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VEDAVIKṚTILAKṢANA-SAṀGRAHA

(A collection of twelve tracts on Vedavikṛtis and allied topics)

Compiled and Critically edited
with Introduction and variant readings
by
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and
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INTRODUCTION

It is with mixed feelings that I am placing before the world of scholars, interested in Vedic studies, this work, the *Vedavikṛtilakṣaṇa-saṁgraha*, originally conceived, planned, and commenced by the late Prof. K. V. Abhyankar, who had not only prepared a rough draft of the whole, but had even seen forty-eight pages of it through the press, when his life was mercilessly cut off. It was with a sense of duty to the sage-like Professor that I accepted Dr. R. N. Dandekar's suggestion to carry on the work, little dreaming at the moment of the many difficulties it necessarily involved. I have tried to do as much justice to the work and to the memory of the late Professor as I could with my limited capacities; and I sincerely hope that my labour has not altogether failed in achieving its goal.

The *Vedavikṛtilakṣaṇasaṁgraha* is, as the name suggests, a collection of (twelve) treatises, big and small and some of them with commentaries, dealing with the various modes of Vedic recitation (known as *vikṛtis*) and allied topics.

(1) The *Vikṛtivallī (ViV.)* is a tract of twenty-eight *kārikās* attributed to Vyāḍi. After the benedictory and introductory verses (1–4), the author gives the names of the eight *vikṛtis* and explains in some details the mode of forming the *jaṭā* (5–20). The remaining *vikṛtis*, of which *Mālā* alone has two varieties,[1] have been described in the *kārikās* that follow (21–28).

Vyāḍi is an ancient authority in the field of *Vyākaraṇa*, often referred to in the *Prātiśākhyas*, the *Mahābhāṣya*, and many other works. He is known to have written the *Saṁgraha*,[2] a voluminous work on Sanskrit grammar, and also a *paribhāṣā* work named the *Paribhāṣāsūcana*[3]. But whether this Vyāḍi can be identified with the author of the *Vikṛtivallī* is not easy to decide.

(2) The *Vikṛtikaumudī* (*ViK.*) is a commentary on the *ViV.* by Gaṅgādharabhaṭṭācārya who describes it as an ancient work (*purā-*

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1 Vyāḍi has expressly stated two types of *mālā* under the names *pada-mālā* and *krama-mālā* (see विव. २१–२२; विकौ. २१–२२; अष्टवि. ९–१०). But परिशिष्टम् notes only *mālā*, namely *krama-mālā*.

2 Known so far only through references.

3 edited by Prof. K. V. Abhyankar in the *Paribhāṣā-saṁgraha* (BORI, Poona, 1967).

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tana grantha).[1] This commentary has been edited by S. Sāmāśramī in *Uṣā* I (1889), and covers only the *jaṭāvikṛti*. But from one of our MSS., the commentary appears to have covered the whole of the *Vikṛti-vallī* (see note 9 on p. 16, contd. on p. 17), though, this point cannot be said to have been finally settled.

The ten *kārikās* (given as *Pariśiṣṭam* on p. 21 f.) are identical with the corresponding *kārikās* in the *ViV.* and the *ViK*[2]; and each one of them is introduced with identical remarks (see the introductory remarks on pp. 17–21). This, as also the identical illustration under *ghana* in both the places[3], possibly indicates that the *Pariśiṣṭam* is only an abridged version of the previous work.

(3) *Aṣṭavikṛtilakṣaṇam* (*AṣṭViL.*) contains seventeen *kārikās* with an anonymous commentary describing and illustrating all the eight *vikṛtis*. This whole text with the commentary is included in the Benares edition of the *Śuklayajurveda-Prātiśākhya* with Uvaṭa's commentary,[4] with only minor variations (or alterations). Unfortunately, however, nothing is said even there about the author and the commentator.

Another point to be noted about this work is that in the *Prātiśākhya-pradīpa-śikṣā*,[5] the present work together with the commentary is incorporated almost verbatim with some omissions. Even most of the illustrations therein are the same, but are given only partially by adding the word *ityādi* in each case. The author of the *Prāti. Pra. Śikṣā* has referred to the *Jyotsnā*[6] (presumably a commentary on the text adopted here) twice.[7]

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1 See विकौ०, Introductory st. 3.

2 But for the stanza describing the *pada-mālā*, no. 22 (in both विव० and विकौ०).

3 see pp. 21 and 22 under घन.

4 Benares Sanskrit Series, Benares, 1888, pp. 471–493

5 This is a comprehensive work, covering all the topics of the *Śukla Yajurveda Prātiśākhya*, composed in 1817 by Bālakṛṣṇa Sadāśiva Godase, and included in the *Śikṣāsaṁgraha* (Benares SK. Series, 1888).

6 Presumably a commentary on the text (of the *Vikṛtis*) adopted here. *Jyotsnā* is the name of the commentary on the *Mādhyandina YV. Prātiśākhya*, composed by Rāmacandra, son of Siddheśvara, in Śaka 1736. BORI. MS. No. 287 (Descriptive Catal. Vol. I, Part I) of *Śukla-Yajuḥ-Prātiśākhya-pradīpikā* by Rāmacandra Sādaśiva Agnihotrin contains *Aṣṭavikṛti(lakṣaṇa)* on which he has commented. Read: अष्टौ विकृतयः प्रोक्ता रामेणात्राहिताग्निना। प्रीयतां तेन सर्वेशो वैद्यनाथः सदाशिवः॥ But this does not contain the three varieties of *ratha*.

7 The two references are: (1) ज्योत्स्नायां प्रकारत्रयेण रथ उक्तः स तत्रैव द्रष्टव्यः (ibid. p. 305); and (2) शेषं ज्योत्स्नादिषु द्रष्टव्यम् (ibid. p. 306).

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(4) The *Jaṭāpaṭalakārikā*[1] (*JaṭāPK.*) has been commented upon by Anantācārya, son of Nāgadeva and Bhāgīrathī and grandson of Jahnu, and a resident of Banaras. He was steeped in Vedic lore, particularly in the *Kāṇvaśākhā* of *Śukla YV.* to which he belonged (he calls himself *ādyaśākhin*)[2], and has several works, original and commentarial, to his credit. He has composed the *Vedadīpa* on the *Kāṇvasaṁhitā* (in 1626), and the *Padārthaprakāśa*[3] on the *Vāj. Prātiśākhya*, in which he has given illustrations mainly from the *Kāṇvaśākhā*, but from the other *śākhās* also if and when they were not available in his *śākhā*. He has also written works on Dharmaśāstra and allied subjects, such as *Kāṇvakaṇṭhābharaṇa* (*gṛhya* and *smārta*), *Grahayajñavidhāna*, *Āhnikasaṁgraha* (for *Kāṇvas*), *Vidhānapārijāta* (composed in 1625)[4], *Vṛṣotsargaprayoga*, and *Kātyāyanamantrārthadīpikā* (in 1631). He has also commented on the *Śatapatha-Brāhmaṇa* (*Kāṇva*), the *Īśāvāsyopaniṣad*, and the *Nighaṇṭu*.[5] Even a casual perusal of his commentary on Vyāḍi's *Jaṭāpaṭala* would be enough to show his erudition not only in the Vedic and ancillary literature in his own *śākhā*, but even in the other *śākhās* as also in the *Ṛgveda*. This is also shown by the way in which he has referred to the diversity of views held by Gārgya, Āpastamba, Daurmitra, Vyāḍi, and Āśvalāyana regarding accentuation in *saṁkrama* and *vyutkrama* and has settled the matter by referring to the *Tribhāṣyaratna* (on the *Taittirīya Prātiśākhya*), the *Upalekhasūtra*, and *Śaunaka*.[6] He has finally declared that, in doubtful cases, one should follow the *Prātiśākhya* of one's own *śākhā*.[7]

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1 The stanzas of this tract are indentical with st. 3–19 (with a few variants) of the विव. and the विकौ.

2 See Introductory st. 2 of the commentary.

3 Madras University Sanskrit Series, 5 (1934).

4 See P. V. Kane, *History of Dharmaśāstra* (Revised edition), Vol. I, Part II, p. 1161.

5 For details See V. Raghavan, New Catalogus Catalogorum, I, p. 134f. One more work of Anantācārya is the *bhāṣya* on the *Bhāṣika-sūtra* (edited with two commentaries by Dr. B. B. Chaubey, Panjab University Indological Series–4, 1975). Anantadeva Yājñika, the commentator of the *Pratijñāsūtra-pariśiṣṭa* (Benares Sanskrit Series, *Śuklayajuḥprātiśākhya*, pp. 401–431) cannot be identified with our Anantācārya.

6 For all this see commentary on st. 12 and 13 (p. 43f), and on st. 15 and 16 on p. 12f.

7 Read : शौनकशब्दस्योपलक्षणत्वात् स्वस्वप्रातिशाख्योक्तं भवत्येव (on st. 14, p. 45.)

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(5) Slightly differing from Vyāḍi in his views on certain points, Hayagrīva wrote a tract on the *jaṭā* in eleven *kārikās* divided into two *vargas* of five and six verses respectively. The main point of difference between these authorities concerns the treatment of the *madhyapadas* (middle *padas*) in the *kramas* formed with more than two *padas*,[1] and also of the *vikāri padas*, (words which undergo modification in the *Saṁhitā*).[2] Another point of difference is *pragṛhyatva* of the *nipāta u*, and of the trisyllabic words ending in **a** *pragṛhya* vowel.[3] As for accentuation, however, they appear to be in perfect agreement.

(6) Hayagrīva's *Jaṭāpaṭala*[4] (*JaṭāP.*) is commented upon by a commentator whose identity is hard to establish. But if the introductory stanza and the commentary on it in one of our MSS. (reproduced in n. 1 on page 49) has any validity, the name of the commentator may be Kṛṣṇa. Beyond this there is nothing that can be said about him.

(7) *Dīpikā* is another commentary (on the *JaṭāP.*) composed in 1745[5] (Saṁ. 1801) at Vārāṇasī by Dayāśaṅkara, son of Dharaṇidhara, surnamed *Vyavahāra*. He declares that, in his *Dīpikā*, he has followed the views of Hayagrīva; but he has also cited Vyāḍi and the *Ṛgveda-prātiśākhya* along with Hayagrīva. He has also clearly stated and even illustrated the difference between the views of Hayagrīva and Vyāḍi. His discussion regarding the relative authenticity of the *Nirukta* (of Yāska), *Vyākaraṇa* (of Pāṇini), and *āmnāya-pāṭha*, and also the way in which he establishes the utility of the *Pārṣadagrantha*(*Prātiśākhya* works) clearly indicate his erudition. A reference to *Baiṭha*[6] and similar other works also shows that he had

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1 Read st. 7 (of हजप.) where the author supplies the reason why the *madhya padas* should be given in their *pada* form even in the *vyutkrama*. (p. 52 and p. 65).

2 Read st.4 on p. 60.

3 Read st. 8 and commentary on it (on p. 53 and p. 66).

4 This text with comm. and with German Translation was edited by Thibaut, Leipzig, 1870.

5 Read st.1 on p. 74.

6 Read : एवं रावणकृतानति (v. l. नीति) प्रसिद्धानां बैठादिग्रन्थानामपि प्रतिवर्गं तान्तनान्तखण्डित-पदादीनां संदेहे सति तत्तन्निवर्तकत्वेनाध्ययनोपयोगित्वम् (दीपिका on p. 64, l. 12f). For another work of this type, the अष्टाक्षरी बैठ, see, Pt. Rājeśvarśastrī Dravid Felicitation Volume, pp. 21–36. The वेदपरिभाषा is another work of this type pertaining to the माध्यन्दिन संहिता (included in the शिक्षासंग्रह, Benares SK. Series, 1893) composed by Paṇḍita Rāmacandra, son of Siddheśvara.

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studied all the ancillary Vedic literature which seems to have been still engaging the attention of the traditional Vedists at the end of the eighteenth century.

Dayāśaṅkara has given deep thought to the problem of *samaya* (or *galita*). After a thorough study of all the literature on the subject available then, he has arrived at the conclusion that all those, who have attempted to discover the rules and principles on the basis of which the *samayas* are determined, have failed, and have ultimately accepted the traditional *pāṭha* as the only guide on the matter. Ancient authorities like Śaunaka and others have not attempted to define *samaya* and have given the name *samaya* to the phenomenon, emphasizing thereby its arbitrary nature. For, *samaya* literally means a phenomenon which can be undersood only through the *padāmnāya* (the traditional *padapāṭha*).[1]

The author of the *Dīpikā* has further discussed *samaya* in all its possible varieties and has shown with suitable illustrations how they are to be treated in the formation of the *jaṭā*.[2] On the whole, Dayāśaṅkara may be said to have expounded and illustrated the rules for the formation of the *jaṭā* in as comprehensive - and at the same time convincing - a manner as a commentator could possibly do.

(8) The *Aṣṭavikṛtivivṛti* (*AṣṭVi V.*) is a metrical work of fifty-four *kārikās* written by Madhusūdana Maskarin to explain and illustrate the formation of the eight *vikṛtis* according to Vyāḍi's view. This work is accompanied by a prose commentary, called *Prakāśa*, composed by one who has designated himself as Purogamācārya. But nothing is known about this commentator; and the only thing we know about the author himself is that he was a *maskarin* (a type of *saṁnyāsin*) and that he was initiated by Kṛṣṇadvaipāyana.[3] From the introductory verse (as explained in the commentary) he appears to have good command over Sanskrit, for the display of which there was hardly any scope in the rest of his work. In two or three places the commentary discusses such topics as the authenticity of *jaṭādi vikṛtis*[4] and the formation of *jaṭā* in the case of *samaya* having only one *śuddha pada* at the end (of

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1 Read : अत्र कानि पदानि गलन्ति कानि न इति पूर्वैर्बहु विचारितम्। ... समाम्नायैकगम्यत्वमस्येति यावत्। दीपिका on p. 69, ll. 6–9.

2 Read दीपिका on st. 9 (p. 67).

3 Read the introductory sentence and the benedictory stanza that follows. (p. 76)

4 e. g. the discussion on p. 79 f : ननु जटास्वरूपमनिरूपणीयम् etc.

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the hemistich, the unit for *jaṭā*).[1] Similarly he appears to be fond of a minute analysis of topics under discussion, as, for example, the *samaya*,[2] occurrence of the four varieties of *kampa* in the various *kramas*,[3] and the classification of the *kramaveṣṭana padas*.[4] On the whole, Madhusūdana appears to be a man of erudition, well versed in the subject of the *vikṛtis*, with a tendency to be rather pedantic.

The *Aṣṭavikṛtivivṛti* was published in *Uṣā* I (in 1889) with a commentary which appears to be identical with the one printed here.[5] We have another edition of this work[6] which runs up to the end of *jaṭā* only. There the commentary (which mostly agrees with that in our MSS) is attributed to Satyavrata, though on what authority it is not quite clear. Also, we do not get any information about this Satyavrata. The commentary in this edition is wanting in the benedictory stanza by Madhusūdana and the commentary on it. But it bears such a close similarity to the commentary presented here, that there can be little doubt about both of them being identical (with a few variations which, however, do not affect the identity). But further definite information about the author and the commentator must wait for further research.

(9) The *Kauṇḍinya-śikṣā* had been known so far only through a reference to it in a commentary on the *Śikṣā-samuccaya*,[7] different from the *Śikṣāsaṅgraha* printed in the Benares Sanskrit Series[8] (1893). Kauṇḍinya (as also Sthavira Kauṇḍinya), an authority on Grammar, is referred to in the *Taittirīya Prātiśākhya* 5.38, 18.3, and 19.2; and

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1 See com. on st. 27 on p. 97. Also read: अत्र केचिदाहुः। प्रथमोषा व्यद्यौदद्यौत्। अद्यौदित्यद्यौत्। तच्चिन्त्यम्। ... अतोऽक्रमितपदस्यैकपदस्यान्त्यस्य जटात्वेनावर्तनं वेष्टनं च वदतामतिसाहसम् (p. 99 f). It may be noted that the view rejected by Madhusūdana here has actually been adopted by the *Dīpikā* (see p. 68, ll. 18–20; also ll. 15f. for another illustration, which will require revision according to Madhusūdana's view).

