

HISTORY OF SANSKRIT LITERATURE

B.A.SANSKRIT

I SEMESTER

COMPLEMENTARY COURSE

(2011 Admission)

Based on
A SHORT HISTORY OF SANSKRIT LITERATURE

By T.K. RAMACHANDRA IYER



UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

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MODULE I
INTRODUCTION

Sanskrit is the name of the language that was spoken by the seers (*manthradrushtaaro munayah*) of ancient India who have expressed their knowledge, wisdom and thoughts in that language .It is believed to be the language of the Gods revealed to and spoken by the sages-“*Samskrutham naama devi vak anvakhyaathaa maharshibhih*”. It is called Sanskrit-refined because it was regulated by the strict rules of grammar and was used in that refined form by the learned and highly cultured people from very early times. It was in this language the great religious and secular literature of *Bharathavarsha*(India) was recorded from the pre-historic times up to about 1100 A.D. From about 400 B.C, *Praakrutabhaasha* which was spoken by a large section of the people become a literary language and many works were written in that language , mostly by Buddhist and Jains

It is rather a difficult task to fix, with any amount of correctness, the dates of ancient Indian authors and works particularly the Veda which are believed to have been revealed to the great sages of old. Sanskrit authors in general nothing or very little about themselves and hence our knowledge of the personal history of even the great poets like *Valmiki, Vyasa* and *Kalidasa* is very meager. A few authors like *Bana, Bhavabhoothi, Sree Harsha* etc.... have furnished some information about themselves and a few authors, and that helps in fixing the chronology of some poets and works. External evidences such as inscriptions and records of foreign visitors like Hiueung Tsang and Itsing also help in fixing the dates of some. With these and also with the help of some internal evidences, it is only possible just to point out the approximate periods to which most of the works and authors belonged.

The History of Sanskrit Literature falls into two main periods---(1) The Vedic Period & (2) The Classical Period. The Vedic Period which perhaps began as early as 4000 or 3000 B.C. The Classical Period which had its beginning at about 600 B.C., went concurrently with the last stage of the Vedic Period and Practically ended at about 1100 A.D. In a sense, it can be said that the Classical period as extended upto modern times since many works in almost all branches of learning have been written even after 1100 A.D upto this day though these are mostly in the form of interpretation and criticism of the earlier works.

The period of transition from the vedic to the classical literature(between 800 & 200 B.C.) was marked by the development of a distinct class of literature known as the Sutra Literature. To this period also belonged many of the *Puranas* and the earliest works on Scientific Literature(*Sastrani*). Thus, strictly speaking, the period from 800 to 200 B.C., can be termed as the period of Sutras and *Puranas*. Most of the early works on *Sastras* are in Sutra form. The History of Sanskrit Literature, therefore, can be said to consist of three periods.-

- (1) The Vedic Period. from 3000 B.C. to 600 B.C.
- (2) Sutra Period. From 800 B.C. to 200 B.C.
- (3) Classical Period. From 600 B.C.to 1100 A.D. Or up to the modern times.

The Sanskrit language also, like the literature composed in it, falls into two main divisions-(1) The Vedic Sanskrit & (2) The Classical Sanskrit. Within the Vedic language itself. Several stages of development can be found. After undergoing several changes the vedic language finally merged itself into the classical Sanskrit. Though there is much

difference between the Vedic and Classical Sanskrit, the phonetic conditions are practically the same. As regards the difference, many old words are lost and new words have come in. Some words have changed their meaning and new derivations have been introduced. Differences can be seen in grammatical forms too. We have in the Vedas *Karnebhihi* for *classical Kanah*, *Devaasah* for *Devaah* etc... The process of introducing new derivations and new words continued for a long period until it was stopped by the great grammarian Panini (in about 600 B.C) who wrote a complete grammar for the language laying down rules for the derivation of each and every word in Sanskrit and prevented the introducing of new words by giving a full list of Roots and Nouns. Even after Panini, some changes occur which were regularised by *Vararuchi* in his *Vartikas* and finally by *Patanjali* who wrote the great *Vyakarana Maha Bhashyam*. Any violation of the rules as laid down by *Patanjali* was regarded as a grammatical error and hence the Sanskrit Language has remained in same without any change from the date of *Patanjali* (about 250 B.C.) up to this day.

