of activity which acts as a reflector and the miśrabindu, the point of the return of thought through action, resulting in the union of both under the principle of individuality. The three differentiated bindus are sometimes represented by a triangle. This threefold aspect of Bindu is also spoken of as Jñānaśakti, Kriyāśakti and Ichchāśakti, and figuratively described as Tripura - Sundarī.”

Amṛtabindu Upaniṣad is also called as Brahmbindūpaniṣad according to commentator Śāṅkarānanda. Ramachandra Mishra² opines “To me it seems that the name Brahmbindu is more appropriate to the text than the Amṛtabindu. The text repeatedly emphasizes Brahman as the Supreme Principle and elucidates the Vedānta philosophy. Perhaps at an earlier stage due to scribal error the name was changed to Amṛtabindu in the Paippalāda recension.”

Tejabindu Upaniṣad

The title ‘Tejabindu’ is significant showing the most subtle center of effulgence as Supreme Ātman, revealed only to Yogīs by meditation.

The term ‘Teja’ means ‘light’, effulgence or lustre’. Bindu means a point or centre. So Tejabindu jointly means a point or epi-centre of effulgence i.e. Supreme Ātman. It deals with Brahman i.e. Supreme Reality, its nature and how it is difficult to attain and what should a person do to attain Him. Teja can be explained as: “तेजति तेजस्तः अनेन बा। विज निशाने । दीर्घः ।” There are different denotations of the word ‘तेजस्’³: (1) The sharp edge of a knife, (2) The point or top of a flame, (3) Lustre, light, brilliance, splendour, (4) Fire of energy, (5) Spirit, energy, (6) Essence, quintessence etc.

¹ Swami Tapasyananda — Śrī Lalitā Sahasranāma pg. 24.
² Miśra Ramchandra (Ph.D.Thesis) — Some Unpublished Atharvaṇic Upaniṣads
Bindu means a dot or a point. In philosophy it is a condition of "अनिविरोधितः सत्स्थिति विभवस्तु सकलात् परमेश्वरात्। आसीन्तिष्टती नायो नायादृ विन्दुसमुद्धवः॥"¹

According to Sadhu Santideva,² “Bindu is represented as a dot. In Tantra, this dot or Bindu is considered as Śiva, which symbolically represents the source of creation. Śiva, according to the Tantric tradition is one existence, the timeless in its perfect state. Creation begins with this unextended point known as Śiva Bindu appears in the eternal embrace of its feminine side, the Śakti. The expansion of Bindu takes the form of triangle, Trikoṇa, which according to the Yantra symbolism represents Śakti. Bindu is Śiva and Trikoṇa is Śakti. In Tantra, both these are considered as identical.”

This Upaniṣad after praising the practice of Dhyāna, explains some of the chief features of Vedānta such as the nature of the Supreme Being, the nature of the Universe, the means of attaining salvation etc.

Śāndilyopaniṣad

In the Śāndilya Upaniṣad there is a dialogue between sages Śāndilya and Atharvaṇa, out of which the reference of the latter is found since the period of Rgveda. According to Munḍakopaniṣad (I.1.1.2), He is the eldest son of God Brahma. Śāndilya is a Sage who is referred as an authority in rituals. He is number of times referred in Br. Upaniṣad as a disciple of Sage Vātsyā (Br. Upa. VI.5.4). He belongs to the family of Śaṅḍila and hence came to be known as Śāndilya. Śāndilya in this Upaniṣad asks Atharvaṇa to give him the knowledge of Aṣṭāṅga Yoga useful for the self and asks him the way to pure the Nāḍīs (nerves) Idā, Pingalā, Suṣumnā and the way to realise the Supreme Reality. Sage Atharvaṇa answers all the questions of Sage Śāndilya, hence this Upaniṣad is known as Śāndilya Upaniṣad.

Mahāvākya Upaniṣad

This Upaniṣad states the philosophy of Yoga propounded by Patañjali in his Yogasūtras, therefore it is classified under the Yoga category. Mahāvākya Upaniṣad deals with subject matter or secret knowledge through which one directly perceives Brahma and also different aspects like bondage and freedom. It discusses the form of Tamas or Avidyā and also tells the way to be free from it. It establishes the importance of Yajña and the way by which one attains Proximity to Lord Mahāviṣṇu. We also

¹ Ibid—page 1166
² Encyclopaedia of Tantra, volume II, page 192, Cosmo publications, New Delhi, 1999
Although the four *Mahāvākyas* (*Vedic* dictums) of the four *Vedas* are not mentioned in this *Upaniṣad* (viz. *Aīta Upaniṣad* (V.3), (*RV*); *Br. Upaniṣad* (Ś. YV) – I.4.10; *Chā. Upaniṣad* (*SV*) – VI.8.7; *Mān. Upaniṣad* (*AV*) – 2), the *Upaniṣad* contains other statements depicting the metaphysical principles as per the etymology of the term *Mahāvāya*, i.e. महत्तृ महद्वर्त प्रकाशकं वाक्यम्. Such examples found in this *Upaniṣad* are as follows:

1. तमो हि सारिरं प्रष्ठ्यमाब्रह्मस्वाराज्ञमननातिलविजाण्डत्तुम्।
2. असावादित्यो बह्स्तेरिजयोपवत्तां हंसः सोइकम्।
3. सहस्सणानुमच्छिरिमापितवन्यन्ययारावारसुर इव।

Amarakośa defines Vākyam as: “तिद्वन्तयः। सुबंधयः। कारकान्तिता किया।” In *Tarkabhāṣa* Vākyam is defined as: “वाक्यम्व त्वाकांक्षयोग्यांसिद्धिमथां पदानां समुदा:।” Annambhaṭṭa (c. 1425 AD) in his *Tarkasamgraha* defines Vākyam as: “वाक्यं पदसमुहः॥४८॥” According to Viśvanātha (1300-1380 AD) Vākyam is:

वाक्यं स्वातः योगवल्काहससिद्धिपुरुषः पदोचयः।
वाक्योऽचयो महावाक्यमित्यं वाक्यं दिधा मतः॥सा.द.॥

Thus, giving this two fold division, Viśvanātha supports it with the authority of kumarilabhaṭṭa the author of *Tantravārttika* (Pg. 339):

स्वार्थबोधे समासांनामस्मित्वपेवक्षं।
वाक्यानामेकाक्यतं पुन: सहस्त्रायते॥

Vākyapadīya of Bharthari (7th century AD) states comprehensive definition of Vākyam and its various aspects:

आह्वायां शब्दसंयाती जातिः संधात्वतवत्तिनी।
एकोऽन्वयवः शब्दः क्रमो बुद्धवनुसंहितः॥२.२॥

पदमभारं पृथकबोधं पारं साकाशमित्व्यः।
वाक्यं प्रति मतिरितम् हुहुः न्यायदर्शनान्म॥२.२॥

---

1 Rādhākāntadeva Bahādur — *Śabdakalpadruma*
2 Paranjape — *Tarkabhāṣā*, 1909.
3 Mchendale K. C. — *Tarkasahacara of Annambhaṭṭa*
Jābālopaniṣad

The title ‘Jābāla’ refers to the sage Jābāla i.e. the son of maid-servant Jabāla mentioned in Br. Upaniṣad (II.4.5) i.e.: जाबालाया अपत्त्वं पुमानिति। अण्। He is referred to as पुनिविषेश (a particular sage) in the Brahmandaivartapuruṣa (I.16.14):

जाबालो याचलि: पैल: करणोगस्त्य एव च।
एते वेदाङ्कवेद्वा: चोदरस्याचिनासका: ॥१३६॥

He is several times referred in the major Upaniṣads like Chāndogya (IV.4.1,2,4; VI.10.1) and Brhadāranyaka (IV.1.6; VI.3.11,12) as Satyakāma Jābāla. As he spoke the truth about his birth to his preceptor, he came to be known as Satyakāma.

The Upaniṣad discusses the terms related to Sannyāsins, Paramahāmśas like Saṁvartaka, Āruṇī, Dattātreya, etc. There is no reference to the sage Jābāla in this Upaniṣad, hence it seems to be a tribute to the sage Jābāla.