2 Read st. 23–31, and comm. on them. (pp. 96–100). It must, of course, be admitted that this discussion with illustrations is quite illuminating.

3 See st. 46 and comm. on it (p. 105f.).

4 Read: अत्रायं विवेकः। क्रमवेष्टनपदानि द्विविधानि। अन्त्यान्यनन्त्यानि च। etc. (pp. 93–95).

5 See *MS.* A, noted in the Introductory note on p. 75; and also Rajendra Lal Mitra, Nolices of SK. MSS., No. 1492.

6 This is described in the introductory note on p. 75 under V.

7 See V. Raghavan, New Catalogus Catalogorum, Vol. V, p. 104.

8 This *Śiksā-saṃgraha* is a collection of about thirty works of the *Śikṣā* class, twenty-five of which pertain to the *Mādhyandina Śākhā* of the *Śukla YV.* Some of these are accompanied by commentaries.

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Sthavira Kauṇḍinya in *ibid.* 17.4 and comm. on 5.39–41[1]. But nothing further is known about him; and it is hard to establish his identity with the author of the work under consideration.

Thanks to the efforts of the late Prof. K. V. Abhyankar, the *Kauṇḍinya-śikṣā* has now come to light and is being presented here, for the first time, on the basis of the single MS. described in the introductory note on p. 113. The contents of the work (leaving aside the corrupt and obscure portion) may be described as follows: After the benedictory verse (1) and a general direction for the study of *śikṣā* and other *śāstras* (2), Kauṇḍinya deals with the following topics: *sapta saṁhitāḥ* (3–5), *aṣṭalakṣaṇam padam* (6–7), a defence of *krama* (8–9), formation of *krama* (10), *trikrama* (11), utility of *krama* (12), *jaṭā* (13), *ghana*, its four kinds (16–19), *vikṛtipaṭhanaphala* (21–26), *guṇa sandhi* (45 f.), *sandhi* of *ai*, *au*, *r̥* (46), *svārasandhi* (48), kinds of *svarita* (50–56), *kampa* (58 f.), *varṇānām ṣaṣṭisaṁkhyā* (60 f.), *dvitva* (61 ff.), *svarabhakti* (72 f.), *dvitva* of *ṅ* (78–80), *aṣṭa vivṛttayaḥ* (81–90), *ekamātrika* and *dvimātrika anusvāra* (91), prohibition of *saṁdhi* in *hariḥ om* (92), and *pañca varṇakramāḥ* (93). The author concludes the work by *lakṣaṇajñapraśaṁsā* (94–99) and *vidyāprāpti-sādhanāni* (100).

This work evidently belongs to the *Kr̥ṣṇa YV, (Taittirīyaśākhā).*

10 The *Kramapaṭala* forms the tenth chapter of the *Ṛgveda-Prātiśākhya*. The *ṚVPrā.* has been edited with Uvaṭa's *bhāṣya*, translation, notes, etc., several times, the latest edition being the one prepared by Dr. V. K. Varma (with translation and notes in Hindi).[2]

This *paṭala* deals in detail with the rules for forming the *Kramapāṭha*[3] of the *Ṛgveda*. It may be observed that a few minor differences of views or opinions appear to have existed regarding certain details; and these have been noticed by Uvaṭa in his *bhāṣya*. It may be further noted that the *ṚVPrā.* itself contains two chapters on this topic – the tenth and the eleventh – apparently differing on some points. But it may be observed that the eleventh chapter is designated *kramahetu-paṭala*, indicating thereby that it aims at explaining the *hetu* behind

1 See V. Raghavan, ibid., p. 104

2 Banaras Hindu University SK. Series, Research Publication Scheme, Vol. V (1970).

3 For a detailed exposition of the rules for *krama* formation with illustrations based on the *Krama-paṭala*, see ABORI, Diamond Jubilee Volume, pp. 573–582.

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the way or the manner in which the *krama* in particular cases is formed; and it has been expressly laid down : *ācaritaṁ tu notkramet* and also *yathopadiṣṭaṁ kramaśāstram āditaḥ punaḥ pṛthaktvair vividhair na sādhuvat* (*ṚVPrā.* 11.64,)[1]

11 The *Svarapaṭala* (= *Ṛgveda Prātiśākhya, Paṭala* 3) deals with the accentuation in combination of the several *padas* into *saṁhitāpāṭha.*

12 The *Svarāṅkuśa* is a small metrical tract on the accentuation in the *Ṛgveda.* The author, Jayantasvāmin, declares that he has composed twentyone stanzas for the establishment of the Ṛgvedic accentuation. Nothing is known about the author except his name, which he himself has given as Jayantasvāmin.[2] The *Svarāṅkuśa* is commented upon by Nīlakaṇṭha on Sunday, the full-moon day of *Kārttika* in the year[3] 1671 (named *Śonitavāmin*).

This text wtih a commenary (possibly identical with ours) was first published in *Uṣā* II (1895) by S. Sāmāśramī[4]; and with Nīlakaṇṭha's commentary, as Oriental Thought Series, No. 1 (1954), by G. V. Devasthali.

Though the author declares that he has composed 21 verses, actually we have 23 verses, including the concluding verse giving the name of the author, the name and the extent of the work, and the purpose it is expected to serve. It is quite likely that the author in giving the extent of his work has excluded this last verse. In that case the work would appear to have only one verse more than the extent stated. This perhaps makes it likely that the stanza **एकाक्षरसमावेशे०** (on p. 157). which is evidently borrowed from *ṚV. Prā.* 3.3–4), does not belong to the text of Jayantasvāmin (See Devastali, **स्वराङ्कुश**, p. 16, note 77).

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1 It may be interesting in this connexion to read the *ṚV.Prā.* 11. 63–65, and Uvaṭa's commentary on the same.

2 Jayantasvāmin has composed the *Vimalodaya-Jayantamālā* on the *Āśvalāyana Gṛhyasūtra.* P. V. Kane appears to identify this Jayantasvāmin with the author of the *Āśvalāyana Gṛhyakārikā* and place him at the end of the eighth century. Aufrecht, Cat. Catalogorum, I, p. 200, and K. K. Raja New Cat. catal. VII, p.181 also appear to identify the author of the *Svarāṅkuśa* with this Jayantasvāmin. But the ground for this identification is not clear.

3 The name of the year is given as *Śoṇitavāmin* (= *Rudhirodgārin*); and this agrees with the year 1671 of the Saṁvat era.

4 Unfortunately I was not able to get this edition for a detailed comparison.

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The *Śikṣāsaṁgraha* (Benares SK. Series, 1893) on pp. 161–163 contains the *Svarāṅkuśa-śikṣā* comprising 25 stanzas. The same text with some variant readings has been printed at the Vāṇī Vilāsa Press, Shrirangam, in 1968. Here it may be observed that the last two stanzas in both these editions, coming as they do after the signature stanza, are obviously spurious. Similar appears to be the case with st. 15[1], so that these editions would appear to have the same text as here, with a slight change in the order of the verses, and with a few variants.

A curious point to be noted about the authorship of this work is that it is sometimes attributed to *Rāvaṇa* (about whom, however, nothing further is stated[2]).

The *Padapāṭha* (*PP.*), the *Kramapāṭha* (*KP*), and the eight *vikṛtis* together with the *Prātiśākhyas*, the *Śikṣās*, and the *Sarvānukramaṇīs* may be said to represent the ancillary works which are highly important for the text-critical study of the *Saṁhitās*. Ever since the publication of the *ṚV. Saṁhitā* in six Volumes (1849–74) with the *PP.* and Sāyaṇa's commentary by Max Müller, the *ṚV. PP.* has been edited several times with the *Saṁhitā* ; and T. R. Kṛṣṇācārya edited the *PP.* by itself in 1902. The *PP.* of the *Sāmaveda* appeared with the *Saṁ.* in *Uṣā* I in 1889–91; while Weber brought out the *Taittirīya Saṁ.* with extracts from the *PP.* in *Ind. St.* XI and XII in 1871–72. The *Saṁ.* of the *AV.* with the *PP.* and Sāyaṇa-*bhāṣya* was brought out in four Volumes by S. P. Pandit (1895–98), and by Vishva Bandhu (1961–1964); while Whitney's Index Verborum to the published text of the AV. appeared in *JAOS.* XII (1881). The *PP.* of the *Vājasaneyi Saṁ.* has been brought out by Yudhiṣṭhira Mīmāṁsaka (1971), before which it had been already published thrice as stated by him in his Introduction (p. 9f).

Publication of the *PP.* of these various *Saṁhitās* had already given an impetus to their critical study; and yet an important aspect of the *PP.* namely, the *samaya* (or the *galita*), had not attracted the attention of scholars till C. Kunhan Raja brought out his *ṚV-vyākhyā Mādhava-*

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1 i. e. the st. एकाक्षरसमावेशे etc. on p. 157 l. 3f., which in MS. is numbered 15.

2 Read : केचन रावणकृता स्वराङ्कुशशिक्षा प्रतिपद्यन्ते (*Śikṣā Saṁgraha*, p. 163 foot-note). Also read : अत्र जपादौ हस्तस्वरवर्णहीनस्यानधिकारत्वं रावणेन स्वराङ्कुशे याज्ञवल्क्येन शिक्षायां च बोधितम् । (मल्लशर्मशिक्षा in शिक्षासंग्रह, p. 153).

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kṛtā (1939)[1], and drew attention of scholars to the *samaya* in his *ṚV repetitions and the PP.* (1948)[2]. The *ṚV. PP.* MSS. regularly show the *galita* portions by putting zero (o) in their place. But the importance of this practice was not realised by the editors of the *PP.* so far, with the result that they have printed the *PP.* of the whole text in full, not caring to show the *galitas* at all. The phenomenon of *galita* exists in the other Vedas also; and the *galita padas* are simply omitted in their *Padapāṭhas* (in MSS). Yudhisthira Mimāmsaka appears to be the first scholar to have improved matters by bringing out his edition of the *PP.* of the *Mādhyandina-Saṁ* (1971) with the *galita* portion totally left out. In fact, *Padapāṭhas* of other *Saṁhitās* also, if edited with indications of the *galitas*, will surely give a fresh dimension to their text-critical studies. *Samaya* (= *galita*) has been discussed so far by C. Kunhan Raja, C. G. Kashikar,[3] and K. P. Jog[4]; and a work called *Galita-pradīpa* of Lakṣmīdhara has been brought out with his own commentary by Śrīkṛṣṇa Deva.[5] But the problem of *galita* is still a riddle requiring careful study.[6]

Siddheshwar Varma, in his *Etymologies of Yāska* (1953) ch. V,

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1 Adyar Library Series No. 22 (1939), and No. 61 (1947), the two together covering *ṚV. Aṣṭaka* 1.

2 See Summaries of Papers (XIV All-India Or. Conference, 1948), p. 3f.

3 See C. G. Kashikar, *Repetitions in the Ṛgvedapadapāṭha*, Annals, BORI, Vol. 28, pp. 301–305; *The Problem of the Galitas in the Ṛgveda*, Proceedings, All-India Or. Conference, Part II, pp. 39–46, Nagpur, 1946.

4 See K. P. Jog, *On the galitas in the padapāṭha as a means of Ṛgvedic interpretation*, Prof. R. N. Dandekar Felicitation Volume (1969), pp. 56–82; *A reappraisal of the problem of the galitas in the Ṛgvedapadapāṭha*, Centre of Advanced Studies in Sanskrit (Poona) *Studies* I, pp. 31–34 (1972).

5 Shrīkrishna Deva has also given some information about *galitas* in all the main Saṁhitās in his *prastāvanā* to the *Galitapradīpa* (लघुग्रन्थरत्नप्रभावलिः-१३, संवत् २०१६).

6 Prof. Max Müller's SK. MSS., catalogued by Don M. DE Z. Wickremasinghe, JRAOS, July, 1902, contained a MS. of the पदाम्नायसिद्धि, 'a *ṭīkā* or comment on Lakṣmīdharasūri's *Galitapradīpa* by his younger brother Nāganātha Paṇḍita, son of Nimbadeva Paṇḍita'. The colophon of the commentary reads : इति श्रीमत्पुरश्चन्द्रपुरनिवासी श्रीहरिहरचरणानुरागी श्रीमन्निम्बदेवपण्डितात्मजनागनाथ-पण्डितकृतायां स्वज्येष्ठभ्रातृलक्ष्मीधरसूरिविरचितगलितप्रदीपस्य टीकायां पदाम्नायसिद्धौ अष्टमाष्टकः समाप्तः।

संवत् १६६१ समये श्रावणे मासे कृष्णपक्षे प्रतिपदि सोमवासरे तद्दिने लिखितमिदं पुस्तकं शिवराजधान्याम्।

(Continuep on the next page)

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had already given hints for a further research in the *Padapāṭha*. Prof. K. V. Abhyankar in his *Vedapadapāṭha-carcā*[1] has thrown light on the salient features of the *PP.* (1974). K. L. Sharma in his "*Prātiśākhya* and the *Padapāṭha*"[2] has stated that the *Prātiśkhyas* have not explained every abnormality of the *Saṁhitā* or the *Pada*, and has urged that serious attempts need to be made to peep into their sacrets by supplementing 'even Pāṇini by our knowledge gained through centuries.' V. N. Jha also has recently worked on the *ṚV. Padapāṭha* and presented his results in '*A linguistic analysis of the ṚV Padapāṭha*'.[3]

One more point concerning the *PP.* deserves notice. Referring to *ṚV.* 8.35.13–15, उषसा सूर्येण चादित्यैर्यातमश्विना, Vyāḍi has pointed out a discrepancy between the *PP.* and the *Saṁ.* regarding accentuation. In the *PP.* we have च and आदित्यैः which in the *Saṁ* are combined into चादित्यैः. Here apparently the two *anudātta* syllables in the *PP.*, when combined, have given us चा (दित्यैः), one *udātta* syllable. This anomaly has not been noted in the *ṚVPrā.*[4]

Śrīnandināthamiśra has recently written an article[5] to acquaint

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(Continud from p. X)

In view of the date of this MS., the work and the com. may be easily assigned to the latter half of the 16th century.

[While trying to secure a copy of this MS., I had a rude shock when I learnt from the Reference Dept., Tokyo University Library (letter dated 8 Dec., 1976) that the University Library (where Max Müller's MSS. were deposited) was destroyed by the earth-quake of 1923].

1 BORI, Poona, 1974.

2 Charudeva Shastri Felicitation Volume, (Delhi, 1974), pp. 133–148.

3 Thesis accepted by the Poona University for Ph.D. (Sanskrit), Poona, 1974

4 This point has been first noted by the ऋग्वेदपादानुक्रमणी (शौनकीया) in the following verse : आदित्यैर्यातमित्यस्मिन् पादे चाष्टाक्षरे भवेत्। संहितायामुदात्तत्वा पदकालेऽनुदात्तवत्॥ (Vyāḍi's *kārikā*, विव. १८, is obviously based on this). The *Galitapradīpa* also has referred to this matter, of course indirectly, in यो देवत्तमिह त्यैन्द्रान्त्यमा नो याहि च त्रिषु। आ जिन्वतं द्विः पिबतं पादौ पञ्च शचीपते॥ Pandit Hebbar Gaṇapatishastrī has fully explained these verses in एका स्वरमीमांसा (Annals BORI, 51, (1970) pp. 213–214) in Sanskrit. Also read C. G. Kashikar, A note on the pada text of ṚV. VIII. 35. 13–15, loc. cit, pp 215 f. The discrepancy between the *Saṁhitā* and the *Pada*, noticed by Vyāḍi and even earlier by Śaunaka is, more apparent than real.