THE VEDIC PERIOD 3000 B.C to 600 B.C

The Vedas are the earliest literary productions preserved in any branch of the Indo-European family. The vedic literature is distinguished by refinement and beauty of thought and the skill in the handling of language and metre. It is mostly religious in its content and form. Derived from the root vid 'to know', the word veda means sacred lore or that from which knowledge is got. The Vedas are four in number (1) *Rig Veda* (2) *Sama Veda* (3) *Yajur Veda* (4) *Atharva Veda*. According to another division based on the form, *Vedas* are spoken as three-*Thrayi*. In this classification portions of the Vedas which are in the form of verses are called *Rik*, those in prose are called *Yajus* and those that are set to Music and are meant to be sung in sacrifices are called *Sama*. Strictly speaking *Rik* means laudatory stanza mainly in praise of Gods. *Saman* means propitiation (by chants) and *Yajus* means Sacrificial prayer or worship.

Three clear stages of development can be noticed in the vedic literature though the orthodox Hindus believe the Vedas are *Anadi* and *Apaurusheya*. The first stage of development is represented by the *Samhitha* portions of the Vedas, the second stage by the *Brahmana* portions and the third by the Upanishads. In the first stage represented by the *Rik Samhitha*, the literature was creative in spirit and highly poetic in form. The second stage represented by the *Brahmanas* is mainly concerned with elaborate rituals and has little creative spirit in it in the last stage represented by the *Upanishads*, the Vedic literature became theologically speculative in character.

Lyric poetry attained a high stage of development even in very early period of the vedic literature. The whole of *Rik Samhitha* is an example of excellent Lyric poetry. In the later period represented by the *Samhitha* of *Yajur Veda* and the *Brahmanas*, some advance was made towards the formation of a literary prose style which, however, did not attain a high level of development.

The *Samhitha* portion of the Vedas mostly consist of *Riks-Manthras* which are to be recited various sacrifices. The *Brahmanas* contain explanation of the *Manthra* and practical direction for the conduct of sacrifices. They further explain the duties to be performed by the four priests (*Ritvijah*) (1) *Hota*, The *Rigvedin*, (2) *Udgata* The *Samavedin* (3) *Adharyu*-The *Yajurvedin* and (4) *Brahma*-The *Atharvavedin*, and also explain the mutual relationship of the

Manthras and the ceremonial as well as their symbolical meaning. Each *veda* has one or more *Brahmana* attached to it and there are many interesting legends and striking thoughts recorded in them.

Aranyakas are a further development of the *vedic* literature which occupy a place at the end of the *Brahmanas*. They contain instructions for the meditation of mystic symbols which, owing to their superior mystic sanctity, are intended to be communicated to the pupil by the teacher in the solitude of the forest they are meant for the use of pious men who have retired to the forest and no longer perform sacrifices. Hence this portion is called *Aranyakam*. The Upanishads which are devoted entirely to theological and philosophical speculations on the nature of things, mark the last stage in the development of *vedic* literature. Since they occupy a place at the end of the Vedas, they are collectively known as the *vedantha* literature. From the nature of the subject matter dealt with, the *samhitha* and *Brahmana* portions together are known as *Karmakanda* since they are mainly concerned with sacrifices and other rituals (Karma). The *Aranyakas* are known as *Upasana Kanda* and the Upanishads as *jnana Kanda*.

The *Samhitha*, *Brahmana*, *Aranyaka* & Upanishad represent four stages of development of the *vedic* literature in the same order. The *Samhithas* are collections of Hymns grouped and arranged into a single book with a purpose. They contain hymns which were *composed* in different periods by different sages. Different stages can be noticed even in the compilation of one particular *Samhitha*. The *RigSamhitha* which is the oldest of the *samhithas* is divided into *Mandalas* of which *Mandalas* two to seven appear to be the earliest collections. The *Mandalas* one and ten are the latest additions as determined from the nature of the subject matter and language.

During the period of *RigSamhitha*, the central place of Aryan culture and civilization was the North-Western part of India—the banks of the great river Indus and its tributaries. By the time of the *Yjurveda* and *Brahmanas* the Aryans had come to the country called *Kurukshetra* from where the *Brahmanic* religion and social systems developed and spread to the *Videha* and *Panchala* countries and gradually to other parts of India. By the time of the Upanishads, the Aryan culture and civilization had spread all over *Aryavarta*—the vast country between the *Vindhyas* and the Himalayas. During the classical period they were introduced to the south and soon spread all over India.

