

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

DwadashaDivyaSahasranaama:a) Devi ChaturvidhaSahasranaama: Lakshmi, Lalitha, Saraswati, Gayatri;b) Chaturvidha Shiva Sahasranaama-Linga-Shiva-Brahma Puranas and MahaBhagavata;c) Trividha Vishnu and Yugala Radha-Krishna Sahasranaama-Padma-Skanda-Maha Bharata and Narada Purana.

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 Pradhana Tirtha Mahima

Essence of Upanishads :Brihadaranyaka , Katha, Tittiriya, Isha, Svetashwara of Yajur Veda- Chhandogya and Kena of Saama Veda-Atreya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda ; Also ‘Upanishad Saaraamsa’ -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 SankhyaParijnaana- 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 -Bhogyo-Yogyata Lakshmi

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

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

Essence of Valmiki Baala Ramayana- Essence of Valmiki Ayodhya Ramayana- Essence of Aranya Ramayana-Essence of Valmiki Kishkindha Ramayana- Essence of Valmiki Sundara Ramayana- Essence of Valmiki Yuddha Ramayana- Essence of Valmiki Uttara Ramayana- Quitessecence of Valmiki Ramayana;

*** Essence of Veda Vyasa Smriti- *Essence of Yagjnyavalkya Smriti-* Essence of Aapastamba Dharma Sutras- * Essence of Devi Navaraatra Mahima- * Essence of Aapastamba Grihya Sutras**

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

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dushkarananivaarana vidhaana-Adbhutapraayaschitta vidhaana.

Preface

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

The Dharma Sutras detailed Vidyarthi dharmas and the second is devoted to the Grihastha Dharmas. The former dealt with Vidyarthi their veshabhaashaas- shubhrata- aashrama- bhojananirnyayas- brahmacharya- Gayatri / nityaagnikaaryaas- Guru shushrusha-saanghika pravartana- vedapathana- sikshana- guru bharyaputraputrikavyavaharana- swaadhyaya- saanghikapravartaana- and finally brahmacharyaashrama nishkramana. Then would detail grihasthaashrama duties-vivaha- streesangama- grihanirvahana-bhojananirnyaya-atithiseva- swaadhyaya- nityadhaarmika pravritti-daana dharmas- dhanaarjana- putraputrika nirvahana- vamshapaaramparya and saanghikakartavya- rajyangakartavyas- nyaayaadhedeshakartavyanirvahana-maataapitruseva- sodara-sodarisabhyatas- bandhusnehakaryaas- pirtutatpanavidhis and so on followed by vaanaprastha-sanyasadharmaacharana.

Now, the Grihya Sutras seek to explain Achaara Lakshanaas, Yagjopaveeta Karmaacharana, Naimittika Karmas, Agni Parishechana, Paaka Yagjna, Vivaha Karyaacharana including Vara puja, Kanyaavarana, Paanigrahanavidhi, Agni Pradakshina, Vadhu Prasthaana, Garhapatyagni vidhana, Vadhu Griha Pravesha, Sthaaleepaka Vidhi, Stree Yagjna Vishaya Niyama, Pari Patni Triraatrivrata, Pati Patni Shayana Vidhi, Ritikaala Niyamaas- Brahmana Kshatriyadi Upanayana, Upanayana Brahmana bhojana, keshavapanavidhi, Mekhala-Charma dharana, Upanayanaahuti, Saavitri Mantra Daana, Danda dharana, Brahmachari Upadesha, Utsarga Maarjana Karma- Samaavartana Snaana-aahuti-mouna niyama. Then a retrospective of seemana-pumsavana-putropatti-jaatakarma-tila snaana-naamakarana-annapraashanna-choulakarmagodaana karma. Then would follow Grihya sammaana vidhis- sthambhasthaapana, grihaabhimantrana, vaastoshpati aahutis, abhichaara-sarpaadibali, Kshetrapati sthaalipaaka- maasika/ shraaddhakarmaas- brahmana bhojanavidhis-annaahuti krama, yatraa mantras and such.

The under- current of the present Essence of Aapastamba Grihya Sutras is related to nityayagjna karmas such as seven Paaka Yagjnas- Aouposhana Homas- Vaishvadevaas-Ashtakaas- Maasi / Saamvatsarika 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 Taittiriya 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 Acharya Parampara of Kanchi Math as we have extraordinary links especially from Maha Swami onward. The present HH Vijayendra Saraswati 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 AacharaLakshana. Be this clarified that what had been established by Shrutis be no doubt the basics yet however as per 'aacharavyavahaaraas' might deviate as per 'desha-pradesha- kaalaparisthitis'. Hence the usage of the 'athashabda' or as of the present times. That is why the shrouta karma vyavastha and smaarta karma prayoga. Be it noted that nitya Yagjna Karmas vary by 21 ways and means such as seven paakayagjna- aouposhanas-homas- Vaishvadevaas-Ashtakaas- Maasishraadhhas-Sarpabalikaryas, and Ishaanabalis. Then there are seven kinds of Haviryagjnaas viz. Agnihotra- Darshapuramaasa-Aagraayana- Chaaturmaasya-Nirudhapashubandha- Soutraamani- Pindapitruyagjnaadi Daveerhomaas. Then there are seven Soma samsthitayagjnas viz Agnishtoma, -Atyagnihoma- Ukthya-Shodashi- Vaajapeya- Atiraatra- Aaptoryaama. Hence the Aachara-Utpatti krama.

2. *UdJayana purvapakshaahpunyaaheshukaaryaani/*

'UdJayanairdeshtakaaryaas' or the rituals be all properly executed during the UttaraayanaPunya Kaala of Six Months as Surya travelstravels 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 starting on January 14 on the occasion of *Makara Sankranti* and ends at *Karka Sankranti* (July 16). Dakshinaayana 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: *Yagjnopaveetinaa/ Pradakshinam/ Purastaadudgropakramah/Tathaapavargah/* May the Yagjpaveeta 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/ Nimitthaavaakshenainimitthikaana/* 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 occurrences be performed according to heir occasions demand.

12- 18: *Agnimukhaaniruupanam- Paristharanaadi:*

Agnimidhvaapraapraagrerdarbhairavaagniparistrupaati/ Praagdurgaiavaa/ Dakshinaagrepitryushu/ Dakshinaapraagraivaa/ Paatraprayogah: uttaraagnim darbhaantsamstryadwand vanyanchi - paatraaniprayunaktidevasamyuktaani/ Sakurudevamanushyasamyuktaani/ Ekaikashahpitrusamyuktaani/

Having performed ‘agniprajvalana’ the four sides the ‘kushagraasa’ be exposed keeping the agrabhaaga be retained upwards towards the east and perform the ‘pasistarana’. For pirtukarmaas, retain the kushaagra towards sout hern side, one by one..

Now Pavitra Samskaara/ 19-22: Pavitrayo samskara aayaamatah parimaanamprokshaneesamskaarah paatraproksahaitidarshapurnamaasavattushneem/ Prataapranayanam: Aparenaagnimpavitraantarhite - paatrepaaneeyodagagraabhyaamtriruptyuyasamampraaaaiahvorenagnimdarbhushusaadayitvaadarb haihpracchhaadya/Brahmavaranam : Braahmanam: Braahmanamdakshinatodarbheshunishaadya/ Aajyasamskaara:Aajyamvilaapyaaparena agnimpavitraantaarhitaayasthaalyamaajyam nirupyo deechongaaagneruuhyaateshvdhishrityajvalataavadyukyadvaidarbhagnepratysyatrhihparyagnikrutved agudvaasyaangaaraanpratyuhodagagraabhyaampavitraabhyaampunaraahaaramtriruupyayapavitreanu prahyatya/

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 Maasapournamior 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 kushas 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 Brahmana would 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.

Patala 1. Khanda 2.

Darvi Samskara:

Yenajuhotitadagnoupratitapyadarbhaisamrujyapunahpratitapyaprokshyanidhayadarbhanbhisamsprus yaagnoupraharati/ shayaahparidhyardhaivivaahopanayanaseematachoulagodaanapraayaschitteshu/ Agnaihpuurvaparishochanam-agnimparishyachatyaditenu manyasveti dakshinahpracheenamanumatenu - manyasvetipaschaaducheenam deva savitahprasuvetisamantam/Paitrukeshusamantamevatrushneem/ adyamaadhaayaadhara yatidarshapurnamaasavatrushneem/ Athaachha bhaagoujuhotyagnayesvaah - etyuttaraardhapurvaardhesomaayasvahetidakshinaardhapurvaardhesamampurvena/ Tathaa aajya - bhaagayoh prasiddhoutharmahaaseenahomopyucchvaa- saabhaavascha, tasyaadhaarayora pipravritthih, tenayadktamuttarasminaaapyaayaadhaaresthaanaabhi-praanayanenabhavataititadu - pannambhavati- aajyabhaagaavitihomayossagjnya, prayojanamagnerupasamaanaadyaajya - bhagaantaityevamaadayah/Yathopadeshampadhaanaahutorhutvaajaayaabhyaataamataannaadrushtabh rutahpraajaapatyaamvyahrteervihritaahsouvishtakriteemitupa-juhoti- yadasyakarmanotyareerichamyad -vaanyunamiharakaram/ agnishtitvikrishthishtakridvansarvamvishtanm suhrutamkarotu - swaaheti/Purvavatparishochanamavvamstathaahpraasaaveereetimantrasatraamah/Lokaanaampaakay agnyashamdah/ Tatra brahmanoveekshovichih/

Darvi is that ‘paatra’ or the vessel with which the karta seeks to offer ‘anjali’ to Agnijwalaas 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 kushaagraas once again and would make the offering of the ‘aajya’ to the flames.Ishti and SthaalipaakaPrarambhanirnya: 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 Purna Karmas are initiated after the

AadhaanaHoma (offering at the very beginning) and ‘Grihapravesaneeya 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 aayahoma has a darvi, in sthaaleepaaka there are two darvis, one for homa and another for ‘avadaanakaarya’ and both the darvis are used to ‘samarjana and pratitapana’. Now, about the ‘Paridhis’ the pieces of wood laid round the Agni and there are arranged for vivaaha, upanayana, samaavartana, seemanta, choula karma, godaana and prayaschittas. Now, the karta sprinkles water round the fire, on the south side from west to east with (the words), ‘Aditenumanyusvaa” (May Aditi, give thy consent’ -on the west side from south to north ; ‘Anumatenumanyusvaa’ -‘Anumati Devi, give thy consent- on the north side from west to east and ‘Sarasvatenumanysvaa’ - Devi Saraswati, do kindly give thy consent!’ and finally ‘Deva Savitahorasuva’ - sprinkle the waters all around imploring: ‘God Savitri, give thy approval! The jalaparischechana is to be done to agni but not to the paridhis. Now in respect of Pitru karmas, the parishechana by performed all around the Agni, silently but without praacheenaaveeti of the yagnopaveeta. Having put a piece of wood on Agni, the karta would offer the two ‘aaghaara’ homas with ‘indhanasamudaaya’ oblations as at the ‘darshapurnamaasayagjnas on 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), ‘agnayeswaaha’; then over the easterly part of the southernly part, another oblation exactly like the preceding one, with the words, ‘Somaayaswaaha’. Having offered the chief oblations (belonging to each sacrifice) according to prescription, he adds the following thirteen oblations named *anvaarabdhaayaamuttaraaaaahuti* such as: *Chittaschachittischaakutischa vigjnnayanachamanaschashakkareekscha darshaascha purnamaasascha bruhaccharathaantaprajaapatijayaanindrayavrishneprayacchattaanajuhottatovaidavaasurasamyataaas anbhyaasaIndrahprajaapatimupaadhavastasmaaetaanjanprayachhathaanajuhottatovaidavaaasuraanja yanyadajayantjjaayanachat -vagumspradamaanenaitehoyatvaajayatyavataamprutanaam/ Agnirbhutaanaamadhi patasyamaavatvindro jyeshthanaayai gummahaprithivyaavaayurantarikshisya Suryodivachandramaanakshatraanaam Brihasparirbrahmanomitryasysatyaana gumvarunopang - samrajaanaadhipatitanmaavatu Somaoshadheenaamadhi patinaagsavitaaprasavaana angrudrahpushuunaan -twashshaarupadhaarinyagvishnuh parvataanaam marutoganaanaamadhi - patayastemaavantu pitarah pitaamahaparevaretataastataamaa ha ihamaavatabrahmannasmismin--/ Ritaashaadrutadhaamaagnir -gandharvastasyaishadhayopsarasaetaan juhuyaadbhayataanairevadhaa - megni vide Taittireeya Samhita 3-4-4 to 3-4-7. These oblations are for viz. the Jaya, Abhyaataana, Rashtrabhrinand to Prajapati, with Vyâhritis one by one- Bhuhswaahabhuvahswaahbhurbhuvahswaaha to Agni and finally with Svistakrit with the following mantras :yadasyakarmanotyareerichamyad - vaanyunamiharakaram/ agnishtitvikrishtishtakridvansarvamsvishtanmsuhrutamkarotuswaaheti/’What I have done too much in this ceremony, or what I have done here too little, all that may Agni svistakrit, as he who knows, make well sacrificed and well offered:’Svaaha.’ Then ‘agniparishechana- all around be performed with the ‘aditemanvamasyaa---and deva savitahprasaavah’ and leave the jalaprokshana.*

Now the reference for ‘Paakayagjna’ as used for ‘loukikajeevana’ like auopaasana- homaceremonies connected with worldly life. These are rituals based on the ‘Brahmanaadhaaravidhipaalana.’ 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 othrewords, 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

Maghaabhirgavogrihyante/

Phalguneebhyaamyuhyate/Yaamduhitarambhartruhpriyaasyaaditikaamayataamtaamswateenakshatredad yaatyaaamkaamayetdhitarampriyaasyaadritaamnishthayaamdadyatpriyaivabhavatinevatupunaraagacchh

*anteetibrahmanavekshoviddhih/ InvakaashabdoMrigashirasinishthyaashabdarasvatou/
 Vivaahgavaalabhyanam: vivahegouh/ Griheshugouh/ Gavaaharneeyahtayaavaramatithivadarhayet/
 Yopyasyaapachitamarayaa/ Gouralabhyastaanaani: taavadgouralabhyasthaanamatithihpitarovivaaha
 scha/ Varanevarjaneeyaamkanyaah-suptaamrudanteem teem nishkrantaamvaraneparivarjayet/
 Datthaamguptaamdyotaamrishabhaamsharabhaamvinataanvikataammundaammundhushikaamsaangara
 rikaamraataampaaleemmitraamswanujaamvarshakaareem cha varjayet/ Nakshatramnaamaana -
 deenaamaavrikshanaamaaschagarhitaah/ Sarvaancharephalakaaropaanaavaraneeparivarjayet/
 Ruddhipareekshaa: Shaktivishayedravyaanipraticchannaanyupanishadhjaayabruyaadupasprusheti/
 Naanaabeejaanisamsrushtaanavedyaahpaamsuunkshetraalleeshtamsvakrucchhamashaanaaloshtamiti/Pu
 rvashaamupasparshaneyadaalingamruddhih/ Uttamamparichakshate/ Bandhusheelalakshana
 sampanaamaragoamupapya-chhet/ Bandhusheelalakshanasamupannashcchutavaanarogaitivarasampat/*

Under the Maghanakshatra cows are provided while under the Phalguni nakshatra, marriages are celebrated. In arshavivaahaas a father used to count a kanya as being of two cows. During phalguninakshatra 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 this is stated to be 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 vyahrutis 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 referenve could be the Mrigasiranaksaktra; the word Nishtyaa means Svaati 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 unrepresentable 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 whose age is too near to that of the bridegroom.

*Nakshatramnaamaanadeenaamaavrikshanaamaaschagarhitaah/ Sarvaancharephalakaaropaana -
 avaraneeparivarjayet/*

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 called vedi, 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 as 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.

Patala 2, Khandas 4.

Vivaahaprakaranam/Varapreshanam/

*Suhridasyasamavetaanmantravataanvaraanprahinuyaat/ Taanaaditodvaabhyaamabhimantrayet/
 Kanyaayaahasameekshanamswayamdrushtaatriteeyaamjapet/ Avashyaekshanamsameekshana -
 madhorchakshurityeshaachaturdhyasameekshet/ Tasyaahbhruvantaresammarjanam:
 angushthenopasamrujyapratecheenamnirasyet/madhyamayaachaangulyadarbhamsangruhottarenayajus*

haatasyaabhruuvantaram: praaptenimittauttaraamjapet/ Angushthenopamadhyamayaacha - angulyaadarbhamsangrahottarenayajushaataasyaabhruvontaramsamrujyaprateecheenamnirasyet/Praapte nimittauttaraamjapet/ Tasyaahsnaanaarthajalaharanaarthayugmaanaambraahmanaanaamproshayam/ Tasyaahsnaapanamahatavastradhaaranaamyovastrasatrahanaamchauttarenayajushaataasyaasshirasidarbh envamnidhaayatasminnuttarayaadakshinamyugacchridrampratishthaapyachhidre, suvarnamuttaraya - anthadhiyottaraabhihpanchavbhistaapyuttottarayaahatenavaasasaacchhaatto -ttarayaahatena vaasasaacchhattottarayaayovatrenasatrahayati/ Athhinaamuttarayaadakshine haste griheetavaagnimabhyaaneeya parenaagnimudamagramkatamaasteeyam tasminnupavishtauttarovarahl/ Agnerupasamadhaanaadik karma: Agnerupasamaadhaanaadyaajyabhaagaantethaina amaaditodvaabhyamabhimantrayet/ Paanigrahanam: Athaasyaidakshinananeechaahastena dakshinamuttaanamhastamgruheeyat/ Tatra kaamanaayaamvisheshah: yadikaamayetstreerevajanaye - yamityanguleerevagriheeyaat/ yadikaamayetpumsayedvajanayeyamityagushthimeva sobheengushthambhheevalomaanigruchyanti/ Grumbhnaami ta ityetaabhischasrubhih/ Saptapadeegamanam: Athanaamuttarenaagnim dakshinenapadaapraacheemudeecheem vaadi - shamabhiprakramayatyekamishaiti/ Sakhetisaptamepadejapati/

