CHAPTER–VII
EXPOSITIONS OF THE MYTHS IN THE
ŚATAPATHA BRĀHMAṆA

Kāṇḍa–I

1. Indra-Vṛtra Myth (Sat. Br. I-1-3-4)

The popularity of this story is known from its occurrence in almost all the principal Vedic texts. This story is told in detail in the Rgveda.\(^1\) Besides other Vedic texts too record this story under different contexts. But in the Sat. Br. the story occurs in several places centering round the sacrificial paraphernalia. The Sat. Br. opens with the narration of the famous Newmoon and Fullmoon sacrifices. Before the commencement of the main sacrifice, sacrificial vessels were washed properly and made free of germs. Here takes place a small rite for consecration of sprinkling. The seer of this Brāhmaṇa relates the story of Indra and Vṛtra very beautifully. Sayana explaining this story remarked that Vṛtra is a name given to one who covers. Covering all this world who slept in between the heaven and earth is known as Vṛtra. When Vṛtra was killed by Indra bad smell came out and it spreaded to a far place and it surrounded the earthly ocean. Samudra is so-called because it covers all. By the bad smell coming from the dead body of Vṛtra, the earthly waters became disgusted. Those disgusted waters flowed towards the shores of ocean, by crossing it with a view to give up their attachment with the bad smell. The waters which overflowed the ocean were transformed to darbha grasses. It is stated in the Taittirīya Brāhmaṇa too\(^2\) that the overflowed waters, created out of the death of

\(^1\) R.V., 1-32.
\(^2\) Taittirīya Brāhmaṇa, III-2-5-1.
Vṛtra, became darbha grasses e.g. indro vṛtramahanso’pābhyamṛyatā, tāsāṁ yanmedhyāṁ yaṁḥīyaṁ saṇevaṁśiţi, tadapodakramāt, te darbha abhavan / Bad smell spreaded over all directions. As a result, the waters became free of bad smell. Thus the darbha grass which are grown out of jerm free or waters free of bad smell are taken as a means of purifying. The waters which remained impured are therefore purified by darbha grass. Thus it is hold here that the consecration by sprinkling pure water is accomplished.

As Sayana holds thus: tatasca vidhāsyamānāṁ prokṣaṇāṁ ca medhyābhīḥ medhārkhābhīsuddhabhīrevādbhīh kṛtam bhaviśyati ityarthāḥ /

From the interpretation of the story by Sayana it is understood that as Vṛtra stands for dark cloud, a dread demon therefore, his killing by Indra, denotes the release of waters and consequently the overflowed waters were responsible for the darbha grasses which were as a rule regarded as means of purifying materials in the Vedic age.

Again in the context of the construction of or making of the fire altar this story is related by the seers of this Brāhmaṇa (Sat. Br. 1-2-2-4). Here it is found the hurling of Indra's thunderbolt upon Vṛtra. Here sphyam is represented as thunderbolt of Indra. Sphyam is a sword shaped implement used in sacrifice during Vedic age. When the thunderbolt was thrown for killing Vṛtra by Indra then it was crushed into four parts. Of the four parts of the thunderbolt the sphyam was the third part or there about. Thus the sacrificial post or the chariot was also of the size of a sphyam which was the third part of the crushed thunderbolt. Sayana observed that the sphyam was of a comfortable size either not very small or not very big size. As because the thunderbolt fell broken off therefore it appeared as a broken-off material. So after falling down on this earth it gets
its designation sāra, an arrow. Thus the thunderbolt was struck into four parts. The sphyam as well as the sacrificial posts are generally used by sacrificers in sacrifices.

Thirdly, the story of Indra and Vṛtra is related in the context of offering pu.rodaśa the sacrificial cake to Agni and Soma in the Fullmoon sacrifice (Sat.Br. 1-6-3). It is here held that to Agni and Soma, the sacrificer should offer eleven potsherds of puradāśa. In the Fullmoon sacrifice there are three rites viz. Āgneya Pu.rodaśa, Upāhṣuyāja and Agnixomīya pu.rodaśa. So also in the Newmoon sacrifice there are another three viz., 1. Āgneya pu.rodaśa yūga 2. Ainendra dadhīyāga and Ainendra payoyāga. All these rites constitute the Darśapūrnamāsa sacrifice. Once Tvastr had a son who was ornamented with three heads, six eyes and three mouths. As because he was of various forms therefore he was famous as Visvarūpa. By one mouth he drank Soma juice, by one, the Sura and one for eating only. Seeing Visvarūpa with three heads etc. Indra developed a hatred for him and cut all his three heads. Afterwards out of one of his three mouths became a kapinjala bird (from the Soma drinking mouth). Then the Surā drinking mouth, came out a kalaviṅka a sparrow. And lastly from the mouth of eating came out a partridge bird. Tittiiri was the most beautiful bird because it was of variegated colour. Tvastr became violent. He brought Soma juice but did not invite Indra. Knowing this Indra became furious. He drank that juice forcibly. Tvastr came to know about Indra’s Soma drinking. The remaining drops of Soma juice was poured by Tvastr saying that his son Vṛtra should be powerful overpowering Indra i.e. indraśatruvarvrdhasva / The moment it fell on the fire, Indra became powerful and he killed Vṛtra. Indra even went forward to struck him once again. Then Vṛtra voiced before him saying that he should not hurt him again rather he should cut him and he agreed to be Indra’s food. Out to the two parts of
Vṛtra's body, the Soma part was projected as moon and the part entered these creatures as their belly.

Thus it is found that the fight between Indra and Vṛtra was so popular during the Vedic age that in sacrificial matters the seers refer to this story invariably. That the gods Indra and Soma represent the sun and the moon and that they are responsible for food on this earth is stated here in the description of the Dārśapūrṇamāsa sacrifice, tadvā esa evendro ya esa tapati athaisa eva vṛtra yaccandramāh / so'yaiva bhrātrvya / janneva / tasmād yadyapi purā vidūramivoditaḥ, athainameiṁ rātrimupaiva nyāplavate / so'ya vyātamanāpadyate tāṁ grasitvodeti iva na purāstāma pasćād dadrśe / grasate ha vai dvisantam bhrātrvya-ayamevasti, nāṣya sapatūḥ sanītyāḥ sūrya evametad veda / 3

After the killing of Vṛtra, Indra became famous as Mahendra atha vṛtram hatva yalha mahārajo vijiyāne evam mahendrobhavat / The fight between Indra and Vṛtra may be taken in the sense of constant conflict between the aborigins and immigrants.

2. The story of Sacrifice and the Black Antelope (Sat. Br. 1-1-4-1)

Reflecting on this story Sayapa stated that a black antelope skin is needed for the completeness of the sacrifice. Once upon a time the sacrifice taking the form of a black antelope went to the heavenly region. A black antelope was beautiful because of its variegated colours such as white, black etc. So also a sacrifice was taken at that time of various colours or forms, because here in these sacrifices verses from Rgveda, Sāmaveda and Yajurveda were recited as usual. It was heard that the Rks were of the white colours, the Śāman of black, the Yajus were of yellowish colour. These threefold knowledge may be taken as sacrifice collectively. That variegated colour of Veda or threefold

knowledge is represented by this black antelope. Hence for the completion of this Soma sacrifice a black antelope's skin is necessiated in order to show the use of the skin of the black antelope whose use prevents the grain from being mixed with other elements like sand, stone etc. The seer states: *tasmādādhyahāvanamadhipesaḥam bhavati – askedam havirasaditi* (Sat. Br. 1-1-4-3).

Reflecting on the use of black antelope skin in Vedic sacrifices, Prof. S. Dange found a riddle of the black antelope in the Vedic age. He said, "This would mean that the most original rite was the killing of the antelope (the symbol of sacrifice) at the very beginning of the sacrifice and at the consecration itself. At a later stage, the killing was discarded and only the skins remained in use. In the earlier stage, then, the would be dīksita was to be placed under the skin of the antelope, as is indicated by the one skin. And from the antelope (skin) he was believed to be born. This was the new birth, and at the ritual level." ⁴

3. Manu and the Bull (Sat. Br. I-1-4-14)

Reflecting on this story Sāyana said that Rṣabhā's voice was beautiful towards gods and poisonous towards demons. Elsewhere we see such heart-damaging sound in Vedas. The seer used the two words *madhujīvaḥ* and *visajīvaḥ* as an adjectives of speech or sound produced at the time of biting of mortar and pestle by a *Sāmi*. Rgveda also together with white Yajurveda recorded this word *madhujīva* in the sense of speech of gods as opposed to *visajīva* of demons.⁵ Here we have a mythological reference to

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⁵ Rgveda, 1-13-3, 60-3, 1-44-6, 1X-73-4, 85-10.
human sacrifice. In this story Manavi, the wife of Manu is said to have been sacrificed with and this shows perhaps the ancient practice of human sacrifice.

4. The story of Visvarūpa (Sat. Br. I-2-3-2)

Śāyāna explains this story as follows. A Brāhmaṇa generally follows the rules formulated by a king and obeys him. Just like it, in an ancient times Triita and his fellow beings always followed Indra and roamed with him. They even obeyed him. Once Indra killed the three headed son of Tvāstr who was known as Visvarūpa too. That Indra would kill Visvarūpa was known by Triita and others. Triita and his brothers, in order to help their friend Indra killed Visvarūpa. Thus Indra was freed from the sin of killing a Brāhmaṇa. As because Indra was a god therefore, he was freed from the sin of killing a Brāhmaṇa. The common people thereupon said that instead of Indra, Triita should be punished because he knew the plot. Therefore, the sacrificers wipes off the guilt incurred in the preparation of the offering. When they poured for them the water with which the dish has been rinsed that time the Adhvaryu washed his fingers. The Rgveda contains reference to Visvarūpa as the son of Tvāstr. But that he was three headed is not seen on the Veda. At least twenty times the terms Visvarūpa occurs in this Veda but with different meanings. That Visvarūpa was Tvāśra and killed by Indra deceitfully is stated as one of five crimes of Indra in the Aitareya Brāhmaṇa.6 This event is found in the T.S.7 too. The Rgveda too refers to this event as tvāstrasya cidvisvarūpasya gonañcakrañastṛṇi śirṣā para vark / i.e. Indra killed my (Visvarūpa) three heads. At the act of killing Indra instigated Triita. In the Bhagavata Purāṇa the story of Visvarūpa

6. A.B., VII-5-2
7. T.S., II-5-1-1, II-1
8. R.V., X-8-9, 8
Tvāṣṭra is beautifully laid down. Here it is stated.9: Visvarūpa was the priest of gods. He had three heads. By one head he drank Soma by one drank Sura, and by the third he took only food. He was habituated to offer oblations in sacrifices to gods. Because his father was belonged to gods. His father Tvāṣṭr fashioned so many things for gods in ancient times. But as his mother belonged to Asuras therefore, sometimes whenever he found times, he offered oblations to demons, out of his love for mother. Indra came to know about this affection of Visvarūpa for the demons. Indra became angry and out of his anger he cut the three heads of Visvarūpa. The head through which Visvarūpa was used to drink Soma juice became the Kapinjala bird, the second one Cātaka bird and the third one the Tittiri bird. Although he was able to wipe out the sin caused out of killing a Brāhmaṇa yet Indra accepted the sin of killing a Brāhmaṇa generously. At the completion of one year the sin committed by Indra was made into four parts and distributed these four parts to bhumi, jala, vrksa, and yoṣīt. That Visvarūpa denotes the colourful sun is stated in the Y.V. XII-3. In the Śukla Yajurveda, the seer speaks of Śāvitr as the one which is best who is the stimulator of this universe and he is Sūrya who holds many fold form by lighting this universe or dispelling darkness of the night he shines this earth thoroughly. So killing of Visvarūpa by Indra perhaps implies the distribution of sunlight through the atmosphere to this earth and that was possible only when Indra, the lord of atmospheric region allowed them to do so.

Tvāṣṭra too in Vedas in many cases signifies the sun. So this myth may be said to be one relating to the sun only, viśva rūpāṇi pratimunicate kaviḥ prāśāvidbdhātram evipaḍe catuspaḍe / vinākamakhyāt savītā vareṇyo′nu payamāṇusaso virājati /10 That

9. Bh. Purāṇa, VI Skandha, chapter IX.
10. Y.V., XII-3.
Visvarūpa was Trisiras is mentioned in Rgveda.\textsuperscript{11} Trisirsanān may be interpreted as tristhānasamabhūtāṁ i.e. Visvarūpa exists in three places or heads three regions.

5. The story of Paśu-Purodāsa (Sat. Br. I-2-3-6)

Generally in the New moon and Fullmoon sacrifice a sacrificial cake made of rice grain was offered as oblations. The seer of the Sat. Br. finds an occasion for praising this purodāsa with that of an animal. In ancient time, an oblations to a god is made by a priest. As a rule a priest after offering oblations to gods should offer daksinā or fees too. The fees of a priest was that of cooked rice. In this regard the seer narrated this story: In ancient time the gods received puruṣapāśu or human offering materials. That is man was offered to gods as offering materials. But when he was offered, the essence of sacrifice went out of him. It entered into the horse. Then the gods offered the horse. Then the essence entered into an ox. When it was offered, the essence of sacrifice went to the sheep. Then the essence went out and entered into a goat. Then it entered upon earth. They found it in the form of rice and barley. That human was offered as an oblation is expressed here. This tradition was very ancient. At the same time purodāsa was described as being prepared out of rice and barley. These remained as the essence of all types of animals.

