ESSENCE OF AAPASTAMBA GRIHYA SUTRAS

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Other Scripts by the same Author:

Essence of Puranas:-MahaBhagavata, Vishnu Purana, Matsya Purana, Varaha Purana, Kurma Purana, Vamana Purana, Narada Purana, Padma Purana; Shiva Purana, Linga Purana, Skanda Purana, Markandeya Purana, Devi Bhagavata;Brahma Purana, Brahma Vaivarta Purana, Agni Purana, Bhavishya Purana, Nilamata Purana; Shri Kamakshi Vilasa


StotraKavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas

Essence of Dharma Sindhu - Dharma Bindu - Shiva SahasraLingarchana-Essence of Paraashara Smriti- Essence of Pradhan Thirtha Mahima

Essence of Upanishads :Brihadaranyaka, Katha, Tittiriya, Isha, Svetashwara of Yajur Veda-Chhandogya and Kena of Saama Veda-Atreyya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda ; Also ‘Upanishad Saaraamsha’ -Essence of MahaNarayanopanishad; Essence of Maitri Upanishad

Essence of Virat Parva of Maha Bharata - Essence of Bharat Yatra Smriti -Essence of Brahma Sutras- Essence of SankhyaParijaanaa- Essence of Knowledge of Numbers for students -Essence of NaradaCharitra; Essence Neeti Chandrika-Essence of Hindu Festivals and Austerities

Essence of Manu Smriti- Quintessence of Manu Smriti- Essence of ParamarthaSaara; Essence of PratyakshaBhaskra; Essence of Pratyaksha Chandra; Essence of Vidya-Vigjnaana-Vaak Devi; Essence of Bhagya -Bhogya-Yogyata Lakshmi

Essence of SoundaryaLahari- Essence of Popular Stotras- Essence of PanchaMahaBhutas-Essence of TaattireeyaAranyaka- Quintessence of Soundarya Lahari- Essence of Gayatri

Essence of Ganesha Mahima - Essence of Shiva Raatri Mahima- Essence of Chaturupanishads- Essence of Ashtadasha Upanishads - Essence of Bhagavad Gita


Note: All the above Scriptures already released on www. Kamakoti. Org/news as also on Google by the respective references except those marked as of *
Contents

Preface - P.3


Preface

Having attempted compilation and translation of the Essence of Aapastamba Dharma Sutras, the present Essence of Grihya Sutras is being attempted.


The under-current of the present Essence of Aapastamba Grihya Sutras is related to nityayagjna karmas such as seven PaakaYajinas- AouposhanaHomas- Vaishvadeevaas-Ashtakaas- Maasi / Saamvatsariika Shraadhhas-Sarpa balikaryas, and Ishaanabalis. To the extent possible efforts are being made in this Essence to cover the applicable mantras from the Mantra Prashna Grandha or Taittireeyaa Samhita as per the relevant contexts of the Grihya agnikaryas. Besides, explanations and vishleshanas have been sought to be included from Purana-Upanishad Grandhas, while taking care of undue repetitiveness from the Essence of Aapastamba Dharma Sutras as attempted earlier.

Indeed I am beholden to me and my family members to the Aacharya Parampara of Kanchi Math as we have extraordinary links especially from Maha Swami onward. The present HH VijayendraSaraswati has been unfailing ever to pro actively tune me up and personally guide me for countless translations into English of the age old Hindu Grandhas for world wide awareness.

It is with humility that I seek to prostrate to the Acharyas and dedicate my squirrel like efforts of the gigantic setubandhana.

VDN Rao and family

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ESSENCE OF APASTAMBA GRIHYA SUTRAS

Patala One-Khanda One

1. Athakarmaanaachaaraadyaanigrihyant/

Following is about ‘karmaacharanavidhivivechanajnaana’ of households both by way of Veda Lakshana and AachaaraLakshana. Be this clarified that what had been established by Shrutis be no doubt the basics yet however as per ‘achaaravyavahaaraas’ might deviate as per ‘deshapraadhas- kaalaparisthitis’. Hence the usage of the ‘athashabda’ or as of the present times. That is why the shrouta karma vyavastha and smarta karma prayoga. Be it noted that nitvaYajna Karmas vary by21 ways and means such as seven paakayagine- aouposhanas-homas- Vaishvadevaas-Ashtakaas- Maasishraadhas-Sarpabalikaryas, and Ishaanabalis. Then there are seven kinds of Haviryagjnaas viz. Agnihotra- Darshapuramaasa-Aagraayana-Chaaturmaasya-Nirdhapashubhandha- Soutramani- PindapitruyagjnaaadiDaveerhomaas. Then there are seven Soma samsthitayagjnasvixAgnishthoma,-Atvagnihoma- Ukthya-Shodashi-Vaajapeya-Atiraatra- Aaptoryaama. Hence the Aachaara-Utpatti krama.

2. UdJayana purvakshaapunyaaheshukaaryaani/

‘UdJayananirdshhtakaaryas’ or the rituals be all properly executed during the UttaraayanaPunya Kaala of Six Months as Surya travels from Capricorn to Cancer, i.e. from south to north as His northward journey from winter to summer solstice consists of three seasons of winters, springs and summers startings on January 14 on the occasion of Makara Sankranti and ends at Karka Sankranti (July 16).Dakshinayana is the period when Sun travels back from North to South; i.e. from Cancer to Capricorn. Due to the southward direction of this journey of Sun, we call it Dakshinayana when one experiences see rains, autumn, and winters of each year.

3-6: Yajnopaveetinaa/ Pradakshinam/ Purastaadudgvopakramah/Tathaapavargah/ May the Yajjpaveeta be suspended over the left shoulder and the samakaaryanirvahana be from left to right and beginning should be made on the east side or on the north side and also the end.

7-11:AparapakshePitryaani/ Praacheenaaveetinaa/ Prasavyam/ Dakshinaatopavargah/ Nimitthaavaakshenainimithikaana/In respect of PitaraCeremonies relating to the Ancestors as performed in the second fortnight viz Krishna Paksha sacrificial thread be draped over the right shoulder aspraacheenaaveeti from right to left ie ending in the south. Those ceremonies occasioned by special occasions be performed according to heir occasions demand.

12- 18:Agnimukhaaniruupanam- Paristharanaadi:

Agnimidhvaapraapraagrerdarbhairavaagniparistrupaati/ Praagdurgaivaa/ Dakshinaagrepitryushu/ Dakshinaapraagraivaa/ Paatraaprayogah: uttaraaagnim darbhaantsamstryadwand anyanchi - paatraaniprayunaktidevasamyuktaani/ Sakurudevamanushyasamyuktaani/ Ekaikashahpitrusamyuktaani/

5
Having performed ‘agniprajyvalana’ the four sides the ‘kushagraa’ be exposed keeping the agrabhaaga be retained upwards towards the east and perform the ‘pasistarana’. For purtukarmaas, retain the kushagraa towards sout hern side, one by one.


The preparation of the kushaas as the ‘purifiers,’ the measure of their length, the preparation of the Prokshaajya, and the sprinkling of the vessels are the same here as at the Agni karyaas on the Maasapournami the new and full moon, but are performed in silence.

To the west of the fire the karta would pour water into a vessel over which he has laid two kushaas called as purifiers, three times with two northward-pointed purifiers, holds it on a level with his nose and mouth, places it to the north of the fire on Darbha grass, and covers it with Darbha grass. On the south side he causes a Brahma to be seated on Darbha grass. He melts the Aajya, pours it, to the west of the fire, into the Aajya-pot, over which he has laid two purifiers, draws coals (out of the sacrificial fire) towards the mirth, puts (the Aajya on them, throws light on it by means of a burning (grass-blade), throws two Darbha points into it, moves a firebrand round it three times, takes it from the fire towards the north, sweeps the coals back (into the fire), purifies (the Aajya) three times with two northward-pointed purifiers, moving them backward and forward, and throws the purifiers into the fire.


Darvi Samskara:

Yenajuhotititadagnoupratitapyadarbhaaihsamrajjyapunahpratitapyaprokshyanidhayadarbhanbhisdamsprus yaognoupraharati/ shayaahparidhyardhaivivaahopanayanaseematchoulagodaanaaprayaaschitteshu/ Agnihpuuurvaparitishayachaydaitenymanyasveti dakhinahpracheenanumanumatenu - manyasvetipeapsaachaadueneen deva savithprasuvetisamanatam/Paitrukesushasamtamevatruuushneem/ adyamaadhaayaadhara yatidarshupurnamaasavattushneem/ Athaachchha bhaagouijhoyagnyavesvaah - etyut Swordpurvapauradvhesomaaysiavahetidakhinahapurdarpvaardhesamampurvena/ Tathaah aajya - bhaagayoh prasiddhhodharmahaseenahomopyucchvaa- saabhaavascha, tasyadhaarayora pipravritthih, tenayadktamuttarasminaayapyaadhahrethaanaaabh-praanayanenahavataitadi - pannambhavati- aayjyabhaagaavithhomayossaginya, prayojanamagnerupasamaanaadyaayaja - bhagaantaityevamaadayah/Yathopadeshadharmahaaahdoturhutaajaayabhyaatamaamaaardhruhtabh rutahpraajaapayamyaahitevrihitaahsouvihtakriteemitupa-juhoti- yadasyakarmanotyareeurchanyad -vaanyunamihaarakaarm/ agnishtivikrishihtakridvansarvamsvishatanm suhrutamkarotu - swaahetih/Purvayaparitishchanamanvaavamstathaahpraasaveereetmantrasatraamah/Lokaanaampaakaay agjniyashamdhah/ Tatra brahmanoveekshovidhithi/

Darvi is that ‘paatra’ or the vessel with which the karta seeks to offer ‘anjali’ to Agnijwaalaas along with kushas known as the samarjanakaarya. In otherwords, he warms at the agni the implement with which he would seek to wipe off the darbha blades, warms the darvi again and touch the kushagraaas once again and would make the offering of the ‘aajya’ to the flames. Ishti and SthaalipaakaPrarambhannirnaya: The Ishti and Sthaalipaaka Yagnas described as above are required to be done in ‘Purna Maasa’ or the Shukla Pahshas only and not on Darsha Shradda Day. However Darsha Pourna Karmas are initiated after the
AadhaanaHoma (offering at the very beginning) and ‘Grihapraveshaneeya Homa’ or the preliminary Homa, then this has no objection. During the darshapurna month, there would be ‘pratitapana’, but this is normally performed inahavaneeyaagni. In fact ajyahoma has a darvi, in sthalaeepaka there are two darvis, one for homa and another for ‘avadaanaakaarya’ and both the darvis are used to ‘samajana and pratitapana’. Now, about the ‘Paridhis’ the pieces of wood laid round the Agni and there are arranged for vivaaha, upanayana, samaavartan, seemanta, choula karma, godaan and prayaschittas. Now, the karta sprinkles water from the south side to west to east with (the words), ‘Aditenumanyusvaav’ (May Aditi, give thy consent’ on the west side from south to north; ‘Anumatenumanyusvaav’-‘Anumati Devi, give thy consent’ on the north side from west to east and ‘Sarasvatenmanyusvaav’- Devi Saraswati, do kindly give thy consent!’ and finally ‘Deva Savitahorasuva’- sprinkle the waters all around imploiring; ‘God Savitri, give thy approval!’ The jalaparishchehana is to be done on agni but not to the paridhis. Now in respect of Pitru karmas, the parishechana by performed all around the Agni, silently but without pracheenavaeeti of the yaginopaveeta. Having put a piece of wood on Agni, the karta would offer the two ‘aaghaara’ homas with ‘indhanaasamudaya’ oblations as at the ‘darshapurnamaasayagnas in the new and full moon, silently without mantras. Then he offers the two Aajyabhaaga oblations, over the uttaraardha’s purvaardha or northerly part of the easterly part of Agni with the words), ‘agnayeswaaah; then over the easterly part of the southernly part, another oblation exactly like the preceding one, with the words, ‘Somaayswaaah’. Having offered the chief oblations (belonging to each sacrifice) according to prescription, he adds the following thirteen oblations named ‘anvaarabdhaayaamuttaraaahuti’ such as:

Chittaschachittischaakutischa vigjmayanchamanasanchakhackareeksha darshaascha purnamaasaschas
bhuahccharaathantaapraajaapattyaayainadrayarvishneprayacchattaaanajujottatoidevaasasyamyatataas
anbhysahaldrhaprajaapatimupaadhadvastasmaetaaanjyaajanprayachhathaajujottatoidevaasasyaasuraanja
yanyadajayanttjayananachat - vagumspradaamaenaitehoyataavajayatyavaiataamanputanaam/
Agnirbhataaamadadi patasyamaavatvindro yeshthanaayay gummahapriithivyavaayaurantarikshiyasa
Suryodivachandramaanakshataraaanaam Brihasparirbrahmanonmyatyasyaatyaanam gumvarunopang
-samrajyaanahipatitanaavatu Somaatadheenaamadhih patinaagsvaitaprasavaaana
angrudahrupshuunaan -twashshaaruppadhaarinyagvishnuh parvataanaam marutooganaanaamadhi-
patayaastemaavantu pitarah pitaamahahparevarettataastataasam ha ihamaavatabrahmanasrismismin--
Ritaashaddrutadhamaagnir -gandharvastasyashidhayopsarasetaaan juhyuadhyatyaaanirevadhaa-
megni vide Taittireeya Samhita 3-4-3 to 3-4-7. These oblations are for viz. the Jaya, Abhyaataanaa, Rashtrabhairant to Prajapati, with Vyâãritis one by one- Bhuvswaahabhuvahshwaahbhuvahspraakvaaah a

Now the reference for ‘Paakayagina’ as used for ‘loukikajeevana’ like auopasaana- homaceneries connected with worldly life. These are rituals based on the ‘Brahmanaadharvadhipaaalana.’ In this context, havanas are performed twice, marjana or wiping off the hands twice; aahuti-praashanas be performed twice, and two sips and licks out of the sruks twice over. In otherwords, the kartasacrifices twice; he wipes off his hand twice; he partakes the sacrificial food twice and so on. ShishiraRitu of Maagha and Phalguna and GreeshmaRitu be women what ceremonies are required by custom. Even under the ‘Invakaas’ or Mrigashira Nakshatra, those relatives or friends of prospective bridegrooms seeking to approach the father of a prospective bride’s hands are welcome.

Patala One-Khanda Three

Maghaahbirgavogrihyante/
Phalguneeyhyyaatamuyuhya/ Yaamduhitarambhartruhpripriyasaaditaamakayatamtaamswateenaaktadhredad
yaaalyaanamayetdhitarampriyapriyasaadritaaamnishthayaamdayatpriyavabhavatinevatupunaraagacchh
Under the Maghanakshatra cows are provided while under the Phalguni nakshatra, marriages are celebrated. In arshavivaaha as a father used to count a kanya as being of two cows. During phalguni nakshatra whom the father would wish his daughter to be dear to her husband and thus should give her in marriage in such a manner that she would seldom return due to roga-daridrata and such reasons; some surely by an observance based on Taittireeya Brahmana 1.5.2-3 indicating physical limitations as the trunk of the body viz. legs-hands-heart and head are vulnerable. (The Brahmana states the vyahrut is of bhur-bhuvah-swaha indicate the trunk of the body then the limbs being as follows: ‘bhu being legs-bhuvah being hands and swaha as the head!’). Then the referene could be the Mrigasira nakshatra; the word Nishtyaa means Svaaati nakshatra. At the wedding one cow in the house should prepare for an Argha reception for the bridegroom as for a revered guest, and another to the bridegroom. Be this noted that a bridegroom desist from wooing a girl that sleeps, or cries, or has left home. And let him avoid one who has been given to another male, who is guarded by her relations, and one who looks wicked, or who is a most excellent one, or who is like a vrishabha or sharabha with unpresentabe teeth, a hunch-back, a girl of monstrous appearance, a bald-headed girl, a girl whose skin is like a frog, a bhoga vilaasini given to sensual pleasures, or one who has too many friends, or who has a fine younger sister, or one who age is too near to that of the bridegroom.

Nakshatramnaamaanadeenaamaavrikshanaamaaschagarhitaah/ Sarvaancharephalakaaropaana - avaraneparivarjayet/

Brides whose names be of a Nakshatra, or of a river, or of a tree, are objectionable too. If possible, he should place the following objects hidden before the girl, and should say to her, even touch her hands. The objects are of different kinds of seeds mixed together, loose earth from the kind of sacrificial altar calledvedi, an earth-clod from a field, cow-dung, and an earth-clod from a cemetery. If she touches one of the former objects, this portends prosperity as characterized by the nature of what she has touched. Indeed the last is regarded is objectionable. Let him marry a girl of good family and character, with auspicious characteristics, while she be convinced of the prospective bridegroom of good health, learning and of pleasing personality. A wife who is pleasing to his mind and his eyes, will bring happiness to him; let him pay no attention to the other things: such is the opinion of many.
haatasyaabhruvantaaraamjapet\textsuperscript{2}/ Angushthenopamadhyamayaacha -
angulyaadarbhamasangrahottarayanayajaujhasatasyaabhruvontaramsamrjuyaprateechanamnirayet/Praapte
nimittauttaraamjapet/ Tasyaahsnaanaarthajalaharaarthayugmaanaambaahmaanaanaamproshayam/
Tasyaahsnaapanamahatavasradhaanakshinyogacchhidrampratishthaapyachhidre, suvarnamuttaraya -
athadhiyottaraabhihanchavbhistaapuyottottarayahatenavaasasaacchhaato -ttaraayahatenas
vaasaasaacchhaattottarayayovatrenasatraayati/ Athhinaamuttaryaadakshine haste
ghiheetaaavigmabhyameneeyaa parenaagnimudramagratkatamaasteeyam tasminnpasvihattaartorovarah/
Agnerupasamadhaanaadik karma: Agnerupasamadhaanadiyayaaayajhaaagantaainaina
amaaditodvaabhyamabhimantrayet/ Paaniograhanaam: Athaasyaidakshinaneechaahastena
dakshinanuttamoanaamastamgruheyaaat/Tatra kaamanaayavamvisheshah: yadikaamayetstreerevajanaye-
yamityanguleevagrhiheyaaat/ yadikaamayetpumsayevajanayeyamityagushthimeva
sobheengushthambhbheevalomaangriageyanti/ Grumbhaama ta ityetaabhisahsaurubhii/
Saptapadeegamanam: Athaanaamuttareenaagnim dakshinenapadaapraacheemudeecheem vaadi-
shamabhiprakramayatkiemishaiti/ Sakhetisaptameapedajapati/