Now may 'sahrudayas' and 'shrutaadhyayanasaampanaas' be requested to assemble to identify a suitable bride. Having approached her at her residence, may the prospective bridegroom party approach the residence of the prospective bride and recite the 'Prasugmantaadi' mantras: *Prasugmantaadhiya saanasysakshanivarebhirvaanabhisudpraseedata, asmaakmingrauhayamjujoshati---* then *evamgotraa - yaamusmaisahatvakarmabhyoyushmadeeyaamkanyaamvrineemahe/* (Mantra Prasna 1.1) Then in reply from the kanya's side would reply: *Shobhanamtathaadaasyaama/* In practice, in brahmana-daiva vivaahaas, 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 bride, then the approaching braahmanas recite the next third mantra : '*abhratrudhveeneemityetaam--* meaning the groom himself be seeing the bride. The fourth mantra follows: *adhorachakshurupati'* - thus the shubha samaya when both would glance each other. Then the thumb and the fourth finger of the reciter wear darbhaagraasaand wipe off the eyebrows of the bride reciting *idamahamyaatwayi--* 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 nimittamantra : '*jeevaamrudanto'* as the latter would feel ' anyonyaviyogachintaarodana' and hence the ' mangala vachana japa' would follow. Further 'vadhupasnaanajalaas' be brought. Then five mantras for the vadhumangalasanapanavidhi with each of which ending with 'yugmaan' , and would recite *abhratrughneemvarunaapo arighneem brihaspate indraputraghneemlakshyanaamasmaisavitassuva/ aghoracharavyashrapatignyedhishava - paribyasumanaasuvarchaah, jeevasuudaivakaamaasyonaashanno bhava dvipadeshchatuspade/as* he would place a round piece of Darbha net-work on her head; on that, with the next verse: *idamahamyaatwayi patighnalarishmastaamnirteshaami/* as he places a right yoke-hole; on this hole he lays with the next yajus mantra *aryamnoagnim--svenasa--shamtehirantaami-hiranyavarnaa-paritvaagirvanogira-aashaasaane/* (Mantra Prasna 1.1) thus the karyas respectively by lifting a piece of gold, and washes her with the next five verses that the water runs over that gold and through the yoke-hole- he causes her to dress in a fresh garment, and with the next mantra , he girds her with a rope. Then he takes hold of her with the next verse *armanyoagneem--* by her right hand, leads her to the fire, spreads a mat, west of the fire, so that he would point the kusha blades in it are directed towards the north, and on this mat they both sit down, the bridegroom to the north. Then further follows the mantra viz. *Yatra kvachhaagni --* as the vadhu's right hand be held by the bridegroom , stand up and state the mantra *pushaasvet--* and approach the homaagni. After the ceremonies have been performed by placing the wood on the fire down to the 'Aagyabhâga' oblations. 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 prachakramurhitvaavadyamaapah, shatampavitraavitataahyaa -

taabhishtavaadevassavitaapunaatu/ Hiranyavarnaasshuchayayah Paavakaahyaasujaatah kashyapoyaaavagnih, yaaagnimgarbhamdadhiresuvarnaa staastaaapasshaam syonaa bhavantu/Yaasaam raja varunoyatimadhvatesatyaaanruteavapashyajjanaanaam, yaagarbhamdadhiresuvarnaastaastaaapasshamsyonaabhavantu/ aasaadevaadevaadivikrunvanti bhakshyamyaaantarishyabahudhaanivishthaah, yaaagnimdadhiresuvarnaas taastaaap - shhaamsyenaabhavantu/ (Mantra Prashna1.2-2)

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: *Athaagnerdoore -nottarataaara bhainaamdakshinenapadaa paadena praacheemudeecheemvaadishamabhipraagaayana -anyudagaayataa -nivaasaptapadaanira kramayatih 'ekamisheityaadibhisaptabhi: '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 powers 3. With the third step, we promise to attain prosperity righteously 4. With the fourth step, we vow to acquire knowledge, happiness and harmony by mutual love, respect, understanding and faith 5. With the fifth step, we vow to raise happy, healthy progeny and pray that we are blessed with healthy, honest and brave children 6. 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 relationship 7. With the seventh step, we promise to be friends who are true and loyal to each other for a lifetime. 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. Khanda 5.

Vaivaahikaah Pradhanahomaah:

Pragdhomaat pradakshinamagnim kritvaayathaashtaanamupa vishyaanvaarabhdhaayaam - uttaraaaahuteejimhotiSomaayajanavideswaahetyetehpratimantram/AthainaaVyaktaartham:Athainaaamutt a-renaagnimdakshinenapadaashyaamanamaasthaapayatyaatishtheti/Vadhvaahashmanauparyaa - sthaapanam: athainaaamuttarenaagnimdakshinenapadaashyamaanamaasthaapayatyaatishtheti/ Laajahomaah:Athaasyaajanjalaavapusteerhadvirilaajaanopyaabhidhaarayat/ Tasyaasmodaryolaa - jaanaavapateetyeke/ Juhoteeyamnaareeti/ Agni pradakshinaadi: Uttaraabhistasrubhihpradakshinam- agnimkrutvaashmaanamaasthaapa -yatiyathaapurastaat/ Homastoccharayaa/ Punahparikramaanam, aasthaapanam, homashchottarayaa/ Jayaadipratipadyate/ Yoktravimokaanantarashibikaadinaavadhvaah -swagruhampratinyanam/ parishachanaantamkritvottaraabhyaamyovaktramvimuchya, taamtatahpravaavaahayetpravaahaarayet/ Samopyetamaagnimanuharanti/ Nityah/ Dhaaryah/ Anugatomandhyah/Shrotriyaagaaraadvaahaaryah/ Upavaaschanyatarassyabharyayaapatyurvaav/ Anugatepichottarayaa juhyaannopavaset/ Uttara raththasyottambhno/ ārohatīmuttarābhir - abhimantrayate/ anyugyayohyojanaprakārah -sūtrevarmanorvyavastṛṇātyuttarayānilām

*dakṣiṇasyāmlōhitamuttarasyām/ teuttarābhirabhiyāti/ naimittikojapaḥ: tīrthasthāṇucatuṣ -
pathavyatikramecottarāṁjapet/*

Having gone before the homakarya around the homakunda as a pradakshina from left to right, the 'vadhuvaraas' be seated down in their former position, and while she takes hold of him, he offers the oblations :*Somaayajanivideswaah, Gandharvaayajanivideswaah/*(Mantra Prashna 1.4.1)'To Soma and Gandharvas, the acquirers of a wife,*Agnaveswaah imam me Varunatatvaayamitannagnesarvanagne, swah---*thus each oblation with each Mantra. Then the bridegroom would cause the bride's right foot as padakramana on a 'shila' or a rock with 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: *Idamnaaree/* 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 the padakshinatubhyamagneparyavahanthsuryaamvahatunaasaha, *punahpatubhyojaayaam daasagneprajayaasaha/--punahpatneemagniradadaayushasahavarchasaadeerghaayurasyaa yah patisma eth sharadasshatam/*(MP. 1-5-3/4...) Then the injunction to tread on the stone: *aatishthemamasyaan - masyavataam sthira bhava, abhitishthapritanyatassahavaprutanaayatah/*and the oblation with the next verse; then again pradakshina: Subsequently the *Homaschottarayaa/viz: twamaryama;/ twaaryame/ ; twamaryamaabhavasi/* Then 'punahagniparikramanas' *Tubhymagneparyavahan punah patneem - agniradaadwishaautatvayaavayamatishthemamashmaanam---*; and 'yathaapurastaat, adiaahutis. Having performed the rites down to the sprinkling of water round the homakunda, untied the rope with the two more verses stating *jayaadipratipadyate/* or two aahutis for the success of achievement and there followed Agni parishchana with the mantra 'pravaamunchaami'; *parishchanaanatagrahanam tadanantarmevayoktra vimoko yathaasyaat prasthaana kaalemaabhuditi/* The bridegroom should then make bride depart from her father's house in a vehicle, or should have taken away..

Vaivaahikaagnirnityadharanam: Having put that Vaivaahikaagni with 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 'nirantaraprajvalitaagni'; *paani -grahanadir agnistamouposanasmityaachakshate, tasmingaarhanyaanikarmani/* Thus the vaivahikaagni be kept constantly; if this were to fade off, be kindled by attrition, or it should be fetched from the house of a Shrotriya. Besides, if that agni goes out, one of them, either the wife or the husband, should fast. In other words, upavaasa would mean that the meals of the full day be skipped and perform 'sarvaprayaschittahoma. Further 'rathenagamanevishsha: The defaulting couple be seated in a chariot with the mantra *atyenottabhitabhumis suryenottibhita - bhumis -suryennottibhitaadyohuritenaadityaasthithadidiveesomoadhishritah---* followed by *Uttararathasyottambhno/ vaahaautraraabhammyunaktidakshanamagne/ ārohatimuttarābhira - bhimantrayate/ anyugyayohyojanaprakārah sūtrevarmanor -vyavastrñātyuttarayānīlām dakṣiṇa - syāmlōhitamuttarasyām/ 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 murmur the mantra: *taamandasaana/* In other words, having evoked 'Satyenoktamita' radha' and 'yujjantibhadnam' with 'yogeyoge' horses uttering relevant mantras and ascend the chariot. As the couple ascend the chariot, the husband would recite *sukimshukamshalmalim vishvarupamhiranyavarvamsyvrutamsuchakram/ aarohavadvam amrutasyalokamsyenam patyevahantukrunshva--adimantras.* With the next two verses viz. *neelalohitebhavatah kritvaasakrivyarjyate, edhantesyaaajnaatahah patirbandheshubadhyaste/*, he would put the two animals to the chariot she too would mount, as he would recite further verses. With the next verse viz. *ye badhvschandramvahantuyumryashmaayanti janaamanu, putastaanyajniyo devaanbayantu - aagataah/*, he would 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 *maavidanya paripanthyanoyaaaseedantidampatee, sugebhirdurgamatetamapadrantvaraayayah/*, he walks on

thesethreads. And when they pass by bathing-places, posts, or cross-roads, let him murmur the next verse too viz. *surgampanthaanamaarurvsham arishtamswastivaahanam, yasninveeroonanishyatyanyesha - amvinatevasu/MP.1.6.11.*

Patala 2 -Khandā 6

mārgamadhye nāvā nadītarāṇe japaḥ /nāvamuttarayānumantrayate /na ca nāvyaṁ staratī vadhūḥ paśyet/ tīrtvottarām japet/ śmaśānādibyatikrame homaḥ /śmaśānādhivyātikrame bhāṇḍe rathe vā riṣṭe 'gnerupasamādhānādyājyabhāgānte 'nvārabdhāyāmuttarā āhutīrhutvā jayādi pratipadyate pariṣecanāntam karoti/ kṣīryādivyatikrame kartavyo japaḥ kṣīriṇāmanyēṣām vā lakṣmaṇyānām vṛkṣānām nadīnām dhanvanām ca vyatikrama uttare yathāliṅgam japet/gṛhānuttarayā saṅkāśayati/ vāhāvuttarā - bhyām vimuñcati dakṣiṇamagre/ gṛhapraveśaḥ/ lohitaṁ carmā'naḍuham prācīnagrīvam uttaraloma madhye 'gārasyottarayā'stīrya gṛhān prapādayannuttarām vācayati dakṣiṇena padā/na ca dehalīmabhi dhi tiṣṭhati/ praveśahomah/ uttarapūrve deśe 'gārasyāgrerupasamādhānādyājyabhāgānte 'nvārabdhāyā -muttarā āhutīrhutvā jayādi pratipadyate pariṣecanāntam kṛtvottarayā carmaṇyupaviśata uttaro varah/ jīvaputrāyāḥ putrāya phaladānam/ dampatyorvāgyamaḥ: athāsyaḥ puṁsvorjīvaputrāyāḥ putramānka uttarayopaveśya tasmai phalānyuttareṇa yajuṣā pradāyottare japitvā vācam yacchata ti ā nakṣatrebhyaḥ/ vadhvai dhruvārundhatīpradarśanam/uditeṣu nakṣatreṣu prācīmudīcīm vā diśamupaniṣkramyottarā - bhyām yathāliṅgam dhruvamarundhatīm ca darśayati/

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 :

Ayamnomahyaahpaaramswastinishedvanaspatihseeraansyutaraa bhava deerghaayutyaaamavarchasy/ and then ascend into the boat taking the precaution of his bride not being shown of by the boat crew members since his 'japakarmaacharana' might not be disturbed by others by the others. When they have crossed, let him recite the next mantra Asyapaarenirastraayasyaajaavaajyirirashee mahimahyaa Indrasasvastaye/ idaanadeenaadhanyavaanachavyatikrame/MP: 1. 7--If they were 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 'aajyabhaaga' oblations and while she touches him, he offers seven oblations finallywith 'Jaya' mantras and following oblations, whereafter perform the rites down to the sprinkling of water around the fire. If they pass by trees like nyagrodhaadi milk yielding vrikshas on the banks or of dried up trees or even of deserts, he should yaaoshadhaaa-nadyoaaanidhanvaniyevanaa, tetwaavadhuprjaapateempratve - munchatvaamhasah/ mantras. Then he would show the new bride the house with next two verses unyoking the two animals; the right one first uttering : avaamaganthsumativaarjane--- ayanodevamavite' thus releasing the animals. Having recitedthe next mantras, he would spread out, in the centre of the house, a red bull's skin with the neck to the east, with the hair up, he makes her recite the next mantra, while he makes her enter the house, with her right foot- gṛhān prapādayannuttarām vācayati dakṣiṇena padā/ And she should not tread on the threshold, in the north-east part of the house the ceremonies from the putting of wood on the fire down to the ājyabhāga oblations are performed, and while she touches him, he offers the oblations like aagangoshthammahisheegobhirashvairaa tushmt - patneeprajayaasvarvait, vahneemprajaanjanayantiisuratnaimamagnimshatahimaasyaparyaat/ ayamagnigrihapatisyusamsapushthivardhanah/ yathaabhagasyaabhyamdadadairaimpushthimathoprajaam/ Prajaayaaaabhyaam prajapataindraagnishamamyacchhatam, yathainayonam prameeyaataaubhayor jeevitohprajaa/ tevabhuenahavishyaayamaapya -yataampunahjaayaamaamas maaavaakhya - shustaamrasenaabhi vardhataam/ ihaivastamaaviyoshthamvishvamaayuryvyashchutam, mahyaaindrasavastaye/ dhruvaidhiposhyaamaytimahaantvaadaadvahaspatih, mayaapatyaaprajaa vateesanjeevasharsdasshatam/ Tvashtaajaayamajayattvashtaasyatwaamparim, Twashtaasahasramaa yugumshideerghamaayihkrinetvaam/ Imammetatvaayaamitvannoagnesatvannoagnetwamagneayaasi/ -- ihagaavahprajayadhvam; MP. 1. 08--then he offers the Jaya and following oblations, and performs the

rites down to the sprinkling of water round the Agni. Then they sit down with the next mantra *Somenaadityaabalinassomenaprithiveedhrudhaaatho--prasavahpreyah/1. 09---*with the bridegroom to the north. He then places with the next mantrawith the son of a woman who has only sons and whose children are alive, in her lap, gives fruits to the child with the next Yajusmantra when he and his wife would observe silence until Nakshatra darshana on the skies.*vadhvai dhruvārundhatīpradarśanam/--Dhrurishpatidhruvayonid dhruvamasi dhruvatasthitam tannaakshatraanaam methyasi sa ma paahi pritanyatah/ Saptarashayah prathamaam kritikaanaamarundhateem, yad dhruvataamha ninuyspadkrithikamarudateem yaddhruvataamh--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

āgneyasthālīpākaḥ asya dharmāḥ

athaināmāgneyena sthālīpākena yājayati/ patnyavahanti/ sthālīpākahomaḥ tasyāvadānasamkhyā śrapayitvāmīghārya pracīnamudīcīnam vodvāsya praatiṣṭhitamabhighāryāgne rupa samādhānā - dyājyabhāgānte 'nvārabdhāyām sthālīpākājahoti/sakṛdupastaraṇābhighāraṇe dviravadānam/ tasya devatāvidhānam agnirdevatā svāhākārapradānah/ tatra sakṛdupaghātapakṣaḥ api vā sakṛdupahatya juhuyāt/agnisviṣṭakṛt dvitīyah/ tatra upastaraṇādividhānam sakṛdupastaraṇāvadāne dvirabhighāraṇam/ madhyāt pūrvasyāvadānam/madhye homaḥ/uttarārhdhāuttarasya/uttarārdhapūrvārdhe homaḥ/ lepayoḥ prastaravat tūṣṇīm barhi rañtvā ktvā gnau praharati/siddhamuttaram pariṣecanam sthālīpākaśeṣāt brāhmaṇabhojanam /tena sarpiṣmatā brāhmaṇam bhojayet / sthālīpākadakṣiṇādānam yo 'syāpacitastasmā ṛṣabham dadāti/ pārvaṇasthālīpākaḥ evamata ūrdhva dakṣiṇāvarjamuṣitābhyām parvasu kāryaḥ/pūrṇapātrastu dakṣiṇetyeke/ aupāsanahomaḥ :sāyam prātarata ūrdhva hastenaite āhuṭī taṇḍulairyavairvā juhuyāt/ tatra devatāvidhānam/sthālīpākavaddaivatam/saurī pūrvāhutiḥ prātarityeke/ pārvaṇabikṛtayaḥ pārvaṇenāto 'nyāni karmāni vyākhyātānyācārādyaṇi grhyant/ āgrayanamapi tantravadeva/ tatra homadeśavidhānam/yathopadeśam devatāḥ/agnim sviṣṭakṛtam cāntareṇa/ avikṛtamātithyam/ vaiśvadevaḥ/vaiśvadeve viśve devāḥ/paurṇamāsyām paurṇamāsī yasyām kriyate/

Thereafter the bharta along with the bharya would take up the sthaalipaakayagnya to Agni Deva, especially on pournamis and amavasyas. The wife husks the rice grains out of which this Sthālīpāka is prepared. There after the husband would have cooked the Sthālīpāka, and sprinkled 'ājya' there over and taken it from the agni 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 Sthaalipaaka. The acts of 'upastarana' and 'abhidhaarana' 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 swaahapradaana' be the first oblation or the pradhamaahuti uttering *Agnayeswaaha, Agnayeswishkriteswaaha/*. 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 Sthālīpāka. It is offered over the centre of the Homagni. The Avadaana for the second devata be taken from the northern portion of the Sthālīpāka.. It is offered over the north easterly part - ishanya-of the agnijwalaas. In the shrouta karmas, small parts of the 'barhis' as dipped in ājya from the sthaalipaakabe 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 Brahmana, the katra would like to provide a charity of a bull. In the same way, with the exception of the dakshina, they should offer a Sthaalipaaka from then onwards, on the days of the new and full moon, after having fasted. Some say that a vessel full of grain be gifted away. From then onwards the

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 Vaiśhvadeva ceremony are the Viśhve-devas, and these ceremonies be too performed on full-moon days.

