CHAPTER-III

RELATIONSHIP BETWEEN THE BHARDDEVATĀ AND THE SARVĀNUKRĀMAṆA OF KĀTYĀYANA

It is clear from the foregoing discussion in the Chapter-II how much the BD has borrowed from the N. Similarly the SarvānukrāmaṆa of Kātyāyana has borrowed much from the BD. The Sarvā borrows the entire portion of the BD which is dedicated to the enumeration of the Rgvedic deities. There are also some legends of the BD which have been borrowed by the Sarvā, and in its Introduction the Sarvā borrows some passages from the BD regarding different views relating to the vedic deities. Dealing with the relationship of the BD with the Sarvā, Prof. Macdonell concludes that fifteen anustup pādas of the BD are adopted by the Sarvā. Without any change, seventyfive other passages are embedded in its text with slight modifications and ten other passages of the Sarvā are clearly based in each case on half sloka of the BD. The matter which is borrowed by the Sarvā from the BD can be classified into the following categories:

1. The definition of a deity.
2. The importance of the knowledge of vedic Deities.
3. The number of vedic Deities.
4. Legends concerning the Rgvedic deities.
5. Enumeration of the Deities of the Rgveda.

(1) The Definition of a Deity

The BD defines the deity of a hymn or a verse as the subjectmatter of that hymn or the verse. This definition has been adopted by Kātyāyana in different words. Both the texts are cited below:
Though in the above cited passages the same idea is contained, yet the wording is completely changed in the Sarvā. In defining a deity both the authors agree with the N.

(2) The Importance of the Knowledge of Vedic Deities

The author of the ED is of the view that the knowledge of the deities of the mantras utilized in customary or Vedic ceremonies is essential for attaining the fruit of those ceremonies. A similar idea is expressed by Katyāyana in the Sarvā, regarding the importance of the knowledge of Vedic deities, which is given below: Without the knowledge of deities Śrauta and Śmārta rites cannot be accomplished. Both the texts are cited below:

ED I, 4: Sarvā. Intro. I.

na hi kasādaviṇāya yathā Na hi etajñānam kṛtaṃ laukyāṇām smārta karmapraśidhiḥ.

vaīdikāṇām va karmāṇām phalamāṇute.

From the above citations it is clear that the idea is borrowed by the Sarvā, but the wording is completely changed as kasādaviṇāya is substituted by etajñānam and laukyāṇām vaīdikāṇām karmāṇām has been substituted by śrauta-smārta karmāna. Phalamāṇute is replaced by prasiddhiḥ. The Sarvā has omitted yathā tathāya daivatam but has referred to it by etajñānam.

(3) The Number of Deities

The ED adopted three views regarding the number of Vedic deities i.e. there are three deities, or thirty deities or only one deity. The Sarvā follows the two views i.e. the view of
three deities and that of one deity. The ED. says that there are only three deities viz. Agni on this earth, Indra or Vayu in the middle and Surya in the heaven. Following the ED, Katyayana says that there are only three deities in the three spheres viz. Agni in the earth, Vayu in the middle and Surya in the heaven. Both the texts are cited below:

ED. I, 69: Anirasminnathendrasto nisra eva devatah ksityantarikṣa madhyato Vayurevaca Surya dyusthāna agni vayuh sūrya iti. diviti vijñeyas tisra evahe devatah.

Sarva. Intro, II, 8: Agnirasminnathendrosseva eva devatah ksītyantarikṣa eva madhyato Vayurevaca Sūrya dyutthāna agni vayuh sūrya eva iti.

Though the Sarvānukramana borrows the idea yet changes the wording of the passage as it substitutes Agni and madhyato by ksītyantarikṣa and omits Indra tu, eva, ca, ibhāṃ vijñeyas. For the justification of the statement that there are only three deities the author of the ED. says that due to the manifestation of their power they are designated by different names. In the same context the Sarva. says that other deities belonging to that sphere are different names of these deities, due to the manifestation of their powers and accomplishment of divergent functions. The idea of divergent functions is not adopted by the ED. which the Sarva. directly borrows from the N. Both the texts are cited below:

ED. I, 71: tāsamīyam vibhūtirhi tad vibhūtayah karma prthakvāddhi
nāmaniyādenekasah. pṛthagabhidhā stutayo bhaveṃti.