Āruṇeṣyī Āruṇeṣya Upaniṣad

This Upaniṣad is variously known as Āruṇeṣya by scholars like Paul Deussen, Dr. Farquhar and N. D. Mehta, as Āruṇīka by A. N. Bhattacharya, J. L. Shastri, Nārayan Rāmācārya, W. L. S. Panskar and A. Weber; as Āruṇeṣyī by V. G. Apte and Swami Madhavananda, as pointed out in Chart I and II of Chapter-I.

Āruṇī means — अरुणस्यापत्तम पृष्ठन् इति आरम्: l i.e. son of sage Aruṇī. Āruṇeṣya is a family name of Uddālaka Āruṇī, the son of Śvetaketu in the race of Aupaveśi. (Sat. Br. V.3.4.1; Ch.Upaniṣad-IV.3.1.). Āruṇī is a popular name found in many of Vedic texts. This name is found in the Gopatha Brāhmaṇa also (before 700 BC). In this Upaniṣad, there is a dialogue between Āruṇeṣya and Lord Brahmā, hence it is proper to call this Upaniṣad as ‘Āruṇeṣya’. Āruṇeṣya, the son of Āruṇa approaches Brahmā in order to know the way which will relinquish work altogether. As an answer to Āruṇeṣya’s question, Brahmā imparted the knowledge regarding the duties of a Saṁnyāsin and how the Brahman is realised through total renunciation and contemplation. According to Ramchandra Misra¹ for the first time the four Āśramas, though not yet systematized are mentioned here. In place of the word Saṁnyāsin the words like Paramahāmśa and Parivṛṣajaka are stated.

Parabrahma Upaniṣad

As the prominent features depicted in this Upaniṣad pertain to the Supreme Reality (Para-Brahma) it is known as Parabrahma Upaniṣad. It refers to the topics like the abode of Supreme Reality, His glory etc. along with terms like Śīkā (the hair-tuft), Śūtra (Sacred thread) etc. related with the Saṁnyāsins. Hence it is categorized under the division of Saṁnyāsa Upaniṣad. The Saṁnyāsa (stage of life) is praised and the Saṁnyāsins mentioned are Ekadāśins (holding one staff). There is no explicit reference to Saṁnyāsa in earlier major Upaniṣads but in Bhādarāṇyaka Upaniṣad IV.4.21, 22, we find references to the terms like Bhikṣā and Pravrājin.

Kaivalyopanisad

Kaivalya is specified as: केवलस्य सर्वार्थपाठिवार्त्तस्य भावः हि। Kaivalya means Mukti (liberation) according to Amarakośa: मुक्ति: केवलस्य-निवर्ण-श्रेयो-नि:श्रेयसामूतम्। It is stated in Kaivalyapāda of Yogasūtras of Paṇājali (200 AD): पुनवार्थ्युपयानां गुणणां प्रतिप्रवर्त: केवल्य स्वरूपंप्रसिद्धा वा भित्तिशाक्षरिति। ॥ ४२४॥ In this upanि�ṣad, Sage Āśvalāyaṇa approaches Lord Brahmā to know about Brahman. God Brahmā imparts him the knowledge that by renunciation, immortality can be attained: त्योगेनैः अन्तर्ज्ञातान्त्रैः। महानारायणं-१०५, केवल्य-२। In the second part (Khanda) the importance of the Śatarudnya Japa (recitation of hundred names of Rudra) found in the Vājasaneyi Samhītā of YV (XVI chapter) is stated.

Atharvaśiras Upaniṣad

Atharvaśiras Upaniṣad contains glorification of Rudra. The term Atharvaṇ is explained as: अथर्वविचतवेष्य न प्रस्थय: । = शिव: (इति त्रिकाण्डेषः।)2 Hence Atharvaśiras means chief or prominent portion of the teaching of Atharvaṇa – अथर्ववेष्य:। शिव:। अथर्वविचरः। The term अथर्ववेष्य means – अथर्ववेष्य नवति ज्ञानविषयं प्राप्यति अथर्ववेष्य + नी + कर्त्ति: किम्। i.e. अथर्ववेष्यवस्त्राण्यं or पुरोहितः। (इति मेदिनी) Here it is pointed out that Atharvaṇ i.e. Atharvaṇic knowledge is the well-protected divine treasure. “And as Atharvaṇ is resorted to the head and heart of Rudra, it is named as Atharvaśiras”, opines, Dr. N. J. Shende.3 We find a reference to Atharvaśiras in Atharvaśiras Upa. (7): य इवार्थवेष्यिरो भार्यामोश्चिरो . . . !

1 Parabrahmopanisad is an enlarged version of Brahmapanisad with some addition of paragraphs and verses.
2 Śbdalpadruma — page 32, First Kāṇḍa — 1961
3 Shende N. J. — The Religion and Philosophy of AtharvaVeda, page 234
Atbarvakikha Upanisad

Atbarvāṇa was a celebrated scholarly sage. The term Atbarvakikha can be explained as: अथर्वेष्वर्णः रूपें: सिक्खा। The term Śikhā generally means ‘A lock of hair left on the crown of the head’, which is the distinguishing mark of a Brahmacāri. सिक्खा मोहुः भद्रामणि पुनर्यं धावति करः। महानारायण उप. ३.३०, सिक्खा ४५०, मात्र. १०.६। Therefore Dr. N. J. Shende rightly points out that this Upaniṣad is named as Atbarvakikha as it is the tuft of Atharvaṇ or the most prominent teaching of Atharvaṇ (i.e. the Atbarvakikha).

This Upaniṣad highlights the importance of Oṃkāra, Gāyatrī, types of Agni and the means to get rid of different miseries in this world. It points out Śiva as the only God, hence it is classified under the category of Śaiva Upaniṣad.

Kṛṣṇopaniṣad

As the name signifies, this text begins with the description of Lord Kṛṣṇa as Brahma: कृष्णो ब्रह्मविस्तारतः। In Bhagavata-Mahāpurāṇa also it is stated: पूर्वः कृष्णस्तु भगवान् स्वयम्।।१३.२४।।

The term Kṛṣṇa has been explained as:

1) “कर्ष्णत्वरैः महाप्रभवाक्षक्या ।” One who mesmerizes the enemies due to the influence of his great powers.

कर्ष्णति आत्मसातस्याति आनंदवेत्य मरिष्णति भान्तः। इति यात्रु कृष्णेऽर्जुः। (शान्तकल्पद्रुम काण्ड-२, धृ-१६०)

2) Another way of interpreting this word is:

कर्ष्णति सर्वस्य स्ववकृत्ति प्रत्यक्षः। or कर्ष्णवातः कृष्णो रमणात्; रामो व्यापनात्; विवेगः। इति युक्तेत्रावतः।

3) Śrīdharaswāmi (a commentator on Mahābhārata) explains the term Kṛṣṇa as a Parabrahma, Supreme Reality:

कृष्णस्मावकम्: शाब्दो बम्ब निन्द्विवाचकः।

tvajñeyacam परं ब्रह्म कृष्ण इत्यथिपतिवेते १५.७०.८।।

We find in this Upaniṣad allegorical description of the persons associated with Kṛṣṇa like Yaśodā, Devaki, Nanda etc.

Lord Śrī Kṛṣṇa is also glorified as Yogeśvara or Supreme Being in BG:

योगः योगेश्वरकृष्णाःसङ्गाहक्यतः: स्वयम्।।१८.७५।। यत्र योगेश्वरः कृष्णः ।। १८.७८।।
As this text depicts the divine personality of Guru Dattatreya it is rightly called *Dattatreya Upanishad*. This *Upanishad* comprises of six different Mantras (chants) pertaining to Guru Dattatreya viz. six-syllabled, eight-syllabled, twelve-syllabled mantras etc. for the spiritual progress of the devotee of Dattatreya. The last *khaṇḍa* of this *Upanishad* containing 12 printed lines comprises of the rewards of worshipping the Deity (Phalasruti). It is stated that a person gets rid of the five great sins (Pañcamaḥa-Pātakas), etc. by chanting the above-mentioned mantras.

