

profane literature as far as it is noticed in the epic itself, reserving, however, for the two following chapters the Rāmāyaṇa and the philosophical systems.

The Vedas.

Allusions to Vedic literature, veda, chandas, mantra, & ṛuti, are naturally common in every part of the Mahābhārata, but except in the didactic or later epic these are usually of a general character. It may be assumed that the bulk of (ṛuti or revealed works, if not all of it, was composed before the epic began. Nevertheless, it is interesting to see which portions of this hereditary literature are especially mentioned, and particularly important to observe how the epic cites from older works. Even the fact that it does cite verbatim the words of the holy texts is of historical moment when it is remembered that in other places even women and slaves are exhorted to hear the recital of the epic.¹ We find indeed in the course of the epic narrative that a woman is taught Vedic mantras,² but the mantras are from the Atharva Veda, which, without being particularly slighted, is less regarded than the older Vedas, as is shown by this incident; for no woman would have been taught Rig Veda verses, for example.

The Vedas are all mentioned by name, though the Atharva Veda is not always recognized in the formal enumeration. The order of precedence is not fixed, though its peculiar holiness, vimāla, is not the reason why the Sāma Veda in the Gītā and Amṛtasaṇḍa heads the list.³ Usually the Rig Veda stands at the head and the Atharva, if mentioned, at the foot, though the order Ṛk, Yajus, Atharvan, Sāman, and even Atharvan, Siiman, Ṛk, Yajus is found; but the last order occurs only in the didactic or later epic. The four together comprise the veda? caturmūrti, or fourfold Veda, which, in

¹ Compare i, 62, 22; 05, 87; iii, 85, 103; xii, 341, 116, etc.

² Tatas tSm grShayāraāsa sa dvijaḥ Mantragraṃam . . . atharvapiraś śmtam (v. 1. atharvaṅgiraśi), iii, 305, 20.

³ Por in v, 44, 28, it has this epithet, yet stands last in the list: "Not in R. V., nor in Y. V., nor in Atharvas, nor in the spotless Sāmas."

not opposed, as the maker is God (vertakartā vedfulgo voda-
vftanaḥ, iii, 3, 10), who only emits the Vedas as he does all
else when the new aeon begins. The more decided "make" ¹¹
is found of seers, however, in the Ilarivaṅga, mantrahrāhmaṇa-
kartārah, mantrakṛtāḥ,¹ seers and descendants of seers, just
as there is a Mahābhāratakr̥t and Ilihsasya kartū, or 7rou)Tīfi
eV<£i\ though he too is divine,² The gods who are credited
with the making of the Vedas³ are Fire and Sun, as All-God
(above), or especially Brahmian, and in the later epic Vishnu.
It was Brahman who "iirst recited the Vedas,¹ vedān jagāu,
v, 108, 10. With a natural inversion, " Brahman created
brahman " (whereas in reality brahman created Brahman), ac-
cording to another passage, xii, 188, 1-2. Compare: ya imo
brahmaṇā proktā mantra vāi prokṣaṇe gavūm etc pramāṇun
bhavata uḥa 'ho na, v, 17, 9-10. The Self-existent, according
to xii, 328, 50, created the Vedas to praise the gods, stutyar-
tham iha devānām vedāḥ ṣṛstfth svayamhhuva. Kṛṣṇa, who is
kr̥tāgama, in xiii 149, 97, takes the place of the moro general
term. Compare xii, 340, 105:

yad& vedagrutir naṣtft maṃa pratyilhr̥tūi punaḥ
savadfiḥ sagrutikilc; ca kṛtāḥ pūrvaṃ kṛte yugo
(atikr&utdḥ purāṇeṣu grutds to yadi vS kvaeit),

and *mīrmitā* vedaḥ yajñāḡ caū 'ṣadhbihih saha, it). 341, Of!, with
xiii, 145, 61, āgamā lokadhannāṇām māryādūh pūrvanir-
mitāli.⁴

¹ jāyanti 'ha punaḥ punaḥ MantrahrāhmaṇakartSr&ḥ dharmt* prayithilo
tathā, II, 1, 7, 50,

² Kṛṣṇa Dvīiipāyana, also called Kuruvuyakara, xii, 317, 13; xiii, 18,
43-44. The recitation of the Vedas is a matter of scientific study. When
they are " loudly recited in the proper way," sayilikṣya, they fill (other) winds
with fear, and therefore should not be recited when a high wind is blowing,
xii, 320, 23-56.