If both the texts are compared, it is clear that the idea is the same but the wording is completely changed and the second idea is also added by the Sarva.
After dividing these deities into three regions, the author of the MD. comes to monotheism. In its monotheistic approach the MD. follows the N. on account of the supremecy of the deities a single soul is praised in various ways. The same idea is reproduced by the BD. in the following way:

**BD. I. 70:** _etāsam māhātyan nāmānyatvam vidhiyate_ i.e. Owing to their majesty different names are applied to them. The N. and the MD. do not directly state that there is only one deity but in the Sarvā, we find directly stated that there is only one deity;

_Sarvā. Intro. II. 14._

_ekalva mahanātma devatā._

So according to the Sarvā there is only one great deity. Now the problem is: who is that great deity? The BD. is of the view that great deity is Sūrya which should be known as the only cause of origin and dissolution of this word. But this is not the original view of the BD. because it ascribes this view to some unnamed authorities as only the word ekā is found in the text and it indicates that this idea is sponsored by more than one person. The same idea is also adopted by the Sarvā, which says that (great) God is Sūrya and he is soul of all the beings. Both the texts are quoted below:

**BD. I. 61:** _asyaikā sūryam ekam_ sā sūrya ityācaksate sa hi prabhavam pralayam viduḥ. sarvabhūtātma.

_Sarvā. Intro. II. 15-16._

_in both the above cited texts, the idea is the same but the wording is completely different. Only the word Sūrya is common in both the texts. But we can say that the Sarvā, directly states that there is only one God, which is purely a monotheistic view._
(4) The Legend Concerning the Origin of Certain Vedic Hymns:

The BD. has narrated forty-five legends concerning the origin of certain Vedic hymns. These legends are meant for bringing forth the circumstances prevailing when the sages saw those hymns. The Sarvā. has also narrated so many legends. It also narrates these legends clarifying the supposed circumstances when certain hymns of the Ṛg. were seen. The Sarvā. has borrowed as many as eighteen legends from the BD. The following legends are narrated by the Sarvā.

1. The idea of the legend of Sūnāsēpa. 6
2. The legend of Sāvya. 7
3. The legend of Agastya, Indra and the Varūts. 8
4. The legend of the birth of Agastya and Vāsīṣṭha. 9
5. The legend of Agastya and Lopamudrā. 10
6. The legend of the birth of Visvāmitra. 11
7. The legend of Visvāmitra and the rivers. 12
8. The legend of Vṛṣa Jāna. 13
9. The legend of Tryarūma and Tryaśāndasyū. 14
10. The legend of Śakti. 15
11. The legend of Pragātha. 16
12. The legend of Nāhusa. 17
13. The legend of Yama and Vasdī. 18
14. The legend of Indra and Vasukra. 19
15. The legend of Vaikuntha. 20
16. The legend of Subandhu. 21
17. The legend of Purūravas and Urvasī. 22
18. The legend of Sarasā. 23

All these legends mentioned above can not be studied here so I am comparatively discussing four legends found in both the works.
(a) The Legend of Saramā

The BD. narrates the legend of Saramā in connection with the deities and seers of the Rigveda X.108. In the Sarva, this legend is narrated in the same context. The BD. relates this legend in detail but the Sarva relates it very briefly. Both texts are cited below:

BD. VIII. 26
kimityatrauyujābhīsaṁ
dūtyāndri vīcārāṃyāḥ
yat kātā kātayanti
śarvāḥ papacetasāṁ

Sarva. on the RV. X. 108
kimicchanti paṇibhirasuraiḥ
nirulghā gā anveṣum
saratām dasaṃnām
indraṃ praḥitaṁ
aṣṭhaṁ paṇayo
mitriyaṁtaḥ procyoḥ
sā taṁ yugmantaḥbhir
ānicchanti pratyaśaśte.

The narration of the legend is similar in both the works, but the version of the legend found in the BD. is more detailed and the version contained in the Sarva. is very brief. Wording of both the versions is also different. This legend is studied in detail in the Chapter VII below.

