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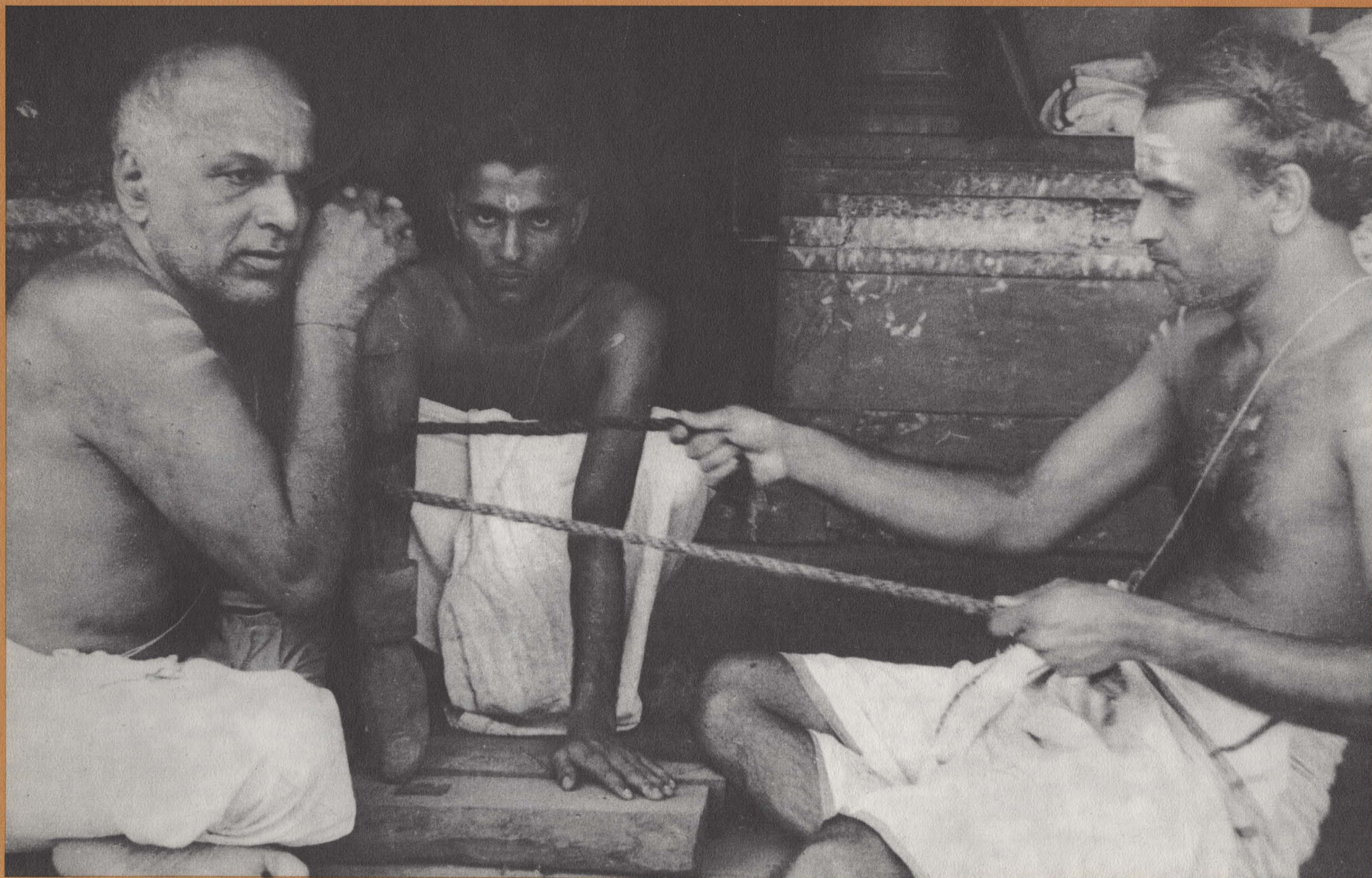
FE 4126

THE FOUR VEDAS

The Oral Tradition of Hymns, Chants, Sacrificial and Magical Formulas

Introduction and Notes by Professor J. F. Staal

Recordings by John Levy and J. F. Staal



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RECORD I

SIDE I R̥GVEDA AND YAJURVEDA, MADRAS.

- Band 1: R̥gveda (Opening Hymn)
Band 2: R̥gveda (Vikṛti Recitation)
R. K. Subrahmanya Sastri and K. Belasubrahmaniam
Band 3: Black Yajurveda (Description of Sacrifice)
N. Subrahmaniam Ghanapathikal and R. Narayana Sastri
Band 4: White Yajurveda (Opening Verses)
Band 5: White Yajurveda (Vikṛti Recitation)
Band 6: White Yajurveda (Prayer for Immortality)
E. J. Kumaraswami Dikshitar

SIDE II SĀMAVEDA AND ATHARVAVEDA, MADRAS (1-5) and
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T. Sarvagopani Aiyangar
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Sastri Revashankar Bechabhai Trivedi
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Veniram Vishvanath Raval

RECORD II. The Nambudiri Tradition

SIDE I R̥GVEDA AND YAJURVEDA

- Band 1: Twilight Prayer
O. M. Kunhan and Vasudevan Nambudiripad
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Band 5: R̥gveda (Jatā)
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Band 7: R̥gveda (Special Krama)
Cherumukku Vaidikan Vallabhan Somayaajipad
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SIDE II SĀMAVEDA AND VEDIC RITUAL

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Band 4: Ritual Recital of the Adhvaryu
Cherumukku Vaidikan and his sons
Band 5: Form of Sāmaveda used in Sacrifice
Muttathukkattu Itti Ravi Nambudiri, Korattikkara Raman
Nambudiri and Thottam Sankaranarayanan Nambudiri
Band 6: Sāmaveda (Text Hidden by Syllabication)
Muttathukkattu Itti Ravi Nambudiri
Band 7: Stanzas accompanying oblations (yājyā)
Band 8: The Libation of the Soma
Band 9: Form of R̥gveda used in Sacrifice
Cherumukku Vaidikan and his sons.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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THE FOUR VEDAS

Introduction and Notes by Professor J. F. Staal,
Recordings by John Levy and J. F. Staal

INTRODUCTION

The four Vedas are made up of a large number of texts, composed towards the end of the second millenium before Christ, by the poets, seers, sages and ritualists of tribes now known as Indo-European, who invaded the Indian subcontinent from the North-West. Some of these compositions anteceded the invasion, others came into being after settlement on Indian soil.

The Vedas have always been regarded as a sacred revelation; and they formed the basis of almost every later development in the Vedic and Hindu civilization. They consist of a body of hymns (the *R̥gveda*), sacrificial formulas (the *Yajurveda*), chants (the *Sāmaveda*) and magical formulas (the *Atharvaveda*), which together constitute the four Vedas. The whole of this broad anthology has been handed down by word of mouth. It was only after the period corresponding to the European middle-ages that they began to be written down; and only since the nineteenth century were they printed.

Vedic recitation has in general assumed two distinct forms, both of which are almost equally ancient: the *Samhitā-pāṭha* or "continuous recitation" and the *Pada-pāṭha* or "word-for-word recitation". These differ with respect to accentuation and euphonic combination (*sandhi*); in the texts of the *Pada*, moreover, compounds are analysed and the ends of each verse or sentence precisely marked.

Each of the four Vedas consists of four subdivisions: in addition to the basic *Samhitā-pāṭha*, which is mainly poetry, there are the *Brāhmaṇa*, *Āraṇyaka* and *Upaniṣad* texts, which are mainly prose and deal with description and interpretation of the ritual and with philosophical speculation. Some of these appended texts are accentuated like the *Samhitā*. In the case of the *Taittirīya* tradition of the Black *Yajurveda*, the four subdivisions merge into one whole. This mingling of verse and prose is sometimes taken to explain the "blackness" of the Black (*Kṛṣṇa*) *Yajurveda*; the White (*Śukla*) *Yajurveda* adheres to the poetic form and is therefore "purer". At any rate, the White *Yajurveda* is later and may be regarded as the result of a reformation within the realm of the *Yajurveda*. The following table gives a few of the more important Vedic texts along with the schools to which they belong:

The right and, indeed, the duty to preserve the Vedic tradition falls solely to the Brahmins; members

THE FOUR VEDAS

	Schools:	Samhitā:	Brāhmaṇa:	Āraṇyaka:	Upaniṣad:
R̥GVEDA	Śākala	Ṛk	Aitareya	Aitareya	Aitareya
	Vāskala		Kauṣītaki or Sāṅkhāyana	Kauṣītaki or Sāṅkhāyana	
YAJURVEDA	Kṛṣṇa (Black):				
	Taittirīya				
	Kāṭhaka				
	Maitrāyaṇī				Maitrī
	Śukla (White):				
	Mādhyaṇīna				
	Kāṭhaka				
		Vājasaneyī	Śatapatha		Īśa and Brhadāraṇyaka
SĀMAVEDA	Kauthuma- Rāṇyāniya	Sāma	Pāncaviṃśa Śaḍviṃśa		Chāndogya
	Jaiminīya or Talavakāra		Jaiminīya		Kena or Talavakāra
ATHARVAVEDA	Śaunaka	Atharva	Gopatha		Muṇḍaka, Māṇḍūkya, etc.
	Paippalāda				

of other castes, and also women, may not so much as hear the Vedas. Each Brahman belongs by birth to one particular Vedic school. He should recite only from his own school (*svaśākha*). The fidelity with which the Brahmins of India, for about three milleniums, have transmitted their Vedic heritage, probably has no parallel elsewhere.

Oral transmission and recitation (*svādhyāya*) are generally treated as a ritual formality: the meaning of what is recited is rarely alluded to. Brahman boys learn the texts by heart during several years following the *upanayana* ceremony, when they become "twice-born": this is performed at any time between the ages of five and twelve. After *upanayana* the Brahman boys are invested with the sacred thread. Throughout the following period of Vedic instruction they must observe many special rules. They wear the *kaupīnam*, a piece of cloth passing between the legs, attached to a thread, the *kṛṣṇājīnam*, a thread or small band nowadays made of hare skin and worn in the same way as the sacred thread, the *mekhalā*, a rope made of grass tied round the waist; and a staff. (See Illustration 1).



Illustration 1

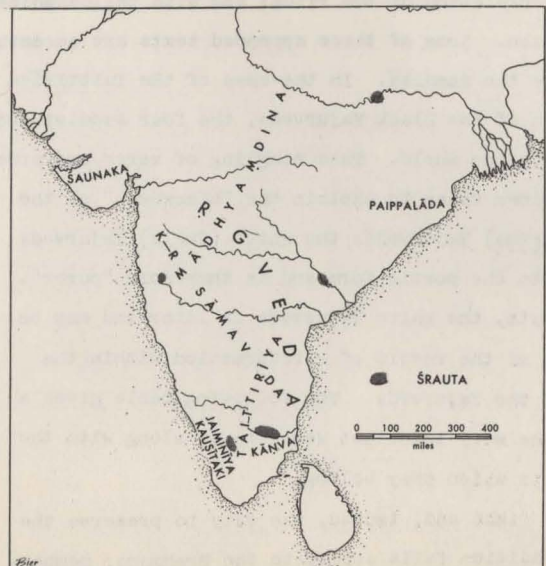
The oldest description of teaching the Vedas is found in the 15th chapter of *Ṛkprātisākhya*, a phonetic treatise of about the fifth century B.C., which describes the relations between the *Ṛksamhitā* and its *Pada-pāṭha*. This chapter begins as follows: "The teacher, who has himself made a study of the Vedas, should undertake the recitation for his pupils, who are equally devoted to the subject. He should sit facing an auspicious direction, the East, the North or the North East. One or even two pupils should sit to his right; if there are more, they should sit according to the space available. Having respectfully touched his feet, the pupils address the teacher as follows: "Recite, Sir!". He recites "OM", lasting three time-measures" ... (here follow a number of technical details). "This best prayer, which is a door to heaven both for teacher and pupils, should always be the beginning of the recitation. But though it precedes the recitation it should not be linked with the following word. Thus invited, the teacher proceeds in the order that will later be described." - After this introduction more detailed rules are laid down.