5 See श्रीनन्दिनाथमिश्र, ऋक्पदवर्णानुक्रमणीपरिचयः, ऋषिकल्पन्यास (पं. राजेश्वरशास्त्री अभिनंदन ग्रन्थ), पृ. ३१–३६.

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the Vedists with a work of the *Baiṭha* class. The *Baiṭha* works deal with the same topics as the *Anukramaṇīs*, the only difference between the two being that the former are couched in a code language whereas the latter state their subject in our usual (of course, Sanskrit) tongue. The *Anukramaṇīs* are quite old, but the same cannot be said of the *Baiṭha* works. From MSS. it appears that the *Baiṭha* works started from Dakṣiṇāmūrti. But we know next to nothing about this Dakṣiṇāmūrti or his time.[1]

Śrīnandināthamiśra says that this code language was first used for indicating the accents etc. in the *Sāmaveda*; and then it was variously used by Mahārāṣṭra Paṇḍits, living in Vārāṇasī, to indicate *padas*, etc. in the *ṚV*. It is also found used in modern times by the Yajurvedins for similar purposes. The *Baiṭha* works are of three kinds, commonly known by their self-expressive names, *Ekākṣarī–*, *Caturakṣarā–*, and *Āṣṭākṣarī Baiṭha*.

A work of the *Baiṭha* class has three sections : (1) **ग्रन्थव्यापकविषयप्रतिपादन**, (2) **अक्षराणां मानव्यवस्थापन**, and (3) **सङ्केतिताक्षरबोध्यार्थकथन**; and all these are conveyed by explanatory remarks on the code-words.

It cannot be said when exactly these *Baiṭha* works came into being. There can, however, be no doubt that they were devised with a view to a thorough preservation of the *Saṁhitās* in their pristine purity and secrecy.

No *Baiṭha* work appears to have been made available in print till today. But Veṅkaṭarāmaśāstrī has brought out a work called *Padaratna* (Vāṇivilāsa Press, 1968) which appears to be of the *Baiṭha* type. It gives, in a code language, the exact number of *padas*,

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1 K. K. Raja, New, Cat. Catal., Part VIII, p.296, attributes दक्षिणामूर्तिपदवर्णसंख्या to श्रीपाद, about whom also nothing is known. I give here the stanzas from a MS, (from the भारत इतिहास संशोधक मंडळ, पुणें) of अष्टाक्षरी बैठ, where दक्षिणामूर्ति claims its authorship : सोऽहं स्फुरन्तीमनुभूय सौरीं परां कलां सप्तदशीं स्वतन्त्राम् । समाहरिष्ये पदवर्णसंख्यां यो दक्षिणामूर्तिरनुत्तमात्मा ॥ संहितायामहं वेद संख्या या भवता कृतां (? ता) । देवः कोऽपि न कोऽप्यन्यो गिरां यन्ता च सर्वशः ॥ The colophon at the end of the first *Aṣṭaka* is : इति श्री दक्षिणामूर्तिदेवश्रीपादोपदिष्टायां पदवर्णसंख्यायां शक्तिश्रीर्नाम प्रथमाष्टकम् । Here श्रीपाद appears to be only an honorific title (cf. पूज्यपाद) of दक्षिणामूर्ति. Similar colophons are found at the end of every *aṣṭaka*. It is also interesting to note that the *aṣṭakas* are given different names such as शक्तिश्रीः (1), पराश्रीः (2), मन्त्रश्रीः (3), आत्मश्रीः (4) and so on, the last being named तत्त्वश्रीः. The significance of these names, if they have any, is a matter for further investigation.

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pragṛhyas, *avagṛhyas*, and *padas* ending in *visarga*, *n(a)*, *si*, *tu*, etc. *Padagāḍha*, on the other hand, gives the actual *padas* in such *groups*. The *Padagāḍha*, published in *Uṣā* II (in 1895), is very probably a work of this type.

Śamānaprakaraṇam is a work giving an exhaustive list of *śamānas* (=*padas* whose *visarga* is elided in the *Saṁhitā*). The author Nāgadeva, son of Yajñanārāyaṇa, remarks that previous works on this topic being too extensive and not suitably arranged (*asaṁgata*), he has composed a short work with the *śamānas* alphabetically arranged. However, no other work of this type has appeared in print so far. Nāgadeva's work has been edited by Rāmabhadra Dīkṣita at Kalpadi in 1915. It is said to form the first part (or chapter) of the *Saptalakṣaṇa*, a treatise on the phonetics of the *Ṛgveda*.

One more work of a similar nature is the *Bondalakṣaṇam* pertaining to the *ṚV*. edited by Veṅkaṭarāmaśāstrī (Vāṇīvilāsa Press, 1968). It is meant to remove all doubts concerning the exact form of the *padas*, whether they are *khaṇḍita* or *akhaṇḍita*, *pragṛhya* or *apragṛhya*, and so on.

It is, indeed, striking that great pains have been taken in the form of these and such other works to preserve the pristine purity of the *padas* in the Veda. It is, however, unfortunate that nothing has been done as yet to place before the students of the Veda, in a systematic form, an index of the words in the *Saṁhitā* which will give them at a glance a clear idea of how a particular word behaves in the *Pada*- as also in the *Saṁhitā-pāṭhas*. Instead of an index of the *Padapāṭha* alone, it should be an index of the *Padapāṭha* as well as the *Saṁhitā-pāṭha*.[1] Such an Index will surely give a fresh impetus to the text-critical study of the Veda.

The *Kramapāṭha*,[2] though quite ancient, has not yet been made available in print for any Veda. The *ṚV*. *Krama* is not only mentioned in the *Ait. Ār.* but has been fully described and discussed in the *ṚV. Prā.* in two chapters, which exhibit a diversity of views held regarding its formation. The *KP*. of the other Vedas also is mentioned in the

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1 Vishva Bandhu has improved matters in his *Ṛgveda with commentaries of Skandasvāmin etc.* Part VIII, Indices, 1976. But even he appears to have given no thought to *galitas* in this otherwise excellent edition.

2 For detailed information about *Kramapāṭha*, see BORI, Diamond Jubilee Volume, pp. 573–582

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Tait-, the *Vāja-*, and the *AV.-Prātiśākhyas*.[1] The same to some extent may be said of the *jaṭā*, the existence of which is presupposed by the *Tait-Prā.*[2] in some of its rules.

Upalekhasūtra[3] is a work comprising 136 aphorisms, divided into eight chapters, dealing with various points which one has to remember while forming the *Kramapāṭha*. It pertains to the *ṚV.* and appears to follow the *ṚV. Prā*, especially the *Kramapaṭala*.

The *Upalekhasūtra* is accompanied by a commentary which is said to be 'a comparatively modern work', but about whose author nothing can be said with certainty. According to Prof. Abhyankar, very probably the author's name is Bhāradvāja;[4] but nothing further is known about him.

It appears that *Upalekha* was divided into eight chapters dealing with the various topics indicated at the end of a MS. in the following remark : **आकारादयो, न्याविध्यदिर्डीविशस्य, साधुरसिक्न्यां, परिगृह्याणि, टवर्गीय(यं), पूर्वैः-स्वरिति, पदान्तस्येतेश्च, उक्तः संधिः, अष्टौ ।** These are, in fact, the initial words of the eight chapters.[5]

It is interesting to note that according to the commentators, Gaṅgādharabhaṭṭa and Anantācārya, Vyāḍi has covertly referred to the

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1 The *AV. Prātiśākhya* not only recommends the study of *krama* (4.108–109), but even notes the mode of *krama* formation (4.110–126), restoration of normal forms in *krama* (4.74, etc), and gives directions for the formation of the *kramapada* (4.110, 113, 116).

2 Weight of evidence, upon the whole, is decidedly in favour of the assumption that the peculiar *jaṭā* combinations were had in view by those who constructed this *Prātiśākhya*, or at least by those who brought it in its present form. Whitney, *Tait. Prāti.*, p. 229f.

3 The *Upalekhasūtra* has been quoted by Mahidāsa in his commentary on the *Caraṇavyūha* twice : (1) उपलेखायां त्र्यम्बकं प्रथमं भद्रं नः etc. (cf. उप० 8.26), and (2) आसां संख्या उपलेखायाम् तच्च साधुरसिक्न्यां सिषक्तु ... इति द्विपंदकपदा द्वाविंशतिः तासां समदश द्विपदाः एकपदाः पञ्चेति (cf. उप० ३.२–३). Mahidāsa composed this comm. in Sam. 1613 (c. 1557A. D). Read : त्रिदशाङ्कधरा १६१३ मिते गतेऽब्दे मधुमासे दशमी-तिथौ द्विमांशौ । महिदासवृधः पतेपकृत्यं चरणव्यूहमिदं व्यवारि काश्याम् ॥ (see शुक्लयजुःप्रातिशाख्यम् , उवटकृतभाष्यसहितम् , Benares Sk. Series, 1888, चरणव्यूहपरिशिष्टभाष्य, pp.13 and 15 for citations from the उपलेखा ; and p. 59 for the verse giving the date of its composition).

4 For Prof. Abhyankar's remarks on the authorship and the date of this work see उपलेखसूत्र (BORI edition), Introduction, p. 43f.

5 See उपलेखसूत्र, p. 81, n. 2

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Uplekha. 8.21 in the words **व्युत्क्रमे क्रमवच्चैव नवधा कम्पलोपनम्** (**विकौ. कारिका १५; जपकाव्या. १२**). This appears to be quite plausible in view of the words **क्रमकाले नव कम्पलोपः**, occurring in that *sūtra*. In view of this, we may be quite justified in assuming that the *Upalekhasūtra* must be earlier than Vyāḍi's *Jaṭāpaṭala*, which itself must be earlier than Anantācārya who wrote his *Vidhānapārijāta* in 1625 A. D.

The *Upalekhasūtra* was first edited with a Latin Translation, Notes, etc. by G. Pertsch, in 1854; then it was printed in *Uṣā* II in 1895; Veṅkaṭarāmaśāstrī printed it in the Vāṇīvilāsa Press in 1967; and finally K. V. Abhyankar edited it with an explanation in English (BORI, Poona) in 1974.

Works dealing with the formation of *jaṭā* alone, or of *jaṭā* and other *vikṛtis*, have been already noticed above. Only two works remain to be mentioned. *Jaṭāmaṇi*, evidently dealing with the formation of *jaṭā*, is a work composed by Nemāna Bhairava; and is edited by Lakṣmaṇa Sāstrī in Grantha script in 1907 ; while Subrahmaṇya Somayājī's *Ghanadarpaṇa-vyākhyā*, a commentary in Telugu on the *Ghanadarpaṇa*, has been published at Vizagapattam in 1915.

Besides these, there are some highly interesting tracts which have been published as far back as 1893 collectively under the title *Śikṣāsaṁgraha*.[1] Many of them deal with the topic of pronunciation and note the peculiarities in the *Mādhyandina* recitation. Such, for example, are the *Kātyāyanī*–, the *Pārāśarī*–, the *Māṇḍavya*–, the *Amoghānandinī*–, and the *Keśavīśikṣā*. Mallaśarman, a Kānyakubja, son of Vākpati, composed his *Mallaśarmaśikṣā* in 1725.[2] It is also significantly called *Hastasvaraprakriyā*.

Particularly interesting from the point of view of the preservation of the text is the *Māṇḍavyaśikṣā* which notices the *oṣṭhya*[3] *saṁkhyā* in

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1 Benares Sanskrit Series (A collection of Sanskrit Works), 1893. This Volume contains about thirty *śikṣās*, of which twentyfive follow the *Mādhyandina* view (**पञ्चविंशतिसंख्याका माध्यन्दिनमतानुयायिन्यः**). For information about many of these see Pandit V. Venkaṭarama Sarma, *Critical Studies on Kātyāyana's Śuklayajurvedaprātiśākhya*, University of Madras, 1935.

2 For the author, the names, and the date of this work read : **श्रीमता कान्यकुब्जेन ह्युपमन्यवग्निहोत्रिणा । श्रीमद्वेदस्वरूपाणां श्रीमद्वाक्पतिशर्मणाम् ॥ ६३ ॥ सूनुना पितृभक्तेन मल्लविप्रेण धीमता । विक्रमार्कगताब्देषु चन्द्रवस्वगभूमिषु ॥ ६४ ॥ ऊर्जमासे सिते पक्षे ह्येकादश्यां शनेर्दिने । कृतेयं बालबोधाय स्वहस्तस्वरप्रक्रिया ॥६५॥ इति श्रीमत्कान्यकुब्जीयोपमन्युगोत्रीयाग्निहोत्रिखगपतितनूजपितृभक्तघाटमपुरवासिमल्लशर्मकृता शिक्षा समाप्ता ॥** (शिक्षासंग्रह, पृ० १५९-१६०).

3 **ओष्ठ्य** here appears to signify **व** as distinguished from **व**.

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every *Adhyāya*. The *Pārāśarīśikṣā* gives the number of letters in each *kaṇḍikā* and describes the mode of their pronunciation. The *Mādhyandinīśikṣā* has a section in which are noticed the repeated portions of *ṛks* in each chapter. This portion is also printed separately under the name *Galadṛk-śikṣā*.

For the *Kramapāṭha* a hemistich is considered as a unit; and hence there is no ambiguity regarding the *avasāna* (end) of a *krama* in *ṚV*. But in the *Mādhyandina Saṁhitā*, in the prose portions, the *avasāna* cannot be easily determined. Hence Anantadeva has composed his *Avasānanirṇayaśikṣā*,[1] noting each and every *avasāna* in that *Saṁhitā*. The *Kramasaṁdhānaśikṣā* gives the number of *kramasaṁdhānas*[2] in each section (Adhyāya) according to the *kramapāṭha*. The *Vasiṣṭhaśikṣā* differentiates the *ṛks* from the *yajus* sections, which number 1467 and 2833 respectively. The *Kātyāyanīśikṣā* in thirteen verses, with a commentary by Jayantasvāmin,[3] deals with the accentuation of *padas* by themselves and also in the *Saṁhitā*. The *Varṇaratnapradīpikā* of Amareśa is an epitome of Kātyāyana's *Prātiśākhya* with the topics differently arranged. The *Prātiśākhyapradīpa* is an extensive work composed in 1802 by Bālakṛṣṇa, son of Sadāśiva.[4] It deals with the *Prātiśākhya* topics systematically arranged, adding a

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1 The date given at the end of the work is the date of copying and not of the composition as is clear from the word *aṅkitāni* used there; (रसवेदाङ्केन्दुमिते १९४६ फाल्गुने शुक्लपक्षके । पूर्णिमायां गुरोर्वारेऽवसानान्यङ्कितानि वै ॥). Another work, स्वराष्टकशिक्षा (शिक्षासंग्रह, पृ. ३६२–३६८) also appears to be composed by अनन्त. It is likely that the author of both these works is the same as the author of जटापटलकारिका-व्याख्या noticed above.

2 Reciting a *pada* consecutively with another (distant *pada*), dropping the intervening *galitapadas* is technically called *saṁkrama*. *Kramasandhāna* is only a more expressive name for this phenomenon. The term is then also used to signify the *padas* which are thus recited together in the *kramapāṭha* with proper *samdhi* as directed in the *Prātiśākhya*. (गलत्पदमतिक्रम्यागलता सह संधानं संक्रमः). These *Kramasandhānas* have been fixed up by tradition *adhyāya* by *adhyāya*.. The total number of *saṁdhānas* noted is 115; as for the rest, they are to be decided on the basis of the *Saṁhitā*. (See शिक्षासंग्रह पृ. १७९–१८०).

3 This Jayantasvāmin may not be the same as the author of the *Svarāṅkuśa*.

4 Read : प्रातिशाख्यं च शिक्षाश्च सम्यगालोच्य यत्नतः । वैदिकानां सुबोधाय सम्यक्पाठस्य सिद्धये ॥ २ ॥ सदाशिवतनूजेन बालकृष्णेन धीमता । प्रातिशाख्यप्रदीपाख्या शिक्षा सम्यङ् निरूप्यते ॥ ३ ॥ (शिक्षासंग्रह, पृ. २१०)

(Continud on the next page)

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few more topics such as *kramasaṁdhāna* and *aṣṭavikṛtis*. Sadāśiva is well-versed in the *Prātiśākhya* and the *Śikṣa* literature and has cited a majority of the works included in the *Śikṣāsaṅgraha*.

