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THE

Sandhyavandanam

of

Rig, Yajus, and Såma Vedins

with

a literal translation, an explanatory paraphrase

&

commentary in English.

by

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by

the author.
SANDHYAVANDANAM.

INTRODUCTION.

Sandhyāvandanam is the daily prayer of the Aryans of India. It is a noble institution embodying a simple faith and breathing a lofty spirituality. And yet most of us Brahmins have turned it into a farce more or less. We have no time for it in these busy days. We hardly suspect its existence till it is time for breakfast or dinner; then mudmud steps in and rudely reminds us of a duty we owe to Brahmanhood. We throw down a few spoonfuls of water and utter a few words which convey no meaning to us and feel satisfied that we have discharged a debt that is due to our religion. We fail to see that here as elsewhere the letter killeth, but the spirit giveth life.

We had better not do a thing than do
it in this perfunctory manner. Let us see if it is worth doing and if it is worth the trouble let us do it well. How can we hope to catch the spirit of the prayer when we have no idea of what it means? Yet most of us have not the slightest idea of what is meant by the several Mantras we recite. Our Sàstras lay down that it is useless, if not mischievous, to recite the Mantras without a knowledge of their meaning. Such a course is compared to threshing chaff instead of threshing the corn,—तुषाणांखण्डनंयथा. It has been said:

स्थाणुर्यं भार्षारं किषामूति
अधीपवैं न विज्ञानाति योध्मवः।
योध्मव्याख्यातृस्वकृतं भद्रकृष्टे
नाकस्मेति भाजनिध्वूतपाम्।

He who learning the Vedas by rote does not know their meaning is a mere block of wood, a mere carrier of burdens.
He who knows the meaning is absolved, through his knowledge, of all his sins, enjoys all happiness, and (at last) goes to heaven. अनुपहृत or he who does not know the meaning is counted among the six kinds of पाठकाध्यम—‘the worst of reciters.’ So also says the Chhindogya Sūrī:

तेनोभौ कुर्तो यश्नेतदेवबंदेद
यशनेतदं नानातु विया चाङवियाच।
यदैव वियया करोति श्रद्धाया
उपानिषदा तदेव वीरयतरं मन्तवित।

‘Both do this, he who knows and he who does not know; knowing and not knowing are different things. That which one does with knowledge, with faith and wisdom, that alone becomes efficacious.’

In the face of texts like these many of our orthodox countrymen would regard an enquiry into the meaning of the Scriptures a profanation. What a pity!

The Sandhyā service is binding on all.
All the smritis and Purânas dwell on its necessity. Vidyâraṇya, in his commentary on Pârâsara Smriti, brings together some of the authorities bearing on this point. A free translation of the passage is given below.

Vyâsa says that Sandhyâ is the prayer to God that we offer in the morning and the evening twilight. Yâjñavalkya says that we should perform this service thrice a day, before the sun sinks entirely below the horizon, before the sun has entirely risen above the horizon, and at midday. The Scriptures (Taitt. Aran. II Pra, 2 anu) state that the Brahman who meditates on the rising and the setting sun as the Supreme being enjoys all happiness. The Vishnu Purâna states that those who do not perform the Sandhyâ service are sent to the dark hell, and Gôbhila says in his smriti that one who neglects the Sandhyâ becomes a
sūdra while living and is born a dog after death. Yājñavalkya declares in his Smriti that he who omits the Sandhyā, in the absence of sufficient reason such as illness, comes to ruin; and Pulastya lays down that the service should be gone through even in times of pollution.

The Dharma sūtras lay down a similar injunction. Gautama, for instance, says: 'And the morning and evening devotions — Santhya—must be performed outside the village. Silent he shall stand during the former and sit during the latter from the time when one light is still visible until the other light appears. (Gautama II, 10 & 11; also compare Apastamba I, 11, 30, 8.)

In the Rāmāyana and the Mahā-Bhārata frequent mention is made of the service and we read how scrupulously Rāma, Yudhishtīra and others went through the ceremony even in times of emergency.
A text is often quoted from the Scriptures laying down the imperative nature of this duty. ‘अहर्षः सन्ध्यामुपासीत’ ‘worship the Sandhyā every day’. There is an arthavādu on the subject in the Taittiriya Aranyaka, (II Prapathaka, 2nd anuvāka), a free translation of which is given below.

"In former days the evil spirits performed a severe penance. Prajāpati granted them a boon. They made this request—that the sun should consent to fight with them. Prajāpati said to them ‘Fight on’. And so the evil spirits fight with the rising sun till he sets; and these evil spirits are vanquished by the water consecrated by the Gāyatri.

‘Therefore it is that the wise Brahmarvādins in this world face the east during the morning twilight and throw up water consecrated by the Gāyatri. These waters becoming thunderbolts hurl the evil
INTRODUCTION.

spirits to an island called Aruna where dwell the evil spirits called Mandehas.

'These Brahmavâdins then perform a circumambulation around themselves. By this they scatter away their sins.

'The Brahman who knowing that the sun is the same as the Supreme Brahman meditates on the rising and the setting sun and then performs a circumambulation enjoys all happiness.

'He who knows this (i.e., the secret of this identity) is himself Brahman and attains Brahman.'

These quotations will also serve to show that this institution of Sandhya has been in existence from very early times.

Sandhyâvandananam is essentially a Vedic prayer. We find in it many verses in the later style as it is now recited among us. But these are the additions of a later age and are due to the sectarian, puranic, and other influences brought
to bear on our practice from time to time. In the following pages an attempt is made to give a literal meaning of the several vedic texts used in the service and offer such comments as may be suggested by them.

'Sandhya' means 'the time when day and night meet and 'Vandanam' means 'thanksgiving', so that the expression 'Sandhyavandanam' means the prayer of thanksgiving to God during the morning and the evening twilight. Sir Monier Williams would explain Sandhya to mean a prayer well meditated on (from स to well and श to meditate upon). But this explanation ignores the importance to be attached to the time when the service should be performed. The analogy of the term Mâdhyâhkica (the service during midday) favours the orthodox derivation.

It may be asked that if Sandhya is nothing but a prayer to the Almighty, it
is reasonable to pray in the language which we daily use. Our reply is this. We believe that the blood of sages—Rishis that lived more than 4,000 years ago—runs in our veins. We have a distinguished ancestry to be proud of—an ancestry that goes back to a period of time earlier than any that any modern nation can claim. It gratifies our feelings of nationality to think that the prayer we now utter is in fact the very one which was uttered by our ancestors thousands of years ago! All this, apart from the intrinsic worth of the language in which our prayer is couched, its ability to express the nicest shades of meaning, the sublime character of the prayer itself, and the value to be attached to the associations of Vedic simplicity and Vedic Poetry which it is calculated to recall.

It is interesting in this connection to note how our Sandhyā service strikes a sympas
thetic Christian Sanskritist like Sir Monier Williams. He says (in his Brahmanism and Hinduism):

"We are so accustomed to give all our attention to the Veda for purely literary or philological objects that we are apt to forget that, directly or indirectly, for good or for evil, these ancient books—the oldest in the world except, perhaps, portions of the Christian Bible—have for three thousand years moulded the faith, inspired the prayers, animated the aspirations, influenced the conduct, shaped the lives of a large portion of the great Aryan race to which we ourselves belong. And to this very day the remarkable spectacle may be seen of millions of Indo-Aryans, comprising countless tribes of various origin, scattered over a vast area from the Punjab to Cape Comorin, from Bombay to Assam, living distinct from each other in separate castes and communities, yet all united by the
common bond of this Veda, which they still use as their daily prayer-Book."

A Brähman should rise early in the morning (in what is called Brähma Muhûrta i.e., the hour and a half that immediately precede sun-rise), go out (preferably a few furlongs to the west of his residence) and clean his teeth. He should then bathe in some sacred stream, but in default of a river he may use a pool or tank. He should then mark his forehead and some other parts of his body with the sacred marks* of his own faith.

First comes Achamana (आचमन or sipping water). A little water is taken in the palm of the right hand, just sufficient to moisten a grain of pulse माछ and sipped. This is done three times, after this nine parts

* A Siva-worshipper rubs ashes on the head, the forehead, across the breast, the navel and the elbow joints. The ashes used should, strictly speaking, be taken from the ओप्रासनामित्रि (the sacred domestic
of the body are touched. The water sipped is supposed to cleanse the internal parts of the body in its downward course, just in the same way as bathing cleanses the external parts of the body. Achamana is a purificatory act and is the usual preliminary to all Hindu religious rites.

It was a simple thing at first, but later writers have, with their usual elaborateness, added a third line parallel to the two others, the middle one, which every Brahman is enjoined to keep and pay homage to). When rubbing ashes he generally recites the prayer to Siva taken from the Taittiriya Aranyaka (सचोजातम प्रपवासि &c.), The three horizontal lines may be supposed to typify the three functions of Siva—creating, preserving and destroying. The worshippers of Vishnu use Gopi Chandana, a kind of white earth from Dwāraka. The upright mark denotes the impress of the God Vishnu's feet, and the red line mark in the centre has been supposed to typify Lakṣmi.

Some say that māeka is the central line on the palm and quote a verse to that effect. हस्तमध्यगतारथा माष इसमिद्यते.
encumbered it with numerous details to the extent of making it a tedious ceremony. To such as are curious, the following details, which for fear of tiring the patience of the reader we have greatly abridged, may perhaps be interesting.

Achamana is said to be of three kinds—Sruti, Smriti, and Pûrâṇa. Directions for Srutyâchamana are given in the Taittiriya Aranyaka where it is said that the following mantra:

 Scorâsa catasrâsa yugamि

‘Thou art lightning. Remove my sins. Through Truth I attain unto Truth,’ should be recited, and the hands should be washed, water sipped three times, the palm washed again, and the head, the eyes, the ears, and the sides of the nose should be touched. Smrityâchamana is sub-divided into two kinds, Srauta and Smârta. Srautâchamana is thus performed; water is sipped thrice, accompanied by the recitation of the three
padas of Gayatri in succession. Then twenty-one parts of the body are touched, while the following twenty-one mantras are recited—the nine ablingas—आपोहिद्य &c. &c, the seven Vyahritis i.e., the names of the seven worlds preceded by the sacred syllable Om, the three padaś of Gayatri-siras (i.e.) ओमापोज्योतिःसोम्यतं &c.

Śaṁskrātāchamana is laid down by Mānu, Yājñavalkya and other Smrīti writers. Water is sipped thrice, the lips are washed and the mouth and the several sensory organs are touched. Some of the details are differently given by others. Purānātāchamana also is variously given by different writers. Water is sipped thrice, and several parts of the body are touched, each single operation being accompanied by the repetition of a distinct name of Vishnu or Siva.

After the Āchamana the Smartas usually recite a benedictory prayer to Vighnesvara. शुक्लांबधरं विष्णुं शाश्वतनं चतुर्मूलं।
Sukla—ambara—dharam—wearing a white garment, Vishnum—pervading all space, Sas'ivarnam—having the colour of the moon, Chaturbhujam—having four hands, Prasannavadananam—elephant-faceted, Dhyayet—one should pray to, Sarva—vighna—upas'antayê—for the assuagement of all obstacles.

Then comes Prаниयामा (the restraining of the vital breath). This process consists of three distinct acts. 1. Pûraka i.e. pressing in the right nostril with the fingers and drawing in the breath through the left, and then pressing in the left nostril and drawing in the breath through the right. 2. Kumbhaka i. e. pressing in both nostrils with the finger and the thumb, or with all the fingers and holding in the breath as long as possible. 3. Rêchaka i. e. pressing in the right nostril with the thumb and expelling the breath through the left and then pressing in the left nostril, and expel-
ling the breath through the right; while each process is being gone through, the Gayatri preceded by the seven Vyâhritis (i.e. ओ, सू; &c.) and followed by the Siromantra (i.e. ओमापो ज्योतीर्सो &c.) is mentally recited, and when facility is acquired in the process of retention, the same is mentally recited as long as possible.

The suppression of breath which is the special aim of Prânâyâma is a preliminary Yoga practice and aids us in fixing our mind on the Supreme Being who is meditated upon, in concentrating our thoughts on Him and in placing ourselves in the proper attitude of devotion. Stories are current among us of Yogins who have by such practices been able to abstract their thoughts entirely from their surroundings, with their minds firmly fixed elsewhere.

Then comes the Sankalpa or determination. Man is thought to be fickle-minded and likely to be easily drawn away from
any undertaking unless he should sit to it with a fixed resolve. The two hands are brought together, with the right palm over the left and placed on the right thigh. This attitude is indicative of vow-taking among us. The Sankalpa mantra is: (or: सावर्त)

Meaning. Mama—my, Upātta—sāmasta- durita—kshaya—dvāra—through the removal of all sins that have adhered to me—Parames'vra—priti—artham—for the purpose of acquiring the favour of the Supreme Lord—Prātah or Sāyam Sandhyām—the morning or the evening Sandhyā, Upāś'ishye—I worship. In the case of Mādhyānhika we say Mādhyānhikam Karishye—I perform Mādhyānhikam.

Then comes Mārjana or sprinkling with water—a mode of self-baptism performed by the worshipper sprinkling water on the
head while the following verses are recited.

1. आपों हि छा मेयोमुखः | तार्न ओजे दंपातन ।
   मुहे रणाय चक्षुसः ॥
2. यो वे: विवर्तस्वः | तस्य भाजयतेह ने: ।
   उश्तीर्थिव सातरः ॥
3. तस्मा अरै गमाम वु: | यस्य क्षयाय जिन्यथ ।
   आपै जुनयथा च नः ॥

They are the first three verses of the 9th Sūkta of the 10th Mandala in the Rig Veda. They occur also in the Taittiriya Samhitā (4th Kanda 1st Pras'na 5th Anuvāka.) They are also found in the 1st Mandala of the Atharva Veda with slight modifications and in several places in the Taittiriya Aranyaka. The literal meaning is given below.

