

J. F. Staal

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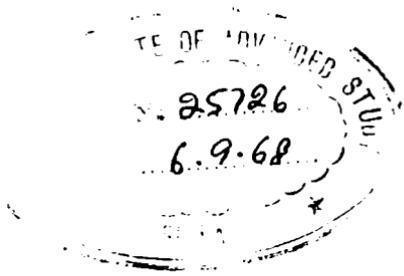
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NAMBUDIRI
VEDA RECITATION

BY
J. F. STAAL

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PREFACE

This study could not have been made without the unfailing help, the vast experience, erudition and learning and, above all, the hospitality and friendship of many Nambudiris. Of all those to whom I should like to extend my sincere thanks, the following may especially be mentioned: the members of Ollappamanna Mana (Ottappalam) and of Akavoor Mana (Chowwara), Sri Matangarli Parameshvaran Nambudiri (Kavalapara) and Sri Pazhedattu Narayanan Nambudiripad (Lakkiti), especially for R̥gveda; Sri Chittoor Kunhan Nambudiripad (Cherpu), Sri Madampu Narayanan Nambudiri (Vadakancheri) and Sri Desamangalam Sankaran Nambudiripad (Kadalassery), especially for Yajurveda; Sri Mutta-thukatil Itti Ravi Nambudiri (Panjal) and Sri Thottam Sridharan Nambudiri (Panjal), especially for Sāmaveda.

गुरुनधिगतार्थींश्च निरन्तरमहं भजे

I have derived great benefit from the constant encouragement and from numerous suggestions given by Prof. Dr J. Brough (London), Prof. Dr J. Gonda (Utrecht), Mr. J. E. B. Gray (London), Dr J. C. Heesterman (Utrecht-Poona) and Mr. C. A. Rylands (London), to all of whom I am very grateful. I feel much indebted to Mrs. E. M. Whitley (London), who suggested improvements in some phonetical statements, and to Miss B. S. Panikker (London), whose valuable suggestions have been incorporated in the third chapter. I am equally thankful to Dr J. R. Marr (London), who has helped me with the transliteration of Malayalam and Tamil terms and names, and to Dr J. E. Schwartzberg (Philadelphia) who reviewed the map of Kerala.

Mr. Gray, who had earlier analysed records of R̥gveda recitation from Mahārāṣṭra and from Rājāsthān (*BSOAS*, 22, 1959, pp. 86-94), has recently given a detailed analysis of the Nambudiri R̥gveda recitation (*ibid.*, pp. 499-530). Parts of his analysis and some of the descriptions given here supplement each other.

I feel deeply obliged to Dr A. A. Bake (London), who was the first

scholar who travelled widely in different parts of India in search of Vedic and other recitations and who permitted me to use some of his recordings. I feel also greatly indebted to Mr. N. A. Jairazbhoy (London) for his frequent assistance and for his permission to reproduce here his analysis of some portions of Nambudiri sāmans. Both Mr. Jairazbhoy and Dr Marr have helped me considerably in determining musical intervals.

In addition I should like to express my gratitude to the Netherlands Organization for Pure Research (Z.W.O.), which has provided me with a tape-recorder and which has assisted me in the expenses. I owe this partly to recommendations by Prof. Dr C. C. Berg (Leiden), Dr J. A. B. van Buitenen (Utrecht) and Prof. Dr Th. P. Galetin (Leiden), whom I thank sincerely. I am also very thankful to the Royal Netherlands Embassy (New Delhi) and to the Consulate-General of the Netherlands (Bombay), who have helped me throughout.

This study is largely based upon a number of recordings which were made in South India during the summer of 1957, the final period of a three years' stay in India which I owe to scholarships from the Government of India and from the Government of the Netherlands. A catalogue of the records taken was completed in November, 1957, and stencilled copies thereof were distributed privately. This catalogue is now reprinted after having been revised and enlarged with regard to an additional tape kindly provided by Sri T. K. Rajagopala Aiyar (Madras). The original tapes are in the author's possession. Two complete copies, made with the assistance of Z.W.O., are preserved in the Universities of Leiden and Utrecht. A nearly complete third copy is preserved in the School of Oriental and African Studies, London.

I should like to express my gratitude to Professor Gonda, who accepted the present study for publication in the series "Disputationes Rheno-Trajectinae", of which he is the editor, and to the Netherlands Organization for Pure Research, which has borne the expenses of the publication.

Finally I like to pay tribute to the two Vedic scholars to whose publications I have referred throughout: Willem Caland, the Sāmavedin of Utrecht, and Louis Renou, whose "*Les écoles védiques et la formation du Veda*" was my constant companion in the field and who, while this book was in the press, gave a short but exemplary survey of Vedic recitation in India in his *Études védiques et Pāṇinéennes*, VI, (Paris, 1960), 37-41.

January, 1960.
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ABBREVIATIONS

Abbreviations are as in: M. Bloomfield, *A Vedic Concordance*. *Harvard Oriental Series*, 10 (Cambridge Mass. 1906). Prātisākhya are abbreviated as: Pr.

References to the Kauthuma Sāmaveda are as follows (cf. R. Simon, *Puṣpasūtra*, München, 1908, 483; and J. M. van der Hoogt, *The Vedic Chant*, Wageningen, 1929, 77):

SV 1.1 = Pūrvārcika, 1st ṛk (according to the consecutive numbering of Benfey; cf. also *Sāmavedasaṃhitā*, ed. D. Santavalekar, Bombay, 1956).

SV 2.1 = Uttarārcika, 1st ṛk (according to ed. Benfey; as 651–1875 in ed. Santavalekar).

GG 1.1 = Grāmageyagāna: Pūrvārcika, 1st ṛk, 1st melody (according to SV, ed. Satyavrata Sāmaśramin I–V, *Bibliotheca Indica*), Calcutta, 1874–78: I 91–II 242; cf. also *Grāmageyagāna – Āraṇyageyagāna*, ed. R. Nārāyaṇasvāmī, Bombay, 1942).

ĀrS 586 = Āraṇyaka Saṃhitā, 1st ṛk (which are numbered consecutively in ed. Santavalekar).

ĀrG 586.1 = ĀrS 586, 1st melody (published *B.I.*, II, 243–365).

ĀrG 1.1 = 1st melody of 1st of those chants of the ĀrG, which take their text from SV 1 and which are numbered consecutively 1–179 in ed. Nārāyaṇasvāmī, p. 307–410, and also published in *B.I.*, II, 387–518):.

UG 1.1.1 = Ūhagāna, as published in *B.I.*, III, 4 – V, 380.

RG 1.1.1 = Ūhya (rahasya) gāna, as published in *B.I.*, V, 381–599.

All references to the Kauthuma SV are followed by a reference to volume and page of the *B.I.* edition. References to the Rāṇyānīya SV are to the Kauthuma editions.

References to the Jaiminīya (J) SV are as follows: JS I 1.1.1 = *Jaiminīyasaṃhitā*, ed. W. Caland (Breslau, 1907).