Finally we may note two more works, the *Vedaparibhāṣāsūtra-śikṣā* and the *Vedaparibhāṣākārikāśikṣā*, composed by Rāmacandra,[1] son of Siddheśvara. In the former work the author has given all the relevant information about the *Mādhyandina-saṁhitā*, *anuvāka* by *anuvāka* (in चतुरक्षर) in code letters; while in the latter he has given the *paribhāṣā*, which is a sort of key to the former work. He has explained the *paribhāṣā* in simple language adding suitable illustrations. Though the author does not call this work a *Baiṭha*, it is obviouly prepared on that pattern. Rāmacandra composed the *Jyotsnā* on the *Vājasaneyi-Prātiśākhya* in Śaka 1736,[2] on *Āśvina śukla* 10, and the *Pratijñāsūtra-ṭīkā* in 1817 A. D.[3]

The eleven well-known modes of our Vedic recitation[4] fall into two classes, the *prakṛti*[5] and the *vikṛti*. To the former class belong the *Saṁhitā* (*Sam.*), the *Pada* (*PP.*), and the *Krama* (*K.*) which are quite ancient, and have been mentioned in the *Aitareya Āraṇyaka*[6] under the designations, *nirbhuja* (= *Sam.*), *pratṛṇṇa* (= *PP.*), and *ubhayam antareṇa* (= *K.*). Of these, the *Sam.* and the *PP.* are, no doubt, more ancient than the *K*; but it is very difficult to say which of the

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(*Continud from p. XVI*)

The exact date of the composition (or completion) of this work is given in the following verses : शाके द्व्यभ्राष्टभूमिते शुभे विक्रमवत्सरे । माघे मासि सिते पक्षे प्रतिपद्भानुवासरे । प्रातिशाख्यप्रदीपाख्या शिक्षेयं रचिता शुभा । गोडशे इत्युपाह्वेन बालकृष्णेन धीमता ॥ (शिक्षासंग्रह, पृ. ३०६).

1 Read : इयं चतुवर्णयुता निर्णीय परिभाषिका । सौकर्यदात्री पाठस्य पदवेदस्य कारिका ॥ इति श्रीमत्पण्डितसिद्धेश्वरसूनुना पण्डितरामचन्द्रविरचिता वेदपरिभाषाकारिका शिक्षा व्याख्यानयुता समाप्ता ॥ (शिक्षासंग्रह, पृ. ३२६)

2 Read : अङ्काब्धिसप्तकुमिते १७३६ शके [ई]श्वरवत्सरे । इषशुक्लदशम्यां श्रीसिद्धेश्वरतनूभुवा । रामेण रचिता प्रातिशाख्यज्योत्स्ना समर्पिता ॥ श्रीरामसिद्धेश्वरगुरुचरणाम्बुरुहद्वये ॥ इतिश्रीमद्विद्वन्मुकुटरत्नश्रीसिद्धेश्वरयोगिवरसूनुरामचन्द्रपण्डितविरचिता ज्योत्स्नाख्या प्रातिशाख्यविवृतिः समाप्ता ॥ R. L. Mitra, Notices of SK. Manuscripts, Vol. V, No. 1398, p. 262.

3 रामचन्द्र, son of सिद्धेश्वर योगिवर composed the प्रतिज्ञासूत्रटीका in 1817 A. D. Aufrecht Cat. Catal. Vol I, p. 513 A.

4 They are *Saṁhitā*, *Pada*, *Krama*, and the so-called eight *vikṛtis*. In some MSS. these are referred to as संहितैकादशप्रकाराः.

5 *Prakṛti* is that in which the original order of words is retained; while *vikṛti* is that in which it is occasionally reversed.

6 Ait Ār. 3.1.3.

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two is more ancient,[1] though one is inclined to declare the *Saṁ.* to be the original, on which the *PP.* is the earliest available grammatical commentary.[2] Indian tradition, at any rate, is unanimous in declaring the three together as forming the three *Saṁhitās*, which lie at the root of the so-called eight *vikṛtis*.[3] It is well-known that *jaṭā*,[4] the first

1 Sāyaṇa holds that the *Pada* is prior to the *Saṁhitā*; for, it is by combining the *padas* that the Saṁ. is formed. Yāska and Śaunaka both define *Saṁ.* as *padaprakṛti*. But Yāska takes it as a *bahuvrīhi* and holds that *Saṁ.* is prior to *Pada*; while Śaunaka takes it as a *tatpuruṣa* and takes *pada* to be prior to *Saṁ.* But this difference between the two is possibly due to the aim they have placed before them; and actually perhaps they have nothing to say about their order. Y. names Śākalya as the author of the *PP*; and has pointed out discrepancies therein. Patañjali has gone even further and boldly declared thrice that in the case of conflict between the two, the *padakāra* should follow *lakṣaṇa* (i. e. *vyākaraṇa*) and not vice versa. Even Vyāḍi has pointed out a discrepancy between the *Saṁ.* and the *PP.* occurring in *ṚV* 8.35.13–15, where *ca+ādityáiḥ* (*PP.*) = *cādityáiḥ* (*Saṁ*), a case where two *anudātta* syllables combine to yield an *udatta*, to all appearances. In such cases the general attitude displayed is not to find fault with the traditional text, but rather to note the discrepancy with a view to preserve the sacred text as it is or has been handed down. It may be observed that the discrepancy pointed out by Vyāḍi is more apparent than real as is shown by *Nīlakaṇṭha* in his comm. on the *Svarāṅkuśa* st. 13. Here we may note the following passage from the *Ait. Ār.* : यद्धि संधिं विवर्तयति तन्निर्मुजस्य रूपमथ यच्छुद्धे अक्षरे अभिव्याहरति तत्प्रतृण्णस्य, अग्र उ एवोभयमन्तरेणोभयं व्याप्तं भवति इति।; and Sāyaṇa's remark : यदेतत्प्रतृण्णस्य स्वरूपं तदेतदग्र उ प्रथमभाव्येव। सिद्धे पदस्य स्वरूपे पश्चात् संहिता प्रवर्तते। संहिताया: संधीयमानपदद्वयधर्मत्वेन पदपूर्वकत्वस्यावश्यम्भावात्।

2 Particularly when we look to the *PP.* of the *anānupūrvyasaṁhitā* passages, or to the irregular dropping of initial consonants of some *padas* (in the *Saṁhitā*), or loss of aspiration (of *gh* or *dh*), accretion of augments such as *ṣ* or *r* (in *pariṣkṛta*, *vanargu*, etc.), and such other phenomena observable in the *Saṁhitā*, we find that the irregularities are removed in the *PP.* Such cases would indicate that the *PP.* is more a sort of regularization of the *Saṁhitā* with a view to make it simpler and easier to understand by bringing it into a line with the understandably current or standard language. The idea of preservation, if at all it exits, may be only secondary.

3 It may be remembered that *Saṁ*, *P.*, and *K.*, being *ārṣa saṁhitās* were considered as equal in authenticity; and very often the word *krama* was used to signify all the three. This explains why the eight *vikṛtis* are declared to be *kramapūrvāḥ* (based on *krama* and the other *Saṁhitās*). Read: क्रमशब्दस्योपलक्षणार्थत्वम्। निर्मुजसंहिता प्रतृण्णसंहिता चोपलक्ष्येते। त्रिविधापि संहिता विकृतीनां कारणं भवतीत्यर्थः।

4 This is presupposed by तैप्रा. in some of its rules. See Whitney, *Taitti. Prāti* concluding remarks, pp. 429 f.

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vikṛti, is the oldest of the *vikṛtis*; and was the first to introduce the element of *viloma* (reverse) in the recitation. The *Krama*[1] appears to have attempted the task of combining into one recitation text, the two modes of recitation, prevailing at the time, by introducing the element of grouping (*krama*) into the recitation. But it had not introduced the element of *viloma*, which has appeared in the *jaṭā* for the first time. And this element thus introduced, has persisted through all the other modes of recitation[2] that came to be devised in course of time. This element of *viloma*, being just the reverse (*viloma* or *vyutkrama*) of the original, was enough to acquire for it the name *vikṛti*, a name which then naturally came to describe all the modes of recitation containing that element. Even these *vikṛtis* are quite ancient, and some of them find occasional mention and even some treatment, partial though it be, in some of the *Prātiśākhya* works[3], and also some works belonging to the class known as *Śikṣā*[3], which are mostly in the form of verses.

Some of these works deal only with the first *vikṛti*, the *jaṭā*; and are called *jaṭā-paṭala*.[4] There are also some others which deal with all the eight *vikṛtis;* and are named *vikṛti-kaumudī*[5] or *aṣṭavikṛti-vivṛti*. Some of these works – small handy tracts – were published by scholars interested in Vedic studies more than a century ago. But unfortunately these works seem to have failed to attract due attention with the result that this branch of Vedic studies appears to have dwindled to the point of extinction. The importance of these and similar other works for Vedic text-critical studies can hardly be exaggerated – particulary today when the indigenous tradition of this branch of learning is fast becoming extinct. And if no serious efforts are made to retrieve this valuable heritage, it is feared that an invaluable

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1 Cf. उभयमन्तरेणोभयं व्याप्तं भवति (ऐआ० ३.१.३) and Sāyaṇas Com. on it. For this see Whitney, *Taitti. Prāti.*, and *Atharva. Prāti.*

2 This is stated by Anantabhaṭṭa in the words : अयमेव हि शास्त्रार्थो मालादिषु सप्तविकृतिषु बोध्यः ।

3 *Jaṭā* is presupposed or mentioned in *Taitti. Prāti.* and *Atharva. Prāti.*; while the *Caraṇavyūha* (1.6) mentions जटा and दण्ड on which the remaining six विकृतिs are based. *Kauṇḍinyaāikṣā* notes and explains *jaṭā* and *ghana*.

4 We have *Jaṭāaptala* of two schools, namely those of Vyāḍi and Hayagrīva, agreeing on most points, but holding divergent views particularly in connexion with the *vyutkrama* section of the *jaṭā* (and, of course, other *vikṛtis*). This has been pointed out elsewhere.

5 These are, in fact, the names of the commentaries. Information about these has been given above.

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treasure of source material for Vedic text critical studies comprising the quintessence of ancient Indian learning and thought would be lost – and lost for good.

Let us now take a broad survey of the topic dealt with in the works presented here, – the topic of the formation of the eight *vikṛtis* (modification or modified mode of recitation) of the Veda (i. e. the *Saṁhitā*).

As has been already indicated above, these *vikṛtis* are all of them based on the *Krama*. Their names are *jaṭā*, *mālā*, *śikhā*, *rekhā* (also called *lekhā*), *dhvaja*, *daṇḍa*, *ratha*, and *ghana*, some of them having some sub-varieties also.

Jaṭā, the first *vikṛti*, consists in the repetition of each and every *varga* of the *Krama*[1] thrice, first in the regular order of the words therein (say, *a b*), then in the reverse order (say, *b a*), and finally again in the regular order (say, *a b*). Thus if *a b* are the two initial words of a *mantra*, forming its initial *varga*, the *jaṭā* for that part would be *a b, b a, a b*. The successive *krama-vargas* of the *mantra* will be *b c, c d, d e*, till finally we go to the end of the hemistich when the final word (say, *e*) will be repeated with the word *iti* inserted (say, *e-iti-e*). To form the further *jaṭā* units, we have to operate on the words in the successive *vargas* as on those of the first. Thus the hemistich with the *vargas* as given above, will give us the following *jaṭā-pāṭha* : *ab-ba-ab* । *bc-cb-bc* । *cd-dc-cd* । *de-ed-de* । *e-iti-e* ।

It may be noted that for the purposes of the *jaṭā* formation, a hemistich is the unit.[2] This means that each hemistich will have its own *jaṭāpāṭha* independent of others. Within this bigger unit, there will be the triple repetitions of the words in every (*krama*)-*varga*;[3] and this will be the unit of the *jaṭā* within the hemistich Thus the *jaṭā* of every hemistich will consist of as many units as there are *vargas* in it. Words within a unit are subject to euphonic combination. There can be no combination between words not standing in the same unit.

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1 Called *krama-varga* or simply *varga* in the ऋप्रा., and *krama-pada* in the अप्रा.

2 Generally speaking, a hemistich is the unit for the *vikṛtis*. But some *vikṛtis* have even a *pāda*, or a whole *ṛk*, or even a whole *varga* comprising several *ṛks* for their unit. These will be found stated in their proper places.

3 Generally every *krama-varga* is thus repeated thrice. But there is also a more elaborate form in which the *padas* in all the *Krama-vargas* are repeated five times as : ab, bb, ba, aa, ab. Here instead of three we get five sections which are generally named *anukrama*, *utkrama*, *vyutkrama*, *abhikrama*, and *sam-krama* respectively ; and are collectively known by the name *pañcakrama* or *pañcasaṁdhi*.

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Let us take an illustration : तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् (*RV* 3.62. 10). This *mantra* is in the *gāyatrī* metre, so that for the purposes of *krama* (and hence also of *jaṭā* formation), the third *pāda* will be considered as a hemistich. Now the *krama-pāṭha* of this *mantra* will be as follows : तत् सवितुः । सवितुर्वरेण्यम् । वरेण्यं भर्गः । भर्गो देवस्य । देवस्य धीमहि । धीमहीति धीमहि ॥ धियो यः । यो नः । नः प्रचोदयात् । प्रचोदयादिति प्रऽचोदयात् ॥ ; and the jaṭā will be :

तत्सवितुः सवितुस्तत् तत्सवितुः । सवितुर्वरेण्यं वरेण्यं सवितुः सवितुर्वरेण्यम्।वरेण्यं भर्गो भर्गो वरेण्यं वरेण्यं भर्गः । भर्गो देवस्य देवस्य भर्गो भर्गो देवस्य । देवस्य धीमहि धीमहि देवस्य देवस्य धीमहि । धीमहीति धीमहि ॥

धियो यो यो धियो धियो यः । यो नो नो यो यो नः । नः प्रचोदयात् प्रचोदयान्नो नः प्रचोदयात् । प्रचोदयादिति प्रऽचोदयात् ॥

Looking at this *jaṭā*, we observe that in every *jaṭā* unit the opening and the closing sections have the words in their original order (*anuloma*), but the words in the middle section are in the reverse order (*viloma*). The initial and the final sections retain the original order of words (of the *ṛṣis*) and hence they are said to be *ārṣa* ; while the middle section, which does not retain the original order, is said to be *anārṣa*.

On the basis of this distinction is laid down the general rule regarding the saṁdhis to be observed between the words within each section. The words in the *anuloma* units are to be joined according to the rules laid down in the *Prātiśākhya* ; while those in the *viloma* sections are to be combined according to the rules of grammar. The combination of accentuation, however, is to be done according to the rules of grammar in all the units.[1]

It is well known that several modifications have occurred in the respective Saṁhitās as specified in their respective *Prātiśākhya* rules ; but these are removed in the *Padapāṭha*. In such cases, it has to be noted that the *Prā.* modifications will be retained in the *anuloma*, but will be removed in the *viloma* sections. This, in other words, means

1 See हजप. st. 3; व्याविव. st. 4 and 5; and corresponding stanzas in the other texts (and com.).

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that the actual form of the word in the *viloma* will be as in the *Pada*;[1] while that in the *anuloma* will be like *Krama* (=*Saṁhitā*).[2] Such modifications, for example, are षत्व, णत्व, दत्व, गत्व, ह्रस्वत्व and दीर्घत्व. These may be briefly illustrated as follows :—

	संहिता	जटा
षत्व —	ताभिरू षु ।	ताभिरू षु सू ताभिस्ताभिरू षु ।
	गोषा इन्दो नृषा असि ।	गोषा इन्दविन्दो गोसा गोषा इन्दो । etc.
णत्व —	पुरुप्रिया णः ।	पुरुप्रिया णो नः पुरुप्रिया पुरुप्रिया णः ।
	नृमणा अद्य ।	नृमणा अद्याद्य नृमना नृमणा अद्य ।
दत्व —	कृष्णासो दक्षि ।	कृष्णासो दक्षि धक्षि कृष्णासः कृष्णासो दक्षि ।
	गा अदुक्षत् ।	गा अदुक्षदधुक्षद् गा गा अदुक्षत् ।
गत्व —	न जुगुक्षतः ।	न जुगुक्षतो जुघुक्षतो न न जुगुक्षतः ।
ह्रस्वत्व —	वरुण क्षत्रम् ।	वरुण क्षत्रं क्षत्रं वरुणा वरुण क्षत्रम् ।
	मित्र वयम् ।	मित्र वयं वयं मित्रा मित्र वयम् ।
दीर्घत्व —	मन्दया गोभिः ।	मन्दया गोभिर्गोभिर्मन्दय मन्दया गोभिः ।
	वदा तना ।	वदा तना तना वद वदा तना ।

These modifications are often referred to as अन्तःपदविकार — a term which also includes such विकार[3] as आगम, आदेश, लोप, प्लुति, द्भाव, and रिफित. These may be illustrated as follows :

आगम —	उभे सुश्चन्द्र ।	उभे सुश्चन्द्र सुचन्द्रोभे उभे सुश्चन्द्र ।
	वनर्षदो वायवः ।	वनर्षदो वायवो वायवो वनसदो वनर्षदो वायवः ।

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1 This is the view of Vyāḍi. Hayagrīva, however, differs ; and holds that the words should be given in their modified (i. e. the *Saṁhitā*) form in all the three *kramas*. Both Vyāḍi and Hayagrīva hold that the *vikṛta* (modified) *padas* should be subjected to *parigraha* (=repetition with the word *iti* inserted in between). But Vyāḍi would give the unmodified form (i. e. the *pada* form) in the *vyutkrama* section, to which Hayagrīva demurs, and asks : 'If the unmodified (= the *pada*) form is given in the *vyutkrama*, where is the need for *parigraha* ?' It would be only *adṛṣṭārtha* ! Uvaṭa also commenting on वाजप्रा. 4.189 (सुपदे शाकटायनः) says that *parigraha* or *sthitopasthita* is meant for conveying the unmodified *pada* form ; and if that is already done, there would be no need for *parigraha* at all. (एतच्च, i. e. स्थितोपस्थितम्, पदस्वरूपज्ञापनार्थम्। विनापि वेष्टकेन पदस्वरूपं ज्ञायते इति (सुपदे स्थितोपस्थितमिति) शाकटायनमतं न साधीयः।).