Here purodāsa has been taken as full of essence like that of a animal who depends upon rice and barley.

6. The myth of Araru (Sat. Br. I-2-4-17)

Araru was a demon. He was against the gods. He was once thrown out by gods from the three worlds. Śāyāna states that Araru was an opponent of sura or god, araruh.

\textsuperscript{11} R.V., X-99-6; 1-46-1.
nāmāśurarakṣasāṁ surānāṁ virodhī rakṣaḥ babhūva / The wooden sword of the sacrificer is used to cut up the earth on the altar place and it is thrown into the dust heap where it is treated as the enemy. That Aruru signifies the moving cloud is stated in the Rgveda 1-12-91. But in Rgveda X-99-10. It is held that Aruru was a demon who had four heads and was shattered by Indra. Perhaps the moving clouds are cleared by Indra. He shattered the cloud and released waters to this earth.

7. Dwarf incarnation of Viṣṇu (Sāt. Br. I-2-5-5)

Reflecting on this myth on the Sāt. Br. Sāyana said that this story is notable with particular reference to taking the earth for a Vedi of fire for the Newmoon and Fullmoon sacrifices. As because Viṣṇu was many times called as yajña or sacrifice therefore this story gained popularity in the Vedic period. That Viṣṇu is Āditya or Śūrya and three strides in a day are clearly held in this Rgveda. But here in this sacrifice it is described as the form of sacrifice in the sense of pervading the earth and this is enough to establish the closeness of their close identification. Viṣṇu was from the beginning connected with fertility, prosperity, benevolence etc. The Vedic sacrifice was one and an important means to obtain desired objects. The identification of Viṣṇu and sacrifice is very significant from this point of view. It is said in the Bh.P. that Viṣṇu is Viśvakāyā. i.e. the world is his body. This Viṣṇu by his three steps strides this land (i.e. three worlds). By one of his strides he traversed the earth, by one heaver and seven he traversed the atmosphere. This is the supreme stride. But his third stride Viṣṇu took


trībhīṣ̣ kramaṅ kramaṁ lokān viśvākāyaḥ kramaṅ yati sarvasvaṁ yajña mahaṁ kartaṁ yāṁ kathāṁ kramaṅ gāthāṁ padaṅkāṁ divṛtyaṁ divध dī hānāṁ kāyaṁ mahāṁ trītyāya kuto gatiḥ
Bali the grandson of Prahlāda that you gave assurance to Vāmana to give him land as equal to three steps only, but he will take the entire world because he is the source of this universe. What will you do giving him all out of severe anger. He will take the entire earth by one step, by the second the heaven, his huge body will encompass the entire atmosphere, then where he will place his third step. I think you will not give him assurance and out of this fault (the breaking of vow) he will stay in the hell.

8. The story of Māthava Videgha (Śat. Br. I-4-1-10)

The seers of the Śat. Br. told this story in order to show that at the very utterance of the word gṛtāci, the fire kindles beautifully. There was a king known as Māthava. Once he took Vaiśvānara fire in his mouth. Gotama Rāhugana was his priest. When asked by Gotama Rāhugana the king did not answer. He thought if he answered then the fire would go out of his mouth. His priest pondered over this and made his mind to worship Agni the fire god with Rk verses. At first hearing his expression the fire god remained silent. The king remained firm not to allow Agni to go out of his mouth. But when the priest praised Agni Vaiśvānara with the word gṛtāci etc. the fire god became angry and burnt the mouth of Māthava. Māthava then became unable to hold the kindled Agni, tam na śaśaka dharayitum / Agni then came out of his mouth and fell on this earth. Then Māthava drove into the river Sarasvati to cool down the kindled fire in his mouth. Fire spreaded from the river Sarasvati to other rivers as well. He spreaded over all this world. Both king Māthava and priest Gotama then followed burnt fire. He burnt all rivers on this earth except Sadanīrā. He thus dried all rivers.

Śāyana states that in ancient time, there was a river Sadanīrā by name which flowed north to the river Sarasvati. That was not dried up by Agni that river too holds this
fire. i.e. it abstract the flow of the river. But fire god did not burn her like other rivers. Therefore, it was always full with water. As such it is named as Sadānīrā. There is reference to thus in ancient Vedic lexicography, karatoya sadānīrā bāhudā saittavāhini iti / 13 In ancient time Brāhmaṇas never crossed or touched this river. Because it was not dried up or purified by Agni, the fire god. The state near this river was thinly populated by Brāhmaṇas. Now this state is regarded as a centre of good habitation. It attained to the status of fulfilling desired results for instituting sacrifices there. Just like a broken earthen jar once it was untouched by Vaiśvānara fire and was regarded as impure. Now a days that place too become suitable for good habitation. The Brāhmaṇas made it pure by instituting sacrifices continuously. That river Sadānīrā now-a-days becomes afflicted due to overflood. She was angry not to allow Agni to burn her. Then Māhava asked Agni as to where he would reside because all rivers were already dried up. Agni replied to him that the original place of this river would be suitable for living.

Therefore, still this river is seen in between Kosāla and Videha. As because the Videha was offered for living by Agni to Māhava therefore this place alongwith its neighbour countries are famous by Māhava.

This myths of the Sat. Br. is undoubtedly an important one. Because it flashes on the geographical boundary of the country of Videha which is said as the kingdom ruled by Janaka who was famous during the Rāmāyana age. Next it may be said as the boundary of Aryan culture to the north of India. As because here in this land Vedic sacrifices were held regularly. So also Kosāla is also an important kingdom of ancient India. Purāṇa identifies the country of Kosāla as a wealthy and prosperous country on the

banks of the river Sarayu. Ayodhyā was the capital of this kingdom. Again Videha has been identified as Mithilā in the Purāṇas. This country lies on the north-east part of India and was ruled by kṣatriya kings of the dynasty of Videha. Here lies the importance of this story of Videgha Mālhava.

9. The story of Mind and the Speech (Sat. Br. I-4-5-8)

Śāyana observes that between the mind and speech mind is superior to the speech. This is firmly argued here in the context of offering oblations to Prajāpati, the Lord of sacrifice. Upānīsu means low voiced utterance or in a low voice or whisper or in secret. It stands for a prayer uttered in low voice or muttering of prayers. Śāyana said: yasmādevaṁ vācoktaṁ, tasmāt eva kāraṇāt, yajñā sambandhi yat kimapi praśāpati devatākāṁ karma tat sarvāṁ vāgyāpāravirahena upāṁśvéva kriyate ahavyavaddhi – iti praśuktarthasmarāṇāṁ! Such type of story and consequent dialogue are frequently met with in the Brāhmaṇas.

10. The story of Soma and the Bird (Sat. Br. I-7-1-1; III-3-4-10)

This story is told in the context of driving away the calves with a parṇa branch. Parṇa means here palāśa. (Butea Frondoṣa). This story also occurs in Sat. Br. III-3-4-10, XI-7-2-8 and I-8-2-10.

The wordings of these three stories are almost same. This story in its original form occurs in R.V. IV-26, and IV-27. The A.V. too reads this story VI-48-1, also T.Br. I-2-1-6. According to Śāyana, parṇa branch is used generally for driving away the calves. But he refers to the views of Kātyāyana in this regard. Kātyāyana is of opinion that in place of parṇa or palāśa samī branch may be used. In the Rgveda we find that
Krśūṇu was one of the guards of Soma placed in heaven. He pierced and cut the feather of Gāyatrī, the bird. The feather fell on the ground and it turned into palāśā. Soma in the Rgveda represents both the Soma plant and the moon. 14 In the Rgveda the seer said that once fire was taken away for sacrificer by Mātarīsvā vāyu. 15 Syena, the eagle shaped Gāyatrī was taken away the Soma placed in pick of the mountain. These were due to greatness of both Agni and Soma, 16 anyam divo mātarīsvā jabhārāmatnādānyam pari syena adreḥ / Syena means bird in general and in particular the eagle. This bird was very popular in those days. The word too means an object of praise i.e. praiseworthy. Again in the same Veda Gāyatrī is narrated as being born of Agni, the fire god, agnergāyatryabhavat. 17 Taittirīya Samhitā too record this. It says that after producing Agni, Prajāpati created the Gāyatrī metre. The story is told with a view to show that Agni the kindling fire with its smoke when went to heaven it met the atmospheric light i.e. Indra which in turn caused rain that fell on earth. Out of this rain food was produced. In V.S. Soma is said thus in three places. It is nothing but lustre. It is said that when Soma is offered as oblation to gods then it is transformed into three lustres viz., as Agni on the earth, Indra in the atmosphere and the sun in the heaven, 18 yaṭte soma divi jyotir yatprāthīvyām yadurāvantariṣe / tenośmai yajamāṇāya yoru rāye kṛdhyadhi dāire vacaḥ / i.e. "O Soma, that you have lustre in heaven, atmosphere and earth. As such by your huge body you may take step for yajamāna's growth in respect of treasures, sacrifice etc. so that the sacrificer may be wealth." Besides, in the Agniṣomapraṇayayam, the rite

18. V.S., VI-33.
observed in the fourth day of jyotisoma sacrifice, verses relating to gods Agni and Soma are recited. Here it is interesting to note that Agni is narrated as the bearer of Soma in the form of Syena. Although it is already described many times of Gāyatrī as the bearer of Soma placed in heaven or atmosphere, yet here in place of Syena Gāyatrī, Syena Agni is referred to. Elsewhere in Vedas by the word Agni Gāyatrī is denoted. Uvata and syena syenerūpiyai gāyatrājai tvāṁ somabhrte / somahrte somasyāhartryai gāyatrīque mme - agnisabdenātra gāyatrybhidhiyate bhaktisruteh /

11. The story of Prajāpati and his Daughter (Sat. Br. 1-7-4-1)

The daughter of Prajāpati is said as either the sky or Usas. Approach to a daughter by Prajāpati seems to be a great crime in the eyes of gods. In the Brāhmaṇa it is held that Prajāpati approached his daughter taking the form of a deer. The seed that was dropped out of the union of Prajāpati and daughter became a pond. Here in this Brāhmaṇa the seed that was dropped out of Prajāpati became, the Agnimarutasastra. In the Aitareya Brāhmaṇa, this story is related in the content of Agnimarutasastra. Again the seed that dropped on the earth became a pond. This seems to imply the fertility aspect of the story. The Agnimarutasastra is one of the śastras recited in the evening libation of the Soma sacrifice and made up chiefly of a hymn addressed to the vaishnavas and one to the Maruts. It is seen that in an address to Agni, the seer speaks of him as one who enters the heaven and earth in his manifold forms. Besides, he is prayed to bring forth rain for food of sacrificers (R. V. III-3-7). It seems to be a story of fertility. It runs as follows: agne jarasva vaivānāram āyumyurja pinvasva samiso didīhi nah / (R. V. III-3-7). So the possibility of the fertility aspect of the story can never be avoided.
12. The story of Manu and the Fish (Sat Br. 1-8-1-1)

It is a famous legend in the Vedic literature. Before explaining this story Sāyaṇa stated that sa cetihāsah prasanna eva, kiṃcittu darsāyāmah / i.e., this story was popular throughout the Vedic period. Only some aspects of the story will be held here by him. By Manu he means Manu Vaivasvata. There is a Brāhmaṇa passage (Sat. Br. XIII-4-3-3) where it is held that Manu, the son of Vivasvān was a king. His subjects were men and they were staying here for long. His subjects were of the type of householders and were not versed in the scriptures. Thus they came to him. He instructed them the Rgveda etc. Besides, lute players have too approached him. The king addressed them as masters of lute players and asked them to sing songs of this sacrifice along with ancient righteous kings. Thus they sang songs of praise of the king. Thus singing made him the sharer of the company of righteous kings of ancient time. In another place of the same Brāhmaṇa, Manu was simply spoken of as the possessor of a bull. (Saū. Br. I-1-4-14). Thus it is seen that in this Brāhmaṇa Manu was described as a person of threefold characters firstly he was a man of honour, next he belonged to the race of Vivasvān, the sun, and thirdly he was a king of ancient India. If we trace the personality of Manu in the Rgveda we find that in the Rgvedic period Manu was regarded as the father of mankind (R. V. II-33-13), yāni manuraynīśa pīṇa naḥ / Manu samvaram was a seer who revealed the verses of the hymns (R. V. X-101-11, 12). Manu Vaivasvata was the seer of the R. V. VIII-27, 28,29, 30 31.

