

# CHAPTER - IV

## VEDIC RITUALS AND THE CLASSICAL SANSKRIT LITERATURE

### 4.1. Concept of the Rituals:

Rituals are an important part of our Indian society as they are representative of our Vedic culture. Generally, the rituals are divided into two categories namely the *Śrauta* and *Smārta*.<sup>1</sup> The *Śrauta* rituals were always performed with the grand priestly ceremonies celebrated in honour of the gods and offerings to them during scarifies or *Yajñas*. The motive of these rituals was purely on ‘give and take’ basis i.e. gods give plenty of things to the mankind and therefore to honour the gods different ceremonies were performed and offerings were given to the gods. These sacrifices accompanied by the *mantras* collected from the three principal *Samhitās*. On the other hand, the *Gṛhya* or *Smārta* rituals are known as the house-hold ceremonies. They are related to the various events of domestic life. The *Śrauta* rituals are performed in the three or more sacred fire and the service of a number of priests as many as sixteen.<sup>2</sup> *Gṛhya* ceremonies are performed with a single *gṛhya*-fire by the house-holder and sometimes by his wife, sons or a *Brāhmaṇa* priest as his representative. According to the *Gobhila Gṛhyasūtra*, *Brahmā* is the only priest in the sacrifice that is termed as *Pākayajñas* and *Yajamāna* is himself of *Hotṛ* priest.<sup>3</sup> We know that the *Brāhmaṇa* texts are the store house of the *Śrauta* ceremonies but they rarely deal with the *gṛhya* rites whereas the *Gṛhyasūtras* describe the *gṛhya* rites. However, the *mantras* of the house hold ceremonies are generally taken from the *Samhitās* and their respective schools.

Vedic rituals have seen gradually diminishing scenario in the social lives of Indians and so as the study of these rituals. Yet, they are connected with a particular dogma in the society. J.E. Harrison Says:

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<sup>1</sup> KāŚ., Intro. pp.30-31

<sup>2</sup> गार्हपत्याहवनीयदक्षिणाग्निसभ्याग्नचतुष्टयसम्पादकम् । *Ibid*, Intro. P.32

<sup>3</sup> ब्रह्मैवैक ऋत्विक् । पाकयज्ञेषु स्वयं होता भवति । *GoG.*, I.9.8-9

“Ritual is a frequent and perhaps universal tradition stage between actual and that peculiar contemplation of or emotion towards life.”<sup>4</sup>

Every religion has two sides: one is the theoretical and the other is practical. Religion embodies the beliefs of a particular society which is about the supernatural world in its theoretical aspects. In its practical aspects, religion has two modes of expression: ritual and prayer. The Vedic rituals had also practical side of the religion which it attained such an extension that religion became synonymous at a time.

Ancient Indian literature is comedown to us in many forms and with many branches of learning e.g. Vedic, *Śmṛti*, philosophical, classical and many more. The authors of the classical literature have represented the Vedic and the *Smārt* rituals in their works on many occasions which reflect the Indian society prevailing at the time of classical literature. These rituals reflecting in their texts have been distorted by the passing time. The scope of the study of the various rituals reflecting in the classical literature is wide hence *Raghuvamśam*, *Kumārasambhavam*, *Medhadūtam*, *Kirātārjunīyam*, *Śiśupālavadham* and *Kirātārjunīyam* have taken in to consideration. However, the detail analytical study of the various rituals from the Vedic and *Śmṛti* periods are studied in this chapter.

## 4.2. Sources of Rituals :

The knowledge of rituals is found mainly in the *Samhitās*, *Brāhmaṇas*, *Kalpasūtras* and to some extent in the *Āraṇyakas*. Further, *Upaniṣads* like *Īsopaniṣad*, *Bṛhadāraṇyakopaniṣad* etc. which are derived from the *Brāhmaṇas*, also give us the spiritual significance of certain rituals. Apart from the above sources, the cognition of the rituals have also come down to us from *Śmṛti*, *Tantras*, *Āgama* etc. They bear much information about the methods and the way in which the Vedic sacrifices were meant to be performed so that their purity and efficacy could be secured. The knowledge was very essential for the continuation and conservation of *Dharma*, the performance of the priest and of those who depended upon it for their survival and success.

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<sup>4</sup> AAR., p. 205

Since Vedic period to get the intended result of the Vedic hymns or the power of gods, priests had to take extra forethought to preserve their reputation and secure. As a result, it must be right results of the sacrifices which performed by their. In the probability it also conducts to the idea of *Karma* yoga that one should engage in ritual without the desire for their result. To maintain the sacredness of the rituals the priests go to extreme lengths and take elaborate precautions. Therefore, the rituals were performed under strict supervision and with extreme care and purity.

The time period of classical Sanskrit literature is believed to be of 500 B.C. - 1000 A.D. which is a reflection of Vedic ideals, beliefs and practices prevailing in the Indian society. It is evident that there pertain various references of Vedic rituals in the classical Sanskrit literature. The point of concern of this thesis is indicated through the literary meaning of Vedic rituals in the work of the classical Sanskrit poets. It is also an exercise to explore a hermeneutic interpretation to certain regularities regarding the Vedic sacrifices and many rituals noted in the Classical Sanskrit literature. It will involve historicity and contextuality of the Classical texts in this exercise. The rituals of the classical Sanskrit literature which the poets have taken from Veda are shown here in two parts, one is sacrifice and other is *Samskāra*.

#### 4.3. Concept of Sacrifice :

The Vedas provide guidance for the performance of the sacrifices which were very much essential for the welfare and life of the people. The sacrifices were very important for the Vedic people. It was believed that the world itself was created and caused because of principle sacrifice. It is the main essence of the Vedic culture. The efficiency of the *Yajñas* depends on the correct pronunciation of the *mantra* and the precise execution of the prescribed ceremony.<sup>5</sup> Vedic sacrifices were to be performed carefully without any mistake. In Vedic thought the sacrifices were more powerful than the gods themselves. S.N. Dāsgupta says:

“The utterance of the chanting of the stanzas of Vedic hymns with specially prescribed accents and

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<sup>5</sup> Klaus K. Klostermaier, *Hinduism*, pp. 42-44.

modulations, the pouring of the melted butter in the prescribed manner into the sacrificial fire with rigorous exactness was called sacrifice.”<sup>6</sup>

They bear a significant role in the Vedic *Karmakāṇḍa* and the religious ceremonies. The people of the Vedic age believed that the entire world, the creation and the whole life also depend on the sacrifice. Hence the *Śuklayajurveda* cites that the sacrifice is the best action in the world.<sup>7</sup>

The sacrifice is the main medium of conveying human desires to the god. A major part of the Vedic literature is devoted to the explanation of sacrificial system. Sacrifice is not only the part of the religious; it has also great scientific and environmental importance in the world. Sāyaṇācārya mentions in his introduction to the *Taittirīya Samhitā* that, “वेदस् तावत् काण्डद्वयात्मकः तत्र पूर्वस्मिन्.....इति उभयम् प्रतिपाद्यते”. The sacrifice is known as *Dharma*, according to the *Mimāṃsakas* as in the *Purvamīmāṃsā* of Jaimini, he begins with the very first *Sūtra* ‘अथातो धर्मजिज्ञासा’ and explains the sacrificial institutions. However, many sacrifices became defunct over the time as the Vedic civilization grew. And people had a wide range of options to choose their way of life and work for their salvation.

#### 4.3.1. Etymology of Yajña :

The Sanskrit word ‘Yajña’ is derived from the root ‘yaj’ with the affix *nan* means to worship, to sacrifice, to bestow.<sup>8</sup> It is also used in the sense like worship, music and offerings. In the *Niruktam*, Yāska defines the *Yajña* as *Yajana*. *Yajña* is performed for the creation of particular fruit.<sup>9</sup> Fifteen names of *Yajña* have been told in the *Nigāṇṭu*.<sup>10</sup> Although, these names are not mentioned in the Vedas but the Brāhmaṇas and Āraṇyakas widely mention these names. *Matsyapurāṇa* gives the definition of the *Yajña* as, “the special

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<sup>6</sup> HM., p.6

<sup>7</sup> ŚuV., I.1

नराणां श्रेष्ठतमं कर्म तु यज्ञ एव यज्ञो वै श्रेष्ठतमं कर्म । ŚB, I.7.1.5

<sup>8</sup> यज देवपूजासङ्गतिकरणदानेषु । - *Laghusidhanta-kaumudi*, p. 505 (ed. Darananda Śastri)

<sup>9</sup> प्रख्यातं यजति कर्मेति नैरुक्ताः । याच्यो भवतीति वा । यजुरुन्नो भवतीति वा । Ni., III.19 (p.152)

<sup>10</sup> यज्ञः । वेनः । अध्वरः । मेधः । विदधः । नार्यः । सवनम् । होत्रा । इष्टिः । देवताः । मखः । विष्णुः । इन्दुः । प्रजापतिः । धर्मः । इति पञ्चदश यज्ञनामानि । Nigh., III.17 (p.239)

action in which there is a combination of the five elements like gods, things, Vedic *mantra*, priest and *Dakṣiṇā* is called *Yajña*.<sup>11</sup>

#### 4.3.2. General Characteristics of the Sacrifice:

Sacrifice is not only redemptive like other religious but it is also creative act. Maurice Phillips says that “*Yajña* is the soul of the Veda”<sup>12</sup>. The Vedic sacrifice is either eternal or non eternal. The eternal sacrifices were inevitable. These sacrifices must be introduced at a specified time or in a particular program. The non-eternal sacrifices were not essential. They could be performed according to the wishes of the sacrifice, especially when he has a vow for the attainment of a wish with the rules of a religious order.<sup>13</sup> The sacrifice is an act of respect to the deities that involved offering gift or havans to receive the blessings of prosperity, health, long life and so on. However, the main purpose of the ritual is “to establish a communication with the divine world and to obtain some benefit.”<sup>14</sup>

The term *Yajña* is widely used for sacrifice. The other terms such as *Yāga*, *Kratu*, *Adhvāra* are also in practice Sacrifice has been performed for the welfare of human beings. Therefore, from the point of view of human welfare, there arises a social need for sacrifice at every stage. Therefore, in the *Aitareya Brāhmaṇa* it is mentioned that *Yajña* is performed for the welfare of the people.<sup>15</sup> Sacrifice is composed with three elements like *Dravya* (oblatory materials), *Devatā* (deity) and *Tyāga* (giving away the materials).<sup>16</sup> *Mīmāṃsakas* are equivalent it with the *Yāga*, *Iṣṭi* and *Yajña*.<sup>17</sup> Sacrifice is also called *Āyudha*.<sup>18</sup> The *Yajurveda* and the *Brāhmaṇas* describe the method of performing of the sacrifices. The *Āraṇyakas* along with the *Upaniṣads* bring out their inner significance. The Vedic people worshiped the gods through chanting and offerings to the god of fire. The prayers and the other homages were also very essential part of the sacrifice. Normally, Vedic sacrifice and its

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<sup>11</sup> देवानां द्रव्यहविषां ऋक्सामयजुषां तथा । ऋत्विजां दक्षिणानां च संयोगो यज्ञ उज्यते । MP., 144.44

<sup>12</sup> TV., p.190.

<sup>13</sup> FTV., PP.178-179.

<sup>14</sup> Mariasusai Dhavamony, *Classical Hinduism*, P.186.

<sup>15</sup> यज्ञोऽपि तस्यै जनतायै कल्पते । AiB., I.7

<sup>16</sup> KauŚ, I.2.2

<sup>17</sup> MīS., IV.2.27

<sup>18</sup> DVS, p.100

utility may be provided by the gods to the worshipers for the purpose of future benefits. The human beings are trying to achieve happiness of *Ihaloka* (world) and *Paroloka* (the beyond) through sacrifice.

#### 4.3.3. Establishment of the Agnis in the Sacrifice :

A sacrifice is the offering of an object in favour of a deity by an individual in Vedic and classical eras. The object is offered through fire. Therefore, fire is an essential element in the sacrifice. The process of offering an object into the fire is called *havis*. Thus, the central deity is fire in the Vedic sacrificial ritual. It is the mediator between sacrifices and the gods. The ideas of sacrifices are not only confined to ritual in the Veda. A patient study of the Brāhmaṇas reveals that the concept of sacrifice extends beyond the ritualistic form. It has a deep and wide significance; the life can be considered a sacrifice.

Only three fires are compulsory namely the *Gārhapatya*, the *Āhavanīya* and the *Dākṣiṇātya* in the sacrifice. Apart from these, the other two fires *Sabhya* and the *Āvasatya* are not to be considered as compulsory in the sacrifice. According to the *Śrautasūtras*,<sup>19</sup> the *Gārhapatya* fireplace is the round-shaped, the *Āhavanīya* is square shaped and the *Dakṣiṇa* fireplace is semi-circular. The *Gārhapatya* fireplace is dug about below the central beam and is sprinkled with water. The *Āhavanīya* fireplace is a separate chamber. It is dug to the east and of *Gārhapatya* fireplace. The *Dākṣiṇātya* should be near the *Gārhapatya* and it must be dug southeast side to the *Gārhapatya*. So, in short, one third the distance between the *Gārhapatya* and the *Āhavanīya* is covered thereby. The *Sabhya* is dug out on the eastern side of the *Āhavanīya* and this is dug out the east to the *Sabhya*.

#### 4.3.4. The Yajamāna :

The sacrifice must have a specific purpose which determines the object of the sacrifice offered by the *Yajamāna*. All the sacrifices have great supernatural potency. The *Yajña* is performed for the benefits of the *Yajamāna*

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<sup>19</sup> ĀŚ, V.17.1 (commentary)

or the one who pays for the sacrifice. The *Yajamāna* can make arrangement for the *Yajña* in the same way as a householder performs it at home. Traditionally it is believed that the virtue and benefit of the *Yajña* multiplies according to the amount of *Dakṣinā* or gift given to the priest performing the *Yajña*. A.B. Keith says :

“In the present life, the sacrificer can gate many desired things by the sacrifice and its manipulations.”<sup>20</sup>

#### 4.4. Types of Sacrifices :

Sacrifices are broadly divided into two parts i.e. *Śrauta* and *Smārta*. *Śrautayajña* is based on the *Śrautasūtras* whereas *Smārtayajña* is based on *Gr̥hyasūtras* and *Smṛtis*. They are also comprised of the *Pākayajña*. As per A.B. Keith<sup>21</sup> “The *Sūtras* lays down the principle that sacrifices should be distinguished as *Prakṛtis* and *Vikṛtis*.” According to the *Aitareya Brāhmaṇa*, *Śrauta* sacrifices are divided into five parts such as *Agnihotra*, *Darśapūrṇamāsa*, *Cāturmāsya*, *Paśu* and *Soma*. But their number is considered to be twenty-one by combining the *Śrauta* and *Smārta* sacrifices.<sup>22</sup>

Thus, there have been several classifications in the *Śrautasūtras* and *Gr̥hyasūtras*. On the basis of practice, *Yajñas* are classified as *Nitya*, *Naimittikya* and *Kāmya*.<sup>23</sup> The essential rituals performed daily are called *Nityakarma*. Due to exigencies (*nimitta*), the performances of *Yajñakarmas* are called *Naimittika*. *Kāmyakarmas* are optionally performed for attaining certain specific desires. *Nitya* and *Naimittikya* sacrifices are considered essential. They are not performed out of a desire to obtain personal material gain. They are performed to avoid disruptions caused by their non-performance. Sāyaṇācārya says “नित्यनैमित्तिकानुष्ठानाद् अकरणे प्रत्यवायरूपम् अनिष्टं परिह्रियते”. The sacrifices like *Āgnyādheya*, *Darśapūrṇamāsa* etc. are considered as eternal.<sup>24</sup> These sacrifices have to be performed by the sacrificer till his death.

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<sup>20</sup> RPVU., p.463

<sup>21</sup> Ibid, P., 313

<sup>22</sup> Dvivedi, Kapildeva. Vaidik Sāhitya and Saṁskṛti, P. 313

<sup>23</sup> त्रिविधानि कर्माणि नित्यानि काम्यानि नैमित्तिकानीति । ĀśvaŚ., II.10.1 (commentary)

<sup>24</sup> तत्र आग्न्यधेयम् अग्निहोत्रं दर्शपूर्णमासौ आग्रयणमित्येतानि नित्यानि व्याख्यातानि । Ibid, II.10.1 (commentary)

The *Naimittika* sacrifices are prescribed by the *Śrutis*.<sup>25</sup> *Kāmya* sacrifices are those which are prescribed for fulfilling the desires of sacrificer.<sup>26</sup> Apart from the above sacrifices, *Prāyaścitta* is also performed by the people. According to the Jaimini and Śābar,<sup>27</sup> there are two types of atonement, some are ordered to rectify the defects and others are prescribed as a part of the *Yajñas* to be performed under certain contingencies.