³ Kor the gods and especially for the part of Brahman in creating the Vedas
and the transfer of his office to Vishnu in the epic, see Holtzmann, 5CDMO.
xxxviii, p. 158, and Das MahabhSrata, iv, p. 0.

⁴ The v. 1, sarva is wrong. The word āgama usually refers to Veda, hut not
always. Compare xiii, 104,150, āgamanām hi sarvoṣitṁ ScSral; yre? felca ucyaite;
i> 2, 30, itihasaḥi yṛṣṥthah sarvāgamṣv ayam; xii, 50, 130, Sgamaty purij^
nām. It means any received work, particularly the Vedas.

In late passages the two earliest forms of the text (the latest forms are unknown) together with the accents of the texts are especially mentioned.¹

In the important numerical analysis of xii, 343, 97-98, the Rig Yeda is said to "have twenty-one thousand"; while the Sāma Veda has "one thousand branches"; and the ádhvaryava or Yajus has "fifty-six and eight and thirty-seven (one hundred and one) branches." Probably "twenty-one branches" is the real meaning in the case of the Rig Veda. Here too are mentioned the gītis, songs or verses (a rather unusual word) found in the branches in their numerous divisions, ^ākhābledāh, ^ākhaśu gltayah.²

It is evident from this statement that, as Weber says of the passage in the Mahābhāṣya, we are dealing with a period when the number of Yajur Veda schools is greater than that recognized in the Caraṇavyūha, which gives only eighty-six. Another verse of this book recognizes ten thousand reas: "This ambrosia churned from the wealth of all the dharmā-khyānas, the satyakhyāna, and the ten thousand Ṭreas," xii,

¹ .rgvedah padakramavibhūṣitaḥ, xiii, 85, 90; atharvavedaprarāḥ pūgar yajñtiyasāmagāḥ samhitām irayanti sma padakramayutām tu te, i, 70, 40, Gālava, Bābhavyagotra, I^āflcāla, the grammarian, through the especial grace of the deity and being instructed in the method of Vāmadcva, became a shining light as a krama specialist, xii, 343, 100 fi ; lakṣaṇāni svarāstobhā niruktaṁ surapañktayah, xiii, 85, 91 (together with nigraha and pragraha); svarīlksaravyafijanahctuyuktaya (gira), iii, 297, 20.

² The verso translated above is ekaviṅgatisūhasram (ṛgvedam raSm prakṣate). Twenty-one thousand what? Not stanzas, for the Rig Teda has only half so many (Müller, ASL. p. 220). On the other hand, the passage agrees closely with one in the Mahābhāṣya (IS. xiii, p. 430), where the corresponding words are "twenty-one fold," after *vartma* (school): ekagatam adhvāryugākhāḥ, sahasravartmā sāmavedah, ekaviṅgatidhā bāhvṛeyam (a word implied in Mbh. xv, 10,11, "SSmba the bahvṛeah"), navadhā ātharvaṇo redaḥ. The epic text, closely corresponding, is: ekaviṅgatisahaśram ṛgvedam , . sahasragākhāṁ yat sāma . . . ṣaṭpañcāgatam aṣṭāu ca sapta trīṅgatam ty uta yasmin gākhā yajurvede, so Tmm ādhvaryave smṛtaḥ, pañcakalpam tharvṢṇam kṛtyābhiḥ paribr̄mhitam kalpayanti hi māṁ viprā atharvaṇa-īdas tathS. There can scarcely be a doubt that for the text above we «muid read ckaviṅgatigSkhāṁ yam, as the parallel suggests, for the text as it stands is unintelligible. I regret that Weber has not noticed the epic passage, so that I cannot cite his opinion.