References to the gānas are as in: Jaiminīya Ārṣeya Brāhmaṇa, ed. A. C. Burnell (Mangalore, 1878). The yoni, if any, in the JS is mentioned and the corresponding Kauthuma gānas, if any, are referred to.

References to recordings are to sections (in Arabic numerals) of tape sides (in Roman numerals) as in the Catalogue published below (p. 87 sq.).

I

INTRODUCTION

1. SIGNIFICANCE AND FORMS OF RELIGIOUS TRANSMISSION

Auch was Geschriebnes forderst du Pedant? . . .
Das Wort erstirbt schon in der Feder . . .
Faust to Mephistopheles

The fidelity with which the Brahmans of India have transmitted the Vedic heritage deserves our full admiration. It is rooted in the awareness of the transcendence (*apauruṣeyatva*, “non-human origin”) of the sacred word. It is the same tendency which has created, along with the *saṃhitā*, the *padapāṭhas* and *kramapāṭhas*, in which the formal structure of the text was analysed, the *prātiśākhya*s and similar auxiliary texts, in which the rules for such an analysis were laid down, and the commentaries thereupon, where such rules were discussed. This conscientiousness is identical with the ritual exactitude, *satyam*, “truthfulness”, with which the Vedic Indians performed the sacrifices. It rendered efficacy to the fulfilment by the Brahmans of a twofold task: the *prayoga*, the sacrificial performance in which Vedic recitation plays an important part, and the *svādhyāya*, the oral transmission by which the Vedas are preserved and remain the “axis around which the universe revolves”. In sacrifice and in transmission alike inaccuracies have therefore calamitous influences upon human society and upon the universe. The least they necessitate is *prāyaścitta*, “expiation”. Through scrupulous *adhyāya*, that is, by recitation of the Veda, the Brahmans participate in the sacred order by preserving the tradition throughout one *sarga*, “creation, manifestation”, as it was later expressed in Vedānta. Thus man contributes to the divine plan which the Vedāntaparibhāṣā describes: “And thus in the initial period of creation Parameśvara created the Veda with the same sequence as the sequence of the Veda existent in earlier creation, but not a Veda of a kind different from that”.¹

¹ *Vedāntaparibhāṣā* 4.55, ed.-transl. S. S. Sūryanārāyaṇa Śāstrī, (Madras, 1942), 87–88.

In the following the main attention will go to the *svādhyāya*, though occasional reference may be made to the sacrifice too. If a Westerner wants to aim at a fuller understanding of what *svādhyāya* has come to mean in Hinduism, he should know the concepts with which he is inclined to operate himself when dealing with related phenomena. To study and evaluate the significance of, and the relation between, such phenomena, a kind of phenomenology of religious transmission is needed.

The Western religions (Judaism, Christianity and Islam) are primarily book religions, and Western culture is a culture of books. To the Christian, the sacred word is recorded in the Bible, "the book" par excellence, which is further transmitted by the tradition which consists for the greater part of books. The *Qur'ān* called Christians and Jews along with the Muslims significantly *ahl al-kitāb*, "the people of the book". Though the term *Qur'ān* itself very probably means "recitation, what is recited",² Muslims frequently refer to the *Qur'ān* as *al-kitāb*, "the book". This last word refers in particular to the *lawḥ al-mahfūz*, "the well preserved table", which exists in heaven. *Al-Qur'ān* consists of parts of the contents of *al-kitāb*, revealed in the Arabic language. Islam is therefore rightly called a religion of the book. Moreover, the first verses revealed to Muḥammad extol the use of the pen (*qalam*), taught by the Lord.³ While the pen began to play an important rôle in the propagation of Islam, the mystics considered it as a symbol for the way in which knowledge of the finite can be contained in the infinite divine omniscience.⁴

In Christianity book religiosity may seem to be relatively recent, for in the New Testament, to teach in the ἐκκλησία is called: καταγγεῖν⁵ from ἡγεῖν, "to (produce) sound" (hence catechism). But the tendency to write down the sacred word was very ancient: the two tables of stone, for instance, the "tables of testimony", containing the commandments and brought by Moses from the mount, were "written on both their sides... And the tables were the work of God, and the writing of God, graven upon the tables".⁶

² Generally *qara'a* means "to recite", sometimes (e.g. in sūra 17,95) "to read". See: *Handwörterbuch des Islām* (Leiden, 1941), 347 a.

³ *Qur'ān* 96.4.

⁴ "If there exists", says al-Ghazzālī, "in the Divine Presence a thing through which the special feats of knowledge are engraved upon the receptacle-substances, its image (*mithāl*) is the pen": *Mishkāt al-Anwār* (Cairo, 1322), 33; A. J. Wensinck, *La pensée de Ghazzālī* (Paris, 1940), 95.

⁵ 1 Cor. 14. 19.

⁶ Ex. 32. 15, 16. For Judaism as "religion de l'écriture", cf. also H. Duméry, *Phénoménologie et Religion* (Paris, 1958), 27-28.

These categories of religious transmission might not apply to the West as a whole. E. R. Curtius who has devoted a memorable chapter of his *Europäische Literatur und lateinisches Mittelalter* to the symbolism of the book,⁷ says, having dealt shortly with Greece and Rome: "Seine höchste Weihe wurde dem Buch durch das Christentum zuteil." For the Greeks, he calls Plato's deprecation of writing and books characteristic. This changed already with Hellenism, when the importance of the book and of writing increased.

K. Kerényi too had stressed the fact that our modern libraries originated in Alexandria. But he has also tried to show how this is a development arising from the fruitful contact between Hellas and "die zauberische Realität des Buches, wie sie in Ägypten wirksam war".⁸ The ancient Egyptians had an extraordinary reverence for the book. Devotion created its objects in the God of Writing, Thoth, and in the Goddess of the Book-house, Seshat. In a papyrus, quoted by Kerényi following Erman's translation,⁹ a father introduces his son to the "book school" with the admonition "sein Herz hinter die Bücher zu setzen und sie wie seine Mutter zu lieben, denn es gibt nichts, das über die Bücher geht". The Etruscans too had deities represented as writing.¹⁰ These were, according to Kerényi, connected with the mysteries of death.

In connection with the classical Hellenic view it may be remarked, however, that Plato did not reject the written word in favour of the spoken word. He deprecated for philosophy fixed forms of expression and exposition in favour of recollection and unexpressed knowledge. He rejected writing and speech alike, wherever put forward dogmatically and assimilated uncritically. He adopted the view of whoever "thinks that in the written word there is necessarily much which is not serious (παιδιά, "play"), and that neither poetry nor prose, spoken or written (γραφῆναι οὐδὲ λεχθῆναι) are of any great value, if, like the compositions of the rhapsodes, they are only recited in order to be believed (πειθοῦς ἕνεκα ἐλέχθησαν), and not with any view to criticism or instruction. . .".¹¹ And in the well known passage of the Seventh Letter he wrote about his own philosophical doctrines and views: "There neither is nor ever will be a treatise (σύγγραμμα) of mine on this subject. For it cannot be

⁷ (Bern, 1954), 306–352: Das Buch als Symbol.