MODULE II

THE RIG VEDA

The Rig *Samhitha* consists of a collection of Hymns (*Sookthaani*) containing a little over ten thousand verses (*Richah*) which are skillfully composed in praise of the ritual deities like *Agni, Soma, Maruth, indra, Varuna* etc...It further contains a few marriage philosophical and funeral hymns as well as some magic songs and secular hymns. The authorship of the various hymns is attributed to the great seers (*Manthradrushtaarah*) like *Grutsamathah, Viswamithra, Vamadeve, Athri, Bharadwaja* and *Vasishta* who are mentioned in them. The Rig *Samhitha* is divided into ten sections called *Mandalas*. There is also another division of the same *Samhitha* into eight sections called *Ashtakaah*. The Rig *Samhitha* contains the earliest hymns of the Vedic literature which must have been composed before 3000 B.C. according to *Lokamanya Tilak* and many other Indian scholars, while Macdonell and other western scholars assign them to a period of about 1500 B.C.

Originally there were five recensions (*Saakhaah*) of the *Rigveda Samhitha* which were-(1) *Shaakala*, (2) *Baashkala*, (3) *Aashwalayana*, (4) *Saankhyayana* & (5) *Mandukeya*. Of these only the first, the *Samhitha* of the *Sakala Sakha* is now available. Two *Brahmanas*- (1) *The Aithareya Brahmana* & (2) *Kausheetaki Brahmana* which is also known as *Sankhyaana Brahmana*-are attached to the *Rigveda*. The former consists of 40 chapters while the later has only 30 chapters. The *Aithareya Aranyakam* of 18 chapters is attached to the *Aithareya Brahmanam* and the *Aithareya Upanishad* forms the last part of this *Aranyakam*. To the *Kausheetaki Brahmana* is attached the *Kausheetaki Aranyaka* of 15 chapters which includes the *Kausheetaki Upanishad*.

SAMAVEDA

The *Samaveda* is closely connected with the *Rigveda* since the major portion of it consists of Rigs (Stanzas) taken from the *Rigveda*, chiefly from the 8th & 9th *Mandalas*. Out of a total of 1549 stanzas, only 75 are new. All others are from the *Rigveda*. These are distributed in two books called *Archikas*- (1) *The Purvarchikam* & (2) *Uthararchikam*. The verses in *Samaveda* differ from those of the *Rigveda* only in the way of marking the accent. These are intended to be sung by the *Udgathru* priests at the *Somayaga*. These stanzas assume their proper character of musical *Samans* only in the various song-books called *Gaanam*. These books give the rules for prolongation, repetition and interpolation of syllables necessary in singing.

Originally the *Samaveda Samhitha* is said to have had 1000 recensions (*Sakha*) but only three of them (1) *Ranaayaneeya Sakha*, (2) *Kautuma Sakha*, (3) *Jaimineeya* or *Thalavakara Sakha* are now preserved. The *Samhithas* of *Ranaayaneeya* and *Jaimineeya* are available in full while in the *Samhitha* of *Kautuma*, all except the 7th *Prapaataka* is lost. To the *Jaimineeya* or *Thalavakara* school is attached the *Brahmana* of that name and the *Upanishadbrahmana* included in this *Brahmana* is the *Aranyaka* of this recension. The brief but very important *Kenopanishad* forms part of this *Thalavakaarabrahmanam*. There is another prominent *Brahmana* of the *Samaveda* called *Panchavimsabrahmana* which consists of 25 chapters. It is also known as *Taandyabrahmana* or *Prautabrahmana*. This is concerned with the *Soma* sacrifices in general and also contains many legends. Another *Brahmana* attached to the *Tandya* school of *Samaveda* is the *Chandogyabrahmanam*, the major portion of which is

the *Chandogyopanishad* which is considered to be the most important of the Upanishads. The first section of this *Brahmana* is the *Aranyaka* of the *Tandya* recension.

YAJURVEDA

The Yajurveda comprises hymns mostly taken from the Rig-Veda, original prose formulas, and also explanations of the Rigvedic hymns from the ritualistic aspect. Therefore this *veda* is partly in prose and partly in verse. Originally the *veda* is said to have had more than 100 *recensions* most of which are now lost.