Now may ‘sahrudayas’ and ‘shrutaadhyayanasampanaas’ be requested to assemble to identify a
bride. Having approached her at her residence, may the prospective bridegroom party approach
the residence ofthat prospective bride and recite the ‘Prasugmantaadhi’ mantras: \textit{Prasugmantaadhiya}
saanasyaksahanivarebhirvaanabhhishudhuprasededata, asmaaktingruhayamjuvoshati---then evamgotraa-
yamusmasaahatvakarmabhyoyushmeanakyaamvimeenaaham-Mantra Prasna 1.1)Then in reply
from the kanya’s side would reply:\textit{Shobhanamantathaadaisyama/} In practice, in brahma-na-daiva
vivaaahas, the Vara or the bridegroom be not present but only aasura or aarshavivahasvarepreshana be
possible in which give and take talks might occur. When the bridegroom would himself view the,
then the approaching braahmanas recite the next third mantra : \textit{abhratrudheenemityetaam}-- meaning
the groom himself be seeing the bride. The fourth mantra follows: \textit{adhorachaakshurupati} ‘-thus the shubha
samaya when both would glance each other. Then the thumb and the fourth finger of the reciter wear
darbhaaraasaand wipe off the eyebrows of the bride reciting \textit{idamahamyaaatwayi}-- and discard the
darbha.Further mantra follows in the context of the parents and close relatives might cry for the
prospective departure of the bride, then the nimitthamana: \textit{‘jeeyaamrudanto’} as the latter would feel ‘
annyoyaviyogachintaaardana’ and hence the ‘ mangala vachana japa’ would follow. Further
‘vadhuasnaanajalaas’ be brought. Then five mantras for the vadhumangalaasnapanavidhi with each of
which ending with ‘yugmaan’, and would recite \textit{abhratrughneemvarunaapao arighneem brihspate
indraaputrakhneemlakshyanaamasaisavitasswa/ aghoracharyashrapatignyedhishavaa-
parivyassumaasaavarchaah, jeevasudaavakaamaayanaashhanna bhava dvipadeschaturaspade/as he
would place a round piece of Darbha net-work on her head; on that, withthe next verse: \textit{idamahamyaa-
tvayi patighnarishmaataamnirtehaami/} as he places a right yoke-hole; on this hole he lays with the
next yajus mantra \textit{aryamnasa--shanteehirantaami-hiranyavarna-paritvaagirvanogiraa-
aashaasaanaaham} (Mantra Prasna 1.1) thus the karyaas respectively by lifting a piece of gold, and washes
with the next verses that the water runs overthat gold and through the yoke-hole- he causes her to
dress in a freshgarment, and with the next mantra , he girds her with a rope. Then he takes hold of her
with the next verse \textit{manyoagneem} -- by her right hand, leads her to the fire, spreads a mat, west of the
fire, so that he would point thekusha blades in it are directed towards the north, and onthis mat they both
sit down, the bridegroom to the north. Then further follows the mantra viz. \textit{Yatra kvachhaaggni -- as the
vadhu’s right hand be held by the bridegroom , stand up and state the mantra pusahaavset--and approach
the homaagni.After the ceremonies have been performed by placing the wood on the fire down to the
‘Aagayabha” obligations. Then he should take with his right hand, palm down, her right hand which she
holds palm up. If he wishes that only daughters may be born to him, he should seize only the fingers
(without the thumb); If he wishes that only sons may be born to him, the thumb. He would hold her hand
so as just to touch her thumb and the little hairs on her hand with the four verses:
Hiranyavarnasshuchayah Paavakaah prachakramurhiivaavadyamaapah, shatampavitraavitaataahyaa -
Again, in the presence of Agni, the groom places his palm on his new wife’s heart and prays, “Let our hearts and minds be one, let there be unanimity in our words and deed. May you be my companion forever.” The bride’s brother puts the laja (aralu) into her hands, the groom pours ghee onto it and they offer it to Agni. She also prays for the longevity of her husband and offers laja (aralu) into the yagna kunda. Aralu signifies good character, ghee represents friendship and love and offering it to the fire signifies a life of sacrifice. The bride then steps on a stone to show that she will remain unwavering and steady as a stone by her husband’s side.” This is called Ashmarohana. He would then make her steps forward with her right foot, to the north of the fire, in an easterly or northerly direction with the recitations: The explanation is as follows: Athaagnerdore -nottarataara bhaainaamdakshinenapadaa paadena praacheemudeecheemvaadishamabhipraagaayana -anyudagaayataa -nivaasaapadaaarna kramayathi ‘ekamiskeetaadibhihikshaptabhi: ‘Vishnustaanvetu’ ityanushaktaih pratimantram/ As the seventh step of the Sacred Fire as the bridegroom addressing the bride : Sakhaa Saptapade-- saptamampadamupasamgruhe/ Priyatama! Let us perform the sacred homa-japa now celebrating our SAPTA PADI PARIKRAMA. Thus the groom holds his bride’s hand and they walk around the sacred fire seven times making seven promises to each other with Agni as the witness. These are:1. With the first step, we vow to provide sustenance for healthy living 2. With the second step, we vow to strengthen our physical, mental and spiritual powers3. With the third step, we promise to attain prosperity righteously4. With the fourth step, we vow to acquire knowledge, happiness and harmony by mutual love, respect, understanding and faith5. With the fifth step, we vow to raise happy, healthy progeny and pray that we are blessed with healthy, honest and brave children6. With the sixth step, we vow to conduct our relationship with self-control of the mind, body and soul and pray for longevity of our relationship7. With the seventh step, we promise to be friends who are true and loyal to each other for alifetime. The completion of this ritual finally makes the couple husband and wife. Arundhati, Dhruva nakshatra darshana: Arundhati was an ideal wife- chaste, loyal and steadfast. Dhruva was uncompromising on his ideals and focused on his quest. To bring in the same qualities into their lives, the husband shows the wife Dhruva and Arundhati nakshatra.

Patala 2. Kanda 5.,

Vaivaahikaah Pradhanahomaah:

Pragdhomaat pradakshinamagnim krittvaayathaashtaaanamapam vishyaanvaarabhdhaayaam -uttaraaaahuteejimhotiSomaayajanavideswaahetyehekpratimantram/As the seventh step of the Sacred Fire as the bridegroom addressing the bride: Sakhaa Saptapade--saptamampadamupasamgruhe/ Priyatama! Let us perform the sacred homa-japa now celebrating our SAPTA PADI PARIKRAMA. Thus the groom holds his bride's hand and they walk around the sacred fire seven times making seven promises to each other with Agni as the witness. These are:1. With the first step, we vow to provide sustenance for healthy living 2. With the second step, we vow to strengthen our physical, mental and spiritual powers3. With the third step, we promise to attain prosperity righteously4. With the fourth step, we vow to acquire knowledge, happiness and harmony by mutual love, respect, understanding and faith5. With the fifth step, we vow to raise happy, healthy progeny and pray that we are blessed with healthy, honest and brave children6. With the sixth step, we vow to conduct our relationship with self-control of the mind, body and soul and pray for longevity of our relationship7. With the seventh step, we promise to be friends who are true and loyal to each other for alifetime. The completion of this ritual finally makes the couple husband and wife. Arundhati, Dhruva nakshatra darshana: Arundhati was an ideal wife- chaste, loyal and steadfast. Dhruva was uncompromising on his ideals and focused on his quest. To bring in the same qualities into their lives, the husband shows the wife Dhruva and Arundhati nakshatra.
Having gone before the homakarya around the thehomakunda as a pradakshina from left to right, the ‘vadhuvaraa’ be seated down in their former position, and while she takes hold of him, he offers the oblations; Somaayajanivideswaah, Gandharvayaajanivideswaah/ (Mantra Prashna 1.4.1) To Soma and Gandharvas, the acquirers of a wife, Agnavesdaahim me Varunatavyayamitannagnesarvanagne, swah—the next each oblation with each Mantra. Then the bridegroom would cause the bride’s right foot as padakramana on a ‘shila’ or a rock wirth a mantra to explain ‘treading’ and this act be done to the north of the homakunda. Further, he then causes her to spread under Ārghya into her joined hands, and pours roasted grain twice into them, and sprinkles arghya over it twice. Some say that her sahodara would pour the grain into her hands. The bridegroom would that grain with the verse: Idamnaaee or ‘this wife of mine’ Having gone round the fire, with the right side turned towards it, with the next relevant three verses, he makes her tread on the stone as above. And the oblation be performed with the next verse. Then would follow again thepadakshinaatu Vyayamagneparyavahantshuryamvahatunaasaha, punahpatbhyojaayaam daasagneprajyasaaha/—punahpatneemagniradadaayushasahavarchasaasadeerghaayurasaya yah patisma eeth sharadarshhatam/ Then the injunction to tread on the stone: aatishthemamasyaan— mashyvataama sthiraa bhava, abhitishhatpritnayanattassahavaprutanaayatah /and the oblation with the next verse; then again padakshina: Subsequently the Homaschottarayaa/viz: twamaryamaa/twaaryame/; twamaryamaaabhayvasa/ “yogeyoge” horses uttering taamandaanaa/ on these threads a syaambaahitamuttarasyaam/ teuttarābhirabhiyāti/ bhimantrayate/ anyugyaayohyojoanapraakārah sūtrevartmanor—yyavastriṇātyuttaravāyānilai daksiṇa— syāmlohitamuttarasyām/ teuttarābhirabhiyāti/ MP. 1.6 He spreads out two threads in the wheel-tracks (in which the chariot is to go), a dark-blue one in the right (track), a red one in the left. He would then walk on these threads and when they pass by bathing-places, posts, or cross-roads, let him murmure the mantra: taamandasaana/In other words, having evoked ‘Satyenoktmita’ radha’ and ‘yujantibhadnam’ with ‘yogyoge’ horses uttering relevant mantras and ascend the chariot. As the couple ascend the chariot, the husband would recite sukumshukamshalmalim vishvarupanhiranyakarvansyurtam suchakram/aarohavaadhvam amrutasyalokamsyenam patyevahantukrunsha—adimanams. With the next two verses viz. neelalohitebhavata kritvaasakriyaryjya, edhantesyaajnaaatahah patirbandheshubdhayast/ he would put the two animals to the chariot she would too mount as he would recite further verses. With the next verse viz. ye badhvshchandramvahantuyumrashmaayanti janaamantu, putastaanyaginiy devaanbayantu-aagataah/, hewould spread out two threads in the wheel-tracks in which the chariot is to go, ie. a dark-blue one in the right track, a red one in the left. Then with further next verses maavidiya paripanthyayvaaseedantidampatee, sugebhirdurgamatetamapadrantvaraayayah/, he walks on

Vaivaahikaagninirityadhaharanam: Having put that Vaivaahikaagniwit which the marriage rites have been performed, be retained into a vessel to be carried behind the newly-married couple. This agni be retained as ‘nirantararaprajvalitaagni’; paani -grahanadiragnistamouposanasmityaahasahavarchate, tasmingaarthanaamikarni/Thus the vaivaahikaagnine kept constantly; if this were to fade off, be kindled by attrition, or it should be fetched from the house of a Shrotiyya. Besides, if that agni goes out, one of them, either the wife or the husband, should fast. In other words, upavasa would mean that the meals of the full day be skipped and perform sarvparyaschittahoma. Further ‘rathenagameavisheha: The defaulting couple be seated in a chariot with the mantra atyenottabhitabhumis suryenottibhitaa -bhums -suryennottibhitaaadyyohuritenaaadityaahitsahsthahdidiveseesomadoahshnraah/---- followed by Uttaraarathasvottambho/ vaahaatuaraahambhmyunaktidakshshanamagane/ ārohitamuttarābhira -bhimantradyate/ anyugyaayohyojanaapraakārah sūtrevartmanor—yyavastriṇātyuttarāyānilai daksiṇa— syāmlohitamuttarasyām/ teuttarābhirabhiyāti/ MP. 1.6 He spreads out two threads in the wheel-tracks (in which the chariot is to go), a dark-blue one in the right (track), a red one in the left. He would then walk on these threads and when they pass by bathing-places, posts, or cross-roads, let him murmure the mantra: taamandasaana/In other words, having evoked ‘Satyenoktmita’ radha’ and ‘yujantibhadnam’ with ‘yogyoge’ horses uttering relevant mantras and ascend the chariot. As the couple ascend the chariot, the husband would recite sukumshukamshalmalim vishvarupanhiranyakarvansyurtam suchakram/ aarohavaadhvam amrutasyalokamsyenam patyevahantukrunsha—adimanams. With the next two verses viz. neelalohitebhavata kritvaasakriyaryjya, edhantesyaajnaaatahah patirbandheshubdhayast/ he would put the two animals to the chariot she would too mount as he would recite further verses. With the next verse viz. ye badhvshchandramvahantuyumrashmaayanti janaamantu, putastaanyaginiy devaanbayantu-aagataah/, hewould spread out two threads in the wheel-tracks in which the chariot is to go, ie. a dark-blue one in the right track, a red one in the left. Then with further next verses maavidiya paripanthyayvaaseedantidampatee, sugebhirdurgamatetamapadrantvaraayayah/, he walks on
In case, the return from the sacred wedding place back to his own residence place, the bridegroom might have to cross by a river or waterways by a boat, then the next mantra to be recited be:

Ayam={{Ayam}}

If they have to pass by a smashaanabhumi or in the event of a breakdown of their vehicle as they be carrying heavy articles home, then let there be ‘upasamaadhaana’ or placing samidhas on the dormant ‘agni’ be rekindled by ‘aajyabhaga’ oblations and while she touches him, he offers seven oblatiions finally with ‘Jaya’ mantras and following oblations, whereafter perform the rites down to the sprinkling of water around the fire. If they pass by trees, they pass by bathing places, posts, or cross roads, let him murmur the next verse too viz. surgampanthaanamaarurvstham arishthamwastivaaahanam, yasninveeronanishayatayyesha - amvindatevasu/MP.1.6.11.

Patala 2 - Khanda 6

mārgamadhye nāvā nadīlārane japaḥ/ nāvamuttaravāyamāntranayeha na ca nāvāmī nāraṭi vadhūḥ pāṣyey/tvātyottarāṁ japaṭ/ śmaśānādhiyātikrame homaḥ/ śmaśānādhiyātikrame bhānde rathe vā rīṣṭe

‘gnerasamadhanādyājyabhāgante’ ūvārabdhāyāmutterā āhuṭirhutvā jayādi pratipadyate pariṣecanānāṁ karoti/ kṣīryādhiyātikrame kartavyo japaḥ kṣīrānāmyeyāṁ vā lakṣmaṇāṁ vṛksaṇāṁ

nadīnām dhanvanām ihaiva yoshtham yamapya yamāapaṭyaprajānāṁ yamānapatyamāyurvyāṣṭham,vāṣṭham mahīyān

prajapatindraagnishamayamc yacchata ti aḥ naktreabhyaḥ/ vadhvai druvavardhatrīpradarśananām udīteṣu naktreṣu prācimudīcīṁ vā diśampanīkrāmyottarā - bhyaṁ yathālaṅgatī dhruvavarmadhatthāṁ ca darṣāyati/
rites down to the sprinkling of water round the Agni. Then they sit down with the next mantra
*Somenaadityaabalinasonomajrīvēdhrudhaaatho–prasavahpreyah/1. 09---/with the bridegroom to
the north. He then places with the next mantra with the son of a woman who has only sons and whose
children are alive, in her lap, gives fruits to thechild with the next Yajusmantra when he and his wife
would observe silence until Nakshatra darshana on the skies.*vadhvai dhruvirundhātīpraṃdrāsanaṁ/*
Dhruvishapatidhruvyayonid dhruvamasi dhruvasthitam tannakaṣṭhraaanaam methyas sa ma paahi
pritanyatat/ Saptarasayah prathamaa mritukaṣṭhraaamarundhateem, yad dhruvateemha
ninuṣpadkritkamaraṇadetaem yaddhruvasteem--MP.1.09-6---When the stars have appeared, he goes out
of the house with her in an easterly or northerly direction, and shows her the polar star and the star
Arundhati. Arundhati was an ideal wife- chaste, loyal and steadfast. Dhruva was uncompromising on his
ideals and focused on his quest. To bring in the same qualities into their lives, the husband shows the wife
Dhruva and Arundhati nakshatra.

Patala 3-Khanda 7

āgneyasthālipākaḥ asya dharmāḥ

athaināmārgneyenā sthālipākena yāyayati/ patnyavahani/ sthālipākahomaḥ tasyāvadānasamkhīyā
śrāpayitvāmighārya prācinamudicīnaḥ vodvāya pratiśthitamabhābhābhāyāgni rupa samādhānā -
 dyāyabhāgānte 'nāraḥdāhāyān sthālipākājīhapthi/sakṛdupastaranābhābhāhārāne dviravadānam/ tasya
devatāvidhānam agnirdevatā svāhākārapradāna/ tatra sakṛdupapaghatapaksiḥ aśi vā sakṛdupahatya
juhuyāt/agnissviṃstakṛt dviyāya/ tatra upastaranādvitvāhīnām sakṛdupastaranādāvādāne dvirabhāhāranām/
madhyaḥ pārvasyāvadānam/madhye homah/utterārhīduṭutarasya/utterārdhapūrvārdhe homah/lapeyo
prastaravat āśāṃ barhi raṭīvā ktā gnau praharati/siddhamuttaraṁ pariścecanam sthālipākāsesāt
brāhmanabhohanam /tena sarpiṣmatā brāhmaṇaṁ bhogyet / sthālipākalakṣaṇādānam yo
'syāpacitaṣastāṁ ṣaḥaṁ dadātī/ pārvaṃsthālipākaḥ evamata ḥrdvha daksīṇāvarjamupōṣṭābhyaṁ
parvam kāryaḥ/pārnapārastaṃ daksīṇeyavekt/ aupāsanahomaḥ :sāyaḥ prātarata ḥrdvha hastenātē āḥti
taṇḍulaiyavairvā juhuyāt/ tatra devatāvidhānam/sthālipākavaddaiyavam/sauri pūrvahūthī prāṣṭarīeye/
pārvanabikṛtayaḥ pārvanenaṭo 'nyāi karmāni vyākhyaṭānyācārīḍyāni gṛhyant/ āgryanamapi
tanravadeva/ tatra homadesāvidhānam/yathopadeśāṁ devatāḥ/agniṁ sviṃstakṛtam cāntreṇa/
avikṛtamātīthyan/ vaisvadevaḥ/ vaisvadeve viśve devāḥ/paurṇamāsīṃ paurṇamāsī yasyāṁ kriyate/

Thereafter the bharta along with the bharya would take up the sthhaalipaakayagnya to Agni Deva,
especially on pournamis and amavasyas. The wife husks the rice grains out of which this Sthālipāka is
prepared. There after the husband would have cooked the Sthālipāka, and sprinkled ‘ājya’ there over and
taken it from theagni towards the east or the north, and sprinkled the ājya over it while its being there near
the fire as the ceremonies from keeping wood sticks as the ājyabhāga oblations are performed while she
be touching him and hence the oblations of that Sthālapaaka. The acts of ‘upastarana’ and
‘abhidhaaraṇa’ or of the ‘spreading under’ and the ‘sprinkling over’ of ājya are done once as two
‘Avadaanas’ or of cut-off portions are taken.‘Agni Devata swaahapradaraṇa’ be the first oblation or the
pradhamaahuti uttering Agnayesaagha, Agnayeswishtkritesaagha/. In other words, the sacrifice be
performed after having picked out once a portion of the sacrificial food with the Darvi spoon twice.
The Avadaana for the first deity be taken out of the middle of the Sthālipāka. It is offered over the
centreof thehomagni. The Avadaana for the second devata be taken from the northern portion of the
Sthālipāka.. It is offered over the north easterly part - ishanya of theagniwaalaas. In the shrouta karmas,
small parts of the ‘barhis’as dipped inaajya from the sthalipaakabe silently anointed as prastaraas in
the flames. The requirement is to perform another sprinkling of waters around the agnikunda. Then he would
give the remains of that sacrificial food with butter to a Brāhmaṇa to eat as the latter would venerate.To
that Brahmaṇa, the katra would like to provide a charity of a bull. In the same way, with the exception of
the dakhshina, they should offer a Sthalipaka from then onwards, on the days of new and full moon,
after having fasted. Some say that a vessel full of grain be gifted away. From then onwards the

13
kartashould offer morning and evening with his hand these two oblations to Agni and to Agni Sviṣṭakṛt of rice grains or of barley. The procedure of Sthalipaaka for various Devas be the same as it is stated that the first oblation in the morning would be sacred to Surya Deva with the swaaha mantra 'Suryaayaswaaha'.

The deities of the Vaishvadeva ceremony are the Viśhve-devas, and these ceremonies be too performed on full-moon days.