Many of the Vedic hymns are addressed to deities such as Indra and Agni. Thus their recitation constitutes a kind of invocation. But the Vedic texts find a more specific application (*prayoga*) in the ritual or sacrificial performances which are characteristic of the Vedic religion. Though the older texts already contain references to ritual with altars, fire, oblations, pressing the Soma plant, animal sacrifice, incantation, chant and recitation, the systematization and codification of the ritual starts from the *Yajurveda* onwards, involving immensely complicated structures. While the domestic ritual remains relatively simple and may be found even nowadays without too much difficulty in many parts of India, the more complicated forms of the sacrificial *Śrauta* ritual have become exceedingly rare. In these rituals, 16 or 17 priests officiate, four in accordance with each of the four Vedas: the *Rgveda* provides the text for the *hotṛ* priest and his three helpers; the *Yajurveda* for the *adhvaryu* and his three helpers, who organize the sacrifice and perform most of its rites; the *Sāmaveda* is chanted by the *udgaṭṛ* and the *Atharvaveda* is allotted to the *brahman*, each with his three assistants. Though the corpus of Vedic texts is preserved through recitation (*svādhyāya*) largely for the benefit of the ritual, the arrangement, form and accentuation of these texts often undergo modification when they are inserted or utilized in the sacri-

fice (*prayoga*). The forms of *svādhyāya* and *prayoga* have therefore to be studied separately. This has become especially difficult since nowadays many forms of *svādhyāya* have become rare, while those of *prayoga* are almost extinct. Indeed, mediaeval Sanskrit texts had already declared that the *śrauta* ritual had died out. The survival of a very few isolated but authentic *śrauta* traditions has only recently become known. But these tend on the whole to be debilitated to the point that before long they may altogether have disappeared.

One special feature of the *śrauta* ritual may be mentioned here, namely, that several fires are installed on the sacrificial altars, and that oblations of clarified butter (*ghee*) and of Soma juice take place in these fires. All such rituals are accompanied by appropriate recitations. The fires are installed after they have been kindled by rubbing two pieces of wood together (see cover Illustration, Illustrations 2A and 2B.)

The complications of the Vedic ritual and the role which the four Vedas play in it will be described below in somewhat greater detail. But fresh complications have arisen with the lapse of time. While the texts themselves and even the organization of the ritual have for more than two milleniums remained surprisingly unchanged, there have been many changes in the rendering of the accentuation and in the musical quality of the chanting. (This is significant in connection with the problem of the origin of Indian music, which is usually, and probably rightly, attached to the *Sāmaveda*). We are obliged therefore to distinguish between the different styles of recitation and chanting in different parts of present-day India: these styles do sometimes coincide with what we know of the Vedic schools of ancient times.



In a survey of the present distribution of the various Vedic schools and styles, the considerations that follow must be included (cf. also the map). There are two large and powerful traditions, the one in Western India with extensions to the North (Maharashtra, Saurashtra and Uttar Pradesh) and the other in South India (Madras, Andhra Pradesh and Mysore). The Southern tradition is probably richer and is certainly stronger; it is not easy to say which of the two is the most authentic. The Western tradition is characterized by the predominance of the White Yajurveda in the Mādhyamdina recension; it is supported by R̥gveda of the Śākala recension and Sāmaveda of the Kauthuma-Rāṇāyanīya recension, with very little Atharvaveda. The Southern tradition is characterized by the predominance of the Taittirīya Kṛṣṇa Yajurveda, along with R̥gveda and Sāmaveda of the same schools that prevail in the Western tradition. The Atharvaveda does not exist and does not seem ever to have existed in the South. Since the recitations of the R̥gveda are very different in the two traditions but resemble the predominant Yajurveda recitation, one is tempted to assume that the Western R̥gveda has been influenced by the White Yajurveda recitation; it is almost certain that the Southern R̥gveda has been strongly influenced by the powerful Taittirīya tradition. In both cases, Western and Southern, the tradition centres in the Yajurveda: this surely is significant and accords with the latter's homogeneous character, its systematization and its importance for the ritual.

The strength of the Southern tradition may also be inferred from the fact that the śrauta rituals continue to be performed in at least two areas, which comprise a few villages in the Tanjore District of Madras State, and others near the Godavari River in Andhra Pradesh. Śrauta sacrifices have also been performed in recent times in Maharashtra (and perhaps in Banaras), but with the assistance of Southern officiants, especially for the Sāmaveda. The tradition of South India alone seems to be self-contained in this respect.

Outside these two main traditions, there are several others which are relatively isolated, possessing very interesting characteristics. It may be assumed that many of these characteristics preserve authentic features. First, there are isolated White Yajurveda villages in Madras State near Tanjore and Trichinopoly. These preserve the Kāṇva recension, and not the Mādhyamdina recension prevalent in the West. They have been influenced by the surrounding Taittirīya tradition. Next, the extremely rare Atharvaveda has been discovered in Saura-

shtra; this follows the Śaunaka recension; and in Orissa, where the Paippalāda recension is followed. There are no traces of survivals of either the Kāthaka or the Maitrāyaṇī recensions of the Black Yajurveda anywhere in India.

But of all these isolated traditions, the most interesting is that of the Nambudiri Brahmins of Kerala in the South-West. It is relatively small but surprisingly complete; and in almost every respect differs from other traditions now surviving. There, the R̥gveda belongs in part to the Vāskala recension (called Kausītaki in Kerala) and not to the Śākala recension prevalent elsewhere; the much smaller Yajurveda is exclusively Taittirīya, but follows the authorities of Baudhāyana and Vādihula, not found among the Taittirīya of Andhra Pradesh and of the Madras State. The extremely rare Sāmaveda belongs in its entirety to the Jainīya school, which has not been found anywhere else, with the exception of two or three isolated villages in Madras State. In Kerala, śrauta sacrifices continue to be performed solely by specialists from among the Nambudiri Brahmins. The portions allotted to the Atharvaveda priests are taken care of by R̥gvedins or Yajurvedins, as in the Madras State.

Given the possibility, recitation of the various Vedic traditions that still survive should be studied with the help of representative specimens for each of the Vedic schools and styles from all parts of India, distinguishing svādhyāya recitation from prayoga recitation; and within the forms of svādhyāya, distinguishing on the one hand Samhitā, Brāhmaṇa, Āraṇyaka and Upaniṣad, especially where these are accentuated; and on the other, the Samhitā-pāṭha from the Pada-pāṭha and the several varieties, called vikṛti, based upon the latter. This would call for at least twenty hours of recitation and chant and would undoubtedly display a great and unexpected variety. But the present undertaking has had to be much more modest, being confined to two records. We have accordingly limited ourselves in a number of ways. Material from the main traditions, already published, for example in the album of Vedic recitation and chant brought out by Mr. Alain Daniélou for UNESCO, has been largely excluded; only some of the rarer pieces have been included. The isolated traditions are represented by a few typical specimens. But because of its almost total inaccessibility and its intrinsic worth, we thought it essential to devote one of these two records to what is most important in the tradition of the Nambudiris of Kerala.



Illustration 2A



Illustration 2B

All these recordings were made between 1957 and 1966. Bands 1, 2, 4, 5 and 6, Side I and Bands 1, 2 and 3, Side II of Record One were made in 1966 by Levy with the invaluable help of Professor V. Raghavan of the University of Madras. Band 3, Side I, of Record One was recorded by Staal in 1957 in Chidambaram. Bands 4, 5 of Side II, of Record One, was recorded by Staal in 1962 in Itayattankuti. Bands 6, 7 of Side II, of Record One were recorded by Levy in 1962 at Padadhari and Bands 8, 9 in 1962 at Jamnagar, both in Saurashtra State. All the recordings in Record Two were made by Staal in 1957 and 1962, Bands 4, 7, 8 and 9 on Side II with the assistance of Mr. J. E. B. Gray of the School of Oriental and African Studies, London. Staal's recordings were made possible by grants from the Netherlands Organization for Pure Research (Z.W.O.) and the American Philosophical Society.

The photographs illustrating Record One are by Levy, with the exception of No. 6 which is reproduced by kind permission of Sri J. G. Trivedi, those illustrating the Introduction and Record Two by Staal.

Note by John Levy on the quality of the recordings.

Many of Staal's recordings were made on a two-track recording machine at a speed of $3\frac{3}{4}$ inches per second, in the most unfavourable conditions. Indeed, none of the examples, Staal's or Levy's, were recorded in studios, with the exception of the Atharvaveda (Record I, Side II, Bands 8 and 9), and therefore the quality in many cases leaves much to be desired. But the very fact of their being field-recordings, with the inevitable extraneous noises of traffic, coughs, coffee being passed around, and so on, not to mention the twittering of birds, adds to the feeling of authenticity. It would be almost impossible ever to re-record some of this material, in particular most of Record II, while Sastri R. B. Trivedi, who is now too old to chant, may well be the last exponent of the Saurashtrian tradition of Sāmaveda. (Record I, Side II, Bands 6 and 7).

Record I, Side I, Rgveda and Yajurveda, Madras

Record I, Side I, Band I

Rgveda, Opening Hymn (Illustration 3)



Illustration 3

Of all the species of Veda recitation, that of the Tamil Brahmins is the most easily accessible, both by its nature and by its wide-spread occurrence in the South-East of India.

In the Vedic language many words were accentuated. The accentuated syllable was called the udātta, which means "raised", and it is likely therefore that originally the udātta syllable was recited with a raised pitch. We shall mark it with an accent, as in puróhitam, where the udātta syllable is the syllable ró. The Tamil Brahmins however do not recite the udātta syllable with a raised pitch. On the contrary, they render it by chanting the previous syllable at a lower pitch and the follow-

ing syllable at a higher pitch. In writing this is sometimes expressed by marking the previous syllable with a horizontal stroke under it, and the following syllable with a vertical stroke above it, i.e.:

purohitam.

The previous syllable is called the anudatta; the following syllable is called the svarita. A long svarita is not entirely recited at a high pitch, but is recited at a middle pitch followed by a high pitch. The intervals between the svarita and the udatta, and between the udatta and the anudatta are a minor and a major second respectively. Of a sequence of two or more anudatta accents, one is recited at an even lower pitch.

This system of accentuation and recitation is adopted in the recital of the opening hymn of the Rgveda, which is addressed to the fire God Agni. Agni is here compared to the invoker or Hotar who is the main priest of the Rgveda in the śrauta sacrifices.

1. agnīm īle puróhitam yajñásya devám ṛtvíjam hótāram ratnadhātāmam. 2. agnīḥ pūrvebhīr ṛṣibhīr īdīo nūtanair utá sá devám éhá vaksati. 3. agnínā rayīm asnavat pošam éva divé-dive yasásam virávattāmam. 4. ágne yám yajñam adhvarám viśvátah paribhūr ási sá íd devéṣu gacchati. 5. agnīr hótā kavíkratuḥ satyás citráśravastamāḥ devó devébhīr á gamat. 6. yád aṅgá dāsúṣe tvám ágne bhadram karīṣyási távét tát satyám ángirah. 7. úpa tvagne divé-dive dóṣāvastar dhiyá vayám námo bháranta émasi. 8. rá-jantam adhvarāṇām gopām ṛtásya dídivim várdhamānam své dāme. 9. sá naḥ pitéva sūnáve ágne sūpāyanó bhava sácasvā naḥ svastáye.