1. Apah—Oh waters! Hi—indeed, Sthā—you are, Mayobhuvah— the sources of happiness; Tāh—those (you), Nah—us, Urje—food, Dadhātana—grant, Chakshase—for

Oh waters! you are indeed the sources of all comforts. Being such, grant us food so that our senses may grow strong and give us joy.


That essence of yours which is the most blissful, make us the recipients thereof, as affectionate mothers (feed their children with milk from their breast).


May we be obtain enough of that essence of yours, the existence of which within you
makes you feel glad. Oh waters! grant us offspring.

This rik has thus been interpreted by Haradattâchârya and Nârâyana Yatíndra in their commentary on the Sandhyâ. Vidyâranya offers a slightly different interpretation, thus: We come to you, till we be satisfied, for that food by the existence of which within you, you please herbs and plants; and he has also given another interpretation, thus: We quickly invoke you for the destruction of those sins which you please us by destroying.

Comment. 1. Haradattâchârya quotes a sloka in this connection.

आपो हिष्षा: सुपसिद्धा:
वनपादा भवति ते।
पादे पादे क्षिपेद्वारे
ब्रह्मह्या व्यपौहिति॥

'These Mantras—Apohishthâ &c., are well-known. They have nine feet. Water
is to be sprinkled (on the head) while each foot is being recited. It will wash away even the sin of Brahmaicide.'

2. Narayana Yatindra prefaces his interpretation of these riks with these remarks: आपेविष्णुदिमन्त्राणां श्रीपार्श्वरातादि सच्चाखेषु परमात्मा- 
रेवतेविष्णुवानातू अन्तः: देवताशब्दः परमात्मारायण- 
वाचकः। अत: अन्यपरतया प्रतीयमानानामपि शब्दाना: 
नामहृदयाकरणश्रुत्या परमात्मपरवं हि वेदान्ते निर्देशम्॥

'These Mantras are regarded in sacred works like the Pancharatras as addressed to the Supreme Lord. We should therefore regard the address here as directed to the Lord (and not to the waters). The Vedanta has established in the Vedic passage relating to the analysis of names and forms (Chhand. Upanis VI) that even words which appear to denote other things signify really the Supreme Being.' The Vedic bards were genuine lovers of nature. They had 'the divine aflatute,' in them. This 'divine aflatute,' like gun-
powder stored up, required a spark to liberate it and set it at work. Nature in her different manifestations furnished the required spark, and the mind of the Vedic seer 'pregnant with celestial fire,' poured itself out 'in profuse strains of unpremeditated art'. The rapturous song was really directed to the Supreme Being; but the more immediate inspirer of the song, the particular aspect of nature which appealed to his feelings had the honor of the form.

From the Rig Veda, Prof. Max Müller says "we learn a lesson, which it is well to learn, and which we can hardly learn anywhere else. . . . . how the Beyond or the Infinite was named by different names in order to bring it near the mind of man, to make it for a time comprehensible, until, when name after name had proved of no avail, a nameless God was left to answer best the restless cravings of the human heart." ('India—What can it teach us?'—Lect. V.)
3. Water is here regarded as the source of life, as things that sustain life cannot grow in the absence of rain. The Vedic seer prays in these **riks** for this life-sustaining essence whereby his senses may grow strong, his intellect clear, and he himself strong enough to bear children (propagation of the line being considered a religious duty which one owes to one's fathers).

4. **Janayatha.** This word is taken by Vidyâranya and Haradattâchârya to mean 'make us have children'; but Nârâyâna Yatlindra interprets it to mean 'bring us into existence.' He quotes from the Upani-shads to show that what we usually call birth is not birth in the highest sense of the term; there is a higher and nobler birth—the springing of divine knowledge. "**विया तत् संजनयति तत् श्रेण्य जन्म.**" This divine knowledge—the realisation of the Supreme Soul—is, he says, what has been called
'S'ivatamah Rasah' or 'the most blissful essence' in these riks. This bliss alone is eternal; all other joys, the most lasting of them, are but transient. As the saying goes, आत्मिर्ज्ञानादिनम, all conditions of existence up to the exalted position of Brahma the creator—are but miserable.

But what is meant by saying that waters possess this most blissful essence—divine wisdom? Nârâyana Yatindra thus answers the question. Mere water cannot bestow earthly or heavenly happiness. The Ganges, Setu and other sacred places bestow great happiness only through their special relation to God. We have a passage in the Kaushit. Upanishad where the waters are said to contend for supremacy with others. Waters, in this passage, are taken to refer to the Deity presiding over the waters. Similarly the term waters here means the Supreme Lord. And what is the most blissful essence that the Lord can grant us? It is spiritual
insight. The springing of this spiritual vision which leads to the realisation of the
Universal Self is the second and far more important birth and it is this second birth
that is prayed for in the riks.

Thus far Nārāyana Yatindra. Western scholars who see in the hymns of the
Rig Veda the primitive simplicity of a race that have just awakened to the wonders of
nature around them would consider all this as ingenuity wasted in the attempt to read
later philosophy into the primitive hymns. Perhaps they might be right. But the
orthodox view is that Truth is one, and eternal; it may appear in several garbs—one
way in the Samhitas, another way in the Upanishads and a third way in the Purānas;
but the truth underneath all these disguises is the same.

5. The three verses recited are in Gāyatrī metre. A verse in Gāyatrī metre
has three pādas (feet), each foot having eight
syllables. Water is sprinkled over the head and other parts of the body, each time a foot is recited. Then comes the mantra for tasting water for self-purification. There are three mantras—one for the morning service, the same with slight modifications, as required for the evening service, and a third for the mid-day service. These mantras form respectively the 25th, the 24th and the 23rd Aunvākas of the 10th Prapāthaka of the Taittirīya Aranyaka. The morning mantra is this:

सूर्यस्चमन्युर्चचमन्युपत्यशचमन्युद्देहत्तमः | पायेम्यो
रक्षान्ताम् | यद्रात्या पापमक्ष्यन्तम् | मन्त्रिर्वाचार्थस्ताम् |
पद्मामुदरेणुपशिश्च | रामिर्वतरुवङ्प्तु | याकिंद्रदुरितन्तमविद् |
इदमहंमार्ध्यत्येच | सूर्येऽपितिष्टुहामिद्याह |

For the evening service अमिश्च is substituted for सूर्येऽ, अह्सा for राज्या, अह्सू for रत्रिः and लये for सूर्येः.

*Sûryascha* = the sun and, *Mā* = me, *Man-
yuscha = Krodhābhimanī Devah = the Lord presiding over anger, Manyupatayah = Krodhāvasāminah = Tanniyámakāh = the Gods that help a man to restrain his anger, Manyukritebhyah Pāpebhyah = from the sins caused by (my) anger, Rakshantām = may (these Gods) protect (me by destroying those sins). Rātryā = Rātrau = in the night, Yad Pāpam = what sin, Akārsham = I committed, Manasā—rāchā—hastābhyaṃ—padbhyaṃ—udārena—sīśnā = by mind, speech, hands, feet, belly (i.e. appetite), and the sensual organs, Tatsarrvam = all that, Rātrih Aralumpatu = may the (Lord presiding over the departed) night remove. Yat = kim = chu = durtam = whatever other sin (there is), Mayi = in me, Idam = all this (sin), Mām = (and) myself, Aham = I, Amritayonau = Sūrye—jyotishi = in the self-luminous light i.e. the sun, the immortal First Cause, Juhomi = I sacrifice, Svāhā = (and for that purpose), may this (purified water) be well
offered (as libation in the sacrificial fire i.e. my mouth).

In the evening service, where Satye is substituted for Sûrye, Satye is taken by Sâyana to mean Bâdharañhite=free from affliction.

The whole mantra means, ‘May Sûrya (or Agni, in the evening), and the God of anger, and the lords presiding over anger, save me from the sins caused by anger. Whatever sin I have committed, by mind (i.e. sinful thoughts), speech (i.e. by speaking sinful words—lies &c.), hands, feet (i.e. by doing sinful deeds), belly (i.e. by eating impure things) and the sensual organ, may the Lord of the departed night (or day) remove all that. Whatever other sin there may be in me,* and myself, I

* We have followed Sâyana’s interpretation. Nârâyana Yatindra takes ‘whatever other sin (there may be) in me’ with ‘avalumpatu,’ thus—‘remove all that and whatever other sin there may be in me.’
sacrifice in the self-luminous light, the eternal First Cause (Sûrya or Satya). (As an emblem of such a sacrifice, I pour down this consecrated water as libation in my mouth which shall be the sacrificial fire). May this be well offered!

1. One or two remarks in this connection may not be amiss. Yâskâ says in the Nirukta, “The Vedic Gods are resolvable into three—Agni whose place is on the earth, Indra or Vâyu whose place is in the atmosphere and Sûrya whose place is in the sky. These again are resolvable into one—the Supreme Being.”

2. It is said in the Vedas that the energy of the sun passes on to Agni in the evening, “सौरतेजसायमाश्री संक्रमाते”: also compare, “दिनान्ते निहितं तेजः सब्जेत्र हुताशन:” (Raghuvamsa IV). Hence the substitution of Agni for Sûrya in the evening.

3. But as we have elsewhere pointed
out, whether it be Sūrya or Agni, Manyu or Varuna, that is addressed, he is addressed as a symbol of the Supreme, as the 'manifestation of Him who is infinitely beyond human ken.'

4. This prayer recognises that anger is the chief source of sins and begs for control over this 'Tartar chief of passions.'

5. *Myself with all my sins I sacrifice in the Eternal Light.* Consciousness of sin and unconditional sacrifice of oneself at the footstool of Divine mercy are recognised as the only means of deliverance from sin. The closing words of the prayer seem to say—and in such sweet, simple language—"Oh Lord, such as I am, take me with all my sins and dispose of me as thou wilt." The efficacy of such a prayer is not in any extraneous granting of the boon required as is generally supposed, but in the heart-felt words inducing a state of mind in harmony with the sentiment expressed; this
state conduces to a loftier frame, a lifting up of the soul, which is the first step towards the realisation of the *sumnum bonum* of life—the emancipation of the soul from all earthly trammels.

6. This unconditional sacrifice is symbolically represented by pouring a small quantity of water into one's mouth. The water represents the sinner with his sins and the pouring down typifies the act of sacrificing. During the Vedic period sacrifice was a *reality* to the sacrificer. His fervid faith could *realise* the picture which his imagination painted in such glowing colours before his mental vision. This reality passed away in later times, "when Sphageology was only an idea—a warm, inspiring and vivid idea. It had ceased to be an image........Gradually the idea passed into a symbol and the symbol was petrified into a form."*

* M. M. Kunte's 'Vicissitudes of Aryan civilization in India'—p. 144.
7. *Manyupatayah* = Haradatta and Nârâyana Yatindra take it to mean 'desire, hatred, lust &c.' 'May these protect me' is taken to mean 'may I, through the grace of God, be kept from their evil influence.'

8. The Yajurvedins and the Rigvedins use these mantras for the morning and the evening purificatory libation. The Sāmavedins use an abbreviated form, thus: In the morning, they taste a small quantity of water with the following mantra. अहुः मा आदिद्वः पुनातुस्वाहा, "May (the presiding Deity of) the day and the sun make me pure! May this water be well offered!" The evening mantra is रात्रिभृः मा वरुणः पुनातुस्वाहा, "May (the presiding Deity of) the night and Varuna make me pure! May this water be well offered!" As will be explained in the sequel, the sun typifies the Supreme Lord as presiding over the day, and Varuna represents the Lord as presiding over the night.
The mantra for the mid-day service is this:

आप: पुन्नतू प्रथिवी प्रथिवी पूरा पुनातु मो। पुन्नतू
ब्रह्मणस्पतिः: ब्रह्मणस्पतिः पुनातु मो। यदुनिःस्वमेवं यद्वा
दुस्चरितं मम। सर्वे पुन्नतू मामयेवस्वताःत्र प्रतिप्रहें स्वाहा।

Meaning. Apah Punantu—may the waters purify, Prithirim—the earth (by pouring down rain), Prithivi—pātā—punātu—may the purified earth purify, Mām = me, Punantu = may (the waters) purify, Brahmanaspati = Vedasya Patim* = Vedasya Pratipālakam

* We have, here as elsewhere, followed the interpretation of Sāyana. He takes patih (nom.) as equivalent to patim (acc.). This apparently forced interpretation seems to be justified by the following considerations: 1. If Patih be taken in the nominative, the next sentence Brahma Pātā Punantu Mām would be a needless repetition of the same meaning. 2. Patih in the nom. sing. will have to be taken with punantu, a predicate in the plural—a grammatical difficulty equally perplexing. Viewed in any light, the passage is a grammatical puzzle and defies the rules of concord. Others make out the passage thus:
Achāryam = the Achārya who preserves the teaching of the Veda, Brahma = the Veda, Pūtā = Svayampūtām Sat = holy (by itself) Punātu = may (it) purify, Mām = me, Yat—tichhīṣṭam = what leavings of food (I may have eaten), Abhojyam = what things unfit to eat (I may have eaten), Yadvā = duscharitam = mama = or any other improper act of mine, Asatām = pratigraham = cha = and the receipt of gifts from the unworthy, Sarvam = all (that) sin, (understand parihṛtya = destroying), Mām = me, Punātu = may (the waters) purify: Svāhā (And for this purpose &c.)