*Guru Dattatreya* was the son of sage Atri and Anasūyā. Datta, Soma and Durvāśā were the three sons of sage Atri. Among them Datta was the incarnation of Viṣṇu, Soma of Brahmā and Durvāśa of Rudra i.e. Śiva according to Bhāg. Purāṇa.

In *Stītopanishad* different aspects of Goddess Sītā are discussed. It highlights Sītā not just as a mere woman but a personality endowed with divine powers. The word Sītā is explained in this text as follows:

Sītā is associated with Omkāra – प्रणवप्रकृतिरुपत्तासा सीता प्रकृतिरुच्यते। She is Trīvāṇatmā i.e. the soul of the three syllable, अ, ए and म. She is endowed with the divine power Māyā.

Sītā also means furrow, track or line of ploughshare, hence a tilled or furrow ground, ploughed land. She was so called because she was supposed to have sprung from a furrow made by King Janaka while ploughing the ground to prepare it for a sacrifice (Yajña) to obtain progeny; and hence also her epithets, “Ayonijā” and “Dharāputri”.

---

1 Gode P. K. and Karve C. G. — V. S. Apte’s Sanskrit-English Dictionary, part III, page 1683,
In the Bāla-kāṇḍa of Vālmīki Rāmāyana1 her origin is mentioned:

अथ ये कृत्तः क्षेत्र लाङ्कलादुधिता मम।
क्षेत्र रोपथता लम्बा नाम्मा सीतेति विचुता।
भूतलादुधिता सा तु व्यवर्धतं महात्मणा।
वीर्यसुलेखति मे कन्या स्थापितेयमयोनिजा।

In Ayodhyākāṇḍa it is stated that Sītā means furrow land:

मिशिलाधिपतिवरी जनको नाम धर्मसत्त।
क्षत्रिकर्मणिभिर्तो पृथ्यतः शास्ति मेरिनी।
तत्थ लाङ्कलहस्तस्य कृत्तः क्षेत्रमण्डलम।
आपित क्लोरितविचा जगत्तपु नृपते: सुता।

GUNAS, RĪTI, ALAṆKĀRAS AND PROSODY:

Bharata enumerates the ten Guṇas:

श्लेषः प्रसादः समतामयुर्मोचः पदसीकुयमयम।
अर्थस्वर्णक्रिक्षरता च कान्तिथ काव्यार्थमुनादासीते।

Bharata, Bhāmaha, Daṇḍi and Kuntaka do not specify the characteristics of Guṇa. Daṇḍi gives the same Guṇas as mentioned above, but their characteristics are different (Kāvyādarśa-I.41). Vāmana opines:

काव्यशोभायं कविरि धर्मा गुणाः। काव्याल्क्ष्मार्जुनवृत्ति: ३.२.०।

He says that the Guṇas are those elements of poetry, which serve to embellish it. Rudraṭa, taking into consideration the beauty of words in a sentence, states about the Guṇas:

चचन्यालङ्क्ते खूलू शयदुर्गण: । सनिवेशचासास्यम्।

Ānandavardhana defines Guṇa as:

तमर्थमवलम्बन्ते प्लेटक्षि ते गुणा: स्मृता:।
आङ्कितात्वस्वल्कुरा विशेषया: कोटकादिविवः।

Mammatā divides the Guṇas into three broad categories, viz. Ojas (Energy), Prasāda (Lucidity) and Mādhurya (Sweetness). Following Mammatā, Viśvanātha, the author of Sāhityadarpāṇa also enumerates three Guṇas:

माधुर्यमोगोध्य प्रसाद इति ते त्रिथा। सा। द। ४.८।

In the Minor Upaniṣads taken up for study, along with the figures of speech (Alaṅkāras), we also find the excellences (Guṇas), which essentially form the genre of poetry.

---

Madhurya is defined by Bharata as:

“The melodious composition devoid of cerebrals, preceded by nasals paucity of compounds is the best example of Madhurya Guṇa”, states Vishvanath.

The following examples contain Madhurya Guṇa:

1. निलविदि निलमाथमदन्रल्प्रब्रह्मार्बंने निरतरक्लाकलत्वि हि किंचित्
हस्यो भास्य यत्रवनानाचोतो निर्माणमेव सकलामलशस्त्रुति: ॥१२-अमूर्णोपिनिषद्॥

2. अन्वर्कं निमुग्धं स्थानं निधातु रूपविचर्तम्।
निषेधं निरंतरकं निरतारवर्यम् ॥६-तेजविन्दुपिनिषद्॥

3. तद्विर निपत्तार्थार्थार्थत्वम् निरशनम्।
तः ब्रह्माद्विमति शाङ्कप्राप्ति ब्रह्म संपत्वो ध्वनि: ॥८-अमूलविन्दुपिनिषद्॥

4. ततो चित्रविचित्रस्तु निजःस्वदेशस्माधितः।
निजस्तत्वांत्योगोऽनिपेशः सति: सति: ॥१९-शुरिकोपिनिषद्॥

5. वाहिचित्ता न कर्त्तव्या वस्तवात्मचितिह।
सर्वचित्तां परिष्वज्य सिद्धांरामयो भव ॥२७-सार्वद्युपिनिषद्॥

Upaṇिसादं being Śastra-kāvya, the examples of Ojas-Guṇa are not found in this philosophical literature.

Bharata defines Prasāda as:

अपनुको बुध्येत्य सब्दोऽथा वा प्रतीयते।
सुखविद्यार्थसंयोगतः प्रसादः स तु कोण्ठते। ॥नाद्यशास्त्र-१७.१७॥

According to Vishvanath, Prasāda is that, which existing in all the flavours and the four styles of composition pervades the heart as fire spread itself through dry fuel.
The following examples contain the Prasāda Gṛṣṭa:

1. यद्यदं हस्तस्य किंचित्तत्वात्वातीति भावय।
   यथा गन्धर्वनगरं यथा वारि मर्यादते ||अन्तङ्गपूण्यपिनिद्धः-२०॥

2. मनामधि विचारेण चेदसा स्वतः स्विता।
   पुष्पेण कृतो येन तेनां जनमनं फलम् ||अन्तङ्गपूण्यपिनिद्धः-२२॥

3. स्त्रास्ते वैद्य सदा तुथस्य स्वरत्मना स्थित।
   निधनोदशि सदा तुथेऽप्यसहायो महाबलः ||अन्तङ्गपिनिद्धः-२२॥

4. स ब्रह्म स शिव: सेनेण: सोस्कर: परम: स्वराद।
   स एव विभु: स प्राण: स कालोपि: स चन्द्रम: ||कैचल्यपिनिद्धः-१॥

5. यथा निःवर्णकाले तु दीपो दर्श्या लर्य ब्रजैत।
   ततथा सत्वेण किमाणि योगी दर्श्या लर्य ब्रजैत॥शुरिकोपिनिद्धः-२१॥

The term Riti is known by the English word ‘style’, by which it is often rendered but in which there is always a distinct subjective valuation. The meaning of the term Riti according to the root रीति means ‘path’, ‘way’.

Bharata is the first ancient historian who has used the terms like Vaidarbha and Gauḍa: Vāmanā names it as ‘Riti’ and he popularises it adding the third ‘Pāncāli’ to the above two. In this manner he became the propounder of ‘Riti’ school. He opines: रीतिरत्नो वेदमुल्यम्, विशिष्टत पदरचना रीतिः:
   विद्वेद्ये गृहः। स निःविध दैवत्यो गौड़ीयो पाथाली वेरी।
   काशालकारसूतवृत्ति – पृ. १४.१६॥
Vāmanā lays down in clear terms “The Riti is the soul of poetry” (I.2.6), and working out this figurative description he points out (on I.1.1) that the word (Sabda) and its sense (Artha) constitute the ‘body’ of which the soul is the Riti. He defines the Riti as Viśiṣṭapadaracana or particular arrangement of words.

The names of the different Ritis are derived from those of particular countries, and Vāmanā expressly says in this connection (I.2.10) that the names are due to the fact of particular excellence of diction being prevalent in the writings of particular countries.