1. I invoke Agni as the domestic priest, god of the sacrifice, ministrant, invoker, best bestower of treasure. 2. Agni to be invoked by past and present seers, may he conduct the gods here. 3. Through Agni may the sacrificer obtain wealth day by day, success, glory and abundance in heroes. 4. O Agni, the sacrifice and rite that thou encompassed on every side, that only goes to the gods. 5. May Agni, the true invoker with poet's power, of most brilliant fame, the god come with the gods. 6. When thou wilt do good for the worshipper, o Agni, the merit comes to thee, o Aṅgiras. 7. To thee, o Agni, day by day, o illuminer of nights, with vision we come bringing homage. 8. To thee ruling over rites, shining guardian of the order, growing in thine own house. 9. Thus, o Agni, be of easy access to us, as a father to his son; abide with us for our welfare.

Record I, Side I, Band 2

Vikṛti Recitation

Along with the Samhitāpāṭha or "continuous recitation", which was illustrated on the previous band, the Padapāṭha or "word by word recitation" is also handed down traditionally. The Padapāṭha is as it were the first linguistic analysis of the text of the Samhitāpāṭha. The difference between the two kinds of recitation can be considerable owing to the Sanskrit rules of euphonic combination (sandhi), differences in accentuation, and the analysis of compounds. For example, the last words of the Samhitāpāṭha of the present recitation:

úpa súṣṭutaitu

are analysed in the Padapāṭha into the following four separate words:

úpa/sú-stutā/á/etu.

Because of the special treatment of the udatta, the accentuation also differs considerably. If we mark in the Samhitāpāṭha the preceding and following syllables in the way indicated above, i.e. as follows:

upa sustutaitu

we hear that the second syllable is recited at a lower pitch because the third syllable has the udatta; the fourth syllable is again recited at a lower pitch because the fifth syllable has the udatta; the final syllable lastly is recited at a higher pitch because the fifth syllable had the udatta. However in the Padapāṭha each word is recited separately, and therefore the accents of the different words do not influence each other. The result is that it is recited as follows:

upa/su-stutā/á/etu/.

The last word has the anudatta syllable twice, because it was unaccented in the original Samhitāpāṭha.

On the basis of the Padapāṭha a number of special recitations or Vikṛti recitations have been constructed. The original purpose of these constructions must have been that the sacred text should be preserved by different mnemonic techniques, designed to prevent the reciters' forgetting even a single word. However, the use of these mnemonic techniques solely as a means of preserving the sacred text gradually became an end in itself. The oldest of the Vikṛti recitations is the Krama recitation, which is at least 2500 years old. In the Kramapāṭha each word is repeated once, but in such a way that it is linked with the previous word at its first occurrence, but with the next word at its following occurrence. If we denote the words of the Samhitāpāṭha as a sequence of small letters of the alphabet:

a b c d e ...

we may denote the Padapāṭha as:

a/b/c/d/e/ ...

and the Kramapāṭha as:

ab/bc/cd/de/ ...

If we further stipulate that the last words of a Samhitāpāṭha recitation are denoted with the final letters of the alphabet, i.e., as: ... x y z, we can symbolize a variety of Vikṛti recitations:

samhitā: a b c d e ...

pada: a / b / c / d / e / ...

krama: ab / bc / cd / de / ...

jaṭā: abbaab / bccbbc / cddccd / deedde / ...

mālā: ab / ba / ab / bc / cb / bc / cd / dc / cd / ...

śikhā: abbaabc / bccbbcd / cddccde / deeddef / ...

rekhā: ab / ba / ab / bcd / deb / bc / cdef / fedc / cd / defgh / hgfd / de / efghij / jingfe / ef / ...

dhvaja: ab / yz / bc / xy / cd / wx / de / vw / ef / uv / ... wx / cd / xy / bc / yz / ab /

daṇḍa: ab / ba / ab / bc / cba / ab / bc / cd / dcba / ab / bc / cd / de / edcba / ...

ratha: ab / ef / ba / fe / ab / ef / bc / fg / cba / gfe / ab / ef / bc / fg / cd / gh / dcba / hgfe //

ghana: abbaabccbaabc / bccbbcdccbbcd / cddccdeedccde / ...

Of these, the krama, the jaṭā and the ghana are fairly common in South-East India. The others are rare. The Vikṛti recitations here illustrated are: mālā, śikhā, rekhā, dhvaja and ratha. The basic texts consist of two verses of the R̥gveda from a hymn which in part is addressed to the goddess of speech.

R̥gveda 8.100.11

Samhitā: devīm vācam ajanayanta devās tām viśvárūpāḥ
paśāvo vadanti / sā no mandrēṣam ūrjam dūhānā dhenúr vāg
asmān ūpa sūstutaītu /

The gods gave birth to the goddess of speech, spoken by animals in all forms. This cow, lowing pleasantly, who gives strengthening libation with her milk, as speech when well spoken should come to us.

Padapāṭha:

devīm / vācam / ajanayanta / devāḥ / tām / viśvárūpāḥ /
paśāvaḥ / vadanti // sā / naḥ / mandrā / iṣam / ūrjam /
dūhānā / dhenúr / vāk / asmān / ūpa / sū-stutā / ā / etu //

Record I, Side I, Band 3.

Black Yajurveda, Description of Sacrifice.

The Tamil Brahmins recite the Black Yajurveda or Kṛṣṇa Yajurveda in the same way as the R̥gveda. The illustration given here consists of a prose passage of the Taittirīya-Samhitā, a mere fragment of a larger description of the sacrifice, where special attention is paid to the

ritual duties of the main Yajurveda priest, the Adhvaryu. Apart from the Samhitā and the Pada recitation, two Vikṛtis are given: krama and ghana. Special attention may be paid to some of the more complicated portions of the ghana, for instance those based upon the Padapāṭha fragments:

vā / āyāmam / vā /

nī / anyé /

nā / anyé / yān /

Taittirīya-Samhitā 6.3.1.6

vācam sām prā yacched upadāsukāsyā vāk syād brahmavādīno
vadanti nāsamsthite sōme 'dhvaryūḥ pratyān sādōtīyād ātha
kathā dākṣiṇāni hōtum eti yāmo hī sā tēṣāḥ kāsma āha devā
yāmam vāyāmam vānujñāsyantīty uttareṇāgnīdhram parītya
juhoti dākṣiṇāni nā prānātsāmkarṣati n̄ anyé dhīṣṇiyā
upyānte nānyé yān nivāpati tēna tām prīṇāti yān nā nivā-
pati yād anudīśāti tēna tām /

His voice would be exhausted. The theologians say: "The Adhvaryu priest should not go beyond the Sadas (a shed erected during the sacrifice) to the West before the Soma offering is completed. Then how is he to offer the sacrifices in the southern fire? Because that is the end of the fires. But how are the gods to know whether it is the end or not?" He goes round the Agnīdh's altar to the North and offers the sacrifices in the southern fire. Verily, he does not mingle the breaths. Some of the altars are besprinkled, some not; those which he besprinkles he delights; those which he does not besprinkle he delights by indicating them.

Padapāṭha:

vācam / sām / prēti / yacchet / upadāsukēty upa-dāsukā /
asya / vāk / syāt / brahmavādīna itī brahma-vādīnaḥ /
vadanti / nā / āsamsthita ity āsam-sthite / sōme /
adhvaryūḥ / pratyān / sādah / ātīti / iyāt / ātha / kathā /
dākṣiṇāni / hōtum / eti / yāmah / hī / sāḥ / tēṣam /
kāsmai / āha / devāḥ / yāmam / vā / āyāmam / vā / anv itī /
jñāsyanti / itī / uttareṇēty ut-tareṇa / āgnīdhram ity
āgni-idhram / parītyēti pari-itya / juhoti / dākṣiṇāni /
nā / prāṇān itī pra-anān / sām itī / karṣati / nīti /
anyé / dhīṣṇiyāḥ / upyānte / nā / anyé / yān / nivāpatīti
nī-vāpati / tēna / tām / prīṇāti / yān / nā / nivāpatīti
nī-vāpati / yāt / anudīśātīty anu-dīśāti / tēna / tām //

samhitā

pada

krama

ghana

Record I, Side I, Band 4

White Yajurveda, Opening verses (see Illustration 4)

Whereas the White Yajurveda or Śukla Yajurveda is

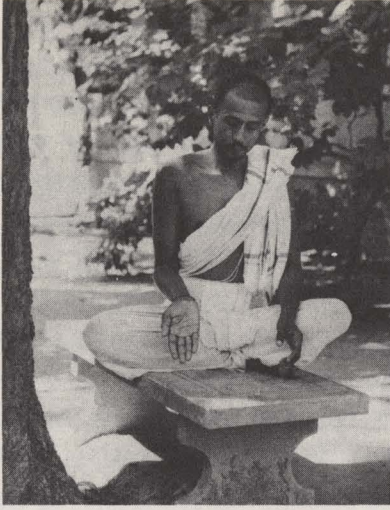


Illustration 4

very common in the West and the North of India, where it is recited in a very different way, it is extremely rare among Tamil Brahmins. The present pattern of the Tamil White Yajurveda recitation is very similar to the prevalent R̥gveda and Black Yajurveda recitation of South-East India; however it may have been different in the past. The following specimen consists of the beginning of the White Yajurveda in the Kāṇva recension.

Vājasaneyi-saṁhitā (opening verses):

iśé tvorjé tvā vāyāva stha devó vaḥ savitā prārpayatu
 śréṣṭhatamāya kármaṇe / āpyāyadhvam aghnyā indrāya bhāgām
 prajāvatīr anamīvá ayakṣmāḥ / mā va stenā īśata māghāsamsaḥ /
 dhruvā asmīn gópatau syāt bahvīḥ / yājamānasya paśūn pāhi //
 vásoḥ pavītram asi śatádharāṁ vásoḥ pavītram asi
 saḥśradhāraṁ / devás tvā savitā punātu vásoḥ pavītreṇa
 śatádharēṇa / supvā kāmadhukṣaḥ // sá viśvāyuh sá viśvákarmā
 sá viśvādhāyāḥ / indrasya tvā bhāgām sómenātanacmi viśṇo
 havyām rakṣasva // ágne vratapate vratām cāriṣyāmi tácc-
 hakeyam tán me rādhyatām / idám ahám ánrtāt satyām úpaimi //

For food thee, for strength thee, ye are winds. Let the god Savitar impel you to the most excellent offering. O invincible ones, swell with the share for Indra, rich in offspring, free from sickness, from disease. Let no thief, no evil worker, have control over you. Abide ye, numerous, with this lord of cattle. Do thou protect the cattle of the sacrificer. Thou art the purifier of Vasu, of a hundred streams, thou art the purifier of Vasu, of a thousand streams. Let the god Savitar purify you with a filter of Vasu, with a hundred streams. Which didst thou milk? This is the cow universally known, accomplishing everything, all-sustaining. Property of Indra, with Soma I curdle thee. O Viśṇu guard the offering. O Agni, lord of vows, I shall observe the vow that I am

competent for, let it be accomplished for me. From unreality I approach this reality.

Record I, Side I, Band 5.

White Yajurveda (Vikṛti Recitations)

The Tamil White Yajurvedins have some Vikṛti recitations which are not found among other communities. The following is an example of dandakrama, based upon a fragment of the text of the White Yajurveda. The description of dandakrama follows.