The mantra means this—(i) May the waters purify the earth by pouring down rain. May the earth thus purified make me pure. (ii) May the waters purify my

Brahmanaspatih = may the Lord of the Veda, punātu = purify (me). Brahmāpūtā (Prithivi) = the earth purified by the Veda, Punātu Mām = purify me. This interpretation is open to the objection of needless repetition.
spiritual preceptor and may the Veda (as taught by the purified preceptor) purify me.

(iii) Whatever leavings of another's food and whatever impure things I may have eaten, whatever I may have received as gift from the unworthy, may the waters destroy all that sin and purify me; and for this purpose, I pour this sanctified water as libation down my mouth.

This mantra contains three distinct prayers.

1. May timely rains fertilise the earth and make people prosperous and happy and may my heart be purified from all taint of selfishness by rejoicing in the prosperity of all living beings. What a beautiful prayer! To wish for a heart that rejoices in the well-being of all things on earth—not a heart 'concentrated all in self'! With what divine intuition is the point grasped, that the heart of man is purified only by forgetting self and identifying its joys with those
of "all living beings", that unselfish love for all things on earth is the only 'stream of tendency which makes for righteousness.'
This is the burden of the Brahman's song.
"ङ्गका: समस्ता: दुःखिनो सवन्तु्.
"May all the world be happy!" Every public ceremony that the Brahman engages in invariably ends with this prayer. When we hear this noble refrain from the lips of Brahman—and times without number have we heard it—we cannot help thinking that a people with such noble sentiments ever on their lips cannot but be god-favoured.

2. The second prayer is directed nearer home. May my spiritual preceptor be happy—my Achārya who by laying before me the treasures of Vedic wisdom has enraptured my soul and made it 'live, and move and have its being' in the Universal Paramātman,—and may the wisdom of the divine Veda soak my soul through and through, and make my heart a fit abode
for the 'Nameless One.' Comment is superfluous.

3. May the waters absolve me of the sins of having eaten impure things and having accepted gifts from the wicked. Indulgence in 'forbidden food' rouses up the carnal instincts of man, and obligation to the wicked implies the commission of wicked deeds to secure their favour and involves an iniquitous indebtedness, perhaps to be iniquitously discharged. The object of their special mention is to put oneself on guard against these temptations, to prevent their recurrence if they cannot be altogether avoided.

Comment.—Haradatta offers a different interpretation of the opening portion: May this consecrated water (which I am about to use as libation) purify my body which is of earthy essence. May this purified earthy essence—my body—purify me, the spirit dwelling within.
Narayana Yatindra takes ‘Brahmanas-pati’ to mean “the Supreme Lord revealed by the Scriptures.”

This mantra is used by the followers of all three Vedas.

After tasting water with the mantra for self-purification, a second self-baptism is performed, this time beginning with the mantra, Dadhikravno &c. and followed by the Ablingas, Apohishtha &c. As we have already given the meaning of Ablinga mantras with the remarks suggested thereby, we shall here give the meaning of the first alone.

This mantra occurs in the Rig Veda IV Mandala, 39th Stikta. It also occurs in the 11th Anurāka of the 5th Prapāthaka of the 1st Kanda of the Taittirīya Samhita. It runs thus.

दधि का व्यों अकारिष्ट जिष्णो रक्षस्य वाजिनः ।
सुरिभिः मुखी करतू प्रण आद्यिषि तारिष म ॥
Dadhikrāvnaḥ = of the God Dadhikrāvan, Jishnoḥ = victorious, As'vasya = Vyāpakasya = pervading (all), Vājināḥ = Vegavatah = of great speed (understand Stutim = praise), Ākārisham = I make; Nah = our, Mukhā = Mukhāni = mouths i.e. the eyes and the other senses, Surabhi = Surabhini = fragrant, Karat = Karotu = may he make, Nah = our, Ayāmshi = life, Pratārishat = may he lengthen.

I sing the praise of the God Dadhikrāvan, who is victorious, all-prevading and who moves with great speed. May he make our mouths (and the senses) fragrant and may he prolong our lives!

1. Dadhikrāvan—This God is often mentioned in the Veda and is the subject of Sūktas 38, 39 and 40 of the fourth Māndala of the Rig Veda and the 44th Sūkta of the 7th Māndala of the same. He seems to be described in these places as a kind of divine horse. Sometimes he is considered as a creation of heaven and
earth, sometimes of Mitra and Varuna, and is invoked in the morning with Agni, Ushas and the As'vins. Sir Monier Williams would derive the word from \textit{dadhī} = curd (which he takes to represent dew) and \textit{kri} = to scatter, in allusion to the rising sun spreading dew and hoarfrost like milk.

Sāyana regards \textit{Dadhikrávan} as a form of Agni. He says in his commentary on the Rig Veda, (\textit{Mandala} 4, Sūkta 39, \textit{rik} 2): 

\begin{quote}
अधिक्रवन वा देवं। अमेरधिक्रवन् दधिकार्यत्। अत्र: तद्रूपति भ्रकुणेः समानानां। तानमिति: अथो भूतानवद्वद्विति।
\end{quote}

"Agni in the form of a horse is called \textit{Dadhikra}; the equine form of Agni has been declared in the Brāhmanas thus: Agni, becoming a horse, pursued them."

\begin{quote}
\text{Haradatta says:} 'दधि\,\,=\,\,हरी=वि, \text{क्रामतिः}=\text{प्रामोक्ति,}\text{हति दधिकावता कर्मदेनविशेष:}; \text{अप्रिरित्यन्ये.} \text{' A certain deity who receives the oblations or Agni as others have it.'}\end{quote}

\text{Nirayāna Yātindra takes the term to denote} 'Him who pervades
the Universe—the Supreme Being.

2. Whether it be Agni or Sûrya (and both are regarded only as different forms of the same Divine Energy) that is represented in this hymn as Jiśnoha, victorious in his fight with the powers of darkness, as As'vasya, illuminating the universe with his bright rays, and as Vâjinah, moving with great speed in his triumphal procession, he is an apt emblem of heaven's perpetual King who dispels our ignorance, illumines our heart with divine wisdom and flies to our succour on the wings of grace.

3. The object of this second performance of Mârjana is set forth in the prayer embodied in the second half of the hymn, where the worshipper asks for the gift of sweet speech (lit.—fragrant mouth) wherewith to approach His throne with heart-felt Hâlle-lujahs, and long life to be devoted to His service and adoration.

The Yajur Vedins and the Sûravedins
use this rik for the second Mārjana; but
the Rigvedins recite the whole of the Sākta
which begins with Apohishtha. The remain-
ing riks and their translation are given
below.

\[ \text{वाचने देवीपिभाय आपें भवन्तु पीतवे।} \]
\[ \text{श्रंयोविष्टिचतनु:} \quad 1 \quad 1 \]

‘May the divine waters conduce to our
happiness, to our sacrifice and our drink;
may they ward off diseases and cure those
that we have; may they be sprinkled over
us.

\[ \text{ईशानः बार्षिण्णां क्षर्यन्तीवर्षीतिनीनां।} \]
\[ \text{अपोयाचार्मिकणिः} \quad 2 \quad 1 \]

Waters, who are the controllers of the
cereals and the sustainers of men, I pray
to you for happiness (through the removal
of my sins.)

\[ \text{अप्सु मे सोमों अब्ब्रान्तप्प्रिश्चानि मेषजा।} \]
\[ \text{अफ्फिच विप्ञर्जर्सुङ्ग} \quad 3 \quad 1 \]
Soma has told me that in the midst of the waters are all medicaments and Agni who gives happiness to all the world.

अर्थ:पृष्णीत स्वयं वर्ते तन्वेदः मर्म ।
ज्योकृ च सूर्ये दूलो ॥ ८ ॥

Oh waters! Grant, for my body, a full supply of medicament that can cure all diseases; so that I may see the sun for a long time.

इदमाप्रतवेशत यन्ति च दुरितं मर्म ।
यद्राहमिदुःखेत यद्व शेषं दुःशतंत ॥ ९ ॥

Whatever sin there is in me, whatever I have done in treachery, what sin I have contracted by cursing or by uttering untruth, may the waters remove all this!

आपेऽत्यान्वैचारितं स्वसेन सर्मगशहि ।
पर्यस्तान्यं आंगहितं मा संसूर्ज वर्चसा ॥ १० ॥

This day have I entered the waters and united with their essence; Oli, Agni, residing in the waters, do thou come and
unite me (who have bathed) with lustre.

After this second sprinkling, the Riga-
vedins recite a prayer for the forgiveness
of sins. This prayer is called *Aghamars
dhana* (*i.e.* a prayer for the forgiveness of sins). It is the last but one *Sûkta* of the Rigveda.

A little water is taken up in *anjali* (both the hands being brought together and hollowed), air is drawn in through the left nostril, and, after suppression of breath for a while, is expelled through the right nostril. The *Sûkta* is recited during this *Prânâyâma* and after the recital, the water is thrown down to the left of the worshipper. The *Aghamarsdhana* hymn with the translation is given below: (The seer of the hymn is also called by the same name).

\[
\begin{align*}
\text{मूतं च सुवं नामीहारतपुसोऽपयायत।} \\
\text{तलोराम्यायत ततःसयुद्रो अर्न्द्रः॥ १ ॥}
\end{align*}
\]

From the *tapas* performed (the contempla-
tion made by Brahman, previous to creation
or, according to another interpretation of Sāyana, from the self-luminous Paramātman) sprang Truth in mind and Truth in word; then was born Night (and Day); then the Ocean.

After the Ocean was born the Year (i.e. the several divisions of time); having created (all beings represented by) day and night, He is the Lord of all that winks.

The sun and the moon, the blissful heaven, the earth and the sky—(all these)—the Creator brought into existence as in the former ages.*

* (For a detailed explanation of these riks, the reader is referred to the commentary on the Purushasūkta by the author).
All the ceremonial up to this point should have been gone through before the actual appearance of the sun above the horizon. The worshipper has by these acts of purification, both internal and external, made himself worthy to salute the Lord who resides in the orb of the rising luminary and render Him homage in true Brahman style, by what is called the Arghya. The Arghya is a respectful offering of water (sometimes mixed with flowers and some other ingredients) to any respectable guest. This form of salutation has been in use among us from time immemorial. In the Sandhya, it is an act of homage to the Lord in the sun. The worshipper offers water and throws it in the air, either from a boat-shaped copper vessel or from the two open hands hollowed and joined together, with the sacred thread put round the two thumbs. He thus throws water upwards towards the sun three times,
each time reciting the Gāyatri prayer.

The Gāyatri prayer runs thus.

ॐ । तस्मिन्तुष्ट्वेष्यं मग्नं देवस्य धीमहि ।


This prayer is called Gāyatri from the metre of the same name. For though there are other hymns in the same metre this is the Gāyatri hymn par excellence and is believed to contain the sum and substance of all Vedic teaching.

Śāyana proposes three interpretations. The first is this. Tat Savitur Devasya = of that Lord, the Creator of the Universe, Vareṇyam = adorable, Bhargah = light, Dhimahi = we meditate on. Yah* = who, Nah = our, Dhiyāḥ = actions or intellectual faculties, Prachodayāt = may stimulate (so that we may grasp the eternal Truth.)

* Śāyana thinks that yath may also be taken to be equivalent to the neuter yat and the adjective clause taken with bhargas, in which case tat should be also referred to bhargas, thus meaning, ‘that light &c.’
We meditate on the adorable light of the Supreme Creator of the Universe. May He (or it, the light) (existing in our minds) guide our intellects (in the pursuit of Truth).

Sāyana makes the next interpretation applicable to Sūrya thus: \( \text{Yah} = \text{who (i.e. which sun)}, \text{Nah = our, Dhiyah = Karmāni = duties, Prachodayāt = Prerayati = directs, Savitur = of the sun, Tat = Sarvaih Drīṣyamānatayā Prasidham = well-known as being seen by all, Varenyam = (and hence) adorable, Bhargas = Tejomandalam = the halo of light, Dhimahi = we think of.} \)

We think of the well-known adorable halo of light of the sun, who (rousing us from sleep) directs us to our (several) duties. Sāyana bases his third interpretation on the Gopatha Brāhmaṇa of the Atharva Veda, where bhargas is taken to mean food. “We obtain food through the favour of that sun who guides our intellects.”
But it is clear that Sāyana prefers the first meaning. The second interpretation does not materially differ from the first. For it is everywhere recognised in the Vedas that there is no distinction between the Supreme Lord who resides as light in the sun and Him who lives in our heart, stimulating our understanding and guiding us aright.

The prayer speaks for itself. It says, "Oh Lord! I think of Thy glory. Illumine my heart with Thy divine grace and guide me aright." We can think of no better words with which to approach the Supreme Lord.

Some additional remarks on the Gāyatri will be found in the comment on the Prānāyāma mantra (later on).

If this Arghyapradāna be not made in the proper time an additional offering of Arghya is made to expiate this sin.

The Yajurvedins offer three Arghyas in
the morning and the evening, and two Arghyas in the noon and one additional expiatory Arghya on each occasion. All the Arghyas are offered with the Gāyatri mantra. The Sānavedins do the same; but the expiatory Arghya is not offered with the Gāyatri but with three different riks, for the morning, the noon and the evening. The Rigvedins also use the same riks for the expiatory Arghyas and offer the three morning and evening ordinary Arghyas with the Gāyatri; at noon, they offer the first Arghya with the rik आंकुण्णे &c., the second with the mantra ह्सः &c., and a third with the Gāyatri.

The morning expiatory Arghya mantra is,

यदृश कर्ष्य वनहमुदगः अभिषुर्ये।
सर्वे तदिन्द्रते कर्ष्ये || R. V. viii—93—4.