Patala 3-Khanda 8

Upaakarāṇam :Upaakarāṇe samāpane ca ṛṣiryah prajñāyate/sadasaspatirdvītyah/ vaiśvadeve niśiddhaḥ kartā niśiddhāni ca dravyāṇi,striyānupetena kṣāralavaṇāvarānnasamṛṣṭasya ca homam paricakṣate/yathopadeśam kāmyāni balayaśca / sarvatra svayam prajvalite 'gnāvuttarābhyām samidhāvādadhyaṭ/ āpanmāśrīḥ śrīrmāgāditi vā/ Eta havirjaanaayaadhyadharbharyaamaavahate/ vivāhe- dampatyorbrahmaharyavidhih/ Triraatramubhayoraghassayaaaa brahmacharya kshaaralavanavarjanam cha/Svapatoḥ tayormadhyedandanidhinaam/ Tassoshayaamantarena dando gandhalipto vaasasa sutrena vaa pariveetatishthati/ Vivaha shesha homah samaaveshnamcha/ tamtuhthyarapiraatrauttaraabhyaamutthhapyā prakshaalya, nidhaayaagnerupasamaadhaanaajya maagantenvaarabhvaayaamuttaraa aahutirhutvaajayaadi pratipadyate parishechinaantam kritvaaparenaagni praacheemupaveshya tasyaa shishiraasyaajya sheshaavyaahutibhironkaara chaturtheebhiraaneeyotharaabhyamimithasyameekshottarayaaajya sheshena hridayadeshoumamrujyottaraajyasheshena hridaya deshousamrujjyottaraastitasrou japitvaa shesham samaaveshanejapet/ Anyovainaamabhi mantrayet/ Rajasvlaayaah sthiyaah prathamartavapudeshah/ Yadaamalavadvaasaah - syaadathainaambrahmanapratishidvaani karmani samshastiyaam malavadvaasamityetaani/ Rajasah pradurbhaavaat snaatakaamrutusamaavshana uttaraabhimantrayate/

As at the ‘VaidikaAdhyayanaprarambha and samaapana’ times, relevant Kanda Rishis would be the Devas as per which agnikaryas related to Praajaapatya- Soumya-Aagneya-Vaishvadevas. Suchyagjanasbe rejectedby a wife alone or by one who has not received the Upanayana initiation. Such yaginas 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 ‘YagnaBali sacrifices should be performed as prescribed in the relvant 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 Prashna1.09-10 viz. *Uddiipyasvajaatavetavedopagninnirrutim mama pasungschamahya maavaha jeevanaschadishodisha/ maa no himseejjatavedogaam ashvampurushagjativibhadragnaaa gahishriysasa paripaataya/* as followed by the ‘Swaaha’ shabda. Or with the two formulas, - *Aapnamaashreeh - shrimaargaa ditivaa/* 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 *Shvobhutestaalipaaka/* 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 Āpastamba Dharma-Sutra 11:2 3:I. For instance, the Shravani- paurṇamaasi 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 fourth night he takes up the staff with the next two verses vide MP.1.10.1 &2 -*Udeershvato vishvaavasonamasedmahetvaa, anyaamicchhapharyamsajjaayaampatyaasruja / udewershvaatahpativateehyoshaavishvaavasunnamasaaagorbhireette,anyaamicchhapitrushadamvyaktaam satebhaagojanushaatasavidhhi/* meaning washing and placing it away; then the ceremonies from the putting of wood on the fire down to the aajyabhaaga oblations are performed. While she touches him, he offers the oblations viz. *Agneprayaschitetvam devaanaam prayaschittiirasi brahmanantvaan - aathakaamahprapadyeyaasyaam patighneetanuh prajaaghneepashugh neelarivyashmagneejaaraagheesam -yataam krinomoswaaha/ Vaayopraayaschittaaadityapraayaschitte prajaapatipraayaschitte twam devaanaam prayaschittirasibrahmanastwnaathakaamah prapadyeyaasyaam patighneetanu prajaaghneepashughneelarivyashmagneejaaraagheemasyataamkrunomiswaah/--*

*madhushamaadhavascha sukraschash- uchischanabhaschanabyascha cheshachorjasachasahas - chasahaschaschatapaschatapaschaschate yam dvishmoyascha no dveshtitameshaamshushu bhedadhyamssvaaha/ chittischatittishchaakritanchaa -kritishchaadheeyati schvigjnaatascha vigjnaananaamas darushaaschapurnamaasaschate yam dvishmoyashanodveshtitameshaanja - bhedaduddmassvaahaa. Bhurbhuvassvaahasuvassasvahomswaaha/- then he would offer the Jayashabda and following oblations, and perform the rites down to the sprinkling of water round Agnikunda. Then having recited the pranava mantra OM, then both should exchange intimate looks and recite *apashyamtwam/* then recite *aarohayaami* and seshu mantras. Then he should touch the vadhuvastra, change the same to a more comfortable one. As the maasika dharma or of ritukaala be over, she would take her abhyanjana, at the sambhoga samaya would have arrived.*

Patala 3. Khanda 9

Ritugamanakālah: caturthiprabhr̥tyāṣoḍaśīmuttarāmuttarām yugmām prajāñihśreyasamṛtugamana ityupadiśanti/ arthaprādhvasya parikṣave parikāsane cāpa upaspr̥śyottare yathāliṅgam japet/ tatraiva citriyavṛkṣādidarśane japah evamuttarair̥yathāliṅgam citriyam vanaspatim śakṛdṛiti sigvātam śakunimīti/ dampatyoh parasparam pr̥itijanakaṁ karma ubhayorhṛdayasaṁsarge 'psustrirātrāvaram brahmācārya caritvā sthālīpākam śrapayitvāgnerupasamādhānādyājyabhāgānte 'nvārabdhāyām sthālīpākāduttarā āhūtīrhitvā jayādi pratipadyate pariṣecanāntam kṛtvā tena sarpiṣmatā yugmān dvayavarān brāhmaṇān bhōjayitvā sidvim vācayīta/4 pativaśyakaram karma pāthākhyāyāḥ ośadhyāḥ yavaiḥ prakiraṇam tām svahastayorābadhya tābhyām patyussamāliṅganam ca/ śvastiṣyeneti trissaptair̥yavaiḥ pāthām parikiratiyadi vāruṇyasi varuṇātvā niṣkr̥ṇāmi yadi saumyasi somātvā niṣkr̥ṇāmīti/ śvobhūte uttarayothāpyottarābh̥stisṛbh̥irabhimantryottarayā praticchannām hastayorābadhya śayyākāle bāhubhyām bhartāram pariḡr̥h̥ṇīyādupadhānāliṅgayā/vaśyo bhavati/ sapatnībādhanam karmasapatnībādhanam ca/ kṣayarogagrastāyām bhāryādau tannivṛtikaram karmaetenaiḥ kāmenottareṇānuvākena sadā'dityamupatiṣṭhate/yakṣmagr̥h̥itāmanyām vā brahmācāryayuktaḥ puṣkarasaṁvartamūlair̥uttarair̥yathāliṅgamaṅgāni saṁmr̥ṣya pratīcīnam nirasyet/ vadhūvāsaso dānam vadhūvāsa uttarābh̥iretadvide dadyāt/

Following the wife's monthly dharma, the sambhogayogyaratri are stated as with 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 ratri are stated as of the 6-8-10-12-14 thereafter. In case of the karyasiddhi, if he sneezes or coughs while going about on business, he should touch water and should murmur *anugrahamparivaham mantras viz. yathāprithivyagni garbhaadyoryathendrena garbhineeva - yuryathāadishaamgarbhaevamgarbhāmadadhaate/ Vishnoshreshthenarupenaasaya traaryaam - gaveenyaam, pumaamsam garbhameedehidashamemaasisuutave/ 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 dussvapnas, amangalapakshiswaraas, and such as would warrant 'praaschitthaas'. Similarly, he should recite *aaraatteagnirastvaaraat parashurstantutenivaatetwabhi varshatuswastitustuvans - pateswastimestuvanaspate/ namasshakrutssadegoshthamasi namaste astumaamaahimseemigasi nasi vajro namaste astumaahemsih, -udgaatevashakunesaamagaayasibrahma putraivasavaneshushaamsasi, swastinasshakuneastupratinssumanāa 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 weds, then the latter should observe chastity through at least three nights and should prepare a Sthaalipaaka.. Then the ceremonies would commence 'vashikarana karma' be performed by the auposanaagni from placing samidhas in agni as Aajyabhaaga oblations, while the wife would hold of him, and the husband would perform the sacrifices of the Sthālīpāka the oblations till parishechana of ghritaanna and after performing the rites down to the sprinkling of water round homaagni by vishtakritvidhanaahutis and the remains of the sacrificial food*

with butter be given to eat to an even number of Brâhmanas, 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 vadhunaamanakshatraas and recite *yadivaarunyasivarunatvaanish kronaamiyadi - soumyaasisomatvaanishkronaami/* 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 *imaamkhanaamyoshasheem veerudham balavattamaamyayaa - sapatneembaadhateyayaasamvartatepatimi---* and recite next three verses following *uttaanarpane - subhagesahamaanesahasvatisapatneemeparaadhama patim me kevalamkrudhi--ahamasmisahamaanaa-upetadhaam/(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 'upadhaana' 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 Deva 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. *udasou Suryoagaadudayammaamakobhagah, ahantadviduulaapatimabhasaarishva vishaamahih/ ahamketuraham murthaahamugnaavivaachaneemamedankjratum parissehaanaayaauvaachatet/ mama putraasshatruhanotho me duhitaaviraat, utaahamasmisanjayapatyrme shlokauttamah/ yenendroha - vishaakrutiyabhavahdyuttamahantadakeid evaasapatnaakilabhavam/ samajaishimimaaaham saptneerabhibhuvareeh, yathaahamasyaveerasyaviraajaamidhanasyacha/(MP. 1.17.1-6).* Thus the wife's vaseekaranaby her 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 vasheekarana ceremony.

Patala 4-Khanda 10

upanayanaprakaraṇam - 1 upanayanasya kâlah-upanayanam vyākhyāsyāmah/ garbhāṣṭameṣu brâhmaṇamupanayîta/garbhakâdaṣeṣu rājanyam garbhadvādaṣeṣu vaiśyam/vasanto grīṣmaśaradityrtavo varṇānupūrvyeṇa/2 upanayane digvapanam brâhmaṇānbhojayitvā'siṣo vācayitvā kumāram bhojayitvānuvākasya prathamena yajuṣāpah saṃsrjyoṣṇāśśtāsvānīyottarayā śira unatti/ trīṃstrīṃ darbhānantardhāyottarābhīscatasr̥bhīḥ pratimantram pratidīsam pravapati/ vapantamuttarayānumantrayate dakṣiṇato mātā brahmacārī vā/ 3 uptānām keśānāmudumbaramūle nidhānamānaḍuhe śakṛtpiṇḍe yavānnidhāya tasmīn keśānupayamyottarayodumbaramūle darbhastambe vā nidadhāti/4 snātasya kumārasyāsmānāsthāpanam snātamagnerupasamādhānādyājyabhāgānte pālāśīm samidhamuttaraya- a'dhaapyottareṇāgnīm dakṣiṇena padāśmanamāsthāpayatyātiṣṭheti/ 5 kumārasya vāsaḥ paridhāpanamvāsahsadyahkr̥ttotamuttarābhyāmabhimantryottarābhīst̥r̥bhīḥ paridhāpya arihitamuttarayānumantrayate/ 6 mauñjyajinadhāraṇammauñjīm mekhalām trivṛtām triḥ pradakṣiṇamuttarābhyām parivīyājīnamuttaramuttarayā/7 kumārasya devatābhyah paridānam upanayanañca uttareṇāgnīm darbhān saṃstūrya teṣvenamuttarayāvasthāpyodakāñjalimasmā añjalāvānīyottarayā triḥ prokṣyottarairdakṣiṇe haste gr̥hītvottarairdevatābhyah paridāyottareṇa yajuṣopanīya 'suprajā'ti dakṣiṇe karṇe japati /

Now, may the upanayana vidhi be explained: 'yena aacharya kulam upaneeyate kumaarah 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 samskara be performed by the eleventh year and to a vaishya baalaka by the twelfth year. Now, about the seasons for the upanayana samskaara, vasanta-greeshma-and sharad ritus are stated to be appropriate; Aapastamba Sutras explained "Vasante brahmanam- shishirecha vaa sarvaan/ Further: brâhmaṇānbhojayitvā'siṣo vācayitvā kumāram

bhojayitvānuvākasya prathamena yajuṣāpaḥ saṁsrjyoṣṇāśśītāsvānīyottarayā śira 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 undanitva/* 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 shaven on all the four directions uttering four mantras viz. *Yenaavapathsavitaakh surenasomasyaraagjnovarunasyavidvaan, tena braahmanovapatedmasya ayushmaanjaradishtaryaythaasadyamasou/ yena pushaabrihaspater - agnerindrasyacha ayushevapat, yena bhuyascharaatyanjyochapashyati suryamtenaashyaayi - shevapasoushlokyaaayasvarastaye, yenapushaa brihaspateragnerindrasyachaayushevapat, tenatevapyaaamyasaavaayushaavarchasaayathaajyoksumanaaasaah/MP 2-1-6.* Then the mother of the brahmachaari while the vapana karma was on would be seated on the southern direction and utter the mantra ‘*yatkshurenamarchatataasupeshasaavanpraavapasikeshaan----*’ Thus *Vapantamuttaryaa - numantrayate/* while *dakshinatomaataabrahmachareevaaanugjnuhshaakruttpindenidadhhati/* In other words: Towards the south, the mother of theBrahmachari would be strewing barley-grains on a lump of bull's dung; with this dung, she would catch up the hair of the brahmachari’scut off head hairs and put down at the root of an Udumbara tree or in a tuft of Darbha grass. Bala vatu snaanaantaram, he would perform the vidhi of ‘upasama -dhaana’ or placing samidhas to agni along with ‘aajyabhaaga-aahuti karma’ with the mantra *aayurdaaDevaa---* while the Vatu would place palaashasamithas to agni 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--yaaakruntam--pareedamvaasah/* over a garment that has been spun and woven on one day, and has caused him to place on with further verses. Then mounjee dharana karvavya: *mauñjīm mekhalām trivṛtām triḥ pradakṣiṇamuttarābhyām parivīyājinam uttaramuttarayā/* Reciting two further mantras *iyamduruktaa--* and would tie thrice around him, from left to right, a threefold-twisted girdle of Munja grass with the next two verses and givesa mrigacharma as his outer garment with another mantram*atrasychakshuh--/*To the north of the Agni kunda, the acharya would then spread out Darbha grass as he causes the vatu station himself with the next verse: *aagnatraasamaganmahi* and pours his joined hands as a ‘anjali’, full of water, makes him sprinkle himself three times with the next verses*amudraadurmi--* ; takes hold of his right hand with the next mantra *agnishthehatamagrameet--*and make the vatu bu holding his hands with *agnayetvaaparidadaami-- / devasyatnaasavituh/---/* Further the aachrya would let the vatu perform the prokshanbt himself with the mantras : *devasyatnaasavituh--/* and murmur in low voice into his right ear with ‘Supragjnaa mantras: ‘may the offspring be blessed’.

(Explanation 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 Brahmacharis. There after, the father of the boy would make the Sankalpa: *Asya Kumarasya Dwijatwa Siddhi dwaara Shri Parameshwarapreetyartham Jayatryupadesham - kartrumtatpraachyaanga bhutam vaapanaadikarishye!* (To seek Dwijatwa of this son of mine, may I pray to Parameshwara 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 mekhala 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 ‘Saashtaanga Namaskaara’ 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

ācāryakumārayoḥ praśnaprativacane:1.'brahmacaryamāgā'miti kumāra āha/ 2.praṣṭam parasya prativacanam kumārasya/3. śeṣam paro japati/ 4. pratyagāśiṣām mantrāṇām kumāreṇa vācanampratyagāśiṣām cainam vācayati/ 5. upanayanapradhānahomāḥ jayādayaśca/ uktamājyabhāgāntam/ 6.atrainamuttarā āhūtīrḥāvayitvā jayādi pratipadyate/7. upanetuḥ kūrca upaveśaḥ/pariṣecanāntam kṛtvāpareṇāgnimudagagram kūrca nidhāya tasminnuttareṇa yajuṣopanetopaviśati/8.gāyatrīyupadeśārtha kumāreṇācāryaprārthanam: purastāt pratyāñāsīnaḥ kumāro dakṣiṇena pāṇinā dakṣiṇam pādamanvārabhyāha 'sāvitrīm bho anubrūhi'ti/9. gāyatrīyupadeśaḥ: tasmā anvāha 'tatsavitu'riti/ 10.pacchorr'dhacaśastatassarvām/ 11.atha tasminnevānuvacane viśeṣamāha-vyāhṛtīrvihṛtāḥ pādādiśvanteṣu vā tathārrdhacayoruttamām kṛtsnāyām/ 12. kumāra uttareṇa mantreṇottaramoṣṭhamupaspr̥śate/ 13. karṇāvuttareṇa/14 daṇḍagrahaṇam:daṇḍamuttareṇā'datte/15 varṇaviśeṣapuraskāreṇa daṇḍaviśeṣavidhānampālāśo daṇḍo brāhmaṇasya naiyyagrodhasskandhajo 'vāṅgro rājanyasya bādara audumbaro vā vaiśyasya/vārḥṣo daṇḍa ityavarṇasaṃyogenaika upadiśanti/16 smṛtavācanādi ādityopasthānam casmṛtam ca ma ityetadvācayitvā gurave varam datvodāyu - ṣetyutthāpyottarairāditya -mupatiṣṭhate/17 upanayane kāmyavidhiḥ yaṃ kāmayeta nāyama yaṃ ma cchidyeteti tamuttarayā dakṣiṇe haste/tryahametamagniṃ dhārayanti/18 brahmacaryaniyama vidhiḥkṣāralavaṇavarjanam ca./ 19 samidādhānam pari tve ti parimṛjya tasminnuttarairmantraissamidha ādadhyāt/ evamanyasminnapi sadā'raṇyādedhānāhṛtya/ uttarayā saṃśāsti/ 20 pālāśakarma vāsaścaturthīmuttarayā'datte 'nyat paridhāpya/

As a balaka approaches an acharya that he would like to assume brahmacharya. Paraashara Smriti details Anupaneeta Dharmas as follows: *Praagupanayatakarmaachaarakamavaadakaamabhaksha, tena mutra purushot- sargaadavaachamanaadyaacharonaasti/ Laghupataakahetulashunaparyushitocchi - shtaadibhakshaedoshabhaavah/* (Before the Upanayana samskara, 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, left over and polluted food, casual way of speaking untruth, carrying tales, even meat meeting, contacting women in menses and keeping company with bad elements!) But now the boy himself once approached an acharya as the latter asked the boy :*ko naamaasi!*The other murmurs the rest of the Anuvāka: *Brahmacharyamaagaamupamaanayasvadevena savitraaprastah/ ko naamaassyasounaamaasmi, kasyabrahmacharyayasoupraanasyabrahmacharyas - myasaavesahdevasuryabrahmachate tam gopaayasamaamritaishatesuryaputrasadeerghaayissha ma mrita, yaamswasimagnir vaayu suryaschandramaaaaponrusancharantitaamswastimanusancharaasou/,* and causes the boy to repeat the mantra *adhyanaamadhyapatashreshthasyaadhvanah paaramasheeya/* (MP.2.3.26-29) --which are basically of asheervaada mantras. There after the acharya recited eleven mantras like *yogeyogetavastaramimam -agnaaayushevachasekrudheetidve/ shatamannusharado anti devaayatraanashchakraajarsananyunaam, putraaso yatra pitarobhavantimaa no madvadyareerishataa - yur gantoh/ agnishuaayuhprataraam dhatvagnishtepushtimprataraamkrunotu/ Indro Marudbhirutad - aakrinetvaadi tasyasteva subiraa dadhaatu/ Meghaammahyaagirasomedhaasaptarishayodaduh, medhaam mahyaam prajaapatir medhaamagnidadaatume/ apsarasaasuyaamedhaagandhrveshu cha yadyasha, daiveyaamaanu- sheemhaasaamaamaavishataadiya/ Imam me varunatatvayaamitvanno agnesavitroagne -tvadagneayaasi/:MP.2.4-1-11 and made the boy repeat the mantras in which the 'upanayana pradhaanaahutis' to agni as 'aajyabhaagaas. Thus the acharya had made the *yathopadesham prathaanaahuteeh/*As the vidyarthi was given practical training as follows: As the ahutis were being made, the acharya would recite the mantra; then the second and the fourth mantraccharana was made by the vidyarthi to repeat as the respective mantras were addressed to Devas. Thus the acharya would hold the hand of the shishya in the course of the havanakaarya.*pariṣecanāntam kṛtvāpareṇāgnimudagagram kūrca nidhāya tasminnuttareṇa yajuṣopanetopaviśati/* Thereafter with the recitation of *raashtrabhrudasi--* 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 pratyāñāsīnaḥ kumāro dakṣiṇena pāṇinā dakṣiṇaṃ pādamanvārabhyāha 'sāvitrīm 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 anubrūhi' or do very kindly recite Savitri for me and that glorious splendour of Savitri! Then the Acharya would make the upadesha of 'tatsavituhu- varenyam' 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 Brahmadyeshyamaanah/* Having asserted thus the Pitru vachana as of the acharya would recite: *Om bhuh tatsaviturvarenyam/ Om bhuvah bhargo dheemasya/ Om suvah dhiyoyovah prachodayat/ Om Bhuh tatsaviturvarenyam bhargo devasya dhededmahi/ Om bhuvah dhiyo yonah prachodayaat/ Om suvah tatsaviturvarenyam bhargo devasya dheemahi dhiyo yonah prachodayat/*