That Mānāvī was his daughter has already been stated in the R. V. X-86-23, pusūrha nāma mānāvī sākam saśūva vinsātīm / i.e. it was heard that the animal like Mānāvī gave birth to twenty sons at a time. Here two important points are hinted upon.
Mānavī means the daughter of Ṣamī. She was also a female cow. She was nourished on the food produced on this earth. She was a pāḍu or animal. This Mānavī again was spoken of as food produced on this earth in the T. Br. (II-5-8). It was Mānavī gṛhṛtavat and Maitrāvarūṇī i.e. Iḍā was invoked as belonged to Manu, it was infused with ghee and was held by Mitrāvarūṇa. Again Taittirīya Saṃhitā (II-6-7) deals with it elaborately. The seer of this Brāhmaṇa told that once Ṣamī desired to know the best food to offer as oblation in sacrifice. At last he found the ghee stored in the foot steps of cows on this earth. He asked the sacrificer. He asked the gods to make it appropriate for the sacrificial institutions. Mitrāvarūṇa made it effective to be offered at sacrifice. Reflecting on this story Sāyana told that Iḍā is here vṛṣṭī i.e. rain. Food is produced out of water. He said, aṭhaivamuktaṃ vam mārṣavatūc’ man tāvarūṇau gām gosārīram vṛṣṭyāmikāvam samairayatām yaṭīśadhanatvenāgamayatām / As because Mānavī Iḍā was a pāḍu, wherever she went therefrom she collected gṛhṛta, by eating grass etc. She was gṛhṛtavat because at her footstep are found the waters gṛhṛtam pāḍesu yasyāḥ sā gṛhaptadāḥ Manu because Ṣamī found out this food therefore it was famous as Iḍā Mānavī. Again this food was famous because it was produced in the sacrificial ground.

In the context of the Mānavī Iḍā the story of Ṣamī and the Fish was related in the Sat. Br. Sāyana’s indication was towards the fact that as it was famous throughout the Vedas so he will not deal with it at length here in this context. In the Sat. Br. XIII 1 Ṣamī the seer refers to king Ṣamī Vaivasvata. He ruled over this world. Moreover, his subjects were mostly house holders those who were unlearned in the scriptures. In the Rigvedic hymn VIII-67, we see a vivid descriptions of the fish and fishermen. The designation of the hymn is Aditya or Adityas. The Brhaddevata too confirms that the Adityas were depictions
the hymn VIII-67. (Brhaddevata, VIII-67). Saunaka held that "fisherman having by chance seen fish in the water of the Sarasvati cast a net, caught them and threw them upon the dry land out of the water. And they, frightened by the fall of their bodies, praised the sons of Aditi. And the Adityas then released them and graciously conversed with the fishermen. (Brhaddevata VI-88-89). Here Manu seems to be spoken of as releaser of fishes. In fact in the Rgvedic hymn VIII-67, Adityas are praised as foremost of creatures. They never hurt people. They are most celebrated ones. They should protect people from savages just like the snared people are released from snares, ye mūrdhānaḥ kṣiśināmadabdhitā saṃvayaśasāḥ / vṛtā raksante adruḥaḥ / te na āsno vṛkānāmāditya sa mumocaṭā / stenaṁ badhamivādite / (R.V. VIII-67-13, 14). In the Manumatsyakathā in the Sat. Br. we see that the Matsya, asked Manu to nourish him and in return he will save Manu. Matsya here appeared as the rescuer of Manu. In the great flood the fish succeeds in saving Manu. Regarding the great flood, the Rgveda records no information. But in the hymn addressed to Indra 1-32, the release of waters obstructed in the atmosphere is seen. It inundated the earth. Besides in the Rgveda the creation of this earth is shown. Specially in the Rgveda X-121, it is narrated that Prajāpati begets the primeval waters, and issues forth from them as golden germ (Hirayagārba). Again in Rgveda X-81-82, Viśvakarman is described to fashion the world sunk in the primeval slime, i.e. in the primeval waters and then issues forth from these waters as the primeval germ that conceal all the gods. These primeval waters seem to be represented symbolically as great flood in this Brāhmaṇa. Regarding the expression that when there will be a great flood, all creatures will be merged in it and nobody will be saved. In this context we may refer to the narration in the Viśvakarman hymn. Viśvakarman is described as having three
different creations viz. R.V. X-82-5, yaśe dhāmāni paramāṇi yāvamā yaśa madhyamā visvākaranautemā, i.e. "O Visvākarna, those highest forms of you those middlemost forms of you and those lower forms of you there were etc. give or show all those forms to us". In fact the whole world with its all creatures lie in the Supreme Being i.e. Visvākarna. As this world was in formerly days in Visvākarna, therefore this world will be danger. He takes the responsibility of saving it. Thus the fish, the aquatic animal appears to be his lower creation. But the fish is most suitable for the deluge or primeval waters. It has the characteristics of having rapid growth similar to the growth of Visvākarna who grows by oblations, sīkṣā sakhibhyo havisī svadhāvah svayam yajasva tanvān brdhānāh (X-81-5). Again Visvākarna the All-Creator, Supreme Being is addressed as growing by oblations in the next verse, i.e., X-81-6, visvākarna havīṣā vāyadhānāh etc. This character of Creator-God Visvākarna has a close similarity with the Brāhmaṇa deliberation as such, sa yaḍā tāmativarddhā atha kāṛṣī khaṭvā tasyāṁ mā bibhairāsi / sa yaḍā tāmativarddhā atha mā samudramabhyavaharāsi / tarhi vā atināśtro bhavītasmi iti /..... saścadhwa jhasa āsa, - sa hi iyeśtham varddhate (Sat. Br. 1-8-1-3,4) i.e. when I out grow that, thou will dig a pit and keep me in it. When I outgrow that, thou wilt take me down to the sea, for then I shall be beyond destruction – It soon became a jhasa (a large fish), for that grows largest of all fish. So in order to recycle the creation, the fish the aquatic animal, appeared there as the saviour of mankind. This story seems to be based on the fact as laid down in the Atharvaveda. In this A.V. it is revealed that a ship was tied to a tree in the Himalayan mountain, yatra nāva prabhramśanāṁ yatra himavatāḥ sirāḥ (A.V. XIX-39-8) i.e. where there is no falling downwards where the
head of this snowy mountain, there is the sign of immortality. In this context the term made by A.A. Macdonell seems to be appropriate. He said that the story of the flood was known as early as the time of the A.V. is implied in a passage of that Samhitā. We also see a close similarity between these two Sruti texts. The text in this Brahmaṇa runs thus Sūt Br. 1-8-1-6, sa hovāca api param vaitvā, vrksa navam prativadhasva tami tu tvā mā gīrau santamudakamanta śeaitisid, yāvad yāvadulakam samavātrasva tāvadavanaśarpāso iti / sa ha tāvat tāva devānāvavasarpas / i.e. it then said, habe saved thee. Fasten the ship to a tree, but let not the water cut thee off, while thou art on the mountain. As the water subsides, thou mayest gradually descend. According to gradually descend and hence that (slope) of the northern mountain is called Vrksa-descend. Here in this context the word vrksa seems to very significant. Although vrksa is a terrestrial thing yet in this Brahmaṇa it seems to represent cosmic thing. Because in the R.V. X-81, the seer Bhuvana Viśakarmā revealed that All Creator Viśakarmā fashioned the Heaven and Earth out of a vrksa, kinsvdivam kati sa vrksa as va- dyāvaprythivī niṣṭataksuh / maniśīna manasā pruchetedu / tadyadadhyi sathad bhāumānān dhārayām / (R.V. X-81-4). When enquired of what type of this vrksa it was, the seer found the answer as expressed in the T. Br. that the vrksa is Brahma, that belong to a Brahma cum forest, brahma banam brahma vrksa / (T. Br. 2-8-9). It was perhaps that vrksa out of which the ship was too fashioned.

The Aryans took Manu to be the son of Aditya or Vivasvan mostly the sole progenitor of mankind. (R.V. 11-33-13). Yāska explains Manu to be the son of Ushas and the sun (12-10). Thus the incarnation of Visvū (as Aditya) as fish in post Vedānta mūn-

and saving of the creatures from the primeval waters was getting popularity mostly. So also Manu later on was taken as a progenitor of mankind through his daughter Māṇavi-Idā. In the history of civilization of other parts of the world such story of deluge is found. In the Bible we see the story in toto. Also in the Avesta this story occurs. The basis of this story may, be Indo-European. But its Indian background can never be neglected. Because here in this text we hear of primeval waters several times e.g. R.V.X-121, X-129; X-81,82;; X-72; X-125; X-90; Sat. Br. 6-1-1; A.V. II-4-26. As because rain when down poured, it caused great flood. In that flood all would be washed. So Manu, the father of human race should be saved. So, Prajāpati the Creator-God Visvakarmaṇ appeared as the fish to save human race. The fish is the small body of Supreme God Visvakarmaṇ. As because he was Svadhāva or food, he grows more and more. He takes many forms. He is in all creatures. So also fish may be taken as his own form. By that form he saved his own creations. He grows by oblations. So the dialogue of Manu, the progenitor of mankind was a sensible one for he is the best of all his creations and his savings by the fish growing day by day is nothing but the saving of mankind and the continuity of the creation as is hinted upon here in this Brāhmaṇa.

Kāṇḍa—II

1. The story of Gold (Sat. Br. II-1-1-5)

In the context of kindling the sacrificial fires, it is held that the sacrificer should collect five materials. Those materials should be suitable for kindling of fires. Among these, hiranyya or gold is one. Agni represents the male factor. Water is that of female. Out of their connection gold is produced. Gold is Agni's seed. Sāyāna remarked that as because the seed of Agni is transformed into gold therefore gold is similar, to that of fire
in colour. As because it is in water therefore it is attained through water. The gold belongs to Agni, therefore, it is kept to cleanse anything by man. Sayana holds: 

\[
\text{yasmādagniviryaṁ hiraṇyātmā pariṇatam tasmāt hiraṇyam agnisaṅkāsāṁ agneḥ sadṛsameva varuataṁ upalabhya\; /\; yasmādagneyam hiraṇyaṁ, tasmādenena dantam nadhavayet / Sayana further stated that by the use of gold no standardless work should be performed.}
\]

2. The Saptarṣi and the Kṛttikā (Sat. Br. II-1-2-4)

The kindling of fire should not take place during the appearance of the star Kṛttikā thus thought sacrificers. They found some discrepancies in this respect. In ancient time according to them these Kṛttikās were treated as wives of the seven mega stars. Rkṣa is a star. In this context rkṣa stands for seven stars, thus holds Sayana. cf. iha rkṣa-sabdena saptarsayo'bhidyante / pura\; rkṣa iti puretyasya rtyakah (Pan. sūt. 6-1-128) iti prakṛti ṣaḥ ṣvāśca / The Kṛttikās were not in a position to enter into conjugal lives with their husbands, the seven stars, because these seven stars at that time were in the northern direction and they themselves were in the east. As because the wives were not in a position to have their conjugal lives with their husbands, therefore their combinations cannot be taken as auspicious. Therefore, as these sacrificers never agree with the kindling of sacred fires in the presence of Kṛttikās in the sky.

As a rule, the kindling of fires Āhavanīya and Garhapatyā should take place in the presence of Kṛttikās in the sky. Because Agni is their mate and it is with Agni that they have intercourse. Therefore the kindling of fires should take place under the presence of Kṛttikās. The idea is this in Vedas we have record of the presence of 27 constellations. Each of these constellations have their presiding deity. Among these stars,
Kṛttikās were foremost. In the Taittirīya Brāhmaṇa it is held that the kindling of fire should be held in the Kṛttikās. These Kṛttikās are the first stars in the list. Therefore he who kindles fires under these stars became foremost, kṛttikāsvagnimādadhīta / etadvā agnernaksatram yat kṛttikāh / svayamevānām devatāyām adhaya brahmavaresvā / mubham va etānaksatram yat kṛttikāh / yāḥ kṛttikāsvagnimādhatte / mukhya eva bhavati (T.B. I-1-2-1). Another saying of Veda runs as — kṛttikā naksatrāṇāṁ nirdevalā / The Kṛttikās are seven in numbers viz., Abhrāuanti, Meghāyanti, Varṣāyanti, Ambā, Dutā, Nītāntyā and Cupāniķā. That these stars were thought to be directly related to rains and water are distinct from their names. Elsewhere in this Brāhmaṇa is clearly stated that Kṛttikās invite rains (T.B. III-57-1). It is too held that plants grow due to Kṛttikā. The seven seers in this contexts may be termed as seven rksaś. The word rksa has double meanings viz., star and bear. Saptarsis were formerly called as sapta rksa (R.V. I-24-10). In this Brāhmaṇa too Saptarsis are termed as Saptarkṣaḥ, i.e., saptarṣisu ha smā vai purājṛṣa ityācaksate. Perhaps the seven stars stood in a kite like figure as is visualised by Vedic seers. The word Kṛttikā is female and the term rksa is plural. Therefore their union is symbolically represented as husbands and wives. Kṛttikās are numbered as seven like those of stars. Thus these two are taken into account generally. According to some scholars the year starts with rainy reason and according to others it starts with spring season. As because Agni is their mate therefore the fire is kindled under these stars. Thus this shorts myth has its implication on the suitable time for kindling the two sacrificial fires viz. the Āhavaniya and Gārhaptya.
3. The story of Citra and Indra (Sat Br. II - 1-2-13)

In the context of kindling of fires under the Citra star it is seen that here the seer of this Brähmana draws a similarity between the Citra star and the Citra brick. As because this brick was put there to overpower the demons therefore the presentation of manly power of Indra is displayed once again. Therefore a ksatriya shall worship this star with a view to overpower his enemies. Sāyana clarifies this by saying thus:

\[ \text{tasmācchatruhanakānasya ksatriyasyaivaśaitannakṣatram, netarasyetyarthah} \]

i.e. therefore one who desires to kill his enemies, this star belongs to him and not to others. In olden days there were many supreme powers in the form of great stars. But when the sun arose in the firmament, then he overpower them by taking all their powers in to him. Therefore sun is otherwise called as Āditya (takes powers in the form of rays). He took in him the powers of all other stars. One should strive for that star surya whose power is unsurpassable. The seers advocated for kindling fires in the day time and not at night. Sāyana holds thus:

\[ \text{yatastejoviyo galaksanaparādhahitam, atasiādeva sūryātmakaṁ nakṣatram kāmayetetyarthah} \]

Here it is suggestive of the manly vigour procured by the kindling of sacrificial fires during day time. Also, it can be said as suggestive of proving one’s viewpoint.