There are many sacrifices in the Vedic literature such as *Agnigotra*, *Cāturmāsya* etc. *Agnihotras* are done every day with two times viz. the early morning and the evening and offering the *havi* into the fire in twice daily.<sup>28</sup> *Cāturmāsya* should be done four-monthly e.g. seasonal sacrifices like the *Vaiśvadeva* is done in the spring,<sup>29</sup> the *Varuṇapraghāsa* should be performed in the rainy season,<sup>30</sup> and the *Sākamedha* is done in the autumn.<sup>31</sup> The *Śunasīrīya* takes place around new-year.<sup>32</sup>

There are numerous *iṣṭis* which are performed to achieve specific desires, which are collectively known as *Kāmyā iṣṭis* or wish offerings.<sup>33</sup> *Paśubandhan* is one of such *Iṣṭis* commonly known as animal sacrifice.<sup>34</sup> Though this is technically a *Haviryajña*, the actual killing of an animal or animals brings the risk of auspiciousness and therefore requires additional ritual machinery and participants.

The *Somayajña* is the most important sacrifice among the various Vedic sacrifices. The one hundred fourteen hymns are dedicated to the god Soma. It is divided into three classes. One is the *Ekāha* which lasts for one day. The second is the *Ahīna* that lasts from two to twelve days. The third one is called the *Satra*, which lasts for more than twelve days. In this sacrifice, *Havi* is

<sup>25</sup> वैश्वानर द्वादशकपालं निर्वपेत् पुत्रे जाते – TaiS, II.2.5

<sup>26</sup> यो लं प्रजायै सन् प्रजां न विन्दते.... Ibid, II.1.1

काम्याः स्वर्ग आयुः स्वस्त्ययनं पुत्रा इत्येवमादयः कामाः तेषु निमित्तेषु क्रियमाणा इष्टयः काम्याः । ĀśvaŚ, II.10.1

<sup>27</sup> MīS, Śābara Bhāṣya XII.3.6

<sup>28</sup> अग्निहोत्रं नाम अग्न्युद्देशेन सायं प्रातः क्रियमाणो होमविशेषः। KāŚ., intro., p.33

<sup>29</sup> फाल्गुन्यां चैत्र्यां वा पूर्णिमायां वैश्वदेवपर्वणोऽनुष्ठानम् । फाल्गुन्यामेवेति कात्यायनः। YP., p.45

<sup>30</sup> आषाढ्यां श्रावण्यां वा पूर्णिमायां वरुणप्रघासानुष्ठानं कुर्यात्। Ibid, p.47

आषाढ्यां कर्तव्याः। KāŚ., intro., p.37

<sup>31</sup> कार्तिक्यां मार्गशीर्ष्यां वा अनुष्ठानं कुर्यात्। YP., p.49

कार्तिक्यां साकमेधाख्यपर्वानुष्ठानम्। KāŚ., intro., p.37

<sup>32</sup> चतुर्षु वा मासेष्वतीतेषु फाल्गुन्यामेव कुर्यात्। YP., p.51

<sup>33</sup> TaiS, Kāmya Iṣṭi Prakaraṇa

<sup>34</sup> KāŚ., intro., p. 39



offered to Agni in the morning and in the evening. The Sacrifice becomes a cure and sin, during the time of Brāhmaṇas.

## 4.5. Vedic Sacrifices in the Classical Sanskrit Literature:

### 4.5.A. Influence of Sacrifices in the Laghutrayī :

Kālidāsa, the legend of the 3<sup>rd</sup> century B.C., in his compositions *Raghuvamśam* (RV), *Kumārasambhavam* (KS) and *Meghadūtam* (MD) which is known as *Laghutrayī*, has cited various kinds of sacrifices. The detailed study of these works reveals that Mallinātha, the commentator has corroborated the authenticity of such sacrifices by providing direct and indirect procedural references from *Śruti* and *Smṛti* literature in his commentary. Such references of various sacrifices and rites from the *Laghutrayī* and Mallinātha's comments on them have been noted here and detail explanation with the relevance of those ceremonies have been given in this chapter. The study will bring out the facts that how Indian society was sincerely and faithfully following the Vedic dharma prescribed in the *Śāstras*.

Kālidāsa has aptly shown the Vedic culture prevailing in the first canto of the RV<sup>35</sup> and also mentions that Vaśiṣṭha offered clarified butter in the fire so that *havi* turns into water and as a result dry crops are revived due to drought in the kingdom of Dilīpa. Mallinātha says in his commentary that “वृष्टिरूपेण शस्यान्युपजीवयतीति”. Naturally at the period of *Śruti* and *Smṛti*, kings performed various *Yajñas* for the welfare of the people. The result of one of such performances is elaborated by Manu who says in *Manusmṛti* that when *Āhuti* is given in the fire, the fire is transferred it to Sūrya, Sūrya is converting into rain, rain nourishes the crop and people survive on it.<sup>36</sup>

*Śatapatha Brāhmaṇa* says that it *Yajamāna* desires rain then the *Parjanyaṣṭi* should be done.<sup>37</sup> It is also mentioned in this Brāhmaṇa text the rice is the place of origin of all and how is it originate?<sup>38</sup> Hence it is said by

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<sup>35</sup> हविरावर्जितं होतस्त्वया विधिवदग्निषु । वृष्टिर्भवति सस्यानामवग्रहविशेषिणाम् ॥ RV., I.62

<sup>36</sup> अग्नौ प्रास्ताहुतिः सम्यगादित्यमुपतिष्ठते । आदित्याज्जायते वृष्टिर्वृष्टेरन्नं ततः प्रजाः ॥ MS., III.76

<sup>37</sup> स यदि वृष्टिकामः स्यात् । यदीष्ट्या वा यजेत्... ŚB I.5.2.19/1.8.3.12

<sup>38</sup> ŚB., “अन्नं वा अस्य सर्वस्य योनिः (VI.14); अन्नाद्भूतानामुत्पत्तिः (VI.37)” ; इतः प्रदाना वै वृष्टिरितो ह्यग्निवृष्टिं वनुते स एतैः..... वर्षन्ति । III.8.2.22

*Aitareya Brāhmaṇa* says how to make the vegetable by doing the sacrifice.<sup>39</sup> In the *Bhagavad-gītā*, lord Śrīkṛṣṇa holds the concept of Manu and says that all living beings originated with the help of the sacrifice.<sup>40</sup>

In this same way, Kālidāsa has again mentioned the process of the rain and vegetable comes through the rain in the KS.<sup>41</sup> Mallinātha has also explained that “यूर्याय हुतं हविर्निधस्ते निधानरूपतया ददासि । अतः सोऽर्कः पर्यन्यः सन्नभिर्वर्षति । ततो वर्षणादन्नान्युत्पद्यन्ते ।” From these verses we observe the scientific knowledge of people that how the rain happens upon the earth in which various crops, grains, plants etc. grow and people get their food from it. Thus, the importance of *havi* through *Yajña* is mentioned in *Śruti* and *Smṛti* period also which is reflected clearly in Kālidāsa’s epic.

Kālidāsa used to give the detailed description of the *Yajña* and the activities related to the *Yajña* directly and indirectly. He is accepted its importance in the same way as the importance of fire has been described everywhere since the Vedic period. The importance of the fire in sacrifice has existed in the all *Āśramas*. Kālidāsa has said in the RV<sup>42</sup> that Raghu was a *Yajñaśālā*. It is cleared by the explaining of Mallinātha that there are three *Agnis* were in the sacrificial house of Raghu, because Raghu said to the *Dīkṣita Brāhmaṇa* that you are staying three days in the *Agniśālā* as the fourth fire. Mallinātha has explained here “अग्नागारे त्रेताग्निशालायां चतुर्थऽग्निरिव वसन्” There are main three fires in the sacrificial place like *Gārhyapatya*, *Dākṣiṇātya* and *Āhavanīya*. This place is called *Vedi*. It is very important part of sacrifice where sacrificial fire is established. Agni is bringing the deities to the place of *Yajña*. These fires have explained in the *Vājasaneyi Samhitā*. This *Samhitā* says that if a *Yajamāna* wants to do the sacrifice then firstly he should be established there fires with the Vedic *Mantra*.<sup>43</sup>

That is why Kālidāsa’s sacrificial rituals and religious acts are fulfilled in the importance of fire. The plan of all supernatural and transcendental creations in also included in his work. *Brahmacārī* has completed daily bases

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<sup>39</sup> वृष्टिर्वै याज्या विद्युदेव विद्युद्धीदं वृष्टिमन्नाद्यं संप्रयच्छति। AiB., II.41.

<sup>40</sup> अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसम्भवः। यज्ञाद्भवति पर्जन्यो यज्ञः कर्मसमुद्भवः॥ BhaG., III.14

<sup>41</sup> निधस्ते हुतमर्कय स पर्जन्योऽभिर्वर्षति । ततोऽन्नानि प्रजास्तेभ्यस्तेनासि जगतः पिता ॥ KS.,X.20

<sup>42</sup> स त्वं प्रशस्ते महिसे मदीये वसंश्चतुर्थोऽग्निरिवाग्न्यगारे । RV., V.25 (ab)

<sup>43</sup> अन्नादमन्नस्य हुतस्यात्तारमग्निं गार्हपत्यादिरूपमादधे स्थापयामि । VāS, III.5-6

sacrificial through the fire. He also entrance with his wife in the *Gṛhasthāśrama* witnessing the fire. Thus, the fire is the most importance for doing everything.

Kālidāsa has mentioned the *Vaitānika-agni*. He says in the first canto of RV<sup>44</sup> that the king Dilīpa came back from the forest with the *Samidhā*. *Agni* has hidden into the *Samidhā*, it is said by the poet. Here Kālidāsa has used the word अदृश्याग्निः. Here the commentator has explained about it “अदृश्यैर्दर्शनायोग्यैरग्निभिर्वैतानिकैः”.

The classification of *Śrauta* sacrifices like *Āśvamedha*, *Viśvajita*, *Jyotiṣṭoma*, *Putreṣṭi*, *Pañcamahāyajña* etc. from the epic poem are noted hereunder with the special comments by Mallinātha on them. Mallinātha’s commentary has acted as a torch in the darkness because it has helped to trace out the references of the sacrifices and other rituals cited by various *Smṛtis*, *Brāhmaṇas*, *Purāṇas* etc. By taking the support of such *Śāstras* they are also shown here. Thus, this study shows that the post Vedic period too followed the Vedic Sacrifices or rituals or *Iṣṭis* for the welfare of the people.

#### (i) *Āśvamedha* Sacrifice :

In RV, Dilīpa smoothly performed 99 *Āśvamedha* sacrifices and attempted to perform the hundredth sacrifice. He appointed his all-powerful prince Raghu as the guardian of the sacrificial horse (RV. III.38, 39). Indra, secretly carried away the sacred horse. In the verse, the adjective used by Kalidasa for the horse is उत्सृष्टमनर्गलं तूरङ्गम्. Mallinātha elaborates this word as उत्सृष्टं मुक्तमनर्गलमप्रतिबन्धनम् । अव्याहतस्वैरमतिमित्यर्थः। and cites the reference from Āpastamba “अपर्यावर्तयन्तोऽश्वमनुचरन्ति”.

Some scholar point out that the problem of the *Āśvaamedha* is its number i.e. hundred and the duration required to perform it. According to the procedural details of this great sacrifice, *Āśvamedha* requires thirteen months for its completion. Hence, Dilīpa would require approximately one hundred and ten years of life-span to perform the 99 sacrifices. It is difficult to accept that anyone could survive for such a long life-span. Therefore, the probable

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<sup>44</sup> वनान्तरादुपावृत्तैः समित्कुशफलाहरैः । पूर्यमाणमदृश्याग्निप्रत्यूद्यातैस्तपस्विभिः ॥ RV., I.49

conclusion employing factual data is that Kālidāsa was not aware of the duration of *Aśvamedha* sacrifice.

Firstly one question comes in our mind that who is entitled to this sacrifice and when has this sacrifice done? About this matter, Kātyāyana in his *Śulvasūtra* says that this sacrifice is for a *Kṣatriya*. If a *Kṣatriya* wants to get the *Mokṣa* then he must perform this sacrifice and he will obtain all his desires through this sacrifice.<sup>45</sup> But it is mentioned in the *Yajñatattva Prakāśa*<sup>46</sup> that *Kṣatriya*, *Brāhmaṇa* or *Vaiśya* have right to perform this sacrifice. This sacrifice begins in the *Śuklapakṣa*'s *aṣṭamī* or *navamī tithi* of *Phālguna* month and the<sup>47</sup> timing of doing this sacrifice is eighth or ninth day of *Śukla-pakṣa* between the month of *Jyeshtha* to *Āṣāḍha*.<sup>48</sup>

Kālidāsa, further gives reference of the *Aśvamedha* sacrifice in the sixth canto of RV.<sup>49</sup> Who is the performer? In this verse, he also mentions one more sacrifice which is called *Avabhūtha Yajña*. Mallinātha elaborates importance of the bath in *Avabhūtha* “अश्वमेधस्यावभृथे दीक्षान्ते कर्मणि” meaning *Yajamāna* should take bath after completing the *Aśvamedha* ? Sacrifice is called *Avabhṛtha* bath. *Amarakoṣa* says दीक्षान्तोऽवभृथः यज्ञे ।<sup>50</sup> *Yajñatattvaparakāśa* says that the *Yajamāna* takes the bath with his wife and priest after completing the sacrifice.<sup>51</sup> And Kātyāyana also says that one can be freed from all kinds of sins by this *Avabhṛtha* bath.<sup>52</sup> *Mīmāṃsakas*<sup>53</sup> give their opinion that *Avabhṛtha* does not mean a sacrifice but it is a place of bathing where performance of sacrifice, the priest and the sacrificer with his wife go to bathe and throw the used materials of the sacrifice into the water. So, *Avabhṛtha* is only a *Pratipatti* i.e. a final act for disposal of sacrificial materials. There are three *Sautya* days in the *Aśvamedha* sacrifice. The commentator says that *Avabhṛtha*

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<sup>45</sup> राज्ञोऽश्वमेधः सर्वकामस्य । KāŚ, XX.1.1

<sup>46</sup> क्षत्रियस्य ब्राह्मणवैश्ययोर्वा तस्य अधिकारः । YP., p.115

<sup>47</sup> अष्टम्यां नवम्यां वा फाल्गुनीशुक्ल्य । ज्येष्ठाषाढसोरन्यतरस्य शुक्लाष्टम्यां नवम्यां वाऽऽरभेत् । KāŚ, XX.1.2, 1.3

<sup>48</sup> *Ibid*, XX.1.3

<sup>50</sup> Ak, II.1407

<sup>51</sup> दीक्षाकाले धृतानि योक्त्रमेखलावस्त्रजालकृष्णाजिनानि जले प्रविध्य तत्रैव जले यजमानः पत्नी च स्नायाताम्.....तदा अवभृथस्नानार्थमागतानां सर्वेषां शिरसि यजमानोऽञ्जलिना जलमुत्क्षिपेत् । ततस्ते स्नानं कुर्युः इति सम्प्रदायः । YP., p.81

<sup>52</sup> ब्रह्महत्यादिपापकर्तारस्तच्छ्रद्धयर्थं अश्वमेधावभृथसम्बन्धिनि जले स्नायुः । KāŚ, XX.8.17 (commentary)

<sup>53</sup> प्रतिपत्तिर्वा तन्त्यायत्वाद्देशार्थावभृथश्रुतिः । MīS., IV.2.22

bath is done after doing the sacrifice during all three days.<sup>54</sup> So *Avabhr̥tha* bath is for removal all sins after doing the sacrifice.

Kālidāsa describes the fruit of the *Āśvamedha* sacrifice in the third canto of RV.<sup>55</sup> In this verse, Raghu says that if my father can make the *Āśvamedha* sacrifice completely successful then he can get all the fruits of this *Yajña*. Here Kālidāsa is mum about the exact fruits of this sacrifice. However, *Yajñatattvaparakāśa* throws light on the fruit of *Āśvamedha* which says that as a king will along be able to rule the whole earth.<sup>56</sup>

The tradition of performing *Āśvamedha* is shown continued by Kālidāsa in RV as the king Rāma of *Ayodhyā* also successfully completed this sacrifice,<sup>57</sup> further the king Atithi.<sup>58</sup> In this verse, Kālidāsa has used the word महाक्रतौ for which Mallinātha has explained that, “महाक्रतावश्वमेधः”. Kālidāsa also says in the seventeenth canto of RV<sup>59</sup> that a king should go to all state for *Digvijaya* before doing the *Āśvamedha* sacrifice.