(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 tatsaviturvarenyam bhargodevasyadheermahi dhiyoyonahprachodayaat, Om Apo Jyoti rasomritamBharmaBhurbhuvatswarom/* 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 GayatriChhandah, Paramaatmaa Devataa, Sapta Vyahriteenaam Prajaapatir rishih Gayatriushnik - anushtup Brihati Panktirishtupjagatyahchhandaamsya AgniVaayu Surya Brihaspati Varunendra Vishvadeva Devatah/* (PraanaayamaViniyogah)Shiro Mantra -*Tatsavituriti Vishwamitra Rishih Gayatrichaandah Savitaa Devataa Apojoyotiriti Sirasah Pajapatirishiyajuschhando Brahmagni Vaayu Suryaa Devataah/* (PraanaayaameyViniyoga. After the PranayaamaViniyoga, the vidyadhi 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 - bhyaam Namah (Touch the thumbs with ring wearing finger); Om Bhurbhuvah kanishtikaabhyaam 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 Shiraseyswaha (Touch the head); Om Bhuvah Shikhayavashat (Touch the tuft); Om Swah kavachaaya hum (Touch shoulders with both the hands); Om Bhurbhuvaha netraabhyaamvoushat (Touch the eyes with respective hand-fingers); Om BhurbhuvahswahaAstraya 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 Maadhyaahnikaam 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: *Aagachhavarade Devi Tryaiksharey Brahma Vaadini, Gayatricchandasaam Maata Brahmayoney Namostutey;* In the afternoon she arrives as Savitri by a vrishabha (bull) with white robes as Rudra Vaadini: *Madhyaahney VrishabhaaruudhaamSavitreem Rudra yonimchaavaahayerudravaadineem;* in the evening Gayatri appears mounted on Garuda as Sarasvati with crimson robes as VishnuVaadini :

Saayamtu Garudhaarudhaam Peetaambharasamaavitaam, SarasvatimVishnuyonimaahvayed Vishnu Vaadineem/ MP. 2.07.13018. After the Sankalpa follows *Maarjanam* by the Mantra: *Aapohishta mayo bhuvah, tana oorjedadhaatana/ maheranaayachakshase, yovah Shiva tamorasah/ tasyabhajayateha nah/UsiteeravahMatarah, Tasma arangamavah, yasyakshayayajinvath/ Apo janaayahta cha nah/ Om bhurbhuvasuvah/* (Aapohishtha: The Goddesses of Water indeed; Mayo bhuvah: are the causes of granting happiness; tah nah: Such Goddesses; MaheRamaayachakshasey : are Great and charming to view; oorjedadhaatana :provide nourishment ; sivatamorasah: most propitious bliss; UsitihMatarai: like loving mothers; Bhajayatehayasyakshayaaya: 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 aaneesthathus* touch both of his ears. Then would follow 'dandagrahana' with the mantra *sukshmasruvasam--* 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 samaavartanaatkartavyah/* Subsequently the acharya would make the brahmachari the blessing with the 'paatha,' stating '*smritanchame ---as the vidyardhi would reply tacchakshurdevahitam--* thus the acharya would bless the brahmacharistating 'Up with Life!' and the brahmachari 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--paritvetiparimajya/* Dharma Shastras assert: *Samidvaamagnim paaninaapisamuhenna 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 brahmacharivastras with nutanavastras, by reciting :*yasyateprathamaavaasyam/*

Patala 4-Khanda 11 continued regarding Upaakarana- utsarjanavyaakhya

Athaatupakaramotsarjanevyakhyaasyaamah/ Now the upakarana-utsarjanavyakhya: *Shravaapaksha - oushadheeshujaatasahasrena pournamaasyaamvaadhyaayopaakarma/* 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 - ajoyabhagaantavarabdheshu Kanda Rishibhyo juhosisadasaspataye Saavitryaa rigvedaayayajurvedaaya saamavedaayaatharvanaavedaa yetihutvaa upahomo vedaahuuteenaammuparishtaatsadasatpatimityeke/* May the tasks ranging from placing the samidhas in agnihotra and applying aajyabhagaas for performing aahutis with the help of shishyaas too be successfully executed and these havanakaryas be of Prajapati, Soma, Agni, Vaishvadeva, besides Swayambh Brahma, Five Kaanda Rishis, Sadasatpati with '*tatsavituh'* adi mantras to Savita in Rik-Yajur-Saama-Atharvana Veda vidhaanaas as upahomaas. Some Acharyas opined that after the aahutis in the vedas, sadasatpatiaahutis be performed in respect of each of the vedas. *Parishechana antam -kritvaatreen anuvaakaanaaditodhee -yaran/* Till such time that

parishechana be performed three anuvakaadhyayana be performed ie. of *ishethvorjyevaa-aapaundantu-udyamnamaan-anumatyai paradaamashtaakapaalam nirvapatidhenurdakshinaa/* This be the *prajaapatyasoumaagneya -vaishvadevaanaamaadischatvaaronu -vaakaah/ Sahavaidevanaamchaasuraanaamche/* The following stanza states: *Prathamottamaavaanukaavouvaa/* Alternatively, instead of *ishetwaa---briguvaivaarunih--* be recited. The stanza next is as follows: *Tryahamekaahamvaakshamyaadheeyoran/* On which ever the upaakarana karma was performed, thirteen days later be left off and initiate vedaadhyana thereafter. *Yathopaakaranam -adhyayah/* May the duty of adhaayanavidhi be performed on the day of upakarana. *Taisheepakshasyarohinyaam purnaamaasyaamvotsargah/* Then the Utsarga be done on the pournami day after three weeks preferably counciding with rohininakshatra. Further, *Praacheemudeechyom vaasaganodisha mupanishkramya yatraapah purastaatsukhaah sukhaavagaahaavakintyah shankhinyahtaamaasamantamgatvaabhisheka ankritvaasurabhimatya abilangaabhirvaarunee bhahiranyavarnaabhihpaavamaanobhiriti maarjiyatvaantarjalatoghamarshanenatreem praanaayaamaandhaarayitvoteeryaa -champopotyaayadar -bhaanyaanyas maisampradaa -yashuchoudesheepaak -kulairdmbhairaasanaanikalpayant/* Along with shishyas, enter the waters be it from the east or the north softly and fill up the waters with shankha or conchshells with mantras such as *dadhikranunnoakarshaam -jishnorashca yavaajinahsurabhino --- and aapohishthaamayebhuvah---* mantras and then *avatehedau -duyttamimam me varunatatvaayaami-- iranyavarnaashuchayahpaavaka--pavamaanahsruvarjana--* and such while taking 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 pranaayaamaas and be seated on kusha grass. *Brahmane Prajaapataye Brihaspatayeagnaye Vaayave Suryaaya Chandramase Nakshatrebhyahritubhyaas samvatsaraaya Indraayaraagjne Somaayaraagjne Yamaayaraagjne Varunaayaraagjne Vaushravanaayaraagjna Vasubhyo Rudrebhya Aadityebhyo Vishvebhyo Devebhyassaadhyayaabhyo Marudabhyarubhigmomrigu bhoya garbhyahti 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-Ashta Vasus- EkaadasaRudras-Dwadashaadityadevataas-Vaushvedevaas-Saadfy Devatas-Marutganaas- Bhriгу- Angeeraadi deva ganaas. *Atharshayah-Vishvaamitro Jamadagnir bharadwaajo Goutamotrivashstah Kashyapa ityete Sapta Rishayah kalpaitvaadakshinatogastyaayakalpayanti/* Then do invoke Vishvamitra-Jmadagni-Bharadwaaja-Goutama-Atri-Vashishtha-Kashyapa being the Saptarshis. Therealong saptarshis being seated, invoke Aastya Muni be seated towards the southern side. *To yaavadevavedyantauhkalpayanti/* Then all the Rishis such as Krishnadvaipaayanaadi Rishis be seated together. *Praacheenaaveetaanikritvaada kshinato Vaishampaayanaaya Pangaye Tittiriyeukhaayaatre -yaaya padakaaraaya, Koundunyaayavrittikaaraayaaya, Boudhyaayanaayapravachanakaaraaya, Aapastambaayasutrakaaraaya, Bharadvaajaayaya sutrakaaraaya, satyaashaadhaaya Hiranyakeshaaya, aacharaibhyaurthvaretobhya, ekapatneebhyo vaanaprastebhyahkalpayamiti/* As having assumed the praacheenaaveeti position, do seek the vision southward and find Vaishampaayana- Paingya-Titthiraukhaa Atreya, Padakaara, Vritthikaara Kaundinya the pravachanakaaraas. *Athayathaasvampitrubhyahkalpayantimaataamahebhya schapruthak/* Then provide sukhaasanaas to pitrugamaas like pita-pitaamah-prapitaamaha as also mother's father, maternal grand father and maternal great grand father in separate enclosure. *Yagnopaveetaanakritvaat eshvevadesheshutathavaanu puryaatainevanaamabhir -evaaruksheemshchatapa myanti Vaishampaayana pramurteem stumaatuhprapitaamahaparyantaanpraacheenaaveetinastarpayanti-- amum tarpayaamyam mum tarpayaamyam mumtarpayaameeti/* As wearing the yagnopaveeta in the reverse praacheenaavidhi, then

invoke the previously mentioned VaishampaayanaadiPitrus and paternal-maternal forefathers and perform tarpanas. *Abhipyantvaavanyonyam*. Or else, the tarpanas by duly performed as addressed to individuals or in groups.

Further stanzas of Patala 4-Khanda 11 continued:

Yagnopaveetaanikritvaatreenaaditonuvaakaanadheeyoran/ Kandaadeenaprathamottamouvaa/ Ayamapivikalpaupaakaranevyaaakhyaatah/ 'Kandaatkaandaatparrohanto 'tidvaabhyaam - upodakeduurvaamropayanti/ Apapragaahyodadhikurvanti/ Sarvatahparivaaryomintahkurvanti/ Udgaahyaatamitorajimdhavanti/ Pratyetvaabhinaanaadisatkubhirodaneneti brahmanaanbhोजीयitvaashi -shovaachayati/ Evam paaraayanamamaaptouchakaandaadiduurvaaropanodadhidhaavanavarjam/ Pratyesyā brahmana bhojanaadi karma poratipadyate/ Evamevaabhiraharagraa-nrusheenpitrumscha tarpayet/

Being duly worn the yagnopaveeta, do initiate adhyayana of three anuvaakaas. Having removed the durvaa grass totally, initiate the adhyayana of *Kandaatkaandaatparohanti* and 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 bhojana and seek their 'aasheeravaadaas'. This indeed be the regular procedure of Deva-Rishi- Pitaratarpanavidhana.

Patala 5-Khanda 12

samaavartanam -

udayātpūrva goṣṭhapraveśavidhānam : vedamadhītya snāsyān pragudayādvrajāṃ praviśyāntarḥlomnā carmaṇā dvāramaparidhāyā'ste/ nainametadaharādityo'bhitapet/2. .vapanam -upanayanavat madhyandine 'gnerupasamādhānādyājyabhāgānte pālāsīm samidhamuttarayā'dhāyāpareṇ -āgniṃ kaṭa erakāyām vopaviśyottarayā kṣuramabhimantryottareṇa yajuṣā vaptre pradāyāpām saṃsarjanādyākeśanidhānāt samānam/ 3 mekhalāyā brahmacāriṇe dānamjaghanārdhe vrajasyopaviśyā vistrasya mekhalām brahmacāriṇe prayacchati/ 4 tena tasyāḥ darbhasṭambe nidhānamtām sa uttareṇa yajuṣodumbaramūle darbhasṭambe vopagūhati/5 snānam udumbarakāṣṭhena dantadhāvanam ca evam vihitābhirevādbhiruttarābhīṣṣānbhissnātvottarayodumbareṇa dato dhāvate/6 snānīyadravyairācchādya punaḥ snānam ahatasyāntarasya vāsasaḥ paridhānam candanānulepanam grīvāsu maṇerābandhanam bādaramaṇessavyapāṇāvābandhanam uttarasya vāsasaḥ paridhānañcasnānīyocchāditassnātaḥ/ uttareṇa yajuṣāhatamantaram vāsah paridhāya sārvasurabhiṇā candanenottarairdevatābhyah pradāyottara - yānulipyā maṇim sauvarṇam sopadhānam sūtratamuttarayodapātre triḥ pradakṣiṇam pariplāvyyottarayā grīvāsvābadhyaivameva bādaram maṇim mantravarja savye pāṇāvābadhyāhatamuttaram vāso 'revatīstveti'samānam/ 7 vāsaso 'nte kuṇḍale badhvā tadviśiṣṭayā darvyā pradhānahomāḥ jayādayaśca tasya daśāyām pravṛtau prabadhya darvyāmādhāyājyenābhyānāyannuttarā āhutīrhtvā jayādi pratipadyate/ 8. tayoh karṇayorābandhanampariṣecanāntam kṛtvaitābhireva dakṣiṇe karṇa ābadhnītaitābhissavye/ 9 śīrasi srajo dhāraṇam akṣṇorañjanam ādarśāvekṣaṇam upānahorupamuñcanam chatradanyordhāraṇam caevamuttarairyathālīṅgam srajaśśīrasyāñjanamādarśāvekṣaṇamupānahau chatram danḍamiti/10 vāgyamaḥ digupasthānam nakṣatrāṇām candramasaścopasthānamvācam yacchatyānakṣatrebhyah/ uditeṣu nakṣatreṣu prācīmudicīm vā diśamupaniṣkramyottareṇārrdhacena diśa

upasthāyottareṇa nakṣatrāṇi candramasamiti/ 11 mitreṇa sambhāṣaṇam yatheṣṭagamanam ca/rātinā sambhāṣya yathārtha gacchati/

Once the formality of samaavartana or home coming be accomplished having spent gurukula nivasa for vedaadhyana, the brahmachari would be seated on mriga 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: *Guravetuvaramdatvaastroyaa dvaata - danugjnyayaa, vedamvrataanivaapaaramneetvaahyubhavamevavaa/* From brahmachari 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 - yotarayodumbaramuuledarbhastamevaanidadhhati/* Thus the rites beginning with the pouring together of warm and cold water down to the burying of the tuft hairs are the same. He sits down behind the cow-shed, takes themekhalaor girdle off, and hands it over to a Brahmakarini who would hide it with the following yajus mantra- *idamahamamushyamushya/*. Then the karta would bathe in waters mixed with sugandhas while the next yajus mantra *Somasyastanuursi--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 'pushpagucchha' on his head, place anjana on his eyes, look into a mirror, put on 'padarakshas' and take an umbrella 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 *buddhvaakarmaaniyatkaamaetatadaarabhete/* Hence the vidyarthi turned to youthful peeping in at the threshold of marriage would seek to the vidhayavidhikalpa with his buddhi would follow his destined yet dharmikamanastatva.

Patala 5-Khanda 13

Evam snaasyamukhyakalpamvidhaayanujkalpamvidadhaati: 1 pūjyena kūrce upaveśaḥ: athaitadaparam tūṣṇīmeva tīrthe snātvā tūṣṇī samidhamādadhāti/ yatrāsmā apacitiṃ kurvanti tatkūrca upaviśati yathāpurastāt/ 2 rājasthapatyorupaveśanamantarahevamuttarābhyām yathāliṅgam rājā sthapatīśca/ 3 padyanivedanam : āpaḥ pādya 'ti prāha/ 4 prakṣālayitre pādprasāraṇamuttarayābhimantrya dakṣiṇam pādām brāhmaṇāya prayacchetsavyam śūdrāya/ 5 prakṣālayiturupasparśa ātmābhimarśaśca prakṣālayitāramupasprśyottareṇa yajuṣā'tmānam pratyabhimṛset/ 6 ardhyanivedanam kūrcaḥbhyām pariḡṛhya mṛṇmayenār 'haṇīyā āpa 'ti prāha./ 7 tadekadeśasya pūjyāñjalāvānāyam Uttarayābhimantryāñjalāvekadeśa ānīyamāna uttaram yajurjapet/śeṣam purastānninīyamānamuttarayānumantrayate/

8. *Madhuparkadānamdadhi madhviti saṁsṛjya kām̐syena varṣīyasā pidhāya kūr̐cābhyām̐ parigrhya 'madhuparka' ti prāha/9 madhuparkadravyāṇi trivṛtameke ghṛtaṁ ca/pāṅktameke dhānāssaktūṁśca/10. madhuparkaprāśanam uttarābhyām̐abhintrya yajurbhyāmapa ācāmati purastādupariṣṭāccottarayā triḥ prāśyānukampyāya prayacchet/11 madhuparkapratigrahītā rājā sthapatirvā cet tena tasya purohitāya dānam pratigrhyaiva rājā sthapatirvā purohitāya/12 gonivedanamgauriti gām̐ prāha/13 gorvapām̐ śrapayitvā tasyāḥ palāśaparṇena homaḥuttarayābhimantrya tasyai vapām̐ śrapayitvopastūr̐nābhighāritām̐ madhyamenāntamena vā palāśaparṇenottarayā juhōti/14 gorutsargapakṣe kartavyaḥ prakārah yadyutsrjedupām̐sūttarām̐ japitvomutsṛjate tyuccaiḥ/15 annanivedanamannaṁ proktamupām̐sūttaraira - bhimantrya om kalpayate tyuccaiḥ/16 madhuparkarahāḥācāryāyartvije śvasūrāya rājña iti parisamvatsarādupatiṣṭhadbhya etatkāryam/ sakṛtpravaktre citrāya/*

One method of samaavartana had been explained in the preceding Khanda. Another method of a somewhat inferior kind would be to take the youth's pavitra snaana even an informal kasha khandana kaarya and quietly perform 'samidhaadhaana' with the least content of mantrocchaarana as that agni be fetched from a shrotrita's neighbourhood. The understandable comparison be that of a Raja and a Radhapati or the shrotriya of the neighbourhood and of the vidyarthi just having concluded samaavatana from the gurukula. The relevant mantras in the samidhaadhaana then be *Raashtraburdasi samraadaa - sandee--* and *Rashtrabhrudasyabhurdasyipannayaamandee/* Then the host shrotriya would make an announcement in a rather commanding instruction: 'do fetch water for washing the feet.' Then the guest would recite *aapah padaavanejane---* and thus having performed abhimantrana the right foot be washed. Having touched the person who washed the right foot with the mantra : *mayee mahah*, the host would touch his heart and would take the arghya in an earthen vessel reciting the next mantra: *arhaneeya aapaa/* or herewith the 'arghya jala'. Then the guest should recite *aamaagan--viraajo dehosi/* The remaining waters be poured out towards the eastern side stating *Samudra cha/* At that time, some opine to gift the guest a pair of vastras, kundala dvaya, and a cow, and garland. The host would then pour madhu or honey, milk and curd - called 'Madhuparka' - in a brass vessel, covered with a larger brasscover holding with two bunches of 'kurchas' or grass and announce as the honey mixture. *Madhuparka dravyaani trivrittameke - dhrutamcha/* Some would seek to mix with ghee and some like to add grains and flours and honey in a brass vessel, covers it with a larger (brass cover), takes hold of it with two bunches of grass, and announces (to the guest), 'The honey-mixture!'. Some Acharyas opine five padaardhas adding grains and flour.