The Yajurveda has come down to us in two branches-(1). The *Krishnayajurveda* and(2).The *Shuklayajurveda* . The former school came to be called Krishna (black) because the contents are not well arranged and the sacrificial formulas are intermingled to a certain extent, with their explanations. The later school came to be called *Shukla* (white) because the hymns are well arranged and the sacrificial formulas are not mixed up with the explanation of the hymns. The *Samhithas* of both branches deals with many important rituals such as the new-moon and full-moon sacrifices (Dasapoornamaasao), the Soma sacrifice, the construction of fire altar and also *Vajapeya*, *Rajasuya*, *Ashwamedha*, *Sarvamedha* and other sacrifices.

The *Krishnayajurvedasamhitha* which appears to be earlier than the *Samhitha* of *Shuklayajurveda* has 3 well preserved *recensions* viz- (1) *Kaatakasamhitha*, (2) *Maithraayanisamhitha* which was earlier known as *Kaalaapasamhitha*,&(3)*Taitireeyasmhitha*. There is one more recension of this *veda* viz- *Kapishtalakatasamhitha* which is available only in fragments. The *Taitireeya* recension has two schools that of (1) *Aapasthamba* & (2) *Hiranyakesin*. To the *Taitireeyasamhitha* which consists of seven books (*Kandas*) sub-divided into 44 lessons, is attached the *Taitireeyabrahmanam* in three books. The *Taitireeyaaranyakam* forms a supplement to this *Brahmana* and the last four sections of this *Aranyakam* constitute the two Upanishads the *Taitireeya* & the *Mahanarayana* or *Yajniki* Upanishad.

The other three recensions of the Yajurveda which are collectively known as the *Charaka* school have no separate *Brahmanas*. The prose portions of the *Maitraayanisamhitha* constitute its *Brahmana* and the *Maitraayaneeya* or *Maitri* Upanishad is attached to this *Samhitha*. As for the *Kataka* recension, the *Brahmana* is found included in the *Taitireeyabrahmana* and two Upanishads the *Kata* & *Shwetashwatara* are attached to it.

The *Samhitha* of the *Shuklayajurveda* is known as *Vajasaneyisamhitha*. It is said to have been revealed by the Sun in the form of a horse to *Yjnavalkyah*, the great sage who propitiated the Sun God by penance and got the *Shuklayajurveda* from Him. The *Samhitha* has two recensions the *Kaanva* and the *Maadhyandina*. Which are almost identical in their subject matter and the arrangement of the subject matter. To this *Shuklayajurveda* is attached the *Shatapathabrahmanam* of 100 chapters. This *Brahmana* also has two *recensions*, the *Kanwa* and the *Maadhyandina*. From the historical point of view the *Sathapathabrahmana* is the most important *vedic* text, next to the *Rigvedasamhitha*. The most interesting legend of the deluge in which Manu came into possession of a little fish which asked him to rear it and promised to save him from the coming flood is told here in detail. The stories of *Urvasi* & *Pururavas* and of *Bharata*, the son of *Sakunthala* & *Dushyantha* are also found here. This also mentions *Janamejaya*, the celebrated king of the *Kurus* and gives geographical data pertaining to the spread of *Brahmanical* system to the various parts of India.

The concluding chapters of the *Sathapatha-brahmana* constitute the *Brihadaranyakopanishad*, the longest and one of the most important of the Upanishads. The very small but important *Isopanishad* also belongs to this *veda* and forms the concluding part of the *Vajasaneyi Samhitha* itself.

ATHARVAVEDA

The *Atharvaveda* also called *Atharvaangirasa* is not so much concerned with sacrificial matters as the other three Vedas. It is more a heterogeneous collection of spells which teach sorcery directed against hostile agencies such as diseases, noxious animals, demons, enemies etc. It also contains spells of an auspicious character such as charms to secure harmony in family and village life, reconciliation of enemies, long life, health, prosperity etc. Thus it has a double aspect, being meant to appease and bless as well as to curse. The *Atharvaveda* is said to be very important to the kings since it contains spells that would bring success in war and diplomacy.

The *Samhitha* of *Atharvaveda* is preserved in two *recensions* (1) the *Saunaka* & (2) *Pippalada*. The *Saunakasakha* is better known than the latter. The *Samhitha* of *Saunakasakha* contains 730 hymns and about 6000 stanzas divided into 20 books. Some 1200 stanzas are derived from the Rig-Veda. To this *veda* is attached the *Gopathabrahmanam* which does not have any direct connection with the *Samhitha*. The main motive of this *Brahmana* seems to be the glorification of the *Atharvaveda* and the fourth priest Brahma. This *veda* does not have any *Aranyaka*.