247,14, where the commentator says that this is a general number, implying a fraction over 10,580.¹

In the account of the later epic we have a parallel to that, of the Vāyu Parāṇa, where the latter, lxi, 120 IT., is accounting for the successive editions of the Vedas:

ftvartnmilnā ṛsayo yuḡakliṽyasu punaḷi punaḷi
lcurvanti sa?h h it'a hy etc pīyamāuiiḥ] airasparam
aṣṭāpītimham'üüi Qrutarslñiṭiii sinrṭaṇi vfii
 ta eva saiiihita hy ete aṽartante punaḥ punaḥ .
grita dales ṁam panthanām ye gma^andnl bhejlre²
 yuge yuge tu taḷi <ḷfikliá vyasyante táḥ punaḥ punaḥ
 dvapareṣv iha sarveṣu saxhliitāc ea ^rutaṛsibhīḥ
 teṣaih gotreṣv imáḷi Qūkha bhavanti Jlia punaḥ punaḥ
 trill ^akbas tatra kartaro bliavanti ?ha yugakṣayaṭ

The eighty thousand Vedic seers here mentioned are those of the Ilarivam̐ja (loo. cit.): ye (jrūyante divam prāplil ṁayo hy ūrdlivaretasaḥ mantrabrāhmaṇakartāro jñyante lia yuḡākṣaye. They are mentioned elsewhere in the Vñyu Purjīna, viii, 184, and in the epic itself, ii, 11, 54, in the same wort Is:

aṣḷuḷptisahasrūni ṛṣṭnūm Urdlivaretasiin,

a verse found also in the Mahabḥiisya (IS. xiii, p. 480).

¹ Compare further the dapa pafica (ca) yajūnsi, learned from Arka hy the author of the Qatapatha Braḥmaṇa, in xii, 319, 21. The word ('arante bt the sense of school, occurs in xii, 171, 2, pṛṇap ca gotracaraṇum svādhyñynm brahmacāriknm; xiii, Oft, 18, na prched gotracaraṇain. The muñrān of the special septs are referred to in the late hymn to the Sun (Mihira), iii, jL, jIU: (traṁ brāhmaṇāḥ) svaḷākhāvihitāir mantrāir arcanti. Tlu; commentator cited above gives as his authority for the number of stanzas in the Uig Veda a lame couplet of the tjtikalaka: ṛeām da^asahasrilñi ṛeām paheayutSiii ea ṛeām apitiḥ pādap caī-tat pārāyānaṁ ucyata, iti.

² They are referred to, but not as Veda-makers, in Tāj, iii, 180, and in Ap. Dh. S., ii, 9,23, 3-5 (as being mentioned " in a Pūrāna"). YSjñavnkya calls them the aṣṭāpītiḥahasr munayaḥ punaṽavartināḥ . . . dharmapravartakāḷu The Purāna referred to by Apastamba may be the one cited above, though in another form, since the words have a different application. "Hiere is here a prapamsā of the Ordhvaretasas: aṣṭāgītisaliafirani ye pṛajam isiraḥ rsnyalj dak\$;« ijenā*ryami)ali puñthānam te ṢmāṢanani bhejire, etc. Comparo Traina tip. i, 0, ta eva punarāyartante tasmād ete rṢya praj&kāmā dakṣipam pratipadyante.

Divisions of Veda.