(Explanation: *Milk-Aapyaayasvasametutevishvatassomavrishniyam, bhavaavaajasyasangadhe-;*
Curd:Dadhikraavnookaarshamjishnorash -vasyavaaginah, Surabhinomukhaaratpranaayugum shitaarishat / Ghee:Shukramasijyotirasi tejosi Devovassavitot punaatvatchidrena pavitrenavapoh Suryasyarashmibhih- Honey:Madhuvaataarutaayatamadhukharantisindhavah, maadhveernassvantyo shadhih- Sugar: Swaadhupavaswadishyaayajinvaneswaadurindraa yasuhavetunaamneswaa -durmitraaya VarunaayaVaayave Brihaspatayemadhumaagumadaabhyah)

Ihaapipanchaaamsamdayahpangktum, dadhi-madhughritamdhaanaasyaktavahiti/Then ukttaraamyaa-bhintrya yajurbhyāmapa ācāmati purastādupariṣṭāccottarayā triḥ prāśyānukampyāya prayacchet/ The atithi would recite two mantras: *trayye vidhaayai--aamaaganni/* thus having done abhimantra state: *amritopastaranamasi, amritaapidhaanamasi/* thus perform 'aachamana'. *Shesham madhuparkapraashana shesham anugrahaaya putraaya bhraatre vaa samaavrittaayaiva 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

chieftain should only accept it and give it to his Purohita. Then the host would announce: here is a cow! Thereafter the guest being the ‘arghyavyakti’ would recite *gourasyapahatapaapme* and perform abhimantra while the atithi deva would caress the cow, spread ajya all over its body with palaasha leaf and recite the next mantra: *agnihpraashanaatu--mantras* and perform havan. In case, the guest might choose to let the cow loose, he would slowly utter *yagjnovardhataa--* and then loudly announce *Omutsrujate/ Om!* Let it lose. Then would follow Annanivedanam- In this situation, may the cow be given food along with five mantras: *siddhennaamtishthanbhutamitiswaamedprabruyat--* Further, his acharya, or ritvija or father in law, or king should perform the arghya ceremony, since these as were referred to should normally visit his house but at least a year had elapsed and hence one of them be accorded the arghya karma. Thus the vidhana of the renowned host should duly perform the arghya karma - or the ‘madhuparka - arghya-anna - nivedana’ - vedakarya as enabled by a shrotriya pandita as the host to the guest being a youth who had just concluded his ‘samaavartana’.

Patala 6-khanda 14

sīmantonṇayanam -1 sīmantonṇayanakālah sīmantonṇayanam prathame garbhe caturthe māsi/2 tatra pradhānahomā jayādayaśca brāhmaṇānbhojayitvā'siṣo vācayitvāgnerupasaṁdhānādyājyabhāgānte 'nvārabdhāyāmuttarā āhutīrhitvā jayādi pratipadyate/3 treṇyā śalalyā sīmantonṇayanam pariṣecanāntam kṛtvāpareṇāgnim prācīmupaveśya treṇyā śalalyā tribhirdarbhapuñjīlaiśśalāluglapsenetyūrdhva sīmantamunnayati vyāhṛtibhiruttarābhyām ca/4 vīṅgāthibhyām vīṅgānārtha saṁśāsanam gāyatamiti vīṅgāthināu saṁśāsti/uttarayoh pūrvā sālvanām brāhmaṇānāmitarā/5 gāne nikaṭavartinyā nadyā nāmanirdeśaḥ nadīnirdeśaśca yasyām vasanti/ 6 yavānkarābandhanam tato vāgyamaśca yavān virūḍhānābadhya vācam yacchatyānakṣatrebhyah/7 nakṣatrodāyānantaram vaksānvārambhaṇam vāgvisargaśca uduteṣu nakṣatreṣu prācīmudīcīm vā dīsamupaniṣkramya vatsamanvārabhya vyāhṛtiśca japitvā vācam visṛjet/ 11 puṁsuvanam - tasya kālah/puṁsuvanam vyakte garbhe tiṣyeṇa/ 12. nyagrodhavṛkṣāt phalaviśiṣṭāgrāṅkurānayanam sīmantavatpradhānāhutayo jayādayaśca nyagrodhasya yā prācyudīcīm vā śākhā tatassavṛṣaṇām śuṅgāmāhṛtya sīmantavadagnerupasaṁdhānādi/ 13 tānāṅkurānanṛtumatyā kumāryā peṣayitvottānam śāyitāyā garbhīnyā dakṣiṇanāsāyām niṣecanamavāsātayā kumāryā dṛṣatputre dṛṣatputreṇa peṣayitvā pariplāvyaṣṭāpareṇāgnim prācīmuttānām nipātyottareṇa yajuṣāṅguṣṭhena dakṣiṇe nāsikācchidre 'pinayati/ 14 tatphalakathanampumāsam janayati/15 kṣiprasuvanam karmakṣipram suvanam/anāprītena śarāveṇānusrotasamudakamāhṛtya pattastūryantīm nidhāya mūrḍhañchoṣyantīmuttareṇa yajuṣābhimṛśyaitābhiradbhiruttarābhiravokṣet/16 jarāyupatanārtha karmayadi jarāyu na patedevaṁvihitābhirevādbhiruttarābhyāmavokṣet/

Seemanthorayanasamskaara of a prathamagarbhini stree be duly celebrated by the fourth month of her conception. Seemanta is the partitioning ‘rekha’ of her head hairs. *Seematounneeyateyasminkarmaani tat/* as the auspicious celebration of her first pregnancy in the fourth month. The husband would then serve food to brahmanas who would recite swasti vachanas and arrange ‘upasamaadhana’ of placing ‘indhanas’ to agni and offer ‘aajyabhaaga aahutis’ to the garbhini stree as the aahutis be along with the mantras: *dhaataadadaatu norayimitichatustroyastvaahridaakeerineti chatusrahbhurbhuvassuvoraaka mahamyaaasteraake/ yougandarireva no rajetisaalveeravaadishuh, vivrittachakraa - aseenaastreerenayamunetava/ Somaevanoraajetyaahurbrahmaneeh prajaahvivruttachakra aaaseenaasteerevnaasoutava/ (MP. 2.11.1-8)* being the four mantras respectively.. After the parishechana karma of sprinkling waters on all the four sides of the agnipeetha, the husband would make 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 darbhas and a bunch of unripe udumbara fruits with three vyahritis of Bhuh-bhuvah-svaha followed by *raakaamahamsuhavaam--yaasteraakesumatayah--*/The the husband would address veena 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 Raajavatumanusheehprajaah---*/ 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 *manrasyacchato--visrujata*/. Thus the pumsavanasamskaara for uttamaputraprapti 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 preceded. The opinion of some would suggest that these samskaraas be performed for the first garbhaadhaarana.

[Vishleshanaon Garbhadaana-Pumsavanaa and Seemantonayana:

GARBHAADHAANA: *Shosharituraanaanaashaastreenaamtasminyugmaasusamvishet, Brahmachaar - yevaparvaanyaadyahchatastraschavarjayet/* (Yagnyavalkya instructs that husband and wife could copulate during fourteen 'rithu' nights, but during the 'Parva dinas' or days of Sacred Festivals and four days when she is in menses period the husband should practise celibacy only) *Prathamehanchan - dalidviteeyebrahmaghataki, tritiyerajakiproktaachaturthehanishudhyati/*(Parashara describes the four days of menses period as those of chandali, brahmaghataki, rajaki and shuddhya) *Tisroraatreervratam - charetprajaayaigopekshaaya/* (Shruti states that to secure progeny it is necessary to observe the Vrata for three nights) *Nagacchedgarbhineem bharyaammalinaam sitamurdajaam rajasvalaam rogavatimnaayounabuhksheetaah, Suvastraveshadharayaasnaatayaashuddhachitrayaa, AroJayaadayitayaasvamevamvidhahsvapet/* (Shandalya Muni totally negates the idea of union with carrying women, or unclean, white haired, diseased, reluctant and menstuous women, but endorses the woman who is well dressed, nicely bathed, clean and healthy and engagingly active.) *Mithunibhutvaanshouchamprativilambet/* (Gautami Maharshi states alertingly that after the act of union, both must clean without laziness) *Shashtyashtamimpanchadashimdvadashim cha chaturdashim, Brahmachaareebhavennityamtadvarjyatrayehani/* (Kurma Purana requires abstinence on Shashthis, Ashtamis, Purnimas, Amavasyas, Dvadashis, Chaturdashis) PUMSAVANA: *Pumsavanamvyakte garbhetishyena/* (Aapastamba Rishi instructs to perform Pumsavana as soon as conception is declared) *Triteeyavaacharurdhevaamaasipumsavanambhavet, Garbhavyaktousmritimtacchaloka siddhaa - striyaahisaa/* ('KaalaDarsha' instructs that once conception is confirmed, the Pumsavanasamskaara be observed either in the third or fourth month) *Maasitriteeyedviteeyavaayadahah, Punnakshatrena chandramaayuktasyaat/*(Paarashara opines that either in second or third month of the garbha, Pumsavana be performed coinciding with 'Pum' nakshatra and Chandra! SEEMANTONNAYANA: *Shashthevaasaptamemaasiseemantonayanambhabet, AshtameNavamevaapiyaavadvaaprasavobhavediti/* (Kashyapa 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!) However Aapastamba observes: *Seemantonayanamprathamagarbhechaturdhemaasi/* (Seemanta be performed in the fourth month, in the case first conception) *Yadiseemantatah*

purvamprasuyatekathamchana, Tadaaneempetake garbhamsthaapya samskaaramaacharet/ (Gargya Muni says that even well before the delivery the garbha box gets shaped and from there onward the samskaara time would have to be observed!)]

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 swasti vachanas be not preceded but only thereafter. Aapastamba Dharma Sutra in this context be recalled vide. 2.15.11: *shucheenmantravatsarvakrityeshubhojyam/* 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 *pumsavanamasi/* This action should be taken to assure putraprapti. Further, this ceremony be duly performed for safe and quick and timely delivery of the child. There after the husband would pick up a vessel thus unused thus far would draw a nearby riverfront water currents, place a turyanti plant near the wife's feet and sprinkle at her feet with the yajus mantra: *yathaiwasomahpavata--abheeshtavaahamdashabhirabhimrishaami---* and further sprinkle waters with *tiladevapadyasva, niraityuprushnishevala/*

Patala 6-Khanda 15

Jātakarma - jātasya kumārasya vātsapreṇābhimantraṇam mūrdhanyavaghrāṇam dakṣiṇakarṇajapaśca jātam vātsapreṇābhimṛśyottareṇa yajuṣopastha ādhāyottarābhyaṃmābhimantraṇam mūrdhanyava ghrāṇam dakṣiṇe karṇe jāpaḥ/2 nakṣatranāmanirdeśaḥ nakṣatranāma ca nirdiśati/ tadrāhasyaṃ bhavati/3 kumārasya madhughṛtaprāśanam dadhighṛtaprāśanam ca madhu ghṛtamiti saṃsṛjya tasmin darbheṇa hiraṇyaṃ niṣṭarkya badhvāvadāyottarairmantraiḥ kumāram prāśayivottarābhīḥ pañcabhissnāpayitvā dadhi ghṛtamiti saṃsṛjya kām̐syena pṛśadājyaṃ vyāhṛtibhironḡaracaturthābhīḥ kumāram prāśayivādbhiśśeṣaṃ saṃsṛjya goṣṭhe ninayet/ 4 dakṣiṇastanadāpanam uttarayā māturupastha ādhāyottarayā dakṣiṇam stanam pratidhāpyottarābhyaṃ pṛthivīmabhimṛśyottareṇa yajuṣā saṃviṣṭam/5 phalīkaraṇahomāḥ uttareṇa yajuṣā śirasta udkumbhaṃ nidhāya sarṣapān phalīkaraṇamīśrān aṅjalīnottaraistriṣṭriḥ pratisvāhākāram hutvā saṃśāsti -praviṣṭe praviṣṭa eva tūṣṇīmagnāvāva pateti/evamaharāharānirdaśatāyāḥ/13 nāmakaraṇam -6 tasya kālaḥ daśamyāmutthitāyāṃ snātāyāṃ putrasya nāma dadhāti pitā māteti/7 nāmani puṃso 'kṣarasam̐khyā dvyakṣaram caturakṣaram vā nāmapūrvamākhyātottaram dīrghābhiniṣṭhānāntam ghoṣavadādyantarantastham/8 'su 'śabdaghatitasya nāmnaḥ prāśastyam api vā yasmin svityupasargassyāt taddhi pratiṣṭhitamiti hi brāhmaṇam/9 kumāryā nāmakaraṇam ayujākṣaram kumāryāḥ/10 pravāsādetya pitrā putrasya mūrdhāvaghrāṇādi/pravāsādetya putrasyottarābhyaṃmābhimantraṇam mūrdhanyavaghrāṇam dakṣiṇe karṇa uttarān mantrān japet/11 evaṃ kumāryā api kumārīmuttareṇa yajuṣābhimantrayate/

The proud father having touched the new born son with the Vatsapra Rishi named hymn viz. *Asminnahamsahasrampushyaamyedhamaanassvevasho/* vide Mantra Prashna II.11.20 and took the child on his lap. Incidentally, jaatakarmasamskaara 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 brassvessel with the following: *Bhurbhuvāsuvoṛā - kamahamyāasteraake/ Yigandarireva no raajetisaalveeravadishuh, vivrittacha kraaseenaastheerenaya - munotava/ Soma evanoraajyethyaahur braahmani -prajaah vivrittacha kraaaaseenaastreenasoutava/ pumsavana -masi/* Mantra PrashnaII-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 mantras of MP.II.13.1-5: *Maatekumaaram raksho vadheen maadhenuratyaasaarinee, priyaadhana syabhuyaaedhamaanaasvegrihe/ Ayamkumaarojaraam - dhayatudeerghamaayuh, yasmaithvamstana praapyaayurvarchoyashobalam/ yadbhdamerhridayam - divichandramasishritam, tadurvipashyamma ahampoutramaghamrudam/ attesuseemehridayamvedaaham tat prajaapatou,vedaamtasyateva -yammaahampoutramaghamrudam/ Naamayatinarudati yatra vayamvadaamasi yatrachaabhim rishaamasi/* 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 - siniritonrudadhvam/ ayamkalim -patayantamdwaanamovodrushtam, ajaamvaasheevaam ivamarutahparyaadudhvamswaaha/ Shandyethasshidakerauluukhalah chyavanonashyataaditasswaahaa/ Shanderathasshasshnindkerauluukhalah, chyavanonashyataaditah svaaha/ Ayasshandomar kaupaveeraulluukhalah chyavanona shyataadutasswaaah/ Keshineeshvalo -moneeh svajaapojopaka - ashineeh, apetanashyataaditas -svaah/ Mishravaasasahkoubera kaarakshor aajenapresitaah, graamamsajaanayogacchhanteecchantoparidaakritaanathswaah/ Etaanghritainagrih nettyayam brahmanas putrah, taanagnihparyasarattaaninidraastaambrihaspatih, taanahamvedabrah -manah pramrushatahkuutadantaan viveshaan lam bana -stanaanthswaahaa/(MP.II-13.6-12). These kinds of oblations be performed until ten days of the child's birth. On the tenth day, after the mother) had recovered fully and taken a bath,sootikaajala be sprinkled, angipeetha 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 tadhaturyagne/* Thereafter brahmana bhojana be arranged followed by swasthi vachanas. *Dyaksharamchaturaksharan -vaanaamapurvamaakhyaayaatontaram deerghaabhinishtanaantam 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 ghoshavyanjana-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 (after the child's birth) have elapsed. A baby girl's name should have an odd number of syllables: Manu Smriti vide 2-66 states: *Amantrikaatukaaryeyam streenaamaavrida sheshtah, samskaarartham shareerasya yathaakaalamyathaakramam/*When the father returns from a journey, he should address the child and kiss him on his head with the next two verses, *Angaadangaathsbhavasi hridayaadadhijaayase, vedovai putranaamaasisajeevashardashtam/ Ashmaabhavayeshaa/* MP. II, 14, 3. 4), and should murmur the next Mantras : *Agni aayushmaaneetipancha/* into his right ear.*

Patala 6-Khanda 16

Annaprāśanam- tatra kumārasya dadhyādiprāśanam:janmano 'dhi ṣaṣṭhe māsi brāhmaṇān bhojayit - vā'śiṣo vācayitvā dadhi madhu ghṛtamodanamiti saṁsṛjyottarairmantraiḥ kumāram prāśayet/ Taittarena maamsenetyake?. dadhyādīsthāne taittirīyamāmsavidhānamtaittireṇa rīyena māmsenetyeke caulam- tasya kālahjanmano 'dhi tṛtīye varṣe caulam punarvasvoḥ/ upanayanavannāndīsrādvambrāhmaṇānām bhojanamupāyanavat/ sīmantavadagnerupasamādhānādi/kumārasya keśānām vinayanam śikhānidhānam cakeśān vinīya yatharṣi śikhā nidadhāti/ upanayanavat digvapanādiapām upasarjanādyākeśānidhānāt - samānam/ vapane upayuktena kṣureṇa trirātraparyantam karmākaraṇamtena tryaham karmanivṛttiḥ/ varam dadāti godānavratam tatkālaścaevam godānamanyasminnapi nakṣatre ṣoḍaśe varṣe/agnigodāno vā syāt./samvatsaram godānavratame mitye ka upadiśanti tatra vapane viśeṣaḥ etāvannānā sarvān keśān vāpayate/udakopasparśanamiti chandogāḥ/