⁸ K. Kerényi, *Apollon. Studien über antike Religion und Humanität* (Wien etc., 1937), 171–187: Die Papyri und das Wesen der Alexandrinischen Kultur, 186.

⁹ *O.c.*, 173.

¹⁰ In Antiquity, the only God represented with a scroll, was Christ: Curtius, *o.c.*, 314.

¹¹ Phaedrus 277c5–278a2; transl. B. Jowett.

spoken of at all (ῥητὸν γὰρ οὐδαμῶς ἔστιν), like other branches of knowledge. . . Yet this much I know, that if the things were written or spoken, it would be best spoken by me. . .”¹²

Such a view can easily go together with the idea of an ineffable (ἄρρητος) Divine (as in Neoplatonism¹³) and of ineffable truth. These doctrines have often been accepted in India. The philosophical idea of the ineffable divinity is especially widespread in the Vedānta, the locus classicus being TU, where the Absolute is spoken of as “that from which all words recoil – not within reach of the mind”.¹⁴

In the West negative theology has also, often by means of voluminous writings, opposed the desire to express the truth in writing or in speech. In general, however, expression, mainly through writing, has gained importance ever since the early middle ages. The numerous instances of the book as symbol, enumerated and interpreted by Curtius,¹⁵ illustrate this. The book came to denote the plenitude of all knowledge and wisdom. In Dante, in the last vision of the Paradiso, it has become the symbol for the Deity itself.

In the West the written word has become a vital characteristic of modern man. It may assume ridiculous forms (“faire des livres avec des livres”), but it is significant. Novalis expressed this, when he wrote: “Bücher sind eine moderne Gattung historischer Wesen, aber eine höchst bedeutende. Sie sind vielleicht an die Stelle der Traditionen getreten.”¹⁶ But sensitive minds have felt a one-sidedness too. The last Cambridge Platonist, referring to the Athenian prisoners of the Syracusan expedition who were given their liberty because they could recite choric odes from Euripides, said: “Print has had a damaging effect. Before the mind had the assistance of the page it was given much harder work to do.”¹⁷

The importance attached to writing in the West is connected with the invention of writing. Though it can no longer be said that all the Indo-Europeans adopted writing from the Semites, it seems certain that only

¹² 341c4–d3. Partly translated as in: W. D. Ross, *Plato's theory of ideas* (Oxford, 1951), 158.

¹³ E.g. Plotinus, *Enneades*, V 3.10.42; V 3.13.1; and cf. III 8.10. 28–31; VI 7.41.38; VI 9.4. 11–12 (Bréhier).

¹⁴ TU 2.4.1 and 2.9.1.

¹⁵ *O.c.*

¹⁶ Quoted by Curtius, *o.c.*, 329.

¹⁷ *Dialogues of A. N. Whitehead* (New York, 1956), 140. – Lavelle, however, reminded his readers of a Chinese saying: “la mémoire la plus forte est plus faible que l'encre la plus pâle”: L. Lavelle, *La parole et l'écriture* (Paris, 1947), 162.

many centuries after the beginning of the Vedic literature writing was used in India¹⁸ – in the beginning mainly, if not exclusively, for commercial purposes. Perhaps “it is the Buddhists who first made use of writing to record their canonical books”.¹⁹ The Vedic Indians looked down upon writing and considered it as impure. A pupil should not recite and study the Veda, says the AiA,²⁰ “when he has eaten flesh, or seen blood, or a dead body, or done what is unlawful... or had intercourse, or written...”. It is very probable that the Indians came into contact with writing only when they had possessed for centuries a vast literature transmitted orally.²¹ In India, where people have a memory vastly superior to ours, it may not be necessary to assume that “l’organisation même du canon védique ne se conçoit guère sans le concours de l’écriture”.²² But it is obvious that under such circumstances very much depends upon memory. This does undoubtedly explain at least partly the extraordinary importance accorded to memory by the Indians. Forgetting of what one has learnt before is like slaying a Brahman.²³ “Honour Memory” says an Upaniṣad.²⁴

Thus in the three Western monotheistic religions and in Western culture in general, transmission has increasingly come to mean transmission of the written word. But to the Christian idea of transmission another characteristic is essential: transmission may involve translation. This may be partly due to the fact that the New Testament records what Christ said and did in a language different from the language in which he spoke; and partly also because of the preponderance of the Latin version and of Latin works alongside of it during a long period of the history of Christianity. Therefore, though the meaning of the divine words is sacred, their language is not considered as divine. Hence the important efforts to translate the Bible and consequently to understand

¹⁸ The script discovered at Mohen-jo-Daro has neither been convincingly deciphered, nor related to other scripts. Cf. L. Renou-J. Filliozat, *L’Inde Classique*, II (Paris, 1953), 665.

¹⁹ T. W. Rhys Davids, *Buddhist India* (London, 1903), 119.

²⁰ 5.5.3; transl. A. B. Keith (Oxford, 1909), 301.

²¹ M. Winternitz, *Geschichte der indischen Litteratur*, I (Leipzig, 1908), 33.

²² L. Renou, *La civilisation de l’Inde ancienne* (Paris, 1950), 244: “Il n’est pas exclu que la récitation des textes religieux ait comporté, dès l’époque des Brāhmaṇa, la présence de manuscrits à titre d’adjuvant”. Cf. however, *L’Inde Classique*, II, 668.

²³ *Yajñavalkya* 3.228 ap. TU ed.-transl. Swami Sharvananda (Madras, 1949), 66. Cf. also A. K. Coomaraswamy, *Recollection, Indian and Platonic. Supplement JAOS*, 3 (1944), 1–18, where the practical need for memory in oral transmission is overshadowed by metaphysical interpretations.

²⁴ CU 7.13.1: *smaram upāssva*.

the original. Such efforts are connected with the origin of Protestantism and of some parts of oriental studies.²⁵

This translating activity cannot be said to be an exclusive mark of the monotheistic religions of the West; it existed in Buddhism. In Islām, on the other hand, the *ḵur'ān*ic language is considered as sacred. "These are the miracle-verses (*āyāt*) of the book that makes manifest. We have sent it down as an Arabic *ḵur'ān*", it is declared.²⁶ As distinct from the Christian mysteries, this has been considered as the only miracle (*mu'djiza*) of Islam. Hence the *ḵur'ān* should not be translated.

In the West, the transmission of written texts, which may involve translation,²⁷ has led to the problem of meaning too: whoever translates is concerned with the meaning of expressions. In the Indian *svādhyāya* there is no sharp distinction between word and meaning and between form and contents. In this "archaic" world lie the roots of the efficacy and power of mantra recitation, which is related to "magical" identifications as well as to the creative force of the word in poetry, in divine and in human speech.²⁸ This archaic reality has always constituted an important aspect of the recitation of the Veda.