## (ii) Viśvajita Sacrifice :

Kālidāsa refers to the *Viśvajita* sacrifice in the fifth canto of RV.<sup>60</sup> It is clearly understood through this verse that the king Raghu is the performer of this sacrifice. He has also donated all his possessions i.e. सर्वस्वदक्षिणम् after performing the sacrifice.<sup>61</sup> Mallinātha has explained in his commentary that, “सर्वस्वं दक्षिणा यस्य तं सर्वस्वदक्षिणम्”. He has coded the *Śruti*. Kātyāyana cites that there is a shortage of money by donating everything, hence it is called *Viśvajita*.<sup>62</sup> Thus, the special feature of this sacrifice is that everything is donated after performing this sacrifice. In the *Kaṭhopaniṣad*, Uddālaka has donated all his possessions after doing this sacrifice.

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<sup>54</sup> त्रयाणामप्यह्ना समिष्टयजुरन्ते पृथक् पृथगवभूथो भवति। *Ibid*, XX.8.19 (commentary)

<sup>55</sup> अमोच्यमश्वं यदि मन्यसे प्रभो! ततः समाप्ते विधिनैव कर्मणि । अजस्रदीक्षाप्रयतः स मदगुरुः क्रतोरशेषेण फलेन युज्यताम् ॥ RV., III.65

<sup>56</sup> यो नामैकच्छत्राधिपतिः सार्वभौमः । समग्रस्य भूमण्डलस्य शासिता ,यस्य वशेऽन्ये सामन्ता राजानो वर्तन्ते तेनैवायमनुष्ठेयो यज्ञः । YK, p.115

<sup>57</sup> RV., XV., 58-59

<sup>58</sup> ऋत्विजः स ताथाऽनर्च दक्षिणाभिर्महाक्रतौ । *Ibid*, XVII.80 (ac)

<sup>59</sup> परामिसन्धानपरं यद्यप्यस्य विचेष्टितम् । जिगीषोरश्वमेधाय धर्म्यमेव बधूव तत् ॥ *Ibid*, XVII.76

<sup>60</sup> तमध्वरे विश्वजिति क्षितीशं निःशेषाविश्राणिकोषजातम् । *Ibid*, V.1 (ab)

<sup>61</sup> स विश्वजितमाजह्ने यज्ञं सर्वस्वदक्षिणम् । आदानं हि विसर्गाय सतां वारिमुचामिव ॥ *Ibid*, IV.86

<sup>62</sup> सर्वस्वे दत्ते द्रव्यस्याभावात् तदन्तो दक्षिणादानान्तो विश्वजिद्यागः । KāŚ., XXII.1.12 (commentary)

Here, Kālidāsa uses the simile of clouds and saints to compare the *Viśvajita* sacrifice performed by Raghu. He says that the way clouds draw up water for people's good and the saints collect money for act of giving away similarly *Viśvajita* is performed. He has further mentioned that Raghu also donated his all money to the *Brāhmaṇa* except the pot of soil after performing this sacrifice.<sup>63</sup> About this sacrifice, Mallinātha has explained that the “विश्वजिद्यागस्य सर्वस्वदक्षिणाकत्वात्” which means this sacrifice is fulfilled by donating *Dakṣinā*. There is a law to donate everything in the *Śāstra*, which is called religion or *Dharma*. “विश्वजिता यजेतेत्यनेनो पक्रमप्रभृत्याग्वर्गप्रयन्तस्य यागस्य विहितत्वात्” And everything should be donated in this sacrifice.<sup>64</sup> Thus, Kālidāsa has shown the quality of heroism of Raghu who donated everything he possessed through this sacrifice.

### (iii) Jyotiṣṭomayajña :

Kālidāsa cites about the *Jotiṣṭomayajña* in the tenth canto of KS<sup>65</sup>. In the given verse it is mentioned that one who offers the *havi* in the fire, he will be relieved from all sins and will get the heaven. Commenting on this verse, Mallinātha picks up the reference given in the Veda which says that human will get the heaven through the *Jotiṣṭomayajña*. About its performance the commentator Karkācārya says in the KāŚ that this sacrifice should be done in the spring season “ज्योतिष्टोमो वसन्ते कर्त्तव्य इत्यर्थः।”<sup>66</sup> This sacrifice has four parts viz. *Agniṣṭoma*, *Ukthya*, *Ṣoḍaśī* and *Atirātra*. Āpastamba also opines that heaven is obtained by performing this sacrifice.<sup>67</sup>

### (iv) Putreṣṭi-yajña :

Kālidāsa has mentioned about the *Putreṣṭi* sacrifice. As the name suggests, it is performed to get son. In the tenth canto of RV the verse says that

<sup>63</sup> पुत्रं रघुस्तस्य पदं प्रशास्ति महाक्रतोर्विश्वजितः प्रयोक्ता । चतुर्दिगावर्जितसंभृतां यो मृत्पात्रशेषामकरोद्विभूतिम् ॥ RV., VI.76

<sup>64</sup> सर्वस्वं ददातीति च सर्वस्वदानम् । KāŚ., XXII.1.15 (commentary)

<sup>65</sup> त्वयि जुहवति होतारो हवींषि ध्वस्तकल्मषाः । भुञ्जन्ति स्वर्गमेकस्त्वं स्वर्गप्राप्तौ हि कारणम् ॥ KS., X.18

<sup>66</sup> KāŚ., VII.1.5 (commentary)

वसन्ते ज्योतिष्टोमेन यजेत । ĀŚ, X.2.1

<sup>67</sup> स्वर्गकामो ज्योतिष्टोमेन यजेत । *Ibid*, X.2.1

the sage Ṛṣyaśṛṅga and other sages performed *Putreṣṭi* sacrifice for Daśaratha who was childless and wished for a male child.<sup>68</sup> This sacrifice falls in the category of *Kāmayeṣṭi*. Āśvalāyana mentions that a wish for the son is called *Putreṣṭiyajña*.<sup>69</sup> Thus, childless Daśaratha has done this sacrifice for getting son.

Kalidasa, in detail mentions the procedure of the sacrifice in the ninth canto of RV<sup>70</sup>. The king Daśaratha took initiation of the sacrifice after wearing the cloth made from the skin of deer. He carried staff in his hand and tied the girdle of Kuśa around his waist. Explaining these two words Mallinātha says that the *Ajina* and *Daṇḍa* mean *Kṛṣṇājina* and *Audumbara* “अजिनं कृष्णाजिनं दण्डमौदुम्बरम्”. This explanation is supported by him with the help of the *Śruti* which says that, “कृष्णजिनं दीक्षयति औदुम्बरं दीक्षितदण्डं यजमानाय प्रयच्छति” and “शरमयी मौञ्जी वा मेखला तया यजनामं दीक्षयति ।”

#### (v) Pañcamahāyajña :

The *Pañcamahāyajña* consist of *Brahmayajña*, were performed during Vedic period for various reasons. Among these five *Yajñas*, Kālidāsa has referred to *Brahmayajña*,

#### (a) Brahmayajña :

According to Manu teaching of the Vedas is *Brahmayajña*<sup>71</sup> whereas in the *Śatapatha Brāhmaṇa*, the study of the Vedas is called *Brahma-yajña*.<sup>72</sup> Even *Vājasaneyisaṃhitā*, *Chāndogyaopaniṣad* and *Taittirīya Āraṇyaka* believe that the study of Vedas is *Brahmayajña*.<sup>73</sup> *Gṛhyasūtra* cites that the daily study of various subjects like Veda, Brāhmaṇa, Kalpa, Gāthā, Itihāsa and Purāṇa is

<sup>68</sup> ऋष्यशृङ्गादयस्तस्य सन्तः सन्तानकाङ्क्षिणः । आरेभिरे जितात्मानः पुत्रीयामिष्टिमृत्विजः ॥ RV., X.4

<sup>69</sup> पुत्रकामस्य इष्टिः पुत्रकामेष्टिः । ĀśvaŚ, II.10.8

<sup>70</sup> अजिनदण्डभृतं कुशमेखलां यतगिरं मृगशृङ्गपरिग्रहाम् ।

अधिवसंस्तनुमध्वरदीक्षितामसमभासमभासयदीश्वरः ॥ RV., IX.21

<sup>71</sup> अध्यापनं ब्रह्म यज्ञः । MS., II.70 (ab)

<sup>72</sup> अथ ब्रह्मयज्ञः । स्वाध्यायो वै ब्रह्मयज्ञस्तस्या वा । ŚB., XI.5.6.3

<sup>73</sup> VāS., XXIII.9.12

ChāU., VII.1.1

स्वाध्यायमधीयीतैकामप्युच यजुस्साम वा तद्ब्रह्मयज्ञः । TaiĀ., II.10.10

called *Brahmayajña*.<sup>74</sup> As per *Gautama*, worship of *Ṛṣi* and daily study is called *Brahmayajña*.<sup>75</sup> *Yājñavalkya* and *Śaṅkha* also agree to them.

Considering the above background of the *Brahmayajña*, *Kālidāsa* has described the *Vedādhyaṇa* in the fifth canto of RV.<sup>76</sup> *Vedādhyaṇa* is a one type of sacrifice which is known as *Brahma-yajña* also. Further, in the same canto,<sup>77</sup> *Kālidāsa* refers to the *Dakṣiṇā* that was asked by the preceptor *Kautsa* from the disciple *Varadantu* as the teaching was his *Dharma*. *Vālmikī* also taught six *Vedāṅgas* to *Lava* and *Kuśa* and thus performed *Brahmayajña*.<sup>78</sup> *Kālidāsa* again gives reference of the sages who gave education of the Veda to *Dilīpa* and in term *Dilīpa* taught the armament to his son *Raghu*.<sup>79</sup> Thus, according to the Vedic tradition, education was nothing but the *Brahma-yajña*. Considering it as a primary duty of the the sages, *Kālidāsa* also following the footsteps of Veda, treats *Vedādhyaṇa* as *Brahma-yajña*. All the kings in RV, are seen performing their duties towards the sages aily by taking lessons in various *Śāstras* and similarly the preceptors by teaching to their students. Thus, *Kālidāsa* has shown the importance of studies through *Brahma-yajña* and kept the Indian tradition of education alive through his writing.

#### (b) Devayajña :

The *havi* offered into the fire for the gods is called *Devayajña*. According to the *Gautama*, *Āpastamba* and *Baudhāyana*,<sup>80</sup> the utterance of the words *Svāhā* in the names of the deities, *homa* of *samidhā* in the fire is called *Deva-yajña*. The *Havidravya* is called *Devayajña* which is given daily to the

<sup>74</sup> यत् स्वाध्यायमधीयते स ब्रह्म यज्ञः । ĀśvaG., III.3.1  
SāG, I.4.1

<sup>75</sup> ऋषिपूजा ब्रह्मयज्ञः । ऋषियज्ञो ब्रह्मयज्ञ इति पर्यायः । GauD., I.5.3 (commentary); नित्यस्वाध्यायः।  
Ibid, I.5.4

<sup>76</sup> उपात्तविद्यो गुरुदक्षिणाऽर्थो कौत्सः प्रपेदे वरतन्तुशिष्यः ॥ Ibid, V1. (cd)

<sup>77</sup> समाप्तविद्येन मया महर्षिर्विज्ञापितोऽभूद् गुरुदक्षिणायै । स मे चिरायास्खलितोपचारां तां भक्तिमेवागणयत्पुरस्तात् ॥ RV., V.20

<sup>78</sup> साङ्गं च वेदमध्याप्य किञ्चिदुत्क्रान्तशैशवौ । Ibid, XV., 33 (ab)

<sup>79</sup> अथोपनीतं विधिवद्विपश्चितो विनियुरेनं गुरवोगुरुप्रियम् । अवन्ध्ययत्नाश्च बभूवुरत्र ते क्रिया हि वस्तूपहिता प्रसीदति ॥ Ibid, III.29

<sup>80</sup> देवयज्ञस्य अग्निसम्बन्धः प्रसिद्धः । अग्न्यादिभिः स्वाहाकारन्तैरग्नौ जुहुयात् । GauD., I.5.8-9 (commentary)

देवभ्यः ,स्वाहाकारेण ग्रदानम् आकाष्ठात् अशनीयाभावे काष्ठमपि तावदेयम् । वैश्वदेवोक्तप्रकारेणैवैष देवयज्ञः । ĀD., I.4.13.1

अहरहस्स्वाहाकुर्यादा काष्ठात् तथैतं देवयज्ञं समाप्नोति । BauD, II.6.4



fire for the gods. Manu and Śaṁkha have also given the definition of the *Devayajña*.<sup>81</sup> Yājñavalkya agrees with the definition given by Manu. In this way the sacrifice and worship performed for the duties is called *Devayajña*. Kālidāsa gives reference of *Devayajña* in RV.<sup>82</sup> It is said by Kālidāsa that the king Aja has lusted by the education, doing the sacrifices and having birth of son. He was also freed from the debts of the *Devayajña*, *Ṛṣi-yajña* and *Pitṛ-yajña* through the sacrifices and giving the birth of son.

Here the king Aja got rid of debt of *Ṛṣi* through the study, and he also got rid of the *Deva-ṛṇa* and the *Pitṛ-ṛṇa* through the sacrifices and giving birth to a son. Then the commentator has explained in his commentary that “ऋषीणां देवगणानामिन्द्रादीनां स्वधाभुजां पितृणामनृणात्वमृणविमुक्तत्वमुपायि-वान्प्रववान्”. He also quotes the Veda “ऋणं देवस्य यज्ञेन पितृणां दानकर्मणा । संतत्या पितृलोकानां धारयित्वा परिव्रजेत्”.

Here Kālidāsa has explained about the *Devayajña* from liberation from above verse. Following the Vedic traditions given in the scriptures, Kālidāsa has presented the *Devayajña* in his poem.

### (c) Pitṛyajña :

The *pitṛyajña* is a daily ritual to show reverence to the ancestors. Manu refers to three types of this sacrifice e.g. *Tarpan*<sup>83</sup>, *Valiharaṇa*<sup>84</sup> and *Śrāddha*<sup>85</sup>. Yājñavalkya considers *svadhā* to be a *Pitṛyajña*.<sup>86</sup> Therefore, probably Kālidāsa has used the word ‘स्वधाभूजम्’ for the *pitṛ*. Gautama says that the water given to the ancestors is called *Pitṛyajña*.<sup>87</sup> In the *Gobhila-smṛti*, the ritual of *Tarpana*, sacrifice (*balidāna*) and *Śrāddha* have been called *Pitṛyajña*.<sup>88</sup> *Piṇḍadāna* is known as *Pitṛ-yajña*, according to Śaṁkha.<sup>89</sup> In this

<sup>81</sup> अग्नौ होमो वक्ष्यमाणो देवयज्ञः । MS., III.70, (bhāṣya)

A daily performance of homa is called *Deva-yajña*. “होमो दैवः” ŚS., V.4

<sup>82</sup> ऋषिदेवगणस्वधाभुजां श्रुतयागप्रसवैः स पार्थिवः । अनृणत्वमुपेयिवान् बभौ परिधेर्मुक्त इवोष्णदीधितिः ॥ *Ibid*, VIII.30

<sup>83</sup> पितृयज्ञस्तु तर्पणम् । MS., III.70 (ab)

<sup>84</sup> पितृभ्यो बलिशेषं तु सर्वं गक्षिणतो हरेत् । *Ibid*, III.91 (cd)

<sup>85</sup> पितृन्श्चाद्धैश्च । *Ibid*, III.81 (cd) ;

<sup>86</sup> स्वधा पितृयज्ञः । YāS., I.102

<sup>87</sup> पितृभ्यश्चोदकदानं यथोत्साहमन्यत् । GauD., I.5.5

<sup>88</sup> पितृयज्ञस्तु तर्पणम्श्चाद्धं वा पितृयज्ञः स्यात्पित्रोर्बलिरथापि वा । , GoS., II.28

way, the great poet has presented the work to be done with reverence in many places with the aim of the ancestors in the form of *Pitṛyajña*.

**(d) Bhūtayajña :**

The sacrifice of the animals and birds is often considered as *Bhūtayajña*. Manu has described this sacrifice in detail in *Manusmṛti*.<sup>90</sup> Yājñavalkya also supports the word of Manu.<sup>91</sup> Yājñavalkya says “देवेभ्यश्च हुतादन्नाच्छेषाद्भूतबलिं हरेत् । अन्नं भूमौ श्वचाण्डालवायसेभ्यश्च निक्षिपेत् ॥”<sup>92</sup> Āpastamba has also given the system of sacrifice for the dogs and *candālas*.<sup>93</sup> Śaṁkha mentions that the *Balikarma* is *Bhūtayajña*.<sup>94</sup> And Gautama also uses the word “बलिभौतः” for *Bhūtayajña*. Kālidāsa too uses the word ‘बलि’ in MD<sup>95</sup>. The word *bali* is also a sign of worship during the *sandhyābali* of *Mahākāla*. In the *Uttaramegha*, Kālidāsa has described the grim state of *Yakṣiṇī* who is suffering from the sorrow of separation. She is described as *Balivyakula*.<sup>96</sup> That signifies the meaning of *bali* as worship of ghosts? This means worship to ghosts is only *Bhūtayajña*. Thus, having followed the Vedic tradition; Kālidāsa has used the word ‘*Bali*’ in his poetry.