Reference is seldom made to Samhita, Brahmaṇa, or Āraṇyaka. The "peruser of Samhita," sarhkitādhyāyin, is alluded to in i, 167, 8, and xiii, 148, 56. The word is used also of the epic, Vyūsa's Sāmhita, the fifth Veda. In xii, 201, 8, saṅgha may be used in the same sense of collection, but it probably means a quantity. I will give the passage, however, as it enumerates the usual (i, 170, 75, etc.) six Vedāṅgas, though in an order constrained by the metre (they and the Upāṅgas will be discussed below, under Upavedas) :

ṛksūmasaṅgū(j ca yajtlṅsi ēa 'pi
cchandūṅsi nakṣatragatiṁ niruktam
adhltya ca vyākaraṇaṁ sakalpaṁ
Qikṣaṁ ca, bhūtaprakṛtiṁ na vedmi,

^{ff} Although I have studied collections of hymns and chants and the sacrificial formulas, and also prosody, astrology, etymology, grammar, ritual, and phonetics, I do not know the First Cause of being."

Brūhmaṇas are mentioned in xii, 269, 83-34, as the source of sacrifice, and in iii, 217, 21, " the different Agnis named in the Brūhmaṇas," brūhmaneṣu. In xiii, 104, 137, " rites declared in the Veda by Brūhmaṇas," the word means priests. Possibly Gita, 17, 23, brāhmaṇāḥ (and vedāḥ) may be works, as the epic is not particular in regard to the gender of these words (purfrṇa, itihāsa, and mahābhūta are both masculine and neuter). Yajñtavalkya's 9a^aPaṭha Brahmana, alone is named, with all its latest additions (kṛtsnaṁ sarahasyaṁ sasaṅgrahaṁ sapariṣeṣaṁ ca), xii, 319, 11, and 16. So ib. 24, 25, and 34: "I resolve in mind the Upanishad (BA.) and the Pari-
<ṣeṣa (the last part), observing also logic, the best science, ānvikṣikī parā, and declare the fourth transcendental science or science of salvation, sāmparāyikā, based on the twenty-fifth (Yoga) principle."¹ Other Brūhmanas may be implied in the

¹ In the expression, loc. cit., \$1.10, veflaḥ sakhilāḥ so 'ttaraḥ, utara refers to the Tpanishads (not to the philosophy). The Khila Supplement is mentioned again in the Harivar^a (Holtzmann).

list at xii, 837, 7 ff., Ṭaṇḍyo, Kñiha, Ḳaṇva, Ṭaittiri¹ As “prose works,” gadya, this class of works is perhaps recognized in iii, 26, 3, in the words: “The thrilling sound of yajūisi, ṛcaḥ, saṁaṁi, and gadyani” (as they were recited).

Whether pravacana, exposition, means Aṅgas or Brāhmanas or perhaps Sūtras, I do not know. The (Upanishad) word occurs in a verse found also in Mann, where the commentator explains it as Aṅga, to which the objection may be made that the Aṅgas have already been mentioned. But* the passage is not without importance as showing how the didactic or later epic adds elements to the simpler statement of the earlier law-books. In xiii, 00, 36, the piliikteyas, or men who may be invited to sit in the row at a funeral feast, are not only the agryāḥ sarveṣu vedeṣu sarvapravacaneṣu ea of Manu iii, 184, and the list of iii, 185, tiṇṇāeiketah pafieāgnis trisuparnaḥ ṣaḍaṅgavid (v. 1. brahmadeyāṁnsanlānat; chundogo jyeṣṭasāmagah) in 00, 26, but, among others, the atharvatg-raso 'dhyetā, 29 (a rare word); “those who cause the Itihāsa to be read to the regenerate,” 33; those who are “acquainted with commentaries,” bhāṣyavidas (or know the Mahābhāṣya?),³ and are “delighted with grammar,” vyfikaraṇo raluḥ, 34; those who “study the Purāṇa and the Dharmacāstras”; those who “bathe in holy pools,” ye ca punyeṣu tṬrtheṣu abhiṣekakṛtājramāṛ, 30 (a practice not extolled by Manu, whose view seems to be that of Agastya, asti mo katjei tṬrthebhyo dharmasamijayah! xiii, 25, 5). The bharāto vid vaṁ, xiii, 7(Ḍ, 18, is naturally extolled in the epic, and yet evon with this latitude we must see in the list above a distinct advance on the position held by the early law-makers, to whom it wits not enough for a man to recite the epic (not to speak of grammar and bhāṣya-knowers as being ipso facto pūSktoyas) to be deemed worthy of invitation. Even Vishnu’s Smṛti is here exceeded, and Manu and the Sūtras have notlūng in any degree parallel. Even if we say that the list is on a par with