Oh thou Sūrya, (who art the same as) Indra, slayer of the Asura Vritra (the demon of drought), whatever thy rays
shine on this day, all that is under thy control. (It is the sun that rouses all beings into activity and directs them in their several pursuits).

The mid-day expiatory Arghya mantra is:

प्राततद्वारामर्दिति योहन्मि
मुख्यं दिनं उदितं सूर्यस्य
रुये विन्द्रवुण्ण सर्वतातेले
लोकायु तर्थायु शंयोऽ॥ R.V. v. —69—3.

I invoke the Goddess Aditi in the morning (and) at noon when the sun has risen up; Oh Mitra and Varuna, I praise you in the sacrifice for wealth, for children, for children's children, for the assuagement of all evils and for prosperity.

The Śaṅavedins use the following rīk for the mid-day expiatory Arghya.

उदेष्ट्वमिः श्रुतामेवं द्वयं नर्वीः
अस्तारंक्षिष्ठूर्यं ॥ R.V. viii—93—1.

Oh Sūrya, thou risest for (receiving the
oblations of) the benefactor of men, famed for his wealth, who showers wealth (on the poor) and who is liberal.

The evening expiatory Arghya mantra is:

नतस्या मायया चुन्टि पुरुषीत्मपले ||

यो वद्येष दुधार्ष हुम्यदीतिगि || R. V. viii-23-15.

He who, with officiating priests at a sacrifice, offers oblations to Agni, over him not even an enemy with māyica (magical) powers has power.

The Rigvedic mantra for the first mid-day Arghya is:

आक्षणेन रज्ञसा वर्तिमानो निवेशयचर्वनाम मथिच ||
हिर्यथवेन सविता रेतेवनेवायायि भुवनानि पवयन || R. V. i-35—2.

The Lord Savitri every day appears in the blue heavens, sustaining gods and men; he comes in a golden chariot, beholding all the worlds.

The Rigvedic mantra for the second mid-day Arghya is:
This mantra occurs also in the Taitt. Aran. (X-10) and is there a little differently interpreted by Sāyana, the same commen-
tator.

The ever-travelling sun in the solar orb, the air in the mid-heavens, the adorable Gārhapatya fire at the altar, the fire in the household hearth, the vital spark in man, the divine essence in sacred places, that which exists in Truth, that which shines in the heavens (i.e. the light in the stars), that which has sprung from the waters, that which has sprung from the rays, that which has sprung from Truth, that which rises from the mountain,—all this is the eternal Truth, the universal Paramātman.

Some Rigvedins offer the first mid-day Arghya with this rik and the second and
the third with the Gāyatrī.

The worshipper then throws water around himself in the form of a circular ring, with a view to keep off all evil influence from him.

The worshipper then looks at the sun, and touches his heart with his fingers reciting the mantra,

असावादिल्ये भ्रम |

Asau—this, Adityah—Sun, Brahma (is) Brahma, the Supreme Lord.

The Lord whom I invoke as residing in the sun is not the visible luminary but the same Supreme Being who lives in my heart and guides me.

The object of this mantra seems to be to expressly put the worshipper on guard against supposing that his worship is directed to the physical sun he sees. The Tāttviriya Upanishad says: (Taitt. Aran. viii-8) सय्याॅय्य पूर्वे | यथालाॅमादिल्ये | त एकः He
who exists in man as the Jivatman and He who is visible in the solar orb, He is one. Then the Upanishad goes on to say that he who knows this is emancipated at death from all material bonds.

In this connection, a legend as related in the Gopatha Brâhmaṇa of the Atharva Veda is worthy of note. Gâva of the race of Mitra (Maitreya) presumptuously called the learned sage Maudgalya ill-instructed. Maudgalya then called upon Gâva to explain the Sâvitri. Gâva could not answer the question. Thus humbled, he came to the sage with fuel in hand. That was how those wishing to learn approached their teachers in those days. He said to Maudgalya: “Sir, I beg your pardon. Please enlighten me on the following points. To whom do wise men allude by the phrase सत्तितुर्वरणप्् &c., ‘the adorable glory of the God Sâvitri’ and advise me as to what they mean by Dhiyâh and tell me the courses
through which the sun moves on (prachodayat).

Maudgalya replied: 'By Varènyam, the wise mean the Vedas and the Chhandas, by Bhargo Devasya, aliment (anna) and Dhiyah, by which the sun moves on (or prachodayat) are duties.' Learning this, Glâva requested him saying 'Tell me, who is Savitri and what Sâvitri'.

Then Maudgalya offers a lengthy explanation and identifies Savitri and Sâvitri with the following twelve couples: (1) Mind and speech (2) Fire and Earth (3) Vâyu and Ether (4) the Sun and the Sky (5) the Moon and the Stars (6) Day and Night (7) Heat and Cold (8) the cloud and the rain (9) the lightning and thunder (10) life and food (11) the Vedas and Chhandas (12) Sacrifice (Yajna) and fee (Dakshina).

Maudgalya thus concludes his explanation—'Sacrifice is established on the Vedas; the Vedas are established on speech;
speech is established on the mind; the mind on life; life on food; food on earth; the earth on water; water on light; light on Vāyu; Vāyu on Ether; the Ether on Brahmān; Brahmān on Brāhmaṇas acquainted with Brahman. Verily he is conscient of Brahman who knows this. He achieves meritorious acts and sweet odours—he destroys all sins, and enjoys endless grace,—who knows this, as also he who knowing this adores the Upanishad which has the Sāvitrī for its subject.

Dr. Rajendra Lal Mitra L.L.D., in noticing this legend in his edition of the Gopatha Brahmana, offers the following remarks:—This interpretation "is on all fours with the belief of the Hindus that the object adored is Brahman or the Universal Soul, and therefore also of the sun, and not the sun itself as represented by its rays. As the interpretation is the oldest we possess and was given within a short time
after the Gāyatrī had been composed, this fact is worthy of note,—particularly as it is at variance with the version given by some European Orientalists, notably by the late Professor Wilson, which makes the Sun itself to be the object of worship. It is of course impossible to say what the author of the Gāyatrī himself had in view, but his Indian commentators, both ancient and modern, are at one in believing that he rose from nature up to nature's God, and adored that sublime Luminary which is visible only to the eye of reason, and not the planet we daily see in its course."

We have adduced sufficient evidence from the Sandhyā prayer itself to show that the Deity contemplated therein is the Universal Brahman and not the visible sun.

The next thing, as is now the practice, is to make offerings of water to the Sandhyā
Devatā, to the several planets, to Vishnu and to Yama who are invoked by their several names, each time an offering is made. Thus—Sandhyām Tarpayāmi i.e. I make this offering of water to please the Sandhyā-Devatā &c.; Kes'aram Tarpayāmi = I make this offering to please Kesava &c. &c.

But these are pauranic additions and no reference is made to them in the Taittiriya Arānyaka. We are of opinion therefore that these additions are inconsistent with the spirit of the Sandhyā Vandanaṃ which is a prayer directed to the “One alone, without a second”

The first part of the ceremony technically called the Sandhyā now closes. Then begins the second part which is called Japam. As usual, the Japam is also preceded, by an invocation to Ganesā, a Prāṇāyāma and Samkalpa or resolution. This is apparently needless, but our forefathers seem to have proceeded on the
principle that we cannot have too much of a good thing. We have already explained the meaning and the object of the prayer to Ganes’a and the Samkalpa. We have also explained the rationale of the Prânâyâma or the restraining of the breath; we will here give the Prânâyâma mantra in entire and explain its meaning.

अ०मः || ओ०मुः || ओ०९ सुवः || ओ०महः || ओ०जनः || ओ०मः

|| 27th Anu. 10th Prap. Taitt. Aran.

Bhuh, Bhuvah, Suvah, Mahah, Janah, Tapah, Satyam are called the seven Vyāhritis and are the names of the seven worlds which are believed to constitute the Universe. Sāyana remarks that these several names are preceded by the mono-syllable Om as they denote the universe which is the visible manifestation of the Supreme Soul who is represented by Om.
Volumes have been written on the syllable *Om*, which is believed to contain the essence of all the teaching of the Veda and the Vedânta. It is thought to be the most expressive and significant of all the names of the Infinite. It first appears in the Brâhmanas and the Upanishads as a mystic monosyllable (such as Gopatha Brahmana and Chhândogypaâtanishad) and is there set forth as the object of profound religious meditation and as a mysterious agent endowed with supernatural powers. The highest spiritual efficacy is attributed not only to the whole word but also to the three sounds *A, U, M* of which it consists. In the Purânas *Om* is the mystic name of the Hindu Triad and represents the union of the three gods, *A* denoting Vishnu, *U* Siva, and *M* Brahma. Three in fact is a sacred number with the Hindus and *Om* has been supposed to represent all the sacred Hindu religious triads. It is
usually called Pranava and in later times, it has been also called Omkāra. All sacred writings begin and end with Om. All Vedic recitations begin with Om and end with Om. All the Bijā mantras begin with this sacred exclamation and often end with the same. Bhāskara Rāya, the learned commentator on the Lalitā Sahasra-Nāmāvali says that the Pranava used at the commencement, and at the end of any mantra is, as it were, two pegs driven down at the two ends of the mantra, to keep the several letters of the mantra intact and preserve their religious efficacy.

It has been derived from the root av to protect; but some western scholars (notably Professor Bloomfield) are for deriving it from ām and regarding it as originally nothing more than a word of solemn affirmation and respectful assent—something like amen. Even the Buddhists have not escaped the influence of this word.
They regard Omkārā (f) as the female personification of Divine Energy. Sir Monier Williams notices that the Buddhists use Om at the commencement of their Vidyāshadakshārī or mystical formulary in six syllables (Om māni padme hum).

After the seven Vyāhritis comes the Gāyatri prayer, also preceded by Om.

Nārāyana Yatindra thus interprets the Pranava. A, he says, represents the Supreme Lord Nārāyana; the dative termination being implied, A means ‘To the Supreme Lord’. U means ‘alone’ (and it may also be taken to denote Lakshmi). M, the twenty-fifth consonant, denotes the twenty-fifth principle in man namely the spirit or Jivātman. Thus Aum means ‘To the Supreme Lord alone, the Jivātman (is the complement or Seshabhūtu)’. The Pranava represents the vital faith of the Viśishtādvaścins, that the human soul is an entity ‘that lives and moves and has its being’ in
the Supreme Lord alone. This interesting interpretation will illustrate how the most contradictory beliefs can be proved to have a basis on one and the same Vedic text.

The use of the Pranava at the beginning and at the end of a mantra, symbolises, in Nârâyana's view, the fact that everything springs from the Lord and goes to Him in the end.

Haradatta says that the three letters A, U, M, represent the Puranic Trinity—Brahma, Vishnu and Rudra—and the Pranava is the symbol of the Supreme Being, of whose essence these gods are.

Others are of opinion that in addition to the three letters A, U, M, which typify the Trinity, there is a fourth sound—an ardhamātra, in the Pranava—which represents a fourth and higher Being—the Param Brahman.

The Gāyatri has been similarly interpreted in various ways; and each interpretation
has been supported by its adherents by a host of authoritative texts from the Scriptures. The controversy it has given rise to will form a library by itself and all that can be attempted here is but the briefest sketch of the several methods.

1. Śāyana's meaning has been already given and his first interpretation is that which has been accepted by the generality of Advaitins.

2. Nārāyana Yatindra: We meditate on the adorable Light of the Lord Vāsudeva who sustains the Universe. May He guide our understanding aright!

The Lord Nārāyana Himself is the Light and so the term 'light of Vāsudeva' is to be taken like 'the head of Rāhu', Rāhu being nothing but the head.

3. Haradatta bases his interpretation on the Smriti Bhāskara and takes Tadbhargas to refer to the Paramātman who is to be worshipped as residing in the
midst of the Solar orb.

4. The S'aitites take the word Bhargas as a noun (in the masculine gender with—a termination) in apposition with yah; So the prayer is addressed to S'iva, as the Maitrâyana, the Talavakara and other S'rutis declare that Bhargas denotes S'iva; (as, for instance, in the Maitrâyana Upanishad, we have 'एक्षिद्दो भगविन्यो ब्रह्मवादिनो बदन्ति')

5. The Sauras have prima facie a strong case in their favour; they take the Gâyatrî prayer as addressed to the Sun himself, who is the source of all life. It is needless to say that this is the interpretation of all western scholars.

6. The S'âktas take Savituh as referring to the Supreme Being who is the source of all life; and Varenym Bhargas, to His Sakti. It is this Sakti of the Supreme Lord, to whom the adoration is paid in the Gâyatrî.

7. S'amkara's interpretation is, of course Vedântic. That which enlightens our under-
standing is the Pratyagátman which enlightens Jnána, Buddhi, and the Antahkarana and which is the All-witness. Tatsavituh refers to Paramátman, who is of the same nature as Pratyagátman. Bharyas is the Jnána which destroys Avidyá. Thus the prayer means: I, Pratyagátman, who am mere witness of the things seen by Buddhi &c. meditate on my nature as identical with the Brahman.*

The seven Vyáhritis have been thus explained by Haradatta.

Om Bhúh: Bhúh means existence and so Om Bhúh means that the Supreme Being is the only real existence, all things else existing only phenomenally (Vyávahárika, not Páramárthika).

* This interpretation of Šāmkara has been abridged from S. E. Gopalacharulu's translation. We have not met with the original of Šāmkara, which, he says, is to be found in Mr. T. Tatia's edition of Rig-Veda Bhashya.
Om Bhuvah, means that all things, even while they exist, exist only in Him.

Om Suvah, means that He is surrounded by wise sages like Sanaka, or that He pervades the entire Universe.

Om Mahah means that it is He alone who is to be adored by all desirous of the final bliss.