Vājasaneyi-saṁhitā 23.24

mātā ca te pitā ca té'gram vr̥kṣāsya ārohataḥ /
 your mother and father climb to the top of the tree
 Padapāṭha:

mātā / ca / te / pitā / ca / te / ágram / vr̥kṣāsya / ārohataḥ
 dandakrama : abbcba / abbcddcba / abbcdddeedcba / ...

NB. Irregularities in the text ((ā)rohataḥ instead of kr̥lataḥ) and at the beginning of the dandakrama (?).

Record I, Side I, Band 6.

White Yajurveda (Prayer for Immortality)

While most of the Upaniṣads are unaccented, some Upaniṣads of the Black and White Yajurveda are accented. The well known Brhadāranyakopaniṣad belongs to the White Yajurveda and is accented in a special way. There are fairly complicated rules for marking the place of the original udatta accent. In most manuscripts only one mark occurs, i.e., the horizontal stroke under the syllable. While this horizontal stroke denotes in most other Vedic schools the anudatta, as we have seen before, its function in the Brhadāranyakopaniṣad and in a larger portion of the White Yajurveda to which it belongs, is quite different. The Tamil White Yajurvedins however recite it at a lower pitch, as if it denoted the anudatta of the other schools. As a result, there are only two tones in the recitation. This type of recitation, therefore, is based upon a misunderstanding of the true function of the accent which may well be ancient.

The specimen here illustrated contains the famous Prayer for Immortality.

Brhadāranyakopaniṣad 1.3.28 (Kāṇva recension)

athataḥ pavamānānām evābhyārohas sa vai khalu prastotā
 sāma prastauti / sa yatra prastuyāt tad etāni japed
 asato mā sad gamaya tamaso mā jyotir gamaya mr̥tyor
 māmṛtaṁ gamayeti / sa yad āhāsato mā sad gamayeti
 mr̥tyur vai tamo jyotir amṛtaṁ / mr̥tyor māmṛtaṁ gamaya
 nātra tirohitam ivāsty atha yānītarāṇi stotrāṇi tesv
 ātmane 'nnādyam āgāyet tasmād u tesu varam vṛṇīta yaṁ

kāmaṁ kāmāyeta taṁ / saīśaivamvid udgātātmane vā yajamānāya
vā yaṁ kāmāṁ kāmāyate taṁ āgāyati / taddhaital lokajid
eva na haivālokyatāyā āśasti yaivam etat sāma veda /

After that the ceremony proceeds to the purificatory rites. The Prastotar priest chants the sāman. When he chants, the sacrificer mutters in a low voice the following lines: "Lead me from non-being to being; lead me from darkness to light; lead me from death to immortality". When he says "Lead me from non-being to being" death is verily darkness, light is immortality. In "Lead me from death to immortality" there is nothing concealed. Then in the remaining chants, let him in himself eat the food; when doing this let him therefore choose a boon, whatever desire he may desire. The Udgātar priest who thus knows obtains whatever boon he desires, either for himself or for the sacrificer. This verily conquers the world. He will surely attain the (desired) world, whoever thus knows the sāman.

Record I, Side II. Sāmaveda and Atharvaveda, Madras (1-5) and Saurashtra (6-9).

Record I, Side II, Band 1.

Sāmaveda, Opening Hymn (see Illustration 5).



Illustration 5

In the whole of India the Sāmaveda is recited in an entirely different way from the other Vedas. This could be characterized roughly by saying that the Sāmaveda is chanted, whereas the other Vedas are recited. The ancient texts prescribed already that in the chant of the Sāmaveda a larger number of musical notes are to be used; this can actually be heard in almost all modern recitation. Nowadays, the Sāmaveda is generally recited with three, four five or more notes. The intervals vary and the range of notes can sometimes be wide, extending even to more than an octave.

The Sāmaveda is largely based upon the text of the R̥gveda. Each verse of the R̥gveda is chanted to a melody, and the texts of the R̥gveda are often modified in accord-

ance with the requirements of these melodies. There are several kinds of modifications, and it is sometimes difficult to recognize the original words. Foremost among these modifications is the lengthening of certain syllables, the breaking up of words, and the redistribution of words and syllables over new units, marked generally by the danda or oblique stroke ("/"), which are to be chanted with one breath. The text is further modified by the insertion of new syllables and sometimes of entirely new words; these are called stobha. Some of the stobhas to be found in the following specimen are: auhovā, o vā, hā uvā, as, etc. The notes are specified in the manuscripts and printed editions, sometimes by numerals, and sometimes by syllables. While it is not always easy to establish precise correlations between these numerals and the notes that are heard, it is obvious that the notes are numbered in descending sequence. The syllable ra which is also used as a marker, denotes lengthening.

A particular verse of the R̥gveda is often chanted to different melodies. This first example of Sāmaveda consists of three melodies on one verse of the R̥gveda, in which Agni is invoked. The reciters are Tamil Brahmins; and the school of the Sāmaveda is Kauthuma or perhaps Rāṇāyanīya (the differences between these two schools are mainly apparent in the ritual, not in the basic texts, and are small even in the ritual).

R̥gveda 5.16.10:

āgna ā yāhi vītāye gr̥nānō havyādātaye / nī hōtā satsi
barhīṣi //

O Agni, come to the banquet, after being extolled, come to the gift of offerings. Sit down, (as) invoker, on the sacrificial grass.

Grāmageyagāna 1.1-3:

- (1) om / o'gnā 1 // āyahī'3voi toyā'21 / gr̥nāno ha /
vyadātoyā'21 / toyā'21 // nā 1 hotāsā'23 // tsā'21bā'234
5r r 3 5
auhovā // hī'234sī //
- (2) agna āyahī vī' // tayā 1 / gr̥nānohavyadātā'23yā 1 //
1 r 2 1 2 1 ^ 3 5r r
nihotāsatsibarhā'23isī // barhā'21sā'234 auhovā //
2 ^ 1 111
barhī'3sī'2345 //
- (3) agna āyahī / vā'51 tayā 1 // gr̥nānohavyadātā'1tā'3ye //
2 ^ 3 5 1 2 ^ 1 5 5
nī hotā'234sā // tsā'231bā'3 / hā'234iṣo'6hā 1 //

Record I, Side II, Band 2.

Sāmaveda (Call to Sacrifice.)

A very important piece of Sāmaveda chant is the

recensions is given below:

- K. o gnā i / ā yā hī vo i to yā i / to yā i / gr̥nāno
 J. o gnā i / ā yā hī vā i / tā yā i tā yā i / gr̥nāno
 K. ha / vya dā to yā i / to yā i / nā i ho tā sā /
 J. ha vya dā / tā yā i tā yā i / nā i ho tā / sā
 K. tsā i vā au ho vā / hī sī //
 J. tsā i bā au ho vā / hī sī //

Record I, Side II, Band 4.

Sāmaveda (Jaiminīya School, from Itayattankuṭi, Tanjore
 District, Madras State)

Opening Hymn

From R̥gveda 6.16.10 (see above):

gautamasya parkah

o gnā im / ā yā hī vā im / tā yā i tā yā im / gr̥ nā no ha
 vya dām / tā yā i tā yā im / nā i ho tām / sā tsā i bā
 au ho vām / hī sīm //

kaśyapasya barhiṣīyam

(similar, with variations)

gotamasya daiva parkah

(similar, with variations) ... a idō hāyī

Record I, Side II, Band 5.

Sāmaveda (Jaiminīya School, Gāna).

This is another specimen of Jaiminīya Sāmaveda chant from the same village. The text has never been published, but some manuscripts containing it were discovered by Burnell and are preserved in the India Office in London. The text, which here is not given in full, is partly based upon a transcription of these manuscripts made by Caland in 1906. It is derived from R̥gveda 1.127.1: agnīm hōtāraṃ manye dāsvantam vāsuṃ sūnūṃ sāhaso jātāvedasam vipraṃ nā jātāvedasam / yā ūrdhvāyā svadhvarō devō devācyā kṛpā / ghṛtāsya vibhrāṣṭim ānu vasti śocīśajūhvānasya sarpīśah /

I consider Agni as invoker, the generous Vasu, son of strength, Jātavedas, like an inspired orator, that Jātavedas. That god who effectuates the ritual, standing upright, directed towards the gods. With his flames he longs to burn the clarified butter, the offered ghee. - From this mantra two sāmans are derived. The reciter chants their names first:

bārhaspatye dve / agner vā rākṣoghne dvayam /

The beginning of the text, which is probably corrupt, is: hāvo hāvo / hāvo hāvo / hāvo hāvah / agniṣṭāpātī pratī dahāty agnīm hotāraṃ manye dāsvantam / vāso sūnūṃ sahasā jātāvedasam / (vipraṃ nā jātāvedasam /) ya ūrdhvayā sū adhvarāḥ / devo devācyā kṛpā / ghṛtāsya vibhrāṣṭim ana śūkrā śocīśah / ājuhvanānjā sarpīśah / ...

The text is partly repeated and ends:

e viśvaṃ samitrīṇanda hā / e viśvaṃ gayatrīṇanda hā / e viśvaṃ nayatrīṇanda hā / ādiyantyām //

Record I, Side II, Band 6.

Sāmaveda: Setuṣāman (Saurashtra) (see Illustration 6)

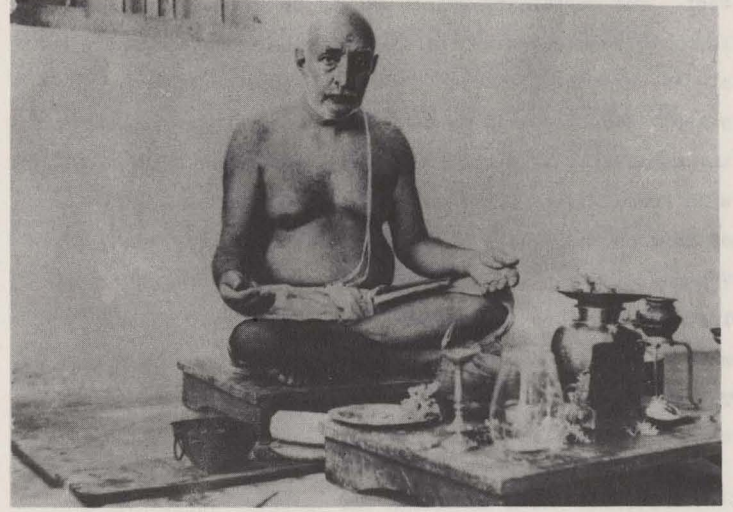


Illustration 6

The texts of the Kauthuma-Rāṇāyanīya school of the Sāmaveda are handed down in many different forms in different parts of India. The present chant was recorded in Saurashtra and represents a tradition of Sāmaveda chant which most probably is now extinct. The sāman is called Setuṣāman. There is no rk, but the underlying source mantra is:

aham asmi prathamajā ṛtasya pūrvaṃ devebhyo amṛtasya nāma /
 yo mā dadāti sa id eva māvad aham annam annam adantam admi //

I am the first born of the divine order, before the gods, of immortality. Who gives me, he verily is like me. I am the food, I eat the eater of the food.