**(e) Nṛyajña :**

The *Nṛyajña* is known as a guest rite. This *Yajña* has been mentioned by Kālidāsa in the fifth canto of KS.<sup>97</sup> Pārvatī has worshiped the lord Śiva in disguise of *Brahmacārī* with all due respect. Since *Brahmacārī* is treated as a guest it is called *Nṛyajña*. Mallinātha has explained that “अतिथिषु साध्यातिथेयी”. Further, in the sixth canto of KS<sup>98</sup>, Kālidāsa has mentioned that

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<sup>89</sup> पित्र्यः पिण्डक्रिया स्मृतः । ŚS., V.4

<sup>90</sup> भूतबलीः भूतयज्ञः । MS., III.70

<sup>91</sup> बलिकर्म भूतयज्ञः । YāS., I.102

<sup>92</sup> YāS., I.103

<sup>93</sup> ĀD., III.87-93

<sup>94</sup> बलिभौतः । ŚS., V.4

GoS., II.28

<sup>95</sup> कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥ MD, I.38 (cd)

<sup>96</sup> आलोके ते निपतति पुरा सा बलिव्याकुला वा । *Ibid*, II.25 (ab)

<sup>97</sup> तमातिथेयी बहुमानपूर्वया सपर्यया प्रत्युदियाय पार्वती । KS., V.31

<sup>98</sup> *Ibid*, VI. 50, 52

Himālaya welcomed the sage after coming near to them. After that he took them in his house. Kālidāsa again referred to this sacrifice in the KS.<sup>99</sup> In this verse, when the lord Śiva arrives to the house of Himālaya for his marriage with Pārvaṭī, Himālaya worshiped lord Śiva with gem, new clothes, honey etc. This gesture of Himālaya is nothing but *Nṛyajña*.

In the fifteen canto of RV,<sup>100</sup> after reaching the hermitage, Śatrughna is welcomed by the sage Valmīki with many ornaments. Thus, Kālidāsa has shown the importance of *Nṛyajña*. In the fifth canto, the king Raghu was gratefully worshiped by the sage Varatantu's disciple. “स भृगुमर्य वीतहिरण्यन्तात्पत्रे निधायार्घ्यमनर्घशीलः”. Similarly, Śarabhaṅga welcomed Rāma.<sup>101</sup> In *Purvamegha* of MD, Kālidāsa sets the example of *Nṛyajña* by worshipping *Megha* through the *Yakṣa*.<sup>102</sup>

Thus, *Nṛyajña* is very important in *Pañcamahāyajña*. This is a Vedic tradition as the worship of a guest is given very much importance in the Vedic literature. Even Manu, Śaṁkha and Gobhila,<sup>103</sup> in their *Smṛti* works, refer to the worship of the guest which is well known as *Nṛyajña*. The grains etc. given to the *Brahmacārī* is also called *Nṛyajña*. Kālidāsa, the staunch follower of the Vedic tradition, reflects this tradition in his poem.

#### 4.5.B. Influence of Sacrifice in the Bṛhatrayī :

Vedic Sacrifices also influenced *Kirātārjunīyam* (KJ), *Śiśupālavadha* (ŚP) and *Naiṣadhīyacaritam* (NC). The great poet Māgha in the thirteenth verse of the ninth canto of *Śiśupālavadha*<sup>104</sup> says that one who is famous for three qualities his wife enters in the fire after her husband's death and she replaces her luminaries in the society. This thought of Māgha in form of *Rupaka* has Vedic influence. As per the Vedic reference, the sun, the reservoir

<sup>99</sup> *Ibid*, VII.72

<sup>100</sup> तमृषिः पूजयमास कुमारं क्लान्तवाहनम् । तपः प्रभावसिद्धाभिर्विशेषप्रतिपत्तिभिः ॥ RV., XV.,12; *Ibid*, V.2

<sup>101</sup> KS., XIII.46

<sup>102</sup> स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घ्याय तस्मै । प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ MD., I.4

<sup>103</sup> नृत्यज्ञोऽतिथिपूजनम् । MS., III.70;

नृत्यज्ञोऽतिथिपूजनम् । ŚS., V.4

GoS., II.28

<sup>104</sup> रुचिध्याग्निं भर्तरि भृशं विमलाः परलोकमभ्युपगते विविशुः । ज्वलनं त्विषः कथमिवेतरथा सुलभोऽन्यजन्मनि स एव पतिः ॥ ŚP., IX.13

of the energy, disappears for a long time from the earth, its pure radiance enters into the fire and it takes place on the earth in form of fire after sunset. The commentator Mallinātha's comment “अग्निं वा आदित्यः सायं प्रतिशति” and “उद्यन्तं वा वादित्यमग्निरनुसमारोहति” meaning the fire is *Āditya* that exists in the evening in form of *Agni* helps us to understand Māgha's imagination.

### (i) Agnihotra Homa:

The reference of the *Agnihotra* sacrifice is traced out in the forty-first verse of eleventh canto of SP<sup>105</sup>. In this verse, Māgha has described the importance of the fire of the *Agnihotra* sacrifice and the benefits of its performance. As per the Vedic tradition sins are destroyed by offering *havi* in the fire. This fire is lit in the every house of *Agnihotrī*. Referring to this Vedic performance, the poet says that when the *havi* is offered in the fire by reciting *mantras* in appropriate tones like *Udātta*, *Anudātta* and *Svarita* one gets the desired fruits. The poet also mentions that *Adhvaryu* is appointed as a main priest for invocation of the fire and doing this sacrifice. To this, Mallinātha has explained that “अध्वर्युर्यैः ऋत्विक् श्रेष्ठैः ऋत्विग्विशेषवाचिनाध्वर्युशब्देन ऋत्विङ्गात्रलक्षणम् । यद्वा अध्वर्युः वर्या मुख्यो येषां तैरध्वर्युप्रमुखैः, चतुर्भिः ऋत्विग्भिरित्यर्थः” Further, he has said that *Adhvaryu* spreads fire by providing *Samidhā* into it while chanting the Vedic *mantra* “सामिधेनीः ‘प्र वो वाज’ इत्यादिका अग्निसमिन्धनीर्ऋचोऽधीत्य पठित्वा”.

About the entitlement of the *Agnihotra* sacrifice and its right time of performance Kātyāyana says that *Yajamāna* and *Adhvaryu* can perform this sacrifice. If *Adhvaryu* performs this sacrifice he has to do the *homa* by chanting the *Praīṣa-mantra* ‘ॐ उद्धर’. And if *Yajamāna* performs this sacrifice he has to do *Homa* without chanting the *Praīṣa-mantra*.<sup>106</sup> The king can also perform this *homa* as a *Yajamāna*.<sup>107</sup> The commentator says that the king can perform

<sup>105</sup> प्रतिशरणमशीर्णज्योतिरग्न्याहितानां विधिविहितविरिब्धैः सामिधेनीरधीत्य । कृतगुरुदुरितौघध्वसम-  
ध्वर्युवर्यर्हृतमयमुपलीढे साधु सान्नाय्यमग्निः ॥ ŚP., XI.41

<sup>106</sup> उद्धरेति यजमानो ब्रूयात्सायं प्रातरग्निहोत्रे । KāŚ., IV.13.1

<sup>107</sup> राजन्यश्चाऽग्निहोत्रं जुहुयात् । ĀśvaŚ., II.1.3

this sacrifice on *Purṇimā* and *Amāvasyā*.<sup>108</sup> This home is done in the morning and the evening. It starts in the evening and can be completed in the morning.<sup>109</sup> Kātyāyana mentions that if this sacrifice is performed according to the Vedic rules then, the heaven will be obtained and all the sins will be destroyed from the life.<sup>110</sup> Thus, Māgha has shown that how gives the name of the king who performed this sacrifice to destroy his sins.

## (ii) Rājasūya Sacrifice :

The great poet has mentioned about the *Rājasūya* sacrifice in the fourteenth canto of ŚP. In the tenth verse of this canto, Yudhiṣṭhira asks Śrīkrṣṇa to take bath before is doing the sacrifice then to drink *Somarasa* when he finishes the *Rājasūya* sacrifice. In the verse, the poet tells to take bath at the end of the sacrifice by using the word *Avabhṛtha*.<sup>111</sup> Mallinātha says that “अवभृथे यज्ञे । स्नातवति सति” So, it is a bath ceremony. *Yajamāna* should take bath after completing the sacrifice is called *Avabhṛtha* bath. In *Amarakoṣa* the reference is given thus, दीक्षान्तोऽवभृथः यज्ञे<sup>112</sup>. Māgha has also used the word *Vitāna* which means the *Rājasūya* which is explained by Mallinātha as “वितानो राजसूयाख्यः”

Further, in the fourteenth verse of this canto<sup>113</sup>, the lord Śrīkrṣṇa has replied to Yudhiṣṭhira that he is capable to do the *Rājasūya* sacrifice as he believes that he is one of the best kings in this world. When asked by Kṛṣṇa about the king’s entitlement to perform the *Rājasūya* sacrifice, Mallinātha has given the definition of the *Rājasūya* in his commentary as “राज्ञः क्षत्रियस्य लक्षणं चिह्नमसाधारणं यस्य तं क्रतुं राजसूयमित्यर्थः ।”. And he has also quoted the reference from Veda that mentions that, “राजा राजसूयेन यजेत – इति राजा-

<sup>108</sup> राजन्यः क्षत्रियजातिः । स च अमावास्यायां पौरमास्यां च अग्निहोत्रं जुहुयात् नाऽन्यस्मिन्नहनि । *Ibid*, II.1.3

<sup>109</sup> सायमुपक्रमः प्रातरपवर्गः । सायङ्काले यदा सूर्यरश्मयः भूभागं परित्यज्य वृक्षाग्र एव प्रकाशमाना दृश्यन्ते तदा सायहोमाः च प्राच्यं दिशि यदा प्रातःकाले , रश्मयः आविर्भूता भवन्ति तदा च प्रातर्होमाः अनुष्ठेयाः । YP., p.10

<sup>110</sup> प्रथमास्तमिते पर्युदयं च स्वर्गकामस्य । KāŚ., IV.15.11

<sup>111</sup> पूर्वमङ्ग जुहुधि त्वमेव वा स्नातवत्यवभृथे ततस्त्वयि । ŚP., XIV.10 (ab)

<sup>112</sup> Ak., II.1407

<sup>113</sup> तत्सुराक्षि भवति स्थिते पुरः कः क्रतुं यजतु राजलक्षणम् । उद्धृतौ भवति कस्य वा भुवः श्रीवराहमपहाय योग्यता ॥ ŚP., XIV.14

धिकारताश्रवणाद्राजा त्वमेवेति भावः ।” Thus, a king can definitely perform this sacrifice<sup>114</sup>. *Yajñatattvaparakāśa*<sup>115</sup> also says “ऋतुरयं राज्येऽभिषिक्तेन राज्यधुरं वहता क्षत्रियेणाऽनुष्ठेयः ।” that means a *Kṣatriya* should perform this sacrifice. A king’s consecration ceremony is called *Rājasūya* sacrifice.<sup>116</sup> But when can one do this sacrifice? At this juncture, *Baudhāyana Śrautasūtra* says that it is performed on new-moon day, prior to the full-moon of *Phālguna* or *Caitra*.<sup>117</sup> *Yajñatattvaparakāśa* and *Kātyāyanaśrautasūtra* also say that this sacrifice begins at the time of the *Śukla-pratipada* in *Phālguna* month.<sup>118</sup> The poet wants to mention through the verse that only the king is entitled to this sacrifice.

The poet Māgha uses the words *Vākyalakṣaṇavidāḥ*, *Anuvākyayā*, *Yājyāya* in the twentieth verse of fourteenth canto of ŚP<sup>119</sup>. These words signify that the priests, who are well versed in *Mīmāṃsāśāstra*, invoke the deity like Indra etc. by loudly chanting the *mantras*. Then they do *homa* by offering *vr̥hi* etc. into the fire. Here Māgha has used the word *Vākyalakṣaṇavidāḥ* for the expert in *Mīmāṃsāśāstra*. Mallinātha has explained in his commentary that “अनुच्यत इति अनुवाक्य” by citing the reference from the Veda “अनुच्यया याज्यया जुहोति”. Further, in the verse, the next word is *Yājyā*. It is explained by the Mallinātha that “देवतामिन्द्रादिकामुपदिश्य द्रव्यजातं पशुपरोडाशादि हविः समुहं इज्यतेऽनयेति याज्या”.

In the twenty-first verse of fourteenth canto of ŚP<sup>120</sup> Magha mentions about the priests sing the *mantras* from the *Sāmaveda* loudly in seven tones with their special hand gesture. Mallinātha commented here that “करविन्यासभेदादि-भिव्याञ्जितसप्तस्वरमित्यर्थः” While, other priests like *Hotā*

<sup>114</sup> राजसूयेन यक्षमाणो भवति । BauŚ, XII.1

<sup>115</sup> YP., p. 108

<sup>116</sup> VaiK., P.444

राजा राजसूययज्ञं कुर्यात् । KāŚ., XV.2 (commentary)

<sup>117</sup> स पुरस्तात्फाल्गुन्यै वा चैत्र्यै वा पौर्णमास्या आमावास्येन हविषेष्ट्वा दीक्षते । BauŚ., XII.1

<sup>118</sup> यज्ञस्यऽस्य फाल्गुनशुक्लप्रतिपदि आरम्भः कर्तव्यः । YP., p.109

KāŚ., intro., p.59

<sup>119</sup> शब्दितामनपशब्दमुच्चकैर्वाक्यलक्षणविदोऽनुवाक्यया । याज्यया यजन कर्मिणोऽत्यजन्द्रव्यजातमपदिश्य देवताम् ॥ ŚP., XIV.20

<sup>120</sup> सप्तभेदकरकल्पितस्वरं साम सामविदसङ्गमुज्जगौ । तत्र सूनृतगिरश्च सूरयः पुण्यमृग्यजुषमध्यगीषत ॥ ŚP., XIV.21

recite the mantras from the *R̥gveda* and the *Yajurveda*. Song is sung in the seven tones during the sacrifice. Thus the invention of the *Svaras* is found in the *Sāmaveda*.<sup>121</sup> By citing such references by Māgha in his poem, it can be said that in the Māgha's period, the Vedic sacrifices were in vogue in their purest form and he was also well versed in Veda.

From this it is clear that the great poet Māgha has tried to hold on to the Vedic tradition in the society by presenting these thoughts in his epic poem. Then it is cleared that he is very familiar with the Veda. Hence he has applied the thoughts of Veda in this poem.

### (iii) Āhuti :

The great poet Bhāravi who is famous for *Arthagauravam* says in the fourth canto of the KJ<sup>122</sup> that the *Āhuti* is the creator of the world and it is maintained the sanctity of the world by the sacrifice. Mallinātha has explained that “आहुतिरपि जगत्प्रसूतिर्जगदेकपावनी च।” that means the sacrifice is the cause of world creation. This Vedic tradition was also continued in the period of *Śruti* and *Smṛti*. During this period also kings used to perform various *Yajñas* for the welfare of the people and his kingdom. This reference we find in MS that says, when *Āhuti* is given in the fire, the fire is transferred to Sūrya, Sūrya converts it into rain, rain nourishes the crop and people survive on it.<sup>123</sup>

*Śatapatha Brāhmaṇa* says that if *Yajamāna* desires rain then the *Parjanyaṣṭi* should be done. “स यदि वृष्टिकामः स्यात् । यदीष्ट्या वा यजेत्... ।”<sup>124</sup> It is also mentioned in this *Brāhmaṇa* text that the rice is the place of origin of all and how is it originate?<sup>125</sup> Hence it is said in *Aitareya-brāhmaṇa*<sup>126</sup> that *Vanaspati* grow to protect the living beings and by doing sacrifice they are grown.<sup>127</sup> In the *Bhagavadgītā*, the lord *Śrīkṛṣṇa* holds the concept of Manu

<sup>121</sup> निषादर्षभगान्धारषड्जमध्यमधैवताः पञ्चमश्चेत्यमी सप्त । Ak., I.363

<sup>122</sup> जगत्प्रसूतिर्जगदेकपावनी ब्रजोपकण्ठं तनयैरुपेयुषी । द्युतिं समग्रां समितिर्गवामसावुषेति मन्त्रैरिव संहिताहुतिः ॥ KJ., IV.32

<sup>123</sup> अग्नौ प्रास्ताहुतिः सम्यगादित्यमुपतिष्ठते । आदित्याज्जायते वृष्टिर्वृष्टेरन्नं ततः प्रजाः ॥ MS., III.76

<sup>124</sup> ŚP., I.5.2.19

<sup>125</sup> ŚB., “अन्नं वा अस्य सर्वस्य योनिः (VI.14); अन्नाद्भूतानामुत्पत्तिः (VI.37)” ; इतः प्रदाना वै वृष्टिरितो ह्यग्निवृष्टिं वनुते स एतैः..... वर्षन्ति । III.8.2.22

<sup>126</sup> AaiB., XI.4.3-6

<sup>127</sup> वृष्टिर्वै याज्या विद्युदेव विद्युद्धीदं वृष्टिमन्नाद्यं संप्रयच्छति । *Ibid*, II.41.

and says that all living beings originated with the help of the sacrifice.<sup>128</sup> Thus, the importance of *havi* through the sacrifice is mentioned in *Śruti* and *Smṛti* period that reflects in Bhāravi's poem.