2 यथाक्रमम् (like *krama*) is explained by the commentator in the following words : यथाक्रमं प्रातिशाख्योक्तलक्षणविशिष्टक्रमकालीनसन्ध्यनतिक्रमेण (=as in the *krama* =*saṁhitāpadakrama*).

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आदेश —	वनस्पतीँरप ।	वनस्पतीँरपाप वनस्पतीन् वनस्पतीँरप ।
	आवदँस्त्वम् ।	आवदँस्त्वं त्वमावदन्नावदँस्त्वम् ।
लोप —	स्ववा यातु ।	स्ववा यातु यातु स्ववान्स्ववा यातु ।
	पीवोअन्ना रयिवृधः ।	पीवोअन्ना रयिवृधः रयिवृधः पीवोअन्नान् पीवोअन्ना रयिवृधः ।
प्लुति —	कुरुश्रवणमावृणि राजानम् ।	कुरुश्रवणमावृणि राजानं राजानमवृणि कुरुश्रवणं कुरुश्रवणमावृणि राजानम् ।
	अगादौरैगु कृष्णा ।	अगादौरैगु कृष्णा कृष्णो अरैगगादगादौरैगु कृष्णा ।
दूभाव —	दूणाशं सख्यम् ।	दूणाशं सख्यं सख्यं दुर्नशं दूणाशं सख्यम् ।
	दूळभो रथः ।	दूळभो रथो रथो दुर्दभो दूळभो रथः ।
रिफित —	स्वर्पतिं यत् ।	स्वर्पतिं यद्यत् स्वःपतिं स्वर्पतिं यत् ।

There are also peculiarities about the प्रगृह्यत्व of vowels in the *viloma*. Thus the following vowels are प्रगृह्य in *viloma* under particular circumstances as noted below :

(i) निपातs ending in ओ (such as अथो, उतो, उपो); (ii) उ, not preceded by म्, द्, or न्; (iii) उ, changed to ओ by samdhi with a preceding vowel ; and (iv) उ combined with a preceding उ.

Illustrations : (i)	उपो– उपो रथेषु ।	उपो रथेषु रथेषूपो उपो रथेषु ।
	ओ – ओ षू णः ।	ओ षू णो नः स्वो ओ षू णः ।
(ii)	उ – असा उ अर्चिषा ।	असा उ अर्चिषार्चिषो असावसा उ अर्चिषा ।
	गन्तवा उ ।	गन्तवा उ उ गन्तवै गन्तवा उ ।
(iii)	अगादौरैगु कृष्णा ।	अगादौरैगु कृष्णा कृष्णो अरैगगादगादौरैगु कृष्णा ।
	असा उ अर्चिषा ।	असा उ अर्चिषार्चिषो असावसा उ अर्चिषा ।
and (iv)	उर्ध्व ऊ षु णः ।	ऊर्ध्व ऊ षु णो नः सू ऊर्ध्व ऊर्ध्व ऊ षु णः ।

But (i) ओ (at voc. ending); (ii) उ, ऊ preceded by म्, द्, or न् directly or through the medium of another उ; and (iii) a trisyllabic word ending in ई and combined with इव are not प्रगृह्य.

Illustrations :

(i)	आ वायो ।	आ वायो वायवा वायो ।
	अध्वर्यो अद्रिभिः ।	अध्वर्यो अद्रिभिरद्रिभिरध्वर्योऽध्वर्यो अद्रिभिः ।
	इन्दो सूक्ताय ।	इन्दो सूक्ताय सूक्तायेन्दविन्दो सूक्ताय ।
(ii)	इदमु त्यत् ।	इदमु त्यत्त्यद्विदमिदमु त्यत् ।
	आदू नु ।	आदू नु न्वादादू नु ।
	इदु नु ।	इदु नु न्विदिदु नु ।

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(iii) दम्पतीव क्रतुविदा । दम्पतीव क्रतुविदा क्रतुविदा दम्पतीव दम्पतीव क्रतुविदा ।

उपधीव प्रधीव । उपधीव प्रधीव प्रधीवोपधीवोपधीव प्रधीव ।

Before passing on to another topic let us note a few peculiar cases. In the case of *etya* (= *ā – itya*) it has to be noted that in the *viloma*, *etya + etya* will be *etyetya* and not *etyaitya*. Thus the *jaṭā* of

काममेत्यास्मे = काममेत्येत्य कामं काममेत्य । एत्यास्मे अस्मे एत्येत्यास्मे । एत्येत्याऽइत्य ।

Similarly when an original औ is by *saṁdhi* changed to आव् (in *Saṁ.*)' it will drop its final व् only when it is followed by उ or ओ, but not by any other vowel (of course, in *viloma*). Thus

ऊरू पादौ । ऊरू पादौ पादा ऊरू ऊरू पादौ ।

similarly

ओमानमश्विनौ । ओमानमश्विनावश्विना ओमानमोमानमिश्विनौ ।

ओजीयो धृष्णो । ओजीयो धृष्णो धृष्ण ओजीय ओजीयो धृष्णो ।

One more peculiar case to be noted is मृज्यते सानो अव्ये (where as a matter of fact सानो stands for सानौ, loc. sg. of सानु; and is actually so read in the PP.). Here we are told that in *jaṭā*, we should read सानौ in *vilama*, but retain सानो in *anuloma* Thus the *jaṭā* will be : मृज्यते सानो सानौ मृज्यते मृज्यते सानो । सानो अव्येव्ये सानौ सानो अव्ये ।

We have seen so far how there is a good deal of difference between the rules to be followed while preparing the *viloma* section on the one hand and the *anuloma* sections on the other. But such is not the case as regards accentuation. The rules for accentuation in combination are the same in all the three sections. Hence there is not much to note in this respect, though we may do well to remember that all kinds of svarita[1] can occur in all the three sections and further that a *nitya svarita* (of any of the four varieties, *jātya*, *kṣaipra*, *praśliṣṭa*, and *abhinihita*) can have *kampa* in any of the three sections, provided it is followed by an *udātta* or a *nityasvarita*. Divergent views[2] have

1 There are in all seven kinds of *svaritas*.

2 Different views have heen held by different authorities in the case of *kampa* (or quaver). Anantabhaṭṭa (com. of जपका.) declares that *kampa* occurs in the (recitation of the) *Ṛgvedins* only, and that too in the case of only four kinds of *svaritas* (namely *jātya*, *kṣaipra*, *praśliṣṭa*, and *abhinihita*); while in the case of the other *Śākhās*, only the *svara* (the *svarita*) occurs,

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been expressed by different authorities in this respect. But at least so far as the *ṚV* is concerned they all have to be set aside. There can be no *kampa-lopa* if the conditions for *kampa* prevail; nor can *kampa* arise if they do not exist.

Let us now pass on to what are known as the *anānupūrvya saṁhitā* passages. The main peculiarity of these passages is that in all of them in the *saṁ.*, one *pada* (*cit* or *vā*), intersects another *pada* (*narāśaṁsam* or *śunaḥśepam*) and stands between the two parts thus made. In these passages thus the regular order of words is disturbed. Now as a general rule we have seen that in the *jaṭā* ordinarily the *Saṁhitā* features of the *padas* are to be retained in the *anuloma* sections, but they are to be removed (and the *padas* are to be restored to their natural form) in the *viloma* section. This is exactly what we have to do in the case of these passages also. Two of these passages begin with a part of the intersected *pada* itself and as such become *trikrama* passages; while the third one begins with a different *pada*, followed by a part of the intersectd *pada*, so that it becomes a *catuṣkrama*.

The *jaṭā* of these passages is :

शुनश्चिच्छेपं निदितम् ।

शुनश्चिच्छेपं निदितं निदितं चिच्छुनःशेपं शुनश्चिच्छेपं निदितम्। शुनःशेपमिति शुनःशेपम्। चिदिति चित्।

Similarly we can form the *jaṭā* of नरा वा शंसं पूषणम् (which also is a त्रिक्रम अनानुपूर्व्यसंहिता). The *jaṭā* of ईयते नरा च शंसं दैव्यं (a चतुष्क्रम अनानुपूर्व्यसंहिता)

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but not the *kampa* (p. 41). Gārgya holds that *saṁkrama* should be considered to be on a par with *vyutkrama*, and hence *anārṣa*, so for as *saṁdhis* (euphonic combinations) are concerned. But this view is restricted to the *Āpastambas* only, and hence not applicable to the followers of other schools or *śākhās*. (see p. 12, st. 15). Daurmitra declares that in the case of the four *svaritas* (named above), *kampa* can occur in *vyutkrama* and *abhikrama*, even if they are not followed by an *udātta* or a *svarita* (p. 13, l. 4). Some, on the other hand, hold just the opposite view and say that *kampa* will not occur even if *ucca* (= *udātta*) or *svarita* comes after a *svarita* (p. 66. ll. 18–20). But *Upalekha* simply points out the cases where there will be absence of *kampa* in the *kramādhyāya* (recitation of *krama*); and this is further corroborated by Vyāḍi when he says : *navadhā kampalopanam* (विकौ. on st. 15; जपकाभ्या on st. 12). Vyāḍi further points out that in *vyutkrama* there can be no *kampa* in the case of the (*apūrva*)-*jātya*, while in the case of the other three types of *svaritas*, *kampa* will occur whenever the condition for *kampa* is fulfilled.

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will be : ईयते नरा च शंसं दैव्यं दैव्यं च नराशंसमीयत ईयते नरा च शंसं दैव्यम् । नराशंसमिति नराशंसम् । चेति च ।[1]

Let us now take two more instances of *trikrama* and see their *jaṭā* :

(i) परा वीरास एतन मर्यासः ।	परा वीरासो वीरासः परा परा वीरासः । वीरास एतन मर्यासो मर्यास इतन वीरासो वीरास एतन मर्यासः । इतनेतीतन ।
(ii) चित्कम्भनेन स्कमीयान् ।	चित्कम्भनेन स्कभीयान् स्कमीयान्स्कम्भनेन चिच्चित्कम्भनेन स्कभीयान् । स्कम्भनेनेति स्कम्भनेन । स्कभीयानिति स्कभीयान् ।

अगादारैगु कृष्णा is an instance of a चतुष्क्रम. In *jaṭā* it will read : अगादारैगु कृष्णा कृष्णो अरैगगादगादारैगु कृष्णा । ; while निरु स्वसारमस्कृतोषसम् is the solitary instance of पञ्चक्रम in the Veda ; its *jaṭā* will be : निरु स्वसारमस्कृतोषसमुषसमकृत स्वसारमु निर्निरु स्वसारमस्कृतोषसम् । ऊँ इत्यूँ । स्वसारमिति स्वसारम् । अकृतेत्यकृत ।

A comparison of the *anānupūrvyasaṁhitā* and the other instances of त्रिक्रम, चतुःक्रम and पञ्चक्रम would show that in such passages *jaṭā* is formed only of their initial and final *padas*, by reversing their position in the *viloma*. But the middle *padas*, whatever their number, are simply repeated but not allowed to form *jaṭā*. One point of difference between the two types of passages is that in the *anānu.*, the intersected and the intersecting *padas* are kept exactly as they are in the Saṁhitā in the *anuloma* sections, though in the *viloma*, they are given as they stand in the *pada* text. In the case of ordinary त्रिक्रम, चतुःक्रम and पञ्चक्रम passages, however, the मध्यमपद[s] (all of them), according to one view, are kept unchanged in their saṁhitā form in all the three sections.[2] One point is, however, common to both these. In both of them, the मध्यमपद[s], all of them, are subjected to *parigraha* and that in the *parigraha* they are given in their *pada* form.

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1 In the case of *anānupūrvya* passages both the authorities, namely, Vyāḍi and Hayagrīva, are unanimous in giving the *ānupūrvyapāṭha* in the *vyutkrama*, and yet having the *parigraha* of the *vyaveta* and the *vyavāyin padas* (as in the case of the *madhyama padās* in *trikrama*, etc.), in their unmodified or the *pada* form only.

2 This is according to Hayagrīva. According to Vyāḍi, however, they will be given in their unmodified (i.e. the *pada*) form in *vyutkrama*.

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We can now state Hayagrīva's general rule for forming the *jaṭā* of (*krama*)-*vargas* having more than two *padas* in them. Repeat all the *padas* (including the *madhyamapadas*) in their *saṁ.* form thrice in *anuloma* and *viloma*, and then repeat each one of the *madhya padas* with *parigraha* in their *pada* form. The *padas* in the *anānupūrvya* passages, of course, are to be given in their *pada* form in the *viloma* and again in the *parigraha*.

Treatment of आ in the *jāṭā* deserves special attention. The आ in the Sam. may be nasaliszd or non-nasalized; and the non-nasalized आ may stand at the end of a hemistich or anywhere before it. Accordingly आ is treated in three different ways in *krama*; and hence in correspondingly three different ways in *jaṭā* also. This may be clear from the following illustrations giving *saṁ.*, *krama*, and *jaṭā* of three illustrative passages.

(i) nasalized आ –

गभीर आँ उग्रपुत्रे । (सं.); गभीर आँ उग्रपुत्रे । एत्या । (क्र.); गभीर आँ उग्रपुत्र उग्रपुत्र आ गभीरे गभीर आँ उग्रपुत्रे । एत्या । (ज.)

(ii) non-nasalized आ at the end of a hemistich –

तनूष्वा । (सं.); तनूष्वा । एत्या । (क्र.); तनूष्वा तनूषु तनूष्वा । (ज.)

(iii) non-nasalized आ not at the and –

मन्द्रमा वरेण्यम् । (सं); मन्द्रमा वरेण्यम् । आ वरेण्यम् । (क्र.); मन्द्रमा वरेण्यं वरेण्यमा मन्द्रं मन्द्रमा वरेण्यम्; वरेण्यमिति वरेण्यम् ॥ (ज.)

Samaya

Samaya (or *galita* as it is otherwise called) is explained by commentators as a group of three or more words which if repeated is dropped in the PP. and represented in the MSS. by zero. For the purposes of *samaya*, as for the *krama pāṭha*, the hemistich forms the unit; and hence for the purposes of the *jaṭā* formation, the *samaya* occurring in a hemistich has to be considered as a unit by itself. This topic of *jaṭā* formation of the hemistiches with *samaya* in them has been treated at some length in all the works dealing with the *jaṭā* and other *vikṛtis*; and the commentators while explaining the rules have given copious illustrations from the saṁhitās.