विद्भवेद-पाथालेशु तत्तथः: कविविध्या स्वरूपम् उपलब्धत्वाद ततौ समाख्या, न पुनर्दैवः:
   किमचिद्वृप्क्रियते काव्यानम्।
Rudrāṭa acknowledges it as ‘Vṛtti’ and adds the fourth ‘Lāṭīya’ to it. So by the time of Jayadeva (c. 1200-1250 AD) there were already four paths. According to him:
Anandavardhana (c. 860 AD) recognizes it by the term ‘संघटना’ (ध्वन्यालोक- ३.६२)

Kuntaka (c. after 925 AD) introduces it with two ways of ‘Sukumāra’, ‘Madhyamamārga’ and ‘Vicitramārga’ (चंकेवीचित्रितम् – पृ. ७६). Bhoja divides it into six types, which includes Vaidarbhi, Pāṇcāli, Gaḍḍi, Lāṭi, Māgadhī and Avantikā (Sarasvati Kaṇṭhābharaṇam-page 228). Mammatā enunciates thus: उत्तर: तिस्रो द्वितीयो चामनार्दिनां मध्यमर्गम्: शालद्वारा लालिताधारिकम्। काद.पृ.-४.७६ विस्वानाथ दिनेयि Riti as: पदसंघटना रीतिरञ्जसंस्थास्वातिकः। उपकरणस्य रासायनि। सादेः ९.१॥ He classifies it into four categories:

वायदर्भिः स्याचेंतुर्विधिः सादेः ९.१॥

वैदभिः चाभ गौडी च पाढिला लालिका तथा। सा रीति:।

Vaidarbhi is defined by Viśvanātha as:

माधुर्यव्यक्तिखल्लिं रचना ललिताधारिकम्। सा पृ. १.२॥

अर्धतिरंगतः चैव वैदभी रीतिरिज्जहनि।

Some examples of Vaidarbhi style found in these eighteen minor Upanisads of AV are as follows:

1. इदा रक्तसु वामेन पिन्ह्ला दशिणेन तु।
   तयोर्मध्ये वर्ष स्थान वसते वेद स वेरिते। शुरुकोपनिषद्-२४॥

2. वरदं द्रव्ये क्रमित्वमात्रात्वीति भावय।
   यथा गन्धर्वनगरं वज्ज चारि मरस्थले। अन्तर्पूर्णोपनिषद्-१०.२०॥

3. दिव्यभूपेत्रिणि राजन नैव प्राप्यन्वेव।
   सततं पुष्पेद्रिणि दिव्यारात्रे न पुष्पेत्। शाणिध्वनिपनिषद्-२.५॥

4. सूर्यद्वदन्ति भूतानि सूर्याय पालितानि तु।
   सूरीं लघं प्राप्तवति य: सूर्य सोहमेव च। सूर्येपनिषद।

5. तदेव निष्कल्यं ब्रह्म निर्विकल्यं निरुपायम्।
   तद्ब्रह्मानिनी शाश्वतं ब्रह्म संधिचते ध्वन्यम्। अमृताबिन्दूपनिषद्-८॥

Viśvanātha defines Gaḍḍi as: ऑज्ज्यक्रमेयवर्णम् आदम्यः पृ. ॥ सादेः ६.४॥

Gauḍī is marked by long compounds and letters suggesting the quality of Ojas, which lend to the structure of composition gaudiness or grandiloquence, viz.:
Pāṇcālī, propounded by Vāmana, is defined by Viśvanātha as composed of letters other than those used in Vaidarbhī and Gauḍī Rītis and compounds of some five or six words:

वर्णः सः पुनः यः।
समस्तपद्यायान्तः बन्धः पाथालिका मतः... ॥साध. १.४॥

Few examples of Pāṇcālī style found in these 18 minor Upaniṣads of AV are as follows:

1. यस्मा विज्ञानमात्रेण जीवनमुको भविष्यति।
   मूलपूज्ञामध्यस्था विनुदाकालाश्या... ॥अन्नपूर्णपतिः १.४॥

2. सूर्यांलोकपरिप्रेयदशान्ती व्यवहारितः।
   साधस्वसंसर्पकान्तमायास्योऽऽतः... ॥सार्वदलितपतिः १.५॥

3. वेदान्तविज्ञानसुनिधिताथा समन्यासयोगातः सृढःस्त्वा।
   ते ब्रह्मान्यकेषु परान्तकाले परामुः परिमुच्यति सर्वेऽ ॥१६॥

4. जाग्रत्स्नासुपुस्ताद्यांश्च यत्रकाशे।
   तद्धालाहति जात्वा सर्ववचः प्रमुच्यते... ॥१६॥

5. प्राणायामसुशीर्षयेन मात्राधारण योगवित्।
   चारायोपलूष्टेन छिंच्छा तन्नु न बन्धते... ॥षुरिकोपतिः १.२॥

Different Ācāryas define the term Alāṅkāra differently. They believe that Alāṅkāra has not just the power to ornament or decorate but it is the inner sight of poetry.¹

The word ‘Alāṅkāra’ is derived by the sūtra “चन्द्रि च भावकरणोऽह्”. Bharata mentions four Alāṅkāras in his Nātyaśāstra:

उपमा दीपकं चैव रूपकं चमकं तथा।
काव्यस्याते हल्लाद्वाराधिकारः परिकोलिता: ॥१७.४३॥

Bhāmaha mentions Alāṅkāra as the beauty of poetry. According to him, न कान्तमपि निर्पूषं बिभासि चिन्तामुक्तम्।
काव्याल्लाद्वारः १.२६॥ Daṇḍi defines as:

According to Viśvanātha:

**Sabdaṁyāsthirāṁ**: ये धर्मः सोभवतिसाविनः

रसादीनुकुर्ध्वतौल्लक्ष्यात्रास्ते ज्ञाताविवतः

**साहित्यदर्पण-१०.१**

Here an attempt is made to study some prominent *Aṅkārās* found in the 18 Minor *Upaniṣāds* studied by me:

**Śabdālaṅkāra**:

**Anuprāśa (Alliteration):**

A similarity of sounds, not withstanding a difference in the vowels is called Alliteration. अनुप्रासः सन्धसाध्यैः परस्य नस्तुः।

**Anuprāśa** has 5 varieties as given below:

1. **Cekānuprāśa** is found in the frequent similar repetition of the letters. चेको व्यवनस्ज्जस्य सकृतसाम्यमेतेकः।

**धर्मस्तम्भनेतुं तद्वर्तमार्गं तद्वर्तमार्गं तद्वर्तमार्गं तद्वर्तमार्गं।**

**कैवल्योपानिषद** (23), **पराभ्रामोपानिषद** (2) and **अन्नपूर्णोपानिषद** (IX.8).

2. **Vṛtyānuprāśa** contains frequent repetition of letters and words.

अनेकायुयैः साम्यमस्कृतायनेकः।

एकस्य सकृतद्वाघृः वृत्तनुग्रास ऊँचते॥

नैव निन्द्यं न चाचिधित्यं न चित्त्यं चित्त्यमेवं ततुः।

**ध्वन्यालोकः** (2) and **अन्नपूर्णोपानिषद** (7).

3. **Srutiānuprāśa** is due to the repeated occurrence of the dental and palatal sound.

उच्चार्यतचादेकं सक्षेपे तालनतदादिकं।

सादर्यं व्यवनस्य श्रुतिनुग्रास ऊँचते॥

---

1. Vāmana defines it in *Kāvyālaṅkāra Sūtra-vṛtī*-I.1.2; Ānandavardhana defines it in *Dhvanyāloka*-II.16 and Ācārya Mammaṭa relates it to *Rasa* in *Kāvyaprakāśa*-381.
Other such examples are found in *Tejabindūpaniṣad* (3,6,10), *Kaivalyopaniṣad* (8) and *Ātmopaniṣad* (30).