Bhāravi has mentioned *Upāṁśu-Japa* in the twelfth canto of KJ.<sup>129</sup> The meaning of the *Upāṁśu* is silence in which chanting of the *mantras* are done silently. In this verse, Arjuna dose penance by silently chanting. Mallinātha has also given the meaning of this word as “उपांशु गुढमित्यर्थः”. The Vedas speak of the *mantras* chanting in silence. Thus, Bhāravi's verse reflects Vedic tradition.

The poet Śrīharṣa says in the ninth verse of fifth canto of NC that *Indra* served the guest *Nārada* with reverence.<sup>130</sup> It is said that whoever serves a guest with due respect, he is freed from all sins. Serving guests is a kind of sacrifice. One of the fifth sacrifice (*Pañcamahāyajña*) is *Nṛyajña* or *Atithiyajña*. The worship of a guest is given the importance in the Vedic literature. This is a Vedic tradition. This tradition also reflects in MS. According to Manu, serving guest with due respect is *Nṛyajña*.<sup>131</sup> Even, Śaṅkha and Gobhila hold the same opinion.<sup>132</sup> Yājñavalkya also opines in similar way by saying. “अतिथिसत्क्रिया मनुष्ययज्ञः” Thus, keeping the Vedic tradition alive, Śrīharṣa in his verse reflects the roots of Vedic tradition by illustrating the arrival of *Nārada* as a guest and *Indra* treated the guest with his due devotion. Hence Śrīharṣa has presented the Vedic sacrificial view in his poem.

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<sup>128</sup> अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसम्भवः। यज्ञाद्भवति पर्जन्यो यज्ञः कर्मसमुद्भवः ॥ BhaG., III.14

<sup>129</sup> जपतः सदा जपमुपांशु वदनमभितो विसारिभिः । तस्य दशनकिरणैः शुशुभे परिवेषभीषणमिवार्कमण्डलम् ॥ KJ., XII.8

<sup>130</sup> अर्चनाभिरुचितोच्चतराभिः चारु तं सदकृतातिथिमिन्द्रः । यावदहंकरणं किल साधोः प्रत्यवायधुतये न गुणाय ॥ NC., V.9

<sup>131</sup> अतिथिपुजनं मनुष्ययज्ञः । MS., III.70;

<sup>132</sup> ŚS., V.4  
GoS., II.28



## 4.6. Vedic Ritual (Saṁskāras) as Depicted in the Laghutrayī and Bṛhatrayī :

### 4.6.1 Introduction to the Saṁskāra:

Cultural progress and development of human being society begins with the sacraments (*Saṁskāra*). *Saṁskāras* make the first conflict of humanity to the human child. The word *Saṁskāra* is derived from the root *Kṛ* with prefix *sa-*. The word has many meanings purifying act in which mind and soul of a human are purified etc. In the Hindu tradition, the word *Saṁskāra* is generally used to denote different types of rites connected with a human being. According to the Vedic tradition, *Saṁskāra* refers to those actions in which many initial ideas, religious ritual and their concomitant rules are embodied. It is a clear belief of *Smṛti* that unique and indescribable qualities emerge in a person by performing various rituals. Mitramiśra has also fully supported this assumption and he defines it as: “This high quality in the body or soul is produced by the performance of a particularly blissful ritual.”<sup>133</sup> He says that it is of two types. It provides suitability for other rites or functions such as an *Upanayana*. By that one makes a person fit to study the Vedas.

The other only removes an evil stigma which may be present in the person. There are flow the defects from the seed and womb in humans, those are removed by rites like *Jātakarma*. The effect is mysterious and attaches itself to the *Saṁskāra*.

### 4.6.2. Types of Saṁskāra :

The sages of the Vedic period and *Smṛtikāras* have insisted upon a great need for the rituals required for various *Saṁskāras*. Following the Vedic traditions the rituals laid down by Manu, Yājñavalkya etc. are followed by the people largely in the society. Some of the important rituals are noted here. According to Manu, defects of semen and uterus of bisexual parents can be removed by *Saṁskāra* of *Garbhādhāna*, *Jātakarma*, *Cuḍākarāṇa* and

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<sup>133</sup> आत्मशरीरान्यतरनिष्ठोविहितक्रिया-जन्योऽतिशयविशेषः संस्कारः । *Vīramitradaya*, P.132

*Upanayana*.<sup>134</sup> A person is made worthy of attainment of *Brahma* by *Vedādhyaṇa*, *Vrata* etc.<sup>135</sup> Yājñavalkya has supported Manu and he cites that defects of inside and outside the womb are eradicated through the *Saṃskāras*.<sup>136</sup> *Vīramitradaya* also has supported Manu and Yājñavalkya.<sup>137</sup> Apart from this, it has been recognized in the world that everyone *Śūdra* and impure at the time of birth.<sup>138</sup> And over a period of time, everyone gets the *Dvijatva* by the *Saṃskāra* of *Garbhādhāna* and making them as a *Brāhmaṇa* after realizing *Brahman* by the *Vedādyāṇa* rite. There are sixteen *Saṃskāras* in the *Smṛtis*. Many of the *Saṃskāras* have been referred by Kālidāsa, Māgha, Bhāravi, Māgha, Śrīharṣa and other poets of the Classical Sanskrit Literature in their works from *Gṛhyasūtras*, *Manusmṛiti* and *Yājñavalkyasmṛit*. Many domestic rituals which are known as *Saṃskāras* and different types of Sacrifices which are traced out in the works of the poets of the ancient time have become the subject of study currently. The elements of *Gṛhyasūtras* are in vogue throughout the several centuries. These impressions and the beliefs are reflected the life style of the people of India till now. The people can achieve their primary aims significantly by performing rites. The great poets of that time have jolted down such prevailing rituals, ceremonies; sacrifices etc. in their works which would have been very difficult to understand, But, the commentaries of Mallinātha and others are very important for thorough understanding of the Vedic tradition.

#### 4.6.3. Saṃskāras in the Laghutrayī Mahākāvyas :

##### (i) Garbhādhāna:

*Garbhādhāna* is the first among sixteen rites. In KS<sup>139</sup>, Indra tells *Kāmadeva* to arouse love between the lord Śiva and Pārvatī as she was capable of bearing lord's child. In the verse, the word *Niṣeka* used by Kalidasa is

<sup>134</sup> गार्भैर्होमैर्जातकर्मचौडमौञ्जीनिबन्धनैः। वैजिकं गार्भिकं चैनो द्विजानामपमृज्यते ॥ MS., II.27

<sup>135</sup> वैदिकैः कर्मभिः पुण्यैर्निषेकादिर्द्विजन्मनाम् । कार्यः शरीरसंस्कारः पावनः प्रेत्य चेह च ॥ *Ibid*, II.26

<sup>136</sup> ब्रह्मक्षत्रियविट्शूद्रा वर्णास्त्वाद्यास्रयो द्विजाः । निषेकाद्याः श्मशानान्तास्तेषां वै मन्त्रतः क्रियाः । YāS, I.10

<sup>137</sup> बीजगर्भसुद्धवैनोनिर्वहणो जाजकर्मदि जन्यः । *Vīramitradaya*, p.132

<sup>138</sup> जन्मना जायते शुद्रः ।

<sup>139</sup> योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥ KS., III.16 (cd)

significant. *Niṣeka*<sup>140</sup> is the other name of the *Garbhādhāna*. In the other epic-poem RV<sup>141</sup>, Sudakṣiṇā conceived descendent of the king Dilīpa by the grace of the cow *Nandinī*. The word *Garbhamādhatta* resembles to the *Garbhādhāna*. Mallinātha has explained in his commentary that, “आधात्त इत्यनेन स्त्रीकर्तृकधारणमात्रमुच्यते”. Three important things have been discussed about *Garbhādhāna* in the *Smṛtis* e.g. its literary meaning, timing, and the subject (*kartā*). With a desire of progeny, a man, ejaculates his semen in a woman, which is called *Garbhādhāna*. This same idea has been kept in the *Purvamīmāṃsā* as well.<sup>142</sup> According to the *Vīramitradaya*, a woman wears the venus given by a man for fulfilment of karma, it is called *Garbhadhāraṇa* or *Garbhālabhana*.<sup>143</sup> In the *R̥gveda* it is mentioned that, the way fire is ignited by churning of two woods, similarly, the wife holds the *Virya* of her husband in her own womb. And that semen produces child in the tenth month.<sup>144</sup>

It is the same opinion of all scholars about the timing of *Garbhādhāna* that says, a wife conceives during the menses time. Therefore the conception can be done from the fourth night of the *ṛtu* period to the sixteenth night except in the condemned nights.<sup>145</sup> Expressing a more critical view in the *Gobhila-gr̥hyasūtra*, it is said that the conception should be done only after the stoppage of impure blood.<sup>146</sup>

About the performance of *Garbhādhāna* ceremony, only a husband has right to do so. But in special circumstances, this ceremony can also be performed by the method of planning through husband's brother.<sup>147</sup> *Kauṣītaki-gr̥hyasūtra* quotes the *mantra* “आ ते योनिर्गर्भः.....जायतां श्रेष्ठतमस्वानम् (I.12.6)”. It is said that by chanting of this *mantra* g, a child is born with good strength.

<sup>140</sup> (i) निषेकादिश्मशानान्तो मन्त्रैर्यस्योदितो विधिः । MS., II.16 (ab)

पुण्यैर्निषेकादिर्द्विजन्मनाम् । *Ibid*, II.26 (ab)

(ii) निषेको गर्भाधानमाद्यो यासां तास्तथोक्ताः । YāS., I.10 (commentary)

<sup>141</sup> नरपतिकुलभूत्यै गर्भमाधत्त राज्ञी गुरुभिरनिविष्टं लोकपालानुभावैः ॥ RV., II.75

<sup>142</sup> गर्भः संधार्यते येन कर्मणा तद् गर्भाधानमित्यनुगतार्थं कर्मनामधेयम् । *Pūrvamīmāṃsā*, I.4.2

<sup>143</sup> निधित्तो यत्प्रयोगेण गर्भः सन्धार्यते स्त्रिया । तद्गर्भालम्भनं नाम क्रम प्रोक्तं मनीषिभिः ॥

<sup>144</sup> तं ते गर्भं हवामहे दशमे मासि सूतवे । R̥gV., X.184.3

<sup>145</sup> गर्भाधानमृतौ । YāS., I.11(ab)

<sup>146</sup> विरुजायास्तस्मिन्नेव देवा । GoG., II.5

<sup>147</sup> योऽक्षेत्रिणो बीजवन्तः परक्षेत्रप्रवापिणः । ते वै सस्यस्य जातस्य न लभन्ते फलं क्वचित् ॥ MS., IX.49

Kālidāsa has also followed the words of *Smṛtikāras* regarding conception and its period of time as mentioned in the verse, as conception is not possible without *ṛtu* period.

## (ii) Pūṁsavana :

According to the Vedic method, the pregnant child is anointed with the *Pūṁsavanan* ceremony after the pregnancy is decided. The fetus is made as male child by this ceremony. Then *Vīramitradaya* says that “पुमान् प्रसूयते यत्र ते कर्मणा तत् पुसवनमीरितम्”.<sup>148</sup> Kālidāsa has mentioned this ceremony in the tenth verse of the third canto of RV<sup>149</sup>. Mallinātha has also explained in his commentary that, “पुमान् सूयते अनेन इति पुंसवन”. Son is born by this ceremony hence the name of this ceremony is *Pūṁsavana*. According to the *Atharvaveda*<sup>150</sup>, to be got a son one has to grind the roots of *Aśvattha* tree that is grown on the *Śamī* tree in water. This is given to a pregnant woman who then gives birth to a son. Thus, with this *Saṁskāra* a male child is born. According to Pāraskara, this ceremony is performed in the second or third month.<sup>151</sup>

According to *Kauṣītaki* and *Śāṁkhāyana Gr̥hyasūtra*, *Pūṁsavan* should be done in third month after *Garbhādhāna*.<sup>152</sup> Jātakarṇya and Śaunaka have supported the opinion of Kāuṣītaki<sup>153</sup> Manu and Yājñavalkya are of opinion that this procedure is done when the foetus starts movement inside the mother's womb.<sup>154</sup> Thus, Kālidāsa has mentioned in the verse that king Dilīpa performed his penance by serving the cow with strong desire of a son. And after getting the boon, a son was born to them by performing all these *Saṁskāras* as mentioned by Kālidāsa in his poem.

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<sup>148</sup> Vīramitradaya (part -1), p.166

<sup>149</sup> यथाक्रमं पुंसवनादिकाः क्रिया धृतेश्च धीरः सदृशीर्व्यधत्त सः ॥ RV., III.10 (cd)

<sup>150</sup> शमीमश्वत्थ आरुढस्तत्र पुंसवनं कृतम् । तद् वै पुत्रस्य वेदनं तत् स्त्रीष्वा भरामसि ॥ AV, VI.11.1

<sup>151</sup> अथ पुंसवनम् । पुरा स्पन्दत इति मासे द्वितीये तृतीये वा । PāG., I.14.1-2

<sup>152</sup> (i) तृतीये मासि पुंसवनम् । KauG., I.12.7

(ii) तृतीये मासि पुंसवनम् । ŚāG., I.20.1

<sup>153</sup> Vīramitradaya, p.166

<sup>154</sup> गर्भाधानमृतौ पुंसः सवनं स्यन्दनात्पुरा । YāS., I 11.(ab)

### (iii) Sīmantonnayana :

According to the *Gṛhyasūtras* and various *Dharmagranthas*, the third rite is *Sīmantonnayana*. *Vīramitradaśya* says that “सीमन्त उन्नीयते यस्मिन् कर्मणि तत् सीमन्तोन्नयनमिति कर्मनामधेयम्”<sup>155</sup>. The purpose of this rite is that it is done to protect the pregnant wife from the effects of evil forces. Kālidāśa does not mention it clearly but he meant it in the tenth verse of third canto of RV<sup>156</sup> which is understood by the clarification given by Mallinātha. He says that “पुमान्सूयतेऽनेनेति पुंसवनं तदादिर्यासां ताः क्रिया यथाक्रमं क्रममनतिक्रम्य व्यधत्त कृतवान् । आदिशब्देनानवलोमनसीमन्तोन्नयने गृह्येते” The *Āśvālāyana Gṛhyasūtra*<sup>157</sup> prescribes that it should be done in the fourth month from the pregnancy. Whereas Yājñavalkya<sup>158</sup> says that it can be done in the sixth or eighth month. Pāraskara also supports Yājñavalkya.<sup>159</sup> *Sāṅkhāyana Gṛhyasūtra* states that it should be performed in seventh month.<sup>160</sup> Śaṅkha says that “चतुर्थे मासि गर्भे सीमन्तोन्नयनम्”. So, we can say that this ceremony must be done in the month of fourth or sixth or seventh or eighth from the pregnancy.

### (iv) Jātakarma :

The fourth rite is the *Jātakarma*. This *Saṁskāra* is done as soon as the child is born for its physical development, good health, longevity and good nutrition. Kālidāśa mentions about this ceremony in the eighteenth verse of the third canto of RV.<sup>161</sup> Regarding the time period of performing of this birth ceremony? Mallinātha comments by citing the reference of Manu, “प्राङ्नाभिवर्धनात्पुंसो जातकर्म विधीयते”. Manu elaborates the ceremonial performance thus: मन्त्रवत्प्रशनं चास्य हिरण्यमधुसर्पिषाम् ॥<sup>162</sup> meaning *Jātakarma*

<sup>155</sup> Viramitradaśya Saṁskāra Prakāśa (Bhaga-1) P. 172

<sup>156</sup> यथाक्रमं पुंसवनादिकाः क्रिया । RV., III.10 (cd)

<sup>157</sup> चतुर्थे गर्भमासे सीमन्तोन्नयनम् । ĀśvaG., I, 14.1

<sup>158</sup> षष्ठेऽष्टमे वा सीमन्तो । YāS., I.11 (cd)

<sup>159</sup> PāG., I.15.1

<sup>160</sup> सप्तमे मासि प्रथमगर्भे सीमन्तोन्नयनम् । SāG., I.22.1

<sup>161</sup> स जातकर्मण्यखिले तपस्विना तपोवनादेत्य.....दिलीपसूनुर्मणिराकरोद्भवः प्रयुक्तसंस्कार इवाधिकं बभौ ॥ RV., III.18

<sup>162</sup> MS., II.29 (cd)

ritual is performed by chanting Vedic *mantras* before cutting the navel.<sup>163</sup> And it must be applied only for a male child. After that the child should be fed with gold, butter and honey. Āśvālāyana has accepted Manu's statement.<sup>164</sup> The *Bṛhadāraṇyaka Upaniṣad* also mentions the mixing of curd, honey and ghee with a spoon of pure gold without interference from any substance before reciting the *mantra*.<sup>165</sup>

Kālidāsa refers to this rite in the tenth canto.<sup>166</sup> In this verse, Kālidāsa mentions that Daśaratha completed all *Samśkāras* of his son. And *Jātakarma* rite has been mentioned in the thirty-one verse of the fifteen canto of the RV.<sup>167</sup> It is told in this verse that Vālmikī performed *Jātakarma* etc. rites as per the *Śāstras*. In the Vedic age and later Vedic age, a family priest used to perform all kinds of religious ceremonies for the family.