Many Upanishads are attributed to *Atharvaveda* but the oldest and most important of the *Atharvan* Upanishads are the *Prasna*, *Mundaka*, & *Mandukya* Upanishads. The *Prasnopanishad* belongs to the *Pippalada* recension. It is so called because it treats six main points of the *Vedantha* doctrine in the form of six questions addressed by six students to the sage *Pippalada* and his answers thereon. The *Mundaka* derives its name from being the Upanishad of the tonsured (*Munda*)-an association of the ascetics who shaved their heads. This is one of the most popular of the Upanishads. The *Mandukya* is a very small Upanishad in prose. Though it bears the name of a Rigvedic school, it is reckoned among the Upanishads of the *Atharvaveda*. It explains the sacred syllable ॐ as the symbolic expression of the Universe and Brahman.

MODULE III

THE DATE OF THE VEDAS

According to Balagangadhara Tilak and some other Indian scholars, the age of the Vedas has to be divided into four periods:

1. The first period beginning from about 6000 B.C. and extending up to 4000 B.C. was the age of the most ancient hymns and some prose sections which are in the form of praise of favorite Gods.
2. The period between 4000 B.C. and 2500 B.C. was the age when most of the ritual *Manthras* of the *Rig-Veda* were composed and the old and new hymns were arranged into Samhitha form. The earlier portions of *Sama* and Yajurveda *Samhithas* too can be assigned to this period.
3. The third period between 2500 B.C. and 1400 B.C. was the time of great rituals when the two important *Brahmanas* of the *Yajurveda* –the *Taitireeya* and *Sathapatha Brahmana* and the later portions of the *Yajurveda Samhithas* came into being. To this period can be assigned the earlier portions of the *Atharvaveda Samhitha* and some other Brahmanas. Some of the earlier Upanishads too must have come into existence during this period.
4. The last division of the *vedic* period beginning from 1400 B.C and coming down to 500 B.C. saw the birth of the later *Aranyakas* and Upanishads as well as *Srautha & Grihya* Sutras. To this period can be assigned a major portion of the Sutra literature and the earliest epic poems like Ramayana and the earlier stage of the *Mahabharatha*.

According to A.A.Macdonell and other western scholars, the *vedic* period begins from about 1500 B.C. and ends in about 600 B.C. In a sense it can be said to extend up to 200 B.C. since most of the later Upanishads were composed during the Sutra period.

Orthodox Hindus consider the whole of the *vedic* literature from the *Samhithas* to the Upanishads as revealed texts and not composed by human beings. Hence they are regarded as sacred books whose authority is supreme. The Sutras and other *Smrithis* of human authorship are not related on a par with the Vedas though many of them are a continuation of the *vedic* texts.

THE SUTRA PERIOD (800 B.C to 200 B.C)

In the last stage of the *vedic* period and also during the period immediately following it, there came into being a distinct type of literature known as Sutras which treated a large number of subjects connected with the Vedas. The growing mass of details in rituals and customs preserved in the *Brahmanas* and in floating tradition imposed too great a burden on the memory of the priests that there was a pressing need to give them a systematic

shape and compress them within a small compass. This need gave rise to the Sutra style which is so compressed that the wording of the most laconic telegram would often appear diffuse compared with it. The *Srauta* Sutras are really a continuation of the ritual side of the *Brahmanas* but they are not regarded as part of revelation and no sacred character is attributed to them.

MODULE IV

THE VEDANGAS

The whole body of Sutra works that deal with subjects pertaining to the Vedas and can be regarded as vedic suppliments, are divided into six classes known as *Vedangas*. They are-

1. *Siksha* or Phonetics.
2. *Vyakaranam* or Grammar.
3. *Chandas* or Metre.
4. *Niruktam* or Etymology.
5. *Kalpa* or Religious Practice.
6. *Jyotisha* or Astronomy.

शिक्षा व्याकरणं छन्दो निरुक्तं ज्योतिषं तथा ।

कल्पश्चेति षडङ्गानि ।

ब्राह्मणेन निष्कारणो धर्मः

षडङ्गो वेदोऽध्येयो ज्ञेयश्च ।

(महाभाष्यम्)

Kalpa:- The origin of *Kalpa* is to be traced to the *Brahmanas*. The long and tedious explanations of the ritualistic formulas in the *Brahmanas* could not be remembered at the time of performance of the sacred rites. Hence the Sutra style was adopted for treating this subject.