(b) The Legend of Kainva, Pragātha and Playogi:

The legend of Kainva, Pragātha and Playogi is narrated by the BD. in connection with the RV. VIII. 1. The Sarva. has also related this legend in the same context. Both the texts are cited below:
Translation - Kanva and Pragatha were two sons of Chora. When they were relieved by their teacher, they lived together in the forest. (Once it happened that) Kanva's younger brother placed his head on the lap of Kanva's wife and did not awake, as Kanva was enraged by suspicion of a sin so he wished to curse him and awakened him with his foot. When Pragatha became aware of his intention, he stood with folded hands and chose the couple for his mother and father. The seer, being either the son of Chora or of Kanva, saw the eighth Mandala with many other members of his family. First four hymns of this book are addressed to Indra. By the RV. VIII. I. 34, Sasvati, daughter of Angiras (who was living with her husband) praised him.

Translation - Pragatha who was the son of Choya and brother of Kanva, became the son of Kanva, saw two rks. Asango who had been a woman became a man, after bestowing (some things) upon Medhatithi praised himself by the four rks (RV.VIII. I. 30-33) and his wife Sasvati, who was daughter of Angiras became happy at his (husband's) attaining manhood, praised him by the last mantra (RV. VIII. I. 34) of this sūkta.
Asanga, who had been a woman,  
the seer turned him into a man.  
So by the four rks (RV.VIII.1.  
30-33) Asanga praised his own  
gifts which he made to the seer.

On comparing both the above cited versions of this legend  
it is clear that the BD has narrated it in detail, whereas, the  
Sarva simply refers to it. The wording in both the texts is  
completely different from that of each others.

(c) The Legend of Vaikuntha:

The BD narrates the legend of Vaikuntha in connection  
with the RV. X. 47-50. The Sarva also narrates this legend in  
the same context. Both the versions of this legend are cited  
bellow:

BD. VII. 42-56; Sarva. on the RV. X. 47:
praジャpotayasuri tvāsid  
vikunthā nāma nāmaśhah  
sechāntindrasamam putram  
tepa/atha sumahattapeh  
sa praJaapatitaḥ kāmāl-  
lebhathūḥa vividhān varān,  
tasyām cendraḥ svayam jajjye  
astam omnātarmāntaraisthibhistustava.

Jighnamsurdaityaadānāvān  
ekādā danavāḥ sārdham  
same sa samahajyata  
jaghaṁ tesaṁ navatīr nava  
sapta ca saptakāṁ bhītyā  
svabāhuviryaṁ haimaraupvayasiḥ  
pūrṇa ṣatvā sarvaṁyathāsthānaṁ  
prthivyadivyavasthitān  
prthivyam kālaveyasta ca  
paulomanscativa dhanvinah  
tansāc vyutsādyāmāsa  
prahlādatanayāndīvī  
rājaṁ śrīpyaṁ sa dāityesu  
svena viryaṁ darpitaḥ  
devaṁ bādhitumārehbē mahito  
itiham tatprobodhāyaṁ saptagram;—
—pāṣṭu saptagurāmāṁ tasyāṁtipupāyam sakha.  
jagrhmēti kare sappān.
There was an Asurī daughter of Prajāpatī, she performed very severe austerities for begetting a son like Indra. When she obtained her desires from Prajāpatī in form of various boons, with a wish to slay the Daityas and the Dānavas, Indra himself was engaged in battle with the Dānavas. Of them, he slew nine nineties and seven groups of seven having shattered with the might of his arms their citadels of gold, silver, and iron, and having slain all of them in their respective spheres, as arrayed on earth and in the other two worlds. On the earth he exterminated both the Kālkeyas and the race of Puloma, the archers, and in heaven the notorious offspring of Prahlāda. By attaining sovereignty among the Daityas and being puffed up with pride by reason of his might, he began to harass the gods because he was infatuated by the craft of the Asuras. When they were being harassed by that Asura, they fled for succour to Saptagu, who was the most excellent of the seers so that the latter should admonish him (Indra). The seer Saptagu was a dear friend of his (Indra's) so he praised him with the hymn X-47. Then, on coming to himself and rejoiced at the praise of Saptagu, praised himself with the three hymns (RV. X, 48-50).

On comparing both the versions of this legend it can be seen that the Sarvā has simply referred to this legend whereas the BD has narrated it in detail. From the above discussed three legends one can conclude that the Sarvā refers to the legends connected with certain hymns and mantras of the Rgveda.
but the BD. narrates these legends in detail.