It is obvious that it should not be forgotten, on the other hand, that alongside the mere preservation of the sacred sound, there have since the earliest times been attempts to fix the meaning. "The study of words and of the meanings of words was undertaken in the first place primarily to meet the needs of Vedic ritual and the text material required by it."²⁹ This constituted one of the main sources out of which Indian philosophy developed. Many of the early interpretations of the Vedic heritage were predominantly ritualistic. An important attempt to arrive at a unifying view was the interpretation of each Vedic sentence as an injunction to (mostly ritual) action (*Mīmāṃsā*). Later followed incessant attempts to

²⁵ See also H. S. Nyberg, „Das Studium des Orients und die Europäische Kultur" *ZDMG*, 103 (1953), 9-21.

²⁶ *Ḵur'an* 12.1.

²⁷ Less characteristic phenomena (e.g. initiation, spiritual affiliation, etc.) may be excluded here.

²⁸ The meaning of commonly adapted terms such as "magical" lies in the fact, that the objects to which they are made to refer cannot be handled in the framework of categories and concepts which we have evolved and with which we are familiar. Hence these objects may only be understood when the categories, which we apply to them unconsciously and unsuccessfully, are mentioned and analysed. An attempt to use more appropriate concepts is made in: C. G. Diehl, *Instrument and purpose. Studies on rites and rituals in South India*. (Lund, 1956). In many cases, however, profitable use could be made of the traditional distinction between *karma*, *jñāna* and *bhakti*.

²⁹ See: J. Brough, "Some Indian theories of meaning", *TPS*, 1953, 161-76; and cf. M. B. Emeneau, "India and linguistics", *JAOS*, 75 (1955), 151.

see one doctrine expressed in the mass of recited Vedic material (Vedānta).³⁰ Alternatively, stress may have been laid upon the inexpressibility and the ineffableness of the Absolute. In logic, verbal testimony (*śabda*) became one of the means of valid knowledge, and, in its reference to the Veda, safeguarded the Vedic authority. In India, however, development does not mean replacement of the old by the new, but co-existence of the old with the new. Hence all these phenomena existed and exist side by side.

While reading and writing, translating and interpreting, the Western student of *svādhyāya* is invited to discard the mentality underlying these professional habits. He is faced with a tradition which pays as much attention to the transcendence of the sacred word as Western religious traditions do. But first there is no written text which is transmitted: there is sound, originally "heard" (*śruti*), and Vedic transmission means *vedādhyāyana*. Secondly, in this process translation or interpretation are not necessarily thought of, for the words, which are one with the meaning and themselves sacred, should be preserved for the world and for posterity. In this sense the *śrotriya* who recites without understanding³¹ should not be compared with a clergyman preaching from the pulpit, but rather with a medieval monk copying and illuminating manuscripts, and to some extent with all those who are connected with book production in modern society. To the copyists we owe nearly all our knowledge of Antiquity, to the reciters all our knowledge of the Vedas (for the few existing manuscripts are themselves based upon oral tradition³²).

The above description and analysis of some forms of religious transmission in general are intended to serve as an introduction to the mentality behind the recitation of the Veda. The following sections will be devoted to a description and analysis of some of the more formal aspects of the Vedic transmission.

³⁰ Cf. the present writer's "Über die Idee der Toleranz im Hinduismus", *Kairos. Zeitschrift für Religionswissenschaft und Theologie*, 1 (1959), 215-8.

³¹ Characteristically commented upon by P. Thieme: "Dass der durchschnittliche Rgvedin, der den gesamten Text in makelloser Reinheit zu rezitieren versteht, nicht im Stande ist, über ein Lied etwas zu sagen, das nicht in der Anukramaṇī steht, kann ich aus persönlicher Erfahrung bezeugen": *Bhāṣya zu vārttika 5 zu Pāṇini 1.1.9 und seine einheimischen Erklärer* (Berlin 1935), 183.

³² Cf. L. Renou in: *L'Inde classique*, I (Paris, 1947), 271: "Les plus anciens manuscrits n'ont pas plus de valeur que le témoignage des hommes qui naguère encore portaient dans leur mémoire des portions plus ou moins considérables du Veda." This statement continues to be valid.

2. DISTRIBUTION OF THE VEDIC SCHOOLS

Only Brahmans are entitled to recite the Vedas. Each Brahman family belongs to one *śākhā* and within the *śākhā* to one *sūtra*. The *sūtra* prescribes the *prayoga* and its texts should be transmitted in the *svādhyāya*; but although they do not follow the rites of other schools, Brahmans may study other recitations along with the *svādhyāya* of their own school. It is obvious on methodological grounds that the student of Veda recitation should if possible only listen to Brahmans who recite their own *śākhā*.

Texts of different *śākhās* or Vedas may be recited in the same or in a similar way (e.g., RS and TS by Tamil Brahmans). The same texts, however, are generally recited in different ways (with the exception of very general characteristics) in different places. It is therefore natural to start with a short survey of the actual geographical distribution of the *śākhās*. This may serve as a supplement to the information supplied by texts such as the *Caraṇavyūha* and by the epigraphical evidence studied by Renou.³³

The Vedic tradition is undoubtedly at its strongest and at its purest in the South. In the North, where there are Brahmans who no longer know to which Veda they belong, recitation flourishes mainly in Maharashtra and in Gujrat. Especially the (mainly Mādhyamīna, but possibly also Kāṇva) ŚYV (VS, not the ŚB) and the Rāṇāyanīya³⁴ SV are recited. The AV seems to be only extant in a few villages in Gujrat, a fact which was discovered by the Śaṅkarācārya of Dvāraka.³⁵ In other parts of the North, especially in Bengal, Assam, the Panjab and Kashmir, the tradition of Veda recitation seems to be either practically extinct or much deteriorated, though occasionally artificially revived.³⁶ The famous centre in U.P. is of course Banaras.

³³ L. Renou, *Les écoles védiques et la formation du Véda* (Paris, 1947), §§ 47, 73, 117, 197. Cf. also V. Raghavan, "Present position of Vedic chanting and its future", *Bulletin of the Institute of traditional cultures* (Madras, 1957), 48-69, from which the information given here is independent if not stated otherwise.

³⁴ In accordance with Mahidāsa commenting upon the *Caraṇavyūha* (Renou, *op. cit.*, 127).

³⁵ The "degraded brahmans" of Orissa, which Renou, following J. N. Bhattacharya, mentions (*op. cit.*, 87, n.1) are *atharvans*, not Atharvavedins. In the opinion of some Malayali Hindus the Mappilāhs (Malayali Muslims) belong to the "Ātharvana Veda", which elsewhere again is identified with the bible of the Christians.

³⁶ E.g. in Darbhāṅga, where the SV has been introduced from the South thanks to a South Indian sāmaga patronised by the Mahārājā (Raghavan, *op. cit.*, 51).