**Arthālaṅkāras:**

*Upamā* (Simile): Viśvanātha defines *Upamā* as: साम्यं भावमैथिलम् भावैन्यं उपमा। *Sa. d. 10.14* || Simile or *Upamā* is divided into two varieties: (1) *Pūrṇa* and (2) *Lupta*. सा पूर्णा यदि सामान्यं भावं वाच्यं उपमं भवेद् वाच्यं। *Sa. d. 10.15* || Examples of *Pūrṇopama* found in some Minor *Upaniṣads* of *AV* are as follows:

1) पात्रं छित्त्रं यथा हरसो निर्विभाज्यं। खणुत्तकमेव। छित्रपातस्तथा जीवं। संसारं तत्र तदा। *शूरिकोपानिषद् 10* ||

2) यथा निर्विभाज्यं तु दोषो दुःखा लघु चर्चं। तथा वर्णं कर्माणि योगी दर्शनं लघु चर्चं। *शूरिकोपानिषद् 12* ||

3) पदद्रुतपापायति भयाचकुपुक्तम्। चित्रमयं चरित्र प्रादेशिक मर्मं। *अन्तपूर्णपानिषद् 3.6* ||

Some more examples are also found in *Kṣurikopaniṣad* i.e. verses 2 and 8.

4) कर्पूरमनले यत्तत्तिन्यं सलिलं यथा। तथा च लोकमानं समन्ततत्त्वं विलीयते। *सार्वदल्पोपानिषद् 38* ||

**Luptopama:**

लुप्तं सामान्यंकर्मदिरेकस्य यदि वा हयो। *Sa. d. 10.17* || तथां वापनुपादाने औष्ठां सापि पूर्ववत्।

5) आचर्यत्वास्मां पौर्णानि परद्रव्याणि लोकव्यन। स्वभावदेवं न भयायं। परवति स परति। *अन्तपूर्णपानिषद् 38* ||

Here in this example, all the elements (*Sarvbhūtāni*) and others’ wealth (*Paradravyāni*) are compared to *Ātman* and *Loṣṭa* respectively. 'Vat' is the word implying comparison. Here the common property is absent, hence this is an example of *Luptopama* and as ‘vat’ is the *Upamāvācaka śabda*, it suggests the *Arthī* variety. Hence this is an example of *Arthī Luptopama* variety.

6) गवामनक्यायानां श्रीर्यापरस्य कर्माणि। श्रीर्यापरस्या जानं लिङ्गस्तु गवां यथा। *अमृतविन्दुपानिषद् 19* ||
**Upameyopamā (Reciprocal Comparison):**

Viśvanātha defines *Upameyopamā* as: पर्यावेशं द्वयोरेतदुप्रमेयोपमा मताः [सा, द., -१०] e.g.

1) सः समरसाभासितिम्बम स्वभवत् गतः।
   प्रसुर्दृश्यं सुपुर्दृश्यं: प्रसुत्वानं। अन्वयोपमपिनिषद् -३.२२॥

2) ज्ञानालोक्षपिनिषदं दर्शन्यन ह्यानलं।
   उद्विद्धस्तं गतं इतिहास्यगतं ह्योयितं। [३.१२॥

**Rūpaka (Metaphor):**

Viśvanātha defines *Rūpaka* as: रूपकं रूपितारोपाद् विषये निरपहे [सा, द., १०.२७॥ e.g.

1) आत्मानमरणं कृत्वा प्रणवं चोतरारिषम्।
   भावनिर्माणाय भावात्मावर्ताय दृष्टि पण्डित: [कृत्वारोपाद् -२२॥

2) आत्मानमरणं कृत्वा प्रणवं चोतरारिषम्।
   भावनिर्माणाय भावात्मावर्ताय पर्यावेशगृहवपत् [इर्मवपिनिषद् -२५॥

**Ullekhah (Representation):**

Viśvanātha defines *Ullekhah* as:

1) क्षिप्रसदात् गृहीतृणां विषयाणां तथा कथित्।
   एकाक्षर अनेकक्षर उद्वेष न: स उद्वेष उच्चते [सा, द., -१०.३७॥

2) स ब्रह्म स शिवं सन्त: सौंदर्यं सवर्गः।
   स एव विषय: स प्राण: स कामोपरि स चन्दनः। [कृत्वारोपाद् -८॥

**Tulyayogita (Equal pairing):**

Viśvanātha defines it as:

1) यथा निर्वाणकाले तु दीपो द्वारा लयं ब्रजेत्।
   तथा सर्वाणि कर्मिणि योगी द्वारा लयं ब्रजेत्। [शृकारोपितिनिषद् -२९॥

**Prativastupamā (Typical comparison):**

It is defined as:
Yaska derives the etymology from “छद्“ — to cover, “छन्दस्य छादनां” (Nirukta VII.12) and Chandas is so called because it is the covering of the Vedic texts. Another etymology possible is — “छन्दनां संवर्णः करोति हृति छन्दः: ।” i.e. from “छद् निवरण: ।”

In both the Vedic and classical literatures, Prosody (chandas) has played a prominent role, hence the Vedic texts are preserved till date without corruption due to the fact that they are in fixed metrical form.

Kṣemendra (c. 1100 AD), a scholar of Prosody (Chanda) writes:

“प्रकथितं सुतारं भास्ति यस्यास्त्रां निवेशित।
निरूपेषुप्रेमं सङ्कृत व सूर्य प्रमोक्षक्रित || सुवृत्ततिलकम् – ३.१।
कामेति रसानुसारेण वर्णनानुसरनेन च।
कूर्वति सर्वसुवर्णानां विनिहोगं विभागविद् || सुवृत्ततिलकम् – ३.७।”

For the classification of metres, I have followed Kṣemendra, who states that one who knows the difference (in various metres) should make use of all the metres according to the sentiment or the theme of description (Suvṛttatilakam-III.7,8,12).

Gāyatrī:

Sūryopanisad consists of Sāvitrī mantra composed in Gāyatrī metre. This is the only Vedic metre found in this minor Upaniṣad of AV undertaken for study.

Gāyatrī metre is of 24 letters with three feet (Carana) of eight syllables. Yāskācārya in his Nirukta (VII.12) gives the etymology of the word Gāyatrī as such: “गायत्री गायते: स्तुतिकर्मण: ।” i.e. “गीतन्ते स्तुवन्ते देवा अनवा इति गायत्री: ।” or “गायत्री गायते इति गायत्री: ।”
**Anustup:**

Anustup metre is defined by Kṣemendra in his *Suvṛttatilakam* as follows:

पञ्चमं लघु सर्वेणु सारं विचतुर्धर्योः।
गृह वषं च दर्श्याखेतृज्ज्ञोक्तम् लक्षणम् ॥२.१४॥

Regarding the use of Anustup, Kṣemendra states:

shore कृयात्रिवलनेन प्रसाराधमनुपहा।
नेन सर्वाकाराय याति सर्पस्येरुताम् ॥२.६॥

पुराणप्रतिविबन्धेनु प्रसनापावतर्थसु।
उपदेशप्राधानेनु कृष्टसवर्णनुत्थर्मम् ॥३.९॥

आरम्भे गर्भपन्थस्य उपवित्ताश्रयं।
समोपदेशवृत्तान्ते सत्य सर्वस्यनुत्थर्मम् ॥३.०॥

Out of the eighteen minor *Upaniṣads* taken up for study, nine *Upaniṣads* consists of verses i.e. poetry. Majority of the verses are written in Anustup metre.

1. गुरुशिष्याधिकृतेन ब्रह्मव प्रतिभासते।
   ब्रह्मव केवल गृह वषों तत्त्वदर्शने आलोचित ॥ ३॥

2. सर्वकर्मफलावनं मनसेव न कर्मणा।
   निपुणो न: परित्यागी सोउसंसतत हि स्मृत: अनुपूर्णपरिषद् ॥ २.६॥

3. आनन्दं नदनातीतं दुःश्यक्षयंकमयम्।
   चित्तवृत्तिविस्तिरुपं साधवं चूर्वमचुत्तमम् ॥ ८॥

4. योगनिर्वाचश्रणं शुरेरामलवर्चसं।
   चित्रदेवीतां श्रीर: प्रामाण्य जनना शूरकोपिषद् ॥ १६॥

5. तत्सृवृ विदितं चेन स मुष्कु: स बिषुकं।
   स वेदविस्त्तार: स विन्य: पञ्चनाय: श्रव्याविषिषद् ॥ ३॥

6. एतस्माभ्योग्यं ग्राणो म: समस्तिवाणं च।
   खा वायुद्धगतिप्रयुद्धविवशिस्तय धारणं।
   कृष्णोपपिषद् ॥ ८॥

7. भावं स विविधा प्रोक्तं सत्त्वाराजस्तातसमसी।
   प्रोक्तं च सार्थिकी खरे भक्त्र ब्रह्मण: राजसी।
   कृष्णोपिषद् ॥ ४॥

**Upajāti:**

Upajāti is defined by Kṣemendra as:
**Anuṣṭup:**

Anuṣṭup metre is defined by Kṣemendra in his *Suvṛttatilakam* as follows:

\[ T^3cT^<\#TTFT \]

Regarding the use of Anuṣṭup, Kṣemendra states:

\[ \text{साध्रं कुञ्जरथयतने प्रसारधमनुध्याः} \]

Out of the eighteen minor *Upaniṣads* taken up for study, nine *Upaniṣads* consists of verses i.e. poetry. Majority of the verses are written in Anuṣṭup metre.