Āraṇyakagāna 57.1 (Setuṣāman; as published at the end of Arkaparva)

2r r r 1r r 2 2 1
 hā u hā u hā u / setumstara / (thrice) / dusta / rān /
 r2rlrr 2 r r r
 (two thrice) / dānenādānam / (thrice) / hā u hā u hā u /

r 1 2 1ll 2r r r
 ahamasmiprathamajā ṛtā'23sya'345 // hā u hā u hā u /

1r r 2 1
 setumstara / (thrice) / dusta / rān / (two thrice) /

r 2r 1r 2 1 r 2r 1r 2r r
 akrodhenakrodham / (twice) / akrodhenakrodham / hā u hā

r u / r r r 1 2 1ll 2r
 u hā u / pūrvaṃ devebhyo amṛtasyanā'23mā'345 // hā u

r r 1r r 2 1
 hā u hā u / setumstara / (thrice) / dusta / rān / (two thrice) /
 2 1r 2r
 thrice) / śraddhayaśraddham / (thrice) / hā u hā u hā u /

r r r r 1 2 1ll 2r r r 1r r
 yomadadātisa idevamā'23va'345t // hā u hā u hā u / setu-

2 1 2 1r r 2
 mstara / (thrice) / dusta / rān / (two thrice) / satyenāntam //

(thrice) / hā u hā u hā u / ahamannamannamadantamā¹'23dmī²111/345/
^{2s} hā u hā u hā u vā // ^{rlr} esāgatiḥ / (thrice) / ^{2rl 2 1} etadamrtam /
^{1 2} (thrice) / svargaccha / (thrice) / ^{lr 2} jyotirgaccha / (thrice) /
^{lr r, 2r 1r 2 1 111} setumstīrtvācatura^{2345h} //

Record I, Side II, Band 7.

Sāmaveda: Bhārunda-sāman (Saurashtra)

This is another chant of the Sāmaveda recorded in Saurashtra. The sāman is called Bhārunda-sāman after a particular bird whose song it is said to resemble. It is attached to the Āraṇyakagāna. There is no underlying rk. The text, which consists largely of stobhas, is not given here (two different readings are published, e.g., in the Gāna-edition of Nārāyaṇasvāmī).

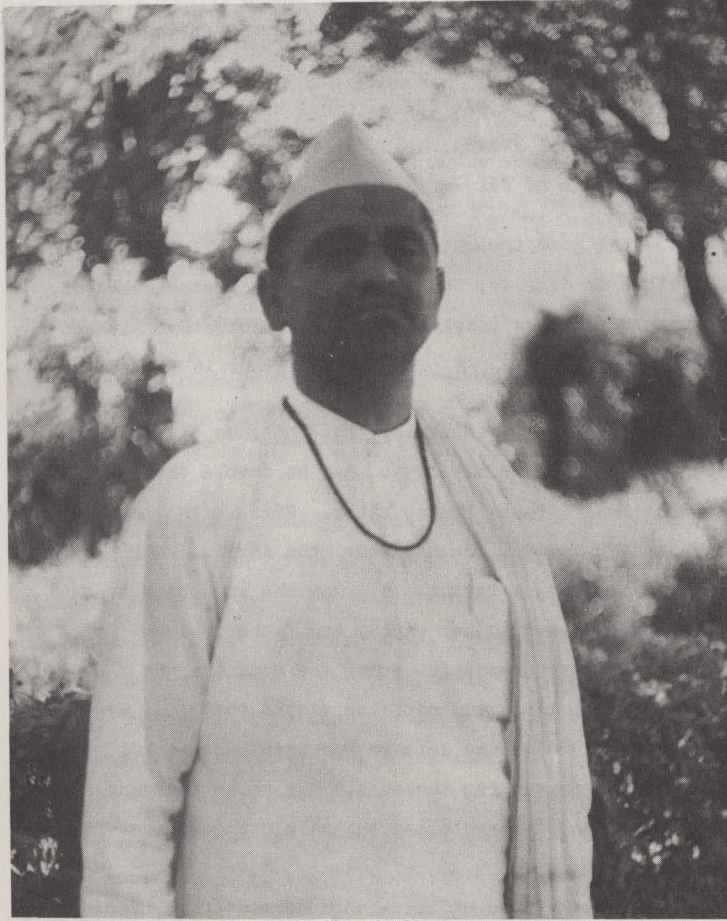


Illustration 6A

Record I, Side II, Bands 8-9.

Atharvaveda (Saurashtra)

The Atharvaveda is here represented with part of a hymn and a prose passage from the Śaunaka recension as found, until recently, in Saurashtra. The hymn is not found in the Paippalāda recension.

Record I, Side II, Band 8.

Atharvaveda (Hymn for Peace), 19.9.1-7.

śāntā dyaūḥ śāntā pṛthivī śāntām idām urvā-ntāriksam /
 śāntā udanvātīr āpah śāntā nah santv ōsadhīḥ //
 śāntāni pūrvarūpāni śāntām no astu kṛtākṛtām /
 śāntām bhūtām ca bhāvyaṃ ca sārvaṃ evā śāmas tu nah //
 iyām yā parameṣṭhīni vāg devī brāhmasamśitā /
 yāyaivá sasrjé ghorām táyaivá śāntir astu nah //
 idām yāt parameṣṭhīnam máno vām brāhmasamśitam /
 yēnaivá sasrjé ghorām ténaivá śāntir astu nah // imāni yāni
 pāñcendriyāni mānaḥsasthāni me hrđī brāhmaṇā samśitāni /
 yaīr evā sasrjé ghorām tair evā śāntir astu nah //
 śām no mitráḥ śām vāruṇaḥ śām no viśṇuḥ śām prajāpatiḥ /
 śām na índro bṛhaspātīḥ śām no bhavatu aryamā //
 śām no mitráḥ śām vāruṇaḥ śām vivāsvām chām āntakaḥ /
 utpātāḥ pāṛthivāntāriksāḥ śām no divīcarā grāhāḥ //

Heaven be peaceful, earth peaceful, this wide atmosphere peaceful, the waters rich in moisture, the herbs be peaceful to us. The previous forms be peaceful, what is done and not done peaceful, past and future peaceful, all be peaceful to us. This divine speech that is most exalted, prepared by Brahman, by which she creates the terrible, by just this let peace be for us. These five senses and the sixth which is internal perception in my heart, prepared by Brahman, by which she creates the terrible, by just these let peace be for us. Peace be Mitra to us, peace Varuṇa, peace Viśṇu, peace Prajāpati. Peace be Indra to us, peace Bṛhaspati, peace Aryamān. Peace be Mitra to us, peace Varuṇa, peace Sun, peace Death. Peace be to us the rising celestial and terrestrial bodies, moving in the sky.

Record I, Side II, Band 9.

Atharvaveda(Enumeration of Sacrifices):Gopatha Brāhmaṇa 5.7.

athāto yajñakramāḥ / agnyādheyam agnyādheyāt pūrṇāhutīḥ
 pūrṇāhuter agnihotram agnihotrād darśapūrṇamāsau darśa-
 pūrṇamāsābhyām āgrayaṇam āgrayaṇāc cāturmāsyāni catur-
 māsyebhyaḥ paśubandhaḥ paśubandhād agniṣṭomo agniṣṭomād
 rājasūyaḥ rājasūyād vājapeyaḥ vājapeyād aśvamedhaḥ
 aśvamedhāt puruṣamedhaḥ puruṣamedhāt sarvamedhaḥ sarva-
 medhād dakṣiṇāvanto dakṣiṇāvadbhyo 'dakṣiṇā adakṣiṇāḥ
 sahasradakṣiṇe pratyatiṣṭhamste vā ete yajñakramāḥ / sa
 ya evam etān yajñakramān veda yajñena sātma saloko
 bhūtvā devān apyētīti brāhmaṇam /

(a translation is not given, since the text consists almost entirely of the names of various sacrifices.)

Record II, Side I, Band 1.

Twilight Prayer.

The Nambudiri tradition is in most respects different from all other surviving Vedic traditions in India. In Ṛgveda recitation, there are certain special features in the pronunciation of consonants. Many consonants, especially dentals, are voiced, and the "t" sound occurring in final position is often pronounced as "l". The system behind the rendering of the accents is too complicated to be described here. The listener is invited to disentangle it for himself. A characteristic that should be mentioned, however, is the lengthening of final syllables with a certain swinging or trembling voice.

The following recitation takes place at *saṁdhyāvandana* ("twilight prayer"). The selection of verses illustrated here is followed by the adherents of the Kauṣītaki school of the Ṛgveda. Before the verses themselves are recited, the Brahmans mention the seer (ṛṣi) or composer to whom they are attributed, their metre (chandas), and the deity (devatā) invoked.

1.89.1-5

rahūgaṇo gotama ṛṣiḥ / jagatī chandaḥ / viśvedevā devatā /
ā no bhadrāḥ krátavo yantu viśvátó'dabdhāso aparītāsa
udbhídaḥ / devā no yáthā sádām íd vṛdhé ásanm áprāyuvō
raksitāro divédive // devānām bhadrá sumatír rjūyatām
devānām rātír abhí no ní vartatām / devānām sakhyám úpa
sedimā vayám devā na áyuh prá tirantu jīvāse // tán
pūrvayā nivídā hūmahe vayám bhágaṁ mitráṁ áditim dákṣam
asrídham / aryamāṇam váruṇam sómam ásvínā sárasvatī
naḥ subhágā máyas karat // tán no vāto mayobhú vātu
bheṣajám tán mātá pṛthiví tát pitá dyaúḥ / tát grāvāṇaḥ
somasúto mayobhúvas tát ásvinā śṛṇutam dhiṣṇyā yuvám //
tám íśānam jágatas tasthúṣas pátim dhiyamjinvám ávase
hūmahe vayám / pūṣā no yáthā védasām ásad vṛdhé raksitā
pāyur ádabdhah svastáye //

1.89.6.

virāt sthānā chandaḥ /
svastí na índro vṛddhásravah svastí naḥ pūṣā viśvávedah /
svastí nas tārkyo áriṣṭanemiḥ svastí no brhaspátir dadhātu //

1.89.7.

jagatī chandaḥ
pṛṣadaśvā marútaḥ pṛṣnimātarah subhāyāvāno vidátheṣu
jāgmayaḥ / agnijihvá manavaḥ sūracaksaso víśve no devā
ávasā gamann íhá //

1.89.8-10.

triṣṭup chandaḥ
bhadrám kárṇebhiḥ śṛṇuyāma devā bhadrám paśyemāksábhīr

yajatrāḥ / sthiraír ángais tuṣṭuvāmsas tanúbhir vṛ ásema
devāhitam yád áyuh // sātám ín nú śarádo ánti devā
yátrā naś cakrá jarásam tanūnām / putráso yátra pitáro
bhāvanti má no madhyá rīrisatáyur gántoh // áditir
dyaúr áditir antárikṣam áditir mātá sá pitá sá putráḥ /
víśve devā áditih páñca jánā áditir jātám áditir jánitvam //

1.99.1.

mārīcaḥ kaśyapa ṛṣiḥ / triṣṭup chandaḥ / jātavedā agna
devatā /
jātavedase sunavāma sómam arātīyató ní dahāti védaḥ /
sá naḥ parśad áti durgāni víśvā nāvéva síndhum duritāty
agnih //

10.178.1-3

tārkyo'riṣṭanemi ṛṣiḥ / triṣṭup chandaḥ / tārkyā devatā /
tyām ū sú vājīnam devājūtām sahāvanam tarutāram ráthānām /
áriṣṭanemiḥ pṛtanājam áśúm svastáye tārkyam íhá huvema //
índrasyeva rātīm ajóhuvānah svastáye nāvam ívá ruhema /
úrvī ná pṛthivī báhule gábhīre má vām étāu má páretāu
riśāma // sadyás cid yáh sávasā páñca kṛṣṭīḥ sūrya iva
jyótiṣāpás tatāna / sahasrasāḥ śatasā asya rámhīr ná smā
varante yuvatīm ná śáryām //

1.89.1. Let good thoughts come to us from all sides; impossible to deceive, to circumvent, the victorious gods, so that they always inspire us, be our protectors without fail from day to day. 2. The gods' favour is for the righteous, the gods' gift should turn to us. We have obtained the gods' friendship. Let the gods extend our life span so that we may live. 3. We invoke them with a traditional litany: Bhaga, Mitra, Aditi, Dakṣa the infallible; Aryaman, Varuna, Soma, the Ásvins. May Sarasvatī render us favour. 4. May the wind blow to us the remedy, and mother earth, and father heaven. Also the gladdening stones which press the Soma (in the sacrifice), listen, you inspiring Ásvins too! 5. We invoke that lord of the animate and inanimate world, master who animates our thoughts. May Pūṣan increase our properties, the protector impossible to deceive, for our good.