Travelling Southward along the East coast, however, one enters, when crossing the Godāvāri at Rājamahendravaram (Rajahmundry) in Andhra, a region where one can find – though not necessarily easily – a rich and strong tradition of Veda recitation and the survival and sometimes development of several other Vedic traditions and customs, generally believed to have been extinct for centuries. Preponderant and characteristic for Andhra and Madras is the Taittirīya *śākhā*, of which the TS, TB, TA and TU are all recited. The other *śākhās* of the Kṛṣṇa YV are extinct. Śukla YV is very rare, as it was previously: according to Renou³⁷ the traditions are silent concerning Mādhyam̐dinas in the South, whereas there may have been some Kāṇvas near the Northern border of the Deccan. At the present day Mādhyam̐dinas exist as far South as Mysore City, and Kāṇvas in a few villages in the neighbourhood of Tiruccirāppalli (Trichinopoly) and Tañcāvūr (Tanjore).

The RV, somewhat less common than the KYV, is widespread. SV is less common but nevertheless available in most of the towns of Tamiḷnāṭu; the *śākhā* is Kauthuma (-Rāṇāyanīya?).³⁸ Jaiminīyas are extremely rare, but not extinct as it has been thought;³⁹ they will be dealt with at greater length below.

The Śuklayajurvedins recite the ŚB traditionally; and of course the IU which belongs to the VS. The Ṛgvedins recite only the RS, whereas recitations of the CU by Kauthumas or of the KenaU by Jaiminīyas are based upon *granthas* or printed editions and not upon oral traditions. SV Brāhmaṇas are not recited.

A few remarks may be made regarding the AV, which seems to be extinct in the entire South.⁴⁰ On the occasions when the opening lines of each of the four Vedas are recited, South Indian (Tamil as well as Malayali) Brahmans recite in the YV style the line: *śam no devīr abhiṣṭaya āpo bhavantu pītayeśsam yor abhisravantu naḥ*, the beginning of the Paippalāda recension.⁴¹ The recent Gaṇapatyupaniṣad, which is

³⁷ *Op. cit.*, 200.

³⁸ The Tamil SV is generally considered to be Kauthuma, but a Sāmavedin from Tanjore (originally from Adayappalam in N. Arcot) declared emphatically: "The name of my *śākhā* is not quite certain; it may be either Rāṇāyanīya or Kauthuma. For one thing, the name Kauthuma is quite new to me and my family." The relation between the two schools is not very clear. It might be clearer if R were a *śākhā* and K one of its *upāśākhās* (in accordance with the Caraṇavyūha: Renou, *op. cit.*, 88). But according to Renou (*op. cit.*, 92, n. 2) this is not in accordance with the texts.

³⁹ Renou, *op. cit.*, 128.

⁴⁰ Notwithstanding Wilson, *Ind. Caste*, II, 57, 76, 174 quoted ap. Renou.

⁴¹ Raghavan concluded that this recension was once popular in the South (*op. cit.*, 53); but even one line might have come from the North.

said to belong to the AV, is occasionally recited in Tamiḷnāṭu, in the same way as the TU upon which it is partly based; but it is doubtful whether this recitation can be called traditional and it cannot be regarded as a proof for the earlier occurrence of the AV. The Jesuit Gonçaves, who lived 1561–1640, mentions only three Vedas as current among the Malabar Brahmans,⁴² while Rogerius, who visited South India in the XVIIth century, states that the AV had long been lost.⁴³

In order to enter the region which is the object proper of the present study, Kerala, where the Malayalam speaking Nambudiri Brahmans live, one has to travel Westward from Madras and pass through the Western Ghats. There again the geographical distribution of the *śākhās* is somewhat different, as we shall see, and the modes of recitation quite different. The study of the Nambudiri recitation can be undertaken in a more satisfactory way if it is introduced by, and compared with the recitation of the Tamil Brahmans, which is known to some extent and which is more easily accessible, by its nature as well as by its more widespread occurrence. The following discussion of a few features of the Tamil recitation will be introduced by a short survey of previous publications, which were partly based upon this kind of recitation. The Tamil Brahmans consist of various communities,⁴⁴ the first among which is the Aiyar community from which the information below is taken. Next come the Vaiṣṇava Aiyāṅkārs, who are generally reported to recite in the same way as the Aiyars.⁴⁵ This is only natural, as the division between the two must have come into being long after the Vedic period (with the Āḷvārs and Rāmānuja); moreover, Aiyar and Aiyāṅkārs boys are generally taught together in the Vedapāṭhaśālās. There is however a belief that there are differences in the chanting of SV, which is indeed possible as SV is generally not transmitted in the schools, but in the homes. The problem should be studied in specifically Vaiṣṇava centres.⁴⁶

⁴² D. Gonçaves S. J., *Historia do Malavar*, ed. J. Wicki S. J. (Münster, 1955), 35. I am very grateful to Professor C. R. Boxer (London) who drew my attention to this "History of Malabar".

⁴³ ". . . doch dit vierde deel (i.e. "Adderawanawedam") en is niet meer te vinden, also het al lange verloren is gheweest . . .": A. Rogerius, *De open-deure tot het verborgen heydendom* (Leiden, 1651), ed. W. Caland ('s-Gravenhage, 1915), 21. Caland notes that actually no mss. of the AV have been found in South India.

⁴⁴ Cf. the present writer's "Notes on some Brahmin communities of South India", *Art and Letters, Journal of the Royal India Pakistan and Ceylon Society*, 32 (1958), 1–7.

⁴⁵ The Teṅgalais may be expected to pay less attention to Veda recitation in favour of the recitation of classical Tamil, which has developed greatly in Tamiḷnāṭu, especially among non-Brahmans.

⁴⁶ The author went for this purpose to the temple of Śrī Venkaṭeśvara at Tirupati (Tirumalai), but it was found that there are only Taittiriyakas in this region.

II

VEDA RECITATION OF TAMIL BRAHMINS

I. PREVIOUS PUBLICATIONS

It seems probable that the first Western scholar who informed European Indologists about actual Veda recitation, which he heard at Poona, was M. Haug. He contributed a small article entitled "Über die vedischen Accente" in 1863,¹ where he writes: "Ich zweifle ob es vor mir je einem Europäer gelungen ist, einen Bhaṭṭ (so heissen die gewerbsmässigen Hersager der Veda) zu veranlassen, vor ihm den Veda zu lesen. Die Brahmanen halten das für eine ganz entsetzliche Profanation, und weitaus die meisten würden durch nichts in der Welt zu bewegen sein, es zu thun." Thereupon he gives a description of the recitation of a verse of the AV and of some instances of *kampa*.

The first scholar who travelled widely in different parts of South India in search of Vedic and other recitations is Dr Arnold A. Bake. He gives a short record of his experiences in an article dealing mainly, but not exclusively, with SV, and entitled "The practice of Sāmaveda."² In this paper he refers to the previous work done by Burnell, M. Seshagiri Shastri³ and E. Felber. Bake gives a discussion of Felber's records and refers to his own records. This discussion is taken up again by V. M. Apte in two articles entitled: "Some problems regarding Sāmagāna that await investigation", and "Sound Record of Sāmagānas: A prospect and retrospect".⁴ In the first paper Apte discusses Bake's views without, however, incorporating any new material which might contribute to the solution of several of the problems considered. In the second paper he describes his own records, which were taken from Lakṣmaṇa Śaṃkara

¹ ZDMG, 17 (1863), 799-802.