The subject matter of the *Kalpa* Sutras is classified under four heads-(1) *Srautha*, (2) *Grihya*, (3) *Dharma*, & (4) *Sulba* Sutras. The *Srautha* Sutras treat the worship of the three fires, the performance of *Dasapoornamaasa*, the different Soma sacrifices etc. The *Grihya* Sutras deal with the ceremonies from *Garbhaadhaana* to *Upanayana*., the duties of the three casts (*Traivarnika*) as *Brahmachari* and *Grihastha*, the duties of a teacher, of a pupil, the marriage customs, the *Panchamahaayajna*, funeral ceremonies and so many other things that are to be performed by a *Grihastha*. The *Dharmasutras* deal with law, religion, custom & usage, the duties of the four castes and the orders (*Ashrama*) in life. These come under the classification of *Smrithi*, i.e., the literature based on tradition as opposed to the *Srautha* and *Grihya* Sutras which are based on *Sruthi*-revelation. The *Sulba* Sutras are practical manuals giving the measurements necessary for the construction of the *Vedi*, of the altars and so forth. They show an advanced knowledge of geometry and constitute the oldest Indian mathematical works.

Each *Kalpasutra* is attached to a particular *veda*. To the *Rigveda* is attached two *Kalpasutras*-(1) *Sankhaayana Kalpasutra* connected with *Sankhaayana Brahmanam* and (2) the *Ashwalaayana Kalpasutra* related to the *Aithareya Brahmanam*. Both *Srautha* and *Grihya* Sutras are combined in these two *Kalpa* Sutras. In addition to these there is one *Sambhavya Grihyasutram* which belongs to the *Kausheetaki Brahmanam* of the *Rigveda*.

To the *Samaveda* there are four *Srauthasutras* – (1) the *Masaka Kalpasutram* also called *Arsheya Kalpam*, (2) *Laadyaayana Srauthasutram* – these two *kalpas* belong to the *Panchavimsha Brahmana*. The third *Srauthasutra* of *Samaveda* is (3) *Draahyaayanasutra* which is connected with the *Ranaayani Sakha*. (4) The *Jaimineeya Sakha* has the *Srautha* and *Grihyasutra* of the same name. The chief *Grihyasutra* of the *Samaveda* is the *Gobhilagrihyasutram* which is the one of the oldest, completest and most interesting work of this class. It seems to have been used both by the *Ranaayaneeya & Jaimineeya* schools.

There are many *Kalpasutras* attached to the *Krishnayajurveda* of which the *Kalpasutras* of *Apastambha* and *Baudhayana*, both are attached to the *Taitireeya Sakha* are the most important. Each of is complete in its own tradition and contains all the four branches - the *Srautha*, *Grihya*, *Dharma*, & *Sulba* Sutras. There is also the *Kalpasutra* of *Hiranyakesin*, an off shoot of *Apastambha*, which contains the *Srautha & Grihya* Sutras of that branch. The *Dharmasutras* of this author do not differ much from those of *Apastambha*. There are also the *Manavasrauthasutra* belonging to *Krishnayajurveda Maitrayaneeya Sakha* and the *Vaikhaana Srauthasutra* attached to the *Krishnayajurvedataitireeyasakha*.

To the *Suklayajurveda* belong the *Srautha & Sulba* Sutras of *Katyayana* and the *Grihyasutra* of *Paraskara*. The *Paraskaragrihyasutra* is also called *Vajasaneyagrihyasutram*. The *Srauthasutra* of *Katyayana* strictly follows the sacrificial order of the *Sathapathabrahmana*.

To the *Atharvaveda* the *Vaitaanasantam* is the *Srauthasutram*. Usually the *Grihyasutra* Presupposes *Srauthasutram*, but in the case of *Vaitaanasantam*, the order is reversed. It is dependent on the *Grihyasutram*. To the *Atharvaveda* is attached the important *Kausikagrihyasutram*. It is not a mere *Grihyasutram*. Besides giving the important rules of the domestic ritual, it deals with the magical and other practices specially connected with *Atharvaveda*.