1.89.6. For our good will be Indra of wide fame, for our good the all-possessing Pūṣan, for our good Tārkyā, the felly of whose wheel is unhurt, our good may give us Brhaspati.

1.89.7. The Maruts with their spotted horses, whose mother is Pṛṣni, who go with prestige. All the gods and men with Agni for their tongue and the sun for their eye, may they come here to our assistance.

1.89.8. Let us hear favour with our ears, (you) gods, let us see favour with our eyes, (you) worthy of sacrifice. With strong limbs and bodies, may he who praises

reach the divinely ordained age. 9. Hundred years are for us, as you gods have fixed the age of our bodies, as sons become fathers. Don't affect our life in the middle of its course. 10. Aditi is heaven. Aditi the atmosphere, Aditi mother, father and son. All the gods are Aditi, the five tribes of men are Aditi, Aditi is what is born, Aditi what will be born.

1.99.1. For Jātavēdas we shall press the Soma; he will burn the property of the malignant. May Agni lead us beyond all difficulties, beyond dangers, like a ship leads us over a river.

10.178.1. For our good we invoke here Tārksya, that racer, driven by the gods, superior, who surpasses the chariots; the felly of whose wheel is unhurt, the contesting runner. 2. Imploring his favour like that of Indra, we shall mount up like a ship for our good. You heaven and earth, immense and profound, by your coming and going let us not be hurt. 3. Who has soon spread over the five kinds of mankind like the sun with its light over the waters; his course gains a thousand, a hundred, like a fresh arrow they do not stop him.

Record II, Side I, Bands 2-4.

Samhitā, Pada, Krama.

This is another fragment from the Ṛksamhitā, followed by the padapāṭha and kramapāṭha of its first verse only.

Rgveda 1.164.1-5.

1. asyā vāmāsyā palitāsyā hótus tāsya bhrātā madhyamó asty áśnaḥ / tr̥tīyo bhrātā ghr̥tāpr̥sthō asyātrāpāsyam viśpātīm saptáputram // 2. sapta yuñjanti rátham ékacakram éko áśvo vahati saptánāmā / trinābhi cakram ajāram anarvām yātre mā víśvā bhūvanādhi tasthūh // 3. imām rátham ádhi yé saptá tasthūh saptácakram saptá vahanty áśvāh / saptá svāsāro abhí sám navante yātra gávām níhitā saptá nāma // 4. kó dadarśa prathamám jāyamānam asthanvántam yád anasthā bíbharti / bhūmyā ásur ásr̥g ātmā kva svit kó vidvāmsam úpa gāt prāṣṭum etát // 5. pákaḥ pr̥cchāmi mánasā vijānan devānām enā níhitā padāni / vatsé baskáyē'dhi saptá tántūn ví tatnīre kavāya ótavā u //

1.164.1. Of this beloved invoker, grown grey, his middle brother is the hungry one. The third brother carries clarified butter on his back. In him I saw the chief-tain with seven sons. 2. The seven yoke the one-wheeled chariot; one horse with seven names draws it. The wheel has three naves, does not age, is unsurpassed. There all these beings stand. 3. While seven stand on this chariot with seven wheels, seven horses draw it.

Seven sisters call, where the seven names of the cows are hidden. 4. Who has seen the first-born, bone-possessing, borne by what has no bones? Where is the life, the blood, the self of the earth? Who goes near the wise to ask this? 5. As an ignorant youngster I ask for the traces of the gods therein concealed. Over this young calf the poets have spread seven threads in order to weave.

Record II, Side I, Band 5.

Jatā.

Next follows the jatāpāṭha of the first half of the same verse. The rendering of its accentuation is of extreme interest: for in this recitation the originally raised udātta is actually recited at the highest pitch. The intervals, on the whole, are large. This is the only kind of recitation in present-day India where the udātta is raised; it constitutes, therefore, the only direct verification for the existence of the raised accent postulated by Indo-European comparative philology.

In the following transcription, the three pitches will be denoted in descending order by the numerals 1, 2, and 3. The interval 1-2 is about a second and 2-3 about a fifth. There are two reciters, denoted by A and B.

A. a-syā¹ vā-mā-sya¹ vā-mā-sya¹ syā-syā¹ vā-mā-sya¹
3 1 32 1 2 32 1 32 212 1 32 1 2

B. vā-mā-sya¹ pa-li-tā-sya¹
32 1 2 2 3 1 2

A. pa-li-tā-sya¹ hó-tur¹
2 3 1 32 212 32

B. pa-li-tā-sya¹ vā-mā-sya¹ vā-mā-sya¹ pa-li-tā-sya¹
2 3 1 2 32 1 2 32 1 2 2 3 1 2

A. hó-tuh¹ pa-li-tā-sya¹ pa-li-tā-sya¹ hó-tuh¹
212 21 2 3 1 2 2 3 1 3 21221

B. hó-tus¹ tá-sya¹ tá-sya¹
212 3 1 3 1 3

A. tá-sya¹ bhrā-tā¹ bhrā-tā¹ tá-sya¹ tá-sya¹
1 3 212 32 212 32 1 3 1 3

B. hó-tur¹ hó-tus¹ tá-sya¹
212 3 212 3 1 2

A. bhrā-tā¹
212 212

B. bhrā-tā¹ ma-dhya-mó¹ ma-dhya-mó¹ bhrā-tā¹ bhrā-tā¹ ma-dhya-māh¹
212 212 2 2 212 2 3 212 212 32 212 212 2 3 212

A. as-tyas-ti¹ ma-dhya-mó¹ ma-dhya-mó¹ as-ti¹
2 2 2 2 3 212 2 3 212 2 2

B. as-tyás-no¹ áśno¹
3 1 212212

A. áś-na¹ í-tyás-nah¹
1 3 1 1 21

B. 'styas-tyás-nah¹
3 1 21

Ratha.

The same accentuation is also used in the following vikṛti of the same verse. The Nambudiris call it rathapāṭha, but it is different from the rathapāṭha met with before (Record I, Side I, Band 2). It is defined by a re-iterated return to the first word of a verse, taking one more word each time, i.e.:

aba / abcb / abcdcb / abcdedcb / ...

The recital is again performed in a special manner by two persons: both recite forward, one in the saṃhitāpāṭha and the other in the padapāṭha; and one recites backward, while observing saṃdhi as in the saṃhitāpāṭha.

Record II, Side I, Band 7.

Special Krama.

Very rarely, even the accents of the kramapāṭha are recited in the same manner as in jaṭā and ratha. This tradition is transmitted in a few families only. The underlying text is:

Rgveda 1.12.1-3

1. agnīm dūtām vṛṇīmahe hótāraṃ viśvāvedasam / asyā yajñasya sukrātum // 2. agnīm-agnīm hāvīmabhiḥ sādā havanta viśpātīm / havyavāhaṃ purupriyām // 3. āgne devām ihā vaha jajñānó vṛktābarhiṣe / āsi hótā na īdyah //

1.12.1. Agni we choose as a messenger, as invoker, the omniscient, the expert of the sacrifice. 2. Agni and Agni they always invoke with invocations, the chieftain, the oblation-bearer, dear to many. 3. Agni, recognized, lead the gods to him who has prepared the sacrificial grass. You are our praiseworthy invoker.

Record II, Side I, Band 8.

Teaching of Rgveda.



Illustration 7

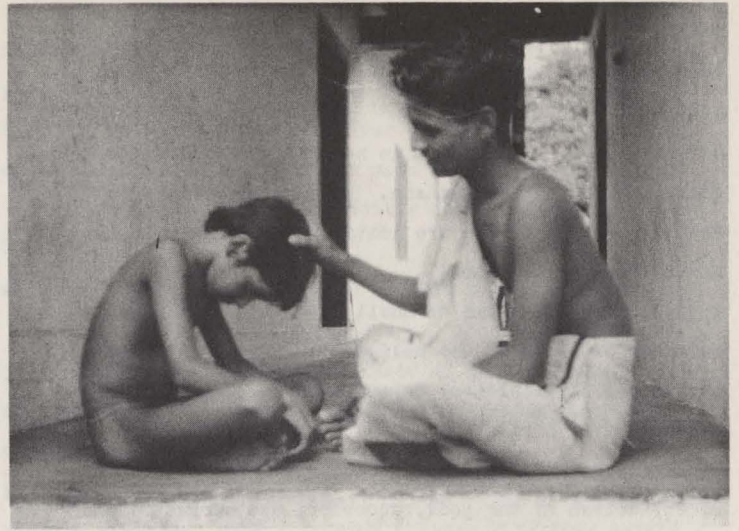


Illustration 8

In the following teaching of the Rgveda to two young brahmacārins the characteristic features of the Nambudiri recitation stand out clearly (see Illustrations 7 and 8).

Rgveda 1.74.1

1. upaprayānto adhvarāṃ mántram vocemāgnāye / āré asmé ca śṛṇvaté //

1.74.1. Approaching the sacrificial performance we want to say a mantra for Agni who listens to us from far.

Record II, Side I, Band 9.

Black Yajurveda (kottu).

From an all-India point of view the Nambudiri Yajurveda, which belongs in its entirety to the Taittirīya school, is less exceptional than the Rgveda or Sāmaveda. To some extent it resembles the Tamil Rgveda and Yajurveda recitation. The saṃhitāpāṭha will be illustrated below with a specimen of ritual recitation by the Adhvaryu (Record II, Side II, Band 4). On the remaining bands of this side only the padapāṭha will be exemplified.

When a group of Nambudiri Yajurvedins recites the padapāṭha, the text is often subdivided in portions consisting of four words each. These four words are first recited by a leader, called ghoṣi, and are thrice repeated by the other reciters, called caṅgiḍikkār. This mode of recitation is called kottu.

Taittirīya-saṃhitā 5.7.26.1

agnīḥ paśúr āsīt tēnāyajanta sá etām lokām (ajayat) ...
Agni was the animal; with it they sacrificed; it (won) this world ...

Ghoṣi: agnīḥ paśúr āsīt téna

Caṅgiḍikkār:

agnīḥ paśúr āsīt téna

G. lokám
C. ayajanta sáh etám ...

Black Yajurveda (ghosam)

In the padapāṭha, compounds are always analysed by reciting the component parts separately; this is preceded by the marker iti. Some of these compounds along with their analysis are recited by the ghoṣi alone. In the following recitation, of which only the beginning and the final parts have been put on the record, this applies to the compound samtatyaī "for the continuity".

Padapātha:

devāḥ / vái / yát / yajñé / ákurvata / tát / ásurāḥ /
akurvata / té / devāḥ / ádābhye / chándāmsi / ...
(asthāpayan) ...
... yajñám / chindanti / yát / ádābhye / samsthāpáyantīti
samsthāpáyanti / amśún / ápīti / sṛjati / yajñásya /
sámtatyā iti sám-tatyai //

What the gods did at the sacrifice, the Asuras did. The gods (placed) the metres in the Adābhya-libation ...
... they break the sacrifice asunder when they place it

RECORD II. The Nambudiri Tradition.
Side II. Sāmaveda and Vedic Ritual.