It is observed that *Sūtra* and *Smṛti* periods favoured a male child than a girl child and all most all the ceremonies told in Veda are insisted upon and people also observe them faithfully.

#### (v) Nāmakaraṇa:

*Nāmakaraṇa* is a very important and popular ritual that has been come down to us from the Vedic period. The glory of the name is very touching is mentioned in the *Bṛhadāraṇyaka Upaniṣad*.<sup>168</sup> Kālidāsa gave the reason for naming Dilīpa's son Raghu in RV<sup>169</sup>. Dilīpa thought that his son will become proficient in all Vedas and go ahead before defeating all the enemies. It is significant in Vedic tradition that the name of a father was attached with the name of a son. But here, Dilīpa kept the name of his son on seeing the valor of his son. Thus, a person gets the fame through the name. Hence this ceremony

<sup>163</sup> जातस्य कुमारस्याच्छिन्नायां नाड्यां मेधाजननाऽऽयुष्ये करोति । PāG., I. 16.3

<sup>164</sup> कुमारं जातं पुराऽन्यैरालभात्सर्पिर्मधुनी हिरण्यनिकाषं हिरण्येन प्राशयेत् । ĀśvaG., I.15.1

<sup>165</sup> भूस्ते दधामि भुवस्ते दधामि स्वस्ते दधामि.... BrU., VI.4.25

<sup>166</sup> कुमारः कुतसंस्कारास्ते धात्रीस्तन्यपायिनः । RV., X.78 (ab)

<sup>167</sup> सखा दशरथस्यापि जनकस्य च मन्त्रकृत् । संचस्कारोभय प्रीत्या मैथिलेयौ यथाविधि ॥ Ibid, XV.31

<sup>168</sup> यन्नायं पुरुषो म्रियते किमेनं न जहातीति नामेत्यनन्तं वै नामानन्ता विश्वेदेवा अनन्तमेव स तेन लोकं जयति । BrU., III.2.12

<sup>169</sup> श्रुतस्य यायादयमन्तमर्भकस्तथा परेषां युधि चेति पार्थिवः । अवेक्ष्य धातोर्गमनार्थविच्चकार नाम्ना रघुमात्मसम्भवम् ॥ RV., III.21

is very expansive.<sup>170</sup> The Āpastamba prescribes that the name of a boy can be of two-letters or four-letters.<sup>171</sup>

For the right of a naming ceremony, *Śatapatha Brāhmaṇa*<sup>172</sup> mentions that it must be performed after the birth of a son. Manu clarifies that the *Nāmkarana* ceremony is done on the tenth or twelfth day after the birth and should be according to the astrology. This ceremony has to be performed on the auspicious *muhurat* and the stars.<sup>173</sup> Yājñavalkya and *Bhaviṣyapurāṇa* consider the eleventh day for this ceremony. .<sup>174</sup>

Further, Manu mentions, the procedure to determine the form of the name to be given to the child. The *Kṣatriyas* are connected with power.<sup>175</sup> Vyāsa has also fully supported Manu.<sup>176</sup> So, having known the meaning the root *Lagha*, Dilīpa thought that his son would be very strong and he will protect his kingdom from enemies and adverse situations. So he named him Raghu. Naming of Daśaratha by the king Aja in the second place,<sup>177</sup> naming of Rāma by Daśaratha<sup>178</sup> and naming of Lava and Kuśa by the sage Vālmīki<sup>179</sup>

In the *Kumārasambhavam* epic, Himavāna named his daughter as Pārvaṭī according to the tradition.<sup>180</sup> The Āpastamba also prescribes that the name of the girl should be kept by the latter of pair “अयुजानि स्त्रीणाम्”.<sup>181</sup> And Manu<sup>182</sup> also says that a girl’s name should be pleasant to pronounce. It should be clear and meaningful. It should have a long letter at the end.

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<sup>170</sup> नाम्नैव कीर्ति लभते मनुस्ततः प्रशस्तंखलु नामकर्म । *Viramitradaṇḍa*, *Saṁskāra Prakāśa* (Bhaga-1) P. 241

<sup>171</sup> नाम चास्मै दद्युः । द्यक्षरम् । चतुरक्षरं वा । द्वाक्षरं प्रतिष्ठाकामः चतुरक्षरं ब्रह्मवर्चसकामः । युग्मानि त्वेव पुंसाम् । *ĀśvG.*, I.15.4-8

<sup>172</sup> तस्मात् पुत्रस्य जातस्य नामकुर्व्यात् । *ŚB*, VI.1.3.9

<sup>173</sup> (i) नामधेयं दशम्यां तु द्वादश्यां वाऽस्य कारयेत् । पुण्ये तिथौ मुहूर्ते वा नक्षत्रे वा गुणान्विते ॥ *MS.*, II.30  
(ii) आशौचे तु व्यतिक्रान्ते नामकर्म विधीयते । *ŚS.*, II.2

<sup>174</sup> अहन्येकादशे नाम । *YāS.*, I.12

<sup>175</sup> मङ्गल्यं ब्राह्मणस्य स्यात्क्षत्रियस्य बलान्वितम् । *MS.*, II.31

<sup>176</sup> शर्मेति ब्राह्मस्योक्तं वर्मेति क्षत्रियस्य तु । गुप्तदासातमकं नाम पर्शस्तं वैश्यशूद्रयोः ।

<sup>177</sup> दशरथमिशातोपमद्युतिं यशसा दिक्षु दशस्वपि श्रुतम् । दशपूर्वरथं यमाख्यया दशकण्ठारिगुरुं विदुर्बधा ॥ *RV.*, VIII.29

<sup>178</sup> राम इत्यभिरामेण वपुषा तस्य चोदितः । नामधेयं गुरश्चक्रे जगत्प्रथममङ्गलम् ॥ *Ibid*, X.67

<sup>179</sup> *Ibid*, XV.32

<sup>180</sup> तां पार्वतीत्याभिजनेन नाम्ना बन्धुप्रियां बन्धुजनो जुहाव । *KS.*, I.26 (ab)

<sup>181</sup> अयुजान्ययुग्माक्षराणि स्त्रीणां नामानि भवन्ति । *ĀśvG.*, I.15.9

अयुग्मवददन्त्यं कुमार्यै । *KauG.*, I.16.11

<sup>182</sup> स्त्रीणां सुखोद्यमकूरं विस्पष्टार्थं मनोहरम् । मङ्गल्यं दीर्घवर्णान्तमाशीर्वादाभिधानवत् ॥ *MS.*, II.33

Kālidāsa has nowhere explicitly termed these naming procedures as sacrament. However, it is clear Kālidāsa's inclination is towards observances of this *Samskāra*.

#### (vi) Cūḍākaraṇam :

The subsequent rite is *Cūḍākarma*. This ceremony is also known as *Cūḍākaraṇa* and *Caula*. Longevity, beauty and well-being for a male child is attained through this ceremony. Āpastamba has explained the importance of *Cūḍākarma* in detail.<sup>183</sup> Kālidāsa has used the word वृत्तचूलः in the twenty eighth verse of third canto of RV<sup>184</sup>. *Vṛttacūlah* is a religious ceremony which is also known as *Cūḍākarma*. It is also called *Muṇḍana-samskara*. The commentator Haradatta says in the *Āpastamba Grhyasūtra* that after the birth for the first time the hair of a baby is cut by this ceremony which is done with the Vedic *mantras*.<sup>185</sup> In its ritual, a bunch of hair is left uncut on the centre part of a head while shaving the head. About the right to perform this ritual Mallinātha has commented on Manu's citation that says that it should be done on the first year or the third year. Manu refers to the Vedas.<sup>186</sup>

Whereas, in *Āśvālāyana*, *Āpastamba*, and *Viṣṇu Grhyasūtras* mention that, this ceremony should be performed in the third year.<sup>187</sup> *Pāraskara Grhyasūtra* remarks that it may be done at the end of the year.<sup>188</sup> In addition, *Śāṅkhāyana* also says in *Śāṅkhāyana Grhyasūtra* that this rite is performed on the completion of the first year or in the third year. “संवत्सरे चूडाकर्म तृतीये वा वर्षे ।”

Kālidāsa has only mentioned about the name in relation to the *Cūḍākarma*. Therefore it is not clear that what was the perception of the great poet about the influence and time of *Cūḍākarma* ceremony. But it is known that this ceremony has been done for Raghu's personality development,

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<sup>183</sup> तेन त आयुषे वपामि सुक्षोक्याय स्वस्तये । *ĀśvaG.*, I.17.12

<sup>184</sup> स वृत्तचूलश्चलकापक्षकैरमात्यपुत्रैः सवयोभिरन्वितः । *RV.*, III.28 (ab)

<sup>185</sup> यस्मान् कर्मणि केशाः प्रथमं खण्डयते तत् चूलम् । *ĀG.*, VI.16.3

<sup>186</sup> चूडाकर्म द्विजातीनां सर्वेषामेव धर्मतः । प्रथमेऽब्दे तृतीये वा कर्तव्यं श्रुतिचोदनात् ॥ *MS.* III.35

<sup>187</sup> तृतीये वर्षे चूलं यथाकुलधर्मं वा । *ĀśvaG.*, I.17.1

जन्मनोधि तृतीये वर्षे चूलं पुनर्वस्वोः । *ĀG.*, VI.16.3

तृतीयेऽब्दे चूडाकरणम् ।

<sup>188</sup> संवात्सरिकस्य चूडाकरणम् । तृतीये वाऽप्रतिहते ॥ *PāG.*, II.1.1-2



longevity and progress for Raghu had become worthy of other *Samskāras* by this ceremony. Regarding the time, Kālidāsa clearly mentioned that Raghu entered the eclipse of scripture after this ceremony. Therefore, it must have been the third year of his *Cūḍākarma* and he would have started alphabets for scripting in the fourth year.

### (vii) Vidyārambha :

After the child's mind become capable of education, his education is started by this *Samskāra*. Therefore, this rite is a very important which may be examined as the first educational *Samskāra*. It is a permit given to a child to enter the portals of the educational system. This ceremony is known as *Akṣarāmbha*, *Akṣarasvikaraṇa* etc by various *Smṛtikāras*.<sup>189</sup> Raghu was initiated into the river of script to enter the ocean of learning with his friends in RV<sup>190</sup> Kauṭilya cites in *Arthaśāstra* that a prince should begin his education with *Vidyārambha* so that he would know the script and numbers. *Smṛticandrikā* mentions education should be started from the fifth year.<sup>191</sup> Viśvāmitra has considered the fifth year suitable for this ceremony.<sup>192</sup> The *Smṛtis* recommend the fifth year for the *Vidyārambha* of a child.<sup>193</sup> Vīmasen Śarmā mentions fifth and seventh year for this rite in the *Ṣoḍaśa-samskāra-vidhi*. “पञ्चमे सप्तमे बाब्दे”.

The great poet Kālidāsa speaks about the learning of alphabets in the early life for the most majestic king Raghu that was immediately after his *Cūḍākarma*. Following the words of *Smṛtikāras*, Kālidāsa has edited this rite of Raghu after the *Cūḍākarma* and before the *Upanayana*. Therefore, it could be assumed that Raghu was five years old and at that time his education was started. Considering the step of entry into Vedic literature, its importance has been published.

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<sup>189</sup> ViD (Vol. -2), p. 321 -322  
SR., p. 904

<sup>190</sup> लिपेर्यथावद्गृहेन वाङ्मयं नदीमुखेनेव समुद्रमाविशत् । RV., III.28.

<sup>191</sup> प्राप्ते तु पञ्चमे वर्षे विद्यारम्भं च कारयेत् ।

<sup>192</sup> *Vīramireadaya*, (part 1) p.321

<sup>193</sup> *Ancient Indian Education*, pp. 173-174

### (viii) Upanayana :

The word *Upanayana* was prevalent in the Vedic age. It is first used in the *Atharvaveda* where it means *Brahmacarya*.<sup>194</sup> It is obvious that *Upanayana* is one of the foremost *Saṃskāras* in the later *Gr̥hyasūtras* the *Smṛtis*. It is an educational ceremony. This rite serves a spiritual and cultural purification, so it is a sacred thread ceremony. This rite is very essential than the other rites. The word *Upanayana* means a Guru draws a boy near him for learning of the Veda. But later it acquired the meaning that the boy is taken to the *Ācārya* by this rite.<sup>195</sup> Kālidāsa also gives more importance to this ritual. He says in his RV.<sup>196</sup> Āpastamba<sup>197</sup> cites in *Dharmasūtra* that this rite is a sacrament of a person desirous of learning. Mahārṣi Pāṇini has considered the acceptance of the disciples for the study by the *guru* as *Upanayana*.<sup>198</sup> Kāśikā has also supported to the word of Pāṇini.<sup>199</sup>

Thus it is clear that the child becomes capable of acquiring knowledge and is engaged in the education of Vedas through this ceremony. Another name for this ceremony is ‘मौञ्जबन्धन’<sup>200</sup>. A child is supposed to learn religious literature and chanting of the Vedas after his *Upanayana* ceremony. Yājñavalkya has considered the teaching of the Vedas, ethics and modesty through the Guru after *upanayana* of the disciple from the *Mahāvyaḥṛts*. “उपनीय गुरुः शिष्यं महाव्याहृतिपूर्वकम् । वेदमध्यापयेदेनं शौचाचारांश्च शिक्षयेत् ॥”

In this way, *Upanayana* ceremony was an important rite in *Śruti* and *Smṛti* period for the intellectual development of a child. Āśvalāyana<sup>201</sup> cites that a *Brāhmaṇa* should do this ceremony in the eighth year from his birth and *Kṣatriya* in eleventh year. Manu says that a *Brāhmaṇa* should perform at the eighth year from his mother’s womb, a king (*Kṣatriya*) in the eleventh year and the *Vaiśya* in the twelfth year.<sup>202</sup> Yājñavalkya supports Manu by saying,

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<sup>194</sup> उपनयमानो ब्रह्मचारिणम् । AV., XI.5.3

<sup>195</sup> उपसमीपे आचार्यादीनां वटोर्नीतिर्नयनं प्रापणमुपनयनम् । *Vīramitradaya* (part-1) Bhāruci – p.334

<sup>196</sup> अथोपनीतं विधिवद्विपश्चितो विनिन्युरेनं गुरवो गुरुप्रियम् । RV., III.29 (ab)

<sup>197</sup> उपनयनं विद्यार्थस्य श्रुतितस्संस्कारः । ĀD., I.1.9

<sup>198</sup> उपनयनस्यापरं नामाचार्यकरणमस्ति । Ad, I.3.36

<sup>199</sup> *Kāśikā*, I.3.36

<sup>200</sup> द्वितीयं मौञ्जबन्धनात् । YāS., I.39 (ab)

मौञ्जबन्धनचिह्नितम् । MS., II.170 (ab)

<sup>201</sup> अष्टमे वर्षे ब्राह्मणमुपनयेत् । गर्भाष्टमे वा । एकादशे क्षत्रियम् । ĀśvaG., I.19.1-3

<sup>202</sup> गर्भाष्टमेऽब्दे कुर्वीत ब्राह्मणस्योपनायनम् । गर्भादिकादशे राज्ञो गर्भात्तु द्वादशे विशः ॥ MS., II.36

“गर्भाष्टमेऽष्टमे वाऽब्दे ब्राह्मणस्योपनायनम् । राज्ञामेकादशे सैके विशामेके यथाकुलम् ॥”<sup>203</sup>

It has been cited in the *Śaṅkhalikhitau*, that the *Upanayana* ceremony of a king should be performed in the eleventh year.<sup>204</sup>

Therefore, Kālidāsa has described *Upanayana* of Raghu in a very traditional way. After this ceremony, the preceptor gave training in the Vedas to Raghu at his hermitage. In the fifteen canto of RV<sup>205</sup>, the great poet felt religious about Vālmīki's editing of all the rites for Lava and Kuśa and teaching the Vedas to both the babies. In this way, the poet Kālidāsa has described the meaning, method and purpose of *Upanayana* ceremony by following up Vedic tradition.