Om Janah means that it is He who has brought all this Universe into existence.

Om Tapah means that the Sun who illuminates and warms the whole Universe is but a symbol of Him.

Om Satyam means that He is Truth Eternal.

These meanings Haradatta traces from the etymology of the several words. He also remarks that the Vyâhritis may be taken to refer to the seven upper (and by implication, also the seven lower) worlds and the pre-fixing of the Pranava means that all these worlds have sprung from the Supreme Being.
Yājnavalkya's explanation of the Vyāhritis as translated by Colebrooke, is given below.

"The prayer is preceded by the names of the seven worlds, as epithets of it, to denote its efficacy; signifying that this light pervades and illumines the seven worlds which, situated one above the other, are the seven mansions of all beings; they are called the seven abodes, self-existent in a former period, renovated in this. These seven mysterious words are celebrated as the names of the seven worlds. The place where all beings, whether fixed or movable, exist, is called Earth (Bhūth) which is the first world. That in which beings exist a second time, but without sensation, again to become sensible at the close of the period appointed for the duration of the present universe, is the world of Re-existence (Bhuvah). The abode of the Good, where cold, heat and light are perpetually produced is named Heaven (Suvah).
intermediate region between the upper and the lower worlds is denominated the middle world (Mahāh). The heaven where animals destroyed in a general conflagration at the close of the appointed period are born again is thence called the world of Births (Janah). That in which Sanaka and the sons of Brahma, justified by austere devotion, reside exempt from all dominion is thence named the mansion of the Blessed (Tapah): Truth (Satyam) the seventh world and the abode of the Brahman is placed on the summit above other worlds. It is attained by true knowledge, by the regular discharge of duties, and by veracity; once attained, it is never lost. Truth is indeed the seventh world, therefore called the sublime world.”*

The Gāyatrī † is followed by:—

* Colebrooke’s ‘Miscellaneous Essays’ Vol. 1.

† The Gāyatrī is held to have a fourth pāda (which is revealed only to the initiated). This pāda means, ‘He who is beyond all phenomenon, He is Bliss Eternal. Om.’
which is called the Siromantra of the Gāyatri.

_Apah_ = the waters (of rivers and oceans), _Jyotis_ = light (of the Sun &c.), _Rasah_ = the several tastes or flavours; _Amritam_ = the nectar of the Gods—all this and, _Bhūh Bhuvah, Suvah_ = the three worlds—all is _Om_, the Universal Soul. Thus the whole _Prānāyāma_ mantra means “All the seven worlds are (the visible manifestation of) _Om_, the all-pervading Brahman. We think of the adorable light (glory) of the Lord who shines in our hearts and guides us; may He guide our intellects aright! Water, light, all things that have savour (such as trees, herbs and plants), the nectar of the Gods, the three worlds—in fact everything that is, is Brahman, the Universal Soul.”

This explanation of the _Gāyatri-Siras_ is based on Sāyana’s commentary.

Haradatta explains it thus.
Om Apatah means 'He pervades all that exists'. Jyotis means 'He is Self-luminous Intellectual Light'. Rasah means 'He is Bliss'; in other words, the three words indicate that He is Sat, Chit, and Ananda. Amritam Brahma means that He (who is characterised by Sat, Chit, and Ananda) is the imperishable Brahman. Bhūr Bhuvah Suvah means 'He creates, sustains, and destroys all the worlds.'

While holding the breath through the Prānāyāmic process the worshipper should concentrate his mind on the ideas expressed by the above mantra and place himself in an attitude of mind consonant with the thoughts running through it.

After this Prānāyāmic preliminary comes the mantra for invoking the Gāyatri. Sāyana says that this mantra for inviting Gāyatri is to be repeated after sprinkling a little water on one's head. This mantra like many others that are used in Sandhyā—
INVOCATION OF THE GAYATRI

Vandana, occurs in the 10th Prapâthaka of
the Taittiriya Aranyaka. It runs thus.

1. आयातु वरदा देवी अक्षरं ब्रह्मसम्भितम् ।
   गायत्री छन्दसं माता हृदं श्रेयं जुष्ट्वनः: * ।
2. ओकैदसि सहौःसि बलमसि भ्राजैःसि देवानां धाम
   नामासि विवर्तमासि विश्वायु: सर्वमासि सर्वायु: अभिमूर्ते ।
   गायत्रीमार्गायामि || 26th Anuvaka.

1. Meaning. Ayātu = may She come! Varadā Devī = the Goddess who grants all
our desires, understand Uddīṣya = for the
purpose of making known to us, Akṣaram =
eternal, Brahma = the Supreme Source of the
Universe, Sammitam = who is revealed to us
through the Scriptures. Gāyatri = (may)
the Gāyatrī Devatā, Chhandasāṁ Mātā = the
Mother of all metres, or of all Vedas,
Jūhasva = Joshayatu = reveal, Nah = to us,
Idam Brahma = the Eternal Truth.

May the Goddess Gāyatrī Devatā who

* जुष्ट्वमें is another reading.
grants all our desires come to us to make known to us the Eternal Lord who is revealed to us only through the Scriptures*. May the Gāyatri—the mother of all the Vedas—reveal to us the Eternal Truth!

Comment. There are hundreds of Vedic Riks in Gāyatri metre; but it is the particular Rik—Tat Savitum Varenym &c.—alone, that has come to be exclusively denoted by the term Gāyatri. This prayer is thought to express, in the shortest possible compass, the entire teaching of the Vedas. Hence if in the entire body of Vedic revelation any one particular Rik is said to contain the spiritual essence of divine truth more than

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* We have followed here as elsewhere the interpretation of Sāyana as found in his commentary on the Taittiriya Aranyaka. Narayāna also proposes a slightly different interpretation thus: Brahma Sammitam—as exalted as the Vedas, and Aksharam—eternal, are both taken as epithets of Devī. Idam Brahma Jushasva Nah is taken by him to mean 'may she accept this prayer of ours!' The prayer is what follows.
any other, it is this prayer. Accordingly the Gāyatri is regarded as the word of God par excellence; and (as the word Gāyatri is of feminine gender in Sanskrit) is invoked as the Muse presiding over Divine Wisdom. The Gāyatri is not to be approached in a light spirit of indifference or irreverence, but with true humility and sincere reverence in which frame of mind alone, Divine grace will enter and illumine our hearts; and the object of the invocation is to induce this reverential state of mind.

2. Ojus—asi = (Oh Gāyatri!) Thou art the source of all spiritual strength, Sahas—asi = Thou art the power that drivest away my enemies (i.e., my evil inclinations); Balam—asi = Thou art the source of physical strength, Bhrājas—asi = Thou art Divine Light, Derāndām—dhāma—nāma—asi = What light there is of the Gods, That thou art, Vis'ramasi, Sarvam—asi* = Thou art the entire

* Both mean the same.
Universe, Vis'vâyuḥ—sarvâyuḥ—aśi = Thou art eternal, Abhibhûh(aśi) = Thou causest the destruction of all sins. Om = Thou art the Pranava, Gâyatrîm—dvâhâyâmi = I invoke (Thee) Gâyatri (of such powers).

Oh Gâyatri! Thou art the source of all spiritual strength. Thou art the power that drivest away the evil inclinations which are my enemies. Thou by conducing to a sound mind conducest to a sound body. Thou art the Light of the Gods that dispellest my intellectual darkness and illuminest my heart with divine wisdom. Thou art all. In the whole universe there is naught but Thee that is. Thou art the Eternal Truth that destroys all sins. Thou art the Pranava that reveals to me the Unknown. Come to my succour, Oh Thou Gâyatri! and make me wise.

Comment.—It is with thoughts like these and an implicit faith in the spiritual efficacy of the Gâyatrî that the worshipper should
prepare to approach the Lord with the prayer of prayers. It is then that the heart is truly attuned to receive the divine light and the thoughts aroused by the Gâyatri permeate the heart through and through and the worshipper exclaims in sincere devoutness, "Oh Lord! Thy glory is immense: Teach my heart to know Thee." When the heart of man is thus purged of all sinful thoughts and is taught to know God and love Him, earthly bonds begin to lose their power over the soul, and once it gets free of all corporeal ties, no power on earth is strong enough to attract it into mortal shackles again, and all that is said of Gâyatri comes to be fulfilled.

After the invocation of the Gâyatri comes the enumeration of the four principal characteristics of the Gâyatri Rik. Every Rik has four marks (1) its Rishi or the seer* through whom the Rik was given

* The Rishi is not regarded by the orthodox as the
out to the world (2) its Chhandas or metre (3) its Devata or the Deity * whose praise it sings (4) its Vinyoga or the purpose to which the Rik is applied. When the name of the Rishi is mentioned, the worshipper touches his head and makes an anjali or obeisance in gratitude to the seer who has enriched the world with his inspired song. When its metre is mentioned, the worshipper touches his mouth with his right fingers to imply that the inspired author of the Rik; for that would imply that the mantra is of human origin, whereas the mantras are supposed to be eternal and to have existed in the Lord and to have been given out to the world at some particular time through some sacred personage or Rishi who is supposed to have been simply the medium of divine communication. This is the orthodox view of the supernatural origin of the Vedas. Hence the saying अष्टो मन्त्रद्धारः ।

* Sometimes the Rik is not a song in praise of any Deity, in which case the subject-matter of the Rik is spoken of as its Deity.
revelation came out of the mouth of the seer in that particular form and to request that he may be blessed with a flow of speech in reciting the mantra. When uttering the name of the Devata the worshipper touches his heart with his right fingers as much as to say that the Deity in whose honor the Rik is sung resides in his heart and to request that the Deity should be pleased to accept his prayer and the mention of the Viniyoga is to put him in mind of the object for which he prays.

These characteristics of Vedic Riks are recorded in the Anukramani or the explanatory Index of the Vedas and have since been extended to all Bija mantras. In the case of the Gāyatrī Rik, the Rishi is Vis'vāmitra, the Chhandas is of course Gāyatrī, the Devatā is Savitri—not the sun but the Supreme Lord as we have elsewhere shown—and the Viniyoga or the purpose of the prayer is Sāyujya or absorption, through
knowledge, into the Universal Soul. This last is borne out by the fact that the request made in the prayer is not for riches or ‘our daily bread’ but wisdom or knowledge of God.

Before the commencement of the Japam, two rituals called Anga Nyåsa and Kara Nyåsa are now generally performed. These are Tantric ceremonies—not Vaidic. Their importance is inculcated in Tantric works and directions for their modus operandi are given therein.

**Kara Nyåsa.**—The fingers are to be used in counting the repetitions of the Gåyatri; they have to be purified before they can be used for this purpose; so the worshipper says, अंगुष्टाम्यांनम:—*homage to the two thumbs,*

तर्जनीम्यां नम:—‘*homage to the two fore-fingers,*

मध्यमाम्यां नम:—‘*homage to the two middle fingers,*’ अनामिकाम्यां नम:—‘*homage to the two nameless fingers*’ (i.e., the ring fingers),
न्यासा।

कनिष्ठकाम्यो नमः—‘homage to the two little fingers,’ करतरकरपश्चाम्या नमः—‘homage to the two palms and the two backs of the hands’. As each of these pairs is named, it is touched. In Tāntric Literature, it is supposed that the several parts of the body are sacred to particular deities and when a particular part of the body is named and touched, it is supposed to be an act of homage gratifying to the presiding deity of the part. The part thus consecrated becomes worthy of being used for sacred purposes.

Anga Nyāsa.—Each Bija mantra is, in Tāntric works, divided into six parts and each part is dedicated to the particular deity who is supposed to reside in a particular Anga. The first part of the Gāyatri—तत्सवितु—is held to be sacred to Brahma (of the Triad) who is supposed to reside in the heart: so the heart is touched and the
worshipper says  

तस्वितुः श्रद्धास्मे हदयाय नमः—

‘homage to the heart whose presiding deity is Brahma, to whom I dedicate Tatsavituh the first part of the Gāyatri.’ Next the head is touched with the prayer वर्षेण्य विष्णुस्य शिरसे स्वाहा—‘homage to the head whose presiding deity is Vishnu, to whom I dedicate the second part Varenyam.’ Then the top-knot is touched with the prayer प्रभृद्वैस्तु श्रद्धास्मे शिखास्वाहा—‘homage to the top-knot whose presiding deity is Rudra, to whom I dedicate the third part Bhargovedasya.’ Next the two hands are crossed on the breast to represent a shield and the worshipper says  धीमहि सत्यामने कवचायहुम्

‘homage to the shield whose presiding deity is Satya to whom I dedicate the fourth part Dhimahi.’ Then the eyes are touched with the prayer चियोयेन्य श्नियमनेत्रभयाय *ब्री—

* नेत्रभयाय is another reading—the third eye being supposed to exist between the eye-brows and
nyasa.

बद्र: ‘homage to the two eyes whose presiding deity is Jñāna to whom I dedicate the fifth part Dhiyo—yo—nah.’ Lastly the right thumb and the right middle finger are snapped round the head. This act is supposed to represent a weapon and the mantra recited is प्रचंडयात् परमात्मने अंखायां-फंद् — ‘homage to the weapon whose presiding deity is Paramātman, to whom I dedicate the last part Prachodayāt.’

Brahma, Vishnu, Rudra, Satya, Jñāna and Paramātman are not however distinct deities but are simply the various aspects of the one True God—Brahma representing the capacity of Creator, Vishnu that of Preserver, Rudra that of Destroyer, Satya Truth, the one immutable Being, Jñāna everlasting knowledge and Para—

representing intellectual vision. This third eye or spiritual vision is allegorised by the third eye of Siva in later Pauranic Literature.