**Specification of the Deities of the Rigveda**

Both the BD. and the Sarvā have specified the deities of all the sūktas and mantras of the Rigveda. As the BD. is anterior to the Sarvā, so the passages dealing with the enumeration of the ṛgvedic deities are borrowed by the Sarvā, from the BD. and the Sarvā are similar yet there are about one hundred and eight cases where the latter differs from the former. All these cases are given below:

**Mandala I**

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<td>Marutah</td>
<td>Indra and Marutah</td>
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<tr>
<td>I. 13. 1 25</td>
<td>Idhama</td>
<td>Idhama samidho vagnih</td>
</tr>
<tr>
<td>I. 12. 8 26</td>
<td>Daivyah hotārau</td>
<td>pracetasau are added.</td>
</tr>
<tr>
<td>I. 13. 9 27</td>
<td>Tisrodevyāḥ</td>
<td>Sarasvatī ilābhāratyasah</td>
</tr>
<tr>
<td>I. 18. 2 28</td>
<td>Narasāṃsa</td>
<td>Sadāsāpatī is added here.</td>
</tr>
<tr>
<td>I. 17. 29</td>
<td>Agni Pārthiva and Marutah</td>
<td>Agni and the Maruts</td>
</tr>
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<td>I. 23. 13-15 30</td>
<td>Pūṣan Āgnirī</td>
<td>Only Pūṣan</td>
</tr>
<tr>
<td>I. 28. 1 4 31</td>
<td>Indra and Ulūkhala</td>
<td>Indra</td>
</tr>
<tr>
<td>I. 43. 1 6 22</td>
<td>Indra Mitra Varuna Visvedevāḥ</td>
<td>Visvedevas are not mentioned here.</td>
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<td>I. 58. 33</td>
<td>Jātaveda</td>
<td>Agni</td>
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<td>I. 34. 34</td>
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<td>I. 96. 35</td>
<td>Āgni Ausas</td>
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<td>I. 113. 36</td>
<td>Rātryusasau</td>
<td>In ād rātryusasau in the rest usas only.</td>
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<td>I. 121. 37</td>
<td>Indra or Visvedevas in the svarsāmans</td>
<td>Indra or Visvedas no mention of Svarsāmans.</td>
</tr>
</tbody>
</table>
Sūktas and Mantras of the Ṛṣya. Deities specified by the BD. Deities specified by the Sarva.

I. 140-144
Jātaveda
In 1-41 Vasūvedas are praised, in
in 16-18 kṣetrajñāṇa, in
in 26 dhenu,
in 41 Gaṇḍī, in
in 45 Vāk, in
in 49 Sarvasvatī, in
in 50 troops of gods the Sadyas and dharmaṇi prathamāni,
in 51 Parjanya and agni, in 52 Vivasvat, Sarvasvat and Praśna are praised.

Dialogue of the Maruts and Indra. Dialogue of Agastya, Indra and the Maruts. The Maruts are the deities of 1, 2, 4, 6, 8, 10-15 and Indra is the deity of 3, 5, 7, 9.

Mandala II

II. 241
Jātaveda
Agni

The Ādityas - Mitra, Varuna, Daksā, Agni, Tuvijāta, Bhaga and Aryaman.

Indra, Indra Soma, Vāk Madhyama, Brhaspati, the Maruts.

II. 2742
The Ādityas. Individual names are not mentioned.

II. 3043
Vāk madhyama is replaced by Sarvasvatī.
Deities specified by the ED.  

In 1 Dyāvaprthivī,  
in 2-3 Indra or Tvāstr,  
in 4-5 Rākṣa,  
in 6-7 Śīrwāl,  
in 8 six goddesses,

Deities specified by the Sārvya.  

In 1 Dyāvaprthivī,  
Third pāda of 12 to Agni,  
in 2 Vāyu,  
in 3 Indra-Vāyu,  
in 4-18 the Prauga deities,  
in 13 Svārdhāne,  
Agni incidental,  
in 20 Dyāvaprthivau,  
in 21 Śīrwālne.

Mandala III

Agni, Dyāvaprthivyan, Agni.  
Uṣas, Apah, Devah, Pitaraḥ, and Mitra are also praised incidentally.

In 1-5 Yūpa,  
in the rest many yūpas in 8 Viśvedevas stanzas.

Third padā of 17 to Agni,  
Dhīṣyā Agnayāḥ  
Purạyaḥ  
Ptavah  
Ptavah  
Ptavah  
Talks of Visvāmitra and the rivers  
Dialogues of Visvāmitra  
Vāc  

Agni incidental.