Opening Hymn.

The first recording is that of the opening hymn, preceded by the underlying rk. The text has been given above (Record I, Side II, Band 4). Note, however, that the final nasalisation, which happens to occur in the illustration from Itayayyankuṭi, but is not a characteristic of the Jaiminiya as such, is absent here.

Kaśyapa's vow.

[illegible]

Call to Sacrifice.

This is the Jaiminīya call to sacrifice, of which the corresponding Kauthuma-Rāṇāyanīya piece occurs on Record I, Side II, Band 2. The only textual variant is (as is attested by Jaiminīya texts) that "gautama" is replaced by "kauśika", which therefore occurs twice. The chanter has moreover conformed to the practice of the sacrifice and has inserted the names and family tree of



Illustration 10

the patron of the sacrifice, on whose behalf the ceremonies are performed:

nārāyaṇo yajate / rāmasya putro yajate / puruṣottamasya pautro yajate / nārāyaṇasya naptā yajate / rāmasya pitā yajate / janīṣyamāṇānām pitā pitāmahaḥ prapitāmaho yajate //

"Nārāyaṇa sacrifices, the son of Rāma sacrifices, the grandson of Puruṣottama sacrifices, the grandson of Nārāyaṇa sacrifices, the father of Rāma sacrifices, the father, the grandfather, the great-grandfather of those that will be born sacrifices".

Record II, Side II, Band 4.

Ritual recital of the Adhvaryu.

Of the elaborate complications of the Agniṣṭoma, the proto-type of the Vedic sacrifice, only some details will be described here. A characteristic of much of this ritual is the role of stage manager played by the Adhvaryu; while reciting in the Yajurveda style, he commands the other priests. For the Nambudiri Agniṣṭoma, from which the remaining recordings are taken, the Adhvaryu adopts the characteristic Nambudiri recitation with fairly large intervals and a high svārīta.

During the fifth day of the ceremonies, after its first pressing, the priests drink the Soma from special cups (e.g., the ṛtu and śukra cups). During the accompanying ceremony, the Adhvaryu orders the other priests (e.g., the Pratiprasthātār, the Unnetar, the Maitrā-varuṇa, the Udgātār) to do various things, and also recites himself.

The Adhvaryu addresses the Pratiprasthātār as follows:

pratiprasthātār ime cartupātre etac ca śukrapātram
mārjālīye mārjayitvā pātreṣv apīrja ("Pratiprasthātār,
clean the two ṛtu cups and the śukra cup, and place them
together with the other cups"). Then he says: maitrā-
varuṇasya camasam anūnnayadhvam, unnetāḥ somaḥ prabhāvaya
("Take out and fill the vessels one after another, begin-
ning with that of the Maitrāvaruṇa. Unnetar, distribute
the Soma"). Subsequently, the Adhvaryu takes one of the
cups, fills it with some Soma from the Maitrāvaruṇa
vessel, and recites: upayāmaghṛito'si devebhyas tvā
devāyuvam ukthebhya ukthāyuvam yajñasyāyuse mitrā-
varuṇābhyām tvā juṣṭam gṛhṇāmi ("You are ladled: for
the gods, you who love the gods, for those to whom the
recitation is addressed, you who love recitation, for
the life of the sacrifice, for Mitra and Varuṇa, you,
propitious, I ladle thee"). Next the Adhvaryu touches
a certain jar: punar havir asi ("You are the renewed
oblation"), and replaces a cup: eṣa te yonir mitrāvaruṇ-
ābhyām tvā ("That is your receptacle, for Mitra and
Varuṇa thee").

The next task of the Adhvaryu is to introduce the
stotra that will be chanted by the Udgātār, the Prastotar,
and the other Sāmaveda priests (see next band). The
Adhvaryu hands some sacrificial grass to the Prastotar
while saying: ṛksāmāyor upastaraṇam asi mithunasya
prajātyai ("You are the bed of the couple Ṛk and Sāman,
for the sake of procreation"). He then recites:
vāyúr himkartā'gnīḥ prastotā prajāpatiḥ sāmā bṛhaspátir
udgātā víśve devā upagātāro marútaḥ pratihartāro índro
nidhānam té devāḥ prāṇabhṛtaḥ prāṇām máyi dadhatu /
om studhvam

("The maker of the sound HIM is Vāyu, the Prastotar is
Agni, the Sāman is Prajāpati, the Udgātār is Bṛhaspati,
the other chanters are the All-gods, the Pratihartars
are the Maruts, the concluding portion of the chant is
Indra. May these gods who support breath bestow breath
upon me. - OM, chant!").

Record II, Side II, Band 5.

Form of Sāmaveda used in sacrifice.

Being thus introduced by the Adhvaryu, three
Sāmaveda priests of the sacrifice, i.e., the Udgātār,
the Prastotar and the Pratihartar, chant the stotra or
stuti. Some explanation is needed, since this is very
complicated.

The underlying ṛks of the chants of the ājyastotra
here recorded are the following:
agna ā yāhi vītaye gṛhṇāno havyadātaye / nī hotā satsī
barhiṣi //

taṃ tvā samidbhir aṅgiro ghr̥tena vardhayāmasi / bṛhac
chocā yaviṣṭhya //
sa naḥ pr̥thu śravāyāyam acchā deva vivāsaḥ / bṛhad agne
suvīryam //

The first of these is the ṛk upon which the opening hymn of the Sāmaveda is based (Record I, Side II, Band 1; Record II, Side II, Band 1). The translations of the second and third are:

"We make you grow, O Aṅgiras, by means of fuel and clarified butter. Unfold your splendour, O very young one. You are shining for us, O god, to give us immense glory, O Agni, (to give us) abundance of heroes."

From each of these verses a so-called stotriyā is formed, which consists of five parts: prastāva, udgītha, pratihāra, upadrava and nidhana. The prastāva should be chanted by the Prastotar; the udgītha by the Udgātar; the pratihāra by the Pratihartar; the upadrava again by the Udgātar; and the nidhana by all three.

The three stotriyās constructed from the above three verses are the following:

- | | | | |
|------|------------------|---|-----------------------------|
| I. | <u>prastāva</u> | : | agna āyāhi vītayom / |
| | <u>udgītha</u> | : | o vā o vā o ... vā / |
| | <u>pratihāra</u> | : | hum bhā / |
| | <u>upadrava</u> | : | o / |
| | <u>nidhana</u> | : | vā // |
| II. | <u>prastāva</u> | : | taṃ tvā samidbhir aṅgirom / |
| | <u>udgītha</u> | : | o vā o vā o ... vā / |
| | <u>pratihāra</u> | : | hum bhā / |
| | <u>upadrava</u> | : | o / |
| | <u>nidhana</u> | : | vā // |
| III. | <u>prastāva</u> | : | sa naḥ pr̥thuśravāyāyom / |
| | <u>udgītha</u> | : | o vā o vā o ... vā / |
| | <u>pratihāra</u> | : | hum bhā / |
| | <u>upadrava</u> | : | o / |
| | <u>nidhana</u> | : | vā // |

Here again it will be seen that the text is hidden by other sounds, as in the bhakāra-ratham̐tara. But this is not all. These three stotriyās have to be made into fifteen and this is done in accordance with a specific method: in the first round the first is repeated thrice; in the second round the second; and in the third the third. Each round, moreover, is preceded by the syllable hum called the hīmkāra, referred to before by the Adhvaryu and chanted by the three Sāmaveda priests. In the Nam-budiri Agniṣṭoma these three also chant a lengthened syllable "o" before the first hīmkāra of the entire chant. If the three stotriyās are referred to by the Roman numerals used above, the resulting pattern may be expressed as follows:

o hum. I.I.I.II.III;
hum. I.II.II.II.III;
hum. I.II.III.III.III.

There is one further complication. When the first stotriyā is chanted for the first time, the udgītha is not the familiar:

o vā o vā o ... vā /

but the Udgātar chants something like:

da dā ta tā han ta /

The order of stotriyās is marked by the Prastotar with the help of small sticks, which he places before him on



Illustration II

a piece of cloth (see Illustrations 11 and 12). During the udgītha of the last repetition of III, the Prastotar warns the Hotar-priest that the chant is almost over and that the last stotriyā is being chanted, by saying: esottamah "this is the last one".

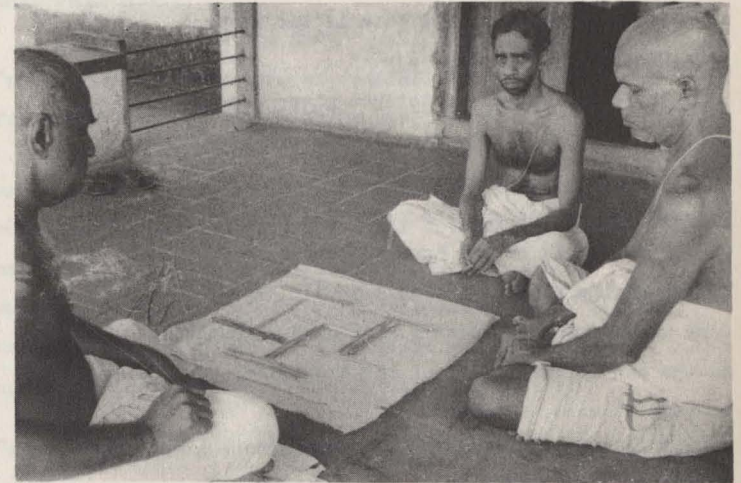


Illustration 12

Record II, Side II, Band 6.

Sāmaveda (Text Hidden by Syllabication)

This is the bhakāra-ratham̐tara of the Jaiminīyas which, for the Kauthuma-Rāṇāyānīya school, occurs on

Record I, Side II, Band 3. A careful listener will notice certain variations. Attention may here be drawn to the fact, that the stobha "su sthū sā" is replaced by the typically Jaiminīya stobha "i lā o sthū sā". During the chant of the syllables "bha" additional noises are made.

Record II, Side II, Band 7.

Stanzas accompanying oblations (yājya)

On several occasions throughout the Agniṣṭoma sacrifice the Adhvaryu (or one of his helpers) makes oblations into the sacrificial fire. While he does this the Hotar (or one of his helpers) recites some verses from the R̥gveda. This recitation is called yājya. It is always preceded by the reciter's muttering bhūr bhuvah - ye ... yajāmahe "Earth, Air - we sacrifice", and followed by his shouting vausaṭ! "May (Agni) lead (the offerings to the gods)". When this is almost finished, the Yajamāna, patron of the sacrifice, renounces the fruit of the sacrifice by saying with respect to Agni, Indra or some other deity: agnaye (indrāya, etc.) idam na mama "this is for Agni (Indra, etc.), not for me". This is called tyāga, "forsaking". Thereupon the Hotar again recites bhūr bhuvah, this time followed by somasyāgne vīhi "O Agni, take possession of the Soma!", by another vausaṭ and by another renunciation by the patron of the sacrifice.

The recitation of the yājya in its entirety is preceded by a ritual invitation. The Adhvaryu exclaims to the Āgnīdhra priest: o śrāvaya "cause to hear", so as to make him invite the Hotar to recite the yājya. The Āgnīdhra replies: astu śrausaṭ "alright, let him hear". Then the Adhvaryu addresses the priest who is going to recite the yājya, e.g. (if this is the Neṣṭar): neṣṭar yaja "Neṣṭar, recite the yājya!"