Annapraashanam: .In the sixth month after the child's birth he serves food to Brāhmanas and causes them to pronounce assheervaada mantras, *bhurapaatwaa----oushadhyasmantayagjnarshyam/*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 choulda karma or tonsure be performed under punarvasu nakshatras. *Janmanodhitriteeyo varshechaolampunarvasyaahiti Adhi triteetgaardhaadikatriiteeye// Soonomaatari garbhinaam chudakarmanakaarayet// Soono Maatari garbhinyaamchuda 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. Brahmana bhojana be duly performed at the initiation of the upanayana shubhakaarya. As in the context of Seemantonnayana - agnikaryas are prescribed at the upanayana. He makes (the boy) sit down to the west of the 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 samprashayaanmishiva astaapao -ushadhayara -smaatvanameevaastaapah oushadhayarasmatvasou/* Then the rajor be removed and washed. This ceremony be repeated as the rite be completed. The father gives an optional gift to the Brâhmana who has assisted. Godaana after the ceremony of shaving the beard, is performed in the sixteenth year, in exactly the same way or optionally under another content. 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. Aapatamba Dharma Sutras vide 1.10.8-9 state *riktovaaeshonapihitoyanmundastasyaitatdapidhaanamyacchiusveti, satreeshutuvachanaatva panam shikhaayaah/.*

Patala 7-Khanda 17

grhanirmāṇam- tatra khanitrenoddhananodūhane dakṣiṇāpratyakpravaṇamagarāvākāśamuddhatya pālāsena śamīmayena vodūhenaitāmeva diśamuttarayodūhati/ evaṁ triḥ/sthūṇāgartakhananam sthūṇānikhananam ca kṛptamuttarayābhimṛśya pradakṣiṇam sthūṇāgartān khānayitvābhyantaram pāmsūnudupyottarābhyām dakṣiṇām dvārasthūṇāmavadadhātī/evamitarām/yathākhātamarā anvavadhāya vaśsamādhyamānamutteraṇa yajuśābhimantrayate/sammitamuttarairiyathālīṅgam/ grhapraveśavidhiḥ- grhasyeśānadigbhāge 'gnipratiṣṭhāpanam- pālāsām śamīmayam vedhmmamādīpyo - ttara -yāgnimuddhrtyottareṇa yajuśāgāram prapādyottarapūrvadeśe 'gārasyottarayāgnim pratiṣṭhāpayati/ agnerdakṣiṇata udadhānāyatanaakarānamtasmāddakṣiṇamudadhānāyatanaṁ bhavati/- anāevam pratiṣṭhatasyāgneḥdakṣiṇamudadhānāyatanaṁkartavyamudakam dhīyate yatra tat udadhānam maṇikākhyam- tatrāyatane udadhānapratiṣṭhāpanamtasminviśūcīnāgrāndarbhānsamstīrya teṣūttarayā vrīthiyavān nyupya tatrodadhānam pratiṣṭhāpayati/ udadhānasya jalena pūraṇam/ tasminnuttareṇa yajuśā catura udakumbhānāyati/ tasya bhedane 'numantraṇam/dīṇamuttarayānumantrayate/ pradhānāhutayahagnerupasamādhānādyājyabhāgānte uttarā āhutīrhutvā jayādi pratipadyate/ gṛgasya pariṣecanampariṣecanāntam kṛtvottareṇa yajuśodakumbhena triḥ pradakṣiṇamantarato 'gāram niveśanam vā pariṣicya brāhmaṇān bhojayedapūpaissaktubhirodaneneti/

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 bhumeḥ kruuram tadito haraamiparaarchaam nittutim nirvaahayaami, idam shreyovasaanmaagnam devaa gomadashvaadidamastu prabhḥm/ Syenaa prithivi bhavaaruksharaa niveshaanee, yacchaa nassharma saprathaah/ Ihaiva tishtha nimitaa tillavaa syaadiraavatee, madhye taalpyasya tishthaammaatvaa praayannaghaayavah/ Aa twaa kumaarastaruuna aavvathso jagataa saha, aa twaa paristrutah krumbhaa aadadvanaḥ kalasheerayanna/ Ritena sthunaavadhiroha vamshognoviraajannapasedha shatruun/ Brahmacha te kshartagcha puurve sthuune abhirakshatu, yagnascha dakshinaancha dakshine, ishashchshchorjaapare/ Dharmaste sthuuna*

rajashshreeste sthupah/ Further, He sets a piece of Palâsa wood or of Shamî 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 Aajyabhaagaoblations have been performed, he offers the four oblations indicated by the Mantras; II, 10-, 21 as follows: *Annamivat drishebhuyaasam vastramivatedrishebhuyaasam vittamivatedrishebhuyaas, maashvetedrishebhuyaasam, shraddevatedrishedrishe bhuyaasamamtravantudishoma heesmadhaavan -tusuunritaah, sarvakaamaaabhiantumaapriyaaabhirakshathumaapriyaah, yashosiyashoham twayibhuyaasamnasou, angkoynyagkaavbhitaiteshaa, adhvanamndudhvapate 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.

[Vishleshana 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, Vyatipaata, 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 Devas are worshipped in as many sub-squares and thirteen Devas 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, Jalaadhusa, Asura, Sesa, Paapa, Roga, Ahi, Mukhya, Bhallata, Soma, Sarpa, Aditi and Diti; these thirty two Deities are Baahya Devas. 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, Savitra, Jaya, and Rudra. In the middle nine squares, on the four sides of Brahma, eight Sadyha Devas are to be positioned and these are Aryama, Savita, Viviswaan, Vibhudha -adhipa, Mitra, Raajayakshma, Prithvidhara, 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 Chatuhshaala, Trishaala; Dwishalaetc. The Chatuhshaala 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 *Vardhamaana*; 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 'Praleenak' 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 Yama 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 be '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 Purnaga, 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 'Mantrochcharana', also perform 'Havan' / homa to Agni Deva with milk, ghee and honey: The relevant Havan Mantra is: *VaastoshpateyPratijaanee -hyasmaantswaaveshoanameevobhavaa nah, yattvemaheypatatanno jupuswa sham no bhava dwipatdey sham chatushpadey/*

VAASTU YAGNA comprises: Sutrapath, Stambhaaropana or hoisting of the main Pillar, Dwaravamshochchraya, GrihaPravesha and Vaastu Shanti. Sutrapath takes place in the Ishana Disha and Stambhaaropana in Agneyakona. Vaastu Deva's 'Pada Chinhas' 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-Chihnaas'. 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. *IshaaneyDevataagaaramtathaaShaantigruhambhavet, Mahaanasamthathaagneyetat paarswam - chottareyjalam, Gruhasyopakaramsarvam Nairutye Sthaapaded Buddhah/ Bandhasthaanam -*

bahihkuryaatsnaanamandapameyvacha, Dhana Dhaanyam cha Vaavyekarmashaalaamtatobahih, Evam Vaastu viseshahsyaadGhruhabhatruhshubaavaham/ (To the Ishaana side of any house, the Devataagraha 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-dhanya should be kept in the Vayavyakona; the 'Karyashala' or the Offices should be organised outside the residential place. This pattern of living would certainly assure excellent propitiousness and happiness to the entire family. At the 'GrihaPravesh' function (House Warming Time) approaches, Peace and Prosperity is ushered in as stated: Krutwaagrato Dwijavaaranatha Purnakumbham Dhadyakshataamalapushpaphalopashobham/ Datwaahiranya vasanaanitadaaDwijebhyo, MaangalyaShaantinilayayagruhamvishekthu/ Gruhoktahomavidhaanaa Bali karma kuryat, Praasaada Vaastu shamaney cha vidharyauktah, Santarpayedvijavaaranatha bhakshyabhojyeh, ShuklaambarahSwabhavanampravishetsadhupam/ (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 Brahmanas 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

1 bālagrahagr̥hītasya kumārasya tannivartakam karma śvagrahahītam kumāram tapoyukto jālena pracchādya kamsam kiṅkiṇim vā hrādayannadvāreṇa sabhām prapādya sabhāyā madhye 'dhidevanamuddhatyāvoksyākṣāṇnyupyākṣeṣūttānam nipātya dadhnā lavaṇamīśreṇāñjalīnottarair - avokṣetprātarmadhyandine sāyam/2 agado bhavati/3.śaṅkhinam kumāram tapoyukta uttarābhyām - abhimantryottarayodakumbhena śirasto 'vanayetprātarmadhyandine sāyam/ 4.agado bhavati/ sarpabaliḥ - 5.tadupakrame sthālīpākaḥ śrāvanyām purnamāsyāmastamite sthālīpākaḥ/ tatra kiṁśukahomah: 6. pārvaṇavadāyabhāgānte sthālīpākādadhutvāñjalīnottaraiḥ pratimantram kiṁśukāni juhoti/ 7 Pragvadha-samidhomah: uttarābhīstīrābhīrāgavadhamayassamidhah/8.ājyāhutayaḥ- ājyāhutīruttarāḥ/9.jayaadi pratipadyat/10. grhādīśānyām diśi sthaṇḍilam kalpayitvā tatra saktunivāpaḥ-pariṣecanāntam kṛtvā vāgyatassambhārānādāya prācīmudīcīm vā diśamupaniṣkramya sthaṇḍilam kalpayitvā tatra prācīrudīcīśca tistrastistro lekḥā likhitvādbhirupaninīya tāsūttarayā saktūnnivapati/ 11. tatrākṣatādīnām nivapanam- tūṣṇī sampuṣkā dhānā lājānāñjanābhyañjane sthagarōśīramīti/ 12. upasthānāntaram grhamāgatya tatpariṣicya tato brāhmaṇabhojanam- uttarairupasthāyāpaḥ pariṣicyāpratīkṣastūṣṇīmetyā paśveta padetyetābhyāmudakumbhena triḥ pradakṣiṇamantarato 'gāram niveśanam vā pariṣicya brāhmaṇān bhojayet/

As a boy of the family be attacked by 'shvagrha -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 beaten or a bell to be rung, takes the affected boy by another threshold other than the main door into the sports hall, sprinkle it with water, cast the dice, lay the boy on his back on sporting instrument, besprinkle him with joined hands with curds and salt, with the following eleven mantras : Kuurkurassukurkurahkuukkurobalabandhanah, uparishhtaadya -dejaayathriteeyasyaaitodivah-Aoulabaittamupaahvayathaataarjeerncchhayaamasshasha -balah/ adhoraaaulum balasaarameyoha dhaavati samudramavachaakashat/ Bibhranniskaccharuukmanchashunaagramamsuvbeerinah, subeerinasrujasrujashunakasrujaikavraatyasrujacchat/ Tattsatyamyattavendrobraveedd - gaassapaashayasvetitaasavaamsaashaitvaagacchhatamtwaabraveeda-vidahaa, ityaayavidamhoti varamvrineeshvetikumaaramevaahamvaramvrinaityabraveeh/ vigruhyabaahuplavasedsyaamava

*chaakashat/Vibhraannivishkancharukmanchashunaamagramchasubeerinah, subeerinasrujasruja - shunakasujaikavraatyasrijacchat/ Tatthsatyamyattesaramaamaataalohitahpita, amee ekesarayakaaavadhaavattriteeyasyaaitodivah/ Tekaschasaramatandan chatuulaschavituulash chaarjaajunanschalohitascha, dulaahnaamavomaataamanthaakako ha vahpita/ santakshaahanti - chareevonaseesareedatchhadpihiseesaramsaarameya namaste astuseesara/ Samasvaavrishaah padonaseesreedatchhadpehiseesaramasaaramra namaste astuseesara/ Shvanamiccha - avaadannapurushancchat/(M.2:16,1-11), in the morning, at noon, and at night. Then the boy should be recovered; this aamantrana karma be done thrice over. As the boy who suffers fromshankhanaamaroga, the father or his nominee be devoted himself to austerities, and should recite the next two verses viz. *etete pratidrishyatesamaanavasaneubh, teahamsaarayenamusaenaavahanmyulookhale/ hatashankho - hatas shankhapitaahatasshankhakaturvakah, apeshaamrathapatirhatah/ M.2:16,12-13), and should pour water on his head with a water-pot with the next mantra: Rishirbodhahprabodhas -svapromaatarishvaa, tetepraanaanthasparishyanimaabhirshhenmarishyasi/(M.2:16,14), in the morning, at noon, and at night. Then he would get well. On the day of the full moon of theshraavanmaasa after sunset a Sthaalipaaka be offered. After the ceremonies down to the aajyabhaga oblations have been performed in the same way as at the fortnightly sacrifices, he sacrifices of the Sthaalipaaka, and with each of the next mantras viz. Jagdhamashakojagdhaavitrushtirjadhovyadadhvarasswaahaa/Jagdhoviyadudhvarojagdhomaskojagdaav itrushtissvaahaa/ Janghaavitrushtirjadhovyaduddhavarojagdhomashaakassvaahaa/ (M.2:16,15-17) and would offer with his joined hands some Kimsukaflowers. With the next three verses viz. *Indra jahidandahuukam pakshinamyassaresrupah, damkshyantashadashaantascha sarvaa staan indrajambhaya swaaha/ Apsujaatasarevridhdadevaanaamapi hatha, tvamagna Indra ptoshitasmano - maatheemseerassvaahaa/ (M.2:17,1-3) thus offering pieces of aaragvadha wood or Cathartocarpus fistula. Further aajyahomakaryas be performed as per the oblations with the next mantras *That satyamyettemaa -- vaa syaayaancha, pournamaasaamchavishakalimharantisarvaudasarpinah, tattepreratetvayisamvi shayantitvayinassatasvayisabdhyvarshaabhyo nah paridehi/ Namostusarpebhyaititistrah/ (M.2:17,4-7). Then he offers the Jaya and following oblations. Having performed the rites till the sprinkling of water round the homakunda, he should silently take the objects required for the rites which he is going to perform, go out in an easterly or northerly direction, prepare a raised surface, draw on it three lines directed towards the east and three towards the north, pours water on the lines, and wouldmake an offering of flour[for the sarpas on them, with the next mantra : *Namostusarpebhyo ye paarthivaayaantarikshyaa ye divyaa ye dishaah, tebhya imam balimharishyaamitebhya imam balimaharsham/ (M.2:17,8). Thereafter he would silently lay down whole grain, roasted grain, collyrium, ointment, the fragrant substance called Sthagara, and Usheera root. śaṅkhin is a person attacked by such a disease should make the sound of a conchshell.*****

Here follows a description of the Sarpabali. The relevant mantras are :

Takshakavaishaaleyagrutaraashtrairaavatejeevaastvayisadbhyovarshaabhyo nah paridehi/ Gritaraashtrairaavttakshakastevaishaaloyojeevaa- satvayinamastasatvayisadabhyovarshaabhyo nah paridehi/ Atibalahimstejeevaastatvayisadbyovarshaabho nah paradehi/ Ye dandashukaahpaarthi vaastaams tvamitahparogavyutimniveshaya, santivainashpinasantidandinastevonod vinasannedyuyama -smaanhinasaat/---vide(M.2:17,9-13 & 25-26) sameecheenaamasipraacheedigdhe tayonaama - stheyetidwadashaaparyaayaah/ apaschetpadaajahipurvenachaaparenacha, saptachmanusherimaastita - transcharaajabaandhiveeh/ 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: *SarvaNagaahpreeyantammeyyeykechitPrithivithaley, yey cha helimarichisthayentareyDivisamstithah/ YeyNadeeshuMahanaga ye Sarasvati gaaminah, yey cha Vaapeetadagashuteshusarveshuvainamah*(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, Shankhapaala, 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. Sage Sumantu quoted to King Shataani the conversation between Maharshis Kashyapa and Gautama about the features, appearances and types of serpents: During the Jeyshta 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 enmity, 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 'AakJad', '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', 'Sinduvaar Jada', 'Dhuterjad', 'Hing' (Asafoetida), and 'mircha' should help; if not: 'Bhatakatayya', 'Indranajad', and 'Sarpagandhi' 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, 'thumbajad' 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, sounth, sleshmataka of bahuvaravriksha/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, Gajapeepul, Bhaarangi, Vacha, Peepul, Devadaru, Mahuva, Madhusara, Sinduvara 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'schhaal, 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

kumārāṇām baliṣiṣṭadhānāprāsānam-1.dhānāḥ kumārān prāsāyanti/ 2. mārgaśīrṣīparyantam pratidinam baliharaṇam- evamata ūrdhva yadaśānīyasya saktūnām vaitam balim haredāmārgaśīrṣyāḥ/ 3.mārgaśīrṣyā sthālīpākavidhānam-mārgaśīrṣyā paurṇamāsyāmastamite sthālīpākāḥ/4.ṣamiti balimantrasya sannāmaḥ-5.sarpabalerutsargaḥ- atrainamutsrjati/6.anāhitāgnerāgrayaṇam- āgrayaṇasthālīpākāḥ-avavrīhyāditaṇḍulaiḥ pakvairāgrayaṇānuṣṭhānam tata odanapiṇḍasyāgārastūpa udvedhanavidhiḥ 7.navānām sthālīpākam śrapayitvā'grayaṇadevatābhyaḥ sviṣṭakṛccaturthābhyo hutvā taṇḍulānām mukham pūrayitvā gīrtvā'camyaudanapiṇḍam saṁvṛṭtyottareṇa yajuṣāgārastūpa udviddhet/ 8. hemantapratyavarohaṇam -hemantapratyavarohaṇam/ 9.saṁveśanaprakārah-uttarena yajushaa pratyavaruhyottraidakshinah paarshvairnavasvataresamvishani/10.dakṣiṇataḥ pītottarā mātaivamaṣiṣṭānāmjyeṣṭhojyeṣṭhonantarāḥ/ 11.utthāya pṛthivyabhimarśanam'nantarāḥ-saṁhāyottarābhyām pṛthivīmabhimṛśanti/12. īśānabaliḥ - sthālīpākāśrapaṇam grāmādvahih gatvā sthaṇḍilakaraṇamca - īśānāya sthālīpākam śrapayitvā kṣaitrapatyam ca prācīmudīcīm vā dīśamupaniṣkramya sthaṇḍilam kalpayitvāgnerupasamādhānādi agneḥ paścāt kuṭīdvayakaraṇam apareṇāgnim dve kuṭī kṛtvā/

May Bali Harana children be saved by consuming the underground grains; they may also repeat the flour or food be given to eat as the bali offering preferably from the pournami day of Margasheersha after