¹ The Tāittiri dispute is referred to in xii, 819,17 ff.

* But hhāṣya may mean any reasoned exposition, hhḷySṇi t&r kayuktEni, ii, 11,85.

Vishnu alone, although it really exceeds it in liberality, we thereby put this epic passage on a par with a law-book later than any that can be referred to the Sūtra period, later than Manu also and probably Yajñavalkya.¹

Almost as rare as the mention of Brāhmaṇas is that of Araṇyakas. In the passage cited above, xii, 343, stanza 98 has as elsewhere the singular, gāyanty āraṇyake viprā madbhaktāḥ. So ib. 340, 8: " Hari sings the four Vedas and the Áraṇyaka " (as forest, e. g., ib. 337, 11, āraṇyakapadodbhūtā bhāgāḥ); and in xii, 349, 29-31, the Krishna religion has⁴⁴ mysteries, abstracts, and Áraṇyaka." Compare also v, 175, 38, Ristre cā 'raṇyake guruḥ,⁴⁶ a man of weight in code and esoteric wisdom"; xii, 344, 13, āraṇyakam' ca vedebhyaḥ (yathá), where the kathāmṛtam or essence of story of the expanded Bhārata, Bhārataḥkhyānavistara of 100,000 ślokas,² is compared to the Áraṇyaka as the essence of the Vedas (a simile repeated at i, 1, 265). The word is in fact generalized, like Upanishad. But as a literary class it is found in the plural in xii, 19, 17, vedavādān atikramya śāstrāṇy āraṇyakāni ca . . . sārām dadṛgire na te,⁴⁴ they ran over the words of the Vedas, the yīstras, and the Araṇyakas, without discovering their inner truth." Here Veda does not connote Áraṇyaka.

Upanishads.

The Upanishads are alluded to in the singular, collectively, or distributively in the plural. They are generally grouped with the Aṅgas and are called Upanishads, rahasyas, mysteries, Brāhma Veda, and Vedānta; while like the Araṇyakas they are logically excluded from the Veda of which they are supposed in ordinary parlance to form part.⁸ The

¹ Vishnu, ch. 83; Manu, loc. cit.; Tāj. i, 219; 2Ep. ii, 17; Gaut. xv; Vas. xi. I doubt whether the " Atharvaśiras-reader" can imply the Qiras-vow, but even this is a comparatively late touch, Bauḍh. ii, 14, 2, in this regard.

^a Note that the number of verses show that the Harivai^a already existed when this passage was written. Compare ib. 340, 28.

* I mean that in the current phrase vedāḥ sāfigṢḥ or sopeniśadāḥ the sa should differentiate as much as it does in the parallel phrase ṛgvedaḥ saya-