Patala 3-Khanda 8

Upaakaranam :Upaakarane samāpane ca rṣiryah prajñāyate/sadasaspatirdeviṣyah/ vaisvadeve niṣiddhā kartā niṣiddhāni ca dravyān, striyānupetena kṣāralavanāvarānnaśimānsṛṣṭasya ca homāni paricāṣaye/yathopadeśāṁ kāṃyāni balayaśca / sarvatra svayaṃ prajvalite 'gnaṃvuttarābhyāṁ samidhāvadadhīya/ āpanmāśriḥ śrīśmāgāditi vā/ Eta havirjaanaayaadhārhharyaamaavahate/vivēhe- damayorvbrahmaharyavidhih/ Trīrataatramubhayoragṛhayaaśat brahmacharya kshaaralavanavarjanam cha/Svapatoḥ tayormadhye andandhideen/ Tassoshayaamantarenasando gandhalipto vaasasaa sutrena vaa pariVeetatishathati/ Vivaha shesha homah samaaveshnamcha/ tamtuhiyarpiraatraataaraabhyaamuththhipya prakaśhalyaa, nidhaayagnerupasaamaadhanaaayija maagantenvaarabhyaamuttarāe aatihirtuvaaayajaadi pratipadyate parisechehnaantam krtivaaparenaagni pracheemupaveshya tasyaa shhishraayajaayja shheshayaahuutiibhironkaara chaturteebhiraaaneeyoththaraabhyaamithahsyameekshottaraayajaayja shheshenā hridayadeshoumaanrumjuyttaraajyasheshena hridaya deshou smarujyotarmaastitasrou japitvaa shesham samaaveshanejapet/ Anyovinaamaabhi mantrayat/ Rajasvylaayaa sthīyaa prathamartavapudeshad/ Yadaamalavadvaasaah - syaadathainam brahmanapratishivaanik karmani samhsatyaam malavadaasamityetaani/ Rajasah pradbhvaavaa snaatakaanrmutsamaaaveshana uttarabhhimantrayate/  

As at the ‘VaidikaAdhyayanaprarambha and samaapana’ times, relevant Kanda Rishis would be the Devatas as per which agnikaryas related to Praajaapata- Soumya-Aagneya-Vaishvadevas. Suchyajanasbe rejected by a wife alone or by one who has not received the Upanayana initiation. Such yagnas be devoid of naivedyas of foodof salt or pungent food, or of such food as of an admixture of a despised kind. Sacrifices connected with kaamya karmas or with special wishes as also ‘YaginaBali sacrifices should be performed as prescribed in the relevant Sutras. Whenever the fire flames up of itself, he should put two pieces of samidhas - pieces of wood- on the flames with two mantras vide Mantra Prashna 1.09.-10 viz. Uddiipyasvajaatavetavedopaghninnirrutim mama pasungschamahya maavaha jeevanaschadishodisha/ maa no himseejatavedogam ashvamurshajatavibhadraganaa gaahishryasasa paripaataya/ as followed by the ‘Swaha’shabda. Or with the two formulas, - Aapnamaaasreeh - shrimaargaa ditiva/ or ‘May wellbeing come me! May wellbeing come me!’ Having so wished, the bharta should remember his wife and the shubhadina and shubha nakshatra when their wedding took place. Let him also recall the day on which he brings his wife home : this particular karma would signify Shvobhutestalipaaka/ From that day, through three nights they should both sleep on the ground, they should refrain from having sex, and should avoid salt and pungent food. See Apastamba Dharma-Sutra 11:2 3:1. For instance, the Shravani- paurnamaasi is the deity of the ceremony. Between their sleeping-places a staff is interposed, which is anointed with perfumes and wrapped round with a garment or a thread. In the last part of the day, places a staff is interposed, which is anointed with perfumes and wrapped round with a garment or a
Following the wife’s monthly dharma, the sambhogayogaratris are stated aswith an even number, from the fourth after the beginning of menstruation till the sixteenth night since the same would bring good offspring to them, if chosen. The select ratris are stated as of the 6-8, 10-12, 14 thereafter. In case of the karyasiddhi, if he sneezes or coughs while going about onbusiness, he should touch water and should murmurugrahamparivaham mantras viz. yathaa prithivyagni garbhaadoryathendrena garbheenevaas-
uryathaadishamgarbhaevamgarbhamadhaatite/ Vishnoshretharenupenasaya traryam - gaveenyaam, pumaaamsam garbhapeedehidhama伽masisuvaasvadevide vide MP 1-13.5,6 especially in case linganiyamas be not followed properly and the characteristics thereof besides bad omens be experienced such as dusvapnas, amangalapakshwaraas, and such as would warrant ‘praaschithhas’. Similarly, he should recite aaraatteagnirastvaaraat parashurstantuttenivaatetwabhi varshatuswastitesteuvans - pateswastimestavanaspate/ namasshakrutsadegoshthamasi namaste astumaamaahimseemigasi nasi vajro namaste astumaahemshih, udgataveashakahunesaamaagyasbrahma pratviwasavaneshushaamsasi, swastinasshhakuneastupratinssumanaa bhava mantras. (MP 1.4. 7-9) In case, the father / mother of the just married woman would wish long married life of the new wedds, then the latter should observe chastity through at least three nights and should prepare a Sthaaliapaaka. Then the ceremonies would commence ‘vashikarana karma’ be performed by the aupsanaagni from placing samidhas in agni as Aajyabhaaga obligations, while the wife would hold of him, and the husband would perform the sacrifices of the Sthaliapaka the oblations till parishechana of ghritaanna and afterperformrming the rites down to the sprinkling of water round homaani by svishtakritvidhanaaahutis and the remains of the sacrificial food
with butter be given to eat to an even number of Brāhmaṇas, at least to two, and should cause them to
pronounce wishes for his success. On the day following the vasheekaranakarya, the karta would announce
the tithi nakshatras and vadhunaamanakshatras and recite yadivaaranyisivarunatvaanishh kromaayadi -
soumyaasismatvaanishhakra/ while placing aushadhi plants as the wife would strew barley grains
around the four sides of the agnikunda; the mantra’s purport is: ‘If you belong to Varuna, I redeem you
from Varuna. If you belong to Soma, I redeem you from Soma. On the following day the wife should set
the plants upright reciting imaaabhkanaamamokshasheem veerudham balavatamamayaya -
sapateembaadhatayaaasamvartatepatimiti---and recite next three verses following uttaanarpame
-subhagesahamaanesahasavatisapateemparaadbham patim ve kevalamkrudh--ahamamisahamaanaa-
uptadhaam/(MP.1.16.1-6) Then when they have gone to bed, embrace her husband with her arms, with
the verse alluding to the word ‘upadhaa’ or put on.Thus the husband would ever be subject to her. By
this rite also a wife would overcome her co-wives, if any. For this same purpose she worships Surya
Dev daily. If a wife is affected with over consumption or is otherwise sick, one who has to observe
chastity, should rub her limbs with young lotus leaves which are still rolled up, and with lotus roots, with
next mantras limb by limb and should throw away the leaves and roots towards the west: viz. udosas
Suryosagaaaduayammaamokshagah, ahantadvindulaapatatimabhasaarishva vishaamahih/ ahamketuraham marthahamunnaaivaacheeneamedankratum pariseseahamaayauvaachetat/ mana
putraassshatrhanotho me duhaaavirat, utaahamamisajapatyyme shlokauttamaah/ yenendroha-
vishaakrutuvahdhyyuttamahahantadaide evaasapatanakilabhavam/ samajshirimimaaaham
aptneerabhivahvareeh, yathaaahamayeeerasayaviraajamahdhandhasya/( MP. 1.17.1-6). Thus the
wife’s vaseekaranab husband; finally he should give the wife's garment which she had worn at the
wedding to a Brahmana who would preferably be aware of this vasheekaran ceremony.

Patala 4-Khanda 10

upanayanaparakaranam - 1 upanayanasya kalaah-upayananaam vyakhyaysamaah/ garbhshamtesu
brāhmaHanumanpunayita/garbaikādaesu rājayaam garbhadvadase su vaisyam/vasanto
grīmashaaradityyta vargnupurvyena//2 upanayane digvapanam brāhmaanbhajayitvā'siso vācyayitvā
kumāram bhajayitvānāvakasya prathama yajuṣāpaah sansrjyoṣnāśīślāsvānyotaratvaā śīra unatti/
trīṁstrīn darbhaanantardhāyottarābhisatsbarbhī pratimam pratidīśam pravapati/
vapantamuttarayānunmayatrayate dakṣinato mātā brahmacāri vā/ 3 upāntāṁ keśānudumbaramule
nidhānamadude saṅkarthade saptaṁ jyotvāmandhāya tasmin keśānupayamottaravadambaramule
darbhastamb vā nidadhāti/4 snātasya kumārasyāśōmanātsthāpanam snāmagnaperupasamādhanāyājyahbāgānte
pāśaṁ samidhunaturaya- a'dhaarayottaretānaginim dakṣinena padāmaamāstāhāpayatātiṣṭheti/ 5
kumārasya vāsah paridhāpanamvāsahsadyayahkritottamutarābhhyāmahimbhantaryottarābhhiṣṭaṁ
paridhāpya arīhitamuttarayānunmayatrāyate/ 6 mānuṣyajñinadhāranammaṇjuṁ mekalāṁ tvirānti triṁḥ
pradakṣinamuttarābhhyāṁ parivāyijinamuttaramuttarayāḥ/ 7 kumārasya devatābhhyāṁ paridānāṁ
upanayanānca uttaretānaginim darbha sanāṁyāya tesiyo murtamuttaramyāvasthāḥyodakānjilāmāṁ
āṅjālīvānyottaratayāḥ triṁḥ prakṣiyottarairdakṣine hste grhītottarairdevatābhhyāḥ paridāyottareṇa
yajuṣopaniya 'supraja'ti dakṣine karjapati /

Now, may the upanayana vidhi be explained: ‘yena aacharya kulaam upaneeyate kumaraah
tadupanayanam naama karma/---Upanayanam vidyardhasya/ To brahmana kumaras, the upanayana
samskaaraas be performed by the eighth year of his conception and hence be performed then or even by
the fifth or sixth or seventh even. To a kshatriya varna boy, the upanayana samskaaras be performed bythe
eleventh year and to a vaishyaa baalaka by the twelfth year. Now, about the seasons for the upanayana
samskaara, vasanta-greeshma-and sharad rituals are stated to be appropriate; Aapastamba Sutras explained
‘Vasante brahmanam- shishirechaa vaa sarvaam/Further: brāhmaṇānbhajayitvā’siso vācyayitvā kumāraṁ
bhajayitvānuvākasya prathamamā yajuṣpāh saṁstrijyoṣnāśīśāsvāmīyottarayā śīra unatti/ The father of the upanayana baalaka would arrange for a bhojana , swasti paatha by brahmanas whereafter the acharya would recite prathama mantra paatha while pour hot and cold waters be showered on the vatu’s head uttering: aapa undanītva/ Further, Having put three Darbha blades into his hair towards each of the four directions, the aacharya would oversee as the vatu’s head hairs be shaved on all the four directions uttering four mantras viz. Yenaavapathavisavātaks surenasamasyaraginovarasyavidiyavan, tena brahmanovapatedmasya ayushmaanjaradarishtayathaasadayamasou/ yena pushaabrihaspater - agnerindrasyacha ayushevapat, yena bhayascharaayjyojchapasphyati saryantenaashyaayi - shevapasonshlokyayasvarastaye, yenapushaa brihaspateraagnerindrasyachaayushevapat,
tenatevapaamasyaaayashaavarchasayaahyoksumanaaaaah/M P 2-1-6. Then the mother of the brhamachari while the vapanama karma was on would be seated on the southern direction and utter the mantra ‘yatikshurenamarchhatataasupeshasavaanpraavapaasakeshaan---- ’ Thus Vapantamuttaryaa - numantrayate/ Reciting two further mantras iyamduruktaa to agni along with ‘aayurdaaDevaa ayushmaanjaradishtaryaaasadyyamasou’ yena deva, and would make him tread with his right foot on a stone to the north side of the homakunda with the help of the aacharya. Then having recited revasteesosvaa–yyaaruntam–pareedamvaaahaa/ over a garment that has been spun and woven on one day, and has caused him to place on with further verses. Further the aachrya would let the vatu perform aagnattraasamagamamahi and pours his joined hands as a ‘anjali’, full of water, makes him sprinkle himself three times with the next verses samudraadurmi-- ; takes hold of his right hand with the next mantra agnīsth醚hehatamagrameet-- and make the vatu bu holding his hands with aagnayetvaaaparidadaaami--/ devasyatnaasavītuh--/ Further the aacharya would let the vatu perform the prokshanbt himself with the mantras : devasyatnaasavītuh-- and murmur in low voice ito his right ear with ‘Supragjnaa mantras: ‘may the offsping be blessed’.

(Explanatıon as follows: ‘After the JaataChoula Karma either on the day or the previous, the Vatu should have ‘AbhyanganaSnaana’ and take his food with his mother [Some say along with his sister] customarily along with other Brahmacarins. There after, the father of the boy would make the Sankalpa: Asya Kumarasya Dwijatwa Siddhi dwaara Shri Parameswarapreetyartham Jayatryupadesham - kartrumiprapachyanga bhutam vaapanaadikarishye! (To seek Dwijatwa of this son of mine, may I pray to Parameswara to bless him to perform GayatriUpadesha on his bodily purification by way of AngabhutaVapana or ‘Mundana’); this head-shaving ceremony be done in a manner that the ‘Shikha’ is retained as a tuft. On completion of the Mundana Ceremony, the Vatu is bathed, face-decorated with Kalyana Tilaka on the forehead, clothed by the designated Vastra-AngaVastra, Koupeena, Mounji Darbhaadi mekhla etc. and after Jyoti Puja on the predetermined Shubha Muhurta made to enter the Vedika as Purvaabhi Mukha (East-faced) to the Acharya. Once the screen in between the Vatu and the Acharya is removed, the Vatu would perform ‘Saasteaanga Namakaaora’ or Prostration and the Acharya would make the Vatu seated on his lap even while the Acharya and Brahmanas would bless the Vatu and his parents with ‘Akshataas’ on their heads).

Patala 4-Khanda 11

As a balaka approaches an acharya that he would like to assume brahmacharya. Paraasha Smriti details Anupaneeta Dharmas as follows: Praagupanayatakarmaachaaraakamaavaadakaamabakhsha, tena mutra purushot - sargaavadaachaamaadyaachaaronaasit/ Laghupataakahetulashunaparyushitocci - shtaadibhakshaedoshabhaavah: (Before the Upanayana samskaara, a person might be in the practice of unbridled behaviour of speech, action, eating habits, lack of purification of body parts, ignoring blemishes of eating and drinking forbidden food like garlic- mix, lefr over and polluted food, casual way of speaking untruth, carrying tales, even meet women in menses and keeping company with bad elements!) But now the boy himself once appoached an acharya as the latter asked the boy: ko naamaasiti/The other murmurs the rest of the Anuvāka: Brahmacharyamaagaamupamaasvaisvedena savitraaprassth/ ko naamaasasyaasnaanaasmi, kasyabrahmachaaryaayasaupraasnasabrahmacharya - myasaavesahzedevasuryabrahmachachate tam gopayaasaamaamritaishatesuryaputraasaedherghayyisshe ma mrita, yaamswasimagnir vaayu suryaschandramaasaapronascharantaasamsastimanuscharasaasou/, and causes the boy to repeat the mantra adhyanaamadvha pateshreehshyaadavanah paarasmhesheeya/ (MP.2.3.26-29) --which are basically of asheervaada mantras. There after the acharya recited eleven mantras like yogyogatavastaramimam - agnaayushevachakekhrudeeti/ shatamannusharovanti devayaatraanashchhakraajarsarnanuunam, putraasvo yatra pitarobhavantimma no madvadyareerishhatwa - yur gantoḥ/ agnishhuayuyprataraam dhatvangishstetupshitimтратaraamkrunto/ Indro Marudbhiritad - aakrinentvaadi tasyaasteva subiraa dadhaatu/ Meghaamahyaagirasomedhaasaptarishyodhadu, medhaam mahya praajapati medhaamagnidadaatunem apsarasaasaayamadhaagandhrveshu cha yadayasha, daiveyeyaamaanu/ sheehamaasaamaamavishataadiya/ Immam me varunatvayaamitvanno agnesavitroagne - tvadagneyaasii/MP.2.4-1-11 and made the boy repeat the mantras in which the ‘upanayan pradhaanahahutis’ to agni as ‘aajyabhagaas. Thus the achaarya had made the yathopadesham prathaanaahuteh/As the vydayari was given practical training as follows: As the aahutis were being made, the acharya would recite; then the second and the fourth mantrocharana was made by the vydayati to repeat as the respective mantras were addressed to Devatas. Thus the acharya would hold the hand of the shishya in the course of the havanakaarya, pariṣeçanāntaṁ kṛtvāparyāṇāgimudagagraṁ kūrca nidhāya tasminnuttareṇa yauṣaopolopotaviṣati/ Thereafter with the recitation of raashthrabhrudasi- yajus mantras be taught to the boy for performing ‘parishachana’ of the four sides of the agni kunda-
paschima bhaaha-uttara bhaaga-agra bhaaga by way of sprinkling water round and be seated besides the acharya touching the latter’s right hand and right foot. purastāt pratyaṅgaṇiṇāḥ kumāro daṇḍaṇīna pāṇinā daṇḍaṇīna pādamanvāraḥbhāya ‘sāvitrīṁ bho anubrūhi’/ti/Then turning his head westward while still touching the acharya’s right hand and right foot would make the earnest prayer: ‘Savitreem bho anubruhi’ or do very kindly recite Savitri for me and that glorious splendour of Savitri! Then the Acharya would make the upadesha of “tatsavatitvareṇyam” and so on by bits with each paada-aavritis as the vatu would repeat by vyaahriti after vyaahriti as follows:

Om kaarah Swarga dwaaram, tasmaat Brahmadhyeshyamananah/
Having asserted thus the Pitru vachana as of the acharya would recite:

Om bhuh tatsavatitvareṇyam bhargo devasya dheedemahi/ Om bhuvah dhiyo yonah prachodayaat/ Om suvah tatsavatitvareṇyam bhargo devasya dheedemahi yonah prachodayaat/

( Explanation: Then, the brahmachari readies himself to do ‘Praanaayaam’ and recites Pranava while proposing the seven ‘Vyahritis’ (relevant expressions of Gayatri viz. Om Bhuh, Om Bhuvah, Om Suvah, Om Mahah, Om Janah, Om Tapah, Om Satyam, Om tatsavatitvareṇyam bhargodevasyadheermahi dhiyoyonahprachodayaat, Om Apo Jyoti rasonritamBharmaBhurbhuvatswarom/ simultaneously sprinkle drops of water on one’s own head. Pranayama (Control of Prana) is performed by touching the nose by the thumb and second finger and air must be taken in slowly through the left nostril and sent out by the right nostril; inhalation is known as ‘Puraka’, retaining is ‘Kumbhaka’ and exhalation is Rechaka, the three tasks done by 1:3:2 ratio, completing one Pranayama. Then the ‘Viniyogas’ or attributions of Gayatri / Shiro Mantras are as follows: Gayatri Mantra - Omkaarasya Brahma Rishih, Devi Gayatri Chhandah, Paramaatmaa Devataa, Sapta Vyahriteenaam Prajaapatir risih Gayatrisnkin - anushtup Brihati Panktitrishtupjagatyahchhandaamsya AgnirVaayu Surya Brahaspati Varunendra Vishvadeva Devatah/(PraanaayamaViniyogah)Shiro Mantra -Tatsavitvriti Vishwamitra Rishih Gayatrichaandaah Savitaa Devataa Apoystotriti Sirasah Pajapatirishiyauschhando Brahmagni Vaayu Suryaa Devataah/(PraanaayaameyViniyoga. After the PranayaamaViniyoga, the vidyadhī has to perform Kara Nyasa and Anga Nyasa as follows: Kara Nyasa: Om Angushthaabhyaam Namah (Touch both the thumbs); Om Bhuh Tarjanibhyamnamah (Touch both thumbs with both fore-fingers); Om Bhuvah Madhyamaabhyaam Namah (Touch both thumbs with both middle fingers); Om Swaha Anaamikaa - bhyaaam Namah (Touch the thumbs with ring wearing finger); Om Bhurbhuvah kanishthaabhyaaam namah (Touch the thumbs with little fingers) and Om Bhurbhuvahswah karatalahastaabhyaamnamah (Touch both the back sides of the palms) Anganyasa: Om Hridayaa Namah (Touch the heart with right hand); Om Bhu Shiraseywaha (Touch the head); Om Bhuvah Shikhavavashat (Touch the tuft); Om Swah kavachaayam humanity (Touch shoulders as with both the hands); Om Bhurbhuvahswaha Astraya phat ( take the right hand behind the back and clap to rest it on left palm). After Pranayama as above, then Gayatri Avahana Sankalpa states: Mamopaattha Samasta duritakshayadwara Shri Parameswara preetyartham Praatah Sandhyaam - upaa sishye/ or Maadhyaahnikam Karishey/ or Saayam Sandhyaamupaasishey (May I begin to worship Goddess Sandhya in the morning/afternoon/evening by destroying all of my sins by the grace of Parameswara). In the morning Gayatri is in the form of ‘Tryaikshari’, Veda Maataa and Brahma Vaadini: Aaagachhavarade Devi Tryaiksharey Brahma Vaadini, Gayatrichandasaam Maata Brahmayoney Namostutey: In the afternoon she appears mounted as Savitri by a vrishabha (bull) with white robes as Rudra Vaadini: Madhyaahmye VrishabhaaruddhaamSavitreem Rudra yonimchaaavaahayerudravaadineem; in the evening Gayatri appears mounted on Garuda as Sarasvati with crimson robes as VishnuVaadini:
Saayamtu Garudhaarudhaam Peetaambharasamaavitaam, SarasvatimVishnuyonimaahvayed Vishnu Vaadineaam/ MP. 2.07.13018. After the Sankalpa follows Maarjanamby the Mantra:Aapohishta mayo bhuvah, tana oorjedhaatana/ maheranaayachakshhase, yovah Shiva tamorasah/ tasyabhajayateh nah/UsiteeravahMatarah, Tasma arangamamavah, yasyakshhayayajinvath/ Apo janaayhta cha nah/ Om bhurbhuvasuvah/ (Aapohishta: The Goddesses of Water indeed; Mayo bhuvah: are the causes of granting happiness; tah nah: Such Goddesses; MaheRamaayachakshhasey : are Great and charming to view; oorjedhaatana :provide nourishment ; sivatamorasah: most propitious bliss; UsitihMatariva: like loving mothers; Bhajayatehayasyakshhayaaya: make us worthy of that bliss; Jinvathatasmaa vaharamgamaamah :we go in for that bliss with great eagerness; Apo janaayata: may we be born in rebirth with pure knowledge).