Some other deities are also praised incidentally.

Third-pada of 17 to Agni,

Vṛṣevadevas not assigned to specific yūpas in 8 Viśvedevas stanzas.

Third pāda of 12 to Agni,

Third pāda of 17 to Agni,

Third pāda of 12 to Agni,

Yūpā or Viśvedevas not assigned to specific yūpas in 8 Viśvedevas stanzas.

Third pāda of 17 to Agni,

Third pāda of 17 to Agni,

Third pāda of 17 to Agni,

Third pāda of 17 to Agni,

Third pāda of 17 to Agni,
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Deities specified by the Ṛgveda.

Mandala IV

IV. 27. 1-5
IV. 28. 54
IV. 40. 5
IV. 41-42

Deities specified by the PD.

Mandala V

V. 31
V. 40. 5-9
V. 78. 5-9
V. 57.
V. 84. 61
V. 87. 62

Mandala VI

VI. 28.
VI. 47. 1-5
VI. 48.

Deities specified

Indra or Sūrya
Indra or Indra-Soma, only Sūrya.
Self praise by Trasadasyu.

In 8 Usana
in 9 Indra and Kutsa
Deeds of Atris are praised.

Garbhārtham
Upanisātstutih.

Rudrāḥ

Madhyama Prthivi

The Maruts, with incidental mention of Visnu.

Gavāṃstutih

in 2, 8 Indra.
Soma or Indra
Soma only

In 1-10 Trnampanikam
Prāshisaktam,
in 11-13 Agni,
in 14-15 the Maruts or the Adityas or the Visvedevās,
in 16-19 Pūsan,
in 20-21 the Maruts,
in 22 Dyu-Bhu or prṣni... the Maruts.
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<td>VII. 98. 69</td>
<td><strong>Indra</strong> In 1-8 Indra-Soma in 9 Soma, in 10 agni, in 11 Viśvedevah, in 12-13 Soma, in 14 agni, in 16 Indra, in 17 Grāvānah, in 18 the Maruts, in 19-22 Indra, in 23 ātmana aśīh in 24 Indra.</td>
<td></td>
<td>The eighth stance is by implication meant to be addressed to Indra-Soma and 23rd is only ātmana aśīh, in 23rd antarikṣa and Antarikṣa are praised. In eight and 15 the seer utters a curse.</td>
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<td>VII. 104. 70</td>
<td><strong>Mandala VII</strong> Pūṣan 28-30 Uṣas Varuna, Āryaman Mitraḥ</td>
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<td>Dānakṛiti of Varu Saṃsāma, and no reference to Uṣas.</td>
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VIII. 25. 74

Deities specified by the Ṛgveda.

Deities specified by the Ṛṣya.

In 8-9 Mitra-varuna,
in 10-21 viśvedevāh,
in 22-24 Dānastuti of Varu.

Indra

Agni, Indra

in 14 Rta-va
in 15-17 dānastuti of Ṛksa and Asvamedha.

Agni, Indra, viśvedevāh.

Havisamstutih payah
pavosadhinam ca.

Self praise of the seer, also dānastuti of Srutarvam.

visvedevāh

Devāh

the Rbhuses

In 1-4 Mitrā-varuna,
in 5-6 the The Ādityās,
in 7-8 the Āśvin,
in 9-10 Vāyu,
in 11-12 Sūrya,
in 13 Ūgass or Ūgass or Sūryaprabhā
Candrasūryaprabhā prabhā.

Agni medhyama, with Agni and the Varuts.
the Varuts and Rudra.

VIII. 45. 75

VIII. 54, 3-476

VIII. 68. 77

VIII. 69, 11ab. 78

VIII. 72. 79

VIII. 74, 13-1480

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<td>Pavanâna or Pûšan</td>
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<td>IX. 67, 23-24</td>
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<td>Agni or Savitry</td>
<td>Agni only</td>
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<td>IX. 67, 25</td>
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<td>Agni and Savitry</td>
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<td>IX. 67, 29</td>
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### Mandala IX

- **Yama madhyama**
  - In 6 Atharvanâh, Brugvavah, Angirasah, Pitarah,
  - In 7-9 Pretasîsah,
  - In 10-12 Svânau.