The three yājya-recitations given here take place during oblations at the time of the midday-pressing on the fifth day of the Agniṣṭoma ceremonies. They are recited by the Neṣṭar, the Acchāvāka and the Āgnīdhra. The translations of the R̥gvedic verses read:

(yājya of the Neṣṭar: R̥gveda 3.35.6) "For you this Soma, come near; drink constantly with good disposition. Sitting on the sacrificial grass of the sacrifice, put the Soma in your stomach, O Indra".

(yājya of the Acchāvāka: R̥gveda 3.36.2) "From of old the Somas are there for Indra. Through them the strong-jointed R̥bhu becomes vigorous. Receive what we offer you, O Indra; drink the manly drink pressed out by men".

(yājya of the Āgnīdhra: R̥gveda 3.32.15) "His jar has been filled while reciting svāhā. Like one who pours he has poured out the vessel in order to drink. Those who are

dear to him have gone to make him drunk; the Somas have gone round Indra, keeping him at their right side".

The complete recitation becomes:

(Adhvaryu) o ... śrāvaya ... / [ne.] neṣṭar yaja/
(Āgnīdhra) astu śrausaṭ /

(Neṣṭar) bhūr bhuvah, ye ... yajāmahe tāvāyām śomas tvām

ēhy arvān śasvattamām sumānā asyā pāhi / asmīn yajñe barhiṣyā

niśādyā dadhiśvēmām jathāra indum indra ... vauṣaṭ //

(Yajamāna) indrāya

(Neṣṭar) bhūr bhuvah, somasyāgne vīhi ... vauṣaṭ //

(Yajamāna) idam na mama /

(Yajamāna) agnaye

(Adhvaryu) o ... śrāvaya ... / acchāvāka yaja /

idam na mama /

(Āgnīdhra) astu śrausaṭ //

(Acchāvāka) bhūr bhuvah, ye ... yajāmahe indrāya śomah

pradīvo vīdānā r̥bhūr yēbhīr v̥śaparvā vīhāyāh / prayamyāmānāh

prāti sū gr̥bhāyēndra pība v̥śadhūtasya v̥śnah ... vauṣaṭ //

(Acchāvāka) bhūr bhuvah, somasyāgne vīhi ... vauṣaṭ //

(Yajamāna) indrāya idam na mama

(Āgnīdhra) astu śrausaṭ /

(Adhvaryu) o ... śrāvaya ... / agnīd yaja /

(Yajamāna) agnaye idam na mama /

(Āgnīdhra) bhūr bhuvah, ye ... yajāmahe āpūrṇo asya kalāśah

svāhā sēkteva kōśam sisice pībadhyai / sām u priyā āvavṛtran

mādāya pradakṣiṇīd abhī śomāsa indram ... vauṣaṭ //

bhūr bhuvah, somasyāgne vīhi ... vauṣaṭ //

Record II, Side II, Band 8.

The Libation of the Soma.

After each pressing of the Soma it is drunk by the priests. The following is a fragment of the accompanying ceremonies. The Hotar addresses the Adhvaryu: adhvaryu upahvayasva "Adhvaryu, invite me". The Adhvaryu replies: upahūtah "(You are) invited". The Hotar drinks some Soma and recites: ojase tvendriyāya bhakṣayāmi "For vigour, for power I partake of thee". Thereupon he recites R̥gveda 8.48.3-4, touching his mouth and his heart

during the first verse, and only his chest during the second:

āpāma sōmam amṛtā abhūmā ganma jyōtir āvidāma devān /
kīm nūnām asman kṛṇavad āratih kīm u dhūrtir amṛta
mārtasya / sām no bhava hrđā ā pīta indo pitēva soma
sūnāve suśēvah / sākheva sākhyā urusāmsa dhīraḥ prā na
āyur jīvāse soma tārḥ //

"We have drunk the Soma, we have become immortal; we have reached the light, we have found the gods. What can now cause us enmity, what the malice of the mortal, O immortal one? Once drunk, O liquid, reside in our heart, like a father to his son, like a friend to his friend, wise, widely praised. Extend our life span, O Soma, so that we live".

At the same time the Adhvaryu asks the Hotar to invite him: hotar upahvayasva. While the Hotar recites the R̥gveda verses, the Adhvaryu recites the dīrghabhakṣa "long libation":

Taittirīya-saṁhitā 3.2.5.1-4,6

bhaksēhi māviśa dīrghayutvāya śantanutvāya rāyāspōśaya
vārcase suprajāstvāya / ēhi vaso purovaso priyō me hrđō'sy
asvīnos tvā bahūbhyām sadhyāsam / nṛcākṣasam tvā deva
soma sucākṣā āva khyeṣam mandrābhībhūtiḥ ketūr yajñānām
vāg juṣānā sōmasya trpyatu / mandrā svarvācy āditir
ānāhatasīrṣṇī vāg juṣānā sōmasya trpyatu / ēhi viśvacarṣane
śambhūr mayobhūḥ svastī mā harivarṇa prā cara krātre
dāksāya rāyāspōśaya suvīratāyai mā mā rājan vī bībhiṣo
mā me hārdi tviśā vadhīḥ / vīṣane śūṣmāyāyuse vārcase //
rudrāvadganasya some deva te mativīdo mādhyamdinasya
sāvanasya tristūpchandasa indrapītasya mādhumataḥ //
ūpahūtasyōpahūto bhaksayāmi //

"Come, beverage, enter me for long life, for health, for increase of wealth, for splendour, for good offspring. Come here, O Vasu, preceded by wealth, you are dear to my heart. May I grasp thee with the arms of the Āsvins. With clear sight may I gaze upon thee, O god Soma, who regardest men. Gentle control, banner of the sacrifices, may speech accept and delight in the Soma; may Aditi, gentle, propitious, with head inviolable, as speech, accept and delight in the Soma. Come here, friend of all men, with healing and favour; with safety come to me, O tawny-coloured, for skill, for strength, for increase of wealth, for good heroes. Terrify me not, O king, don't pierce my heart with thy radiance - for manly strength, for life, for splendour. Of thee, O god Soma, who hast the Rudras for thy troop, who knowest the mind, who

belongest to the midday-pressing, who hast the Tristūbh for thy metre, who art drunk by Indra, who hast sweetness, and who art invited, I, invited, partake of thee."

Before the Adhvaryu has completed this recitation, the Hotar asks the Brahman priest to invite him and recites the same R̥gveda verses quoted above once again.

These recordings, which illustrate also how various recitations may coincide during the ceremonies, belong to the midday-pressing, as stated in the final verses of the Adhvaryu's recital.

Record II, Side II, Band 9.

Form of R̥gveda used in Sacrifice.

We have met with various recitations of verses from the R̥gveda in the ceremonies of the Agniṣṭoma sacrifice. Now just as the most fundamental Sāmaveda pieces that occur in the sacrifice are the stotra or stuti chants, the so-called śastra recitals are the most fundamental R̥gveda pieces. The entire Agniṣṭoma may indeed be characterized by its sequence of twelve stotras accompanied by twelve śastras.

The following śastra, the ājya-śastra, consists of 11 verses made up from 7 by repeating the first and the last verse thrice. At the end of each verse there is an insertion of a lengthened recitation of the sound "o". At the beginning and before the last verse, the Hotar recites the so-called ahāva, viz., śomsāvo3 "let us both recite". This is addressed to the Adhvaryu, who has to intersperse certain formulas among the verses recited by the Hotar. These formulas are omitted in this recording.

After the ahāva the Hotar recites the puroruk, "prior light", consisting of invocations and some fragments from the R̥gveda Khila supplement:

agnir jyotir jyotir agniḥ / indro jyotir jyotir indraḥ /
sūryo jyotir jyotiḥ sūryaḥ // agnir deveddhah / agnir
manviddhah / agniḥ suṣamit / hotā devavṛtaḥ / hotā
manuvṛtaḥ / pranīr yajñānām / rathīr adhvarānām / atūrto
hotā / tūrnīr havvavāt / ā devo devān vaksat / yaksad
agnir devo devān / so adhvarā karati jātavedo3 //

"Agni light, light Agni; Indra light, light Indra;
Sūrya light, light Sūrya. Agni kindled by the gods.
Agni kindled by men. Agni with good fuel. The Hotar selected by the gods. The Hotar selected by men. Guide of the sacrifices, leader of the ritual service, unhurt Hotar, eager performer of oblations. That the god may lead the gods, that the god Agni may sacrifice to the

gods. It is he who performs the ritual service, the Jātavedas."

Without any pause, indeed, without taking breath, the Hotar continues with the ājya-śastra:

Rgveda 3.13.1.-7

prá vo devāyagnāye bārhiṣṭham arcāsmāi / gāmad devébhīr
 á sá no yájiṣṭho barhír á sado.o.o.o (thrice) // r̥tāva
 yasya ródasī dáksam sácanta utāyah / havīsmantas tám
 īlate tám saniṣyántó'vaso.o.o.o.o // sá yantā vípra
 esām sá yajñānam áthā hí sáh / agním tám vo duvasyata dáta
 yó vānitā maghó.o.o.o.o // sá nah śármāni vītāye'gnīr
 yacchatu śāntamā / yáto nah prusṇāvad vásu divī ksītíbhyo
 apsv ó.o.o.o.o // dīdivāmsam āpūrvyam vāsvībhīr asya
 dhītíbhīh / fkvāno agním indhate hótāram vīspátim vīśó.o.o.o.o//
 utá no bráhmān avīsa ukthésu devahūtāmāh / śām nah śocā
 marúdvrdhó'gne sahasrasātamo.o.o.o.o // śomsāvo3 // nū
 no rāsva sahasravat tokāvat puṣṭimád vásu / dyumád
 agne suvīryam vārsiṣṭham ānupakṣito.o.o.o.o (thrice,
 the third time ending: m.m.m) //

"In honour of the god Agni I chant a powerful chant.
 May he come to us with the gods and sit on the sacri-
 ficial grass as the best sacrificer. The guardian of
 the sacred order, whose will is followed by the two
 worlds and the assistants, him they invoke with offerings,
 seeking to earn his assistance. This priest is the
 guide of men; and therefore the guide of the sacrifices.
 Favour this Agni, who bestows, who does well. May Agni

at our feast give us the best protection, so that he
 may give us for our land the riches of the heavens and
 the waters. This resplendent Agni, unprecedented, with
 his intuitions, him the reciters kindle, the invoker,
 chief of the tribes. Thus help us with brahman-force,
 with hymns, O excellent invoker of the gods. Flame
 up for our good, O Agni, strengthened by the Maruts,
 earner of a thousand (goods). (Let us both recite.)
 So give us the thousand-fold boon, with offspring,
 prosperity, abundance of heroes, O Agni, the most
 exalted, the uninjured."

The śastra is followed by the line:

bhā vibhā usāḥ svar jyotiḥ ślokāya tvoktham avāci
 "splendour, extending splendour (is) the dawn, light
 heaven, for sound, thee, the hymn has been recited".

Afterwards there is a recitation in unison by the
 Adhvaryu and the Yajamāna of the so-called śastradoha,
 beginning with Taittirīya-saṁhitā 3.2.7.3:

śastrāsya śastrām asy ūrjam máhyam śastrām duhāmā mā
 śastrāsya śastrām gamyāt / indriyāvanto vanāmahe
 dhuksīmāhi prajām ísam / sá me satyāśír devésu bhūyād
 brahmavarcaśām māgamyāt //

"Thou art the śastra of the śastra, may the śastra
 milk be strength for me, may the śastra of the śastra
 come to me. With virile power may we conquer, may we
 milk offspring and food. May my wish be accomplished
 among the gods. May brahman-splendour come to me."

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