Then after the upadesha, the student would reply: vridhamasou Soumye'/ the boy touches his upper lip: shyaavantaparyantaavoshthaavapusprushyaa chaameta; then the next mantra karnaavrittarena/ the boy would recite brahmana aaneestha thus touch both of his ears. Then would follow ‘dandagrahana’ with the mantra sukshmavasruvasam -- The danda of a brahmana be made of palaasha wood, that of kshatriyas be made of the nyagrodhavriksha so that the downward-turned end of the branch would form the tip of the staff, that of a Vaishya of Baadara or Udumbara wood. Some state that the danda be of atree wood irrespective of ‘varna vivarana’ of the dwijas: yadi varna samyukahkalpahprakraantah sa evaa samaavartanaatkaravayah/ Subsequently the acharya would make the brahmachaari the blessing with the “paatha,” stating ‘smritanchame --- as the vidyardhi would reply tacchakshurdevahitam-- thus the acharya would bless the brahmachari stating ‘Up with Life!’ and the brahmchari would worship Surya Devawhereafter the guru would bless the student stating the mantra that let him not be estranged from me! Then the upanayana samskaaraagni be retained for three days and during those days, salted and pungent food should be avoided. Thus follows samidhadhaananaprakriya by the vidyardhi having wiped his hands wet around the fireplace and recite the mantras Yatteagnitejah --paritveti parimajya/ Dharma Shastras assert: Samidvaamagnim paaninaaparisumuhenna samuhanyaa/ Hence the upanayanaagni be eventually rekindled with fresh samidhaadhaana. By reciting further instructions, the acharya would instruct the vidyardhi of his further duties such as kevalajalaaharagrahana, bhikshatana, dinaantanidratyaaga , guru-agjnapalana for three days and nights. On the fourth day the acharya would himself replace the brahmachaarivastras with nutanavastras, by reciting :yasyateprathamaavaasyam/

Patala 4-Khanda 11 continued regarding Upaakarana- utsarjanavyaakhya

Athaatupakaramotsarjaneyakyasyaayamah/ Now the upakarana-utsarjanavyaakhya: Shravaapaksha - oushadheeshhuataasususreena pournamaasyaamaadhyayapokarma/ This utsarjana karma be preferably performed during shravana month’s purva or shukla paksha when ‘oshadhiutpanna’would normally take place and preferably again in the duration of hasta nakshatra. Agnerupasamaadhaanaadya - aiyabhagaantivarabdheshu Kanda Rishibhyo juhotisadasaspataye Saavityaay rigvedaayayajurvedaaya saamavedaayaarthvanaavedaa yetihtuvaay upahomo vedahuteenaamuparishtaasatapatimiteye/ May the tasks ranging from placing the samidhas in agnihotra and applying aajyabhaagaas for performing aahutis with the help of shishyas to be successfully executed and these havanakaryas be of Prajapati, Soma, Agni, Vaishvadeva, besides Swayambh Brahma, Five Kaanda Rishis, Sadasatpati with ‘tatvsavituh’ adi mantras to Savita in Rik-Yajur-Saama-Atharvana Veda vidhhaanaas as upahomaas. Some Acharyas opined that after the aahutis in the vedas, sadasatpahiutus be performed in respect of each of the vedas. Parishechana antam -kritvaatreen anuvaakaanaaditodhee -yaran/Till such time that

20
parishechana be can three anuvakaadhyayana be performed ie. of ishethvoryetvaa-aapaundantu-udyamnnamaan-anumatyai paradaamaashaakapadaam nirvaptadhenurdakshinaa/ This be the praaajaapatyasoumaagneya -vaishhadevaanaamaadischatvaaronu -vaakaah/ Sahavaidevaamaachaasuraanaamch/ The following stanza states: Prathamottamaaavaanukaavouvaa/ Alternatively, instead of ishetwaa---briguvaivaarunih---be recited. The stanza next is as follows: Tryahamekaahamvaakshamsyaadheeyorany / On which ever the upaakarana karma was performed, thirteen days later be left off and initiate vedaadhyayana thereafter. Yathopakaaranam -adhyyayah/ May the duty of adhaayanavidhi be performed on the day of upaakarana. Taisheepakshasyaroohinyaam pournaamaasyaamvotsargah/ Then the Utsarga be done on the pournami day after three weeks preferably coinciding with rohinnakshatra. Further, Praacheemudeechyom vaasaganodishaa munishhkramyaa yattraape purastaatsukhaah sukhaavaagaahaavakinthevah sankhinyaayaamaaamasamantangatvaabhisheka ankritvaasurabhamitraya abilangaahbirvaaarunee bithiranyakavarnaabhihpaavaamaanohbhiriti maarijyavaatrantarjalohamarshalanenatreen pramaanayaamaaandhaaryatvoveeryaa -champopotyayaarad -bhaanyanyaas maisampaadu -yashuchodesheepaak -kalairdmhbraaasanaapanikalpayant/Along with shishyas, be the waters enter into the east or the north softly and fill up the waters with shankha or conchshells with mantras such as dadhikrannoakarshaam -jishnorashche yavaajinahsurabhino --- and aapohishthaamayebhuvah---mantras and then avatehedau -duyttaminam me varunatavaryaami--iranyavarnaashuchhayapavaaka--pavamaanahsurwarjana--and such while making shuddhasnaanaas along with maarjanakarmaas. Then having come out of the waterflows, recite ritam cha matyam cha --and such Aghmarshana Rishi drishta mantras having exited the waters and perform three pranayaamaas and be seated on kusha grass. Brahmme Prajaajanapatee Brihaspatayeagnaye Vaayave Suryaaya Chandramase Nakshatrebyahritubhyaas samvatsaraaya Indraayaaraaginie Somaayaaraagigne Yamaayaraagigne Varunaayaaraagigne Vaashravanaayaaraagigne Vasubhyyo Rudrebhyyo Aadityebhyyo Vishveebhyyo Deveebhyyasaadhhayaayabhyyo MarudabhyyaRubhignomrigu bhoya garbyahiti Devaaganaanaam/ Do then invoke and make them to be kindly seated Brahma-Prajapati-Brihaspati-Agni-Vayu-Surya-Chandra-Nakshatraas-Ritu devtaas- Samvatsaradevataas- Indra- Soma-Yama-Varuna-Vaishravana-Vaahshata Vasus- Ekaadasa-Rudras-Dwadashaadyadevataas-Vaushvedevaas-Saafdyaa Devatas-Marutganaas- Bhrigu-Angereaadi deva ganaas. Atharshayah-Vishvaamitro Jamadagnir bharadwajo Goutamotivashhthah Kashyapa iytey Sapt Rishyaya kalpaatvaadakshinatoastyaakalpayant/Then do invokeVishvamitra-Jmadagni-Bharadwaajo-Goutaya-Atri-Vashshatha-Kashyapa being the Saptarshis. Therealongaparitashirs be seated, invoke Aasty Muni be seated towards the southern side. To yaavadevedyadvantauhkalpayanti/ Then all the Rishis such as Krishnadvaipaayanaadi Rishis be seated to. Praacheenaaveetanikritvaada kshinato VaishampaayanaayaPangaye Tittiriyeukhaayaatre - yaaya padakaaraaya, Koundunyaavvrittikaaraayaayaa, Boudhayaanaayapraavachanakaaraaya, Aapastambayaasutrakaaraaya, Bharadvajaayayaa sutrakaaraaya, satyaashaadhaahayaaHiranyakeehaaya, aacharaabhiyaurthvaretoobhya, ekapatneebhyovaanaapraastebhyaahkalpayamitig/ As having assumed the praacheenaaveeti position, do seek the vision southward and find Vaishampaayanaa- Paingya- TittirhakhaaAtriya, Padakaara, VrithhikaaraKaudinyya the pravachanakaaraass. Athayaathaaasvampitrubhyaakahkalpayantimaataamahebhyachapruthah/Then provide sukhasanaas to pitrugamaas like pita-pitaamah-prapitaamaha as also mother’s father, maternal grand father and maternal great grand father in separate enclosure. Yajnopaveetanakritvaat eshvevadesheshtathavannya puryaatainevamaamahbhir -evaarukshemshchataapa myanti Vaishampaayanaa pramturtreem stumaatuprapitaamahaparyantaanpracheenaaveetinastarpayanti-- amum tarpayaamyum tumarpayaameeti/ As wearing the yajnopaveeta in the reverse praacheenaavidhi, then
invoke the previously mentioned Vaishampayaanaadi Pitrus and paternal-maternal forefathers and perform tarpanas. Abhinyaantaavanyonyam. Or else, the tarpanas by duly performed as addressed to individuals or in groups.

Further stanzas of Patala 4-Khanda 11 continued:

Yajnopaveetaanikritvaatreenaditudonuvaakaanadheeyorun/ Kandaadeenapratramtottamouwaa/ Ayamapivikalpapakaraneyvaakhyaat/ Kandaataandaatprarohantu 'tidaabhyayaam - upodakeduuvaaamropayanti/ Aparagraahyadadhikurvan/ Sarvatahparivaryomintakhurvan/ Udgaahyattaamitorajimdhaavanti/ Pratyetvaabhinaadaasisatubhirodaaneti bhrahmanaabhjojyitaavashi -shovaachayati/ Evam paaraarayanamaamaapootchakaandaiddiuvuuvarpanadadihdaavvasavarrjam/ Pratyesya bhrahmana bhoojanaadi karma poratipadyate/ Evamevaabhiraharahraav-nrusheenpitrumschedhata.

Being duly worn the yagnopaveeta, do initiate adhyayana of three anuvakaas. Having removed the durvaa grass totally, initiate the adhyayana of Kandaataandaatprarohantia nd the subsequent richas. Having entered the flows of waters do make an impression as of entering the 'samudratarangaas'. After leaving the waters try to run towards the northern direction. Then having approached his own house, make quick arrangements for brahmana bhoojana and seek their 'aasheervaadaas'. This indeed be the regular procedure of Deva-Rishi Pitaratarpavanavidhana.

Patala 5-Khanda 12

samaavartanam -

udayātpūrva goṣṭhapravēśavidhānān : vedamadhīya snāsyān pragudayādvṛajaṁ praviṣyāntarlomnā carmanā dūrāsamaparidhīyā'ste/ rinametadaharādityo'bhitaipet/ 2. vapanam -apanayanavat madhyandine 'gnerupasamādhānādyājyabhāhānte pālāśīn samvidhamuttarayā'dhāyāpren -āgniṁ kaṭa erakāyāṁ vopaviṣyottarayā kṣuramabhimantrtyottareṇa yajuṣā vaptre pradāyāpāṁ samarjanādyākṣesanihāntat samāmnām/ 3 mekalāyā brahmācārinė dānajagānārdhe vṛajasvopaviṣya vītrasyā mekhalāṁ brahmācāriniṁ pravacchayi 4 tena tasyāḥ darbhaṁstambe nidhānamāṁsa sa uttareṇa yauṣudumbaramule darbhaṁstambe vopagūhiṁ/5 snānaṁ udumbarakāṣṭhena tantahāvanaṁ ca evaiṁ vihitābhīreṇādvādhrutābhāṣāṇābhissānātottarayaudumbareṇa dato dhāvate/6 snāṇādṛavayārācchāyā punaḥ snānaṁ ahaṭasyāntarasva vāsasāḥ paridhānāṁ cāndanānulepanāṁ grīvāsā manerābhandhanāṁ bādaramanessavapāṇāvābandhanāṁ uttarsva vāsasāḥ paridhānāṁ cāṇāṁyocchādītassenāṁ/ uttareṇa yauṣūḥatamantaraṁ vāsāḥ paridhāya sārvārabhīnā cāndanottarairdevatābhīyāḥ pradāyottara - yānulīpa maṇiṁ sauvarṇāṁ sopadāhāṁ sūrotamuttarayodapātre tṛiḥ pradaśītvaṁ pariplāvyottaraya grīvāsāvadadhāyāvameva bādaraṁ maṇiṁ mantravaraṁ savye pāṇāvābadhāyāhatamuttaraṁ vāso 'revasiṁstveīśamāṁ/ 7 vāsasa 'nte kuṇḍale bādhaṁ tadviṣṭaṁyā dāryā pradhānāḥomāṁ jayadiyāsca tasya daśāyāṁ pravṛttaṁ prabhadṛya dārvāyāṁbhīyāyjanābhīyanuṁtanāḥ āḥutirhutva jayādi pratipadyate/ 8. tayoḥ karnayorābhandharinamparticularlyaṁ krvtaitabhīreva dākṣiṁe karnā ābaddhnītaitabhīssaye/ 9 ātāriṁ sraujā dhāρāmanāṁ aksṇorājaṁāṁ ādaraśāvēkṣānaṁ upānirrupsamānaṁ chaṭradanyordhāraṇāṁ caevamuttarairvātāliṁgāṁ srajaśśīrayāḥjanāmadārtāśavēkṣamupānāhau chaṭraṁ đandāṁtu/10 vāgyaṁāḥ dyugpahānāṁ naksatranāṁ cāndramasaścoppāhānāṁvacaṁ yacchāyānaksatrebhyāḥ uditeśu naksatraṁ prācīmudīcīṁ vā diṣamupanisākrayottarenārrdhacena diśa
Once the formality of samaavartana or home coming be accomplished having spent gurukula nivasa for vedadhyana, the brahmachari would be seated on miriga charma even before Suryodaya having taken his bath and having entered a cow shed planning about his future while the Sunshine be not too much yet. This is precisely as described vide Yagjnyavalkya Smriti stanza 1-51: Guravetvaramdatvastroyaa dvaata - danugjnyayaa, vedamvratanaaivaaparammeetvaahyubhavamevaa/from brahmachaari dharma to Vaivahika dharma is being stated: the dwijas having taken leave from the Gurukula, and having given away ample dakshinasa, the dwija seeks to enter the married life and would be on the look out for an eligible saha dharma charini. At noon time, after the ceremonies of Agni Upasamaadhana to Ahuti Karma with the mantra Imam stomam--from placing palaashasamidhas into Agni and perform Aajyabhaagaoblations and sit down to the west of the homakunda and recite Vyaapushpam --Shivonaamaasi-- over a razor, and hands it over to the barber with the next Yajus mantras: Tasmin keshaanupam - yotarayodumbaraumuledarbhastamevaanidadhhati/ Thus the rites beginning with the pouring together of warm and cold water down to the burying the same tuft hairs are the same. He sits down behind the cow-shed, takes themekhalao girdle off, and hands it over to a Brahmakarin who would hide it with the following yajus mantra- idamahamamushya/ Then the karta would bathe in waters mixed with sugandhas while the next yajus mantra Somasyastanuuraasi--apsarastuyogandhah/With the next verse, he moves about a gold pellet with its setting, which is strung on a string, three times from left to right in a water-pot; with the next verse, he would tie the pellet to his neck; in the same way, without Mantras, he ties a pellet of baadarawood to his left hand, and repeats the rites with a fresh upper garment, with the verses, indicating richness to be filled up with. The garment’s skirt be tied with the earrings, place them onto the darvi or the sacrificial spoon and offer oblations with a series of oblations with mantras aayushyamvarchasam--followed by further oblations. Having performed the ceremonies down to the sprinkling of water round the agnikunda, he should tie one of the ear-rings with the same verses to his right ear, and with the relevant mantras to his left ear.. In the same way he should perform parishechana on the four sides of the agnikunda, place a ‘pushpaguccha’on hishead, place anjana on his eyes, look into a mirror, put on‘padarakshas’ and take anumbrella and a staff. Further he should keep silence until he could find naksharas on the sky. When he would have ‘nakshtrasandarshana, he would go away towards the east or north, and keep gazing the directions till worship the horizon till next day break and accompany his friends as he would please as buddhvaakarmaaniyatkaamaetadadabhyate/ Hence the vidyarathi turned to youthful peeping in at the threshold of marriage would seek to the vidhayavidhkala with his buddhi would follow his destined yet dharmikanubhavastava.

Patala 5-Khanda 13

Evam snaasyamukhyakalpamvidhaayanukalpamvidadhaati:1 pūjyena kūrce upaveśaḥ: athitadaparam tūṣṇīmeva tūrte snāvī tūṣṇi samihdamādadhāti/ yatārāmā apaciti kurvanti tatkūrca upaviśati yathāpurastāt/2 rājasthapatyorupaveśanamantraḥevamuttarābhhyāṁ yathāliṅgaṁ rājā sthapatīśca/ 3 padyanivedanam : āpah pādyā ‘ti prāha/ 4 prakṣālayitre pādaprasāraṁmuttarābhhyāṁ daśkṣaṇam pādaṁ brāhmaṇāṁ prayaçchetsavyanā śūdraṁ/ 5 prakṣālayiturupasparśa ātmābhimaraśaśca prakṣālayītaṁrupsprayottaretanā yajusātmānaṁ pratyabhimṛṣet/ 6 ardhyanivedanam kūrcebhhyāṁ parigrhya mṛmmayenār ‘hanīyā āpa ‘ti prāha./7 tadekadesasya pūjyānjaḷāvānayam Uttarayābhimanyān- jalāvekadeśā anīyamāṇa uttarāṁ yajurjapet/śeṣāṁ purastānmīnīyamāṇumuttarāyānumantraye/
8. Madhuparkadānامadadhi madhviti sansārjya kāṁsyena varśīyasā pidhāya kūrcābhyyāṁ parighṛhaya
'madhuparka' ti prāha/9 madhuparkadānyāṇi trīvantame ke tṛghaṁ ca/pāṇktame te dhanāsaktūṁśca/10.
madhuparkapraśanam uttarābhyyāṁabhinhrya yajurbhyyāmapa ācāmati purastādūpariśācctarrayarā triṁ
prāṣyānukmpypāya prayacchet/11 madhuparkapratīgrāhītā rājā shhapatīvā cet tena tasya purohitāyaya
dānam pratīgrhyaya rājā shhapatīvā purohitāyaya/12 gōverapam śrapayītā tasyāh palāsaprāṣyena homaḥuttarayaḥbhimantraya tasyai vapaṁ śrapayītvopastūrṇābhābhīrīṭāṁ
madhyamāntamaneva palaśapsrenotttaryā juhoti/14 gorupsargapakṣe kartavyah prakāraḥ
dayuṛtsrjedūpaṁśūttarāṁ jāpitumotuṣrjate tuuccai/15 annanivedanammanmaṃ proktamupūṁśūttarairā -
bhimantrya om kalpayate tuuccai/16 madhuparkarāhāḥcāryāyartvije śvaśurāya rājān iti
parisanivatsarāduttāśhābhyya etatkāryam/ sakṛtpravaktre citrāya/

One method of samaavartana had been explained in the preceeding Khanda. Another method of a
somewhat inferior kind would be to take the youth’s pavastra snana even an informal kesha khandana
kaarya and quietly perform “samidhāadhana” with the least content of mantrochaarana as that agni be
fetched from a shrotrita’s neighbourhood. The understandable comparison be that of a Raja and a
Radhapati or the shrotria of the neighbourhood and of the vidyarthi just having concluded samaavatana
from the gurukula.

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from the gurukula.

**Explanation:**

- Milk: Milk-Aapyaayasvasametuvishvatassomavrishniyam, bhavaaajasasyasyangadhe-;
- Curd: Dadhikraavnoakaarshamjishnorash -vasyavaaginah, Surabhinomuhkaratpranaayuyugum
  shitaarishat / Ghee: Shukramasijyotirishasi tejosi Devovassavitot punaatvatchidrena pavitrenavapoh
- Suryasyarashmibhih- Honey: Madhuvaattarayatemadhukharrantisindhavah, maadhveernassvantyo
  shedhii- Sugar: Swaaduupvaswadishyaayajinvaneswaadurindraa yasuvhatunaaamneswaa -durmitraaya
  VarunaayaVaayaye Brihaspatayemadhumaagumadaabhyah)

Ihaapipanachaaamsamayahapyanguktum, dadhi-madhughritamdhaanaasyaktavahiti/Then ukttaraannaa-
bhinhrya yajurbhyyāmapa ācāmati purastādūpariśācctarrayarā triṁ prāṣyānukmpypāya prayacchet/ The
atithi would recite two mantras: trayye vidhayaai--aamaagann/ thus having done abhimantra state:
amritopastaranamase, amritaapidhaanamase/thus perform ‘aachamana’. Shesham madhuparkapraashhna
shesham anugrahaaya putraya bhraatre vaa samaavrittayaiva prayacchet/he should partake three times
(of the food) and should give the remainder to a person towards whom he is kindly disposed.A king or a
Seemanthorayan asamskaara of a prathamagarbhinistree be duly celebrated by the fourth month of hedconception. Seemanta is the partitioning ‘rekha’ of her head hairs. Seemanta as the auspicious celebration of her first pregnancy in the fourth month. The husband would then serve food to brahmans who would recite swasti vachanas and arrange “upasamaadhana” of placing “indhanas” to agni and offer “aajyabhaaga aahutis” my the garbhi stree as the aahutis be along with the mantras: dhaataadaadatu norayimmitchatustroyastvaahridaakeerineti chatusraahbhurbhuvassuvaaraaka mahamyaasteraake/ yougandarireva no raajetisaalveeravaadishuh, vivrittachakraa - aseenaarstreerenayamunetava/ Somaevanoraajetyaahurbrahmmaneeh prajaahviviritachakra aaseeenaarstreerenayamsoutava/ (MP. 2.11.1-8)being the four mantras resepectively.. After the parishechana karma of sprinkling waters ao all the four sides of the agnipeetha, the husband would make it his wife to sit
down to the west of the fireplace, facing the east and would part her hairs upwards from the beginning from a porcupine’s quill which has three white spots, with three darbas and a bunch of unripe udumbara fruits with three vyahritis of Bhu-bhuvah-swah followed by raakaamahamsuhvaaam -- yaasteraakesumataayah--/The husband would address veenaa players to initiate the instrumental music. Thereafter two richas be recited viz. yougandhari --and Soma eva no raajaa--be recited; these lyrics are to be played in the case of brahmana stree’sseemanta whereas in respect of kshatriya- vaishyastrees in the seematotsava the song would be Somo no Raajavatumanusheehpraajah--/ For brahmanas, the name of the river near by to their native place be tuned in. Then the husband would tie barley grain shoots to the wife’s head and keep silent till the nakshatras would appear in the horizon. Once nakshatras would be visible, he would approach his wife towards the east or north, touch a calf and slowly utter the vyahritis of bhur-bhuvah-svaha along with his wife too doing so along with him and break the silence thereafter with the manras yacchato--visrujata/ Thus the pumsavanasamskaara for uttamatputraprapti in the course of the third or fourth month after the garbhaadharana. Seemantotrayana be celebrated in the fourth month of garbhaadhaarana while pumsavana karma be preceeded. The opinion of some would suggest that these samskaraas be performed for the first garbhaadhaarana.