word *upaniṣad* has two distinct but common meanings in the epic. It means on the one hand mystery, secret wisdom, essential truth, essence, as in xiii, 78, 4, *gavām upaniṣadvitl-vān*, "wise in cow-mysteries," and in iii, 107, 07 = xii, 2*52, 11, *vedasyo 'paniṣat satyam, satyasyo 'paniṣat damah, ^ truth is the secret wisdom (essence) of the Veda, patience the essence of truth."* So in the common phrase, *vedil*,* ca sopeniṣadaḥ*, xiii, 85, 92, etc., the word may mean mysteries. This I think is the explanation of the employment of the word *mahopaniṣad* in vii, 143, 34-35, where Uśinricravas devotes himself to *prāya* before death in battle. He is a muni hero and desires to ascend to the world of Brahman, so he sits down in Yoga contemplation and meditates the "groat *Cptt-nishudḍhyayañ mahopaniṣadam 'yoguyukto Thavan numiḥ*. On comparing the scene where Droṇa is in the same situation, vii, 192, 52, we find that he says *om*, and this mystery of *om* is probably the meaning of *mahopaniṣad*, which cannot be a work here, as is *mahopaniṣadam* in xii, 840, lit. But in other cases *Upanishad* is clearly a literary work, even standing in antithesis to the mysteries with which it is sometimes identical, as it is in the form *upaniṣā* in the Pali scriptures.¹

jurvedaḥ, or in *yad otad ucyatc ^ūstre so hihāso ea ehnndiisi*, xiii, 111, 42. But it is very likely that the term was used to mean "including** (as part of the Veda). On the use of singular and plural referred to above, compare *sa rājā rājadhanmūy ca brahmopaniṣadani tathā avāptavañ*, xv, 35, 2; *sñṅopaniṣadiin vediin vipray ēa* dhlyato*, i, Cl, 10, etc. For *VodSnta* and *Vediṅtūḥ*, meaning *Upanishads*, compare iv. 51, 10, *vedāntity oa purāññi itih^sum (!) purātanam*; xiii, 10, 40, (*Qiva*) *yam' ca vedavido vodvam' vedānte ca prntiHḥithitam . . . yam' vtyanti japanti cn*; II. 0, 10, 07, *ptirifnoḤU vedrmt ca*. I may mention here also the works called *Nisads*, which are referred to (or invented) only, if I mistake not, in xii, 47, 20, *yam' viikesy anuvākesu mṣṭmlpamṣatHU ca gṇṇanti satyakarmaṇam śatyam śatyesu śamūsu*,

¹ Kern, SBE. xxi, p. 317. Compare for the use of the word, xii, 215, 15, where it is said that the *Upanishads* inculcate the four modes of life, *eatrthav cau 'paniṣado dharmah sādharāṇah smṛṭah*; and xii, 84, 5, where it is said that *Vedopaniṣadas* inculcate that earth, cows, or gold must be the sacrificial fee. As we find *vedaḥ sarahasyāḥ ṣasarilgrahūñ* and *vedavcdiifigAbhivṛtyavit*, xii, 325, 22-23, so in viii, 87, 42, reference is made to "all the Vedas, with Tales as the fifth Veda, together with *Upavedas*, *Upainḥads*, mysteries, and abstracts" (*saṃgraha*). *Narāda* is said to be *vedopaniṣadSṃ vettū itihāsa-purāñajñah*, . . . *saḍailgavit* and *smṛtimṇ*, ii, 5, 2 ft Tho use in iii, 251, 23,

Upavedas and Upāṅgas.

The Upavedas or subsidiary Vedas are three in number, Ayur Veda, Dhanur Veda, and Gāndharva Veda. To these is added in other works St̥hāpatya Veda, but this term is not recognized in the epic, and the commentator on vii, 202, 75, recognizes only three, those just given, or Medicine, Archery, and Music; but the fourth, Architecture, is known (only in the epic introduction), as Vāstuvidyā.¹ Authors are assigned to these and other works in xii, 210, 20, Bṛhaspati being the originator of all the Yedāṅgas; Bhr̥gu's son, of Nītigāstra, law; Nārada, of music; Bharadvāja, of the science of arms (particularly archery) ; Gārgya, of tales of the doings of seers (devar̥sīcarita); and Kṛṣṇātreya, of medicine (cikitsita). They are all contrasted with other Nyāya-tantriṇi, which like these were created at the beginning of the aeon as an aid in understanding Brahman (expounded by hetu, āgama, and sadācāra, or reason, faith, and common consent of good men, ib. 22). It is noteworthy that Nārada, not Bharata, is found in this connection, and that Kṛṣṇātreya takes the place elsewhere given to Bharadvāja.