4. The story of Milk (Sat. Br. II-5-1-22)

In the context of the description of the Vaisvadeva sacrifice, the seer refers to the various creations of Prajāpati. Among his creations milk is one. In this sacrifice milk is offered as oblations to the deity of the sacrifice. He who is desirous of offspring he sacrifices with this oblation and becomes the sacrifice or Prajāpati himself. During the Vedic age almost every offering material of sacrifices was seen often identified with
Prajāpati who was held at the time to be the Lord of sacrifice. The seer was aware of this mystic ideals regarding sacrifices and he therefore concludes by saying thus: Whatever Prajāpati attains from the offering of this Vaisvadeva sacrifice such as prosperity, offsprings etc, all these are attained by the sacrificer too. Because he offered the oblations to Prajāpati, etena vai prajapatiryajñenestvā yeyam prajāpateḥ prajātih, yā śrīḥ etadhabhūva/etām ha vai prajātih prajāyate etām śrīyam gacchati iti /

5. IndraVṛtra Myths (Sat. Br. II-5-3-18;II-5-4-1; II-5-4-9)

This myth is the most popular myth of the Vedic age. Hence, in the narration of the Vedic sacrifice this story has been put for clear understanding and popularising the facets of sacrificial institutions. In the first myth Indra, the killer of Vṛtra was asked to make roar to terrorise Vṛtra. He is here depicted as a Vṛsabha i.e. bull. In the second myth, the seer refers to the myth at the time of making offerings in the Sakamedha sacrifice. In the third myth, the seer describes how Indra became famous as Mahendra, after killing that dread demon.

Kāṇḍa – III

1. The story of Aditi and the Elephant (Sat. Br. III-1-3-3)

This story occurs in the context of offering oblations caru or rice paps to the Ādityas in the consecration ceremony of the Agniṣṭoma sacrifice. This sacrifice is the model sacrifice for the soma sacrifice. That the goddess Aditi had eight sons is referred to in the tenth maṇḍala of the Rgveda (X-72-7,8). Eight sons were born of Aditi. These sons of Aditi are found in the Taittiriya Āranyaka as follows: Mitra, Varuṇa, Dhātu, Aryamā, Aṅśā, Bhaga Vivasvān and Ādityāh. (T.A. I-13-3). In the T.S. Aditi is described
as having eight sons. These she got out of the remains of what are offered to gods. But out of these one was born of egg which was later on miscarried (T.S. VI-5-6-1, ).

Thereafter Aditi went to heaven with her seven sons leaving behind her eight son who was known as Martanda. But later on she picked up her eighth son Martanda for creations and destructions of creatures. Here the word Martanda is possibly taken to mean being born of miscarried egg, i.e., mrtāḥ vyrdhādanḍajālam mārtanda nāmaṇāmī sūryam punah ābharaḥ āharat / The seven sons of Aditi after shaping Martanda threw out the rest of lump of flesh into earth. That became an elephant Sāyana said that animal too had no fixed shape. An elephant could not be offered in sacrifice because it is produced out of the remains of sacrifices. Martanda later on became Vivasvat, the eighth son of Aditi. From Vivasvat all other creatures were created. Sāyana states thus: vikaravīya chinnaṁ mānsajālam haste samabhūva tasyāpya vispāstvāt / ata eva puruṣajanaḥ purusāprakritikah, anusthanusenesotpannatvādhaṁtinaḥ pratigrahaṁ na kuryāt / sa ca taṁ vikāram gamito vivasvatāsingobhūt / tataḥ imāḥ praṇāḥ utpannā iti /

2. The story of Trikakud (Sat. Br. III-1-3-12)

This story occurs in the context of anointing the eyes of the initiated being in the Agniṣṭoma sacrifice. The anointing materials belonged to the Mountain Trikakut. It is a special anointment. It is held that when Indra killed Vṛtra his eyes were made the mountain Trikakut. It was done by none other than Indra. As because, the eyes of Vṛtra were the Trikakut mountain. That is the healing of the eye disease gets cured out of the plants produced in that mountain. In the Atharvaveda there is a charm for curing eye problems out of the products collected from this Trikakut mountain (A.V. IV-9). That
anointment material is directly addressed as the life sustaining material as well as the eye of the mountain Trikakut. i.e., ehi jīvam itāyamānam parvatasyasyāhāyam (A.V. IV-9-1). By their uses, pains were reduced. This same anointment cures the three dread diseases like, fever, typhoid and fever caused out of the pain of snake biting. That ointment material known as Trikakut was available on the snowy spots of the Himalaya mountains i.e. yudanjanam traikakudam jātam himavataspāri (A.V. IV-9-9). It is stated that this ointment was sometimes available on the bank of the river Yamuna. This mountain is so called perhaps because it got three distinct peaks.

Perhaps with a view to show the medicinal value of the reeds grown on the mountain Trikakut, the story had been made by the seers of the Śat. Br. or the anointment of the eyes with reeds may be symbolically put as warding off the evil spirits from the sacrificial ground.

3. The story of Soma and the Vāk (Śat. Br. III-2-4-1)

Soma was an important god among the Vedic divinities. Since the soma sacrifice forms the main feature of the ritual of the Rgveda, therefore the importance of this god can never be objected. The myths of Soma are based upon the facts that it was terrestrial plant and it had its intoxicating juice that is generally preferred to offer to gods like Indra. Among the Soma myths the above mentioned myth is an important one. It also occurs elsewhere in this Brāhmaṇa (III-6-2-9). Sending of Vāk as bringer of Soma in heaven has a similarity with the Gāyārī (agnir vai Gāyārī) named as Suparnī, the flame of kindled fire. Soma or the juice of the Soma plant has great similarity with the rain drops. The Soma drops themselves are several times compared with rain (R.V. IX-41-3). Soma is said to flow clearly with a stream of honey like the rain charged cloud
(R. V. IX-2-9). So also the *Pavamāna* drops are said to have stream from heaven, from air, and staying on the ridge of the earth (R. V. IX-63-27). The Sat. Br. identifies the *amṛṭa* with the waters (II-5-4-5). This has a clear reference to the myth of *Soma* brought down by an eagle to the earth. Soma on the heaven has stamped the soma liquor as celestial. Actually *Soma* in the form of juice has a good similarity with celestial ambrosia i.e. atmospheric water. Therefore the *Soma* juice was regarded as capable of dispelling sin from the heart, to destroy falsehood and to promote truth. Though *Soma* plants are terrestrial yet they are also celestial. Soma was in heaven, *soma vai divi* and other gods were here. It is said in the *Taittirīya Samhitā* (III-5-7-1). Gāyatrī fetched it, a leaf of it was cut off, that became *parṇa* or *palāśa* wood (III-5-7-1). Rgveda also refers to the heavenly *Soma*, *indum dhartiāramā divah* / (R. V. IX-26-2). Purified *Soma* has been compared with the purificatory quality of the rays of the sun, *esa sūryena hāsate pavamāno adhi dyavi / pavitre malsaro madah* (R. V. IX-27-5). That this celestial Soma was brought from heaven by a falcon was expressed in the R. V. IX-48-3, *suparno avyathir bharat / Soma was the discharger of water, saviour of sacrifice, visible to all Soma was brought down from the heaven, gopāmrtaśya virbhavat* (R. V. IX-28-4). Gandharvas were actually the rays of the sun. The stealing of *Soma* by the Gandharva Viśvāvasu is suggestive of solving waters by the sunrays. The staying of *Soma* with Vāk or vice versa is significant. Because in the *Rgved* *Soma* has been lauded as Vācaspati. Soma after being imbibed stimulates the *vjaḍe* (VI-47-3), which he impels as the rower his boat (XI-95-2). They were with the gods. It is too suggestive of their origin in the atmosphere. The creation of the lute and their playing and singing are all indicative of the heavenly *Soma*, being celestial or atmospheric water and their dropping to this earth. The
terrestrial *Soma* plant also was described of being collected from distant hills. The union of *Gandharva* and *Vāk* is beautifully laid down in the *Aitareya Brāhmaṇa* (1-5-1). Here it is stated that the king *Soma* was in the midst of *Gandharvas*. The gods thought of bringing the king *Soma* from the heaven. Then *Vāk*, the refulgent deity told that as because the *Gandharvas* were weak towards women, therefore she taking the form of a beautiful women will went to heaven to bring *Soma* from the clutch of *Gandharvas*. She will take *Soma* by paying its costs to *Gandharvas*. The god did not agree with her at first because without her they could not live. But ultimately *Vāk* got permission to take *Soma* by paying its value. But she was sold to *Gandharvas* by the gods and ultimately the gods gained *Soma*. Here though the earthly *Soma* plant is referred to yet the *Soma* in the heaven perhaps stands for the atmospheric water, which was brought down by the rays of the sun. *Gandharvas* after getting united with *Vāk* in the forms of sound creating clouds.

While giving the meaning of the words of this story in the *Bṛāhmaṇa* *Sayana* commented that for the gods the *Suparnyā Gāyatri* i.e. goddess in the form of flying bird is nothing but the metre goddess, the *Gāyatri* metre approached *Soma* staying in heaven,

*tebhyaḥ devebhyo'ṛthāya suparnyā nirmatā gāyatri- chandodevataḥ pakṣirūpeṇa divi sthitam somam accha abhimukhamāgamat /* It appears that *Sayana* too was accepting the traditional colour of the attraction of a female by a male or vice-versa in this story.

4. Indra and *Mesa* (*Sat. Br.* III-3-4-18)

In the *Rgveda* it is laid down that once *Indra* once took the form of a ram and drank the juice of *soma* belonging to the seer *Medhatithi*, *ittha dvivantamadrivah kāṇvam medhyātithim/ meso bhuto'bhi yannayah* (*R.V.* VIII-2-40). This story has been referred to also in the *Taittirīya Āraṇyaka* 1-12-3. Also the *Sadvinsā Brāhmaṇa* refers to
it, medhātiṣṭhim hi kānyāyanim meṣo bhūvājahāra / As because Indra took the form of Rāma therefore he became famous as Meṣa itself. Śāyana explained that as because Indra drank Soma juice in the form of Meṣa therefore he was famous after the name Meṣa itself. Sayana also renders Meṣa as one who is envied by his enemies. (R. V. X-17)

The wise men worshipped Meṣa Indra with beautiful songs, nemini namani vaṇ-ya meṣam viprā abhisvāra (R. V. VIII-97-12). In another revelation are found that a stout cow was cooked by the Aṅgiras for their lord Prajapati. Prajapati here stands for Māra, pīvānī meṣamapacanta vīrā etc. (R. V. X-27-17).