[Vishleshanaaon Garbhadaana-Pumsavanaaa and Seemantonnayana:

GARBHAADHAANA: Shoshariturnaanaashaastreenaamtasminyugmaasamvishet, Brahmachaar - yevaparvaanyaadyahchatastraschavarjayet/ (Yagnyavalkya instructs that husband and wife could copulate during fourteen ‘rithu’ nights, but during the ‘Parva’ or days of Sacred Festivals and four days when she is in menses period the husband should practise celibacy only) Prathamahanichan - dalidviteeyebrahmaghataki, triiyerajakiproktachaturthehanishudhyati/ (Parashara describes the four days of menses period as those of chandali, brahmaghataki, rajaki and shuddhya) Tisroraattrotratam - charetprajaayaigopokshaaya/ (Shruti states that to secure progeny it is necessary to observe the Vrata for three nights) Nakacchedgarbhineem bharyaamalinaam sitamurdajaam rajasvalaan rogavatimnaayonounabubhusheetaah, Savastrveshadharayaasnaataayaashuddhachitrayaa, AroJayadaitiayasyasvamevamvidhahsvapeet/ (Shandalya Muni totally negates the idea of union with carrying women, or unclean, white haired, diseased, reluctant and menstrous women, but endorses the woman who is well dressed, nicely bathed, clean and healthy and engaging actively.) Mithunibhutvaanshauchamprativilambet/ (Gautami Maharshi states alertingly that after the act of union, both must clean without laziness) Shashtyashtamimpanchadashimdvadashim, Brahmachaareebhavennyamadvarjayatrayehani/ (Kurma Purana requires abstinence on Shasthhis, Ashtamis, Purnimas, Amavasyas, Dvadashis, Chaturdhis) PUMSAVANA: Pumsavanamvyakte garbhsethyena/ (Aapastamba Rishi instructs to perform Pumsavana as soon as conception is declared)Triteeyayavachaturdhaavaamaasipumsavanambhat, Garbhavyakitsmritimtacchaloaka siddhad - striyaahisaah/ (‘KaalaDarsha’ instructs that once conception is confirmed, the Pumsavanasamskaara be observed either in the third or fourth month) Maasitriteeyedviteeyavaayadahah, Punnakshatrena chandramayuktasyaat/ (Paarashara opines that either in second or third month of the garbha, Pumsavana be performed coinciding with ‘Pum’ nakshatra and Chandra! SEEMANTONNAYANA: Shashthevaasaptamemaasiseemantonnayanambhabet, AshtameNavamevaapiyaavadvaaprasavobhavediti/ (Kasayapa Muni suggests Seemanatotsava in the sixth or the seventh months of the conception; in fact, till such time delivery does not take place, even the eighth or the ninth month may be in order to celebrate seemanta!) HoweverAapastamba observes: Seemantonnayanamprathamagarbhechaturdhemaasi/ (Seemanta be performed in the fourthmonth, in the case first conception) Yadiseemanatah
Further stanzas from 12-16

In performing the Seemantotrayanasamskaara too to place nyagrodhavrikshashakhaa facing eastward or northward be placed as aahutis to agni. Even before this agnikarya, brahmana bhojana and swastis vachanas be not preceeded but only thereafter.Aapastamba Dharma Sutra in this context be recalled vide. 2.15.11: shucheenmantravatsaravrakrityeshubhohjam/ Also the jala parishechanakarmaadis on the four sides of agnikunda too be not performed. Further the karta- bharta would cause a pre-puberty kanya be asked to pound the nyagrodha shoot on an upper millstone or a rock over another millstone and pour waters on it. Thereafter let the wife lie down on her back to the west side of the agni, face the east and insert the pounded substance with his thumb into her left nostril with the yajusmantra pumsavana/masi/ This action should be taken to assure putraprapti. Further, this cere

Patala 6-Khanda 15

Jātakarma - jātasya kumārasya vātsapreenābhimāntraṇam mūrdhanya vaghṛṇānam daksinakarṇajapaśca jātāṁ vātsapreenābhimṛṣyottareṇa yajuṣopastha ādhāyottarābhyanābhimāntraṇaṁ mūrdhanya vāghṛṇāṁ daksine karne jāpah/2 naksatraṇāmanirdeśaḥ naksatraṇāma ca nirdiśati/ tadrahasyaṁ bhavati/3 kumārasya madhuḥgaṭapraśaṇam dadhiṁgaṭapraśaṇam ca madhuḥ gaṇṭiṁ samāṁjra taṁ dārphena hiranyaṁ niṣṭārkaḥ badhvādāyottarairmantraṁ kumāram prāṣayitvottarābhih paṅcaḥbhīsnāpavyātī vadhi gaṇṭiṁ samāṁjraṁ kāṁsyaṁ prṣadāyaṁ vyāhṛībhīṁgāraṁca tathābhiḥ kumāraṁ prāṣayitvābhiḥ saṁjraṁ goṣṭhe niṇayet/4 daksinastanadāpanam uttarayā māturtupastha ādhāyottarayā daksinam sansaṁ pratidhāyottarābhyaṁ prthivīnābhimṛṣyottareṇa yajuṣā saṁviṣṭam/5 phalīkaraṇahomāṁ uttareṇa yajuṣā śirastā udkumbham nidhayaṁ sarṣapāṁ phalīkarṇaṁamśrāṁ anjaliṁottarairstrīṁ pravīṁhaṁḥaiṁ ṣvamāṁṣi -praviṁśe praviṁśa eva tiṣṇimāṅgāva paṇeti/evamaharaharānirdeśatāyāṁ/13 nāmakaraṇam -6 tasya kālāṁ daśaṁyamaṁhitāyāṁ snātāyāṁ putraśya nāma dadhiḥti pitā māteti/7 nāmani punmo 'kṣarasankhyāḥ dyavakṣaraṁ catukṣaraṁ vā nāmapūramkhyāyottaraṁ dirghābhhiṁthāṇāṁ ghoṣavādāyottantarastham/8 'su 'śadbhaṁ hiṁtasya nāmnaḥ prāṣastyam api vā yasmin svityupasargasyāt taddhi pratiṣṭhitamiti hi brāhmaṇam/9 kumārāṁ nāmakaraṇam ayujāksaraṁ kumārāṁ/10 prāvāṣaṁvitā pitrā putraśya mūrdhavāghṛṇādīṭi prāvāṣaṁvitā putraśyottarābhyaṁ abhimāntraṇam mūrdhanya vaghṛṇāṁ daksine karṇa uttaran mantran japet/11 evam kumārāṁ api kumārīmuttaṁ abhimāntraṇaye
the proud father having touched the new born son with the Vatsapra Rishi named hymn viz.

The proud father having touched the new born son with the Vatsapra Rishi named hymn viz.
Asminnahaṁsaḥrasramphusayyyedhaṁmaanassvevasho/ vide Mantra Prashaṇa II.11.20 and took the child on his lap. Incidentally, jaatarkaramamskaara be performed to a son but to a daughter, as the word jaata, is used as a ‘pullinga’. Then the father provides the name of a nakshatra, as that be kept a secret. Meanwhile a mix of honey and ghee be readied, dipped with a golden item like a finger ring and a darbha and let the child lap up. Then the child be offered for a bath. Further the father would pour curds and ghee together and the mixture be given to eat out of a brass vessel with the following: Bhurbhuvasuvoraa - kamahanyaastarena/ Yigandarireva no raajetisvasevadishuh, vivrittacha kraaseenaasthereṇaya - munotava/ Soma evanoraajyeyaaahur brahmani -praajah vivrittacha kraaseenaastreenasoutava/ pumsava -masi/ Mantra PrashaṇaII-12,11.14). The remainder be poured out in a cow-shed. Thereafter,
he would place the child in the mother’s lap on to her right breast stating the following touching the earth as the child be laid down uttering the following mantra of MP.II.13.1-5: Maatukumaaram raksho vadheen maadhunuratyasaarineey, priyaadhana syabhuyaaedhamaanaaasayegrihyee/ Ayamkumarojaraam - dhayatudeerghamaayuuh, yasmatvamstana praapyaayuvarchoyashobalam/ yadbdhemerhridayam - dichandramasishritham, tadvuripashyamma ahampooramahaghamrudam/ attesseuseemehridayamvedaaham tat prajaaapatou,vedaamatsayeva -yammaahapourntrapramaghamrudam/ Naamayatinarudati yatra vayavnavaamnasi yatrasaaahhim rishaamasii/ Thushe would recite the stanzas placing a waterpot at the child’s head, would keep mustard seeda and rice chaff with both of his hands and enter his wife’s room and sacrifice the materials to agni thrice with the swaaha mantra: : Aappasteshujaagra rakshaam - siniritonrudahdham/ ayamkalim -patayantamwaanamovardhustham, ajaamvaasheevaam ivamarutarhyaprayaadhavershamsaah/ Shandyethasshidakerauuluukhalah chaavanonashyataadaitassswaaahaa/ Shanderathahshshindkeruuluukhalah, chaavanonashyataaditah svaaha/ Ayasshandomar kaupaveerraullukhalah chaavanonshriyaaadutassswaaah/ Ksheeveshvalo -moneeh svajaapojopaka - ashineeh, apetanashyataaditas -svaaha/ Mishravaasaahikoubera kaarakshor aajenapresitaah, graamamsajaanyakocchhanteechchantoparidaakritaanaathswaah/ Etaanghritaina shanderathasshasshnindkeraulluukhalah, chyavano -swaaha/ Ayamkumaarojaraam: :  

Samhita 1.5.10 :Pitaamaataa cha tadhaturyagnii/ Thereafter brahmana bhojana be arranged followed by swaashti vachanas. Dyaksharamchaturakshharan -vaanaamapurvamaakhyayaantoram deerghaabhi-nishtanaamta ghoshavadaadyantastham/ The name be of two letters or four letters, the first part of the name be of sangjnaashabda and the last be kriyaapada. At the beginning be of ghoshavyanjan-in the middle antasya varna such as ya-ra-la-va. In other words, it should be a name of two syllables or of four syllables; the first part should be a noun; the second a verb; it should have a long vowel or he Visarga at the end, should begin with a sonant, and contain a semi-vowel. Or it should contain the particle su, for such a name has a firm foundation; thus it is said in a Brahmana. is to be done until the ten days of the child’s birth. On the tenth day, after the mother) had recovered fully and taken a bath,sootikaajala be sprinkled, angipeet be distinguished as the father gives a name to the son. The father and the mother should pronounce that name first as stated in Taittireeya Samhita 1.5.10 :Pitaamaataa cha tadhaturyagnii/ Thereafter brahmana bhojana be arranged followed by swaashti vachanas. Dyaksharamchaturakshharan -vaanaamapurvamaakhyayaantoram deerghaabhi-nishtanaamta ghoshavadaadyantastham/ The name be of two letters or four letters, the first part of the name be of sangjnaashabda and the last be kriyaapada. At the beginning be of ghoshavyanjan-in the middle antasya varna such as ya-ra-la-va. In other words, it should be a name of two syllables or of four syllables; the first part should be a noun; the second a verb; it should have a long vowel or he Visarga at the end, should begin with a sonant, and contain a semi-vowel. Or it should contain the particle su, for such a name has a firm foundation; thus it is said in a Brahmana. is to be done until the ten days of the child's birth) have elapsed. A baby girl’s name should have an odd number of syllables: Manu Smitri vide 2-66 states: Amantrikaatuakarveyam streemaaavernaardhamaanaasvegrihe Ayamkumaarojaraam: When the father returns from a journey, he should address the child and kiss him on his head with the next two verses, Angaadangaathsabhavasi hridayaadahijaayaye, vedovai putamaamaasisajasveeashwardhasshetam/ Ashmaaabhavyeeshhaa/ MP. II, 14, 3. 4), and should murmur the next Mantras : Agni aayushmaaneetipanca/ into his right ear.

Patala 6-Khanda 16

Annapraashanam: -tatra kumārasya dadhyādiprāśanam:janmano ’dhi saaethe māsi brāhmaṇān bhogayit - vā’śīso vacayitvā dadhi madhu ghṛtamadhamanamah samirṣyottaraṁmantraṁ kumārāṁ prāṣayet/Taittareṇa maamsenayake?-. dadhyādīsthāne taittīrīyaṁsāvidhānāntaśiddhīnaṁ rīṣeṇa māṁsenetyeke caulaṁ-tasya kālabhyanmano ’dhi trītye varṣe caulaṁ punarvasovo/ upanayanavānāndīśrādvambrāhmaṇānāṁ bhoganasmāyanavato/ sīmāntvadagnernupasādhānādhi kumārasya keśānāṁ vinayānāṁ sīkānibhinānāṁ cakēsāṁ vinīya yathārṣi śīkhā nidhadhiḥ/ upanayanavat digvapānādiṁpāṁ unasvarjāntvāyēkeśānīṃdhhāntī - samānāṁ/ vapaṇe upayuktena kṣuṣeṇa trīrātparāpanyaṁ karmākaraṇatentena tryahāṁ karmanivṛttiḥ/ vārāṁ dadāti gōdānavratam tatkalāścāevam gōdānamānasāmnimānam naksatre śoḍāse varṣe/agnigāndō vā syāti/sāinvataraṁ gōdānavratame mitye ka upaśānti tatra vapaṇe viṣeṣāṁ etāvānāṁ sarvān keśāṁ vāpayaṭe/udakopasparśanamiti chandoghā/  

Annapraashanam: -In the sixth month after the child's birth he serves food to Brāhmaṇas and causes them to pronounce asheervaaada mantras, bhuraapatvaa----oushadhyasmantripanjarpshyam/curd, ghee, and boiled rice, and should give the mixture to the boy to eat. He should feed him with partridge, according to
some teachers. Then the choula karma or tonsure be performed under punarvasu nakshatras.

Janmanodhitriteeyo varshaalampurnavasyaahitii Adhi triteetgaardhadaakikatriteeey// Soono Maatari garbhiniaam chudakarmanakaarayet// Soono Maatari garbhiyamchuda karma nakaarayet// (While the former stanza by Aapastamba requires that the first hair-cut be executed either on the first or third year, the same be done to those born during the punarvasu after three months. Brahmaan bhojana be duly performed at the initiation of the upanayana shubhakaaryya. As in the context of Seemantonnayana - agnikaryas are prescribed at the upanayana. He makes (the boy) sit down to the west ofthe fire, facing the east, combs his hair silently with a porcupine's quill that has three white spots, with three Darbha blades, and with a bunch of unripe Udumbara fruits; and he arranges the locks in the fashion of his ancestral Rishis or according to their family custom. The ceremonies are initiated with sprinkling samajalas as per M.P.2.14.11 viz. bhurapaam tvoshadheenaamra sampreshayaanmishiva astaapao -ushadhaya - smaatvanameevaastaapaa oushadhayarasmavasou/ Then the rajor be removed and washed. This ceremony be repeated as the rite be completed. The father gives an optional gift to the Brâhma who has assisted.Godaanaafter the ceremony of shaving the beard, is performed in the sixteenth year, in exactly the same way or optionally under anothercontet. Or he may perform the Godaana sacred to Agni. Some prescribe the keeping of a vow through one year in connection with the Godaana. The difference between the Chaula and the Godaana is that at the Godaana the whole hair is shaven without leaving the locks and touch the waters as per the Saama Veda followers. Aapastamba Dharma Sutras vide1.10.8-9 state riktovaaseshonaphitoyamundastayaitatdapidhaanamyacchiusveti, satreeshutvachanaaatva panam shikhaayaah/

Patala 7-Khanda 17

granirmânam- tatra khanitreoddhananodihane daksînâparyakpravanamagarâvakâsamarinuddhatya pâlâsena samîmayena vodhenaaitâmeva disâmutterayodâhati/ evam trih/sthûnàgargarhakananam sthûnânikkhananai ca kptamuttarayâbhimrâya pradaķiśiśi sthûnâgarîn khânayitvabhyantraraim pâmsinimuduppotarabhâıyam daksînâm dvârasthmânavadadhâti/ evamitarâm/yathâkhâtamitarâ anvavadhya vamâmsâmâdhîyamamutteraṇa yaujâbhîmmantrayate/sammitamarairâyathâlingam/ grhapraveśavidhi- grhayeśânamidîghâge `gniprâtiśthâpanam- pâlâsâm samîmayam vedhamâdipyo - ttara -yâginiuddhrtvottareṇa yaujâgârám prapâdyottarapûrvavadeše `gârasyottarayâgni prâtiśthâpayaite/ agnerdaksînata udadhânâyatanakarânamtasmâddakîśinamudadhânâyatanai hvatî/- anâevam prâtiśhâtasyahgehna daksînâmudadhânâyatananikkaravayamukdakam dhîyate yatra tat udadhânain manikâhhyam- tatrâyate udadhânâprâtiśthâpanyantamvisuçînâgrândhânsamîstîra teśûttrayaâ vrîhîyavâm nyupya tatrodadhânâm prâtiśthâpayaite/ udadhânasya jatena pûrânam/ tasminmutterena yaujâsi caturaka udadhânâhânâyati/ tasâya bhedane `numantraṇam/dîrnmattarayânummantrayate/ pradhânâhûtayâhagnerpavamanudâhînâdyâyâbhâghânte uttarâ āhûtirhuttâ javâdi pratipadyate/ ggrasya pariśecanampariśecanântam kırtvottareṇa yauṣodakumbhana trih pradaķiśinamantaratro `gârâm nîvesanai vâ pariścicya brâhmaññān bhoyaladapapaisaktubhirodaneti/

In the context of griha nirmaana, the earth be better inclined towards the south west enabling the sweeping elevation of the surface with a broom of palaasa or sami wood to the same direction thrice over a day. As the house holder would wish to touch the ground, he would prepare in a manner to have the pits for the posts dug up from left to right so that the pillars be erected so that the earth be slanted towards the interior of the building and further right door post be erect in the manner the rest of the door posts too. Mantra Prashna II 15.1-5 to 11 as follows: Yad bhumē kruuram tadito hariamiparaarchaam nittutim nirvaahayaami, idam shreyyovasaanmaagam devaa gomadashvaaddamastu prabhhm/ Syena prithivi bhavaaruksharaa niveeshaane, yachcchh nasshaa saprathaah/ Ihaiva tishta nimitaa tillavaa syaadiiranee, madhye taalpyasya tishtaamaataavaa prayaangaghaayayah/ Aa tvaa kumarrastaruunaa aavvathso jagataa saha, aa tvaa paristrutah krumbhaa aadadvahal kalasheerayanna/ Ritena sthunaavadhîrdo vamshognoviraajamaspetha shatruun/ Brahmaa tve kshartagcchha puurve shtuune abhirakshatu, yaginascha dakshinaancha dakshine, ishashcshchorjaapare/ Dharmste shtuunaa
rajashhreeste sthupah/ Further, He sets a piece of Palása wood or of Shamí wood on fire, takes the fire up in a dish, carries it to the house and places the fire in the north-eastern part of the house. The place for the water-barrel is to the south of that spot. He strews there Darbha grass, so that its points are turned in every direction, pours rice and barley-grains over the grass and thereon he places the water-barrel, and would pour four potfuls of water into it. After the ceremonies from the putting of wood on the fire down to the Ajjayabhaagaoblations have been performed, he offers the four oblations indicated by the Mantras; II, 10-21 as follows: Annamivat dirishebhyasaam vastramivatedrishebhyasaam vittamivatedrishebhu -yaas, maashvedrishebhyasaam, shraddavedrishedrishe bhuyaasamamtravantudishoma heesmadhaavan -tusuumritaath, sarvakamaaabhriyantumaapiyaaabhirakshathumaaapiyaaah, yashosiyashoham twayibhyaasamnasou, angkoynyagkaavbhitaiteshaa, adhvanamnudhwapate swastimaasamparaaya/ Having performed the rites down to the sprinkling of water round the fire, he should sprinkle water with a water-pot around the house or the resting-place on the inside, with the further Yajus three times from left to right; then he should serve cakes, flour, and boiled rice to the Brahmanas.