The hemistiches containing *samaya*, in view of the positions of the *galita* and the *śuddha* portions within them, may broadly be classified as follows: (i) where all the *śuddha* padas stand before all the *galita* padas; (ii) where all the *galita* padas stand before all the *śuddha* padas; (iii) where the *śuddha* padas stand on either side of the *galita* padas; (iv) where the *galita* padas stand on either side of the *śuddha*

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padas; (v) where the *gatila* and the *śuddha* padas stand alternately one after the other, of course, in groups or occasionally even singly; and finally there are cases (vi) in which there is only one single *śuddha* pada at the end (of course, of the hemistich.).

Before proceeding to the actual formation of the *jaṭā* of the various types of such passages, we may do well to note a general rule in that connection. This rule contains two parts: one pertaining to cases where the *śuddha* padas prccede the *galita* ones; and the other pertaining to cases where the *galita* padas precede the *śuddha* ones. In the former, one has to start with the *jaṭā* formation as usual and continue till the *jaṭā* is formed with the final *śuddha* pada and the first *galita* pada following it. When this is done, one has only to reproduce all the *galita* padas (including even the first) simply in their saṁhitā form. In cases where the *galita* padas come first, one has to reproduce the whole *galita* portion in its saṁhitā form, together with the first two *padas* of the *śuddha* section; and start forming *jaṭā* of the whole *śuddha* section as usual.

There are, however, cases where the two phenomena envisaged in the above two rules are combined and the *śuddha* padas are found to precede the *galita* ones, which in their turn are found to precede (another set of) *śuddha* padas. In such cases, naturally the above two rules are to be applied to the respective portions to have the *jaṭā* of the whole passage.

Let us now illustrate the formation of the *jaṭā pāṭha* of the various kinds of passages as noted above.

Take, for example, **ऋभुमन्ता वृषणा वाजवन्ता [मरुत्वन्ता जरितुर्गच्छथो हवम्]**[1] (8.35.15), where the *śuddha* portion having three *padas* precedes the *galita* portion comprising four *padas*. We start forming *jaṭā* of the *śuddha* portion and carry on till the first *galita* pada is covered; and then give the *galita* portion in its *saṁhitā* form. Thus the *jaṭā* of this hemistich will be: **ऋभुमन्ता वृषणा वृषणा ऋभुमन्ता ऋभुमन्ता वृषणा। वृषणा वाजवन्ता वाजवन्ता वृषणा वृषणा वाजवन्ता। वाजवन्ता मरुत्वन्ता मरुत्वन्ता वाजवन्ता वाजवन्ता मरुत्वन्ता। वाजवन्तेति वाजऽवन्ता। मरुत्वन्ता जरितुर्गच्छथो हवम्॥**

Let us take another illustration: **सदस्य [मदे सद्वस्य पीताविन्द्रः सदस्य सख्ये चकार]** (6.27.2.) where the *śuddha* section contains only two padas.

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1 The *samaya* or *galita* portions are enclosed within rectangular brackets.

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By following the rule given above we get the *jaṭā* of this passage as follows :

सदस्यास्य सत् सदस्य । अस्य मदे मदेऽस्यास्य मदे । मदे सद्वस्य पीताविन्द्रः सदस्य सख्ये चकार ।

As an illustration of ii, let us take **[तवायं भाग] ऋत्वियः सरश्मिः सूर्ये सचा ।** (1.135.3), where the *galita* section precedes the *śuddha* one, and has three padas. By applying the second part of the rule given above we give the whole *galita* section (in the *saṁhitā* form) together with the following two *śuddha* padas and then form the *jaṭā* of all the padas in the *śuddha* section as usual. This will give us the following *jaṭā* : **तवायं भाग ऋत्वियः सरश्मिः सरश्मिर्ऋत्विय ऋत्वियः सरश्मिः । सरश्मिः सूर्ये सूर्ये सरश्मिः सरश्मिः सूर्ये । सरश्मिरिति सऽरश्मिः । सूर्ये सचा सचा सूर्ये सूर्ये सचा । सचेति सचा ।**

In **पिबतं सोमं [मधुमन्तमश्विनाऽऽबर्हिः] सीदतं सुमत् ।** (8.82.4), the *śuddha* portion is seen to stand on either side of the *galita* ; and hence we have in this case to apply both the rules given above. The following will be the *jaṭā* of this hemistich : **पिबतं सोमं सोमं पिबतं पिबतं सोमम् । सोमं मधुमन्तं मधुमन्तं सोमं सोमं मधुमन्तम् । मधुमन्तमश्विनाऽऽबर्हिः सीदतं सुमत्सुमत्सीदतं सीदतं सुमत् । सुमदिति सुऽमत् ।**

Similarly **पुरुत्रा [वृत्रहन्तमा ता नो] भूतं पुरुस्पृहा** (1. 8.22), which belongs to the same category, will give us the following *jaṭā* : **पुरुत्रा वृत्रहन्तमा वृत्रहन्तमा पुरुत्रा पुरुत्रा वृत्रहन्तमा । पुरुत्रेति पुरुऽत्रा । वृत्रहन्तमा ता नो भूतं पुरुस्पृहा पुरुस्पृहा भूतं भूतं पुरुस्पृहा । पुरुस्पृहेति पुरुऽस्पृहा ।**

Slightly different is the case with 8.35.17, **क्षत्रं [जिन्वतमुत जिन्वतं] नृन् [हतं रक्षांसि सेधतममीवाः]** where the *śuddha* and the *galita* sections appear alternately one ofter the other. The peculiar feature here is that the hemistich falls into two sections, in both of which one *śuddha* pada is followed by a *galita* section. We, therefore, apply the first rule given above to both the sections and arrive at the following *jaṭā* : **क्षत्रं जिन्वतं जिन्वतं क्षत्रं क्षत्रं जिन्वतम् । जिन्वतमुत जिन्वतम् । नृन् हतं हतं नृन् नृन् हतम् । हतं रक्षांसि सेधतममीवाः ।**

Now we come to cases in which the main point to be noted is that they have only one *śuddha* pada at the end (i. e. of the hemistich). Such, for example, is **[ईयुषीणामुपमा शश्वतीनां] आयतीनां [प्रथमोषा वि] अश्रैत्** (10.124.2).

As a general rule when a *galita* section is followed by a *śuddha* section, we form the *jaṭā* by taking the *galita* section in the *saṁhitā* form, along with two following *śuddha* padas, forming *jaṭā* with them,

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and then with the succeeding *śuddha* padas if there are any. In the present case (and also in the preceding one) the *galita* section is followed by only one *śuddha* pada and some *galita* padas. In such cases we, for want of two *śuddha* padas, take the one available *śuddha* pada and the following *galita* pada, and form *jaṭā* with them. This is what we have already done in forming *jaṭā* of **क्षत्रं जिन्वतमुत०** (8.35.17). But this has been done in cases where the *śuddha* pada does not stand at the end of a hemistich; and we can do it in the passage under discussion with the *śuddha* pada (the single *śuddha* pada, standing between two *galita* sections).

But what to do with **अद्यौत्**, the single *śuddha pada*, which we find standing at the end of the hemistich? In reply we are told that in such cases also we should form the *jaṭā* of the last *pada* of the *galita* section and the single *śuddha* pada coming after it. And because the *śuddha pada* is the concluding pada of the hemistich, we should also show it separately by *parigraha* as usual.

Thus the *jaṭā* of **ईयुषीणामुपमा०**, the passage under discussion, will be : **ईयुषीणामुपमा शश्वतीनामायतीनां प्रथमा प्रथमायतीनामायतीनां प्रथमा । आयतीनामित्याऽऽयतीनाम् । प्रथमोषा व्यद्यौदद्यौद्वि व्यद्यौत् । अद्यौदित्यद्यौत् ।**[1]

Finally, let us consider **आनश** [**आ सर्वतातिमदितिं वृणीमहे**] (Ṛ.V. 10.100.2), and **आपुः सम्** [**ऊ नु पत्नीः**] **वृषभिर्जगम्युः ।**[2] (Ṛ.V. 1.179.2) in both of which the *samaya* (shown by rectangular brackets) begins with **आ** and **ऊ** (lengthened), both of which are *anavasānīya padas*. In such cases the rule is to repeat the *trikrama* (with **आ** or **ऊ** as the *madhya pada*) thrice like *jaṭā*; and then proceed as usual. Thus the *jaṭā* of

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1 In the case of such passages there is some difference of opinion as regards the treatment of the single *śuddha pada* occurring at the end of a hemistich. The *jaṭā* is here given according to the view of Madhusūdana. But Dayāśaṅkara (comm. of ह्जप.) demurs. He clearly declares that in such cases we should repeat the *śuddha pada* at the end of the hemistich twice; and, of course, have *parigraha* of the *pada* (since it is the concluding *pada* of the hemictich). Thus, according to him the *jatā* of ईयुषीणां etc. will be : ईयुषीणां प्रथमा ... त्यायतीनाम् । प्रथमोषा व्यद्यौदद्यौत् अद्यौदित्यद्यौत्। (see p. 68, ll. 17–19). For Madhusūdana's view and discussion, See p. 99f.

2 Here is a case of a *samaya* beginning with an *anavasānīya pada*. Such a case has been noticed by Vyāḍi alone and discussed and illustrated by both the commentators. See p. 10, st. 12 and com; and also p. 40, st. 9 and comm.

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the two passages given above will be:— (i) **आनश आ सर्वतातिं सर्वतातिमा नश आनश आ सर्वतातिम्। आ सर्वतातिमदितिं वृणीमहे॥** (ii) **आपुः सं समापुरापुः सम्। समू नु नू सं समू नु। ऊ नु पत्नीर्वृषभिर्जगम्युर्जगम्युर्वृषभिर्वृषभिर्जगम्युः।**

Before passing on to the other *vikṛtis*, it may be observed that the formation of *jaṭā* has become quite complicated because of the new element, the element of the reverse (*pratiloma*), introduced in Vedic recitation for the first time. This element naturally gave rise to observance of saṁdhis other than those already existing in the original three *pāṭhas*. This matter has been exhaustively dealt with in the rules for the formation of the *jaṭāpāṭha*. In the other *pāṭhas* there is nothing new so far as the *saṁdhis* are concerned. The only thing to be noted in them is the diversity of the arrangement of the *padas*, or the *Krama-padas*, or the *jaṭāpadas* in the unit concerned; and that is what we shall note below with suitable illustrations as given by the commentators.

First we turn to *mālā*, which is said to have two varieties, named *krama-mālā* and *pada-mālā*.[1] The names are quite significant and clearly indicate the mode of their formation.

The *pada-mālā*[2] is formed by placing one after another the *krama*, the *vyutkrama*, and the *saṁkrama*[3] of each *krama-varga* in the hemistich, which is the unit for this *vikṛti*:

सुसमिद्धाय शोचिषे । शोचिषे सुसमिद्धाय । सुसमिद्धाय शोचिषे । सुसमिद्धायेति सुऽसमिद्धाय ॥ शोचिषे घृतम् । घृतं शोचिषे । शोचिषे घृतम् ॥ घृतं तीव्रम् । तीव्रं घृतम् । घृतं तीव्रम् ॥ तीव्रं जुहोतन । जुहोतन तीव्रम् । तीव्रं जुहोतन । जुहोतनेति जुहोतन ॥

अग्नये जातवेदसे । जातवेदसेऽग्नये । अग्नये जातवेदसे । जातवेदस इति जातऽवेदसे ॥[4]

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1 *Pada mālā* is not noticed by the परिशिष्टम् (p. 22) and अविवि० (p. 107).

2 Evidently the word *pada* in *padamālā* stands for what the अप्रा. designates *krama-pada*, (=*kramavarga* of the ऋप्रा०).

3 In this *vikṛti*, *krama*, *vyutkrama* and *saṁkrama*, are considered as three separate parts, not amenable to *saṁdhi* rules among themeselves as in the *jaṭāpāṭha*. Read comm. on p. 17, l.17f. Also see p. 27f.

4 This is पदमाला of *RV.* 10.189.3 (see p. 28).

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The *Krama-mālā*[1] is formed by taking the *krama-vargas* serially from the beginning onwards and placing after them the reverse (*vyutkrama*) of the corresponding krama-vargas, from the other end.

त्रिंशद्धाम । धीयत इति धीयते ॥ धाम वि । धीयते पतङ्गाय ॥ वि राजति । पतङ्गाय वाक् ॥ राजति वाक् । वाग्राजति ॥ पाक्पतङ्गाय । राजति वि ॥ पतङ्गाय धीयते । वि धाम ॥ धीयत इति धीयते । धाम त्रिंशत् ॥

प्रति वस्तोः । द्युभिरिति द्युऽभिः ॥ वस्तोरह । द्युभिरह ॥ अह द्युभिः । अह वस्तोः ॥ द्युभिरिति द्युऽभिः । वस्तोः प्रति ॥[2]

Śikhā is formed by adding one more *pada* after the *jaṭā* of each *kramavarga*. The *śikhā*, like *krama*, is concluded with the *parigraha* of the last *pada* of the hemistich.[3]

e. g. युवाना पितरा पितरा युवाना युवाना पितरा पुनः ॥
पितरा पुनः पुनः पितरा पितरा पुनः सत्यमन्त्राः ॥
पुनः सत्यमन्त्राः सत्यमन्त्राः पुनः पुनः सत्यमन्त्रा ऋजूयवः ॥ पुनरिति पुनः ॥
ऋजूयव इति ऋजूऽयवः ॥[4]

Rekhā (or *Lekhā*) is formed for a hemistich or a whole *ṛk*. The general method of formation is the same in both the cases, the only difference between the two *rekhas* thus formed being the difference in their length.

The *Rekhāpāṭha* consists of several steps, each step having three parts which we may call opening, middle, and the end. The opening in the first step consists of the first two *padas* of the unit taken (*dvipadakrama*), the second step will consist of three *padas* beginning with the second *pada*, and so on. Thus the fourth step will consist of five *padas* beginning with the fourth *pada* (*pañcapadakrama*). The

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1 The name of this *vikṛti* is *mālā* only. But it is called *krama-mālā* to show that it is based on *krama* (*krama-pūrvaka*). See p. 17.
2 This is क्रममाला of *R V.* 10.189.3 (see p. 28).
3 Read comm. on p. 17, st. 23, where the proposition, नन्वन्तिमदशायां पदोत्तरत्वं न संभवतीत्युत्तरार्धस्याद्यं पदं ग्राह्यम्, has been rejected.
4 This is शिखा of *R V.* 1.20.4ab (see p. 18).

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middle part will in all cases be the *vyutkrama* of the opening; and the final part will be what may be described as the *Krama* formation of the opening. The end of the *rekhāpāṭha*, whether of a whole or a half verse, will always be the *parigraha* of the final *pada* of the unit taken.