- **Agni Kavyavâhana**
  - Whole of the 3rd ōk is addressed to Pûšan.

### Mandala X

- **Yama only**
  - Lingoktdevatâh,
  - Lingoktdevatâh or Pitarah.

- **Agni Kavyavâhana**
  - Agni only.

- **Soma**
  - Āpah or Soma.

- **Prthivi**
  - Pitrmedhah
  - Pitrmedha or Prajâpati

- **Aśîsah**
  - The entire sukta is addressed to Āpah or Āpam napât.

- **Agni madhyama as Āpam napât**
  - In 1, 7, 9, 12, Aksa, Aksakraiprasamsâ ca āpâkita avânindâ ca
  - In 13 kṣra, the rest aksanindâ.

- **Mirpti and in 4 abc**
  - Milpti and Soma
  - Soma, in 7 Bhû, duv, soma, Lingoktdevatâh.
  - Pûšan, Kha, Pathya, swasti,
  - In 8-10 Râdasì and Indra. Dyavprthivi or Indra.
Sūktas and Mantras of the Rigveda

Deities specified by the RV

Deities specified by the RV

x. 62. 96

In 1-7 Agirasaṃstuti, in 1-6 Visvedevah or Agirasaṃstuti, in 2-11 Manu Sāvarṇya in 7-10 Visvedevah, in 8-11 Sāvarṇa danastutiḥ.

x. 63, 15-16. 97

In 15 the Varuṇa, they are addressed to the Visvedevah.

x. 65. 98

The hymn is addressed to the Visvedevah.

x. 85. 99

In 15 the Varuṇa, Sūktas and Mantras

x. 86. 100

In 15 the Varuṇa, Sūktas and Mantras

x. 87. 101

The hymn is addressed to the Visvedevah.

x. 88. 102

The hymn is addressed to the Visvedevah.

x. 94. 103

The hymn is addressed to the Visvedevah.

x. 96. 104

The hymn is addressed to the Visvedevah.

x. 101. 105

The hymn is addressed to the Visvedevah.

x. 102. 106

The hymn is addressed to the Visvedevah.

x. 107. 8-11. 107

The hymn is addressed to the Visvedevah.

x. 117. 108

The hymn is addressed to the Visvedevah.

x. 125. 110

The hymn is addressed to the Visvedevah.

x. 126. 111

The hymn is addressed to the Visvedevah.

x. 129. 112

The hymn is addressed to the Visvedevah.

x. 135. 113

The hymn is addressed to the Visvedevah.

The hymn is addressed to the Visvedevah.
From the above discussed specification of the deities of
the Rgveda, it is clear that the Sarvanukramani slightly differs
from the Ed. in this respect. This difference may be classified
into four categories. In the first category, the Sarva—has added
some other deities to those which are specified by the Ed. In the
second category it has substituted some deities by other deities.
The third category is of those instances where it simply mentions
lingoktādevata whereas in the last category it has omitted some deities enumerated by the BD.

This comparative study reveals that the Carvānukramani is very much indebted to the BD. Excepting the above discussed cases, the Carvā has borrowed the entire portion from the BD, which deals with the exposition of the vedic deities.
NOTES AND REFERENCES

1. H.O.S. Vol. V. p. XXI.
2. Cf. N. VII. 1.
5. Cf. Ibid. VII. 5.
7. Ibid. on the Rgveda I. 51.
8. Ibid. on the Rgveda I. 169-70.
9. Ibid. on the Rgveda I. 166.
10. Ibid. on the Rgveda I. 179.
11. Ibid. on the introduction to the III Mandalas of the
   12. Ibid. on the RV. III. 33.
   13. Ibid. on the RV. V. 2.
   14. Ibid. on the RV. V. 27.
   15. Ibid. on the RV. VII. 32.
   16. Ibid. on the RV. VIII. 1.
   17. Ibid. on the RV. IX. 101.
   18. Ibid. on the RV. X. 10.
   19. Ibid. on the RV. X. 26.
   20. Ibid. on the RV. X. 47.
   21. Ibid. on the RV. X. 56-60.
   22. Ibid. on the RV. X. 95.
   23. Ibid. on the RV. X. 108.
   24. Ibid. on the RV. I. 5.; Ed. II. 139.
   25. Ed. II. 147; Sarvā. on RV. I. 13.
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