Of the first of these subsidiary Vedas, the epic naturally gives little information, though burdened with much medicinal knowledge which may be referred to some uncited work on medicine. Native scholars imagine that the corresponding Upanishad passages imply the circulation of the blood, also thought to be recorded in xii, 185, 15, prasthitā hṛdayāt . . . vahanti annarasan nādyāḥ: "The veins convey (all over

would suggest that IXpanishad is a sort of Sūtra, for here a spirit is summoned by means of " mantras declared by Bṛhaspati and Ufanas; by those declared in the Atharva Veda; and by rites in the Upanishad," yā\$ co 'paniṣadi kriyāḥ. I am not certain how to interpret pa^hyase stutibhig cāi.Va vedopaniṣadārix gaṇāiḥ xii, 285, 120.

¹ Thus the architect, sūtradhāra, sthapati, is vāsturidyāvī\$Srada, i, 51,15 (the sūtrakarmavi^ārada of Gh ii, 87,1). Architectural Qāstras arc mentioned in i, 184,10-11, As a fourth to the three is elsewhere set the Artha^āstra. These as a group are added to the other vidySs (see note below on the sixty-four arts and fourteen sciences). But in the epic, Arthaipāstra is not grouped with the Upavedas.

the body) the food-essences, starting from the *hr̥daya* " (heart or chest). But a direct citation is the allusion, under the cover of an "it is said," to the constituents *pitta*, *gloṣmaii*, *vāyu* (also *vāta*, *pitta*, *kapha*), which make the threefold body, *tridhātu*, according to the *Āryurvedins*.¹ In the epic *Khila* and in the *Kaccit* and eleventh chapters of *Sabhā*, both late additions to the epic,² the science of medicine is said to have eight branches (ii, 5, 90; 11, 25). Possibly in iii, 71, 27, *^ālīhotra* may represent the veterinary science of iv, 12, 7.

The *Dhanur Veda*, literally *Veda* of the bow, is often joined with the regular *Vedas*, as is to be expected in epic poetry, ix, 44, 21-22, etc. It is called also *iṣvastra*, weapons, and is said to be fourfold and to have ten divisions. In the *Kaccit* chapter just referred to it is said to have a *Sūtra* like other *Vedas*, and at the time this was written it is very probable that such was the case, though, as I have shown elsewhere, the knight's study of *Dhanur Veda* consists in practice not in study of books. This *Bow-Veda*, archery, is opposed sometimes to the four *Vedas* alone, sometimes to the *Upanishads* and *Brahma Veda*, while on the other hand it is associated with various *Sūtras*, arts, and *Niti(-ūstras)*. The priority of *Dhanur Veda* in the phrase *dhanurvedo ca vede ca*, found in both epics, is due partly to metrical convenience and partly to the greater importance of this *Veda* in the warrior's education:³ *na tasya vedādhyayane tathā bnddhir ajāyata yathā 'sya buddhir abhavad dhanurvedo*, "His intelligence was more developed in learning how to use a bow than in perusing holy texts," i, 130, 8; *dhanur-*

¹ xii, 343, 86-87: *pittam' plesmā ca vāyu<? ca eṣa sarāghSta ucyato, ct5i\$ ca dhāryate jantur etāih kṣiṇāit? ca kṣlyate, āyurvedavidas tosmSt tridiiStum māṃ pracakṣate*. Compare vi, 84, 41, cited in *PW*, and also xiv, 12, 3, *?itoṣṇe cāi Va vāyu\$ ca guṇāh. . . sarirajāh*, whose equality is health (*N. kaphapitte*). Some notes on epic anatomy will be given later.