5. The story of Ahalyā (Sat. Br. III-3-4-18)

Very little is spoken of this myth in the Sat. Br. This is the only reference we found here in this Brāhmaṇa, but in the Rāmāyaṇa this story arrests the attention of readers because the cursed Ahalyā was freed from her curse by the touch of the leg of Rāma, the eldest son of the king Dasāratha. Rāma here is narrated as the incarnation of Lord Viṣṇu. If the myth is traced to the old myths of Indra in the Rāgveda one will be disappointed. In the Sat. Br. mentioned above, Indra has been told as a parama of Ahalyā. Ahalyā was a beautiful lady, wife of the sage Gotama. The seer Gotama Rāhūgaṇa saw a few hymns of the Rāgveda. (R. V. I-74-93, IX-31, IX-67, X-137-83) And his son Nandhā Gotama revealed the following hymns of the R. V. I-58-64, 8-88. 9-99. But the revelations of the seer Gotama shows that many times he addressed god Indra and prayed Indra to approach his wife after drinking the Soma juice. (tena niyati me)

...
priyāṁ mandaño yahyandhaso yajānvindra tehari / (R. V. 1-82-5). He is worshipped to be delighted by taking his wife's company, utvā satāso rabhasa amandisuh puṣanvānva jrin samu patnyāmadaḥ / (R. V. 1-82-6). But the Rgveda shows that Indrāṇī was his wife. The Śat. Br. expressly states Indrāṇī to be Indra's wife (Śat. Br. XIV-2-1-8). But which aspect of nature is represented by Indrāṇī is uncertain. But the seers often speaks of his characters. Specially they revealed about his heroism. But a little of his character is referred to in the Śat. Br. In the Rgveda we see a good number of verses where jāra or upapati of a lady is referred to R. V. I-46-4; 66-4, 69-1; 116-16; 134-3; VI 55-4; VII-9-1; 10-1; IX-38-4; 96-23; 101-14; X-3-3; 11-6; 111-10; 162-5. Besides, the word with its different declarations, is revealed by Rgvedic poets. (R.V. VII-76-3). An observation on these occurrences of the word jāra shows that the Vedic poets were in constant observance of the activities of the nature. They noticed that the rising sun often followed the beautiful lady, the morning time. They addressed this time as the Devi Usas. So after repeated observations they thought that the rising sun is the jāra or consumer or dispeller of the rising morning light; the seer thus compares the fire god Agni with the jāra of Usas, uṣo na jāraḥ (R. V. I-69-1,5). Saṅyaṇa here viewed that jārayati iti jāra adityah dārāharau kartari niluk ca (Pan Sut 3-3-20-4) iti ghāṅ antah (R. V. I-46-4). But the Nirutka holds that he who dispel is called jāra, jīryato anena jṛ karane ghāṅ. The root jṛ denotes to grow old, wear out etc, or to cause to be digested. Many time Usas was spoken of dispelled by the Sūrya in the R.V. As for the Vedic poets the word jāra originally is used to denote the dispeller of something just as the dispeller of morning light Usas by the sun, the light of the day time. But gradually these poets became aware of the use of the word in the sense of paramour or illegal husband. Thus in a verse
addressed to god \( \text{Vāyu} \), the seer revealed that the god \( \text{Vāyu} \) should awake the sacrifice just like a paramour awoke another's wife who was illegally sleeping with him by giving some signals, \textit{pravodhāya puramdhim jāra a sasatimiva} (R.V. I-134-3). It was here revealed that at that time an youth who was married dared to be with the wife of another man and he was in bad habit of giving money to her i.e. \( \text{jārah kaninā iva} \) (R.V. I-117-18). But nowhere we hear of \textit{Indra} as a paramour of \textit{Ahalyā} and other women. In a verse of the \textit{Rgveda} the god \( \text{Puśan} \) was spoken of as paramour or dispeller of his sister \( \text{Uṣas} \). Indra was stated as the giver of heavy rains to earth. When he brought rains from the atmosphere to this earth \( \text{Puśan} \) extended his help to him chiefly. In another verse \textit{Indra}, known as \textit{Purohit}, (R.V. X-111-10) was narrated as \( \text{jāra} \) of enemies remained husband of waters far long as because he generally sent waters. The actual husband of waters were the oceans, \( \text{sadhrīcīh sindhumūterīvāyansanājjāra āritaḥ pūrvidāsām} \) (R.V. I-111-10). Here we find the idea of \textit{Indra} being a \( \text{jāra} \) of waters. That \textit{Indra} was a \( \text{jāra} \) of \textit{Ahalyā} was already revealed in Vedas distinctly is difficult to trace. But if different ideas regarding \textit{Ahalyā}, a famous character of post Vedic period is traced we found that \textit{Ahalyā}, here may be suggestive of the furrow. In a sense \textit{Indra} had his wife \textit{Indrānī}. But later on when he as a rain deity was in constant touch with the land he may be said in great line for moistening of the earth by pouring rain. In the R.V. VIII-33-11, he is described as moistener of the earth, \( \text{vṛsanaste abhisāvo vṛṣa kaśa hiranyayi vṛṣa ratho maghavamvṛṣanā hari vṛsatvam sūtakrato} \) (R.V. VIII-33-11). The seer asked \textit{Indra} to plough the paddy field or earth. It should be done with two oxen. \( \text{Puśan} \) too shall sprinkle water, \( \text{sūnaṁ nah phāla vi kṛṣanta bhumiṁ sūnaṁ kīnāśa abhi yantu vahāṁ / sūnaṁ paryanyo madhuṁ payobhiḥ sūnāśirā sūnamasmāsu dhattam} \) (R.V. IV-57-8).
Thus this myth may be said as suggestive of the fertility of the earth that is possible only by the pouring of rain from atmosphere. Although here in this context kṣetrapati is the deity but mostly this is a qualifying word for Indra. Because, in an address to All gods (R.V. VII-35-10) kṣetrapati is sought to bestow prosperity in the form of food. When a field is ploughed he is mostly addressed. In the address to agricultural deities, deity Sītā, (furrow in R.V. IV-57-6), is invoked to grant rich blessings and crops. Sītā later on appears (PGS, II-17-9) as the wife of Indra. In the R.V. VIII-21-3 and IV-57-7 Indra is addressed as urvarapati, ā yāhīma indavośvapate gopat urvarāpate / somam somapate piva / Thus the idea of Indra being the paramour of uncultivated or unfertilised earth is revealed to the Vedic seers in different times. When the land could not be cultivated then Indra, the husband of Sītā comes secretly to the Ahalyābhumi, to make it fertile. It is one of this chief characters.

6. The story of Pururavas and Urvasi (Sat. Br. III-4-1-22, XI-5-1-1)

This story occurs two times in the Sat. Br. But in the later occurrence, it appears that revelation is more extensive. Mostly the characters of Pururavas and Urvasī are seen revealed in the eleventh Kanda of the Sat. Br. which is known after Astādhyayī (samgrahāḥ). The revelation of the two viz. Pururavas and Urvasī in the content of the deliberation on the generation of two kindle sticks from forests pointed out that this story got enough popularity during Rgvedic period as well as Brāhmaṇa period. One of these two is conceived as Pururavas and the other Urvasī. Although scholars held Pururavas to be the sun and Urvasī, the atmospheric waters produced out of the cloud, yet some scholars regarded them to be the sun and the dawn. The holding of the upper and lower sticks is suggestive of being one of the Gandharvas and Apsaras by the priests. The
Aryans believed that the kindling of fires in such way is indicative of being powerful enough like Gandharvas. It is observed by Sayana thus: yasmādevam maṁte na asvattāḥ yonyagnīṁ ēṣtvā svabhīṣṭamāḥahlataḥ / tasmādādāṁmuḥ, so yajamānam asvathimeva adharaṇam uṭṭaraṇam ca kurvita iti /

7. The story of Vāk Lioness (Śat. Br. III-5-1-13)

An observation on this story makes it clear that the superiority of speech over the sacrifices was realised by the poet-seers. Speech could not be a daksīṇa or sacrifice. If it was given as a gift it should not be refused. If refused then speech taking the form of a lioness would destroy everybody. So a refused thing should be be welcome. The minds of Aryan speech was sacrifice, vāgdhi yajñāḥ, vāgu hvesṣā. Śat. Br., III-5-1-13

8. The story of Prajāpāti (Śat. Br. III-9-1-3).

An overview of the story makes it sure that Prajāpāti, the Lord of sacrifice, was a powerful deity. If he became powerful and vigorous then the priests and all others share of this sacrifice would be strengthened. The Vedic Aryans believed that the sacrifices were strength giving institutions. So the performance of these sacrifices should be powerful, atisthantasyaḥ prajāḥ śrīyeśu madyaḥ ya sa vaśiyanevastvabhavat / (Śat. Br. III-9-1-3)

Kaṇṭha-IV

1. The story of Aindravāyavagraha (Śat. Br. IV-1-3-1)

In the Soma sacrifice, while describing the Aindravāyavagraha this story occurs. According to Sayana graha means enam somam yasmat kāraṇāḥ pātraṇāḥ yād devādāgghīrmat tasmāt īnā pātraṇī grahāḥ iti prasiddhāḥ / When Vṛtra was killed by gods the gods were not sure about his death. Vāyu was requested by gods to go and so...

When Vṛtra was killed by gods the gods were not sure about his death. Vāyu was requested by gods to go and so...
he was lying. Vāyu wanted a reward for his deed. The gods promised that those vessels would be named after him. Reflecting on the story Sāyana states that *indrovrtram hantum vajrah nīkṣepa / vṛtrāya iti kṛyarthopapadasya ca karmanī sthānīnaḥ* (Pān.Sūt. 2/3/14) *iti caturthī prajāhara iti praharane hetuḥ prakṣepo laksate / samarasātmaṇaśya haviśaḥ sambandhini yaśmin aindravāyavagraha prathamāṇi vāsata kṛyate sa vaśatkarāḥ somāṁstava bhūga iti /* Then Indra thought that he should be the first vāṣat of king Soma and moreover these vessels were also named after him. Prajāpati divided the cup of Soma into two parts and said to Indra that half cup of Soma was Vāyu’s. Then it is called Aindra-Vāyavagraha, *sah prajāpatiḥ tam grahām vibhaṭaya indram caturthēnaśeṇa bhūginamakarot avāśēṇa to vāyum /* Here shows the importance of Vāyu. Vāyu is the leader of beasts. So he is also called breath. It is by means of the breath that living beings move about.

2. The story of Maitrāvaruṇagraḥa (Śat. Br. IV-1-4-1)

In the beginning the priesthood and nobility were separate. Mitra and Varuṇa were called the priesthood and nobility. While describing the intelligence and will of Soma, the seer tells the story. Priesthood is the conceiver and the noble is the doer. When they united together they succeeded in every step of work and therefrom resulted that graha to Mitra and Varuṇa. Reflecting on this story Sāyana states that *mitravarṇayaoradhibhautikaraṇaṁ sopapattikamāha brahmaivaityādinaḥ* / brahmaivaityādinaḥ / brahma iti brahmanāyatiḥ saiva mitro devaḥ / ksatriyajātireva varuṇo devaḥ / abhisamabhigamanasilaḥ jñānasāktiyuktā ityartho / So a ksatriya who intends to do a deed ought by all means to resort to Brahman, for he verily succeeds.
Moreover, we see that when intelligence and will go together success always waits for them.

3. The story of Cyavana (Sat. Br. IV-1-5-5)

This myth is specially related to Āśvins, the heavenly physician. This story occurs when the Soma juice is kept for them in the vessels in the Soma sacrifice.

This story is mentioned in the fourth chapter of this work in detail. Cyavana-Bhārgava was left behind by Bhṛgu and Āṅgiras when they went to Heaven due to his ghost-like appearance. Saryāta, the Manava was aware of his power and austerity and married his daughter away to Cyavanaa. At that time Āśvins wandered on earth curing disease. By the grace of Āśvins he became active and young again and as a result the Āśvins became the adhvaryu priest of a headless sacrifice.

Reflecting on the story Sayana states that itthamakhyāyikayā āśvinorgrahapāptiḥ pradarśitā / āvam bhavatsāmīpe hṛyadhvaryumiti avocatam ca manusyeṣu sanśrītvānnapahryisyāma iti devairukte śīrohinena yajñena yuṣadhvam / tataḥ tābhṛyāṃ grahamgrhnam / tāvadhvaryu bhūtvā yajñāsa yiraḥ prayadadhātām siraṣaḥ pratidhāna prakūraṣtu pravargya mantrasbrahmane vyaḥkhyāyate iti nātra prapāṇcata ityarthaḥ /

4. The story of Sanda and Marka (Sat. Br. IV-2-1-4)

We come across this story on the discussions of the two Sukra Manthi graha under the Soma sacrifice. Asuras were constantly disturbing the institutions of sacrifices of the gods. The gods could not drive these two away. At last they made a plan to drive these two Asuras. They, according to the plan, offered two cups of Soma juice to these two Asuras. Seeing the offering of Soma juice these two Asuras came down to them. At that time the gods caught them and drove them away. They offered two cups of Soma
juice to Sanda and Marka. But actually they offered these two to gods. Yajnavalkya opined that the offering made to gods are signs of victory. He said, no sviddevatābhya eva ghruṇyāma vijitarūpam iva hidamiti / tadvai sa tanmintamsāmeva cakre nettu cakra / Śāyaṇa thus observed: etaddevatoddesēna grahgrahānāṁ vijayarūpam khalviti / evam saṁ pradhārya sa yajñavalkyastatra vicarameva cakre, natu cakara / Thus the offering of two cups of Sukra Manthi graha and their handling are meaningful to the Soma sacrifice.