* Satya and Jñāna are supposed to be the forms of that formless Being.
mātman the all-pervading Lord. Thus the dedication of the several parts to these several capacities of the same Supreme Being simply means that the whole Gāyatrī prayer is sacred to the Supreme Being and is directed to Him alone. The heart and the head, the first two angas, represent the seats of feeling and intellect respectively and imply that the mantra should be both felt and understood. The top-knot represents the halo of spiritual glory with which all deities are represented, as saints are in the Christian church, and symbolises the fact that the ultimate good resulting from the mantra is spiritual glory. The eyes of course imply that the mantra opens up the spiritual vision of the worshipper; the shield and the weapon imply that the mantra is able not only to protect him against evil thoughts when they come to tempt him but also to effectually destroy all evil thoughts and prevent them from
ever arising in his mind.

All this may appear fantastic; but a close student of Indian Literature knows well enough that at one stage of Indian History when the springs of national life were sapped, the life-giving and soul-sustaining ideas of the national, mind were petrified into forms and symbols, and symbolism took the place of philosophy. The tantras represent this morbid phase of Indian thought and hence often appear to the superficial reader crude and absurd, mysterious and fantastic. Yet, on a careful examination they will be found to represent, in a manner suited to the intellectual conditions of a deteriorated age, the older truths of Vedic theosophy. It is not to be understood that we have here taken up a brief for the Tantric Literature; but it is our conviction that the tantras can be rightly read only in the light of the foregoing remarks.
Then the Gāyatrī prayer is mentally repeated—generally 108 times. The worshipper concentrates his mind on the meaning of the prayer he utters; he keeps his mind running on the thoughts evoked by the Gāyatrī and thinks of the supreme glory of the Divine Vivisner. The greater the number of repetitions of the Gāyatrī, the longer he thinks of the Lord and prays for divine wisdom, the more efficacious the prayer is considered to be. The object of the repetitions seems to be to only fix the minimum time during which the worshipper has to devote himself to the contemplation of the glory of the Lord.

During the repetition, the mind is easily kept from straying on other thoughts and the concentration thus induced leads ultimately to Samādhi—an attitude in which all the organs, which, left to themselves run wild among ravishing sensualities, are controlled, and the mind, weaned away
from all attachments to earthly things, becomes spiritualised. As the Manu Smriti puts it (II—96), 'the organs being strongly attached to sensual delights cannot so effectively be restrained by avoiding incentives to pleasure, as by a constant pursuit of divine knowledge.' Hence also 'the act of repeating His holy name is ten times better than the appointed sacrifice, a hundred times better when it is heard by no man, and a thousand times better when it is purely mental.' (Manu Smriti II 85).

This rational view of the matter will conflict with the preconceived notions of the orthodox section of our community. It is now generally believed that there is a mysterious efficacy in the particular collocation of the syllables which make up the mantra, that the mere utterance of the mantra, with or without a knowledge of its meaning, has the power to free one from all sins and confer all spiritual blessings.
Fire burns you if you touch it, whether you know it will burn you or not. Similarly the mantra has certain powers independent of your knowledge of its properties or meaning. This is the orthodox view of the question.

But it is easy to explain how such a belief has arisen. Throughout the Scriptures emphasis is laid on the importance of knowledge. Knowledge alone is said to confer supreme bliss. 

Tait. Aran. 2. Prap 2. Anuvåka. Såyana interprets it thus, प्रातात् वैदनात् अज्ञानापगमेः सति स्त्रानुभेवनापि 'ब्रह्म' आर्येति i.e. The worshipper secures beatific bliss through his spiritual experience when through knowledge his ignorance has been removed. Scores of references may be given but we think it needless. The Taittiriya Upanishad which forms the 7th, the 8th and the 9th Prapâthakas of the Taittiriya Aranyaka
from which many of the Sandhyā texts are taken insists on "the meditation of certain words which symbolically express the truth of the doctrine and prepare the mind for its comprehension, the meditation on the term 'Om', the most sacred of all syllables, embracing as it does the real sense of the Vedas,—meditation on Brahman in His relation to the individual soul, to the material creation, and to the different deities, and the necessity of ceremonial work, of the daily reading of the Vedas, and of a virtuous life in accordance with the precepts of the S'astras." It inculcates these duties as preparing the mind for the reception of the highest knowledge.

But it was feared that a practice, however good, might come to be neglected by the people at large if special inducements were not offered to keep it up, and so supernatural rewards came to be attached to the performance of religious acts, and
punishments, to their neglect. This bolstering up of a thing good in itself with adventitious aids is seen in many passages of the Brāhmanas known as Arthavāda and forms, under the name Phalasṛuti, a leading feature of Puranic Literature. 'Gradually mysticism came to gain an ascendancy over the Indo-Aryan mind; the old speculations, rationalism, and freedom of thought in matters transcendental yielded to forms, set phrases, and mummery, and the religion of the ancient Aryan world disintegrated into the Tāntric form of worship which now enthrals the religious instinct of the Hindu.'*

After the meditation on the meaning of the Gāyatri, the worshipper sends back the Gāyatri Devatā to her place with the following mantra which forms the 30th Anuvāka of the 10th Prapâthaka of the Taittirīya Aranyaka.

उत्से तिथिरे देवी * भूम्यां पर्वतमुर्धिनि ।
श्रावणम्योक्ष्यन्नुज्ञाता † गृह्यदेविव यथासुब्रह्म ||

Meaning:—Devi = The Goddess of Gāyatri, Bhūmyām (having its base deeply fixed) in the earth, Parvata-mārdhani = on the summit of the mountain (Meru), Uttame Sīkhāre = on the lofty peak, understand Tīsthāti = resides. Therefore, Deri = Oh Goddess. Brāhmaṇebhyah = from the Brahman who worship Thee, Abhyanuyātā = taking leave, Yathā Sukham = as it pleases Thee, Gachchha = go (to Thy abode in mount Meru).

The Goddess Gāyatri resides on a lofty peak on the summit of mount Meru (whose base is deeply fixed) in the earth. Oh Thou Goddess, take leave from the Brahman (who have worshipped Thee and who have been blessed with Thy grace) and go back

* Another reading जाते which means, Oh, Thou that art born.
† Do स्मृत्युन्भानम्
to Thy abode as comfortably as possible.

Mount Meru is the Olympus of Hindu traditions. According to the Pauranic cosmogony, it is said to rise from the centre of the Jambu Dwipā, hence of the earth. All the planets are said to revolve round it. Its height is said to be 84,000 yojanas, 16,000 of which are below the surface of the earth. The river Ganges falls from heaven on its summit and flows thence to the surrounding worlds. The whole of it consists of gems and gold. It is considered to be the residence of all the gods; Satyaloka which is the residence of Brahma and his hosts, Vaikuntha the abode of Vishnu, and Kailasa of Śiva are all said to be situated on the various peaks of this mount. Gāyatrī Devatā, representing as she does divine wisdom, is fitly regarded as residing with the gods on this mount and condescending to visit the heart of man if invoked with due humility.
Now comes the third division of the service, called the Upasthāna. The worshipper stands up and facing the sun prays to the Lord who is thought to reside in that luminary. But before he commences the Upasthāna, he contemplates the glory of the Divine Being with the following mantra which forms the 31st Anuvāka of the 10th Prap. of the Taitt. Aranyaka.

ॐ अन्तर्भरति भूतेषु गुहायां विश्वमूर्तिषु ।
तं यहुः स्विपणुवं जनसारसवं रुद्रसवं श्रीहातेः प्रजापतिः ॥

The Supreme Lord symbolised by *Om* dwells within the mind of all the created beings of the Universe. Oh Lord! Thou art sacrifice, Thou art Visilnu the preserver, Thou art Vashatkāra, the mantra for offering oblations, Thou art Rudra the destroyer, Thou art Brahma the creator, Thou art Prajāpati, the ruler of men. This mantra is repeated here to prevent him from forgetting that all this adoration is directed
to the nameless One symbolised by the Pranava, who takes various names as He is regarded in various aspects.

The hymns invoking the rising sun in the morning form the closing mantras of the fourth Pras'na of the third Kânda of the Taîtirîya Samhita. They are also found with some slight variations in the fourth Adhyâya of the third Ashtaka of the Rig Veda. They run thus:—

1. मित्रस्य चूर्णिणि प्रवतः अभैरेवश्च सानसिम् जलय तित्राहः

2. मित्रोज्ज्वाला यात्रणविन्दुमतिओत्तीर्णेऽविविधिनित्वम्

3. प्रसारितामोहतु प्रवत्ता प्रवत्ता यस्ते आदित्यश्रीक्षात्रतेते

Meaning:—Charshanidhritah = protecting men (by causing rain), Mitrasya Devasya = of the sun god, S'rvakah = glory, *Sānasim

* The Rig Veda reading Sānasi (in the N. Nom. case)
= Sambhājaniyam = adorable, Satyam = real and everlasting, Chitrasuravastamam = and most worthy of being adored with wonder; understand 'we sing.'

(2) Mitrah = The sun, Prajānan = well-knowing (the inclinations and pursuits of several men) Janaṁ = men, Yātayati = directs (to their several pursuits); Mitrah = The sun, Prithivim = the earth, Utō = and, Dyōm = the heaven, Dādhrā = upholds; Mitrah = the sun, Animishā = without winking (i.e. incessantly) Krishtih = men, Abhichashtie = Survatāh Pas'yati = is observing everywhere; Sutyāya = to this Eternal Being; Ghritavaharyam = the oblations mixed with ghee, Vidhema = we offer.

(3) Aditya = Oh sun, Yuh = who, Vratena = through (such) sacrifice, Te = to thee,

makes better sense. We need not as in the Taittiriya text take the rīk elliptically. According to the Rig Veda reading, it means—'The glory of the sun god who sustains all men is adorable; that glory is eternal and most worthy of being adored with wonder.
Sikshati = offerings, Sah Martah = that man, Mitra = Oh sun, Prayasad = endowed with food (and plenty), Prastu = Prabhavatu = let him become;

Tva Utah = He who is protected by you, Nahanyate = is not cut off by (untimely death), Najiyate = is not vanquished (by anybody), Amhas = sin, Yenam = this man, Na Asno = does not take hold of, Antitah = near, Na Divrat = not far.

1. (We sing) the adorable glory of the sun god, who sustains all men (by causing rain), which glory is eternal and most worthy of being adored with wonder.

2. The sun well knowing the inclinations of several men directs them to their several pursuits; the sun upholds both heaven and earth; the sun observes all creatures (and their actions) without ever winking; to this eternal Being we offer the oblation mixed with clarified butter.

3. Oh sun! may that man who through
such sacrifice offers oblations to thee become endowed with wealth and plenty; (for) he who is under thy protection is not cut off by untimely death; he is not vanquished by any body and sin has no hold on this man either from near or from afar.

Comment. 1. Three things are implied in the foregoing prayer: i. The mind of the worshipper should contemplate with wonder and reverence, the supreme glory of the Lord. ii. He should extol His glory in songs. iii. And he should offer oblations to Him; thus worshipping Him through mind, word, and deed—(Manusā Vāchā Karmanā.)

2. Prominence is given to the idea that nothing escapes the eye of the Lord, “Who sees with equal eye, as God of all,  
A hero perish or a sparrow fall,  
Atoms or systems into ruin hurl’d,  
And now a bubble burst and now a world,”
that man by himself is powerless; that he
even does as he is directed by the supreme Lord, that through His divine grace alone man can hope to crush all evil thoughts, and triumph over sin and Death.

3. Sin either from near or from far has no hold on him. The expression sin either from near or from far, if it is to have any meaning, must be interpreted to mean 'sins of present birth or sins of former births.' Śāyana, it must be admitted, does not offer this interpretation; but both Haradatta and Nārāyana do. Śāyana has passed over this passage, simply remarking that Antītah means Samīpāt. Western scholars have remarked that the songs of the Rig Veda do not seem to know the theory of several births, which occupies such a prominent place in the philosophy of the Upanishads, which we find there so elaborated and perfected and whose developments we see in later works like Manu Smriti. But Dr. Weber himself is of
opinion that the doctrine of the transmig-
ration of souls as enunciated in the Chhan-
dogya and other Upanishads is found there
in such a complete form as to make it cer-
tain that it existed long before the date of
these treatises. Is it then unreasonable to
surmise that in passages like these we dis-
cern glimpses of the doctrine of re-birth?
The first Rik of the 89th Sûkta of the VII
Mandala of the Rig Veda has in our opinion
clear reference to this theory. It runs
thus:—

शौचवन्हणयमधुमयं गृहं राजनहस्मम्। मृत्युत्तकथामृत्युं।

According to Sâyana's interpretation
"Oh Lord Varuna, let me not obtain the
house of clay (which I now have); Oh
thou of shining wealth, make me happy;
have mercy on me."

This passage clearly shows that the
worshipper is afraid of again entering
the house of clay (i.e. the mortal body),
that happiness consists in freedom from
rebirth and that such happiness can be secured only through the grace of the Lord.

4. Mitra is invoked in the morning and Varuna in the evening. Mitra represents the rising sun and Varuna the evening sky and are apt symbols of the Supreme Being in the morning and the evening twilight.

The Texts recited during the mid-day Upashthāna are taken from the Tattiriya Samhita, and the Tattiriya Aranyaka. They are also found with some slight variations in the first Mandala of the Rig Veda.

1. आसयेन रजेन सर्वत्रातिविष्नवचारण्युष्मातं महिःश। हित-प्येणसावितारण्यन्देवेयातिमुर्वनाशिष्यन्। T.S.3.5.

2. उद्वें तर्मसुपरि पश्यन्तो ज्योतिर्चरम। देवंदेवव्रत-सूर्यमण्डलम्। ज्योतिर्लिङ्गम्। T. S. 4. I. 7.