### (ix) Keśānta :

The ceremony of *Keśānta* is the next after *Upanayana*. Kālidāsa mentions the word *Godāna Anantaram* in RV <sup>206</sup> indicates the view of the prevailing rite of गोदान. It implies ‘chopping of hair’. According to some household sources<sup>207</sup>, *Keśānta* is also known as *Godāna* rite. Mallinātha in his commentary explains that, “गोदानं नाम ब्राह्मणादोनां षोडशे वर्षेषु कर्तव्य केशान्ताख्यं कर्मोच्यते”. This ritual has to be completed before entering in to *Grhasthāśrama* and after completion of *Brahmacaryāśrama*.

Mallinātha further quotes Manu who says that this ceremony should be done for a *Brāhmaṇa* in his sixteenth year from his mother's womb. It should be applied to *Kṣatriya* in his twenty-second year and to *Vaiśya* in his twenty-fourth year.<sup>208</sup> According to the *Kauṣītaki Grhyasūtra*,<sup>209</sup> ritual of *Godāna karma* is held in the sixth or seventh year and like *Cūḍākarma* it can be done in sixteenth or eighteenth year. Yājñavalkya cites the hair-cut must be done in

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ĀśvaG., I.19.1-4

<sup>203</sup> YāS., II.4.

<sup>204</sup> गर्भाष्टमेऽष्टमे राज्ञो गर्भाष्टमे द्वादशे विशः । *Śaṅkhalikhitau*, II.7

<sup>205</sup> साङ्गं च वेदमध्याप्य किञ्चिदुत्क्रान्तशैशवौ । स्वकृतिं गापयामास कविप्रथमपद्धतिम् ॥ RV., XV.33

<sup>206</sup> अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निर्वर्तयद् गुरुः । *Ibid*, III.33 (ab)

<sup>207</sup> गोदानमिति कर्मनामधेयम् । *ĀG.*, VI.16.12 (commentary)

*Mānava-grhyasūtra*, I.21.13

<sup>208</sup> केशान्तः षोडशे वर्षे ब्राह्मणस्य विधीयते । राजन्यबन्धोर्द्वाविंशे वैश्यस्य द्वाधिके ततः ॥ MS., II.65

<sup>209</sup> निकक्षयोः षष्ठसप्तमे गोदानकर्मणि । एवमेव गोदानकर्म यच्चूडाकर्म षोडशे वर्षेऽष्टादशे वा । *KauG.*, I.21.16-17

the sixteenth year for a *Brāhminā*.<sup>210</sup> From the Kālidāsa's verse in RV, it can be assumed that Raghu's this ritual was performed at the age of eighteen.

However, some other scholars dispute the name of the rite by saying that it is e *Samāvartana* which marks the termination of the *Brahmacāryāśram*. The *Vīramitrodaya* corroborates in his treatise.<sup>211</sup>

Kālidāsa mentions that Raghu's family had prepared for his marriage ceremony after his *Godāna* rite. Mallinātha quotes from Manu to substantiate that after the learning of the Veda, when once enter in *Grhsthaśrama*, the state of *Brahmacarya* gets over.<sup>212</sup> Mentioning sixteenth year, Āśvalāyana has spoken in the *Grhasūtra* about editing at the time of marriage.<sup>213</sup>

Thus, mentioning the last time limit of this rite, Kālidāsa has clarified that it is necessary to perform this ceremony before marriage. It becomes completely clear that the character Raghu as described by the poet is certainly an endorsement of Vedic tradition.

#### (x) Samāvartana :

The time of returning from the *Gurukula* to the home at the end of *Vedādyāyana* is called *Samāvartana*. Many treatises deal on this domestic ritual called *Samāvartana* which marks the termination of studentship. This rite is a kind of a passport prepared for the next stage of life as *Grhastha*. And the preceptor teaches to the disciple about sense control, charity and human welfare through this ceremony.<sup>214</sup> The *Grhasūtra* speaks of three types of *Snātaka* like *Vidyā*, *Vrata* and *Vidyāvratā*. The student is expected to offer *Gurudakṣiṇā* before leaving his preceptor.<sup>215</sup> Kauṣītaki<sup>216</sup> gives the method of this ritual that says: *Brahmacārī* should take bath in the *Gurukula* by renouncing his hair, beard and , knells t after finishing the study of Veda.

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<sup>210</sup> केशान्तश्चैव षोडशे । YāS., I36.

<sup>211</sup> मौञ्जीव्रतानि गोदानसमार्पितविवाहकाः । *Vīramitrodaya*, Samaskāra Prakāśa, Vol., I, P.564

<sup>212</sup> वेदानधीत्य वेदौ वा वेदं वाऽपि यथाक्रमम् । अविप्लुतब्रह्मचर्यो गृहस्थाश्रममाविशेत् ॥ MS., III.2

<sup>213</sup> ĀśvaG., I.22.3 (Nārāyaṇa commentary)

<sup>214</sup> युवा सुवासाः परिवीत आगात् स उ श्रेयन् भवति जायमानः । तं धीरासः कवय उन्नयन्ति स्वाथ्यो मनसा देवयन्तः ॥ RgV., III.8.4

<sup>215</sup> विद्यान्ते गुरुमर्थेन निमन्त्र्य कृत्वानुज्ञानस्य वा स्नानम् । ĀśvaG., III.9.4

<sup>216</sup> स्नानं समावर्त्यमानस्य । .....KauG., III.1.1-2

Kālidāsa was very well aware of this practice though he does not mention it in the case of Raghu. He mentions it in the case of Kautsa who is the disciple of Varatantu, and Varatantu approaches Raghu for a favour.<sup>217</sup> The word *Upāttvavidyā* appears to point out *Vidyāsnātaka*. Giving *Gurudakṣiṇā* is an integral part of *Samāvartana*. In fact, the student is so much indebted to the teacher that nothing will suffice *Gurudakṣiṇā*, says the *Laghuhārīta*.<sup>218</sup> Therefore, a disciple gives *Gurudakṣiṇā* to his preceptor before leaving his hermitage. Influence of this concept is reflected in Kālidāsa's poem. However, the student does not have anything to give then he must go to his teacher and formally take his permission like the king Raghu. Whether Kautsa has been permitted to leave by his guru.<sup>219</sup> In case of there is nothing to give *Dakṣiṇā* to guru, the guru says that he is satisfied with the merits of the student.<sup>220</sup> It was more or less the same tone in which Varatantu spoke to Kautsa.<sup>221</sup>

#### (xi) Vivāha :

In the Indian culture, where *Samskaras* are necessary for the reforms a human being, the four *Āśramas* such as *Brahmacarya*, *Gr̥hastha*, *Vānprastha* and *Samnyāsa* are given credit that have helped arranging and organizing the society. Marriage is one type of ritual. From the Vedic texts that are the exponent of Indian culture, the Indian society has accepted marriage as the important sacrament. Marriage is also viewed as most important institution that carries socio-cultural significance, among all other domestic ceremonies. There are eight types of marriages mentioned in the *Manusmṛti*.<sup>222</sup> They are: *Brahma*, *Daivata*, *Ārṣa* etc. The *Āśvalāyana* and *Yājñavalkya* also considered these eight forms of marriage.<sup>223</sup>

<sup>217</sup> उपात्तविद्यो गुरुदक्षिणाऽर्थो कौत्सः प्रपेदे वरतन्तुशिष्यः । RV., V.1

<sup>218</sup> एकमप्यक्षरं यस्तु गुरुः शिष्ये निवेदयेत् । पृथिव्यां नास्ति तद्व्यं यद्वत्त्वा त्वनृणी भवेत् । Pandey, Rajabali, *Hindu Samskāra*, pp. 149-151

<sup>219</sup> अपि प्रसन्नेन महर्षिणा त्वं सम्यग्विनीयानुमतो गृहाय । कालो ह्ययं संक्रमितुं द्वितीयं सर्वोपकारक्षममाश्रमम् ॥ RV., V.10

<sup>220</sup> असमर्थेन मे वत्स त्वद्गुणैरस्मि तोषितः । Pandey, Rajabali, *Hindu Samskāra*, Op.cit.150

<sup>221</sup> समाप्तविद्येन मया महर्षिर्विज्ञापतोऽभूद् गुरुदक्षिणायै । स मे चिरायास्खलितोपचारां तां भक्तिमेवागणयत्पुरस्तात् ॥ RV., V.20

<sup>222</sup> ब्रह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः । गान्धर्वो राक्षसश्चैव पैशाचस्त्वष्टमोऽधमः ॥ MS., III.21

<sup>223</sup> ĀśvaG., I.6.1

YāS, III.58-61

According to Kālidāsa, marriage is the union of male and female for social welfare. This union is not only physical or heartfelt but it is a unique combination of both. Kālidāsa says in the sixth canto of KS<sup>224</sup>, Pārvatī won over Śiva with her undaunted and severe penance, lord Śiva appeared casting aside his disguise in front of her as a *Brahmacārī*. Even he declared that Pārvatī has literally purchased him with her power of penance. However, subsequently Pārvatī sent her friend to Śiva in private with a message that he should seek her hand through the proper channel, namely to approach her father who is the authority to decide the marriage.

Kālidāsa has shown the marriage of *Prājāpatya* through the above verse and the eighty-seventh verse of RV's sixteenth canto<sup>225</sup>. Here the marriage of Kuśa is also known as *Prājāpatyai*. Kālidāsa also holds that the wedding of Śiva and Pārvatī falls under the *Prājāpatya* type<sup>226</sup> that is told in the seventh canto of KS<sup>227</sup> as it was conducted in the presence of Agni and Himavān instructing them to practise *Dharma* together. “अयं प्राजापत्यो विवाहो ज्ञेयं”.

*Prājāpatya* marriage is paramount. According to Manu, the girl is given by her father to the bride after giving an advice that ‘both of you should practice religion together’.<sup>228</sup> *Āśvalāyana Gr̥hyasūtra* cites “सह धर्मं चरेदिति प्राजापत्यः”<sup>229</sup>. That means if the bride and bridegroom observe the nuptial rites together, the marriage is called *Prājāpatya*. Gautama and Yājñavalkya have supported the word of Manu and *Āśvalāyana*.<sup>230</sup> Vijñāneśvara has explained that “सह धर्मं चरतामिति परिभाष्य कन्यादानं स प्राजापत्यः” In this way, by equipping the girl with the order of co-religion, her donation by the girl's father is *Prājāpatya* marriage. In this way, the marriage of Śiva and Pārvatī was given the name of *Prājāpatya*. Thus, the marriage of Śiva and Pārvatī,

<sup>224</sup> अथ विश्वात्मने गौरी सन्दिदेश मिथः सखीम् । दाता मे भूभृतां नाथः प्रमाणीक्रियतामिति ॥ KS., VI.1

<sup>225</sup> तस्याः स्पृष्टे मनुजपतिना साहचर्याय हस्ते माङ्गल्योर्णावलयिनि पुरः पावकस्योच्छिखस्य । दिव्यस्तूर्यध्वनिरुदचरद् व्यश्रुवानो दिगन्तान्धोदग्रं तदनु ववृषुः पुष्पमाश्चर्यमेघाः ॥ RV., XVI.87

<sup>226</sup> There are eight types of marriage Brāhma, Daiva, Prājapadya, Ārṣa, Gāndharva, Āsura, Paisāca and Rākṣasa.

<sup>227</sup> वधू द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति कर्मसाक्षी । शिवेन भर्त्रा सह धर्मचर्या कार्या त्वया मुक्तविचारयेति ॥ KS., VII.83

<sup>228</sup> सहोभौ चरतां धर्ममिति वाचाऽनुभाष्य च । कन्याप्रदानमभ्यर्च्य प्राजापत्यो विधिः स्मृतः ॥ MS, III.30

<sup>229</sup> सह धर्मं चरत इति प्राजापत्यः । ĀśvaG, I.6.1

<sup>230</sup> संयोगन्त्रः प्राजापत्ये सहधर्मश्चर्यतामिति । GauD., I.4.5

सह धर्मं चरताम् इति परिभाष्य कन्यादानं स प्राजापत्यः । YāS, I.60 (commentary)

Himālaya handed over his daughter to him according to the prescribed *Dharmācāra*. From this instance it can be said that Kālidāsa has given much recognition to this marriage on the basis of the *Śāstras*.

Second is, in the matter of marriage, Śiva says to the seven sages that the women fare much better, while sending them on such a mission. (KS., VI.32) It is only by consulting them that the head of the family decides on the marriage of his daughter. A highly delighted Himavān eagerly looked at his wife Menā before giving a reply to the sages on their proposal.<sup>231</sup>

According to Yājñavalkya, a man without a wife is not fit for religious act.<sup>232</sup> In fact the *Grhasthāśrama* itself is hailed as the best among the four stages of life.<sup>233</sup> Kālidāsa has corroborated this view through Raghu.<sup>234</sup>

Kālidāsa has used the word ‘*dikṣā*’ in the first verse of the KS’s first canto.<sup>235</sup> The commentator Mallinātha has explained about it that “दुहितुर्विवाहदीक्षा विवाहसंस्कारः सैव विधिः”. It is clear that ‘*dikṣā*’ involves the observance of rituals because marriage was considered to be *Upanayana* for women. Manu says about this idea that marriage is the *Upanayana* rite for women.<sup>236</sup> Kullūkabhaṭṭa has explained in his commentary that marriage ceremony is the Vedic *Samskāra* recognised by Manu etc. is known as *Upanayana*. “विवाहविधिरेव स्त्रीणां वैदिकः संस्कार उपनयनाख्यो मन्वादिभिः स्मृतः”

The rituals pertaining to Umā's marriage were started on auspicious *lagna* or time. ‘*Jāmitraśuddhrlagnadharma*’ this is elaborated by Mallinātha with the help of *Jyotiṣa* texts in this verse. In the *Kālavidhāna*, it is said about the auspicious time that “अर्केककटकन्यकाघटधनुर्मुक्ते भृगौ मन्त्रिणि स्फीतज्योतिषि शीतरोचिषि बलोद्विक्ते विरिक्ते तिथौ ॥”<sup>237</sup>

The commentator points out that this *lagna* aspect of Jāmitra of the seventh house being free of planets is loosely applied to the day in this context.

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<sup>231</sup> प्रायेण गृहिणीनेत्राः कन्यार्थेषु कुटुम्बिनः । KS., VI.85 (cd)

<sup>232</sup> पत्नी धर्मार्थकामानां कारणं प्रवरं स्मृतम् । अपत्नीको न मे भूप कर्मयोग्यो न जायते ॥ YāS, I. 51

<sup>233</sup> यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः । तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमाः ॥ MS., III.77

<sup>234</sup> अपि प्रसन्नेन महर्षिणा त्वं सम्यग्विनीयानुमतो गृहाय । कालो ह्ययं संक्रमितुं द्वितीयं सर्वोपकारक्षममाश्रमं ते ॥ RV., V.10

<sup>235</sup> अथौषधीनामधिपस्य वृद्धौ तिथौ च जामित्रगुणान्वितायाम् । समेतबन्धुहिमवान्सुताया विवाहदीक्षा-विधिमन्वतिष्ठत् ॥ KS., VII.1

<sup>236</sup> वैवाहिको विधिः स्त्रीणां वैदिकः स्मृतः । औपनायनकः इति पठ्यते । MS., II.67

<sup>237</sup> *Kālavidhāna*, V.144

“तिथौ च जामित्रं लग्नात्सप्तमं स्थानं तस्य गुणः शुद्धिः सा च ग्रहराहित्यं तेनान्वितायां सत्याम् ।” Hence it is clear that Jāmitra signifies the seventh astrological house, counted from the *lagna*. So according to this, Kālidāsa in his verse mentions that all the friends and relatives were gathered at the place of Śiva and Pārvatī’s marriage on the auspicious time.

Further, Kālidāsa says that the *maitra muhūrtas* which was the third *muhūrtas* of the day, was considered as an auspicious time for bedecking Umā as seen in the sixth verse of seventh canto of KS<sup>238</sup>. Mallinātha also explains “मैत्रे मित्रदैवत्ये मुहूर्ते। उदयमुहूर्तार्त्तृतीयमुहूर्त इत्यर्थ” and it is substantiated with this quotation from Brhaspati “आर्द्रः सार्द्रस्तथा मैत्रः शुभो वासव एव च।” Mallinātha also quotes in the same verse that the choice of the star *Uttaraphālgunī* is in accordance with *Jyotiṣaśāstra* “फाल्गुनीप्रष्टपदानां च नक्षत्रे”. Kālidāsa has told that after the passing up of the three *muhūrtas* from the sunrise, when the moon joins the *Uttarphālgunī* constellation, fortunate women of the family of Himālaya adorned the body of Pārvatī. It is fully understood that Kālidāsa has believed on the auspicious *muhurta* system laid down by the *Jyotisāsāstra*. Thus, his knowledge of astrology is seen in his writing.