² *Proceedings of the 7th All-India Oriental Conference* (Baroda, 1935), 143-55.

³ This author has also elsewhere than where Bake mentions referred to Veda recitation: *Notes on Aryan and Dravidian philology*, I (Madras, 1934); Introduction, xviii-xix.

⁴ *Bulletin of the Deccan College Research Institute*, 4 (1942-43), 280-95 and 296-314. A third article in the same issue (269-79) bears partly upon the same subjects: "The 'spoken' word in Sanskrit literature".

Bhaṭṭa Drāviḍa, the (Tamil) Sāmavedin who has chanted for the Deccan College Postgraduate and Research Institute and who had himself written a very informative article entitled: "The mode of singing Sāma Gāna".⁵

2. THE UDĀTTA AND THE SVARITA IN ṚK- AND TAITTIRĪYA-SAMHITĀ

Pāṇini states that the *udātta* is *ucca*, "high", the *anudātta*: *nīca*, "low", and the *svarita*: *samāhāraḥ*, "a compound (tone)". Moreover, the beginning portion of the *svarita* is said to be *udātta*.⁶ The *svarita* is further characterised as *ākṣipta*, "falling" by the APr and as *pravaṇa*, "a continuous fall" (from the *udātta* to the *anudātta*) by the TPr.⁷

Haug observed, however, that his informant(s) recited the *svarita* at a higher pitch than the *udātta*. Actually all Aiyar Ṛgvedins and Taittirīyakas clearly recite the syllable marked in the mss. or printed texts with a vertical stroke above (i.e., the *svarita*) with a high pitch, the unmarked syllable (i.e. the *udātta* or the *pracaḥ*) at a middle pitch, and the syllable marked with a horizontal stroke below (the *anudātta*) at a low pitch. A long *svarita*, however, is recited at a middle pitch followed by a high pitch. Of two or more successive *anudāttas*, one is recited at a lower pitch (*sarvānudātta*).

Haug therefore concluded: "Die wahren Hauptaccente sind nur der Anudātta und Svarita. . . Der Udātta ist nur eine Art Hilfsaccent. . . Die Herausgeber des Peterburger Sanskrit Wörterbuches, sowie Prof. Aufrecht in seiner in lateinische Schrift umschriebenen Textausgabe des RV haben einen grossen Fehler gemacht, die einheimische Schreibung der Accente zu verlassen, und nur den Udātta zu bezeichnen, der *mit Recht* in den Handschriften nicht bezeichnet ist."⁸

Other Western scholars generally rejected these conclusions. Whitney, for instance, referring to Haug, wrote: "In maintaining this, however, he is obliged to assume that the whole has nothing to do with what we call accent at all, but is a mere artificial system of variations of tone, with no assignable purpose. To do this is to plunge one's self into

⁵ *The Poona Orientalist*, 4 (1939), 1-21.

⁶ Pāṇini 1.2.29-32.

⁷ APr 1.14-7 and TPr 1.47 ap. W. S. Allen, *Phonetics in ancient India* (London etc., 1953), 87-8.

⁸ *ZDMG*, 17 (1863), 800.

difficulties vastly greater than those with which we have been trying to contend.”⁹

In India there is not always clarity about these points either. I vividly remember a discussion with a *vaiyākaraṇa* paṇḍit who was sitting in front of me in a bus in Uḍupi and who maintained that, in full accordance with Pāṇini, the *svarita* was never recited higher than the *udātta*. Every *vaidika* in the neighbourhood, however, did recite it at a higher pitch than the *udātta*.

Subsequently it has been recognised that, at least in RV, there must have been a development from the originally high *udātta* to an *udātta* recited at a middle pitch. “This must be an innovation, though an old one”, says Macdonell.¹⁰ It actually is announced in the RPr, which states that the first “half *mātrā* or half of the *svarita*” (*ardhamātrārddham eva vā*¹¹) is more raised than the *udātta* (*udāttarodāttāt*).

It is obvious that an attempt might be made to explain this development by assuming that the original Vedic accent was not a musical accent but a stress accent. This might be reflected in the characterisation in the RPr of the *udātta*, *anudātta* and *svarita* respectively as *āyāma*, *viśrambha* and *ākṣepa*.¹² Moreover, the “Schwundstufe” in Vedic and in the IE languages in general seems to be explicable only on the assumption of the existence of a dynamic accent in IE. But the terms of the RPr may on the other hand have been intended as an attempt at a description of the mechanism of pitch variation.¹³ These problems have been recently treated again by Gray, who defends the view that the original IE accent was an accent which can be analysed in terms of *alpa*- and *mahāprāṇa*.¹⁴

There can be little doubt that the Brahmins of the various South Indian Brahman communities now recite with a musical accent. The *udātta* and the *svarita* in the actual Aiyar recitation of the RV and the

⁹ W. D. Whitney, *Oriental and linguistic studies*, II (London, 1875), 331 note (earlier in: *Trans. of the American Philological Association*, 1870). Cf. also a similar critique by Siddheswar Varma upon the views of Sivaramakrishna Sastri in: S. Varma, “The Vedic accent and the interpreters of Pāṇini”, *JRAS* (Bombay), 26 (1950), 2, note 3. Cf. also Whitney ed. *TPr* (New Haven, 1871), 386–7.

¹⁰ A. A. Macdonell, *Vedic grammar* (Strassburg, 1910), 77.

¹¹ RPr, 189, 190 (ed. transl. M. Müller, Leipzig, 1856, = RV I).

¹² RPr, 187.

¹³ See Allen, *op. cit.*, 90. Wackernagel says about the Indian doctrines of the accent: “Die Theoretiker sprechen immer nur von dessen Höhe, nie von dessen Stärke” (*Altindische Grammatik*, I, Göttingen, 1896, 284 (§ 244a)).

¹⁴ J. E. B. Gray, “An analysis of R̥gvedic recitation”, *BSOAS*, 22 (1959), 86–94; and id., “An analysis of Nambudiri R̥gvedic recitation and the nature of the Vedic accent”, *ibid.*, 499–530.

Tait. YV have the clearly defined values described above. In order to study the development from the high to the middle *udātta*, it therefore becomes important to see whether perhaps other Brahman communities recite these accents differently. This is one of the topics which will be of particular interest to the student of Nambudiri Veda recitation.

3. VIKṚTIS OF THE TAMIL ṚGVEDA AND YAJURVEDA RECITATION

If the *padapāṭha* of the RS or of the TS be denoted by a b c d . . . , the following three *vikṛtis* which are current amongst the Aiyar Brahmins can be written as follows:

krama: | a b | b c | c d | . . .

jaṣā: | a b | b a | a b || b c | c b | b c || . . .

ghana: | a b | b a | a b c | c b a | a b c || b c | c b | b c d | d c b | b c d || . . .