1. पुरुषश्रीययिदेन ब्रह्मीव प्रतिभासते ।
   ब्रह्मीव केवलं शुद्धं विवर्त व तत्तद्वर्ते ॥ आलोपितः ॥

2. सर्वकर्मफलादीनं मनस्वैः न कर्मणा ।
   निमुपशय: परित्यागी सोहस्य नसक इति स्मृतः ॥ अवपूर्णानि ॥

3. आनन्दं नदनावीतं दुष्प्रेक्षयामवयम् ।
   चित्तुत्तितिनिमुंके शाश्वतं धुममच्चतम् ॥ तेजबिन्दूपितः ॥

4. योगनिर्मलभारणं जुलामालवच्चासा ।
   छिद्रेदायावतितं धीरं प्रशाबादिह ज्ञानिः ॥ शुरिकोपितः ॥

5. तत्तूतं विवितं येन स मुखसः स भिकुक: ।
   स वेदाविस्ताराः स विप्रः पुष्पिकातवः ॥ परश्रहोपितः ॥

6. एतस्मावतः प्राणो मन: सर्वश्चिन्तायणि च ।
   खं वायुवृत्तिराप: पृथ्वीय विश्वसय धारिणी ॥ कैवल्योपितः ॥

7. माया सा निविधा प्रोका सत्तराजसतामसी ।
   प्रोका च सात्त्विको रूपे भक्ते ब्रह्माणि राजसी ॥ कृष्णोपितः ॥

**Upajāti:**

Upajāti is defined by Kṣemendra as:
Conclusion:

On the basis of above study, it can be concluded that all the three Gupas (Excellences) as well as Ritiś (style of writing) are accepted by prominent Rhetoricians. Moreover, “Vishvanath is the only post-dhvani writer who has given a systematic treatment to the Ritiś in relation to Rasa and Guṇa and in doing so he is evidently indebted to Mammatā and Caṇḍidāsa (author of Dilīkā commentary of the Kāvya-Prakāśa). Viśvanātha admitted Riti as a separate poetic element, he could conceive of it from a much broader point of view, including therein everything, that can be meant by the expression ‘Structure of Words’, viz. the arrangement of letters, the use of compounds and the total effect which these impart to the structure as a whole”, states P. C. Lahiri. We find Vaidarbhi style in majority of these Upaniṣads, though some examples of Gaufī and Pāncalī style are found.

Moreover, we do not find only philosophical concepts depicted in these Upaniṣads but also poetic beauty. Ālaṅkāras (Figures of speech) like Anuprāsa with all its varieties among the Śabdālaṅkāras and Upamā, Upameyopamā, Rūpaka, Ulekhāh, Tulayogita and Prativāstūpamā among the Arthālaṅkāras also enhance the beauty as well as significance of these Upaniṣadic texts.

Most of the Upaniṣadic writers have accepted Anuṣṭup as the prominent metre, excluding one or two variations where the metres like Upajāti, Vasantatilaka, and Sārdūlavikrīḍita are also used. Through the usage of different metres the authors of the Upaniṣads have tried to convey some particular message as already pointed out earlier. Just as we find the use of Anuṣṭup metre mostly in Bhagavadgītā as well as the major Upaniṣads like Īśa, Kaṭha, Muṇḍaka and Śvetāsvatara, we can state that as the above mentioned philosophical texts preach various topics related to Jīva, Jagat and Brahman, so these minor Upaniṣads also follow similar trend. Through the terse and epigrammatic verses these minor Upaniṣads have highlighted various features of human life enhancing the importance of metaphysical principle in the life of an individual.

RASA

The Rasa is an important element in the Sanskrit poetic literature. Etymologically Rasa means what is relished, tasted and enjoyed. (cf-NS. VI – GOS ed. P-288.) In this sense

Rasa is the emotional content of literary and dramatic art, which leads to relish. According to G. K. Bhat "From the view-point of a reader or spectator, rasa is actual relish or aesthetic enjoyment of a moving emotional experience." As it is stated by Viśvanātha in SD I – स्मृति रसः. Rasa is derived from the root रस – 'to taste or relish and means what is tasted or relished'. There are five schools of poetics in Sanskrit literature: Rasa-school of Bharata; Alāṅkāra-school of Bhāmahā. Rūti-school of Vāmana; Vakrokti-school of Kuntaka and the Dhvani-school, of Ānandavardhanācārya. “The importance of Rasa is clearly expressed in the works of the Alāṅkāra śāstra, by calling it the Ātman (the Soul), ‘Āṅgin’ (the principal element), ‘Pradhāna-Pratipādyā’ (a thing to be mainly conveyed), ‘Svarūpādhārayaka’ (that which makes a composition ‘a Kāvyā’), and Alāṅkārya (a thing to be embellished) etc.” opines Prof. B. M. Chaturvedi. The discussion on the Rasa is found for the first time in the Nātya Śāstra of Bharata (300 AD). Bharata’s Rasasūtra is as follows: Therein is a discussion on Śānta Rasa as the ninth Rasa, which leads to mokṣa (Salvation) with Śama as its Sthāyi-bhāva. The Śānta Rasa is considered to be the fundamental Rasa out of which all the other Rasas spring up: According to P. V. Kane "Śānta Rasa was recognised in the MSS of the Nātyaśāstra at some time after 400 AD and before 750 AD." The Śānta is accepted by a majority of writers. The earliest writer known to mention it is Udbhāta (c. 750-850 A.D.), who simply mentions it is his K.A.S.S. (काल्याणकारासरसंग्रह ). Rudraṭa (c. 850 AD) recognises Śānta and gives samyagjñāna or Tattvajñāna as its Prakṛti or sthāyin (Ch. VII-3).

Ānandavardhana (c. 860 AD) accepts the Śānta Rasa and gives Trṣṇākṣayasukha as its sthāyin. He states:

1 Bhat G. K. — Rasa Theory and Allied Problems, page 18, Pub – M. S. University of Baroda, 1984
3 Kane P. V. — History of Sanskrit Poetics, page 13
Abhinava (c. 1030-1070 AD) states: (1) The *Rasa* is not confined to the *Nātya* only; it has an important place in the Śravyā-kāvyas like Rāmāyaṇa and Mahābhārata also. (2) *Rasa* is not confined to the *Nātya* only; it has an important place in the Śravyā-kāvyas like Rāmāyaṇa and Mahābhārata also. (3) *Rasa* is not confined to the *Nātya* only; it has an important place in the Śravyā-kāvyas like Rāmāyaṇa and Mahābhārata also.