Kālidāsa in the fifth and seventh canto of RV<sup>239</sup> refers to the *Svayamvarsabhā* of Indumatī in which she choose Aja as her husband. After that the marriage of Aja and Indumatī, was done according to the prescribed rituals. Kālidāsa has endorsed the system of the *Gāndharva* marriage through the marriage of Aja and Indumatī. According to Gautama, *Gāndharva* marriage is in which the woman herself chooses her husband.<sup>240</sup> The definition of Manu is the most comprehensive about this marriage. According to him, when the bride and the groom voluntarily mingle with each other under the influence of sexuality, then this method of marriage is called *Gāndharva*.<sup>241</sup> Yājñavalkya also supported Manu’s view.<sup>242</sup> Āpastamba considers that a union of bride and groom with mutual relationship for staying together is called

<sup>238</sup> मैत्रे मुहूर्ते शशलाञ्छनेन योगं गतासूत्ररफल्गुनीषु । तस्याः शरीरे प्रतिकर्म चक्रुर्बन्धुस्त्रियो याः पतिपुत्रवत्यः ॥ KS., VII.6

<sup>239</sup> RV., V.39-40 ; *Ibid*, VII.20

<sup>240</sup> इच्छन्त्याः स्वयं संयोगो गान्धर्वः । GauD., I.4.8

<sup>241</sup> इच्छयाऽन्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसम्भवः ॥ MS., III.32

<sup>242</sup> गान्धर्वः समयान्मिथः । YāS., I.61



*Gāndharva*.<sup>243</sup> Thus, it becomes clear that the great poet Kālidāsa has illustrated this marriage ceremony in his poem accepting the views of the *Dharmaśāstras*.

After the marriage of Aja and Indumati, Kālidāsa in thirty verse of seventh canto of RV<sup>244</sup> says that the parents of the girl to give wealth (*harana*) to them according to their ability. The commentator Mallinātha explains the meaning of the word *haraṇa* thus, “हरणं कन्यायै देयं धनम्”. *Amarkośa* also mentions the synonym of the word *haraṇa*. In the *R̥gveda*,<sup>245</sup> there is a description of sending gifts along with the bride to the house of the groom. Śamkha has clearly stated that the girl should be given ornaments and other valuable things as *Strī-dhana* in all the types of marriage.<sup>246</sup> According to Manu, *Kanyādāna* is done by covering a girl with ornaments etc., this is belonging to the *Brahma* marriage.<sup>247</sup> Vasiṣṭha has discussed in his *Dharmasūtra* about the wealth received at the time of marriage in the order of division on the property of the mother.<sup>248</sup> Manu, while mentioning about women’s wealth, has mentioned that it should be given in presence of the fire in marriage.<sup>249</sup> Yājñavalkya has also reiterated the point of wealth to be given in front of the fire in marriage.<sup>250</sup> While following the views of Manu, Kātyāyana has told that the money given in presence of the fire at the time of marriage is called *Adyāgni* and the wealth given by the parents at the time of going to the husband’s house is called *Adyāvāhanika*.

Kālidāsa, again told about the marriage ceremony in the twelfth canto of RV. This means that the system of giving of money at the time of marriage and farewell of the girl was prevalent tradition which has come down to the society since Vedic period. Later on, Manu, Yājñavalkya etc *Smṛtikāras* have also approved the above arrangement. It seems that in Kālidāsa’s period also the parents used to give the wealth as per their capacity to their daughters

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<sup>243</sup> ĀG., V.2.11.20

<sup>244</sup> भर्ताऽपि तावत्क्रथकैशिकानामनुष्ठितानन्तरजाविवाहः । सत्त्वानुरूपाहरणीकृतश्रीः  
प्रास्थापयद्राघवमन्वगाञ्च ॥ RV., VII.32

<sup>245</sup> R̥gV., X.85.13; X.85.38

<sup>246</sup> *Saṃskāra Prakāśa*, p.851

<sup>247</sup> आच्छाद्य चार्चयित्वा च श्रुतिशीलवते स्वयम् । आहूयं दानं कन्याया ब्राह्मो धर्मः प्रकीर्तितः ॥ MS., III.27

<sup>248</sup> VD., XVII.46

<sup>249</sup> अध्यग्न्यध्यावाहनिकं दत्तं च प्रीतिकर्मणि । भ्रातृमातृपितृप्राप्तं षड्विधिं स्त्रीधनं स्मृतम् ॥ MS., IX.194

<sup>250</sup> पितृमातृपतिभ्रातृदत्तमध्यग्न्युपागतम् । आधिवेदनिकाद्यं च स्त्रीधनं परिकीर्तितम् ॥ YāS, II.144

during the marriage. Thus, it is seen that the Vedic tradition too influenced Kālidāsa who mentions about the *Strīdhana*.

### (xii) Antyeṣṭi :

*Antyeṣṭi* ritual is an important funeral rite for Hindus, which is also called *Daśāha* and *Śrāddha*. When a person dies the last rites are performed with an intention of his welfare in the *Paraloka* is called *Anteṣṭi* ceremony. Baudhāyana says in the *Pitṛmedha-sūtra* that one conquers the *Ihaloka* through the birth ceremony and the *Paraloka* through the death ceremony.<sup>251</sup>

Kālidāsa has mentioned about this important rite of Indian culture in his work. He has said in the twenty-fifth verse of eighth canto of RV that on receiving information about the death of the king Raghu, his son has done the *Anteṣṭi* ceremony fireless.<sup>252</sup> Further, in the seventy third verse of the eighth canto, after the sudden death of Indumatī, Aja has dedicated her body to the fire with lamentation. He performed her last important ritual for his beloved in the garden after ten days.<sup>253</sup> The *Smṛtikāras* Manu and Yājñavalkya have mentioned about this death ceremony.<sup>254</sup> Kālidāsa has followed *Smrtikaras* in his poem as his ideal. But Kālidāsa has mentioned the word *daśāha* in Indumatī's last ceremony which is controversial. Because, the word *Daśāha* has been legislated for the *Brāhmaṇas* by Manu and the *Dvādaśāha* is legislated for a *Kṣatriya*.<sup>255</sup>

At this juncture, the commentator Mallinātha analyses this aspect which appears to be a variant of Manu's view. According to him, this ceremony is done only after the twelfth day in the case of a *Kṣatriya* “न चात्र दशाहत इत्यस्य शुध्येद्विप्रो दशाहेन द्वादशाहेन भूमिपः ।”. In this context, the famous commentator of Kālidāsa's poetry has said that *Daśāha* is not used for ten days; it is used for a *vidhi*. “दशानामहनां समाहारो दशाहः” Here, Kālidāsa did not oppose Manu's

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<sup>251</sup> Baudhāya *Pitṛmedha-sūtra*, III.1.4

<sup>252</sup> श्रुतदेहविसर्जनः पितृश्चिरमश्रूणि विमुच्य राघवः । विदधे विधिमस्य नैष्टिकं यतिभिः सार्धमनग्निमग्निचित् ॥ RV., VIII.25

<sup>253</sup> अथ तेन दशाहतः परे गुणशेषामुपदिश्य भामिनीम् । विदुषा विधयो महर्द्धयः पुर एवोपवने समापिताः ॥ *Ibid*, VIII.73

<sup>254</sup> निषेकादिश्मशानान्तो मन्त्रैर्यस्योदितो विधिः । MS., II.16) ab)  
निषेकाद्याः श्मशानान्तास्तेषां वै मन्त्रतः क्रिया ॥ YāS., I.10 (ab)

<sup>255</sup> शुद्ध्योद्विप्रो दशाहेन द्वादशाहेन भूमिपः । MS., V.83 (ab)

view which is known from the comment of Mallinātha who has established a harmony between Kālidāsa and Manu by mentioning a special theological law here. On the other hand, Parāśara allows it on the tenth day itself, in the case of a refined *Kṣatriya* “क्षत्रियस्तु दशाहेन स्वकर्मनिरतः शुचि”.

The procedure of this rite is done by igniting fire for all castes of people are said by *Dharmaśāstrakāras*. However, Kālidāsa has mentioned that the death ceremony of Raghu was done without fire. Baudhāya has presented a brief discussion in this regard.<sup>256</sup> Referring to it in detail, *Smṛtyarthasāra* has also insisted upon the *Anteṣṭi* rite with fire.<sup>257</sup> Reiterating the point of *Smṛtyarthasāra*, *Nirṇayasindhu* and *Dharmasindhu* have prescribe the law of *Anteṣṭi* rite without fire for monks<sup>258</sup> The commentator Mallinatha has quoted the view of Śaunaka to prove this *Angnividhi* of Raghu in the *Raghuvamśam* epic that says, “सर्वसङ्गनिवृत्तस्य ध्यानयोगरतस्य । च न तस्य दहनं कार्यं नैव पिण्डोदकक्रिया ।”

*Dāha-saṁskāra* has been mentioned by Kālidāsa in the twelfth canto of RV<sup>259</sup> in which Rāma has done the *Anteṣṭikriyā* of Jatāyu as father. Further, this ceremony is referred in the fifteenth canto of RV.<sup>260</sup>

#### 4.6.4. Saṁskāras in the Bṛhatrayī Mahākāvyas

The system of marriage contributed to the development of society in a big way from the very early period of Indian civilization. Marriage or *Vivaha* is looked as a religious practice.

#### Marriage Ritual :

The poet Māgha has mentioned about the marriage ritual in the thirty-eighth verse of second canto of ŚP.<sup>261</sup> There are eight types of marriages. Among them, Māgha has described *Rākṣasa-vivāha* in his poem. Rukmiṇī was abducted by lord Kṛṣṇa. Kṛṣṇa wanted to marry her. Mallinātha in his

<sup>256</sup> Baudhāya *Piṭṛmedha-sūtra*, III.11

<sup>257</sup> *Smṛtyarthasāra*, p.98

<sup>258</sup> *Nirṇayasindhu*, p.634-635

*Dharmasindhu*, p. 497

<sup>259</sup> तयोस्तस्मिन्नवीभूतपितृव्यापत्तिशोकयोः । पितरीवाग्निसंस्कारात्परा ववृतिरे क्रियाः ॥ RV., XII.56

<sup>260</sup> इत्यारोपितपुत्रास्ते जननीनां जनेश्वराः । भर्तृलोकप्रपन्नानां निवापान्विदधुः क्रमात् ॥ *Ibid*, XV.91

<sup>261</sup> त्वया विप्रकृतश्चैद्यो रुक्मिणीं हरता हरि । बद्धमूलस्य मूलं हि महद्वैरतरोः स्त्रियः ॥ ŚP., II.38

commentary refers to Manu and Yājñavalkya. Manu gives the definition of this marriage that forcefully kidnapping a girl from her house by killing the girl's sides, cutting their body parts breaking the door etc. is called *Rākṣasa* marriage. “प्रसह्य बलात्कारेण कन्याया हरणं राक्षसो विवाह इत्येव लक्षणम् ।”<sup>262</sup> This type of marriage comes from the Vedic period. Yājñavalkya says that the bride is abducted through the battle between two persons.<sup>263</sup> This marriage is the sacramental for the *Kṣatriya*. The commentator has explained that “पूर्वविहितौ गान्धर्वराक्षसौ क्षत्रस्य धर्म्यौ मन्वादिभिः स्मृतौ ।”<sup>264</sup> Here Māgha has placed the Vedic tradition in his epic, referring to the demon marriage.

In NC also it is spoken about various marriage ceremonies by Śrīharsa. It has been also observed that A priest was appointed to perform all the rituals of the marriage. Śrīharṣa mentions about the marriage ceremony of Damayantī by *Svayamvara* system in the NC. Yet it is understood that *Brahma* marriage had also some influence here. Nala was invited as groom. Later he was respectfully welcomed with ceremony by Damayantī's father.<sup>265</sup> In the *Svayamvara*, a bride selects her husband amongst many suitors. Usually this marriage is done in the presence of his family members and relatives. In presence of her family members and relatives, Damayantī rejects the four gods like Indra, Yama, Agni and Varuṇa and various kings to have Nala as her husband. This *Svayamvara* marriage belongs to the *Brāhma-vivāha* as well as *Gāndharva* marriage. Because, in this marriage, the groom who is learnt the Veda was invited by the guardian of the bride. The father of bride has done the worship of groom and after that he also gives away the bride with ornaments etc.<sup>266</sup> Yājñavalkya also accepted the word of Manu.<sup>267</sup> Yājñavalkya regarding the term of *Svayamvara* says that in the absence of parents, an adult girl should choose a suitable groom to live with. It is called *Svayamvara* marriage.<sup>268</sup>

<sup>262</sup> हत्वा छित्त्वा च भित्त्वा च क्रोशन्तीं रुदतीं गृहात् । प्रसह्य कन्याहरणं राक्षसो विधिरुच्यते । MS., III.33

<sup>263</sup> राक्षसो युद्धहरणात् । YāS., I.61 (cd) The commentator Kullukabhatta commends राक्षसो युद्धेन अपहणात् .

<sup>264</sup> गान्धर्वो राक्षसश्चैव धर्म्यौ क्षत्रस्य तौ स्मृतौ । MS., III.26 (cd)

<sup>265</sup> अथायमुत्थाय विसार्य दोर्यगं मुदा प्रतीयेष तमात्मजन्मनः । सुरस्रवन्त्या इव पात्रमागतं धृताभितोवीचिगतिः सरित्पतिः॥ NC., XVI.11

<sup>266</sup> आच्छाद्य चार्चयित्वा च श्रुतिशीलवते स्वयम् । आहूय दानं कन्याया ब्राह्मो धर्मः प्रकीर्तितः ॥ MS., III.27

<sup>267</sup> ब्राह्मो विवाह आहूय दीयते शक्त्यलंकृतः । YāS., I.58

<sup>268</sup> यदा पुनर्दातृणामभावस्तदा कन्यैव गम्यं नमनार्हमुक्तलक्षणं वरं स्वयमेव वरयेत् । *Ibid*, I.64 (commentary)

Manu says that the bride and groom accept each other as husband and wife by mutual humility, called *Gāndharva* marriage.<sup>269</sup> Hence Damayantī choose Nala as her husband.

The poet quotes in the other verse of NC<sup>270</sup> that Nala was not afraid to do any sin to get Damayantī. Also, he was not ashamed to work as a slave to Damayantī. Mallinātha has said here “पापादपि त्रस्यति भीत्रार्थानां भयहेतुरिति त्वय्येव दास्येऽपि त्वदधिगतदास्यविषये न लज्जते ।” If anybody wants to get married after getting addicted in this way, it is called *Paiśāca* marriage. Manu says about this type of marriage that it is sinful to marry a girl by getting intoxicated or overly anxious.<sup>271</sup> Kullukabhaṭṭa has given explanation about this marriage by saying thus, “पापहेतुर्विवाहानां मध्येऽधम पैशाचः ख्यातः”. However, Yājñavalkya says about this marriage that if anyone marries a girl by deception then this marriage is called *Paiśāca*.<sup>272</sup> Here Nala did not want to marry Damayantī by trickery but he was attracted to her. So here, as per Manu’s definition it can be said that Nala and Damayanti’s marriage was *Paiśāca* marriage.

In such way, the poets of Classical Sanskrit literature have mentioned almost all ritual ceremonies from *Garbhādhana* to *Anteṣṭi* in their poems as per the description given in the *Dharmaśāstra*. This tradition was followed by the *Dharmaśāstra* from the Vedic period. It is very well observed that various sacrifices and *Samaskāras* were in vogue during the period of Kālidāsa, Bhāravi, Māgha and Śrīharṣa and they have succeeded putting the thoughts of *Śruti* and *Smṛti* in their works. Thus, it can be said that the influence of the Veda was observed by the poets in classical Sanskrit literature.

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<sup>269</sup> इच्छयाऽन्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसम्भवः ॥ MS., III.32

<sup>270</sup> त्वत्प्रापकात्त्रस्यति नैनसोऽपि त्वय्येष दास्येऽपि न लज्जते यत् । स्मरेण बाणैरतितक्ष्य तीक्ष्णैः लूनः स्वभावोऽपि कियान् किमस्य ॥ NC., III.110

<sup>271</sup> सुप्तां मत्तां प्रमत्तां वा रहो यत्रोपगच्छति । स पापिष्ठो विवाहानां पैशाचश्चाष्टोऽधमः ॥ MS., III.34

<sup>272</sup> पैशाचः कन्यकाच्छलात् । YāS., I.61 (cd)