We have already mentioned that the *Kalpasutras* of *Apastambha* and *Bodhayana* are complete with their *Dharmasutram & Sulbasutram*. The *Kalpasutra* of *Hiranyakesin* also contains *Dharmasuthra* which differs little from the sutras of *Apastambha*. The *dharmasutras* of *Apastambha & Bodhayana* contain all matters that are accepted to be dealt with in *Dharmasutra* and in that sense they are complete works. There is another important *Dharmasutra* of *Gauthama* which does not form part of any *Kalpam*. At one time it must have been connected with a vedic school, most probably to the to the *Ranaayaneeya* branch of the *Samaveda*. Though the work of Gautama is entitled *Dharmasasthram*, it is in style and character, a regular *Dharmasutra*. This is perhaps the oldest *Dharmasutra* since even the *Dharmasutra* of *Baudhayana* contains passages borrowed from this. Another *Dharmasutra* belonging to the vedic period is the *Dharmasastra* of *Vasishta* in 30 chapters. The prose aphorisms of this book are intermingled with verse, the archaic *Trishtup* metre be frequently employed instead of the later *sloka* metre of *Manu* and others. There is another *Manavadharmasastra* known from quotations only. The later works on *Dharmasatra* such as the Law books (*Smrithi*) of *Manu*, *Yajnavalkya* and others are the continuation and further development of the earlier *Dharmasutras* of the vedic period.

SIKSHA-the *Taitireeyaaranyaka* already mentions *Siksha* a subject which even then dealt with letters, accents, quantity pronunciation and euphonic rules. “*Sikshaam vyaakhyaasyaamaha*”.. There are a large number of works bearing the little *Siksha* which are short manuals containing directions of vedic recitation and correct pronunciation. *Yajnavalkyasiksha*, *Vaasishtti siksha*, *Katyaayani siksha*, *Paraasari siksha*, *Naradi siksha*,

Saunakeeya siksha, *Gautami siksha*, and *Panineeya siksha* are some of the prominent *siksha* works. All these are later *suppliments* to *vedic* literature.

The treatises really representative of vedic phonetics are the *Pratisakhya*s which are directly connected with the *Samhitha* and the *Padapata* of the Vedas and their object is to determine the relation of these to each other. The *Pratisakhya*ni as their name implies, were each connected with a particular recension (*Sakha*) of the veda. To the *Sakalasakha* of the *Rigveda* is attached the *Rigveda pratisakhya*m of *Saunaka*. To the *Madhyandina* recension of the *Suklayajurveda* is attached the *Vajasaneyi pratisakhya*sutram of *Kathyayana*. The *Taitireeya pratisakhya* of unknown author belongs to the *Taitireeyasakha* of the *Krishnayajurveda*, to the *Samaveda* belong the *Samavedapratisakhya*m, *pushpasutram* and the *Panchavidasutram*. To the *Saunakasakha* of *Atharvaveda* belongs the *Atharvavedapratisakhya*m in four chapters which is more grammatical than the other works of this class. These *Pratisakhya*s have exercised their influence on the growth of grammatical studies of the later period.

VYAKARANAM- The reading and understanding of the Vedas required a correct idea of the use of words in their proper senses. Hence grammatical studies which had their origin in the *Pratisakhya*s developed into a separate supplement of the Vedas. *Yaska* mentions a Northern and an Eastern school of grammar and refers to many early grammarians among whom *Sakatayana*, *Gargya* and *Sakalya* are the most important. It was *Sakatayana* who expounded the theory of the verbal origin of nouns and the whole system of Panini is based on that theory. Panini also refers too many earlier grammarians whose works are not now available. The earliest text on grammar now available is the *Ashtadhyayi* of Panini which deals with the grammar of the Vedic language as well as the spoken language—*Bhasha*. Coming to be regarded as an infallible authority, Panini superseded all his predecessors whose works have consequently perished. The *Ashtadhyayi* of Panini with the *Varthika* of *Vararuchi* and the *Mahabhashyam* of *Patanjali* dominate the subsequent literature. Though belonging to the middle of the Sutra period the *Ashtadhyayi* must be regarded as the starting point of the Post-Vedic age.

According to tradition quoted in *Laghutrimunikalpataru*, the *Vyakaranas* are nine in number :-

“एन्द्रं चान्द्रं काशकृत्स्नं कौमारं शाकटायनम्
सारस्वतं चापिशलं शाकलं पाणिनीयकम्.”