Kānda–V

1. The story of Gods and Asuras (Sat. Br. V-1-1-1)

Prajapati created both gods and Asuras. The Asuras through arrogance went on offering into their own mouths but the gods went on making offering unto one another. Prajapati gave himself upto them. Thus the sacrifice was owned by the gods. Śāyaṇa states that prajapatyah srstiḥ ubhaye dvividhāḥ devaśca asurasca pasprdhire spardhāmcakru / tato' surāḥ atimānena abhimanena bhuyiṣthena darpena kasminnu khalu homādhi karaṇe vāyam jhuhūma homāṁ kuryāma iti svākhyeyu asyesu homāṁ cakruḥ / te asurāḥ atyantagarvena parājīyoh / atimānānḥ abhimānāḥ yai tat parābhavasya prāpakamiti / This story may be suggestive of the necessity of Vedic sacrifices where oblations were offered to gods, the personified natural things. Without sacrifice or without oblations the nature could not be nurtured. In the Nirukta of Yāska it is said tadehnrarāstramive, i.e. this is like a sovereign country where nature and earthly creature were sustained together (between country itself and men).
2. The story of Horses (Sāt. Br. V-1-4-5)

The Rgveda describes the birth of Ās'vā or horse in many places. Here in one hymn the seer narrates the birth of Ās'vā from the waters, viz. yadakrāndah prathamān jāyamāna udyantsamudrāduta va purīṣā (R.V. I-163-1). Samudra or Purisa denotes water. Water or the rain bringing rays of the sun are stated to generate Ās'vā from the Sun, gandharvo asya rasānahāgrbh nāsūradaśvam vasavo nirataṣṭa (R.V. I-163-2)). Vasavas are nothing but the rays of the sun. In the Sāt. Br. too it is viewed that the embryo of the water was created foremost. Therefore it is named as agri. Agri was later on called as Agni. The tear which formed itself became the āsru. Āsru was indeed mystically called as Ās'vā (Sāt. Br. VI-1-1-11). In the same Brāhmaṇa Ās'vā is described as being produced from waters, aprsuyonirvā āsvah (Sāt. Br. XIII-2-2-19). The T.Br. (III-1-2-8) speaks of Ajaekapāt as having risen in the east. (Nīr-12-29). In the T.Br. the seer held that the third part of the body of Ās'vā was plunged into water at the time of his birth. In order to find out that part, the horse went down into water. It was thus his staying with water again established, āsīvānupalayāte / aprs vā āsvasya trayīyaṃ pravīṣṭam (T.Br. I-3-5-2). That the horse dips into water in search of his third part thereby he was taken as attaining fitness to be the offering material in the Vājapeya sacrifice, bahu vā āsvo'medhyamupagacchati / yadapsu palpulayati / medhyānevaśān karoti iti / (T. Br. I-3-5-2). The Sāt. Br. speaks that as because the horse was standing upon one foot, therefore after taking deep into water to find out the left part of his foot, he was washed with water. By this he attained the freshness to be the offering material in sacrifice. Sāyana rightly observes: tat tatra āsu karaṇabhūtasu aprs yadevaṅgam
3. The story of Svarbhanu (Sat Br. V-3-2-1)

The sacrificer offers to Soma and Rudra and rice pap which is cooked in milk from a white cow which has a white calf. This story occurs in this context. Once Svarbhanu, the Asura struck the sun with darkness. Soma and Rudra removed the sun's darkness and freed him from evil. Sayana states that svetavatsayai svetaya suklayasutah suklaya goh payasi sritah pako bhavati / asurah asuraputrah svarbhanu suryam tamasa vivyadiha achhaditavan / tat tamah somarudrau, eva apahatam apahutavantu / - tad yat yad tamo nama krṣṇam svetatsayagh svetayah suklayas payasi śrapanena krṣṇarūpam tamah apasaritavan bhavatītyarthah /

Here the white cow is nothing but the sun and its calf is its beautiful rays. At the advent of a dreadsome thunderstorm the sunlight disappears during daytime. It is the demon Svarbhanu. But lightening specified as Rudra lights the earth for a short while and in its appearance Svarbhanu the demon fled away. Macdonell in his Vedic mythology, pg. 160, held him to be a name appeared to mean 'withholding the light of the sun'.

The sacrificer therefore offers rice pap to these two deities to pacify them. It was mixed with white milk symbolically at the time of offering. In post-Vedic mythology his place is taken by Rahu. The name appears to mean 'withholding the light of the sun'.

4. The story of Namuci (Sat Br. V-4-1-9)

Namuci was a great Asura. Once Indra knocked him down and trod with his foot upon him and therefrom sprang a Rakṣas. The sacrificer kicks the tigers-kin with his foot like Namuci was kicked by Indra. Sayana states that purvamindro namucināmno'surasya...
Namuci as a demon was referred to in many places in the *Rgveda* viz. I-53-7, II-14-5, VII-19-5, X-73-7 etc. Once Namuci received the epithet *Asura*, 'demoniae', in the *Rgveda* (X-131-4). He is called an *Asura* in later Vedic texts. Indra killed Namuci with the aid of *Namī Sāpya* (I-53-7). Namuci was beheaded by *Indra* (V-30-8). Like *Vīra*, Namuci too became famous as a strong enemy of *Indra*.

**Kāṇḍa–VI**

1. Creation myth (*Sat. Br. VI-1-1-1*)

While constructing the fire altar the myth relating to creation of this universe is delivered here. It has a close relation to the *Rgvedic* hymn X-129. The manifest and unmanifest earth were originated to the great ether i.e., *asacca sacca parame vyomandaksasya janmannaditerūpasthe* (*R. V. X-5-7*). Therefrom *Agni* the fire was born, *agnirha nah prathamajārtasya*. The *Sat. Br.* held the seers, the vital airs as unmanifested things that stood in ancient time. Among the vital airs, the midst one was *Indra*. He created all other (six) vital airs. Later on these seven vital airs were made one vital air. This vital air was renamed as *Prajāpati*. Agni was identified as *Prajāpati* because he was created first of all. The fire altar should be made of seven man's length. Because seven vital airs constitute *Prajāpati*.

2. Creation myth (*Sat. Br. VI-1-1-8*)

First of all, *Prajāpati* created *Brahma*, i.e. Vedas. It became the foundation. Then he created other things. Reflecting on this creation myth *Śaṅkara* said that *sa brahmaiva prathamāṇi sṛṣṭavānā / brahmaśabdārthamāna trayāmīti / saiva trayāvidyā*
asmai prajāpateḥ pratiṣṭhā jata / Then Prajāpati created waters out of Vāk, vidyādhārayanasthānādudhutvād vāge vaṣṭyarthah / sa vāk sarvavyāpakatvāt āpah ācyante / Then Agni was created from the embryos when he entered into the water. As it was as the foremost so it was called Agni, hi yasmāt agneh ciyāgniṁūpasya prajāpateḥ brhmavedo mukhambhavat / Then the tear became Asva and the part of egg which made a noise became an ass, garbhānīramanaṇākāle hi jalamāksesvati saḥ āstūḥ tām āsva iti acaṅkṣate / yadā garbhah arasat dhvanimakarot tātā rasabho'bhavat / and from the juice he goat was born. The shell became the earth and the following juice of the egg became a tortoise. The tortoise means life sap. This tortoise was the life sap of this world which flowed away from it when plunged into water. The earth when it was in the form of an egg shell (Śat. Br. VI-1-1-12) Prajāpati threw it into the water. That lower shall of it became this terrestrial world. The upper shell was the sky. The tortoise is raised to a semidivine position as Lord of waters (V.S. XIII-31-9). He is identical with Prajāpati in the A.V. where he receives the epithet Svayambhu, i.e. self existent (A.V. XIX-53-10). In the Śat. Br. (VII-5-1-1) the sacrificer puts down a living tortoise in the midst of construction of the first layer of the fire altar. Because the tortoise denotes the three worlds of earth atmosphere and sky. (Śat.Br. VI-1-1-12). This assumed form of the creator became in post Vedic mythology the tortoise incarnation of Viṣṇu. In the T.S. (II-6-3-3) the sacrificial cake is said to become a tortoise. Sāyaṇa states that Prajāpati having assumed that form created living brings which is known as Kurma or Kaśyapa.

3. The Birth of Rudra (Śat. Br.VI-1-3-8)

In the context of the beautiful myth relating to the birth of Rudra in the form of Agni and his various names Sāyaṇa states that Prajāpati was the year and the boy who
was born in a year as a result of union both Prajapati and Usas began to cry, kuniarauipatdrekah iti varṣadvayam darsayitumah / Prajapati requested him not to cry. But the boy told Prajapati to give him a name so that he could be free from evil, sa āha ahitanāmā pāpamoksāya mama nāmadheyāṁ kuru / Prajapati gave him a name Rudra because he cried (ürud). So the fire altar is built in a year, agneḥ rudrātmakatvat taducitum aṣṭau mūrtayo vaktavyaḥ rudrasya hi prthivyapeitōvayokāsa śūryacandra yajamanākhyā aṣṭau mūrtayah santi / So when agni is built up he gives a name whereby he keeps away evil from him.

4. The story of Agni (Śat. Br. VI-3-1-22)

At the time of offering on the Savitr libation this myth occurs in this Brāhmaṇa. Agni went away from the gods after the libation had been offered. They searched for him by means of different kinds of cattle and he became manifest to his own form. Agni was called paśu or animal, paśurvaṅguḥ, paśubhirimamanvicchāma / In fact in the Rgveda Agni was shown to have close relation to various animals. In most of these revelations he is related to have close relations with a view to his actions. He is frequently called a vṛṣabha (I-5-85). He is a strong bull with a mighty neck (V-2-12). The tail which he agitates like a horse (II-4-4) is doubtless his flame. When purified by sacrificers he is compared with a groomed horse (VII-7-7). He is yoked in order to waft the sacrifice to the gods (X-57-7). In this way the beliefs of the Vedic Aryans centres round the Agni as a personified animal. So also comes the concept of Suparno garutman for the dazzling sun with its rays. Therefore the chasing of animal like Agni appears in the mind of Vedic Aryans. They recollected Agni paśu at the time of the construction of fire altar.
5. The story of Krmuka (Sat. Br. VI-6-2-11)

Reflecting on this story Sāyāna said, this story was related in the context of the use of the tree out of which the fire sticks were made. The fire sticks used in the kindling of fires might be made of the branch of krmuka tree. He is of opinion that krmuka was a tree out of which bows were made, dhanurupādānabhati vrksavisēsah krmukah / In order to support the fact that krmuka was used to make bow etc. the seer told the story of how this tree came into existence. Once rivalry was continued in between gods and Asuras. The gods taking Agni in their mouth approached the Asuras. Seeing this, the Asuras cut off the point of flames placed in the mouth of gods. After cutting this flames fell down on the earth and became krmuka tree. As because this tree owes its origin to the flames of fire this tree therefore appeared as red as fire. Also it was a vigorous and a sweet tree. It was vigorous because it was full of the essence of fire. The word krmuka was not found in the Amarkośa. Even it was unknown to European Botanists.

Kāṇḍa–VII

1. The story of White Horse (Sat. Br. VII-3-2-14)

At the time of bringing of the bricks for building the fire altar, a white horse is tied in front of it. A white horse is brought because the sun is the white horse. While coloured sun is regarded as powerful as the thunderbolt of Indra. By this sun like thunderbolt the Aryan priests believed that they could throw out the Asura-Rakṣas who obstructed the gods to perform sacrifice. Therefore, in place of the thunderlike sun, the Aryan priests brought a white horse whom they expected to overthrow the Asura-Rakṣas. That horse was made to go round the sacrificial ground on all sides. They believed that by the advent of sun they could perform sacrifices or they could construct the fire altar.
smoothly. Accordingly, they made the horse to kiss the bricks already brought for fire altar construction. The sacrificers believed that the white horse is nothing but Prajāpati, the Lord of creatures. They thought that once Prajāpati taking the form of a white horse ran after in search of sacrificial fire which entered water. At the request of all other gods Prajāpati in his form white horse entered water and found Agni on a lotus leaf. He saw Agni was creeping forth from water. When they saw each other Agni burnt the white horse (Prajāpati). Therefrom, the white horse has a scorched mouth. He also became weak eyed. When Agni discovered that the white horse was nothing but his father Prajāpati then he became ashamed of and gave him boon. So the keeping of a white horse in the building of fire altar may be said to be symbolical representation of seeking the presence of blazing is regarded sun at the sacrificial institutions. The sun is regarded as the guard of all creatures.

2. The story of Puṣkaraparna (Sat Br. VII-4-1-13)

While constructing the fire altar the sacrificer puts a latus leaf on a gold plate in the centre of the altar. The lotus leaf is the foundation and also the earth. The gold plate means the sun. By means of his rays, the sun is settled on this earth. When Indra had killed Vṛtra he was not sure about Vṛtra's death and Indra entered the water. He requested water to make a stronghold for him. There was the essence of the waters and they gathered upwards and made a stronghold for Indra. The stronghold is known as puṣkara (puḥ and kara).

According to Śāyāna, yasmādevam purakṛyata tasmāt tasya puṣkaram itiṁāna sampannam / puḥ kṛyate'neti vyutpateḥ puṣkaram — enam sūryam etad etena
The placing of a lotus leaf on a golden plate is suggestive of holding the vigorous essence of the earth on the sun. The golden plate is the sun.