Ānandavardhana states: (1) The *Rasa* is not confined to the *Nātya* only; it has an important place in the Śravyā-kāvyas like Rāmāyaṇa and Mahābhārata also. He states that literature, poetry and drama, cannot restrict themselves to the Trivarga (Dharma, Artha and Kāma) only but must get ennobled by embracing the fourth and the greatest Puruṣārtha also, *Mokṣa*. The attitude to *Moksa* is Śama and Śānta is the *Rasa* of the drama which depicts the endeavour to attain that. Abhinava comments that Śānta should definitely be accepted as a *Rasa*. He holds that Tattvajñāna or Ātmasthāna itself is the Sthāyin of Śānta. He briefly states it in his *Abhinavabharati*. Tattvajñāna or knowledge of Ātmā is the direct cause or is itself *Mokṣa*. Therefore Ātmajñāna or the very nature of the soul or self which is itself of the form of knowledge and Bliss — Jñāna and Ānanda is the Sthāyin. Abhinavagupta (1030-1070) in his *Abhinavabharati* (VI.333) states that wherever there is Rasāṇubhūti, Ātmānubhūti will be there invariably. Only the Nirveda produced by the Ātmabodha (knowledge of the Ātmā) attains the state of Śānta-Rasa. Therefore as Abhinava opines the experience of every *Rasa* ends in Śānta when a man feels averston to the worldly objects. This (Śānta-Rasa) is at the background of the experience of any other *Rasa*; and this is the reason for calling it the Mūla-prakṛti (the fundamental material cause) of all the *Rasas* and the king among them (Rasārāja). Kṣemendra (1030-1070 AD) accepts nine *Rasas* as evinced from his *Aucityavicaracarca*, *Pp-130-1*, *Bauddhavadanakalapata* and *Darpadalana* etc. Following Abhinava & Ānanda, he considers Śānta as the *Rasa* of the Bharata. Among the later

---

1 Nandi Tapasvi S. — Dhvanyāloka with commentary 'Locana' of Abhinavagupta, page 272.
2 Abhinava (c. 1030-1070 AD) states: (1) The *Rasa* is not confined to the *Nātya* only; it has an important place in the Śravyā-kāvyas like Rāmāyaṇa and Mahābhārata also. He states that literature, poetry and drama, cannot restrict themselves to the Trivarga (Dharma, Artha and Kāma) only but must get ennobled by embracing the fourth and the greatest Puruṣārtha also, *Mokṣa*. The attitude to *Moksa* is Śama and Śānta is the *Rasa* of the drama which depicts the endeavour to attain that. Abhinava comments that Śānta should definitely be accepted as a *Rasa*. He holds that Tattvajñāna or Ātmasthāna itself is the Sthāyin of Śānta. He briefly states it in his *Abhinavabharati*. Tattvajñāna or knowledge of Ātmā is the direct cause or is itself *Mokṣa*. Therefore Ātmajñāna or the very nature of the soul or self which is itself of the form of knowledge and Bliss — Jñāna and Ānanda is the Sthāyin. Abhinavagupta (1030-1070) in his *Abhinavabharati* (VI.333) states that wherever there is Rasāṇubhūti, Ātmānubhūti will be there invariably. Only the Nirveda produced by the Ātmabodha (knowledge of the Ātmā) attains the state of Śānta-Rasa. Therefore as Abhinava opines the experience of every *Rasa* ends in Śānta when a man feels averston to the worldly objects. This (Śānta-Rasa) is at the background of the experience of any other *Rasa*; and this is the reason for calling it the Mūla-prakṛti (the fundamental material cause) of all the *Rasas* and the king among them (Rasārāja). Kṣemendra (1030-1070 AD) accepts nine *Rasas* as evinced from his *Aucityavicaracarca*, *Pp-130-1*, *Bauddhavadanakalapata* and *Darpadalana* etc. Following Abhinava & Ānanda, he considers Śānta as the *Rasa* of the Bharata. Among the later
rhetoricians Mammaṭa has accepted the Śanta-Rasa: निर्वेदस्याविभाविन्यस्तिः सान्तोगतिम वचनो रसः। कार्यः - ४.३४॥ As an example he quotes from the Vairāgya Śatakam of Bhartrhari:

अहो वा हारे वा कुसुमशयनेवा दृष्टिः वा
मणो वा लोणे वा बलवति रिणे वा सुहुद्दिः वा।
तुष्णे वा नैषे वा मम समस्तो याति दिवसः।
कथितपुण्यारण्ये शिव शिव शिवेथे प्रलयः। ॥ ६४॥

Mammaṭa (1050-1100 AD) accepts eight Rasas in drama and nine in poetry. He mentions Nirveda as the Sthāyin of Śanta. Mammaṭ states that Śanta also can be accepted as a Rasa but its place is only in the Śravyakāvyas but not in the Rupakas (K.P.-IV.34).

Viśwanātha (1300-1380 AD) primarily admits eight basic Rasas but adds the ninth Śanta.

भूष्णारसार्थकर्षणकिरदिवरभाषणः।
बीमस्तो दृश्य इत्यद्वी रसाः सान्तस्तथा गतः। सादः - ३.१८॥

Thus following on the footsteps of later rhetoricians and accepting Śanta as a Rasa, some examples of Śanta Rasa found among these eighteen minor Upaniṣads of AV, undertaken for study, are given below:

1) तस्मिनिरोधितेः नूपुपरां सत्यो भवेदत।
   मनस्प्रत्येकाः सत्यायः संसारः प्रवीतियेऽः ॥ शाणिल्योपिनिषद् - ३.४२॥

2) सान्त एव विद्याकारे स्वच्छे समस्मातमनि।
   समग्रस्थितिः श्रावति कलितानिः ॥ अब्र्ह्मरोणिनिषद - ५.१९॥

3) शब्दाकारे परम ब्रह्म तस्मिन्दीर्ये दक्षरर्म।
   तत्त्वकारे व्यायमदीर्ये चालितात्मानः ॥ अब्र्ह्मबिन्दुपिनिषद - १६॥

4) न भयं सुखेऽख च तथा मनामानिन्।
   एतत्वाविनिन्नुः के दक्षरर्म ब्रह्म तत्परम। ॥ तेजबिन्दुपिनिषद - १६॥

5) यत्परं ब्रह्म विश्वात्मा विश्वनायतत्मं महुः।
   सुक्ष्मालसूक्ष्मतत्त्वरं निर्यं त्वानेव त्वमेव तत् ॥ कैस्तिल्योपिनिषद् - १६॥

Many such examples are found in the above mentioned minor Upaniṣads of AV like Kaivalyopanisad (3, 4, 10, 16); Kṣurikopanisad (20-23); Śāḍḍilyopanisad (I.37, 38, 40, 42, 43); Annapūrṇopanisad (I.20-23, 25, 27-30, 38, 40, 48-53, II.9, 15-17, 23-26, 23, 39, III.10, IV.15, 16, 22, 31, 32, 52, 54, 71, 72, 89, 90-92, V.14, 92, 93, 113); Ātmopanisad (9, 17, 18);
Conclusion:

The word Bhakti is derived from the root √Bhaj + √Ktin, which is used in different senses like to serve, to honour, to love, to adore etc. The earliest reference of Bhakti can be traced back to Rgveda – “Although it is not fully developed in RV, as it is found in the BG, Purāṇa literature and the Sūtras of Śāndilya and Nārada. But RV contains some rudimentary traces of Bhakti or devotion to a number of Divinities like Agni, Indra, Varuna, the to Aśvins & the Goddess Uṣas-Dawn”, opines Uma Deshpande.1 In the seventh Maṇḍala of RV, the poet approaches Varuna with absolute modesty and servility, calling himself Dāsa: अर दासो न मीवहुः करारं न देवाय पूज्येऽदनागाः: ॥४७॥

There are many such Rks where Bhakti has its seeds in the different Maṇḍalas of RV.2 Among the major Upaniṣads there is a reference to the feeling of devotion expressed towards Supreme Reality in personal and impersonal forms in the Upaniṣads like Bṛhadāraṇyaka3, Chāndogya 4, Taittirīya5, Isa6, Kaṭha7 and Muṇḍaka8. While the Śvetāśvatara9 Upaniṣad teaches a full-fledged devotional attitude and discipline, along with the conception of a Deity (Mahaśvara) who can be communed with and prayed to and who responds to such prayers of the votary:

यस्य देवेपरा भक्तिः यथा देवि तथा गुरुः ।
तत्स्यैषे कथितं ब्रह्म: प्रकरणसते महात्मनः: ॥कृष्णाःशक्तरस्: ६.२३॥