Patanjali has stressed the need for the study of *Vyakarana* and has mentioned many purposes—
“रक्षोहागमलध्वसन्देहा प्रयोजनम्”.....“तस्मात्-अध्येयं व्याकरणं” (पस्पशभाष्यम्).

Since the protection of the Vedas is an important function of grammar, it is rightly treated as a Vedanga. The Indians can feel justly proud of their grammarians because the results achieved by them are profound and unsurpassed. Prof. A. A. MacDonnell says—“The Sanskrit grammarians of India were the first to analyse word forms, to recognize the difference between root and suffix, to determine the function of suffixes, and on the whole to elaborate a grammatical system so accurate and complete as to be unparalleled in any other country”.

NIRUKTHAM---- The *Nirukta* represents the early attempts made to interpret the Vedas. "निरुच्यते निःशेषेण उपदिश्यते निर्वचनविधवा तत्तदर्थबोधाय पदजातं यत्र तत् निरुक्तं."

The earliest *Niruktha* text now available is the work of *Yaska*, who being earlier than Panini has to be assigned to a period before 800 B.C. *Yaska* refers to some earlier works of *Nirukta* by *Aupamanyava*, *Audumbaraayana*, *Gaargya*, *Gaalava* etc.. which were not even available to him. The *Niruktha* explains words selected from the Vedas which were grouped into three classes- (1) The *Naighandukakanda*, containing a list of words which are synonyms, (2) *Naigamakanda*, containing a list of ambiguous and difficult words, (3) *Daivathakanda*, containing a list of names of deities occupying the sky, earth and heaven. *Yaska* had such a collection before him and he wrote his commentary on it. Both that list of words as well as *Yaska's* commentary are called *Niruktham*. That collection of Vedic words in three groups is also collectively known as *Nighandu*.

CHANDAS: - *Chandas* or prosody deals with Vedic metres and the rules applicable to them. Since *Manthras* are set in metre, their correct pronunciation requires knowledge of their metre. The last three *Patalas* of the *Rigvedaprathisakhyam* and the *Nidaanasuthram* belonging to the *Samaveda* deal with the nature and rules of Vedic metres. The *Chandasutra* of *Pingala* is a well known work on metre which deals with Vedic metre and also Post-Vedic prosody.

JYOTHISHAM:- The sacrifices and other rituals are to be performed on days and hours fixed after calculating the movements of the sun and the moon. *Jyothisha* was accepted as a *Vedanga* to satisfy this need. The four Vedas had their separate *Jyothisha* but that of *Samaveda* is now lost. The *Jyothisha* of *Rigveda* is called *Archajyothisham* which consists of 36 verses. The *Yajushajyothisham* of 39 verses is attached to the *Yajurveda*. The *Atharvanajyothisham* is attached to the *Atharvaveda* has 162 verses. All these three works are attributed to one author called *Lgagha*. A work of unknown authorship called *Jyothishavedanga* is now available. It has 43 verses attached to the *Yajurveda* and 36 verses attached to the *Rigveda*. The *Jyothisasthra* of the post-Vedic period is a continuation and development of *Vedangajyothisham*.

Apart from the above six *Vedangas*, there are the *Anukramanis* or Vedic indexes, which give lists of the hymns, the authors, the metres and the deities in the order in which they occur in the various *Samhithas*. There are *Padanukramani*, *Aarshaanukramani*, *Devathanukramani* and *Sarvaanukramani*. There are also the *Parisishtas* which are *suppliments* to the Sutas, and the *Prayogas* and *paddhathis* which describe the function of the priests etc. All these are the products of the Sutra period and form part of the vedic literature

To the Sutra period also belong the early works of the Post Vedic *Sastras*-mostly written in the Sutra style such as the *Nyaya* Sutas of *Gauthama*, the *Vaiseshika* sutas of *Kanada*, the *Mimamsa* sutas of *Jaimini*, the *Shareeraka* sutas of *Badarayana*, the *Yoga* sutas of *Patanjali*, the *Natyasasthra* of *Bharathamuni* and also the two great epic poems- The *Ramayana* and the *Mahabharatha* as well as the major portion of *Purana* literature. Some of the early works of the *Upavedas*- the *Ayurveda*, *Gandharvaveda*, *Dhanurveda* and *Arthasastra* also belong to this period.