[ Visheshana on Vaastu vide Matsya Purana

Initiating the Construction of Grihas / houses is considered the best in respect of the following NAKSHATRAS OR STARS: Ashvini, Rohini, Mula, the three Uttaraas, Mrigashira, Swati, Hasta, and Anuradha. As regards the DAYS, all the days of a week are good, except Sundays and Tuesdays. In regard to YOGAS, construction should not start on the following yogas viz. Vyaaghat, Shula, Vyatipaat, Atiganda, Vishkambha, Ganda, Parigha and Vajra. Following MUHURTAS are stated to be ideal for construction viz. Sweta, Maitra, Maahendra, Gaandhawa, Abhijit, Rouhini, Vairaja, and Savitri. To decide on the SHUBHA LAGNA, the activity of construction should be commenced when the Chandra bala as also Suryabala would be equally positive. The most important activities apart, ‘Stambharohana’ or the hoisting of the Pillar should be taken up first; similarly the procedures should be the same as in respect of the construction of Praasaads, wells and such mini water bodies. SOIL TEST would be the foremost activity before the actual construction is taken up. Sweta (White), Lal (Red), Peeta (yellowish) and kaala (black) may be the ideal soils for the Four ‘Varnas’of Brahmana, Kshatriya, Vaisya and Shudra respectively. Taste-wise, the soil may be sweetish for Brahmanas, sour for Kshatriyas, ‘tiktha’ or bitter for Vaishyas and ‘Kasaili’ / Kashaya / Pungent for Shudras. As a part of the soil quality test, saplings are to be planted and the best soil quality would yield the growth over three nights; medium growth over five nights and minimal growth over a week. The best soil obviously would give out the quickest yield. By way of a diagram, the area meant for construction is drawn as a big square which is divided into nine squares while each square is further sub-divided into nine smaller squares, thus making a total of eighty one squares. Of these, thirty two Devatas are worshipped in as many sub-squares while each square is further sub-divided into nine smaller squares, thus making a total of eighty one squares. Of these, thirty two Devatas are worshipped in as many sub-squares and thirteen Devatas from outside those sub squares, thus accounting for forty five squares. The names and the positioning of the respective Deities are: Shikhi, Parjanya, Jayant, Indra, Surya, Satya, Brusha, Antakisha, Vayu, Pusha, Vitatha, Brihatsakshatha, Yama, Gandharva, Bhringraaja, Mriga, Pitrugana, Daivarika, Sugreeva, Pushpadanta, Jaladhusha, Asura, Sesa, Paapa, Roga, Ahi, Mukhya, Bhallata, Soma, Sarpa, Aditi and Diti; these thirty two Deities are Baahya Devatas. These Deities are to be worshipped in the four Dik-konas like Ishaana. Now, outside the Vaastu Chakra the following four Deities are to be worshipped viz. Aapa, Savitira, Jaya, and Rudra. In the middle nine squares, on the four sides of Brahma, eight Sadyha Devatas are to be positioned and these are Aryama, Savita, Vivaswaan, Vibhudha -adhipa, Mitra, Raajayakshma, Prithividhara, and Apavatsa. Apa, Apavatsa, Parjanya, Agni and Diti-these are of five Devataavarga to be worshipped in Agneya-kona. Further, twenty Devataas are positioned in two rows: Aryama, Viwaswaan, Mitra and Pritvidhara-these four are stationed on three sides of Brahma in three, three positions each. This is the Procedure of worship to all the relevant Deities.

The methodology of construction varies from one building to another such as Chattuhshaala, Trishaala; Dwishalaetc. TheChattuhshaala is open from all four sides with gates /doors on all the sides, known as Sarvatomukha and is normally ideal for a Palace or a Temple. A building which has no door to the west is
called *Nandyavarta*; without a door on the Southern side is called *Vardhamana*; without a door on the Eastern side is called *Swastika*; and without an opening on the Northern side is *Ruchaka*. A King’s Palace is ideally measured the hundred and eight hand-lengths, while that of a Prince has sixty six measures; a General’s abode with sixty four measures; forty eight measures to forty eight measures; and thirty two for an ordinary citizen. As regards the ‘Stambhas’ (Pillar) in an ordinary house, its circumference is multiplied by nine times and the result must be the depth of the pillar underground; a four angled pillar is called ‘Ruchak’; eight angled pillar is ‘Vajra’; sixteen angled pillar is ‘Dwi Vajra’, thirty two angled pillar is ‘Pralezak’ and a pillar whose mid-region is round is called ‘Vritra’. All the residential homes should be entered from the right side ‘PraveshaDwar’. Entry from the eastern side where Indra and Jayanta exist is the best; in the southern side ‘dwara’, it is said that Yamya and Vitatha are supposed to be ruling and is good too; on the western dwara, Varuna and Pushpadanta are prominent; Uttara dwar is governed by Bhallat and Sowmya and is quite propitious. But one should be careful of ‘vedhas’ or forced entries: for instance, such vedhas through side-lanes might result in ‘Kulakshaya’ or damage to the Vamsha; forced entry through trees might end up in mutual hatred of family members; vedha through mud would bring in sorrows; vedha through water ways would result in problems; vedha through pillars might end up through difficulties arising due to women. Entering from one house to another could end up in grief to the master of the house. A house which opens on its own might result in madness of a family member. Similarly, a house which gets closed on its own could end up in ‘Kula naasha’/ distress to the Kula. Entry through a very high door could lead to ‘Raja bhaya’ or difficulties on account of Authorities. If the door is too low, there could by ‘Chorabhaya’ or fear of thefts. A door just above another door could attract Yamaraja darshan. If a house with a main door of disproportionate size is built in the middle of a big road is made, the master of the house would not live for long. If the main door is smaller than the other doors of a house, that house might not have contentment and would be a constant abode of recurring predicaments. The rear portion of the house must be kept duly adorned with trees, foliage, pots and decoratives. The east of the house there should be ‘Vata’ vriksha; in the Southern side Udumbara tree and the western side Pippala Tree and Pluksha tree on the northern side. Nearby the house, trees with thorns and KsheeraVrikshas or milk-yielding trees are not good. It would be propitious to grow trees like Punnaga, Ashoka, Shami, Tilaka, Champa, Dadimi, Peepali, Draksha, Arjuna, Jambeera, Puga, Panasa, Ketaki, Malati, Kamala Chameli, Mallika, Coconut, Kela, Kadali and Patala as these Trees are signs of Lakshmi / prosperity. Houses are better not built in the extreme vicinity of temples, Dhurtas or mischievous elements, General Administration, Four-Lane Centers, since there might be causes for irritation, fear and problems. Leaving ample space before, rear and sides of the building is a must. It would be advisable to have the southern part of the house elevated and such an abode is called a ‘Sampurna’ or complete from the Vaastu point of view and would thus bestow the best of advantages. To lay the ‘AdharaShila’ (Foundation Stone) of a building, the Priest should determine the ‘Muhurat’, decorate the Stone with white cloth, lay ‘Nava Ratnas’ and Gold along with Nava Dhanyas or nine varieties of appropriate seeds and with the help of masons fix up the stone, and perform ‘puja’ to Ganapati, Vaastu Deva, Ishta Devata or the Family Deity with formal ‘Mantrocchaarana’, also perform ‘Havan’ homa to Agni Deva with milk, ghee and honey: The relevant Havan Mantra is:

*VastosthapateyPratijaaneey –hyasmaantswaaveshoanameevobhavaa nah, yattvemaheypratitannojupuswa sham no bhava dwipatdey sham catushpadey/*

**VAASTU YAGNA** comprises: Sutrpath, Stambhaaropana or hoisting of the main Pillar, Dwaramshocchraya, GrihaPravesha and Vaastu Shanti. Sutrpath takes place in the Ishana Disha and Stambhaaropana in Agneyakona. Vaastu Deva’s ‘Pada Chinas’ or foot prints should be set up and the ‘Karta’ should do ‘pradakshinas’ (circumambulation) around the foot-prints. It is stated that water with the powder of Munga, Ratna and Suvarna should be sprinkled while designing the ‘Pada-Chinaas’. Incidentally, the signs of Vaastu should never be ash, lit up firesticks, nails, skins, horns, bones, and skull as some ill-informed persons tend to do so and such material would lead to distress, danger and difficulties. It is advisable that masons and other workers are present at the time of GrihaPravesh. *IshaaneyDevataagaramathaaShaantigruhambhavet, Mahaaanashthaagneyetata paarswam - chottaregyalam, Gruhayapakaramsarvam Nairuty Sthaapaded Buddhah/ Bandhasthaanam* -
bahiḥkuryaatsnaanamandapameyvacha, Dhana Dhaanyam cha Vaayavyekarmashaalaalaamtatobahiḥ, Evam Vaastu visheshayaadGhrūhabhatrutshubaavaham/ (To the Ishaana side of any house, the Devataagruha and Shantigriha must be set up; its kitchen must be in the Agneyakona; to the northern side the ‘Jalasthaan’ (Water reservoir); all the house materials be kept in the Nairutikona; the place for keeping domestic animals like cows and buffalos as well as bathing rooms are better constructed outside the house; the storage place for Dhana-dhanyaya should be kept in the Vayavyakona; the ‘Karyashala’ or the Offices should be organised outside and the residential place. This pattern of living would certainly assure excellent propitiousness and happiness to the entire family. At the ‘GrihaPravesha’ function (House Warming Time) approaches, Peace and Prosperity is ushered in as stated: Krutaagragrat Dwijavaraanatha Purnakumbham Dhadyakshataamalapushpaphalopashobham/ Datwaahiranya vasanaanititadua Dwijebhya, MaangalyAshaantinilayayagruhamvishekhthu/ Gruhotkahamavidhaanaa Bali karma kuryat, Prasasaada Vaastu shamaney cha vidharyauktah, Santarpayedvijavaraanatha bhakshyabhajoijyah, Shuklaambarah Swabhavanampravishhetsadhupam/ (As the house is fully ready, the Head of the family should initiate the action of conducting ‘Mangala Shanti’ with a group of Brahmanas ahead along with a ‘Kalasha’/Vessel, full of Sweet Water, Curd, Akshatas, tender mango leaves, flowers, fruits and coconuts as also scented sandal water, agarbattis/ incense sticks and oil-wick lamps nicely lit and decorated, as Brahmans recite Veda hymns and musical instruments are played, while entering the house at the appointed ‘Muhurta’. There after Grihapraasaadas/ doors and other household items are purified for Vaastu Shaanti and Homa and Balidaana are performed. Brahmanas are treated with Bhojan and gifts of gold, vastras and dakshinas, where after relatives and friends are treated too with bhojan and gifts.) ]

Patala 7-Khanda 18

I bālaagraghṛītasya kumārasya tannivartakāni karma śvakṛahāhitāṁ kumārāṁ tapyuyata jālena pracchādyā kānsāṁ kīṁkīṁ vā hrādayannadvārena saṁbāṁ prāpidyā saṁbhāya madhye ’dhidevanamudhātyāvokṣyāyāṁyākṣṇāṁyākṣṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣanāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣāṁyākṣां।

As a boy of the family be attacked by ‘shvagrah- or dogdisease’ or a Pishacha, the father or on his behalf a proxy as having devoted himself to austerities such as fasting, would cover him with a net. Then he would cause a gong to be beat or a bell to be rung, takes the affected boy by another threshold other than the main door into the a sports hall, sprinkle it with water, cast the dice, lay the boy on his back on a sporting instrument, besprinkle him with joined hands with curds and salt, with the following eleven mantras: Kuurkurassuskurkurashkurukkuokkalabandhanah, uparitaadaya-dejaayathriteeyesaayaitodivah-Aoulabaitamupapdhayathaataraarjeernahanayaaagamashasha -balah/ adhoraaulum balasaarameyohoya dhaavati samudramavachaakashat/ Bibhrrmanniskaccharuukmanchashunamagramsvusbeerinah, subbeerinarsrusjashunakasrusjakhvayakvaasrasrujacath/ Tattsayamyyattavedrobhavedev - gaassapaashayasvetttaasvaavamspasaitvaagacchhatamwtawaabreveeda-vidahaa, ityaayavidamhoti varamvirenishvetikumaaramevaahahvaramvriciaityabbreveh/ vigruhyabaahuplavasedyaamava
Here follows a description of the Sarpabali. The relevant mantras are:

Takshakavishaalayagraatraastraivaavateevaastraivasadhyovarshaahbhyo nah paridehi/
Gritaraasaratraivaattakshakasteivaalayooyeeva- satvayinamastasatvayisadhyovarshaahbhyo nah paridehi/ Atibalahimsteevaastraivasadhyovarshaahbhoh nah paradehi/ Ye dandashukaahpaarathi vaastaaams tvamitaahparogavyutimniveshaya, santivainashpinasntidandinasvevond vinasaannyadyayama -smaanhnasaat---vide(M.2:17.9-13 & 25-26) sameechenaamasipraacheedigdhe tyoonaam - stheyitidwaadashaaparyayaah/ apaschetpadaaajihipurvenachaaparenacha, saptachnusharimaasitita -transcharaabajandhiveeh/ he should worship the serpents, should sprinkle water round the oblations, should return to his house silently without looking back, should sprinkle water with a water-pot from left to right, thrice around the house or the resting-place on the inside, with the two verses, “Beat away O white one, with your foot and should offer food to the Brahmanas.

[Vishleshana on Sarpas and Snake biteremedies vide Bhavishya Purana.
King Janamejaya would perform ‘Sarpa Yagna’ or Sacrifice of Serpents to avenge the death of his father King Pareekshit who died of the bite of Taksha the most obnoxious serpent following a curse of a Brahmana son of a Sage in meditation for an insult caused by the King to the Sage by hanging a dead snake around the Sage’s neck. The intervention of Astika to stop the Sarpa Yagna of burning crores of poisonous snakes in the ‘Homaagni’ or the Sacrificial Fire was held on a Panchami Tithi Day when the Snake Vamsa was rescued and that was why Naga Panchami, the fifth day of Shravana Shuddha Fortnight came to be observed. Thus worship of poisonous Snakes on that day by way of washing and feeding them at their pits with milk as also performing formal Pujas with flowers, ‘Dhup’ by incense sticks, ‘Arati’ with camphor lighting or Oil-soaked cotton vicks, and Naivedya with ‘Kheer’ to the Serpent. Brahmanas recite Mantras like the following to protect the devotees: SarvaNagaahpreeyanammeeyeyekchitPrithivithaley, yey cha helimarichisthayentareyDivisamsstithah/ YeyNadeeshuMahanaga ye Sarasvati gaaminah, yey cha Vaapeetadagashushusarveshuvainamah(May all Nagas whether on Earth, Sky, Swarga, in the Sun rays, Sarovaras or lakes, wells or other water bodies, be appeased as we greet these deities again and again).

After the formal worship, Brahmanas are treated by good food commencing with sweets and savouries and by ‘dakshinas’ or cash and gifts. The ‘SarpaVrata’ is best observed in the Panchami Tithis of all the months by worshipping the Twelve leading Snakes named: Ananta, Vasuki, Shankha, Padma, Kambala, Karkotaka, Aswatara, Dhrita Rashtra, Shankhapala, Kaaliya, Takshaka and Pingala. Sincere devotion to Naga Devas by performing the Pujas would save the entire family of ‘Naga Bhaya’ or the Fear of Snakes as also of Snake bites to the entire generation of their lives. Nag Puja also bestows health, longevity, and great peace of mind. SageSumantu quoted to King Shataani the conversation between Maharshis Kashyapa and Gautama about the features, appearances and types of serpents: During the Jeyshtha and Ashaadha months, serpents tend to very aggressive and the male /female variety turns into mutual union. During the rainy season, the female snake conceives and remains pregnant for four months and during the Kartika month delivers two hundred forty eggs but by the dispensation of Mother Nature only a very few remain intact. The mother snake retain the eggs for six months and seven days after their emergence, the baby serpents assume black colour. Normally the life span of a serpent is twenty years but it is a known fact that every day there is a threat of life to the reptile from peacocks, human beings, chakora birds, cats, pigs, scorpions, as also by cows, buffalos, horses and camels which kill the snakes by their horns and feet. After a bite, its poison gets immediately gets replenished. A serpent has two hundred feet enabling tremendous speed in mobility but in a stationary state not visible. It has a mouth, two tongues, thirty two teeth and four extended teeth called makari, karaali, kaalaratri and yamaduti stated to signify Brahma, Vishnu, Rudra and Yama. There are eight reasons as to why a snake bites, viz. by way of hard weight, erstwhile enemity, fear, arrogance, hunger, speedy production of excessive poison, safety of its progeny and provocation. A snake bite is normally irrevocable causing death. But, depending on physical indications of the affected person, there certainly are ‘Aoushadhis’ which could do miracles! Seven Stages of physical features as per the speed impact of the poison after the snake bite: In the first stage of the speed effect, the indication is ‘Romancha’ or stiffening of body hair; in the second stage, there would be excessive sweating; in the third stage, there would be body shiver; in the fourth stage hearing capacity is affected; in the fifth stage, there would be hiccups or gulping sounds; in the sixth stage the neck gets dropped; in the seventh stage, poison gets spread all over the body. If eye-vision is diminishing and the whole body has a burning sensation, then probably the skin of the poisoned person is affected; a pounded mixture of ‘AaakJad’, ‘Apamaarg’, ‘Tagar’ and ‘Priyangu’ in water should reduce the impact of the poison. Since blood flow into the skin pores is spreading poison, the person feels excessively thirsty and might even swoon and hence cold items be provided with a grinding of ‘Usheer’ / ‘Khas’, ‘chandan’,
‘kuut’, ‘Tagar’, ‘Neelotpal’, ‘Sinduvar Jada’, ‘Dhuterjad’, ‘Hing’ (Asafoetida), and ‘mircha’ should help; if not: ‘Bhatakhatayya’, ‘Indranajad’, and ‘Sarpagandhī’ should be ground in a mix and administered; if this mix is also ineffective, grinding of Sinduvar and Hing powder be given as a drink with water; these powders could also be used as ‘Anjan’ and ‘Lepa’. If poison enters ‘pitta’ into blood, the patient jumps up and down, the body becomes yellowish, vision becomes yellowish too, the person gets thirsty and swooning; at this stage, a mixture of Peepul, honey, mahuva, ghee, ‘thumbjad’ and IndrayanaJad should all be ground together and along with Cow’s urine made into a paste as powder, lepana and Anjana. If poison enters ‘Kapha’ due to Pitta, the body becomes stiff, breathing becomes difficult, throat makes sounds, and ‘lar’ comes out of mouth; then ‘Peepul, mirch, soumt, sheshmata of baubhavavrakshaa/tree and lodh and Madhusara’ should be mixed (grinding) and an equal part with cow’s urine and used as a lepana /anjana. If poison enters Vaata with Kapha, the affected person’s stomach gets bloated and vision gets blocked, then ‘Shona (Sonagaachha) jad, Priyal, Gajaeepul, Bhaarangi, Vacha, Peepul, Devadaru, Mahuva, Madhusara, Sinduvar and Hing’ should be powdered (grinding) in ‘golis’ and make the patient eat, as also use as lepana/anjana. If poison enters ‘Mazza’ due to Vaata, the affected person gets blinded and all body parts get disfunctioned, then a mixture of ghee, honey, sugar with Khas, anechandana be pounded and given as a drink, or administer its powder through inhaling. If poison enters majja to ‘marmasthaan’, all body parts fail and the body drops on the Earth; by cutting the veins blood is not shown, then the ultimate medicine prescribed by Lord Rudra would be ‘MritasanjeevaniAuoshadhi’ viz. Peacock Pitta and Marajarika Pitta, Gandhanadijad, Kumkum, tagar, kut, Kaasamarda scharal, Utpal, Kumud and Kamal all in equal parts along with Cow’s urine be mixed (grinding) and use a nashya/anjana; by so doing Kalasarpa becomes a Hamsa (swan). Sage Kashyapa advised humanity through Gautama Muni, that recital of the following Mantra especially after sincerely performing Naga Panchami Vrata on the Panchami Tithis of Shravana Shukla, Bhadrapada Shukla as also Ashwin Shukla months viz. Om Kurukulley phat swaha. Recital of the Mantra is a Heavy Security Shield and no snake of any description would and could approach the devotee concerned.