This story occurs in the same context. Generally, in *purusêstakopadhänam* the sacrificer lays the gold man on the gold plate. Reflecting on the use of gold man Sayana said that the gold man is *Prajäpati, Agni* and also the sacrificer. The man is made of gold, because gold is light. Gold is compared with *Agni* the fire. Fire is also light. Like gold fire is also immortality. It is in the shape of a man for *Prajäpati* is the man, *sa hiraṇmayā itī / jyotirvā itī / amṛtam amaraṇaśvabhāvaṁ hiraṇyam ciyaṁañah agniḥ api etadubhayātmaka hiraṇmayatvam yuktamityarthāḥ* /

Kānda–VIII

1. The story of Prāṇabhṛt bricks (Sat. Br. VIII-1-1-3)

While constructing the fire altar the sacrificer proceeds to lay down the *Prāṇabhṛt* bricks in five heads of ten bricks each which represents vital airs. In this context this story occurs. Sayana states that *prāṇāṁ vibharti śacīre dhārayasyamiti va prāṇaliṅgopetamantropadhānādvā prāṇabhṛtah īstakah praṇaṁ apātakah sakasāi praṇaṁ utkṛntah kena rūpeṇa utkramaniti devatā bhūveti / From *Prajäpati* vital airs departed. So both vital airs and *Prajäpati* created that food, these *prāṇabhṛt* bricks, *tadanantaram te praṇāṁ praṇaṁ apātakSaṁ bhūya prāṇabhṛdįstakarupam annamsṛjantā ityarthāḥ* /
2. The story of Asvina bricks (Sat. Br. VIII-2-1-3)

In the same context the following story occurs. Reflecting on this story Sayana states that the gods requested the Asvins to lay down for them the second layer which place was to their mind as it were uniform and unsettled. Then the Asvins laid down for them the second layer and from then they were the adhvaryus to the gods. \(\text{tatah tu devaḥ tasya lokasya pratiśthitvāya asvināvabṛuvaḥ / he asvinau yuyam yuvām khalu brāhmaṇaḥ parivrhaḥ bhiṣajau sthāḥ / bhavataḥ atah devānām vacāḥ srūvaḥ asvināvaruḍām yah asmākām sambandhinyāḥ asyā agnicitayaḥ yuvāmeva adhvāryuḥ bhavisyathāḥ /}\)

3. The story of Indra Agni bricks (Sat. Br. VIII-3-1-3)

In the same context this story occurs. The gods requested Indra and Agni to lay down the third layer of the fire altar. Both Indra and Agni did this work. Reflecting on this story Sayana states that \(\text{te devastadāindrāgniḥ pratyevam abruvam yuyam yuvām nah asmadarthe imām trīyām antariksarūpam citimupadadhātamiti / aha tāu śreṣṭhayāṁ vṛtavantau, taccha labdhvā trīyām eitiṁ upādhattām / yasmādevam tasmāt vedavādinā indragnieva devānām śreṣṭhāvityāḥūḥ /}\)

4. The story of Vāyu (Sat. Br. VIII-4-1-6)

When Prajāpati became disappionted Vāyu went away from him taking that part of him which was above the waist and below the head. Prajāpati requested Vāyu to restore that part unto him. Reflecting on this story Sayana states that \(\text{atha tam vayūn prajāpatiḥ abravit ma māṁ uphehi me madiyam etat tvayaḥ-pahṛtamanam pratidhehi pratidhānam kuru / athāsau vāyu tatheti ukvā tadaniṁ pratyadaṁḥāt / i.e. Prajāpati said to Vāyu- give me back that part unto me which was stolen by you. Then Vāyu returned that part of body to Prajāpati.}\)
5. The story of Sprtah bricks (Sat. Br. VIII-4-2-1)

Ten Sprtah bricks are placed while constructing the fire altar. Sprtah means free. Prajäpati became pregnant with all beings while they were in his womb, evil seized them,

\[ \text{purä prajäpati atmanah svasārīrasya sambandhini etasmin antarikṣasvārgayurataralakṣaneṅge pūrvoktesṭokopadhanēna pratihiite sati sarvāni bhūtāni apekṣā garbhyāvavat- bhutajñanālalak śaṇena garbhena tadanasyarthah / tāṁ asya prajāpateḥ garbha eva santi avasthitanyudarasthanyeva pāmpā parārūpa mṛtuh anugṛhat iagrāha / prasangāt tāṁna nirvakti yad asprhot tasmāt sprta iti / sparanaṃsprtaḥ ityuktam bhavati /}

6. The story of Asapatnā bricks (Sat. Br. VIII-5-1-1)

The fifth layer of the fire altar is made of Asapatnā bricks. Asapatna means foeless. By means of these bricks the gods made that world foeless and undisturbed. When Prajāpati became disjointed evil centres round on all sides and by means of them Prajāpati drove off the foe, evil. Therefore, they are calling foeless. Sayana states that

\[ \text{etabhīrapahate yah sapatnāḥ pāmpā viśeṣa eva yah saṃnārthasya patirekarhaḥbhabhīṣī samucyate tasya ca bhedena grahanamihāsapatnāśa'bdanirvacānāraḥ / etaduktam bhavati / asapatnasābde sapatnasābh pāmpalamakṣaṇārthaḥ statasēca pathāḥ sapatnāḥ sa pāmpā ityayameवārtham iti /}

Kāṇḍa– IX

1. The story of Satasirśa Rudra (Sat. Br. IX– 1-1- 6)

The occurrence of this story in the context of samciti is significant because here the nature of the kindled fire and the nature of Rudra, the Vedic god are said as same.
The occurrence of this story in the context of *samciti* is significant because here the nature of the kindled fire and the nature of *Rudra*, the Vedic god are said as same. That *Rudra* was a fierce deity during the Ṛgvedic age was found in many pages of the *R. V*. The deity got this name because that he was narrated as being born of the eye drops of *Prajāpāti*. The root rud means to cry. But here in the context of *samciti* in the *Sat. Br.* he is described as hundred headed. *Agni* and *Rudra* are same. The hundred headed *Rudra* sprung from the hundred drops of eyes of *Prajāpāti*. This has a resemblance to the hundred of sparks of the kindling fires. *Sāyāna* observes: \( \text{tataḥ saḥ manyuḥ} \) *satasirśatvādīgutako rudrāḥ abhūt atha tato ye aśrūkāṇa jātāste anekabhūtah pṛthivyādilokān prāvīśan / tataśca te aneka rudrā jātāḥ / rodanāccca teṣāmputpateḥ rudraaṇtvam\] In the *Amarakosa* too, *raudram* is referred (*Amarakosa*, I-20). It is said that *raudram tuğram* / It is here observed some mystic significance of Vedic ritual. Here the numerical speculations are referred to. Here *Ṣatarudriya* is found to attain conformity with the year and *Agni*. As because *Ṣatarudriya* includes three hundred and sixty formulas and other thirty and thirty five, therefore there is a reasoning to find conformity with a year that consists of three hundred and sixty days. There are other thirty nights in a month that correspond to thirty formulas. The thirty five formulas of *Ṣatarudriya* correspond to those of *Agni's* form. Thus the *Ṣatarudriya* oblation has been mystically identified with *Agni* and Year.

2. The story of *Sāman* hymns (*Sat. Br. IX*-1-2-32)

The adhvaryu sings hymns round the altar and the gods laid into him that highest form immorality. Here the *Ṣāman* hymns are used. For *Ṣāmans* are vital airs. In this context this story occurs. *Sāyāna* states that by means of singing *Ṣāman* hymns they
make their body boneless and immortal, prāṇa vai śāmāni / amṛtam u vai prāṇah / etadvai deva akāmayanta anasthikamimamṛtātimam kurvinhi-tathaiva tadyajmāno yadenam śāmabhīḥ parigayati etamevaitadātmanamena anasthikamamṛtam kurute /

3. The story of Apratiratha hymns (Sat. Br. IX-2-3-5)

By uttering the Apratiratha hymns Indra and Brhaspati performed the Agnicayana sacrifice, in a place free from danger and devilry. In this context this story occurs. Reflecting on the story Sāyāna states that te devāḥ indrena bhrahpatinā ca daksinato daksinabhāge nāśakān asurān raksasi cāpahatyā anāṣtre ata eva abhaye pradeṣe etam praṅtām yajñam akurvata / saḥ yah indrōṣṭi esa sopratirah-tyādi spaṭām/

4. The story of Runmati Oblation (Sat. Br. IX-4-2-13)

When Prajāpati became disjointed his brilliance departed from him. The gods then restored him by means of Runmati oblation. In this context this story occurs. Sāyāna states that ābhur viśrastāḥ praṇātāḥ utkrāntam rucām / devāḥ praṇātapatiḥ saniskṛtya asmin etabhi rucamadadhūḥ iti tathaiva yamapi yajānāḥ sanctagnilaksnemśmin prajāpatau rucāḥ nidadhūthi /

5. The story of Varuṇa oblation (Sat. Br. IX-4-2-16)

The whole Agni has been completely built up and with a verse addressed to Varuṇa the sacrificer offers oblations. In this context this story occurs. Reflecting on this story Sāyāna states that when Prajāpati became disjointed, his strength departed from him and by means of this oblation the gods bestowed strength upon him. Varuṇa is the ruling power. Sāyāna states that so eso'atra varuṇa devaleti / kārtṣṇyena sanekta vṛtāḥ pravṛṣṭaḥ sarvāḥ varuṇa sāmarthyadasminnavasare ya eva
1. The story of Bricks (Sat. Br. X-1-3-1)

Being afraid of death whom the Prajapati had created himself, became two fold i.e., clay and water and entered this earth. In this context this story occurs. Water and clay mixed together became bricks. Reflecting on this story Sayana states that purā prajāpateḥ prajāśrajanakāle urdhvaprāñebhyah devaprajāh sṛṣṭavān / avāghbhyaḥ martyāḥ prajāḥ / atha caramasṛṣṭānāṁ martyaprajānāṁ attāraṁ bhaksayītārāṁ mṛtyunān ca sṛṣṭavān / sa vibhyādināṁ bhūnimī mrjjalarūpeṇa praviṣṭavān / sambhṛtya ubhayena istakāḥ krta-vantaḥ / tasmādiṃnāṁ mrjjalabhyaṁ istakāḥ kṛyate / The making of bricks are described here. Layers of earth and layers of bricks are the two forms of Prajāpati, the Lord of sacrifice viz. mortal and immortal.

2. The golden form of Prajāpati (Sat. Br. X-1-4-9)

While constructing the fire altar the sacrificer scatters chips of gold and places the fire there on. Prajāpati made a golden form for this body. Reflecting on this story Sayana states that hiranyasakalāhavanīya nidhānam. Now on this point, Śāndilya and Saptaratthavāhinī teacher and pupil were once disputing with one another. Sayana states that asya prajāpateḥ etat hirmayaarūpamiti śāndilyamatamlopani eva na rūpamiti saptaratthavāhinē śānyasyamatām / At last Śāndily says that lomavat lomayuktamapi rūpaḥ bhavati / alomakāṁ lomaraha-śāntamapirūpam bhavati / atāḥ etat hirmayaatvam
asya prajāpateḥ rūpam rūpamevaityarthāḥ / It is here revealed the supremacy regarding knowledge of a teacher over his pupil.

3. The story of Prajāpati and the Bird (Sat. Br. X-2-1-1)

Once Prajāpati went to Heaven. He did it by contracting and expanding the wings of a bird. Even today also birds can fly up when they contract their wings and spread their feathers. Sayana states that sa kevalāḥ paksirūpaḥ anupasamuhya madhyapradesēavas-tambhamakṛtyā anupādāhāya kānicīdā āhāramakṛtyā / atha vā anupasamuhya paksābhyaṁ madhyabhāgamanvaṣṭhabhya anupādāhāya paksāgraṇī avistīrya udapiṇāśat, utpatitam svargam prati ugdantumācchat / - yadā ca pārāṇī paksāgraṇī vīṣṭjante vikirante tadrā paksināḥ utpatitam sākṣnovanti /

4. The story of Indra and Agni (Sat. Br. X-4-1-5)

Reflecting on this story Sayana states that Indra and Agni were created as the Brahma and the Kṣatra. When created they were separated but at last the two became one, agnireva brahma / Indraft kṣatram / tavekam rūpamubhayabhāvatam /

5. The story of Śyapaṁnas (Sat. Br. X-4-1-10)

Reflecting on this story Sayana observes : agnyātmakamakṣaram varṇatrayātmakam jānāṇaḥ sāyakoputraḥ nāmadīrīvat fak (Pān. sut. 4-1-99) śyaparnāḥ uktavān / yadiddam etādrāṃ karma samapasyata samāpitamabhāvīyat tarhi mama sviṣyāva prajā satvānām desānāmaitya rajāno'bhāvīyan / evamrupakarmanāḥ samāpane madiya prajāva satvadesānām rajāṇāḥ kṣatriyā brahmaṇaḥ vaisyaśca bhāvīyatīti /

This story is suggestive of the rise of power of kings in ancient India. He who knows
Agni as constituting of three letters, attains supremacy and his subjects were expected to rule.

6. The story of Stars (Sāt. Br. X-4-4-1)

When death overpowered Prajāpati, he practised austerities for thousand years. To overthrow this evil from him lights went upwards from the pores of his hairs and those light became the stars. At last in thousand years he was cleaned of this evils. Reflecting on this story, Sayana's observation on this account goes as such:

\[ \text{pūrvam praʃāh srstavantam praʃāpatinī pamārūpamṛturabhijaghāna / tasya tepanāśya tapahcaritavato romakūpebhyaḥ urdhvamukhāni jyotiṣi nirgacchān / tāni imāni nakṣatṛāni praʃāpateh yāvantah lomargataḥ / - tāvantah sahasrāsmivatsaratmakasya dināni laksatrāyaṁ saṣṭisahasrāni / } \]

An observation on this myth where the sacrifice is personified as Prajāpati, the idea of relating the institution of sacrifices as per the position of different stars in the sky of the Aryans sought to reveal.