3. उद्वेण ज्ञातवेदसं देवं वहनिः केतवः। दशोविंधायसूधे श। चिन्त्र देवानामुद्गादनीं। चक्रविंशतिः। वर्णस्पुष्टः। आप्राधावः पृष्ठिः बुन्तारिंशृं सूर्ये ब्रह्मा जगतस्त-स्थापन्त। T. S. 1. 4. 4. 3.
1. Satyenarajasa\* = Through the Satyaloka i.e. through the heavens, Avartamanah = repeatedly appearing, Amritam† = god, Mur-

\* The Rig Veda reading is आक्षणेनरजसा (1. 35)

क्रांतन्त्रेन लोकनः अन्तरिक्षमान्तन

Rajas = world (Yāska).

† Sāyana proposes another interpretation thus:—

Amritam = deathless life, Martyancha = and mortal body, Nivesayan = bestowing (on men, according to the nature of their deeds on earth), i.e., granting to men eternal life or a mortal body according to their deeds on earth. If this be the correct interpretation.
tyamcha—and man, Nives'ayan=sustaining in their several stations, Savitā Devah=the sun god, Bhuvanā Vitas'yan*=beholding i.e. illuminating all the worlds, Hiranyayena Rathena=in a golden chariot; Yati=comes (near us.)

The Lord Savitā daily appears in the heavens; he sustains gods and men; (or he confers on men eternal bliss or a mortal body once more according as they acquit themselves on earth); he comes in a golden chariot, illuminating all the worlds:—

2. Vayam=we (the worshippers), Tamasuspari=above the darkness (of night) or (resting) above sin, Uttaram Jyotis=the loftier light, Devatra Devanī=God among the gods, Sāryam=the sun, Utpas'yanthah=looking upon (i.e. adoring with offerings), Utta-(and Sāyana evidently prefers this meaning) we have here another passage which contains a reference to the doctrine of transmigration.

* The Rig Veda reading is Bhuvanāi pastyan.
mam Jyotis—the most excellent Light, Aganma—attain.

Adoring the sun, God among the gods, the loftier light that rests above darkness or sin, we attain (beatific union with that) most excellent Light.

The earliest comment on this rik, that which is separated from it by the shortest possible interval, is to be found in the Taittirīya Samhita and it is a very interesting comment in more ways than one. It runs thus;

तर्तसुक्स्मीराग पुष्पावैतम् पुष्पार्नेवाशादप्रहि हि
अर्गनमुच्यर्तत्सर्�矶वाहासीवाभाईतित्व: ज्योतिःत्तममटि
लयेत सार्युख्यं गच्छति ||

This passage may be freely rendered thus;

Tamas is sin and Sūrya is said to be Tamasas Pari (above sin), because he absolves us (the worshippers) of all sins. The worshipper is said to attain the most excellent Light because he attains Sāyuțya with the sun.
This passage thus implies (1) that the sincere worshipper is absolved of all his sins through the grace of the God among the gods; (2) and that he, being thus freed from all taint of sin, becomes one with the supreme Light i.e., is emancipated from all earthly trammels (after he has shuffled off his mortal coil) and is absorbed into the divine Essence. Sāyujya is a technical term applied in the later schools of philosophy to the doctrine of ‘Final absorption into divine essence’, and it is instructive to note that the earliest and the most reliable interpretation of the Rik bears clear reference to one of the most advanced theories developed by Sāmkara. Let us not forget that this interpretation is to be found in a Samhita and that, the Taittiriya Samhita, the compilation of which is, by the general consensus of orthodox opinion, attributed to Krishna Dvaipāyana Vyāsa and assigned to a period of time immedi-
ately preceding the commencement of the Kaliyuga which, in the absence of any conclusive evidence to the contrary, we have to place at about 3101 B.C.

3. *Ketavah*—the horses (or the rays), *Udvsthanti*—bear aloft, *Tyam—Prasiddham*—glorious, *Sûryam Devam*—suns god, *Játvedasam*—Jatánám *Veditrâm*—who knows all that lives, (or the source of knowledge or wealth) *Visvâya Dris'e*—that all may look on Him.

His steeds or rays bear him aloft, the God who knows the ways of all living beings, Sûrya, that all may look on him (and adore him and become wise).

4. *Devânám*—of the rays, *Chitram*—wonderful, *Anikam*—collection, *Udagât*—has risen, *Mitrasya, Varunasya, Agneh*—of Mitra, Varuna and Agni (i.e., of earth, air and the heavens presided over by these deities), *Chakshus*—the eye, *Dyâvaprithivi*—the earth and the heavens, *Antariksham*—(and) the sky,
Aprāh=has filled with his light; Sūryah=
This Sūrya, Atmā=(is) the soul, Jagatah=of
all that moves, Tasthushascha=and of all
that moves not.

The wonderful collection of rays (the orb
of light) has risen; this orb is the eye of
the earth, air and heaven; this orb has
filled the earth, air and heaven with light,
everywhere. Sūrya (the Lord that resides
in this orb) is the soul of all things that
move and all that move not.

(1) Mr. Griffiths translates Devānām
Anikam into 'the presence of the Gods';
but Sāyana evidently prefers the meaning
we have given; he says दीन्यन्तीतिदेवः: रसमयः.
He also says Devānām may be taken to mean
Devajanānām; but in the sequel he sticks to
his first interpretation. Also in the 13th
Anuvāka of the 2nd Prapāthaka of the
Taittirīya Aranyaka where the same verse
is mentioned, Devānām is taken in the
sense of दीन्यमानानां रसमीनाम् alone and Chitram
is taken to mean 'of various colours.' The expression 'presence of the gods' hardly makes sense as applied to Sūrya.

(2) Sūrya is the soul of all that moves and moves not. Sāyana interprets this passage in two ways:—(i) Sūrya is the universal Paramātman who resides as Antaryāmin in all living beings and directs them. In his commentary on this rik, in the Taittiriya Aranyaka, Sāyana interprets it to mean 'The Paramātman who resides as Sūrya in the orb of light also lives as Jivātman in all living beings.'

(ii) The sun is the source of all life and activity or as the Taitt. Aranyaka puts it so beautifully: "The sun rises bringing back with him the lives of all living beings that are buried during night in sleep—'twixt brother to Death'."

We have seen in more places than one that some of the more advanced doctrines of philosophy are to be met with in the
hymn of the Rig Veda and it will be difficult for western savants to convince the orthodox pandits that the doctrines of Vedantic philosophy were unknown to the sages of the earliest period.

5. Tat—that (well-known), Chakshus—eye, (i.e. orb of the sun), Devahitam—that does good to the Devas, Sukram—brilliant, Purastat—in the east, Uchcharat—rises; Saradah Satam—for a hundred autumns, (this phrase is to be repeated before every one of the verbs that follow), Pas'yema—may we see (this orb), Nandama—may we live in plenty (through his grace), Modama—may we be happy, Bhavama—may we live secure in our places, Srinavama—may we learn the secrets of Vedic truths from our teachers, Prabra-vama—may we impart these truths to our disciples, Ajitasyama—may we be never defeated, Oha—and, Jyok—for a long time, Suryam Drise=(may we be able) to see the sun.
This brilliant eye, the orb of the sun, on whom as Lord of the sacrifices, the Devas depend for their oblations, rises in the east. May we live a hundred years to see him, may we live in plenty through his grace, may we be happy in his presence for a hundred years, may we, through his grace, live secure in our homes, may we learn the secrets of Vedic theosophy from our Achāryas, and may we gladly impart the same to our disciples, may we never meet with reverses, and may we long live to see and adore the sun!

May he who rises with resplendent glory from the midst of waters, out of the Eastern ocean—the bright-eyed and all-wise Sūrya who showers all blessings (on his worshippers)—may he make me pure in mind!

The mantras for the evening Upasthāna are taken from the second and the third Kāndas of the Tait. Samhita. They are also found in the second Adhyāya of the first Ashtaka of the Rig Veda. They run thus:

1. इमं मेवरः श्रुदीहवेशमुचार्चमुदयः। त्वारवसुरार्चः।
2. तत्तवायमि नर्यणार्द्धमानस्तदाशोः यर्जमानोहविभिः।
   अहेमानोवरः होपौधूरश्। सुमानुसायुः प्रमेयीः।
   T. S. 2...I–last Anuvāka.
3. यत्वाहदि विषोयधार्चवरस्तम्य। मधमासिवधिविविमी।
4. यत्वेदवरः देवेण्ये जनेभिद्रोहमुनुष्यावरामसि। अचि-
   त्वाय यत्वा धर्मोद्धिभिषमानुस्तसम्यादेवसोदविरिषः।
5. कित्वासो यद्वितिरन्नीनित्वियद्राकारस्यमुतयः।

SANDHYAVANDANAM.
UPASTHAN.A

सर्वात्विष्णु शिष्यिनेव देवार्थोत्स्यामवसनमिश्रयस: ||

T. S. 3. 4. last Anu.

1. Varuna=Oh Varuna! Me=my, I mam=this, Havam=invocation, Srudhi=hear, Cha=and, Adya=to-day, Mridaya=make (me) happy, Avasyuḥ=longing for thy protection, Trām=thee, Achake=I cry (i.e. praise).

Hear, Oh Varuna, this prayer of mine; be gracious unto me this day; longing for thy protection I cry to thee.

These riks are said to have been taught by Visvāmitra to Sunassephah when he was tied to the sacrificial post and about to be immolated by Harischandra to appease the wrath of Varuna. The prayer saved him. (Vide Ait. Brah).

Western scholars are of opinion that in Varuna the ancient Indo-Aryans gave expression to the most sublime conception of the Supreme Being. Professor Max Müller says in his 'Chips from a German Workshop' Vol. II: "Uranus is the Sanskrit Varuna;
and derived from a root Var to cover; Varuna being in the Veda also a name of the firmament, but especially connected with the night and opposed to Mitra the day."

The spacious firmament on high, the spangled heavens, the starry blue 'thick inlaid with bright patins of gold' proclaim as with a voice of trumpet, their Great Original, whose wish has called them into existence, and by whose immutable laws (vritis) the moon moves on in splendour, and the twinkling stars have their rising and setting. It is this sublime aspect of nature (and who that has seen it, has not felt it?) that has given birth to the most exalted conception of God in the Vedas as later in the Zendavesta,* and accordingly we find

* The late lamented Prof. J. Darmestater says that the Sovereign God of Persia can be recognised as God of the heavens. 'The ancient formula of the Zoroastrian litanies say that the sun is His eye and the sky is the garment embroidered with stars, with which He arrays Himself. Like Varuna, like Zeus, lightning is in His hands.'
Varuna described in the Vedas as having the sun for his eye, the heaven for his garment and the resounding wind for his breath. He has lifted on high the bright and glorious heaven; he has stretched out the starry sky and the earth. The twinkling stars, the lovely moon with whose flood of light all heaven overflows, the peace and calmness that everywhere pervade nature at night induce a corresponding harmony in the soul of man and the contrite sinner thinks of his littleness and the Creator’s greatness and he prays for forgiveness and mercy. It is thus to Varuna that some of the most touching appeals for mercy are preferred.

To suppose then, as some western scholars do, that Varuna represents the material sky would be confounding cause with effect and would be doing injustice to one of the most poetic Vedic conceptions of the Ruler of the Universe. The foregoing remarks
will explain why the Supreme Being is invoked as Varuna in the evening Upasthāna.

2. *Brahmanā*—with prayer, *Vandamānah*—adoring (thee), *Tat*—that (i.e. long life), *Tvā*—(of) thee, *Yāmi*—beg; *Yajamānah*—the sacrificer, *Havirbhīḥ*—with oblations, *Tat*—that (i.e. long life), *Aśāste*—prays for; (therefore) *Varuna*—Oh Varuna! *Ahedamānah*—without indifference, *Iha*—here, *Bodhi*—know (i.e. take my prayer into your consideration), *Uruṣ'amsa*—Oh thou that art adored by many, *Nah Ayus*—our life, *Ma Pramoshīḥ*—do not take away.

Adoring thee with prayer, I beg long life of thee; the sacrificer does the same with the oblations he offers thee; therefore, Oh Varuna! without indifference in this matter, take my prayer into your kind consideration and do not cut off our life.

masi* = we violate, Vis'ah Yathā = as men,
(understand 'forgive us the trespasses'.)

Oh Lord Varuna! Whatever law of thine
we, as men, violate day after day, forgive
us those trespasses.

The ethical consciousness of human frailty
and the appeal for mercy and forgiveness
based on such consciousness find a beauti-
fully simple and earnest expression in this
Rik and the following.

4. Varuna = Oh Lord Varuna! Daiyē
Jane = Deva Samuharupe Jane = against all
divine beings, Yad Kimcha Idam = whatever
this, Abhidroham = offence, Manushyās = as
men, Charāmasi* = we commit, Achitti=Ach-
ityā = through ignorance, Yat Tava Dharmā
= whatever work of thine, Yuyopima = we
have neglected, Deva=Oh Lord, Tasmāt
Enas'ah = for that sin, Nah = us, Ma Riri-
shas = do not destroy.

* The modern forms are minimas; and charāmas,
the vowel being affixed in Vedic forms according to
the Sūtra of Panini—इदम् तो मसि:
Oh Lord Varuna, whatever offence we, as men, have committed against divine beings, whatever work of thine we have neglected through ignorance, do not destroy us, Oh Lord, for such sin.