(i) *unit* : *ardharca* :

श्रोतु नः। नः श्रोतु। श्रोतु नः॥ नः श्रोतुरातिः सुश्रोतुः। सुश्रोतुः श्रोतुरातिर्नः। नः श्रोतुरातिः। श्रोतुरातिः सुश्रोतुः। श्रोतुरातिरिति श्रोतुऽरातिः॥ सुश्रोतुः सुक्षेत्रा सिन्धुरद्भिः। अद्भिः सिन्धुः सुक्षेत्रा सुश्रोतुः॥ सुश्रोतुः सुक्षेत्रा। सुश्रोतुरिति सुऽश्रोतुः। सुक्षेत्रा सिन्धुः। सुक्षेत्रेति सुऽक्षेत्रा। सिन्धुरद्भिः। अद्भिरित्यद्ऽभिः॥[2]

(ii) *unit* : *a whole ṛc* :

यदङ्ग। अङ्ग यत्। यदङ्ग॥

अङ्ग दाशुषे त्वम्। त्वं दाशुषेऽङ्ग। अङ्ग दाशुषे। दाशुषे त्वम्॥

त्वमग्ने भद्रं करिष्यसि। करिष्यसि भद्रमग्ने त्वम्। त्वमग्ने। अग्ने भद्रम्। भद्रं करिष्यसि। करिष्यसीति करिष्यसि॥

तवेत्तत्सत्यमङ्गिरः। अङ्गिरः सत्यं तदित्तव। तवेत्। इत्तत्। तत्सत्यम्। सत्यमङ्गिरः। अङ्गिर इत्यङ्गिरः॥[3]

Another illustration :

मधु नक्तम्। नक्तं मधु। मधु नक्तम्॥

नक्तमुतोषसः। उषस उत नक्तम्। नक्तमुत। उतोषसः॥

उषसो मधुमत्पार्थिवं रजः। रजः पार्थिवं मधुमदुषसः। उषसो मधुमत्। मधुमत्पार्थिवम्। मधुमदिति मधुमत्। पार्थिवं रजः। रज इति रजः॥

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1 This part (with three sections) is apparently like जटा, having the पद्s in *krama*, *vyutkrama*, and *krama* (or *saṁkrama*). Here it has to be noted that in जटा these three together form one unit and are open to *sandhi* rules. In रेखा, however, they are independent units so far as *sandhi* rules are concerned (as in पदमाला see n. 3 on p. 31 above). Read : ननु जटावत् 'यदङ्गाङ्ग यत्' इति विलोमानुलोमयोः संधिः कुतोऽत्र नास्ति। etc. on p. 18f.

2 This is रेखा of *Ṛ V.* 1.122.6 cd (अर्धर्च) (see p. 108).

3 This is रेखा of *Ṛ V.* 1.1.6 (see p. 18).

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मधु द्यौरस्तु नः पिता । पिता नोऽस्तु द्यौर्मधु । मधु द्यौः । द्यौरस्तु । अस्तु नः । नः पिता । पितेति पिता ॥[1]

Dhvaja is formed on the same lines as the *Krama-mālā*, by bringing together the corresponding *krama-vargas* (of a *ṛk* or a varga as the case may be)[2] from either end, the first with the last, the second with the second from the end and so on, and concluding with the last unit containing the last *krama-varga* with the first.

e. g. unit : *ṛk* :

विष्णोः कर्माणि । सखेति सखा ॥

कर्माणि पश्यत । युज्यः सखा ॥

पश्यत यतः । इन्द्रस्य युज्यः ॥

यतो व्रतानि । पस्पश इति पस्पशे ॥

व्रतानि पस्पशे । व्रतानि पस्पशे ॥

पस्पश इति पस्पशे । यतो व्रतानि ॥

इन्द्रस्य युज्यः । पश्यत यतः ॥

युज्यः सखा । कर्माणि पश्यत ॥

सखेति सखा । विष्णोः कर्माणि ॥[3]

Daṇḍa is based on the *Kramapāṭha* and is often referred to as *Kramadaṇḍa*.[4] It has a hemistich for its unit. It consists of several

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1 This is रेखा of *Ṛ V.* 1.90.7 (see p. 29).

2 Thus practically ध्वज has two verieties which may be designated ऋग्ध्वज and वर्गध्वज respectively, according as the unit chosen for its formation is a *ṛc* or a *varga*. Also see note 1 on p. 36 below.

3 This is ऋग्ध्वज of *Ṛ V.* 1.22.19 (see p. 29). As for वर्गध्वज, the commentator remarks : एवं वर्गेऽप्यूहनीयम् .

4 Vyāḍi has given the name of this *vikṛti* as क्रमदण्ड (see p. 20, st. 26; also see p. 29, st. 14; and p. 109, st. 51). But it is often referred to as दण्ड only (as in सहोक्त्या दण्डवद्रथः p. 20, st. 27; p. 30, st. 15; and p. 110, st. 52). On this the commentator remarks : अस्या दण्डत्वेन व्यवहारः कृतः । स नामैकदेशेन सत्यभामादिवल्लाक्षणिकः (p. 20, l. 18f.).

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steps; and each step has two parts, namely *krama*[1] and *vyutkrama*. The first step opens with the first *krama* (or *kramvarga*, as it is often called), the second will open with two *kramas* (=3 *padas*) and so on, till the last *pada* is covered up. The second part in all these steps is obtained by writing *all the padas* covered in the first part in the reverse order (*vyutkrama*), and not as separate units or *vargas*. The concluding step of the *Daṇḍa* is the same as the *Kramapāṭha* of the hemistich. (See on p. 109 under st. 51. for Daṇḍa of RV 1-1- 1)

यजा॑ नः । नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा यज । यज मित्रावरु॑णा नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा यज । यजा॑ दे॒वान् । दे॒वान् यज मित्रावरु॑णा नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा यज । यजा॑ दे॒वान् । दे॒वाँ ऋ॒तम् । ऋ॒तं दे॒वान्यज मित्रावरु॑णा नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा यज । यजा॑ दे॒वान् । दे॒वाँ ऋ॒तम् । ऋ॒तं बृ॒हत् । बृ॒हदृ॒तं दे॒वान्यज मित्रावरु॑णा नो॒ यज ॥

यजा॑ नः । नो॒ मित्रावरु॑णा । मित्रावरु॑णा यज । यजा॑ दे॒वान् । दे॒वाँ ऋ॒तम् । ऋ॒तं बृ॒हत् ॥ बृ॒हदि॑ति बृ॒हत् ॥

अग्ने॑ यक्षि । यक्ष्यग्ने॑ ॥

अग्ने॑ यक्षि । यक्षि स्वम् । स्वं यक्ष्यग्ने॑ ॥

अग्ने॑ यक्षि । यक्षि स्वम् । स्वं द॒मम् । द॒मं स्वं यक्ष्यग्ने॑ ॥

अग्ने॑ यक्षि । यक्षि स्वम् । स्वं द॒मम् । द॒मिति॑ द॒मम् ॥[2]

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1 On क्रममुक्त्वा (p. 20, st. 26), the commentator remarks : क्रममित्यनेन यत्र त्रिक्रमादिकमस्ति तत्र तथैव पठनीयम् । अत्र विपर्यासे लेखावज्जटाधर्माः स्युः ।

2 This is क्रमदण्ड of *RV*. 1.75.5 (see p. 29f).

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Ratha is the name given to the mode of recitation in which two, three, or four units (a *ṛc*, a hemistich, or a quarter)[1] are recited simultaneously in a peculiar combination. The main condition, which these units have to satisfy, is that they must all be *sama* (having the same number of *padas*).[2] The units taken for the formation of this *vikṛti* are so to say the wheels thereof; and hence sometimes the *vikṛti* is described as being *dvicakra*, *tricakra*, or *catuṣcakra* according to the number of the units, simultaneously operative.[3] The authors of the texts and the commentaries presented here have given illustrations of two units (*dvicakra*) only, where each of the units used is either a *pāda*, or an *ardharca* (described as *pādānusāratah* and *ardharcānusāratah* respectively). These are further illustrated as having three different varieties, which differ from one anothor to some extent as will be clear from their comparative perusal.[4]

प्रथमः प्रकारः —

रथः (पादानुसृतः)

समिधाग्निम् । समिधेति सम्ऽइधा । अग्निं समिधा ॥ घृतैर्बोधयत । बोधयत घृतैः ॥

समिधाग्निम् । समिधेति सम्ऽइधा । अग्निं दुवस्यत । दुवस्यताग्निं समिधा ॥ घृतैर्बोधयत । बोधयतातिथिम् । अतिथिं बोधयत घृतैः ॥

समिधाग्निम् । समिधेति सम्ऽइधा । अग्निं दुवस्यत । दुवस्यत घृतैः । घृतैर्बोधयत । बोधयतातिथिम् । अतिथिमित्यतिथिम् ।[5]

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1 The unit permissible for रथ is either a verse (पाद), or a hemistich (अर्धर्च). On this the commentator remarks : यद्यपि पादार्धर्चयोर्विकल्पेन पाठो विहितस्तथाप्यर्धर्चपाठे क्लेशाधिक्येन अतिरात्रे षोडशिग्रहणवत् फलाधिक्यं द्रष्टव्यम् । एवं वर्गे पठ्यमाने ध्वजेऽपि (p. 20, l. 27ff). For ध्वज with वर्ग as unit see notes 2 and 3 on p. xxxiv.

2 It may be observed that in all the tracts edited here, the definition of रथ appears to be incomplete, failing, as it does, to give the most essential condition whch, the units chosen for it must fulfil, namely, that all the units must be सम, meaning thereby that they must have the same number of पदs. This condition is noticed in a hemistich in the *Prātiśākhya-pradīpa-śikṣā* as follows : समे ऋचौ गृहीत्वा च रथवच्चलति क्रमः (शिक्षासं० p. 304). The original source of this hemistich has to be traced.

3 This information is based on Pandit Satavalekar's statement with illustrations of रथ in his edition of the ऋग्वेदसंहिता, (स्वाध्यायमण्डल, पारडी, सुरत, १९५७) pp. 801-804.

4 For these see the illustrations given below.

5 This is पादानुसृत रथ of *R.V.* 8.44.1 (see p. 30).

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रथः (अर्धर्चानुसृतः ।)

ऋधगित्था । इत्थ ऋधक् । यो नूनम् । नूनं यः ॥

ऋधगित्था । इत्था सः । स इत्थ ऋधक् । यो नूनम् । नूनं मित्रावरुणौ । मित्रावरुणौ नूनं यः ॥

ऋधगित्था । इत्था सः । स मर्त्यः । मर्त्यः स इत्थ ऋधक् । यो नूनम् । नूनं मित्रावरुणौ । मित्रावरुणावभिष्टये । अभिष्टये मित्रावरुणौ नूनं यः ॥

ऋधगित्था । इत्था सः । स मर्त्यः । मर्त्यः शशमे । शशमे मर्त्यः स इत्थ ऋधक् । यो नूनम् । नूनं मित्रावरुणौ । मित्रावरुणावभिष्टये । अभिष्टय आचक्रे । आचक्रेऽभिष्टये मित्रावरुणौ नूनं यः ॥

ऋधगित्था । इत्था सः । स मर्त्यः । मर्त्यः शशमे । शशमे देवतातये । देवतातय इति देवऽतातये ॥ यो नूनम् । नूनं मित्रावरुणौ । मित्रावरुणावभिष्टये । अभिष्टय आचक्रे । आचक्रे हव्यदातये । आचक्र इत्याऽचक्रे । हव्यदातय इति हव्यऽदातये ॥[1]

द्वितीयः प्रकारः

(पादानुसृतः)

मित्रं हुवे । वरुणं च । हुवे मित्रम् । च वरुणम् ॥

मित्रं हुवे । हुवे पूतदक्षम् । वरुणं च । च रिशादसम् । पूतदक्षं हुवे मित्रम् । रिशादसं च वरुणम् ॥

मित्रं हुवे । हुवे पूतदक्षम । पूतदक्षं वरुणम् । पूतदक्षमिति पूतऽदक्षम् । वरुणं च । च रिशादसम् । रिशादसमिति रिशाऽदसम् ॥[2]

(अर्धर्चानुसृतः)

मित्रो वरुणः । इन्द्रो बृहस्पतिः । वरुणो मित्रः । बृहस्पतिरिन्द्रः ॥

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1 This अर्धर्चानुसृत रथ of *R̥V.* 8.101.1 (see p. 30).
2 This is पादानुसृत रथ of *R̥V.* 1.2.7 (see p. 31).

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मित्रो वरुणः । वरुणो भवतु । इन्द्रो बृहस्पतिः । बृहस्पतिर्विष्णुः । भवतु वरुणो मित्रः । विष्णुर्बृहस्पतिरिन्द्रः ॥

मित्रो वरुणः । वरुणो भवतु । भवत्यर्यमा । इन्द्रो बृहस्पतिः । बृहस्पतिर्विष्णुः । विष्णुरुरुक्रमः । अर्यमा भवतु वरुणो मित्रः । उरुक्रमो विष्णुर्बृहस्पतिरिन्द्रः ॥

मित्रो वरुणः । वरुणो भवतु । भवत्वर्यमा । अर्यमेत्यर्यमा । इन्द्रो बृहस्पतिः । बृहस्पतिर्विष्णुः । विष्णुरुरुक्रमः । उरुक्रम इत्युरुऽक्रमः ॥[1]

तृतीयः प्रकारः

(पादानुसृतः)

अन्तश्चरति । चरत्यन्तः । अन्तश्चरति । अस्य प्राणात् । प्राणादस्य । अस्य प्राणात् ॥

चरति रोचना । रोचना चरत्यन्तः । अन्तश्चरति । अन्तरित्यन्तः । चरति रोचना ।

प्राणादपानती । अपानती प्राणादस्य । अस्य प्राणात् । प्राणादपानती । अपानतीत्यपऽअनती ॥[2]

(अर्धर्चानुसृतः)

धानावन्तं करम्भिणम् । करम्भिणं धानावन्तम् । धानावन्तं करम्भिणम् । धानावन्तमिति धानाऽवन्तम् । इन्द्र प्रातः । प्रातरिन्द्र । इन्द्र प्रातः ॥

करम्भिणमपूपवन्तम् । अपूपवन्तं करम्भिणं धानावन्तम् । धानावन्तं करम्भिणम् । धानावन्तमिति धानाऽवन्तम् । करम्भिणमपूपवन्तम् । प्रातर्जुषस्व । जुषस्व प्रातरिन्द्र । इन्द्र प्रातः । प्रातर्जुषस्व ॥

अपूपवन्तमुक्थिनम् । उक्थिनमपूपवन्तं करम्भिणं धानावन्तम् । धानावन्तं करम्भिणम् । धानावन्तमिति धानाऽवन्तम् । करम्भिणमपूपवन्तम् । अपूपवन्तमुक्थिनम् । अपूप-

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1 This is अर्धर्चानुसृत रथ of *Vāja Sam.* 36.9. (see p. 31).

2 This is पादानुसृत रथ of *RV.* 10. 189. 2 (see p. 31).

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वन्तमित्यपूपऽवन्तम् । उक्थिनमित्युक्थिनम् । जुषस्व नः । नो जुषस्व प्रातरिन्द्र । इन्द्र प्रातः । प्रातर्जुषस्व । जुषस्व नः । न इति नः ॥[1]

Ghana appears to have more varieties than one.

Variety 1

To form this *ghana* one reads the *Krama* from the end to the beginning and then again from the beginning to the end.[2]

Variety 2

This variety is formed first by taking the first step in the *śikhā-pāṭha*, and then reciting the last three *padas* in this portion in the reverse order and then again in the usual order. This, when repeated with every *kramavarga* of the hemistich, completes the *ghanapāṭha* of the hemistich.

Variety 3

This is what is known as *ghanavallabha*, and is formed by combining variety 2 with what is known as *pañcasaṁdhi*.[3]

Illustrations :

Variety 1

पूर्वार्धः –

अतिथिमित्यतिथिम् । बोधयतातिथिम् । घृतैर्बोधयत । द्रुवस्यत घृतैः । अग्निं द्रुवस्यत । समिधाग्निम् । समिधेति सम्ऽइधा । अग्निं द्रुवस्यत । द्रुवस्यत घृतैः । घृतैर्बोधयत । बोधयतातिथिम् । अतिथिमित्यतिथिम् ॥

उत्तरार्धः –

जुहोतनेति जुहोतन । हव्या जुहोतन । अस्मिन् हव्या । आ अस्मिन् । अस्मिन् हव्या । हव्या जुहोतन । जुहोतनेति जुहोतन ॥[4]

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1 This is अर्धर्चानुसृत रथ of *R̥V.* 3.52. 1 (see p. 31).

2 Vyāḍi has given only this variety of घन, which differs from ध्वज only in this that whereas ध्वज begins with the *ādikrama*, this *ghana* begins with *antakrama* ; Read : अत्र ध्वजापेक्षया अन्तक्रम आदावारम्भणीय एतावान् विशेषः (p. 21, l.11). This variety of *ghana* is not given by Madhusūdana (in his अविवि.). On the other hand, अविल. gives this and also one more variety which is not given by Vyāḍi.