² The lateness of the *Kaccit* chapter I have discussed elsewhere, *Am. Journ. Phil.*, vol. xix, p. 147 ff. A noteworthy statement on disease is that of xii, 16, 9, which attributes all mental disease to the body and all bodily disease to the mind, *mānasāj jayate fārirah (vyādhiḥ)*, "bodily ailment arises from mental (ailment)."

³ The same is partially true of *atharvavede vede ca*, xiii, 10, 37, etc.

vedapuratvāt, ib. 4.¹ It is the Kṣutra, Veda or knightly science of excellence, It. i, 05, 23 (with Brahma Veda)*

The science of music, (hṛṃdhurva Veda, consists according to iii, 01, 14, in the knowledge of singing, dancing, chanting, and playing on musical instruments, gītāiii nr̥ṣyuni ea s̄ama ca vāditraiii ca, not including apparently the Naṭusūtra or manual for actors mentioned by IT̥ninL The seven musical scales, vitṛṇī saptavidhā, ii, 11, 34, are a branch of study. The three notes of the drum are spoken of ² and the names of the notes of the regular scale, gamut, are given. Further citations in this regard will be made hereafter.

These Upavedas are associated with the chief Vedas (vrdāḥ and upavedūḥ, vii, 202, Tō, etc.) and are distinguished as well from the Upanishads, and Tales, and are distinguished as well from the yñstras and Sūtras mentioned in the passage already noticed, ii, 11, 32-33, though Tāstra is a general term including Fpavada. The Ailgas are the customary six incited above, and are generally referred to as in i, 104, 12, veduiḥ s̄mtulgaṃ pratyadlilyata; or without, number, as in i, 150, .1, hrāhmaṃ vedam adhyānil vedfulgāni ea sarvataḥ, nlu²iistram ca sarvajjāḥ.^a These again have their subsidiary branches, rpfṃḡaa, vodāḥ sāfigopāfigilḥ suvistarāḥ, iii, 54, IT ; roanas' anti BṛhaspatP's Rāstra with Aṅgus and rpāfigns, i, 1(H), iitUJK The similarity of phrase in iii, 00, 20 and elsewhere, vedfiḥ sāṅgo-paniṣadfiḥ, might suggest that F piṅḡjts were Tpanishads, but they are more probably a species of Fpuvedas. The term is

¹ Tīnā Veda i« eonHtantly mentioned, e. p, i, KiO, Ūl; ŪŪÍ, Iti, Hi.,⁷ 1; ix, 6, 14, (lu²Ūí²nm̄ yay catUṂpiidam iḡavaHtram̄ vedi» tnttvutṇḥ, nEfiḡrfnw̄ tu catare vedān̄ samynḡ iikhyānapaficam̄ln̄, The phrase dlm̄nurvrde ea vede ca fwwure, for example, in i, UK», UK In H. v, Sō, X4. Kāma in described mi *² trained in the Yajur Veda . . . am! «killed in dhnnurvede eu vede en wdiUbieṣn̄ cu (the Yajur Veda only, to which VSlmiki Monjred, i* here mentioned), Kelsewhere the science take» its proper place, a» in M. ill, %«i77» 4, vedeḡu «inrahafetm̄ dht-nurvetlc̄Hu pSragah̄, where the plural Ik noteworthy.

^a ūi* ḡjO» 10, triḥ«5mft̄ hanyatHm̄ e²īi dundubḥlḥ. The ripS madhurr̄bipE, aweet-voiced lyre, Í» spoken of a» gSndharviuh̄ Hftdtm̄ mkrehnt̄t̄ Í. umroloi-yanti), iv, 17» 14. The* gāmiharvam̄ i» the third note of the «even, xii, 1SJ, ḡḡ «xiv» III, ḡḡk

* Compare brffhmo vede ca pSragah̄ contrasted with «irānilm̄ ea dba-nurvede, vii, 2S, St). So Brahma Veda, K. i, Ofi, X?, (above), not ait A V.