We find various similar references to Bhakti in Bhagavadgītā10 also. There are several such references to the feeling of Bhakti in the minor Upaniṣads also like Kaivalya (2,5); Vāsudeva (3,4); Atharvaśīras (4); Kṛṣṇa (26); Rāmottaratāpinī (4) and Mutikā (1.4, 14, 16, 48). According to Rūpagośwamī (1492-1591 A.D.), a well known Vaiṣṇava–saint the

1 Deshpande Uma S. — “The Concept of Bhakti in the Seventh Maṇḍala of RV”, Our Eternal Heritage, page 1, pub.: The M. S. University of Baroda
2 RV-I.1.1; 12.8; 22.7; 27.13; 44.11; 58.7; 84.5; 89.2; 101.5; 127.1; 154.1; 156.2,3,5; II.38.9; III.2.8; 17.4; 59.4.5; 62.10; IV.17.9; V.1.7; 8.4; VI.15.8; 16.22; 51.8; 57.1; VII.15.7; 100.4; VIII.22.13; 36.5; 62.5; X.23.7; 121; 165.4; 190
3 Bṛhad-I.2.1; III.8.9; V.14.7; V.15.1; VI.1.15
4 Chā.-III.12.6; III.14.3; VII.19.1
5 Taitt.-VIII.1
6 Isa-4, 8, 18
7 Kaṭha-I.1.2; I.3.2.15; II.2.2.16; IV.8
8 Muṇḍaka-I.2.11; II.1.7
9 Śvet.-III.20; VI.11.18.21
10 Bg.-VI.18; VIII.10.22; IX.14.26.29; XI.54; XII.17,19; XIII.10; XIV.20; XVIII.54,55,68 etc.
Madhura-rati-bhāva (the emotion, sweet love) existing in the hearts of the devotees permanently is called Sthāyībhāva and when it is associated with the Vibhāvas etc., it is enjoyed by the Bhakta as the Bhakti-rasa. His Bhaktirasamṛtasindhu (III-5) states that the emotion Madhura-rati (sweet-love) for the Lord which exists in his pure hearts, of the devotees turn into Madhura bhakti when it is developed through the presentation of proper Vibhāvas, Anubhāvas and vyabhicārībhāvas. According to his Ujjvalaīlamanī (I-3) the Rati for the Lord which always exist in the hearts of the devotees becomes relishable when it is associated with the Vibhāvas etc. and at that state it is called Madhurabhakti:


The first work we know mentioning Bhakti as the tenth Rasa is the Kāvyālaṁkāra (XII-3) of Rudraṭa (c.850 AD.) All other writers explains Bhakti as Rati for God. The Rasa-Siddhāntas like Dhananjaya (c.974-976 AD), Abhinava gupta (c-1000-1070 AD), Mammata (c.1050-1100AD), Hemacandra (C.1143 AD), Bhoja (c.1005-1050 AD), Viśwanātha (1300-1384 AD) Jagannātha (c. 100 AD) consider Bhakti towards God as a Bhāva.

Bhāva is defined by Mammata in his Kavyaprakāśa: रतिदेवादिविषया व्यङ्ग्यानैर्वाचिष्ठः ॥१४.३९॥ भावः प्रोक्तः ॥१ i.e. when the Sthāyī bhāvas such as love have for their objects God, king, son etc. (and not lovers); when the Sthāyī bhāvas, love etc. are not well nourished so as to reach the condition of Rasa or when the Vyabhicārī bhāvas such as asūyā are manifested as the principal sentiments in a composition, there is Bhāva.

Viśwanātha states in his Sāhityadarpaṇa:

सत्यविषयं प्राध्यातिनि देवादिविषया रति : १३.२६॥
उद्भुद्दधारा: स्वायी च भाव इत्यभिधिष्यते ।

Thus though the later writers like Rūpagoswāmī and Madhusūdana Saraswātī have evolved Bhakti as a Rasa from the Bhāva in their Poetic works full of devotion, Bhakti was recognized by the Rasasiddāntas as a Bhāva and not as a Rasa, as it is unjustified and unacceptable from the
standpoint of the principles of the *Rasa-siddhānta* as stated by Bharata in the *Nāṭyaśāstra*.

Similar such examples are also found in the minor *Upaniṣads* of AV, where devotion or love towards God is expressed.

1) तां दश्य दण्डवत्तं मौन्य रत्ना प्राणातिरास्थितं।
अहो वस्त्र कृतार्थिस्वर्चरय मा विरसं। अन्तर्पूर्णोपनिषद्।-१.१०॥

2) दिवा न पूजयेद्रियेन राज्या नात्म प्रपूजयेत।
सतवं पूजयेद्रियेन दिवारात्त न पूजयेत। शाझ्येद्रियोपनिषद्।-१.५॥

3) विविधदेशों च सुखासनं सुधाः समग्रीविषाचः।
अन्त्याखमस्थः सकलेन्द्रियाणि निर्मय भक्त्य तवतुं प्रणमय। कैलात्योपनिषद्।-५॥

4) तमादिमवेव द्विनातिमेव विक्षु चिदानन्दसमक्षु।
उमासहायं परमेश्वरं प्रभुं विनोचयं नीलकण्ठं प्रभायमृ।
ध्यात्मा मुनिन्यायं समस्तसाधिः तमसः परस्तां। कैलात्योपनिषद्।-७॥

5) बुन्दा भक्तः किया बुन्दः सर्वज्ञानुप्रकाशिनः।
उस्मान प्रियां नाभिमाधमिष्ठो नै विमृ। कृष्णोपनिषद्।-२५॥

Many such examples of the feeling devotion towards God are found in these eighteen minor *Upaniṣads* of AV like *Atharvaśīra* (4); *Kaivalyopanisad* (2.6, 8.9); *Annapūrṇopanisad* (1.2,3,4,5,6,8; V.21,72) etc.

Conclusion:

*Rasa* is the fundamental element (*Svarūpādhyāya*) of the *Kāvyā* as it is supported to be present in almost all the poetic elements like *Guna, Alāṅkāra, Dhvani, Vakrokti* etc.

The importance of *Rasa* in the śāstra-Kāvyā like *Upaniṣads* lie in the fact that the difficult śāstric topics presented in the *Kāvyā* are appreciated after tasting the *Rasa* just like the pungent medicine after tasting the honey or the jaggery. Thus the Rasāṇubhūti is also a means of making the difficult śāstric topics easily understandable.

Bharata advocates the number of *Rasa* as eight (N.S. VI-15,16,83) in the sixth chapter of NS. But in this sixth adhyāya itself Śāntarasa is also mentioned as the ninth *Rasa* which leads to Mokṣa (salvation): एवं नव रसम् दश्यानात्यार्थिलक्षणान्विता। नाट्यशास्त्र-पृ. ३२५॥ It is also stated in this context that the Śāntarasa is the fundamental *Rasa* as all the other Rasas and Bhāvas are the modifications of the same: भावा विकारा रत्नां: शान्तस्य प्रकृतिमितः।
The view of Śānta being the ninth Rasa is also advocated by Udbhata, Rudrata, Abhinavagupta, Ānandavardhana, Mammaṭa, Viśvanātha and Jagannātha; while eight Rasas are considered by rhetoricians like Danḍin, Dhanājaya, Dhanika and Bhoja.

Rūpagosvāmī, the chief desciple of Caitanyamahāprabhu establishes and discusses the Bhakti-Rasa in detail in his two works – Bhaktirasāmṛtasindhu and Ujjvalanilāmaṇi. According to him Rati that exists in the hearts of many devotees assumes the form of Bhakti-Rasa.

While Madhusūdana Sarasvati also establishes Bhakti as Rasa calling it as Bhagavadākārta in his work Bhagavadbhaktirasāyaṇa. among the earlier writers, it is only Rudraṭa (c. 850 AD) who mentions Bhakti as the tenth Rasa (Kāvyālāṅkāra-XII.3).

But the earlier writers like Dhanaṅjaya, Abhinavagupta, Mammaṭa, Hemacandra, Bhoja, Viśvanātha and Jagannātha have considered Bhakti as a Bhāva.

Thus, as evinced above the Upaniṣads on the whole advocate mainly the Śānta Rasa and the Bhāva of Bhakti to present their preachings, as the sole aim of both these is Mokṣa i.e. final Beatitude.