Sunset time when Shaalipaaka be offered too as per MP.18 as follows: *Ashvagriheetam kumaaram tapoyukto jaalena pracchadya kamam kimkeernam vaa hlaadayanna dwaarena sabhaam ptrapaadya sabhaayaam mavatedhdevanamuddhutyahaavyekshaakshaannapyupyaksheshuktanaam nipaadya dadadhaa lavanamishreananjalinaa kuukrurassukurkura iti parucchadityantaryayajubhirvokshet praatarmadhyadine saayamagado bhavati shankhnam kumaarantapomyuktamete te prtidrishyate eti-dvaabhyaamabhimantranrantrya rishirbodhaha prabodha ityudakumbhena shirastovanayet praatar madhyandinesayamagado bhavati shraavanyaam pournamaasye svaaheti sthaaleepaakaa dyutvaanjalinaajyadhomasaka iti pratimantrentribhih kimshukaani juhoteendra jahi pati mantrantran tribhih kimshukaani juhoteendra jahi dandashuukamiti prati mantrantrisrubhiraargvaadhamayyas - samidha aajyaahuteesthathasyamiti prati mantranchatsrubhirjayaadi pratipadyate parishechantam kritvaa vagyatassambhaa raanaadaaya praacheermudeechvaa dishamupanishkammasya sthandulam kalpaitvaa tatra praacheerudeeshcha tistrastatrayo ekhaa ikhitavaa abhirupaniyeeya taasu 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 *harishyaamibeuttered* too. Now follows the Agrayana sacrifice or partaking of the first-fruits of one who has not set up the Shroutaagni. He prepares a Sthalipaaka of the fresh fruits, sacrifices to the deities of the ShroutaAgraya sacrifice with AgniSvishtakrit as the fourth oblation, fills his mouth with grains, swallows them, sips water, forms a lump of the boiled sacrificial food, and throws it up with the mantra *yaatkamakurutraivavaagrayanampratamaayanamnavaannapraashayanapraptirbhavati/* 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: *pratikshatrepratitishthaamiraashtre, pratyaktasveshapratitishthaamigoshu/ Pratiprajaayaam - pratitishthaami bhavey/ ihadhritirihavidhrutiriharamatih/* The public would like to take their sleeping place a layer of straw instead of the high bedsteads 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: *syonaaprithivibandithaaparvatanamididve/* Then he would seek to vision and greet by imaginatively touch three Devis viz. Prithivi-Meedhushi-Jayanti the second and third Devis in parvataakaaraas 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 Sthaalipakaand would initiate the agnikarya to the west of the agnikunda..*

Patala 7-Khanda 20

1. *dakṣiṇasyām kuṭyāmīśānāvāhanam-uttarayā dakṣiṇasyāmīśānamāvāhayati- uttarasyām devyāḥ madhye ca jayantasya-2. loukikyā vācottarasyām mīdhuṣīm/ 3 madhye jayantam/4 āvāhitebhyor'dhyādidānam pradhānahomāḥ sviṣṭakṛcca -yathoḍhamudakāni pradāya trīnodanān kalpayitvāgnimabhyānīyottaraiku -pasparśayitvā uttarairyathāsvamodanebhyo hutvā sarvatassamavadāyottareṇa yajuṣāgnīm sviṣṭakṛtam/ 5. devatābhyāḥ sahaudanānām parṇānām dānam-uttareṇa yajuṣopasthāyottaraissahaudanāni parṇānyekai -kena dve dve datvā daśa devasenābhyo daśottarābhyāḥ/ 6. pūrvavaduttaraiḥ/ 7. vṛkṣāgre parṇapuṣasthaud -anasyā'saiñjanamodanapiṇḍam samivṛtya parṇapuṣe 'vadhāyottareṇa yajuṣā vṛkṣa āsajati/ 8 atra rudra -japaḥ- atra rudrān japet/9.prathamottamau vā/ 10. abhita etamagnīm gāssthāpayati yathainā dhūmaḥ prāpnuyāt/ 11.tā gandhairdarbhagrumuṣiṇāvokṣati vṛṣāṇamevāgne/12. gavām mārge kṣetrapatīyāgahgavām marge 'nagnau kṣetrasya patim yajate/13.īśānavadāvāhanam-14. chatasya śīghrakaraṇavidhiḥkṣipram yajeta*

*pāko devah/15 tasyopasthānamuttarābhyāmupatiṣṭhate/16 sthālīpākaśeṣāt brāhmaṇānām
bhojanamsthālīpākam brāhmaṇān bhojayet/17 kṣaitrapatyacaroh bandhubhissaha bhojanam18.
kṣaitrapatyam prāśnanti ye sanābhayo bhavanti./19yathā vaiśām kuladharmassyāt/*

The house holder desirous of performing the Sthaalipaaka 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 order of their abodes and rushed portions of the boiled rice of the Sthaalipaaka as prepared for Ishana since all the Goddesses were of equal prominence for him with the Devis vide MP.II.18-13 to 31 : *Bhavaayadevaayaswaaha, SharvaayaDevayaswaheshaanaayadevayaswaah, Pashupatayadevaayaswaah, Rudraayadevaayaswahograayadevaayaswaah, Bheemaayadevaayaswaah, Mahateevaayaswaah, BhavayaDevasyapatnai [Meedhushi Devi] swaah, Sarvasyadevasyapatnaiswaah, Isaneshasyapatnaiswaah, Pashupaterdevasyapatnaiswaah, Rudrasyadevasyapatnaiswaah, Agrasyadevasyapatnaiswaah, Bheemasyadevasyapatnaiswaah, Mahatodevasyapatnaiswaah, Jayantasyaaswaah/ Agnayaswishtakritesuhutahutaahuteenaamkaamanamsamadvagneswaah/* Thus the karta would offer waters in the same order. Further he would take three portions of the boiledrice from the Sthaaleepaaka prepared for Ishana Deva, would take these portions of rice to Agni, make the three deities touch them, sacrifices of these portions, to each deity of the portion which belongs to him, cut off ‘Avadaanaas’ from all the portions and sacrifices as recited already ‘Agni Svishtakrit..Having worshipped Ishana Deva recite swasti mantra: *swastinahpurnamukhahparikraamatu/* 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 Yajus , 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: *Grihapupasprushagrihapaayaswaah, grihapyaupusprushagrihapyaiswaah, ghoshinaupasrushatghoshibhyassvaah/ shvaasinaupasprushat - shvaasimabhya - ssvaa, vichinvantaupasprushatvichinvadssvaaha/ prapyunvantaupasprushat prapundbhyassvaah/ Samashchantupasprushatsamanchabhyassvaah/ Devasenaaupasrushat Devasenaabhyassvaah/ Yaaaakyaataayaasaanaakhyaataa Devasenaaupasprusha Devasenaabhya -ssvaah/ Dwaaraopasprusha dwaaraapaayaswaah/ Dwaaraopasprushadwaaraapyaiswaah/ Anvaasaarinaupasprushataanvaas - aaribhyassvah/ Nishingannupasprushanishingineswaah/* 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 PAARAYANA:

*Om NamobhagaveteyRudraaya/ NamasteyRudramanyavaUtotaIshaveynamah/
NamasteyAstuDhanvaneybaahubhyaamutateynamah, YaataIshushshivatamaa Shivambabhoo
vateyghanuhShivaasharavyaayatatoyaano Rudra Mridaya/ Yaatey Rudra Shivaatanora -
ghoraapaapakaashini, tayaanastamavaashantamayaa Girishantaabhichaakasheeh, Yaamishum
Girishantahasteybibhirshyastavey/* (Bhagavan Rudra! We are conscious of your fury and the power of your arrows, bow and the mighty hands. We are aware that your arrows and their pulsation against the 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/ ShivenavachasaatwaaGirishscchaa- vadaamasi/
YathanassarwamijagadayakshmagumSumanaaAset/ Adhavyochadadhivaktaaprathamodaiviyobhishak/
AheegscharvaanjanbhayanthsarvaaschayaatuDhaanyah/ AsouyastaamroAruna Uta
Babhrussumangalah/ YechemaagumRudraaAbhitodikshu/* (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

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 golden yellowish and beneficent, Rudra Deva! you too get angry initially but merciful and auspicious eventually when we approach you with veneration).

*ShritassahasrashovaishaagumhedaEemahey/AsouyovasarpatiNeelaGreevoVilohitah/
UtainamGopaaAdrushannudahaaryah/ UtainamVishwaaBhutaanisadrushtoMridayaati nah/
NamAstuNeelagreevaayaSahasraakshaayameedhushey/ AthoyeAsyaSatvanohamtebhyokarahnamah/
Pramumchadhanvanastwamubhayoraaraartniyorjyaamyaschatohastaishavah// Paraataabhagavovapa/
AvatatatyadhanustwagumSahasraakshaShateshudhey/ NisheeryashalyaanaamMukhaaShivonassumanaa
Bhava/ VijyamDhanuhKapardinovishalyobanavaagum Uta/ Aneshaanasyeshava Aabhurasyanishang -
dhih/ Yaateyhetirmeedhushtahasteybabhuvateyghanuh/ Tayaasmaan Vishwatasstwamayakshma
yaaparibruja/ Namastey Astwayudhaayanaatataayadhrushnavey/ Ubhaabhyaamutateynamo
Baahubhyaamtavdhanvaney/ Pari teyDhanvanatiratirasmaanrunaktu Vishwatah/ Athoya
Ishudhistavaarey Asminnidhehitam/ Namasteyastu Bhagavanvishveyshwaraaya Mahadevaaya
Triambikaaya TripuraantakaayaTrikalaagni Kaalaaya Rudraaya Neelakanthaaya Mrityunjayaaya
Sarveshwaraaya SadaaShivaaya Shriman MahaaDevaayanamah/ (May 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 Sahasraaksha 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 Vishweshwara, Maha Deva, Triambika, Tripurantaka,
Trikaala, Kaalaagni, Rudra, Neela Kantha, Mrityunjaya, Sarveshwara, Sada Shiva and Shrimaan!)*

*Namo Hiranya Baahavey Senaanye Dishaam cha Pataye Namonamo Vrikshebhya Harikeshebhya
Pasunaampataye Namonamassinchiraayatwishematey Patheenaampataye Namonamo Harikshaayopa -
veetiney Pushtaanaam Pataye Namonamo Bhavasyaheytaijagataampataye Namonamo Rudraayaata -
taaviney Kshetraanaam Pataye Namonamah/ Rohitaayasthapataye Vrikshaanaam Patayenamonam
MantrineyVaanijaaya Kakshaanaam Pataye Namonamo Bhuvantaye Vaarivaskrutaa -yousha dheenaam
Pataye Namonama Uccharchoshaayaakranda yatey Pateenaam PatayeNamah/(Maha Rudra! You are
the one with golden hands, the Commander-in-Chief of the Divine Forces, the Over Lord of the Universe.
Our greetings to the trees with fresh green leaves tufted on your head-hair; to the 'Pashu' or the human-
bovine-sky bound and underworld Beings who are too engaged in your worship; Your physique emits
varied complexions of yellow, crimson, and red ; You are the rider of a bull; the All-Knowing Bhagavan
whose vision penetrates every body and every thing; You are the Lord of mighty trees and insignificant
plants and grass; You bestow food; You are the dark haired, the wearer of Yagnopaveeta; the grantor of
health and strength; the unique Savior of the Worlds; the destroyer of tribulations; the recuer of Kshetras
Sacred Places, Forests and Fam Lands; the Advisor to Advisors; the Lord of Traders and Entrepreneurs;
the Supreme Controller of Army and Defence Forces; the Creator of Existence and the Universe and the
Singular Physician; indeed You are the Outstanding Warrior who rumbles and cracks enemies away. At
the same time,- being all pervading You do most certainly protect the desperate calls of your devotees and
bless them with timely succor!)*

*Namassahamaanaayanivyaadhina Aavyaadhineenaam Pataye Namonamah Kakubhaaya
nishangineysteynaanaam Pataye Namonamonishangina Ishudhimatey Taskaraanaam
PatayeNamonamovanchateyParivanchateystaayunaamPatayey Namonamonicheravey
ParichaarayaanaamPatayeNamomasprukaavibhyojighaamSadbhyoumushtataam Pataye*

Namo Nama Ushneeshaney Girichara ayakulungjaanaam Pataye Namah/ Ishumbhoy - Dhanvaa Vibhaschavao Namoh Nama Aatanwanebhyah Pratidhaaneybhya schavonamo nama Aatanvotebhyah Pratidadhaaneybhyaschavo Namoh Nama Aacchadbhyovisrujadbhyaschavo Namoh Namasyadbhoy Vidyadbhruschavo Namoh Namassabhabhyas - sabhaapatibhaschavo Namoh Namoh Ashwebhoyshwapatibhyaschavo namah/ (Tandava Murti Rudras! 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 battle fields when you slit the throats of the dreaded opponents by the least possible exertion even as you dance and revel in their terminations by the least possible exertion. Our intense admiration for you Tandava Murtis! 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! Tandava Rudras! 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).

Nama Aavyaadhineebhyo Vividhyanteebhyaschavo Namoh Nama Uganaabhyassrugumhateebhyasvo Namoh Namogrisebhoyogritsapatibhyaschavo Namoh Namoh Vraatebhyo Vraatapatibhyaschavo namonamo Ganebhyo Ganapatibhyaschavonamonamo Virupebhyo Vishwarupeschavo namonamo Mahadbhyah Kshullakebhyascha vonamonamo Rathibhyorathebhyaschavonamonamo Rathebhya/ Rathapatibhyaschavo namonamassenaabhyassenaanibhyaschavonamonamah Khashatrubhyas - sangraheetrubhyaschavonamonamastakhabhyo Rathakaarebhyaschavonamonamah kulaalebhyah Karmarebhyachavonamonamah Pungushthebhyonishaadebhyaschavo namonama Ishukrudyodhanva - kridbhavonamonamo Mrigayubhyasshwanibhyaschavonamonamah/

(Bhagavan! You could perforate and penetrate any body and any material from any where. 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 generosity 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 there on; 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- grey-hounders as also their keepers!)

Namoh Bhavaaya cha Rudraayacha Namassharvaaya cha Pashupataye cha Namoh Neelagreevaya cha Shitikanthaayanamah Kapardiney cha Vyuptakeshaaya cha Namassahasraakshaaya cha Shatadhanvanecha Namoh Girishaaya cha Shipivishataaya cha Namoh Meedushthamaayacheshumatey cha Namoh Hraswaayaa cha Vaamanaaya cha Namoh Brihatey cha Varshipeeyasey cha Namoh Vriddhaaya cha Samvriddhaney cha/ Namoh Agriyaaya cha Prathamaayacha Nama Aashavechaajiraacha Nama – ssheeghriyaayacha Sheebhya cha Nama Voormyaayachaavyasnaaya cha Nama srotasyaaya cha Dweepyaaya cha/ Namoh Jyeshtha cha Kanishthaaya cha Namoh Purvajaayachaaparajaayacha Namoh Madhyamaayachaagalbhaaya cha Namoh Jaghanyaaya cha Budhniyaaya cha Namassobhyaya- cha Pratiparyaayacha Namoh Yaamyaya cha Kshemyaya cha Nama Urvaryaayacha Khalyaaya cha Namashlokyayaayachaavasanyaaya cha Namoh Vanyaaya cha Kakshaaya Cha Namasshravaaya cha Pratisshravaaya cha/ (Bhagavan! You are Bhava the Originator and Rudra the Demolisher! You Create

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 Srishtih 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 existed 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 Srishti or the Creation again in the Cycle of Life. None existed before or behind you or underneath. 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 Namonishangineycheyudhudhiney cha, Namahsteekshneyshaveycha-
 ayudhinecha/ Namahswaayudhaaya cha Sudhanvaayacha, Namah Srutyaayacha Pathyaayucha
 NamahKatyaaya cha neepyaaya cha/ NamahSoodyaayachaSarasyaaya cha, Namonadyaaya cha
 Vaishantaayacha/ NamahKupuaayachaapatyaaya cha Namovarshaayacha -avarshaaya cha/
 Namomeghaaya cha Vidyatyaaya cha, NamahIdhriyaayachaatapyaya cha Namovaatyayachareshmiya
 yacha, Namovastavyaaya cha Vaastupataayecha/ Namah SomaayachaRudraayacha,
 Namastaamraayachaarunaaya cha/ Namasshangaaya Pashupatayenamah cha, Nama Ugraaya cha
 Bheemaacha cha/ Namogreyvadaayachadooreyvadaayacha, Namohantrey cha haneeyasecha/
 NamovriksheshbhyoHarikeshobhyonamastaraaya, Namoshambhavey cha mayo Bhaveycha/
 NamahShankaraaya cha Shivataraaya cha, Namasteerthyaaya cha Koolyaaya cha/
 NamahParyaayachaavaaryaya cha, NamahPrataranaayachottaranaaya cha/ Nama Aataryaya
 chalaadyayacha/ Namahshapyaayachephenyaya cha, Namahsikatyaya cha Pravahaaya 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;
 then 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 unhesitatingly 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 to 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 magnificent Paramatma 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 every where-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 Nama Goshthyaaya cha Gruhyaaya cha Namastalpaaya cha gehyaaya cha Kaathyaaya cha GahvareshtaayachaNamohridayaya cha Niveshpyaaya cha NamahPaagumSavyaa cha Rajasyaya cha Namasshukyaaya cha HariytyaayachaNamolopyaayacholapyayacha/ Namourvyaayacha Surmyaaya cha NamahParnaaya cha Parnashadyaaya cha Namopaguramaanaayachaabhignatey cha Namokkidatey cha prakkidateycha NamovahKirikebhyo Devaanaagum Hridayebhyo NamoveekshinakebhyoNamovichintkebhyo Nama Aanirhatebhyo Nama Aameevatkebhyaha/ DraaheyAndhasaspateyDaridraaneelohita/ Esham Purushaanaa -meshaam Pashunaammaabher - maaromoeshaamkimchanaamamat/Yatey Rudra ShivaatanoosshivaaVishwaahabheshaji/ ShivaaRudrasyabheshaji/ TayaanoMrida Jeevasey/ ImagumRudraayatapasey Kapardiney KshayadweeraayaprabharaamaheymatimyathaanasshamasadwipadeychatushpadeyVishvamPushtamgrameyAsmin/ Anaaturam/ MridaanoRudrotanomayaskrudhi KshayadweeraayaNamasaavidhyematey/ Yacchanchayoschamanuraayajepitaatadashyaamatava Rudra praneetou/ MaanomahantamutaMaano ArbhakamMaanaYukshantamutaMaanaYukshitam/ MaanovadheehPitaramMaatarammotaMaataam Priya Manastanuvah/ Rudrareerishah// Manastotaketanayemaanaaayushimaano goshumaano Ashveshureerishah/ Veeraanmaano Rudra bhamitovadheerhavishmantoNamasaaVidhematey/. Aaraateygoghna Uta Puurushaghneykshayadweeraayasumnamasmetteastu/ Rakshaachanoadhicha Devabroohyatho cha nassharmayacchawibarhaah/ Stuthishrutamgartasadamyuvaanam Mrigannabhee - mamupahatnumugram/ MridaajaritreyRudrastavaanoAnyanteyAsminnivapantusenaah/ Parino Rudrasyahetirvanaktuparitveshasyadurmatiraghayoh / Avasthiramaghavadbhyastanushva -midhvasttokayatanayayaMridaya/ MidhushtamaShivatamaaShivo nah sumana bhava paramey Vrikshaaayudham nityakrittivvasanaachaaraPinaakambibhadragahi/ Vikirida Vilohitana -masteystu Bhagavaah, Yasteysahasraagumhetayonnyamasmanninapantutah/ Sahasraani Sahasradhaad bahuvostavahetayah, TasamishanoBhagavaahparichinamukhakrudhi// Sahasraanisahasrasho ye Rudraadhibhumyaam, TessaagumSahasrayojaneyvadhanvaanitanmasi, AsminMahatyarnaventa -riksheybhavaaadhi)(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 your 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!)