3 This information and the name *ghanavallabha* is based on Satavalekar, loc-cit.

4 This is *ghana* (1st variety) of *R̥V.* 8.44.1, see p. 32.

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Variety 2[1]

पूर्वार्धः —

दस्रा॑ युवाकवो॒ युवाकवो दस्रा॒ दस्रा॑ युवाकवः॒ सुताः॒ सुता॒ युवाकवो॒ दस्रा॒ दस्रा॑ युवाकव॒ सुताः॑ ॥

युवाकवः॒ सुताः॒ सुता॒ युवाकवो॒ युवाकवः॒ सुता॒ नास॑त्या॒ नास॑त्या॒ सुता॒ युवाकवो॒ युवाकवः॒ सुता॒ नास॑त्या ॥

सुता॒ नास॑त्या॒ नास॑त्या॒ सुताः॒ सुता॒ नास॑त्या॒ वृक्तब॑र्हिषो॒ वृक्तब॑र्हिषो॒ नास॑त्या॒ सुताः॒ सुता॒ नास॑त्या॒ वृक्तब॑र्हिषः ॥

नास॑त्या॒ वृक्तब॑र्हिषो॒ वृक्तब॑र्हिषो॒ नास॑त्या॒ नास॑त्या॒ वृक्तब॑र्हिषः। वृक्तब॑र्हिष॒ इति॒ वृक्तऽब॑र्हिषः ॥

उत्तरार्धः —

आ या॑तं यातमा या॑तं रुद्रवर्तनी रुद्रवर्तनी यातमा या॑तं रुद्रवर्तनी ॥

यातं रुद्रवर्तनी रुद्रवर्तनी यातं यातं रुद्रवर्तनी। रुद्रवर्तनी इति॑ रुद्रऽवर्तनी ॥[2]

Variety 3

पूर्वार्धः —

दस्रा॑ युवाकवः। युवाकवो॒ युवाकवः। युवाकवो॒ दस्रा॑। दस्रा॒ दस्रा॑। दस्रा॑ युवाकवः॒ ॥

दस्रा॑ युवाकवो॒ युवाकवो॒ दस्रा॒ दस्रा॑ युवाकवः॒ सुताः॒ सुता॒ युवाकवो॒ दस्रा॒ दस्रा॑ युवाकवः॒ सुताः॑ ॥

युवाकवः॒ सुताः॑। सुताः॒ सुताः॑। सुता॒ युवाकवः॑। युवाकवो॒ युवाकवः॑। युवाकवः॒ सुताः॑ ॥

युवाकवः॒ सुताः॒ सुता॒ युवाकवो॒ युवाकवः॒ सुता॒ नास॑त्या॒ नास॑त्या॒ सुता॒ युवाकवो॒ युवाकवः॒ सुता॒ नास॑त्या ॥

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1 This variety is not given by Vyāḍi.

2 This is *ghana* (2nd variety) of *RV.* 1.3.3. see p. 32.

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सुता नासत्या। नासत्या नासत्या। नासत्या सुताः। सुताः सुताः। सुता नासत्या॥

सुता नासत्या नासत्या सुताः सुता नासत्या वृक्तबर्हिषो वृक्तबर्हिषो नासत्या सुताः सुता नासत्या वृक्तबर्हिषः॥

नासत्या वृक्तबर्हिषः। वृक्तबर्हिषो वृक्तबर्हिषः। वृक्तबर्हिषो नासत्या। नासत्या नासत्या। नासत्या वृक्तबर्हिषः॥

नासत्या वृक्तबर्हिषो वृक्तबर्हिषो नासत्या नासत्या वृ तबर्हिषः। वृक्तबर्हिष इति वृक्तऽबर्हिषः॥

उत्तरार्धः –

आ यातम्। यातं यातम्। यातमा। आ। आ यातम्॥

आ यातं यातमा यातं रुद्रवर्तनी रुद्रवर्तनी यातमा यातं रुद्रवर्तनी॥

यातं रुद्रवर्तनी। रुद्रवर्तनी रुद्रवर्तनी। रुद्रवर्तनी यातम्। यातं यातम्। यातं रुद्रवर्तनी॥

यातं रुद्रवर्तनी रुद्रवर्तनी यातं यातं रुद्रवर्तनी। रुद्रवर्तनी इति रुद्रऽवर्तनी॥[1]

* * *

By way of an additional illustration are given here the *eleven pāṭhas* of *ṚV.* 1.1.1. (and some other *ṛk* or *ṛks* in the case of रथ) as they are actually recited by traditional Veda reciters at present.

१ संहितापाठः

पूर्वार्ध–

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम्।

उत्तरार्ध–

होतारं रत्नधातमम्॥

२ पदपाठः

पूर्वार्ध–

अग्निम्। ईळे। पुरःऽहितम्। यज्ञस्य। देवम्। ऋत्विजम्॥

1 This is *ghanavallabha (pañcasandhiyuta dvitīya ghana)* of *ṚV.* 1.3.3.

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उत्तरार्ध–

होतारम् । रत्नऽधातमम् ॥

३ क्रमपाठः

पूर्वार्ध–

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

४ जटापाठः

पूर्वार्ध–

अग्निमीळ ईळेऽग्निमग्निमीळे । ईळे पुरोहितं पुरोहितमीळ ईळे पुरोहितम् । पुरोहितं यज्ञस्य यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवं देवं यज्ञस्य यज्ञस्य देवम् । देवमृत्विजमृत्विजं देवं देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमं रत्नधातमं होतारं होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

५ माला

(अ) पुष्पमाला

पूर्वार्ध–

अग्निमीळे । ईळेऽग्निम् । अग्निमीळे ॥

ईळे पुरोहितम् । पुरोहितमीळे । ईळे पुरोहितम् ॥

पुरोहितं यज्ञस्य । यज्ञस्य पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम्॥

यज्ञस्य देवम् । देवं यज्ञस्य । यज्ञस्य देवम् ॥

देवमृत्विजम् । ऋत्विजं देवम् । देवमृत्विजम् ॥

ऋत्विजमित्यृत्विजम् ॥

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उत्तरार्ध–

होतारं रत्नधातमम् । रत्नधातमं होतारम् । होतारं रत्नधातमम् ॥

रत्नधातममिति रत्नऽधातमम् ॥

[ब] क्रममाला

पूर्वार्ध –

अग्निमीळे । ऋत्विजमित्यृत्विजम् ॥

ईळे पुरोहितम् । ऋत्विजं देवम् ॥

पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । देवं यज्ञस्य ॥

यज्ञस्य देवम् । यज्ञस्य पुरोहितम् ॥ पुरोहितमिति पुरःऽहितम् ॥

देवमृत्विजम् । पुरोहितमीळे ॥

ऋत्विजमित्यृत्विजम् । ईळेऽग्निम् ॥

उत्तरार्ध–

होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

६ शिखा

पूर्वार्ध–

अग्निमीळ ईळेऽग्निमग्निमीळे पुरोहितम् ॥

ईळे पुरोहितं पुरोहितमीळ ईळे पुरोहितं यज्ञस्य ॥

पुरोहितं यज्ञस्य यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य देवम् । पुरोहितमिति पुरःऽहितम् ॥

यज्ञस्य देवं देवं यज्ञस्य यज्ञस्य देवमृत्विजम् ॥

देवमृत्विजमृत्विजं देवं देवमृत्विजम् ॥

ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमं रत्नधातमं होतारं होतारं रत्नधातमम् ॥

रत्नधातममिति रत्नऽधातमम् ॥

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७ रेखा (लेखा)

पूर्वार्ध–

अग्निमीळे । ईळेऽग्निम् । अग्निमीळे ॥

ईळे पुरोहितं यज्ञस्य । यज्ञस्य पुरोहितमीळे । ईळे पुरोहितम् ॥

पुरोहितं यज्ञस्य देवमृत्विजम् । ऋत्विजं देवं यज्ञस्य पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् ॥

यज्ञस्य देवम् । देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमम् । रत्नधातमं होतारम् । होतारं रत्नधातमम् ॥

रत्नधातममिति रत्नऽधातमम् ॥

८ ध्वज (with *ṛk* as unit)

अग्निमीळे । रत्नधातममिति रत्नऽधातमम् ॥

ईळे पुरोहितम् । होतारं रत्नधातमम् ॥

पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । ऋत्विजमित्यृत्विजम् ॥

यज्ञस्य देवम् । देवमृत्विजम् ॥

देवमृत्विजम् । यज्ञस्य देवम् ॥

ऋत्विजमित्यृत्विजम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् ॥

होतारं रत्नधातमम् । ईळे पुरोहितम् ॥

रत्नधातममिति रत्नऽधातमम् । अग्निमीळे ॥[1]

९ दण्ड (or **क्रमदण्ड**)

पूर्वार्ध–

अग्निमीळे । ईळेऽग्निम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितमीळेऽग्निम् ॥

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1 *Dhvaja* may also be similarly formed with a *varga* as its unit.

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अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य पुरोहितमीळेऽग्निम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवं यज्ञस्य पुरोहितमीळेऽग्निम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् । ऋत्विजं देवं यज्ञस्य पुरोहितमीळेऽग्निम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमम् । रत्नधातमं होतारम् ॥

होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

१० रथ (द्विचक्र)

पूर्वार्ध–

अग्निमीळे । अयं देवाय ॥ ईळेऽग्निम् । देवायायम् ॥

अग्निमीळे । ईळे पुरोहितम् । अयं देवाय । देवाय जन्मने ॥ पुरोहितमीळेऽग्निम् । जन्मने देवायायम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । अयं देवाय । देवाय जन्मने । जन्मने स्तोमः ॥ यज्ञस्य पुरोहितमीळेऽग्निम् । स्तोमो जन्मने देवायायम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् ॥ अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः ॥ देवं यज्ञस्य पुरोहितमीळेऽग्निम् । विप्रेभिः स्तोमो जन्मने देवायायम् ॥

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अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् । अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः । विप्रेभिरासया ॥ ऋत्विजं देवं यज्ञस्य पुरोहितमीळेऽग्निम् ॥ आसया विप्रेभिः स्तोमो जन्मने देवायायम् ॥

अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् ॥ अयं देवाय । देवाय जन्मने । जन्मने स्तोमः । स्तोमो विप्रेभिः । विप्रेभिरासया ॥ ऋत्विजमित्यृत्विजम् । आसयेत्यासया ॥

उत्तरार्ध—

होतारं रत्नधातमम् । अकारि रत्नधातमः ॥

रत्नधातमं होतारम् । रत्नधातमोऽकारि ॥

होतारं रत्नधातमम् । अकारि रत्नधातमः ॥

रत्नधातममिति रत्नऽधातमम् । रत्नधातम इति रत्नऽधातमः ॥[1]

रथ (त्रिचक्र)

विष्णोः कर्माणि । यतो व्रतानि । इन्द्रस्य युज्यः ।

कर्माणि विष्णोः । व्रतानि यतः । युज्य इन्द्रस्य ॥

विष्णोः कर्माणि । यतो व्रतानि । इन्द्रस्य युज्यः ।

कर्माणि पश्यत । व्रतानि पस्पशे । युज्यः सखा ॥

पश्यत कर्माणि विष्णोः । पस्पशे व्रतानि यतः । सखा युज्य इन्द्रस्य ॥

विष्णोः कर्माणि । कर्माणि पश्यत । पश्यतेति पश्यत ।

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1 This is द्विचक्र रथ of *R.V.* 1.1.1 and 1.20.1, which, as required for रथ, contain equal number of पादs with equal number of पदs in their corresponding पादs.

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यतो व्रतानि । व्रतानि पस्पशे । पस्पश इति पस्पशे ।

इन्द्रस्य युज्यः । युज्यः सखा । सखेति सखा ॥[1]

रथ (चतुश्चक्र)

ओषधयः सम् । सोमेन सह । यस्मै कृणोति । तं राजन् ।

समोषधयः । सह सोमेन । कृणोति यस्मै । राजंस्तम् ॥

ओषधयः सम् । सोमेन सह । यस्मै कृणोति । तं राजन् ।

सं वदन्ते । सह राज्ञा । कृणोति ब्राह्मणः । राजन् पारयामसि ।

वदन्ते समोषधयः । राज्ञा सह सोमेन । ब्राह्मणः कृणोति यस्मै । पारयामसि राजंस्तम् ॥

ओषधयः सम् । सं वदन्ते । वदन्त इति वदन्ते ।

सोमेन सह । सह राज्ञा । राज्ञेति राज्ञा ।

यस्मै कृणोति । कृणोति ब्राह्मणः । ब्राह्मण इति ब्राह्मणः ।

तं राजन् । राजन् पारयामसि । पारयामसीति पारयामसि ॥[2]

११ घन

प्रथमः प्रकारः

पूर्वार्धः –

ऋत्विजमित्यृत्विजम् । देवमृत्विजम् । यज्ञस्य देवम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । ईळे पुरोहितम् । अग्निमीळे । ईळे पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् । यज्ञस्य देवम् । देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्धः –

रत्नधातममिति रत्नऽधातमम् । होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ।

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1 This is त्रिचक्र रथ of *R V.* 1.22.19 which has three pādas of three *padas* each.

2 This is formed from *R V.* 10.97.22 which has four *pādas* of three *padas* each.

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द्वितीयः प्रकारः

पूर्वार्धः –

अग्निमीळ ईळेग्निमग्निमीळे पुरोहितं पुरोहितमीळेग्निमग्निमीळे पुरोहितम् ॥

ईळे पुरोहितं पुरोहितमीळ ईळे पुरोहितं यज्ञस्य यज्ञस्य पुरोहितमीळ ईळे पुरोहितं यज्ञस्य ॥

पुरोहितं यज्ञस्य यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य देवं देवं यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य देवम् । पुरोहितमिति पुरःऽहितम् ॥

यज्ञस्य देवं देवं यज्ञस्य यज्ञस्य देवमृत्विजमृत्विजं देवं यज्ञस्य यज्ञस्य देवमृत्विजम् ॥

देवमृत्विजमृत्विजं देवं देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध–

होतारं रत्नधातमं रत्नधातमं होतारं होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

द्वितीयः प्रकारः (पञ्चसंधियुतः)

पूर्वार्ध–

अग्निमीळे । ईळ ईळे । ईळेऽग्निम् । अग्निमग्निम् । अग्निमीळे ॥

अग्निमीळ ईळेग्निमग्निमीळे पुरोहितं पुरोहितमीळेग्निमग्निमीळे पुरोहितम् ॥

ईळे पुरोहितम् । पुरोहितं पुरोहितम् । पुरोहितमीळे । ईळ ईळे । ईळे पुरोहितम् ॥

ईळे पुरोहितं पुरोहितमीळ ईळे पुरोहितं यज्ञस्य यज्ञस्य पुरोहितमीळ ईळे पुरोहितं यज्ञस्य ॥

पुरोहितं यज्ञस्य । यज्ञस्य यज्ञस्य । यज्ञस्य पुरोहितम् । पुरोहितं पुरोहितम् । पुरोहितं यज्ञस्य । पुरोहितमिति पुरःऽहितम् ॥

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पुरोहितं यज्ञस्य यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य देवं देवं यज्ञस्य पुरोहितं पुरोहितं यज्ञस्य देवं । पुरोहितमिति पुरःऽहितम् ॥

यज्ञस्य देवम् । देवं देवम् । देवं यज्ञस्य । यज्ञस्य यज्ञस्य । यज्ञस्य देवम् ॥

यज्ञस्य देवं देवं यज्ञस्य यज्ञस्य देवमृत्विजमृत्विजं देवं यज्ञस्य यज्ञस्य देवमृत्विजम् ॥

देवमृत्विजम् । ऋत्विजमृत्विजम् । ऋत्विजं देवम् । देवं देवम् । देवमृत्विजम् ॥

देवमृत्विजमृत्विजं देवं देवमृत्विजम् । ऋत्विजमित्यृत्विजम् ॥

उत्तरार्ध—

होतारं रत्नधातमम् । रत्नधातमं रत्नधातमम् । रत्नधातमं होतारम् । होतारं होतारम् । होतारं रत्नधातमम् ॥

होतारं रत्नधातमं रत्नधातमं होतारं होतारं रत्नधातमम् । रत्नधातममिति रत्नऽधातमम् ॥

* * *

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May 1, 1978

G. V. Devasthali

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