(where in *krama* single, in *jaṣā* and *ghana* double *daṇḍas* denote the absence of *saṃdhi*). Whoever has mastered the last, and hence also the previous *vikṛtis*, is called “*ghanapāṭhikal*”. Two special rules of a general nature (and many of a special nature) are observed:

I. The last word of a verse, half-verse or sentence is repeated with *īti* (*pragraha*). If the last word is a compound, the process is called *parigraha*, the *saṃdhi* is left out after *īti* in the second half of the *parigraha* and the compound is hence analysed into the two constituent parts.¹⁵ The accent is applied in RV as if these two parts were not separated.¹⁶

II. After the last occurrence of any compound in the development of a *vikṛti*, the compound is repeated with *parigraha*. After *īti* the *saṃdhi* is left out and the compound is analysed into its two constituent parts (*avagraha*).

Examples: If “c” stands for a compound consisting of the parts “c’” and “c” in the *padapāṭha* | a | b | c | d | e | . . . , the *parigraha* is as follows:

krama: | a b | b c | c d | c *īti* c’-c” | d e | . . .

jaṣā: | a b | b a | a b || b c | c b | b c || c d | d c | c d || c *īti* c’-c” |
d e | e d | | d e | . . .

ghana: | a b | b a | a b c | c b a | a b c || b c | c b | b c d | d c b | b c
d || c d | d c | c d e | e d c | c d e || c *īti* c’-c” || d e | e d | . . .

¹⁵ The present author has not heard the *vikṛtis* of the rare occurrence of three membered compounds (Macdonell, § 185).

¹⁶ Cf. *RPr*, 210.

Thus the *kramapāṭha* of RV 1.1.1 becomes

| ag-nim̄ | ī-le | | ī-lē pu-ró-hī-tam | pu-ró-hī-tam̄-ya-j-ñá-sya | pu-ró-hī-tam̄
 i-tī pu-ráḥ hī-tam | ...

There can be no confusion as to whether an occurrence of a *parigraha* is the result of an application of rule I (in the case of a compound) or of rule II: for in the former case, up to the repetition, no word beyond the compound has occurred in the development of the *vikṛti*, which is started afresh afterwards (i.e., without linking the last words of the previous with the first word of the next sentence), whereas in the latter case the development of the *vikṛti* continues. Thus, if one hears:

| a b | b c | c íti c'-c" | d e | e f | ...

it exhibits an application of rule I and the *padapāṭha* is to be reconstructed as: | a | b | c | | d | e | f | If one hears:

| a b | b c | c d | c íti c'-c" | d e | e f | ...

it exhibits an application of rule II and the *padapāṭha* is to be reconstructed as: | a | b | c | d | e | f |

If the rules overlap (as in RV 1.164.1: *sqp-tá-pu-tram*) the *parigraha* occurs only once as according to rule I.

These rules can be stated after a close examination of good recitations of the *vikṛtis*. They are in accordance with rules of the *krama*-section (Paṭala 11) of the RPr (which is not generally taught to students of RV recitation in South India, but which is well known to some of the paṇḍīts). In sūtra 596 the *parigraha* rule is formulated for *avagrhya* compounds; in 598 for the last word of a half ṛk. Sūtra 605 states that compounds should be separated after the repetition.

As for the chronology of the *vikṛtis*, it is clear from the discussion in the sūtras 677 sq. that not long before the RPr the *kramapāṭha* may have come into being (Brāhmaṇas do not mention it), whereas nothing beyond the *krama* (*jaṭā*, etc.) existed at the time of the RPr, as it asserts that the *krama* "does not accomplish anything else" (677: *anyasādhako na*).

As an example of the accuracy with which also other rules of the RPr are observed and are extended to cases beyond the *kramapāṭha* (about which the literature which is available seems to be silent), a recitation of the *ghanapāṭha* of RS 10.127.3 (from the Rātrī sūkta) may be discussed. The *samhitā*- and *padapāṭhas* are:

S. nīr̄ u svásāram askṛtoṣāsam̄ dev̄yāyatī | áped̄ u hāsate tām̄ḥ ||

P. *nīḥ* | *ūṃ* (*īti*) | *svā-sā-ram* | *a-kr-ta* | *u-śā-sam* | *de-vī* | *ā'yatī* || *á-pa* |
it | *ūṃ* (*īti*) | *hā-sā-te* | *tá-maḥ* ||.

For the construction of the *kramapāṭha* two rules should be applied. First, the general rule that each of the eight vowels (a, ā, i, ī, u, ū, ṛ, ṝ), if occurring in a final position (*avasāne*), should be nasalised;¹⁷ hence the *padapāṭha* has *ūṃ*. But in the *krama*, “out of fear of this nasalisation” (*anunāsikyabhayāt*), such vowels should not appear in a final position and hence should be passed.¹⁸ The example given by the commentator Uvaṭa is:

P. | *mān-drām* | *á* | *vā-re-ṇyam* |
 K. | *mān-drām á vā-re-ṇyam* |.

In such cases this single sound is to be repeated with *īti* (*pragraha*) after its occurrence.

The second relevant rule prescribes that the words “*svasāram akṛta*” should be likewise passed.¹⁹ That is, they should occur only once as in the *saṃhītāpāṭha*, and hence also the *s* should be inserted into *akṛta*²⁰ (this *saṃdhi* is called *śauddhākṣara*). Hence the *krama* becomes: *nīr u svā-sā-ram as-kr-to-śā-sam*. Afterwards the *pragraha* of both words should follow.

Along ismilar lines the *ghanapāṭha* may be constructed. Evidently in the following recitation an additional rule is applied, which requires the words, which have been passed, to be recited in the reverse order. The result is:

Ghanapāṭha.

| *nī-ru-svā-sā-ram as-kr-to-śā-sam de-vī de-vyā-śā-sa-ma-kr-ta svā-sā-*
ra-mu-nīr-nī-ru-svā-sā-ram as-kr-to-śā-sam de-vī | *ūṃ i-tyūṃ* | *svā-sā-ram*
i-ti svā-sā-ram | *a-kr-té-tya-kr-ta* | *u-śā-sam de-vī de-vyā-śā-sa-mu-śā-*
sam-de-vyā-ya-tyā-ya-tī de-vyū u-śā-sa-mu-śā-sam de-vyā-ya-tī | *de-vyā-*
ya-tyā-ya-tī de-vī de-vyā-ya-tī | *ā-ya-tī-tyā-ya-tī* || *á-pé-dí-dá-pé-du-*
hā-sa-te hā-sa-ta u í-dá-pé-du-hā sa-te | *i-du-hā-sa-te hā-sa-ta u í-dí-*
du-hā-sa-te tá-mas tá-mo hā-sa-ta u í-dí-du-hā-sa-te tá-maḥ | *ūṃ i-tyūṃ* |
hā-sā-te tá-mas tá-mo hā-sa-te hā-sa-te tá-maḥ | *tá-má i-ti tá-maḥ* ||.