Patala 7-Khanda 19

kumārāṇāṁ baliśiṣṭadhānāpṛasānam-1-dhānāḥ kumārān prāśayanti/ 2. mārgaśīrṣiparyantarant pratidinaṁ baliharaṇaṁ- evamata ērdha yadaśaniyasya saktūnāṁ vaiṁāṁ baliṁ haredāmārgaśīryāḥ/ 3. mārgaśīrṣāyā sthālīpākvidhānam-mārgaśīryāyā pauruṃmāṣyāṃastamite sthālīpākabhāṣṭaṁbhidhās 4. śaṁīti balimantrasya samāmāḥ-5. sarpabalerutsargabhāṣṭaṁnānītānāśyā yajuṣṭā haredāmārgaśīraḥ/ 6. anāhitānāḥāṃ jyā yajuṣṭā haredāmārgaśīraḥ/ 7. navānāḥ sthālīpākabhāṣṭaṁnānītānāśyā yajuṣṭā haredāmārgaśīraḥ/ 8. hemantapratyaharāṇoḥ-hemantapratyaharāṇoḥ/ 9. sanīvēsanaprakāra-kāraṇa-uttareṇa yauṣṭaa pratyavahrottrākshāḥ paṁśhvairnavaṁvastaresamvishani/10. daṅśinatas pitottārā māravamvaśiṣṭānāyēṣhōṣhōṣhōṣanittaraṁ/11. utthāya prthivyabhimarśanām-nantarāḥ sanīhāyottarābhāyāṁ prthivībhimarśanti/12. īśānabaliḥ - sthālīpākasthaphragaṁ grāmādvahīḥ gatvā sthānīlakaranaṁca - īśānāya sthālīpākam śrāpayitvā kṣaitrapatyaṁ ca práctividhiṁ vā diśamupaniśkramaya sthāṇīlāṁ kalpayitvāngnerupasamādhāhāmādhi gaṅgeḥ pāscāt kuṭidvayakaraṇam aparenāṁnīṁ dve kuṭī kṛtvā/ 8. hemantapratyaharanaḥ -hemantapratyaharanaḥ/ 9. sanivesanaprakarah-uttarena yajushaa pratyavahrottrākshāḥ paṁśhvairnavaṁvastaresamvishani/10. daṅśinatas pitottara māravamvaśiṣṭānāyēṣhōṣhōṣhōṣanittaraṁ/11. utthāya prthivyabhimarśanām-nantarāḥ sanīhāyottarābhāyāṁ prthivībhimarśanti/12. īśānabaliḥ - sthālīpākasthaphragaṁ grāmādvahīḥ gatvā sthānīlakaranaṁca - īśānāya sthālīpākam śrāpayitvā kṣaitrapatyaṁ ca práctividhiṁ vā diśamupaniśkramaya sthāṇīlāṁ kalpayitvāngnerupasamādhāhāmādhi gaṅgeḥ pāscāt kuṭidvayakaraṇam aparenāṁnīṁ dve kuṭī kṛtvā/ May Bali Harana children be saved by consuming the underground grains; they may also repeat the flour or food to be given as the bali offering preferably from the pournami day of Margasheersha after
Sunset time when Shaalipaaka beoffered too as per MP.18 as follows: Ashvagriheetam kumaaram tapoyukto jaalena prachhadya kamam kinkneernam vaa hlaadayanna dwaarena sabhaaam ptraapaadya sabhaaam mamvatedhdevanamdhutheyavayekshaakshaanmapayapuksheshuktanaam nipaataya dadadhnaa lavanaamishrenajalinaa kuukurarrassukurkuraa iti parucchadityantaryayayajibhirvokshet praatarmadhyadine saayamagado bhavati shanknam kumaaraantapomyuktamete te prtidrishyate eti-
dvaabhyaamabhimantrantrantrya rishirbodhaha prabodhaha ityudakumbhena shirastovanyayet praatarmadhyadine saayamagado bhavati shraavyanamai pournamasaasy syaaaheti sthaaleeapkaakaagandhairdarbhaamramu japet sa dasottarabhya uttare sarvatassamavaddhaya annaam prdaitvaa gnimabhyaa ikhitavaa ikhitavaa ahithaneeeyaa taas namo astu sarpebhyo ye paarthivaa iti/ Thus with these mantras bali offerings are executed. Then further bali offerings be not required any further. As bali kaarya upakarana mantras be pronounced then the mantras harishyaamibettered too. Now follows the Aagrayana sacrifice or partaking of the first-fruits of one who has not set up the Shroutaaagraya sacrifice with AgniSvishtakrit as the fourth oblation, fills his mouth with grains, swallows them, sips water, forms a lump of the boiled sacrificial oblation, and then do throw it up with the mantra yaatkmakuratraivavaagrayanampratamaayanamnavaannapraashayanapraptirbhavati/vide Yajus (II, 18, 1) to the summit of the house. Now would follow HemathaRitu or the pre winter Maargashededrsha-Pushya months or late october- late december when the weather would be pleasant. MP 18. 3-7 explains: pratikshatprepratitishthaamiraashtre, pratyaktaaveshapratitishthaamigoshu/ Pratipraaayaam- pratitishthaamihavey/ ihadhritihavidhrutiharamatih/ The public would like to take their sleeping place a layer of straw instead of the high bedste which they have used before and lie down on a new layer of straw on their right sides, as the father to the south, the mother to the north of him, and so do the others, one after the other from the eldest to the youngest. After the householder would wake up he would touch the earth with two verses vide MP 2-18-8: syonaapritivibandthaaaparvananamidive/ Then he would seek to will and greet by imaginatively touch three Devis viz. Prithivi-Meedhushi-Jayanti the second and third Devis in parvataakaraas in the Ishanadisha. Thus, Now the Ishaana Bali of this season. The house holder having been woken up early morning would touch the earth thrice over, subsequently prepare himself to perform a Sthalipaakaand would initiate the agnikarya to the west of the agnikunda.

Patala 7-Khanda 20

The house holder desirous of performing the Sthalaipaka turned from the paschima to Ishana. Meedhushi Devi or the Goddess of Bounty beckoned her of the north hut. Yet Devi Jayant the Goddess of Victory beckoned to her hut in between the two major abodes. He seeks assuage both the Goddesses offering drinks in the same orderof their abodes and rushed portions of the boiled rice of the Sthalaipaka as prepared for Ishana since all the Goddesses were of equal prominence for him with the Devi's vide MP.II.18-13 to 31 : Bhavaayadevaayaswaha, SharvaayaDevayaswaheshaanaayadevyaswaha, Pashupatayeevaayaswaha,Rudraayadevaayaswahograyadevaayaswaha, Bheemaayadevaayaswaha, Mahateevayasaahwa, BhavyaDevasyapatnaa [Meedhushi Devi] swaah, Sarvasyadevasyapatnaiswaah, Isaneshyasapatnaiswaah,Pashupaterdevyasapatiiswaah, Rudrasyadevasyapatnayiswaah, Agrasyadevasyapatnaiswaah, Bheemasyadevasyapatnaiswaah, Mahatodevasyapatnaiswaah, Jayantysyaswaah/Agneyswishtakritesuhutahutaaahuteenaamkaamanamsadavngeswaah/ Thus the karta would offer waters in the same order. Further he would take three portions of the boiledrice from the Sthaleepeaka prepared for Ishana Deva, would take these portions of rice to Agni, make the three deities touch them, sacrifices to each portions of the portion which belongs to him, cut off ‘Avadaanaas’ from all the portions and sacrifices as recited already ‘Agni Svistakrit. Having worshipped Ishana Deva recite swasti mantra: swastinahpurnamukhahparikramaatu/ vide II, 18, 32 as he would distribute with the next formulas, II, 18, 33-45: leave together with portions of boiled rice, two leaves with each Yajas , then ten to the divine hosts, and ten to them that follow and would do the same and distribute two leaves with each Mantra as follows: Grihappasprasprasgarhiapaayaswaha, grihapyapuas prusgarhiapyaayswaha, ghoshinaupasrashtaghoshibhyaaswaha/shaasinaupaspraschat - shaasimabhyaa - ssaa,vichintantaupasvatcvinvadsvaaaha/ prapyunantaupasat prupundhyayaa/ Samashchantupaspraschatsamanchabhyyaasvaha/ Devasenaupparsrushed Devasaabhyasvaha/ Yaaakaayaataayaasaanaakhyataataa Devasenaauppaprupraha Devasaabhyaa -ssvaaah/Dwaarapatopaprusha dwaaraapayaaasvaha/ Tayaanaprapspushadwaaraapyaaysvaha/ Anvaasaarinaupaprapshataanaavas - aaribhyassyvah/Nishinganupaprapshanishinginesvaha/ Now having formed a lump of boiled rice, he would place it into a basket of leaves, and hang it up on a tree. Now the Karta would recite Rudra Namaka vide Taittireeya Chaturtha Kaanda- PanchamaPrashna - Pradhama Anuvaaka as follows:

NAMAKA PAARAAAYANA:

Om NamoBhagaveteyRudraaya/ NamasteyRudramanyavaUtotalShaveynamah/ NamasteyAstuDhanvaneybaahubhyaamutateynamah, Yaataishshuvatamaa Shivambabhow vateydhanuhShivaasharavayaatatayoanaa Rudra Mridaya/ Yaatey Rudra Shivaatanaara - ghoraapaakakashini, tayaanastamavaashantamayaa Girishantaabhihakasheeh, Yaamishum Girishantahasthibhishtyastveyv (Bhagavan Rudra! We are conscious of your fury and the po
dippled rice of the
three deities
and would do the
same and distribute
two leaves with each
Mantra as follows:
Grihappasprasprasgarhiapaayaswaha, grihapyapuas prusgarhiapyaayswaha, ghoshinaupasrashtaghoshibhyaaswaha/shaasinaupaspraschat - shaasimabhyaa - ssaa,vichintantaupasvatcvinvadsvaaaha/ prapyunantaupasat prupundhyayaa/
Samashchantupaspraschatsamanchabhyyaasvaha/ Devasenaupparsrushed Devasaabhyasvaha/ Yaaakaayaataayaasaanaakhyataataa Devasenaauppaprupraha Devasaabhyaa -ssvaaah/Dwaarapatopaprusha dwaaraapayaaasvaha/ Tayaanaprapspushadwaaraapyaaysvaha/ Anvaasaarinaupaprapshataanaavas - aaribhyassyvah/Nishinganupaprapshanishinginesvaha/ Now having formed a lump of boiled rice, he would place it into a basket of leaves, and hang it up on a tree. Now the Karta would recite Rudra Namaka vide Taittireeya Chaturtha Kaanda- PanchamaPrashna - Pradhama Anuvaaka as follows:

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Evil and feel secure and comfortable. The Resident of Kailasa! Your extremely tranquil demeanor and Placid assurance is an unending source of propitiousness and knowledge to us. Bhagavan of the
mountains and bestower of Peace and contentment! Do kindly hold your arrows for punishing the wicked and uphold virtue but not to destroy the Universe).

ShivaamGirirataamkurumaahigumseehPurushamjagat/ ShivenavachasaatatwaGirishscchaa- padaamas/ YathaanassarwamijagadagadakshmahagumSumanaaAset/ Adhavyochadhadhiviktaaprahamaadavidyobhishak/ AheegschasarvaanjanbhanyathsaarvaschayauatuDhaanyah/ AsouyastaamroArina Uta Babhrussumangala/YechemaagumRudraAbhitodikshu/ Shiva the Original and Primary Purusha and the dweller of Mountains who is kept in the highest esteem by the Devas and all others! Do kindly favour

37
and plead for me, my family, cattle and all the rest so that we all exist in Peace, Prosperity, Excellent Physical and Mental Health and all round auspiciousness. You are indeed the outstanding Physician as also the destroyer; do very kindly not let us harm by visible and invisible antagonists. Like Surya Deva who is red in the early mornings and as day progresses gets gradually yellowish and beneficient, Rudra Deva! you too get angry initially but merciful and auspicious eventually when we approach you with veneration.

ShritassahasrasrashvaishaagumhedaEemahey/AsouyovorasarpatiNeelaGreevoViloithah/
UtainamGopaaAdrshunnudahaaryah/ UtainamVishhwaBhutaanisadrushtoMridayaat haih/
NamoAstuNeelagreevaayaSahasruakshaanmeedhushes/ AthoyeeAstaSatvanohamtbebhyokarahmahamah/
Pramumchadhanvanastawamubhayoraaraartnyjyaamyacachatostaishavah/ Paraataabhagavovapa/ A vatatatyadhastwagumSahasraakshaShateshudy/ NisheeryashalyaanamMukhaaShivonasumanaa Bhava/ VijyamDhanuhKapardinovichalyobanavaagum Uta/ Aneshaanaysyeshava Aabhurasyanishang -
dhih/ Yaateyhetimeedhushhtaasteybabhuvateydarhuh/ Tayaasman Vishwatasstwamayaksha yapaaribhruja/ Namastey Astwayudhaayanaataaatayadhrushnavey/ Ubhaabhyaamutateynamo Baahuhbyaanantavahnavey/ Pari teyDhanvanatiritirsanmaanrunaktu Vishwatah/ Athoya Ishhidhastavareey Asminnidhehitam/ Namasteyastu Bhagavanishveyshwaraya Mahadevaaya Triambikaya TripurantaatkaayaTrikaalaggni Kaalaayaa Rudraaya Neelakanthaya Mrityunjayaaya Sarveshwaraya Sadaa Shivaaya Shriman MahaaDevaayanamah/
(Nam Neelakantha the blue throated One protect us even as he like Sun God upswings with pink complexion in early mornings when cowherds, water carriers and the rest of the world get active and enthused for the day in our chores with joy and contentment. Our prayers and greetings to you the Sahasraakhsha or the Thousand Visioned Kapardini with matted hairs of head! Kindly relax from your angry stance and put back your arrows in your mighty arms; in fact, do place your bow and arrows put off and may your sword be kept back into the sheath. Do accept our worship Bhagavan Vishweshwar, Maha Deva, Triambika, Tripurantaka, Trikaala, Kaalaagni, Rudra, Neela Kantha, Mrityunjaya, Sarveshwaraya Sadaa Shivaaya Shriman MahaaDevaayanamah!)
Bhagavan! You could perforate and penetrate any body and any material from anywhere. You have the ability to control and subdue all kinds of forces be they malevolent or benevolent like Ganapati and his army or the evil species of Vinaayakas and their outfits. You also manifest as the forces of avariciousness or generousity and their respective corps. You also assume the forms of countless races and their Chiefs; of Devas and their attendants; of several Forms and the Formless; the Illustrious and the nameless insignificant; the Charioteers, Chariots and the Personalities driven thereon; the individuals enlisted in armies as also the Senapatis; as carpenters or chariot makers; the clay and metal makers or artisans; as fishermen or chicken feeders; arrow and bow makers; hunters or wolf-deer—fox—greyhounders as also their keepers!}

(NamoNamoUshneeshaneyGiricharaayakulungjaanaamPatayeNamo Namah/ Ishumdbhoy - DhanvaaVibhaschavanoNamo Nama Aatanwanebhyah Pratidhaaneeybhya schavonamo nama AatanvoteebhyahPratidadhaaneeybhyaeschavoNamo Nama Aacchadbhoyvisrijadbyhaschavo Nama Namosyadbhoy VidyadbhruschavoNamoNamassabhabhyas -sabhaapatibhaschavo NamoNamo Ashweboo/subatipbhyaschavo namah/ (TandavaMurtiRudras! Your courage and intrepidity are so well recognised across the Worlds that even sudden spurts of enemies all around are faced by you with coolness and are not only subdued but extinguished for ever. Indeed You are the cynosure in the battlefields when you slit the throats of the dreaded opponents by the least possible exertion even as you dance and revel in their termina -tions by the least possible exertion. Our intense admiration for you TandavaMurtis! As You wield your sword with a powerful hold and enjoy the dance of bliss, One could never witness such a scene of ecstasy and mesme rise us we feel that you indeed are the Supreme Thief of our hearts and souls! Our heart felt salutations to You the outstanding Robber of Senses! Indeed, Bhagavan is of the Swarupa of the playful Chief of bandits, forest hunters and thieves who are observant and ready to strike; such robbers move about night-long and carry swords; they also wear turbans to hide their identity and move about mountains and jungles. Rudra Deva! You are an expert to release arrows and hit exact targets! Bhagavan! We seek to prostrate before you as you recline and relax! TandavaRudras! You are awake while asleep. You bear the personality of he who is on the run while standing still! Paramatma! You preside over conferences and peculiar occasions. You are like the horse that carries the destinies of various Beings).
and also Destroy! Our prostrations to You as the Protector and Preserver all the Beings in the Universe kept in captivity. NeelaGreeva! Your throat is blue but neck is white! Kapardini! You have matted hair and clean shaven; you have thousands of eyes and hundreds of bows; you are stated to reside in mountains but exist in the consciences of every Being; you shower benedictions as though they are rains! Some times you are like a ‘Vamana’ and as also as a Virat Purusha! You are magnificent, superb and glorious; You are adorable and ever expansive by litanies; He is all pervading and appears instantly. You are the most ancient and the Ageless and praised the highest as the Creator present far before Srishthi of the Universe; You are in the high waves of Oceans as also quiet waters or in inundations or islands; Bhagavan! You are the Eldest and the Youngest too yet unborn! None had ever existed before You and would give birth after You too; You are the One existing as Madhyama or in the intermission of Creation and Pralaya the Great Extinction; the intervening time is non existent. None ever elisted behind or under You. You are the Creator of Virtue and Evil yet a vibrant and dynamic ‘Samsara’. You are the One who manifested Yama the Symbol of Death –yet Preserved and Protected till One’s death. You are the eldest and the youngest; none existed before you and the totality got manifested only after you; You are also the Madhyama present in the intermission after Creation –the Great Extinction at Pralaya and Punah Srishtri or the Creation again in the Cycle of Life. None existed before or behind you or underneath you. You are the Generator of Virtue and Evil alike yet Life has always been vibrant and changing. You are the One caused Yama the God of Death yet preserved and protected albeit in the intervals of existence. We are grateful to you for the gifts of Nature which again is generated and resuscitated from time to time; the prominent gifts include- Crops and Food, Farmlands and Trees; the climate and livable conditions; Sound and Echos; Senas or defence Forces, our safety to move about fast and freely and speedy chariots to carry the warriors to destroy enemies. Devadhi Deva! You don military clothing, helmets and kavachas or body- shields for our sake. Our gratitude to you who is aptly praised by Vedas for materializing such worthy soldiers for our shelter and well being).

Namodundubhyaayachaahananyaayananyaaya cha, Namodhrusnavey cha paamrushya cha/
Namodootaaya cha prahitaaya cha Namanishangineycheuyudhuhiney cha, Namahsteekhneyshhaveycha-
yuhdinecha/ Namahswayyadhaya cha Sudhanvaayacha, Namah Srutyaayacha Pathyaaayucha
NamahKatyayaya cha neepayaaycha/ NamahSoodyayayachaSarasyayaaya cha, NamoNadyayaya cha
Vaishantaayacha/ NamahKupaayayachaapatyaya cha NamoVarshaayacha -avarshaaya cha/
NamoMeghaaya cha Vidityaya cha, NamahIdhriyaayachaataptyaya cha Namo Vaatyayachareshmiyaas
yacha, NamoVastayaya cha Vaastupataayachecha/ Namah SomaayyachaRudrayayachcha,
Namastaaamrasyaayachaarunaaycha/ Namamshhangaya Pushupatayenamah cha, Nama Ugraaya cha
Bheemaaycha/ Namo Agreyvadhayachadorevyadhayayacha, Namohantrey cha haneeyasecha/
NamoVrikshhebhyoHarikeshhbonnamastaraaycha, NamoShambhveya cha mayo Bhaveycha/
NamahShankaraayaya cha Shivataraaayaya cha, Namasteerthyaya cha Koolyaayaya cha/
NamahParyayaayachaavaaryaya cha, NamahPrataraanyaayachottaranaya cha/ Nama Aataryaya
chalaatdayyaycha/ Namahshayayaayachechemyaya cha, Namahsikataayaya cha Pravahaayaya cha/( Our
prayers to you Maha Deva! For our sake again, You take the Form of War Drum and and club; You
would never show your back in battles and is highly calculative of war schemes; some times you assume
the role of mediator [ like Lord Krishna mediating between Pandavas and Kauravas] when Wars are
ahead; You sport a sword and arrows when wars become inevitable as at the demolition of Tripuraasuras;
than you are fully armed with most potent weapons. Bhagavan! You are present every where- by high
ways to the narrowest lanes as also thin water to huge sarovaras, streams or water falls from high
altitudes, swampy places or sludges, or fountains and wells; or JeenaNadis or ever flowing Rivers like
Ganga, or rain waters in the absence of rains.Rudra Deva! You assume the Forms of clouds and lightning
or rains mixed with Sunshine in the Sharad Ritu /Autumn Season or Varsha/ Rainy season or rains cloud
bursts or hail storms.Our greetings to Soma Deva/ Rudra Deva! You appear with copper complexion and
with red rosy lips; You are the symbol of joy auguring happiness to one and all as also the Pashupati or
the Over Lord of all the Live Beings; You are terrifying and formidable to even look or glance capable
of punishing unhesitantly of the enemies nearby or away; you are the most ruthless exterminator at the Time
of Pralaya. Maha Deva! Your head hair remind us of the Grand Trees and the green leaves signifying prosperity; You are the personification of Salvation and of Pranava Mantra; You are the Flagship of joy and contentment; You are Icon of Auspiciousness "par excellence"! You are the representation of the Blessed Tirthas of Sacred Rivers like Ganga and their banks; You are the magnificentlyParamatma who is on the other side of the Ocean of Samsara and You are the Mantra which is germinated by the Knowledge of what you are all about that could ferry the lashing waves and reach you; You are the One who is present when we enter Samsara and inspire us to perform those ‘Karmas’ or Deeds as the Fruits in your Storage or the Destiny; You are everywhere - be it the grass on the banks or the foam of the water body waves hitting on the banks;