Kānda – XI

1. The story of Golden Egg (Sāt. Br. XI-1-6-6)

Here in this story the water is personified. Out of the constant toil of the water a golden egg emerged. This golden egg floated about a year. After one year the creator god was produced. Sayana draws some similarity in between the birth of Prajāpati and a new baby. Although the process to generation is same, yet the birth of Prajāpati out of golden egg in water seems to be suggestive of the creation of this universe out of water. He said,

\[ \text{hiranyanirmitamandaṁ apsu prathamaṁ mayurakukkutāndavaṁ sambabhūva utpamambhūt / } \]
2. The story of Prajāpati Indra and Soma (Sat. Br. XI-1-6-18)

Once Prajāpati told Indra to perform a wish fulfilling sacrifice. Having sacrificed, Indra wanted to become speech. Sayana states that sa vāg abhavaditī / vāgātmakaḥ hi idam sarvaḥ jagat śabdaṃvidvatayā pratipamātaḥ / Indra told his brother Agni and Soma to perform this sacrifice for them and then Agni became the eater of food and Soma the food himself, agnireva sarvapraṇīti jathārūpeṇa vartamānaḥ san annādaḥ abhavat / somastu rasātmakatvā ausadhivaṇaspatiṣu praviṣṭāḥ san kṛtsnamarūpāḥ abhavat /

3. The story of Janaka (Sat. Br. XI-3-3-1)

Once Janaka asked Yajñavalkya about Agnihotra. In this context this story occurs. Sayana states that agnaye hotram homo'sminniti vyutpattih / tasya dogdhri dhenurapi agnihotryasate / Yajñavalkya replied that Agnihotra was milk indeed, payaeveli iasyottaram / paya evagnihotramityarthah / Then Janaka told that if there were nothing to offer; Yajñavalkya replied that truth should be offered as oblation and Janaka was pleased with his answer. Sayana states that yat satyavadana rūpo yo dharmah sa eva śraddhārūpagnau huyata iti antarātigrhamārthhamāvīśktavān /

The importance of faith has been stated in clear terms in this story.

4. The story of Śrī (Sat. Br. XI-4-3-1)

While describing the Mitravinda kāmyeṣṭi this story occurs. When Prajāpati created living beings, Śrī came forth from him. Reflecting on this Sayana states that śrīudakamat saubhāgyalakṣmiṃrikāntvāt / sā sotkramā diṇyamghu avayavaiḥ sobhamāna bhrājamāna sarva jagat svatejasā prakaṣāyanī / Then the gods wanted to kill her. But Prajāpati did not give them permission to kill a woman. Sayana states that
Then the gods took all her essence one by one. But at last by performing Mitra-vinda kāmyeṣṭi she got her back all lost essence.

5. The story of Bhrigu (Sat Br. XI-6-1-1)

While describing the Agnihotra sacrifice, this story occurs. Bhrigu, the son of Varuna thought himself to be superior to his father in knowledge. But at last he realised that his father was superior to him in all respect and he did not know anything about sacred rites. Reflecting on this story Śāyana observes thus: evamakhyāyikayā pitāputra samvādena agnihotrasambandhinaṁ samidadhānādīnam vanaspatyādīloka-jaya-prāptiruktā/ tenā agnihotreṇa vidyā sahitena/

6. The story of Yajñavalkya (Sat Br. XI-6-3-1)

Once Sakalya questioned Yajñavalkya according to the Brāhmaṇa priests present in the sacrifice which was performed by Janaka. Yajñavalkya was a learned person. The priests used Sakalya as a tool for quenching only a fireband. Sakalya wanted to prove his superiority and questioned him repeatedly. After asking various questions he wanted to know about breath. Śāyana observes that anatipraśnym prāṇapadamatikrāntā prāṇarūpā devatā anatiprāśnya tāṁ devalāṁ mā atyaprākṣiḥ atikramya prastavānasi / yajñavalkya told him that as he was questioning him beyond the deity he should die in such a way that even his bones would not reach his home. Śāyana states that ağaṁin-yāṣṭhitheḥ purastādēva tvāṁ deśāṁtāre marisyasya / evam yajñavalkyāḥ sāśāpa / sopī sakalya tathāiva mamāra mṛto bahhūva /

There is a teaching that "too much pride is the cause of downfall".
7. The story of Samraj cow (Sat. Br. XI-8-4-1)

Samraj cow means that kind of cow which supplies the milk for the Pravargya. Sāyāṇa states that samrādhjc dhām pravargyadohanārtham gānī śāndulah dūṣṭamrgah jaghāna / Once a tiger killed the Samraj cow of the sacrificers who sacrificed under the kingship of Kesin Grahapati or housetlord, master of the house, is the title of the principal sacrificer at a sacrificial session (sattrā). According to Sayana, kesinah were a race of nobles, who on this occasion were performing a Sātra, kesino nāma rājānāh sattrayāgamamau itisthantahgrhapataya āsuḥ / Then Kesī went to Khandika Audhāri and he decided to tell him to take another cow to replace to dead one and that would be his Samraj cow for few days.

Kāṇḍa – XII

1. The story of Indra (Sat. Br. XII 7-3-1)

The story has been exposed already in the Sat. Br. (V-4-1-9)

2. The story of Duṣṭarītu (Sat. Br. XII-9-3-1)

By means of performing Sautrāmāṇi sacrifice the kingdom of Srnjayas belonged to Duṣṭarītu. He had been expelled from the kingdom through ten generations. Sāyāṇa states that duṣṭarītunāmapumso'patyam paumsāyaṇaḥ yasminneva kāle rajyālaparudhyaḥ / vāhlko nāma rājā kuruvamśajāḥ Then Cakra Sthapati wanted to perform that sacrifice to confer upon him the dominion. Vālíhika advised him not to offer surā in Āhavanīya, sthapate cakre nāhavanīye surā hotavyetyahuḥ / At first the Sautrāmāṇi sacrifice was with the Asuras, but being afraid of Asuras the sacrifice came to waters and waters led him forheaded therefore waters were called pranitah.
Ahavaniya is the womb of gods. Sayana says that yadyapah pranayam / tasmādapah pranītah / devanām yonihsīhānaḥ ahavaniyāh /

Here the importance of Sautrāmani sacrifice is narrated and also it is an example of dethronement and expulsion of kings from their kingdom.

Kāṇḍa -XIII

1. The Pariplava Legend (Sat. Br. XIII-4-3-3)

Pariplava legend means revolving or cyclic legend. It is so called because it is renewed every ten days in a year. Reflecting in the story Sayana states thus: etat pariplavam / sarvāṇi rajanyāsaste sarvā vīṣāḥ / sarvān vedān / sarvān devān / sarvāṇi bhūtānī / - etadvā samakhyaṇāṁ punah punah saṁvatsaraṁ pariplavate / tasmāt pariplavam / i.e. (in telling) this revolving (legend), he tells all royalties, all regions, all Vedas, all gods, all beings. – This very same legend revolves again and again for a year, and as much as it revolves again and again therefore, it is called the revolving (legend).

The seer refers to king Manu Vaivasvata in the Sat. Br. (XIII-4-3-3). He rules over the world. He instructed his subjects the Rgveda. Manu was also regarded as the father of mankind, yāni manuravṛnītā pīṭā nah (R.V. II-33-13). He was the king of ancient India. Yama Vaivasvata was the son of Vivasvat and the first of mortals. Manu was regarded as the first of men living on earth, while Yama, as first of men who died became the king of dead. Here in this Brāhmaṇa (XIII-4-3-3, 4,5) Manu Vaivasvata is described as ruler of men and Yama Vaivasvata as ruler of manes. Yama's name occurs many times in the Rgveda. He is called a king (IX-113-8; X-4) who ruled the dead, yamarajāṁ, (R.V. X-16-9). His father was Vivasvat (X-14-5) and Saranyū was
mentioned as his mother (X-17-1). Varuṇa Aditya was also called a king like other leading deities. He was also a self dependent to rulers (R.V. V-85-3). He was a great lord of the laws of nature (VI-70-1; VII-86-1). In the *Rgveda* (1-24-7) Varuṇa is described as rāja and mighty. He was the son of Aditi (R.V. II-27-1). Sāyana states that Soma-Vaiśnava was a king and it is found in the *Sat. Br.* (III-4-3-8), soma vaisnava rājeti / Arbuda Kadraveya was the king of snakes. In this *Sat. Br.* he is mentioned as Kadrorapatyam. In the *Rgveda* he is mentioned many times as an adversary of Indra. (R. V. II-11-20; XIV-4). Kuvera Vaiśravana was the king of Rākṣas. In the *T.A.* (1-32) the name of Kuvera Vaiśravana is mentioned as a king, kuverāya vaiśravanāya maha-raja-yā namāḥ / Asito Dhāṅva was the king of Asuras. It is mentioned in the *Sat. Br.* (XIII-4-3-11), asito dhāṅva rājetyaḥ / tasyāṣuṣa visah / Matsya Sammado was the king of aquatic animals and is mentioned in this *Brāhmaṇa* (XIII-4-3-12). Tārksya Vaiśayata was the king of birds and is found in the *Sat. Br.* (XIII-4-3-13). In the *T. Br.* (II-7-10) Tārksya is said as trksiputram suparnam. The word appears as synonyms of Garuḍa. Dharma Indra was the king of gods. Energetic action was characteristic of him. He was a universal monark in the *T.A.* (I-8-7) it is mentioned that once Dharma came to Indra as a guest. From then, Indra was known as Dharma Indra.

2. The story of Pārikṣita (*Sat. Br.* XIII-5-4-1)

By performing the horse sacrifice one can be free from his sinful works. This story occurs in this context. Indrota Daivāpa Saunaka once performed the horse sacrifice for Janmejaya Pārikṣita. It is told that the righteous Pārikṣita became free from his sinful work. Reflecting on this story Sāyana states that indrato nāma devaperapatyam
3. The story of Bharata Dausanii (Sat. Br. XIII-5-4-11,12,13)

By performing the horse sacrifice Bharata the son of Dusyanta became a world famous king. Here the result of the horse sacrifice is narrated beautifully. Bharata is said to bind seventy eight steeds for Indra on the bank of Yamuna and fifty five near Gangā. Sāyaṇa observes thus: 

\[ \text{सायण दधिको ममुस्मि शिरस्चित्वा अन्यत्र शोपितवान्तुि स्थोपितविवा कस्याचित्वा सत्यं समेक्षितवान्।} \]

Again it is said that Apsāra Sakuntala gave birth to Bharata at Nālālapīt.

Kāṇḍa – XIV

1. The story of Dadhyaṇi Ātharvaṇāḥ (Sat. Br. XIV-1-1-18)

Dadhyaṇi Ātharvaṇāḥ with a horse’s head taught the sweet doctrine of Pravargya to both Asvins. Because Indra told him that if he taught the sacrificial mystery to anybody else he would cutoff his head. Reflecting on this story Sāyaṇa observes thus:

\[ \text{यदा यस्मिनके दधिको ममुस्मि शिरस्चित्वाः अन्यत्र शोपितवान्तुि स्थोपितविवा कस्याचित्वां सत्यं समेक्षितवां।} \]

He then received them as his pupils and when he had received them, (the Aśvins) they cut of his had and put it aside elsewhere and having fetched the head of
a horse, they put it on him, therewith he taught them, when and when he had taught them, 
Indra cut off that had of his; and having fetched his owned head, they put it on him again.

2. The story of Boar and the Earth (Sat. Br. XIV-1-2-11)

While placing an ant hill on the black antelope's skin then this story occurs.

Reflecting on the story Sayana observes thus: iyati pradesamitrasyabhinayena
pradarsanam / idam parimnam asyah iyati / agre srsteh prak kale yaa udakamadhye
krtan prthivi nimagna asit tam prajapatipah varaha bhuta dasntrabhyaam udhrtavan e-
muza itii / are prthivi amusyaah steyakadivat tvam adrs a bhavasi iti vadan sa ca
varaharupah prajapati asyah prthiyayahi patih bharta/ i.e. only thus large was she in the
beginning for indeed, only so large was this earth, in the beginning, of the size of a span.

A boar called a emusa raised her up and he was her Lord Prajapati.

There are six verses in the Rgveda where the word Varaha occurs. In the
Nighantu (1-10) the word is listed under the synonyms of megha. Yaska derives the
word as varaha megho bhavati / varaharaha (Nir V-4). According to him, etymologically
the word Varaha means one who carries in the best means of livelyhood, varahara and
denotes the cloud. If we go through the commentary of Sayana we see that the word
Varaha is used in the sense of megha i.e. cloud. In R.V. (VIII-77-10) the description of
Varaha in the sense of megha is found. Indra hurled his thunderbolt at Varaha i.e.
jalapurna meghaift and the word emusa is used as an adjective to the Varaha. Emusa
generally means sucker but Sayana takes the term in the sense of concealer. According to
Sayana, emusa means amusamudakasya mosakamityarthah / i.e. concealer of the water.

In R.V. (1-61-7), Sayana takes the word Varaha in the sense of cloud, varamudam aho
yashah / varanathiriti varaharaha / From Sayana's commentary we come to conclude
that the word *Varāha* signifies *megha* and it is called *emusa*, for it gathers water. In the *T.S.* (VII-1-5-1) and *T. Br.* (I-1-3-5) the boar appears in a cosmogonic character as the form assumed by the creator *Prajāpati* when he raised the earth out of the waters and when the entire world was plunged into water. Moreover, Sayana in his commentary has used the word *Varāha* to mean *sūkara*. It means *valavantaḥ sukaram*. In the post Vedic mythology of the *Rāmāyana* and the *Purāṇas* the boar which raises the earth has become one of the incarnations of *Visnu*. 