5: Yat=what offence, Nādivi*=as in gambling, Kitavāsah‡=gamblers, so our enemies, Riripuh=have attributed (to us), Vā=or, Ghd is an expletive, Yat Sutym=what (sin we have) really (committed), Ut=and, Yat Na Vidma=what (sin we have committed) without knowing, Sarvā Tā=Sarvāni Tāni=all that,’ Sīthireva=as scattered, Vīshya=destroy, Deva=Oh Lord, Atha=then, Tē=of thee, Priyāsah‡=beloved, Sūma=we shall become.

Whatever offence is attributed to us by our enemies as by gamblers at dice, whatever sins we may have really committed and

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*Na is here used in Upamārtha and means ‘just as.’
‡ Kitavāsah and Priyāsah are the Vedic forms of Kitavah and Priyah.
what we may have done without knowing, do thou scatter and destroy all those sins; then, Oh Lord, we shall become beloved of thee.

We may compare this with the 6th Rik of the 86th Súkta of the VII Mandala which says: ‘Oh Varuna, all this sin is not wilfully committed by us; error or wine, dice or ignorance has given birth to our sin.’

The Rigvedins recite the mantra, Uttame &c., at the close of the service. After the Gàyatrì Jàpam, they recite the Upasthána mantra; the mantra for the morning and the evening is the same with them. It is as follows.

1. जुतेदेशे सुनवालिसौर्मघरातीयायो निर्देहाति वेदे: ||
   सरे: पर्व्यदति दुर्गाणि विष्ठा नावेन्न सिंधु दुरितत्तप्पनि: ||

We offer the soma libation to Agni who knows all things that have been born; may he destroy the wealth of him who acts
as our enemy! May he enable us to cross over all ills as we cross over the sea with a ship! May Agni enable us to get over (all sins which are the sources of sorrow!)

2. तच्छे ये रा दृणीमाहे | गातुं युज्याय ।
   गातुं युज्य पैतय | दैवी स्वस्तितरस्तुनः ।
   स्वस्ति मीनुखेम्यः । जूर्यं जिगातु मेष्वज ।
   शानों अस्तु द्रिपदेऽ । शं च चतु०पदे ||

We pray for the assuagement of ills that exist and for blessings; so that we may chant in praise of sacrifice, chant in praise of the Lord of sacrifices. May divine blessings come to us! May blessings come to all men! May healing medicaments be over (us)! May health attend on our two footed (sons, relatives and servants)! May health attend on our four-footed (cows &c)!

3. नमो ब्रह्मणे नमो अस्तव्रये नम: प्रूथिन्ये नमु ओऽः-श्रीम्यः ।
   नमों कुले नमों कुलस्वप्तऽये नमों विष्णवे
   बृहते करोमि ||
Salutation to Brahman, salutation be to Agni, salutation to the earth, salutation to the plants, salutation to speech, salutation to the Lord of speech. I offer salutation to the great Vishnu.

At noon the Rigvedins perform the Upasthāna before Japam. This Upasthāna mantra is the 50th Sūkta of the first Mandala.

1. उदुःखं जातवेदसं देवं बैहर्नि कृतवः || दूरसे विध्वायसुः

His steeds bear him aloft,—the God who knows the ways of all living beings—Śūrya, that all may look on him.

2. अपेक्षायो यथा नक्षत्रा यत्त्रकुर्मि || सूर्याय विभ चैक्ष्ये

(Afraid) of the (rising) sun, who is the eye of all the Universe, the stars fly away with the night as notorious robbers (fly away at the sight of pursuers).

3. अहं अर्थमस्य कृतवो विररमयो जनानि अर्नु || भाजन्तो-अन्यमेव यथा

||
His bright rays look on all men (i.e. illumine the whole universe) like shining fires.

4. तरणि विश्वदर्शितो ज्योतिष्कदर्शिः सूर्यः। विस्त्रमार्गलिः रोजुनम्।
Oh Sûrya, thou traversest the heavens, thou art to be seen by all, thou art the source of all light, thou illuminest the expansive sky.

Sâyana offers a Vedantic interpretation also.

5. प्रत्यक्ष देवानां विषैः प्रत्यक्षदेविषि मानुषानां। प्रवविष्कृतं
svarûpho।
Thou risest so that the Maruts may behold thee before them, that men may see thee, that thou may illumine the abode of the Gods.

6. येनां पावक चक्षुः सुरंयने जनाः। अनु। तन्वंसन
pachyantanganā॥
Oh purifier, oh Varuna (i.e. Sûrya), with
what eye thou beholdest this world which sustains all men, (I praise that eye or light).

7. विशो मेंति रजस्सुधा मिराणो ब्रजुर्म: । परशुर-न्यालिनिर्यय ॥

Oh Surya, thou traversest the spacious expanse of the firmament, causing day with night and beholding all things born.

8. सुलत्री हरिते रथे वहल्लि देवसूर्यो । श्रेणिष्केशं वि-चल्लण ॥

Oh Lord Surya that illumines all, seven steeds bear thee in a car—thee whose hair is thy rays.

9. अरुणक सुत शुद्धुलं सूरोरथस्यन्तर: । तार्मियाति सव-रूपिकेति: ॥

Surya has yoked the seven mares who draw the car without upsetting it. With these self-yoked mares does he come (to receive our worship).

10. उद्धरं तरमस्सपरि ज्योतिष्पथयतू उत्तरं । देवं देवन्त्रा सूर्ये मर्गमु ज्योतिरित्तमम् ॥
Adoring the sun, God among the gods, the loftier light that rests above darkness or sin, we attain (beatific union with) that most excellent Light.

11. उच्चनाथ मितमह अरोहितच्चरि दिवे ।
   हरिमाणि सूर्य हरिमाणि च नाशय ॥

Oh thou Sūrya of friendly rays, gloriously rising and ascending the heavens, do thou destroy all my ills, bodily and mental.

12. हुकेषु में हरिमाणि रोपणाकाचुदधासि ।
   अथोहिरुरुषु में हरिमाणि निरीधासि ॥

We transfer our pale yellow colour (due to Jaundice and other diseases) to parrots, and Sārikas, and to the Haritāla trees.

13. उद्देकाह यमादित्यो बिभेनु सहसा सुह ।
   दिशन्तं महारुत्यन्तो अहू दिशतेर्वं ॥

The sun hath risen with all his strength, destroying the (disease) that oppresses me; I need not (therefore) harm my enemy (the disease).
Some Rigvedins recite in addition to this hymn the 115th Sūkta of the first Mandala and the last rik of the 36th Sūkta, X Mandala. But these are not mentioned in the Rigvedic Aṁnika.

They then perform the Gāyatri Japam and afterwards send back the Gāyatri Devatā with the mantra, Uttame &c.

The Sānauvedins, after sending back the Gāyatri Devatā directly offer salutation to the several directions without Upasthāna. Some, however, recite the following Upasthāna mantra in the morning.

अष्टेष्ट्रं पारविष्णु शतारित्रं स्वस्तयेः नम आदित्याय ।
उदात्तं त्वादित्य अनु दियासं ॥

In the evening the closing portion of this mantra उदात्तं &c is changed into

प्रतितिष्ठतं त्वादित्यानु प्रतितिध्या।

Oh sun, thou (ascendest the ship) which is not leaky, which is able to take thee over to the (other) shore (of the ocean of the
sky) and which has a hundred oars, for the well-being (of us all). I have followed thee who hast risen (or turned back with thee that hast turned back—this in the evening.)

नमः आदिवायः
Salutation to the sun.

At noon the Śāmavedins have this Upasthana mantra—the third mid-day Upasthana mantra of the Yajurvedins. (Tait. Sam. I, 4, 4, 3, explained above); then they recite the following.

सूर्य इव दशे भूयासं । अम्लिनिन तेजसं । बायुरिति प्रापेन । सोम इव गन्धेन । वृहस्पतिरिव बुद्ध्याः ।
अथिना विव रूपेण । इन्द्रासो इव बलेन । ब्रह्मागो एवां भूयासं । पाप्म भागामे विद्वेष्टः ॥

May I be like the sun in sight, like Agni in lustre, like Vāyu in life, like Soma in fragrance, like Brihaspati in intellect, like the As'vins in form, like Indra and Agni in strength! May I share in Brahman alone!
May my enemies share my sins!
After the Upasthāna, the worshipper pays his obeisance to the gods residing in all the directions and says प्राच्ये दिशोऽनमः यादेवता एतस्यां प्रतिवसन्ति एतान्मय्यधनमः: Salutation to the East and the gods residing in that direction and so on to the south, the west, the north, the upper and the lower regions.

Then he says कामेनार्थनमस्य्युक्तकार्थनमो नमः—‘What sin I have committed, that passion has done, that anger has done’.

The Sandhyā prayer now closes with the Abhivādana or salutation; but many Brahmins are in the habit of reciting at this stage a few slokas in praise of Vishnu and other deities of the Puranic Pantheon. These slokas do not form an integral part of the Vedic Sandhyā ceremony and they differ according to the predilections of the worshipper.

The Abhivādana runs in this form: अभिवाद- ये........प्रत्रान्वित.........गोत्र:...........शाखाध्यायी....
I, born in the family of such and such a Rishi, which possesses such and such a line of progenitors, a student of such and such a Veda and a follower of such and such a Sutra, by name so and so, salute thee.

A Brahman tags to his name, the title s'arman, a Kshatriya varman, and a Vaisya gupta. The whole ceremony is brought to a close by an internal purification of the body by Achamana and dedicating the entire service gone through to Parabrahman.

We will now close this survey of Sandhyavandanam with a few concluding observations. Our readers will have seen that the Sandhya service is simply a thanksgiving and a prayer to the Universal Father. It begins with the external purification of the body by sprinkling water over the head and reciting a few hymns in praise of water and an internal purification by sipping a few drops of water and praying that all the
sins committed during the preceding twelve hours be washed away. After having thus purified himself externally and internally the worshipper feels that he is worthy of approaching the Supreme Lord and pays his adorations to Him by the offering of water according to the immemorial usage of the Brahmans. He looks at the sun and makes his offering. It is not, however, to the sun but to the nameless One that he offers his simple tribute. But the sun is the visible symbol of God's power and glory, and when he rises in the heavens and brightens hill and dale with his golden rays or goes down the horizon leaving behind him a rich, though short-lived, legacy of crimson brilliance, he seems to speak directly to our heart and bid us praise the Lord whose will has breathed into him all the glory and effulgence; and the worshipper, in heartfelt obedience to this eloquent call offers his humble greetings to
the glorious Father. Then he shuts his eyes and contemplates His glory and prays for wisdom that he might know Him and love Him and have Him. Then he stands up and sings His praises with Vedic hymns and implores Him to forgive him his sins and vouchsafe to him His grace and blessings.

This, then is the aim of the Sandhyâ service. We have, in the preceding pages, tried to show that it is not to this or that aspect of nature that the worship is directed but to Him alone, whose phenomenal manifestation all nature is. The Vedic hymns and Mantras used in the service may have perhaps, as western scholars think, been directed to nature worship, though, for our part, we fail to see how the same Vedic Rishis who have given us, in some of their sublime out-bursts, the most exalted conceptions of the Infinite could have been so foolish as to mistake life-less nature for the living life
behind. But the Brāhmanas and Arānyakas furnish incontestable evidence to the fact that in the Sandhyā service at any rate, these hymns and mantras were referred to the Supreme Lord alone.

The service is entirely Vedic; but later ages have made many additions to it in the shape of thanks-giving slokas from the Puranas. These later and superfluous additions we have purposely omitted as tending to adulterate the Vedic essence; and as likely to scare away, by its very bulk, those who may otherwise be disposed to look on it with favour. We have pointed out what constitutes the essence of the ceremony and its spirit. We leave it to our readers to judge of its utility and spiritual efficacy.

We have insisted on the necessity of a knowledge of the meaning of the mantras used. In this respect we may have perhaps departed from the orthodox view which
holds that the rite has its own value whether performed knowingly or otherwise. It is indeed a wise provision to insist on the performance of the ceremony with or without a knowledge of its significance. Otherwise people who have hardly time, much less the inclination, for a study that does not hold out any immediate tangible inducements, may be led to neglect the rite altogether in favour of more useful (!), that is, money-making vocations, and the institution of Sandhyá service would have become defunct. But a prayer that appeals to the mercy of God is nothing if it does not come from the heart and it has very little chance of coming from the heart if it is recited in a mechanical, parrot-like sort of way. The Aranyakas have recognized this fact and many texts may be quoted therefrom to show that mechanical recitation is next to useless. We might even go further and say that it is a
CONCLUSION.

profane travesty of a sacred function. The mantras are praise and prayer; and when we are at this solemn duty, let us know what we are about, let us know what we are praying for, let us know Whom we praise and how, and let us approach Him with noble words nobly uttered. Let us not mount the sublime language as your town-criers do, reckless of accent and intonation, but let us recognize the solemnity of the occasion and speak to Him in the noble language of our ancient fathers, in those solemn tones which, as they fall so melodiously on our ears, attune our souls to the sublime cadence and induce an attitude of mind that harmonises with the sentiments on our lips.

And is this asking too much? The Sandhyavandanam is one of the few remaining links that unite us to a glorious past. It is a link that may not be rudely snapped asunder. It is a duty rendered imperative
by the solemn voice of Vedic injunction. It is the indefeasible birth-right of every Brahman. It is his distinctive badge. It is his special privilege that he can address his Father in the words that his fathers used thousands of years ago and in the same tones. And what noble words they are, how redolent of love and reverence, humility and faith!

Is it then asking too much of him, if we call on him to remember his noble lineage, if we implore him, by all he holds sacred, to discharge in an adequate manner a duty which he owes alike to himself and to his fathers? We ask not for a blind and undiscriminating admiration for everything that has come down to us from of old. All that we ask of him is to exercise his franchise as a thinking being and hold fast to that which is good. Is this then asking too much? We hope not, we fervently pray not.
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