Nama Irnyaaya cha Prapadyaaya cha NamahKumshilaayaKshayanaaya cha NamahKapardiney cha Pulastaye cha Namga Goshthyaya cha Grihyaaya cha Namastalpaaya cha gehyaaya cha Kaathyaaya cha Gahvareshtayaya cha Namohridaynya cha Namasphayaya cha NamahPaagumSavyya cha Rajaysaya cha Namashshukyaaya cha HariytyayaayaNamaLopyaayacholapyayachacha/ NamuUvyayaayacha Surmyayaaya cha NamahParnaaya cha Parnashadyayaaya cha Nampopaguraamaayachaabhangithey cha NamoAkkidateya cha prakkidatecycha NamovahKirkkebhyo Devaanaagum Hridayebyho Namo VeekshinakebyhoNamovichinckeybhyo Nama Aanirhatebyho Nama Aamevatkebyaha/ DraheeyAndhasapateyDaridraaneelolohita/ Esham Purushaanaa -meshaam Pashunaamaaubher -maaromoestylemichanaamamat/Yatey Rudra ShivaanooosshivaVishwaabheshahi/ ShivaaRudrasyasbeshahi/TayaanoMrida Jeevasey/ ImagumRudrayatapasey Kapardiney KshayadweearyaprabharaamaameyhamitiyathaanaanasshasadwiapeychatupadeyVishvamPushtamgaramayAyAsmin/ Anaataram/ MridaanoRudrotanomayaskruthi Kshayadweearyayanaamaasavidihyematey/ Yacchanchayoschamanuraayaajepitaatadashyaamatavaya Rudra praneetou/ MaanomahamutamutaMaano ArbhakamMaanaYukshtamutamMaanaYukshtima/ MaanovadheekPitaramMaatarmomotaMaatamaam Priya Manastanuvah/ Rudraeeerishih/Manastotetaknayamanaayayushimaanogoshumaan Ashveshureerishih/Veeraamaano Rudra bhamioadheerhavishmanioNamasaavIdhematey/ Aaaratoeygoghna Uta Puurashaghneykshayadweearyasunnamasmsetastu/ Rakshachanoodicho Devabroohyhato cha nashsharmayacchaviabarhaha/ Stuthishrutamgartasadamyvaamam Mrigannabheemamupahatnumugram/ MridaajitreyRudraastvanoAnyanteAyAsminvaputasenam/ Barino Rudrasyasabirviryavartiprakarmayacchadarmacaryah/ Avasthiramaghatavadhyastanushva -midhwa-sttokayatanayayaMridaya/ MidhushatamaShivatamaaShivo nah sumana bhava paramey Vrikshaayudham nityakritimvasaanacchaaraa/ Vikirida Violohita -masteystu Bhagavaah, Yasteysahasraagumhetayonnayamasmaninapatutah/ Sahasraati Sahasraradhaah bahuuvostavahetayah, TasamishanoBhagavaaparichinamukhakruthi/ Sahasraasahasrasrasho ye Rudraaadhibhumyaaam, TeshaaumSahasrocyoyanjeyavadhanvaanitatmasi, AsminMyahayarnvent -riksheybhavaadhi/( Bhagavan! You are present in such odd places as salty and trampled , rocky and rough, and such others where none chooses to visit.Yet you rest with your matted hair as a headgear and appear relaxed before your devotees! You stay in go-shaalas and homes, reside in huge, deep jungles and impermeable mountain caves, through dust and hazy spots, alike in shrivelled deserts where no grass or greenery is in sight, on Earth or fathomless Oceans; you are with hordes of Rudra Ganas around you with piercing tridents and other dreadful weapons ready to attack and smash. But Bhagavan! You are fond of encouraging Devas in our heart and bless them in your Virat Swarupa; indeed they are blessed and get entrusted with their responsibilities of administering the affairs of the Universe! Parameshwara! You choose to be poor despite being the origin of opulence! You expose us humans to miserable conditions devoid of food and such other bare needs of livelihood to us, children, domestic animals! Neelalohita! We do realise that you are dispassionate and impartial and we ought to suffer and deserve retribution from the store of our misdeeds; Yet, do kindly pardon us as you are our unique shelter. May our sins be destroyed as we do desire to initiate a positive account of our selves here onwards and be worthy of our devotion to you. We will indeed truly seek to follow the foot steps of Manu and seek to deserve our prostrations to you. But as of now, Bhagavan! Do not torment us, our elders, babies and our entire generation. We beseech you Rudra Deva the fierce and ruthless to the Evil; yet, you are Shiva too
the embodiment of Shubha and Mangala-auspiciousness and fulfillment. Do also advise to Devas to give full consideration in our favour too to help us and fulfill our wishes. While we make sincere supplications to you Maha Rudra! when you as a youthful Lion ready to destroy, let not your Ganas attack us but the Evil Forces; instead you do bless us and our family members even as diverting your weapons far away from us! May those Rudra Ganas loosen the strings and their bows be taken off from us by thousands of yojanas! Rudra Bhagavan! You possess thousands of destructive weapons in your thousands of arms and indeed You command all of them; but let not the weaponry turn against our faces!

Neelagreevaaashiti kantha Sharvaaadhkshamaacharaah. Neelaashitikanthaadivam Rudra upashritaah/ YeyVrikshesususpinjaraaNeelagreevaVilohitaah, Yeybhutaanaamadhi patayovishikhaasah Kapardinah/ Ye Anneshuvidhyantantipaapiatreshupibatojanaan/ Ye pathaampadhirakshaya Yailabruudaayuvydah/ Ye Tirthaanaaprabharansrukavantotinshanginah/ Yayaatavanta –scha Bhuyaagumascha disho Rudraavitashthitirey/ eshaagum Sahasrayojanevydhan –vaavitanmasi/ Namo Rudrebhyyo ye Prithivyaaamantarikshe ye Divyshaamaananman VaatoVarshamishavasteybhyo Dasha Pracheerddasha Dakshinaaadasha Pracheetirdashorthvaashteybhyo Namasteno Mridayantuteyam dwishmoyaschanodheshitamvojamdhey Dadhami/ Om Trayambakamyajaamahe sugandharm pushitivardhanam, Urvaaaramivabandhaanaa mrityormuksheeyamaamritaat// YoRudroAgnavyoapsuya AoushadheeushyoyRudroVishwaa BhuvanaaviveshmatasmaitRudrayanamoastu/ Om Shantisshaanti - sshaanti/ (Neelagreevaa! Shiti Kantha! Sharva! These manifestations are yours as the Blue Throated with Poison called Kaalakuta that engulfed the Worlds at Amrita Mathana and deposited permanently in your throat- Shiti Kantha or the Dwadas Rudras elsewhere with white and bright throats-and Sharva the Destroyer! May your bow strings be loosened and bows be kept away thousands of yojanas from us! May the Rudra manifestations of green grass colour, the dark throat colour, the red complexion be of the bow strings and kept far aloof; May Rudras provide succor as food and water to and protect us from the Evil and restore the bows and arrows else where; May Rudras appear at our paths, roads and Sacred Tir thas and rest their bows afar; May Rudras with daggers and swords protect us but withdraw the bows and arrows; May Rudras enter our households and ensure our safety but certainly withdraw long shot arrows and their bows; May Rudras on Earth in DashaDishas or Ten Directions shower food and bounties, at Antariksha and all over too as our ten fingers meet in sincere salutations and prositations; let the antagonistic faces and mouth be shut and let Peace and Contentment prevail all over the Universe. May the Three Eyed Parama Shiva spread fragrance all over, may all the Beings in the Universe be contented ; May He permeate in Water, Fire, Crops, and having surfeited us all with fulfillments, do kindly release us like a ripe fruit into the realms of Eternal Bliss! Indeed May He who holds his powerful arrows is the Endless Source of all kinds of medicines against our Physical, Phychological and Spiritual Shortcomings and Illnesses! We ought to be fortunate to possess our appropriate hands to worship Lingarchana to deserve our gratitude to Him ever!)

Patala 7-Khanda 20 continued from 10 onward:

Having thus recited ‘Namaka Rudra’, the Karta would usher the group the cows around the Agni Peetha so that the cows could inhale the smokes of the Agni Jvaalaas of the Sthalaapaka. With his firmly shut fist full of Darbha grass he besprinkles them with scents; the bull first. He should perform a sacrifice to Kshetrapati, without a fire, in the path used by his cows. He has the Kshetrapati led to his place in the same way as Ishana. He would then place portions of boiled rice spread fragrant all over, may all the Beings in the Universe be contented ; May He permeate in Water, Fire, Crops, and having surfeited us all with fulfillments, do kindly release us like a ripe fruit into the realms of Eternal Bliss! Indeed May He who holds his powerful arrows is the Endless Source of all kinds of medicines against our Physical, Phychological and Spiritual Shortcomings and Illnesses! We ought to be fortunate to possess our appropriate hands to worship Lingarchana to deserve our gratitude to Him ever!)

Patala 8-Khanda 21

māsiśrāddhaprakarāṇam -1 māsi śrāddhakālaṁmāsi śrāddhasyāparapakṣe yathopadeśam kālāḥ/
2 bhojanīyā brāhmaṇāḥ: sucin mantravatonyogapranamandhānayugmāniṣṭryavarāṇānarathvāyakṣo bhoyajey/3 annahomāḥ-annasvattarāhbirjuhoti/4 ajyahomā-ajyāhutraruttarāḥ/S. etadvā viparītam/6 anābhimāraṇam-sarvatuarābhīṃśet/7 kāptāṃ pratiṇāyavedanam: bhoktybhirannopasparṣanam/8. uttareṇa yajusopasarṇayātīva/9. bhuktavatamunvrajanaṃ piṇḍādānāṃ sheśabhakṣanaṃ ca bhuktavato n'uvrajya pradaṅkṣiniṛtya dvādhamān daksāṅgṛn darbhaṅ sanśītya teṣuṭtarairapi datvottarairdaksāṅgāpavgāṃ piṇḍāṅdātvā pūrvavaduttarairapi datvottarairpuṣṭhādevottarayodāṭenāḥ trīḥprasāvyāni pariṣicca nyābyāḥ pātvānyutaraṇī yajuravānuvānām tryavarmārghyamāvartayātīvā prosyapātṝāṇi dvandvamapabhjyuḥdhāryā sarvatattasaṃmādāyaṭṭottareṇa yajusāḥ sheśasā grāsvaṁvarāṛgyā prāśṇīyāt/10: aṣṭakāśṛddham- tasya krālayāḥ māghyāḥ paurṇāṃśasya pārīvāryaḥyasyāṣṭakā tasyāmaṇṣāmī jyeṣṭhāḥyāḥ sampadāyate tāmekāṣṭakāyācākṣate/11. tasyāṣṭāyamaupakāryam/praitīṣṭhitāḥghrhāraṇāntaṃ ca karot/12 aṭīpāvākaḥṣaṭkāpālā ityekē/  

The timings for Maasikaar the monthly Shraddhas are stated to be in the second fortnight of a month by the karta: Aapastamba Dharma vide 2-16-7 states: Sarveshaaparapakshayaahastukriyamaa - nepitruumpreenaati, kartustukaalaabhi niyamaan phalavisheshah/In this very context, may pavitra brahmana of blemishless preferably sagotras, ritviks, and aacharyas be provided with santushtabhojana-dakshinaas and of odd numbers at least three. Let the brahmanas offer “cooked anna” to agni with the mantras : yanmemaataapralulobhacharatyanuvrataa, virgktamaabhunrayovapadya taaa - mushmaiswah/ vastishtigahantayaadhavanitiyaaadrogheehpiratisnashheedhbirvishvasyabtrovdbh - antaranyampiturodhamushmaiswaah/ Yanmeyptamaahheeprowloobhacharatyanuvrataa, tanmeretahpiitaamahorvintaamaabhunrayovapadyaamaamushmaiswaah/ antartadheparvatainantar - mahyaapriityiyva, abhirghirahaanantaantaranayam pitaamahadhyadhedmushmaiswaah/ Yanmeyprapitaamahheeprowloobhacharatyanuvrataa, tanmeretahprapitaamahorvintaamaabhunrayovapadyaamaamushmaiswaah/ antardhadhaturbhurhoraitraschandhibhibhirvamamā samaīchā - maseschinaantaryamapitaamahadhedmushmaiswaah/ Ye chehapitaroyechanehayaamshcha-vidnyamaa vu cha napravidma, agnetaan vethyayaditejaatavedastaya prakant svadhayaamadantu swayha( MP-II. 19. 1-7). There after aajyahomakaryas be performed with aajya mantras as follows: swayaaapitre, pitreswaah, swayaaapitre, pitreswaah, swadhaa swadhaa - avam swayaaapitre, pitreswaah, swayaaapitre, pitreswaah, swadhaa swadhaa - magnekat hoyaswadaayavahaa - swayha(1-13) Thereafter he would offer aajyahoinvertedly. Further he touch the entire food as here under: Eshate tat madhmanamurumisassarasaavayavaanagnische prithivecehatahatavasayamaatra - ataavaneentaamaahadadaamadiyaagirnikshitonepadaastevamahyampitreshkhitonupurastasvadh abhavateemtwaahamanurtaraahapaveevesharchastemahoushehaapitamaahamahamahumurumissaras vaanyavaanvayaarantariankrishchataenaryaaatraatraavarteeva yetaamaahataraamadadaamadiyaathaa - vaayvikshitonepadaastevamahyampitamaahayaakshitonepadaastsvadhavaahavatamawasvadh admaairassahapaveesvamaantomahimaishapitamaahamahumurumissarasvaanyavaanvyaavananaadit yashchadoushaataavasyamaatraaavarteeva yetaamaahataraamadadaamadiyaadityokshtion rupadastevamahyampitamaahayakshito - rupadastavasvadh abhavatavamtvamsvadhaam - taijasahapaveeyaajumshitemahima/ (2.19.1-6)Thus having performed the food, the karta would make portions of food preparing each single portion to each bhahmanabhojaka. Prithiveetapraattram dyorapidhaanan brahmanastvaamukheyjuhombrahmanaaantuva praanaaapanaayor juhomyakshitaamaisaamaisamheshthaamaamunamushminloke/ MP. 2.20.1.)Having so done he would cause each of them to touch the food reciting: Ukhyaaschaasyatitaratas - cha saadayascreeshchanda - saamahapuppagitaahute namaste stumamsapipplesswaaha/ and would request the bhoktas to take the food. When they have eaten and gone away for washing hads and feet, he would accompany them, circumambulatethem, turning his right side towards them, spreads out southward-pointed Darbha grass in two different layers, pours water on it with the next mantras viz. Maarjayantaam mama pitaromarjayaantaam mama pitamahaaarjayaantaam mama prapitaamahaaahah/ (MP.2.20.2-4). When the brahmanas would have eaten, the karta would go after them circumambulates them, turning his right side towards them, spreads out southward-pointed Darbha grass in two different layers, pours water on it with the nextformulasMaarjaantaam mama maataro, marjayantaam mama pitamaho, marjayantaam mama pitaamahayah/II, 20, 2-7), distributes the Pindas, ending in the south, with the next formulas viz.
As in the case of Parvana yagina, ajya bhaaga aahutis too be performed likewise,, In other words, from the agni upsamaadhaana to ajyabhaa aahutis be perfomed reciting Yecha votraye challengasante yaascha votraye challengasante techavadantaam tascha vadaantam truptastu bhavanta trupyanthyu bhavata smrityapa trupyaat trupyaat/Putraa poutraanbh tarpayanteeraapao madhumatee - rimaah, swadhaam pitrubhya amritam duhaaanaa aapao deverubhayaanamastapantu, tripyat tripyat tripyat/ Mp. 2.20-27. The ‘ajya aanma’ be perfomed reciting to be readied and divided into eight parts and offered to bhratmsnottamas and veda viharadaana. On the following day he touches a cow with a Darbha blade, with the words, ‘I touch you as agreeable to Pitrubedaanaas with the mantra: Pitruyayastvaajastumapakarmi. The karta would then silently offer five ajyakaryas and having cooked the anna keep it on a palaasa leaf from the middle of the stalk and recite again ‘trityatritoapatiyapart/’ Then the Vapahaama of the boiled rice : Prenaniveshtomritamjumhibrahaha mani aatmaamritatvaaya/ yaamjananaaahpratinanditiraatrimdhenumvivayateem/ Samvarthanayayaapateeesaa no astusamangleeewah/ Vah vapaamaatavehadpitrubhyooyatraanveethihiitaanparaaka/ Medasakhuluayapatanksharantusatyawaeshaeemasanmantukaamatswaaha/ Ayaamjanaahpratin - danteetyeha/ Vyamevasaapratamaavouchhaditsiirah/ (Mp. 2-20. 29-35). Maamsoudanaama: Distinct Food as ajyabhaa be the offered vide Mp. Verse 21.1: Ukthaysia chaatiratraaschcha saadhyskreeschhandasamaahaapuupaghrrutaahute namaste astumaamsapipalleswaaha/ Now the Pishtannahoma: Then the Ajya oblutions with pistaana milk with palaasha leaves as indicated by the Mantras, II, 21, 1-9: Ukthaysia -rattaschasaadayaksreeschhandasamaahaapuupaghrrutaahute namaste astumaamsapipalleswaaha/ Bhuprithyayaginchaumumnyikaamamnyunjimasaahaa/
Patala 8- Khandha 23

1.phalikaranamuasthitohamantranam. 2 daksinena phalikaranamuasthituttaraya hutva gatvottarman japet/ 3.krudhdahimantranam-krudhdhamutarabhyamabhimanrayeta vikrodho bhavati/ 4.svabharyayam parapuruhasambandhapratirodhakaṁ karma asanibhavepsuh pareśāṁ sthulādārākājīvacūrāṇāṁ kārayitvottarayaṁ suptāyāssambādha upavapat/5 punah sambhavecchāyāṁ kartavyam sidhyarthe babhruṁtṛena prakṣālayaṁ/6 panyāṁṁīṁ sidhyartho homhaśiddhyartho yadasya gṛhe pariṇāṁ svāttata uttaraya jhūyāṁ/7 bhūtyapritijanikā kriyāyaṁ kāmaṁyā naṁyaḥ macchaidetyā jīvaviśāne svāṁ mūtramāṇīyaṁ suptamuttarabhyāṁ triṁ prasavaṁ pariśiṣṇet/8 palāyitāṁ dāśāṇāṁ pratiniṣṭyartho karmayena pāṭhā dāśakarmakaroṁ palāyena tasmānmaṁvadāhdhayottarāḥ āhuṭijihayuyāṁ/9. Nāmītīṁ -kāni yadyenaṁ vrksat phalamabhini peptidesvayo vābhivikṣipadesavārṣatarkye vā bindu rabhī patetad- uttarairiyalāṁ prakṣālayaṁ/10 adbhutaṁ prāyaścittam āgarasṛṣṭaṁ viṁśatirahṣaṁ madhuna upaveśanaveśanaveśaṁ kuṭāyāṁ kapotapadaśātine 'mātyāṁṁīṁ sarāṁrāṁreśaṁ 'nyeṣu cādṛbhotīpaśyamāṁvāsṛṣṭaṁ niśāyaṁ yatṛāpāṁ na śrutyaṁdaturpamasamādānādāyaṁvajahāgāṁ uttarāḥ āhuṭihuvātā jāyādi pratipadyate / pariṣeṇāntaṁ kṛtābhımrtėbhyaṁ uttarayaṁ daksinatō 'smānīṁ paridhiṁ dadhāti dadhāti/

The karta while performing agni kaaryaas with his right hand with his fist full of chaff with the verses as follows: Avijīhvaknijhvakavatvaavahavishaayajetath satyamadyadhamvraevemadharo dasoudayath swaaha/ and further murmer softly the next verseAatevaachamaasvaam dada aamanasyaam hrīdayaadadhī, yatra yatratevaangnhitaaatam ta aadade, tathsatyamadyadham vakremyadharo mapadyasvaassou/vide MP. II, 21, 32 and 33).

Krudhdhabhi mantranam: Be there an encounter with a person of fury and extreme anger, the following formulas would surely appease the agitation: Yaa ta eshaa raraaytəa tanuurnmantyormrudugnasya naashinine, taam devaa brahmacharino vinayantu suemedhasa/ Yattaanmuhematam raraatamudiva vidhiyayi, vi te krodhamaaayamaasi garbhamasvataraya iva/ MP. 2.22.1-2. Indeed the recital of these mantras should appease the anger and anguish instantly.
Svastiprajabhyaḥparaipaalavantaṃ, nyaayenamaargenamahimmaṃkaśaḥ
Go brahmanebyahshubhamastinityam, Lokaaḥsaṃstaaahsukhinobhaṃvantu/

KaalevarshatuparjanyahPrithiveesasyashalinee, deshoḥamkshobharahitaa,
brahmanaassantunirbhayaḥ,sarvebhavantusukhinaahsarvesantunirmayaasarvebhadraveḥraanipasḥyangumaa
kaschid duḥkha bhaagbhaṃveta/