Neelagreevaasshiti kantha Sharvaaadhahkshamaacharaah, Neelaasshitikanthaadivam Rudra upashritaah/ YeyVrikshesususpinjaraaNeelagreevaVilohitaah, Yeybhutaanaamadhi patayovishikhaasah Kapardinah/ Ye Anneshuvividhyantantipaateshupibatojanaan/ Ye pathaampadhirakshaya Yailabrudaayavyudhah/Ye Tirthaanipracharansrukavantotinishanginah/ Yayetaavanta –scha Bhuyaagumascha disho Rudraavitasthitirey/ eshaagum Sahasrayojaneydhan -vaavitanmasi/ Namu Rudrebhyo ye Prithivyaamyentarikshe ye Diviyeshaamannam VaatoVarshamishavasteybhyo Dasha Praacheerdasha Dakshinaadasha Pracheetirdashorthvaastebhyo Namasteno Mridayantuteyam dwishmoyaschanodheshititamvojamdhey Dadhami/ Om Trayambakamyajamahe sugandham pushtivardhanam, Urvaaramivabandhaanaa mrityormuksheeyamaamritaah// YoRudroAgnouyoapsuya AoushadheeshuyoRudroVishwaa BhuvanaaviveshatasmaiRudraayanamoastu/ Om Shantisshaanti - sshaantih/ (Neelagreeva! 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 Dwadasha 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 Tirthas 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 prostrations; 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, Psychological 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 Sthalipaaka. 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 into four or seven leaves, naming Parama Shiva and he performed the homakarya, Bhagavan with excellent appetite would surely have accepted the same. Then with the next two verses, MP. II, 18, 47. 48, he would worship the Kshetrapatias *Namonishanginaishudhimate, Ksetrasypatinaavamitidve/*. Thus the Sthaaleepaka of having venerated Ishaana Deva be given to the Brahmanas to eat as per the family custom.

Patala 8-Khanda 21

māsiśrāddhaprakaraṇam -1 māsi śrāddhakālahmāsi śrāddhasyāparapakṣe yathopadeśam kālāh/

2 bhojanīyā brāhmaṇāḥ :śucīn mantravatoonigotramantrāsambandhānayugmāmstryavarānanarthāvekṣo
 bhojayet/ 3 annahomāḥ-annasyottarābhīrjuhoti/4 ājyahomāḥ-ājyāhutīruttarāḥ/5. etadvā viparītam/
 6.annābhimarśanam-sarvamuttarairabhimṛset/ 7.kṛptānvā pratipūruṣam: bhoktr̥bhīrannopasparśanam/
 8. uttareṇa yajuṣopasparśayitvā/9.bhuktavatāmanuvrajanam piṇḍadānam śeṣabhakṣaṇam ca bhuktavato
 'nuvraja pradaḥkṣiṇīkṛtya dvaidham dakṣiṇāgrān darbhān saṁstīrya teṣūttarairapo
 datvottarairdakṣiṇāpavargān piṇḍāndatvā pūrvavaduttarairapo datvottarairupasthāyottarayodapātreṇa
 triḥprasavyam pariśicya nyubjya pātrānyuttaram yajuranavānam tryavarārghyamāvartayitvā
 prokṣyapātrāni dvandvamabhyudāhṛtya sarvatassamavadāyottareṇa yajuṣā śeṣasya grāsavarārghya
 prāśnīyāt/10: aṣṭakāśraddham- tasya krālahyā māghyāḥ paurṇamāsyā uparidvyahyaṣṭakā tasyāmaṣṭamī
 jyeṣṭhayā sampadyate tāmekāṣṭaketyācakṣate/11.tasyāssāyamaupakāryam/pratiṣṭhitābhighāraṇāntam ca
 karoti/ 12 apūpavākaḥṣṭakapāla ityēke/

The timings for Maasika or the monthly Shraddhas are stated to be in the second fortnight of a month by the karta: Aapastamba Dharma Sutras vide 2-16-7 states: *Sarveshaaparapakshasyaahastukriyamaa - 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 : *yanmemaataapralulobhacharatyananuvrataa, vrigktamaabhuranyovapadya taama - mushmaiswah/ yastishtghantayaadhaavantiyaaaadrogneehparitasthusheehadbhīrvishvasyabatrovbhīr - antaranyampiturdadhēmushmaiswaah/ Yanmeypitaamaheepralulobhacharatyananuvrataa, tanmeretahpitaamahovringtaamaabhuranyovapadyataamamushmaiswaah/ antartadheparvataiantar - mahyaapṛithivyā, abhirdigbhiranantaabhirantaranyam pitaamahadyadhēmushmaiswaah/ Yanmepṛapitaamaheepralulobhacharntyananuvrataa, tanmeretahpṛapitaamahovrigttaamaabhuranyovapadyataamamushmaiswaah/ antardadharutubhirahoraatrischāsandhibhīhardiyamaa saishcha - maseschaanantaryamprapitaamahaadyadhēmushmaiswaah/ Ye chehapitaroyechanehayaamshchavidmayaam vu cha napṛavidma, agnetaan vethyaditejaatavedastayāa praktam svadhāyaamadantu swāaha/ (MP-II. 19. 1-7). There after aajyahomakaryas be performed with aajya mantras as follows: *swāahaapitre, pitreswaah, swāahaapitre, pitreswaah, swadhāaswāahaamagnekavyavaahanayaswadhaa swāah/ (-8 to 13)* Thereafter he would offer aajyainvertedly. Further he touch the entire food as here under: *Eshate tat madhmaamvuurmisassarasvaanyaavaanagnishcha pṛithiveechataavatyasyamaatra - ataavaneentaetaammaatraamdadamiyathaagnirakshitonupadastevammahyampitrekshitonupurastassvadha abhavateemtwaamswadhāamtaurashopajeevacharchastemahimoushaepitaamahamadhumaamuurmisarasvaanyaavaanvaayuraantarikshaschataavatyasyamaatraataavarteem ta yetaammaatraamdadaamiyathāa - vaayurakshitonupadastaevammahyaampitaamahaayaakshitonrupadastassvadhaabhavataamtwaamsvadhā amtairasshopajeevasaamaanitomahimaishatepṛapitaamahamadhumaamuurmisassarasvaanyaavaanaadit yaschadyouschataavatyasyamaatraataavarteem ta yetaammaatraamdadaamiyathaadityokshiton rupadastaevammahyaampṛapitaamahaayaakshito -nrupadastassvadha abhvavataamtwaamsvardhaam - taijasahopajeevayajumshitemahimāa/(2.19.1-16)* Thus having touched the food, the karta would make portions of food preparing each single portion to each bhāhmanabhokta. *Pṛithiveetepaatram dyorapidhaanam brahmanastvaamukheyjuhomibrahmanaanaamtvaā praanaapaanayor juhomyakhshitamaasimaishaamksheshtaamunaamushminloke/ MP. 2.20.1.)* Having so done he would cause each of them to touch the food reciting: *Ukthyaśchaasyatiratras -cha saadyascreeshchanda - saamahapuupagritaahute namaste stumamsapippleswāaha/* 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 pitaromarjayantaam mama pitaamahmaarjayantaam mama pṛapitaamahaahah/ (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 next formulas *Maarjaantaam mama maataro, marjayantaam mama pitamaho, marjayantaam mama pitaamahyah*(II, 20, 2-7), distributes the Pindas, ending in the south, with the next formulas viz.*

*eatthaitataasou ye cha tvaamanveytattepitaamahaasou ye cha tvaamanveytattheprapitaamahaasou ye cha tvaamanu, ye tatteaatarasouyaaschatvaamanveytatte pitaamahaasoujyaascha tvaamanveyhtatte prapitaamahaasouyaaschatatvaamanu/ (II, 20, 8-13), pours out water as before with the next formulas, (14-19) viz. maarjayantaam mama pitarayityete/ and , worships the ancestors. sprinkles with water three times from right to left round the Pindas with a water-pot, besprinkles the vessels, which are turned upside down, at least three times without taking breath, sets up the vessels two by two, cuts off Avadaanas from all portions of food, and eats of the remains at least one morsel with *Yechavotrayerchaasmaashvamsante, yaaschavotrayerchaasmaa shvaamsantetechavahantaam - taschavahantaam trupyatubhavantastruyantubhavantastruyatrupyatrupyat/vide Mp.2.20. 20-26. Now the Ashtakaa Shraddham: Of the dark fortnight that follows after the full moon of Maagha month, the eighth day falls under the constellation of Jyeshtha and this day be called Ekaashtaka. In the evening before that day be initiated the preparatory ceremony. As the karta would bake a cake of four cups of rice as the cake be prepared as eight dishes called Purodaasa.This is stated as a regular prativarshashraadha.**

Patala 8- Khanda 22

añjalināpūpahomaḥ-pārvaṇavadājyabhāgānte 'ñjalinottarayāpūpājjuhōti/.śeṣasyāṣṭadhā kṛtasya brāhmaṇebhya upaharaṇam: siddhaśśeṣastamaṣṭadhā kṛtvā ābrahmaṇebhya upaharati/ gorupākaraṇam/ .shvobhūte darbhena gāmupākaroti pitṛbhyastvā juṣṭāmupākaromīti vapāhomaḥ/tuṣṇīm pañcājyāhutīrhutvā tasyai vapām śrapayitvopastīrñābhīghāritām madhyamenāntamena vā palāśaparnenottarayā juhōti/ māmsaudanahomāḥmāmsaudamuttarābhīh/ piṣṭānna homāḥ - iṣṭānnamuttarayā/ājyāhutayah-ājyāhutīruttarāḥ/ sviṣṭakṛdādi- sviṣṭakṛtprabhṛti samānamāpiṇḍani - dhānāt/ anvaṣṭakāyāmevaike piṇḍanidhānamupadiśanti/ dadhyañjalihomaḥ- tadaparam dadhna evāñjalinā juhōti yayāpūpam/ anvaṣṭakā-ata eva yathārtha māmsam śiṣṭvā śvobhūte 'nvaṣṭakām/tasyā māsiśrāddhena kalpo vyākhyātaḥ/.yācñārtha gajchatā kartavyo japaḥ sanimitvottarān japitvār'tha brūyāt /rathalābhe cakrābhimarśanam-atham labdhvā yojayitvā prāñcamavasthāpyottarayā rathacakre abhimṛṣati pakṣasī vā/rathārohṛmantraḥ- uttareṇa yajuṣādhrūhyottarayā prācīmudīcīm vā diśamabhiprayāya yathārtha yāyāt/ aśvārohaṇamantraḥaśvamuttarairārohet/ hastyārohaṇamantraḥ Hastinamuttarayā/tābhyām reṣaṇe pūrvavat pṛthivīmabhimṛṣet/chatradaṇḍayorādānamsamvādameṣyan savyena pāñinā chatram daṇḍaṇcā'datte/

As in the case of Parvana yajna,ajya bhaaga aahutis too be performed likewise.. In other words, from the agni upa samaadhaana to aiyabhaa aahutis be perfomed reciting *Yecha votrayechaasmaashvasaamsante yaascha votrayaaschaasmaashvaansante techavadantaam taascha vadantaam truptastu bhavanta trupyanthyu bhavatyā smṛtyapta trupyat trupyat/Putraan poutraanbhi tarpayanteeraapo madhumatee - rimaah, swadhaam pitrubhyo amritam duhaanaa aapo deveerubhayaamstarpantu, tripyat tripyat tripyat/ Mp. 2.20-27. The 'ajyaanna' as in the form of a cake would be readied and divided into eight parts and offered to brhahmsnottamas and veda visharadaas.On the following day he touches a cow with a Darbha blade, with the words, 'I touch you as being agreeable toPitru devataas with the mantra: *Pitrumyastvaajustamupakarmi.* The karta would then silently offer five aiyakaryas and having cooked the anna keep it on a palaasa leaf from the middle of the stalk and recite again 'tripyatatripyattripiyat'/ Then the Vapaahoma of the boiled rice : *Praneniveshtomritamjuhomibrahmani ma aatmaamritatvaaya/ yaamjananaahpratinandantiraatrimdhenumivaayateem/ Samvarthanasyayaapatneesaa no astusumangleeswaah/ Vah vapaamjatavedahpitrubhyoyatrainaanvethanihitaaanparaake/ Medasahkuulyaapatanksharantusatyaaeshaameeshasmantukaamairswaaha/ Ayaamjanaahpratinnan - danteetyeshaa/ Iyamevasaaprathamaavyouchhadtitisrah/ (Mp. 2-20. 29-35). Maamsoudanahoma: Distinct Food as aiyabhaga be the offered vide Mp. Verse 21.1:*Ukthyaschaatiraatraschcha saadhyskreeshchhandasaamahaapuupaghṛutaahute namaste astumaamsapippaleswaaha/* Now the Pishtannahoma: Then the Ājya oblations with pishtaanna milk with palaasha leaves as indicated by the Mantras, II, 21, 1-9:*Ukthyaaschasyati -raartaschasaadyaskreeshchhandasaamahaapuupaghṛutaahute namaste astimaamsapoippaleswaah/ Bhuhprithivyaginrchaamummayikaamamniyunjimasaaha/***

Bhuvovaayunaantarikshenasaamnaamimikamanniyunjmswaah/ Sarvadevaadutyenaya jushaamumma - yikaamanniyunjmaswaah/ Janadidbharatarvaangiobhir amummayikaam anniyunjmiswaah/ Rochamaayaajiraayaagnyayedevajaataveswaah/ Ketavemanavebrahmanedevajaataveswaah/ Svadhaasvaahagnayekavyavaahanaayasvadhaasvaah/ Thereafter, the ‘pindadaanaashtaka and sishtakrit’ be duly performed as in the case of usual pindadaana as per the pitru shraddha. Some opine the pindadana be after the ashtaka. Another method of the ashtaka sacrifice be performed with ‘dadhyaanna’ as in the case of pinda -anna cakes. Thereafter, if the karta had obtained a chariot with horses, he might arrange the horses fixed up the chariot face the east, touch them and the two wheels of the chariot, touch the horses place them on reciting the mantra :*Angkounyangaavabhittiyeshaa/*vide MP. II.21.17 -18-19 and touch both sides of the chariot. Further mount the chariot with two wheels reciting: *adhvanaamadhdva pateswastimaasampaaraya/ Aayamvaamashvinourathomaadhukhemaasukherishat, arishtarswastigacchatuvivighnapritanaayatah/* Having been seated, he would drive off towards the east or north on his own business. Now, instead ny a chariot if he were to mount a horse only, the ashwaarohana mantras be recited as follows: *Ashvosihayosyatyosinarosyavaarsivaassaptirasivaajya sivrishaasinrimanaaasi, yayurnaamasyaa -dutyanaam patvaanvihi/*MP. II.21,20-30. In the case of mounting of an elephant, the Karta would recite *Hastiyashasamasibhuyaasam -vahkaalavaha shriyammaabhivah, Indrasyatvaavajrenaabhinid -dhaamyasou/* MP. II.21. 31.If any harm is done him by these two animals, let him touch the earth as indicated above. If he is going to a dispute, he takes anumbrella and a staff in his left hand.

Patala 8- Khanda 23

1.phalīkaraṇamuṣṭihomamantraḥ. 2 dakṣiṇena phalīkaraṇamuṣṭimuttarayā hutvā gatvottarām japet/ 3.kruddhābhimantraṇam-kruddhamuttarābhyāmabhimantrayeta vikrodho bhavati/ 4.svabhāryāyām parapuruṣasambandhapratirodhakaṁ karma asaṁbhavepsuḥ pareṣām sthūlāḍhārikājīvacūrṇāni kārayitvottarayā suptāyāssambādha upavapet/5 punaḥ sambhavecchāyām kartavyam siddhyarthe babhrumūtreṇa prakṣālayīta/6 panyānām sidhyartha homaḥsiddhyarthe yadasya grhe panyaṁ syātata uttarayā juhuyāt/7 bhrtyapṛitijānikā kriyāyām kāmayeta nāyam macchidyeteṭi jīvaviṣāṇe svam mūtramānīya suptamuttarābhyām triḥ prasavyaṁ pariṣiñcet/ 8 palāyitānām dāsādīnām pratinivṛtyartha karmayena pathā dāsakarmakarāḥ palāyeran tasmīnīṅvānyupasaṁdhāyottarā āhūtījuhuyāt/9.Naimitti -kāni yadyenaṁ vrkṣāt phalamabhinipatedvayo vābhivikṣipedavarṣatarkye vā bindu rabbhi patettad -uttarairyathāliṅgam prakṣālayīta/10 adbhutaprāyaścittam āgārasthūṅāvirohāṇe madhuna upaveśane kuptvām kapotapadadarśane 'mātyānām śārīrareṣaṇe 'nyeṣu cādbhutotpāṭeṣvamāvāsyāyām niśāyām yatrāpām na śṛṇuyāttadagnerupasaṁdhānādyājyabhāgānta uttarā āhūtīr hutvā jayādi pratipadyate / pariṣecanāntam kṛtvābhīmṛtebhya uttarayā dakṣiṇato 'smānaṁ paridhiṁ dadhāti dadhāti/

The karta while performing agni kaaryaas with his right hand with his fist full of chaff with the verses as follows: *Avijihvaknijihvakaavatvaahavishaayajetath satyamyadahamvraveemyadharoma dasouvadaath swaaha/* and further murmer softly the next verse *Aatevaachamaasyaam dada aamanasyaam hridayaadadhi, yatra ytratevaangnihataataam ta aadade, tathsatyamyadaham vakremyadharo mapadyasvaassou/* vide MP. II, 21, 32 and 33).

Kruddhabhi mantranam: Be there an encounter with a person of fury and extreme anger, the following formulas would surely appease the agitation: *Yaa ta eshaa raraatyaa tanuurmantyormrudugnasya naashinee, taam devaa brahmachaarino vinatyantu sumedhasah/ Yattaetanmuhematam raraatamudiva vidhvayati, vi te krodhannaayaamasi garbhamashvataryaa iva/* MP. 2.22.1-2. Indeed the recital of these mantras should appease the anger and anguish instantly.

Essence of Aapastamba Grihya Sutra Sampurnam

*Svastiprajabhyahparipaalayantaam, nyaayenamaargenamahimmakeshaah
Go brahmanebhyahshubhamastinityam, Lokaahsamastaahsukhinobhavantu/*

*KaalevarshatuparjanyahPrithiveesasyashalinee, deshohamkshobharahitaa,
brahmanaassantunirbhayaah,sarvebhavantusukhinaahsarvesantunirmayaasarvebhadraanipashyantumaa
kaschid dukkha bhaagbhavet/*