¹⁷ RPr, 64.

¹⁸ Id., 615.

¹⁹ Id., 592, 621.

²⁰ Id., 307.

4. THE PITCH OF THE ACCENTS

In both the RS and the TaitYV there does not seem to be an absolute pitch. The intervals between the *svarita* and the *udātta* and between the *udātta* and the *anudātta* are a minor and a major second respectively. The *sarvānudātta*, which is in Tamiḷnāṭu especially common amongst the Taittirīyakas of the Kāñcīpuram maṇḍalam, the region in between Kāñcīpuram, Cēnkaḷunīrppattu (Chingleput) and Tiruvaṅṅāmalai, is more than a second lower than the *anudātta*.

According to Felber, the modes of chanting YV, RV and SV are respectively *bhāṣikasvara* ("an even murmur"), *mantrasvara*, ranging over 3 to 4 notes, and *sāmasvara*, ranging over (almost) the entire octave and becoming a chant. This is called probably by Bake²¹ and is reserved for later comments by Apte.²² Apart from the fact that this theory contradicts the information, admittedly sometimes vague, given by some theoretical treatises, that the number of notes increases if one goes from RV to YV and hence to SV (e.g., one, two, three respectively²³), it is obvious from the above that it does not apply to the Tamiḷ Taitt. recitation which is always very similar to the RV recitation. Bake was informed, however, that it does apply to the ŚYV recitation, which he did not find anywhere in the South. As we saw above, however, there are still Kāṅvas left. The only *vaidika* from this *sākhā*, from which the present writer could record recitations of the VS and of the ŚB, recited not in *bhāṣikasvara* but in a way very similar to the Taitt. recitation: the VS with four notes (corresponding to respectively: the vertical stroke above; the absence of any mark; the horizontal stroke below; and one out of several consecutive horizontal strokes); the ŚB with the three low notes out of these four. It is obvious that this recitation especially of the ŚB must be of later origin, as the horizontal stroke below the syllable in this text does not denote the *anudātta* at all. These data may hence not be called conclusive as yet and more materials are required.

In Tamiḷnāṭu *bhāṣikasvara* or rather, as it is called, *daṇḍaka* recitation is used for non-traditional recitations of unaccented texts such as the CU and the KenaU.

It is said that the *svaras* of the SV cover the entire octave. Actually the Tamiḷ Kauthumas use nowadays hardly six notes. The intervals are about a second, but the lowest of these (*atisvārya*) is sometimes less

²¹ *Op. cit.*, 147.

²² *Op. cit.*, 304.

²³ Cf. Nārādiya Śikṣā I 1.2.3; Saṃgītā Ratnākara IV 38 ap. Apte, *op. cit.*, 292.

than a second lower than the lowest but one (*mandra*)²⁴. (Here and always in the following such intervals are to be understood as non-tempered intervals). There are good reasons to believe, as we shall see, that this mode of chanting is not very ancient and it is sometimes called by the Tamilians themselves “the modern way”.

In SV the chanted notes do not always correspond to the svaras which are denoted by figures in the Kauthuma figure notation, which was adopted e.g. in the *B.I.* edition and which has been introduced from the North into the South, where the old system was a syllable notation. Even the number of chanted notes need not be the same as the number given by the texts as we know them. Further examples will be provided below.

As a small instance of SV recitation the *kruṣṭa* may be referred to, as it occurs in the *stobha* line of ĀrG 141.1.²⁵ The Tamil Kauthumas chant the *kruṣṭa* in a manner which can be approximately represented by the following notation, where the key merely denotes relative and non-tempered intonation:



In the opinion of a Madras Kauthuma scholar, the *kruṣṭa* may have been chanted in former times at a second above the *prathama*.

5. SVĀDHYĀYA AND PRAYOGA IN SĀMAGĀNA

Following Simon, Bake has utilised two terms from the (Kauthuma) Puṣpasūtra to denote the *svādhyāya* and the *prayoga* forms of the Sāmāgāna respectively: the *rūpāntara* and the *svarūpa* forms. According to the Puṣpasūtra the changes which are imposed upon the *rūpāntara* form in order to arrive at the *svarūpa* form are the following: (1) insertion of syllables “om” and “hum”; (2) replacement of syllables by *o-kāra* (*aniruktagāna*); (3) replacement of syllables by “bha”, “bhi”, etc.

²⁴ In the *gātrā viṇā* both are located on the last finger (*kaniṣṭhikā*).

²⁵ Ed. R. Nārāyaṇasvāmī. Cf. also J. M. van der Hoogt, *The Vedic chant studied in its textual and melodic form* (Wageningen, 1929), 36-7.

(*bhakāraprayoga*); (4) utterance of the syllable “*ho*” by the chorus; (5) replacement of *nidhānas* by other *nidhānas*.

Bake, approvingly quoted by Apte, says: “It stands to reason that in the study of the Sāmavedic chant, this so-called *svarūpa* form is of the greatest importance. This form presents almost unsurmountable difficulties, however, on account of the rarity of the offer-ceremonies with which it is inseparably connected. I have, however, been assured by two Sāmavedins, connected with the Śrīraṅgam temple at Trichinopoly, that Vedic sacrifices of the kind that necessitate the use of SV are being performed even today. This form of SV then is not quite extinct. This form or what is left of it ought to be properly recorded in detail and as soon as possible; for there is no doubt that our present time is not in favour of the survival of these practices. The breaking down of orthodoxy has many beneficial effects but it cannot be helped that with the disappearance of much that is bad or has become bad, things that are important vanish also and are lost for ever, unless recorded before it is too late.”²⁶

Apte adds: “The writer can assure interested scholars that the Deccan College Research Institute will seize the first available opportunity to record the *svarūpa* form of the Sāmavedic chant on the rare occasion of the appropriate sacrificial performance; but till then, the work of recording the *rūpāntara* form of typical *sāmagānas* as sung in the three well-known schools of the SV – the Rāṅṅāyanīyas, the Kauthumas and the Jaiminīyas – must go on.”²⁷

It is true that the performance of a Vedic sacrifice is nowhere in Tamilnāṭu a common event. Many well-versed SV *purohitas* or *pūjārīs* in most of the important towns of Madras State, however, could provide the information, that almost yearly, during Vāsanta, *somayāgas* are performed in a few villages in Tanjore District. This must have happened regularly until a few years back, and irregularly at present. The sacrificial SV recitation is not known as *svarūpa*, but referred to as *śrauta(m)* by the Aiyars and as (*yāga*)*stuti* by the Nambudiris.

It is not yet certain what these *somayāgas* exactly consist of. But they must be based upon the Agniṣṭoma archetype, for on these rare occasions, where Ṛgvedins recite *śāstram* with *nyūṅkha* insertions, *sāmagas* chant, amongst other pieces, the *bhakāra-rathaṃtara*²⁸, *aniruktagāna* of the *bahiṣpavamānastotra*²⁹ and of other *stotras* and the Subrahmaṅyā-

²⁶ *Op. cit.*, 149–50, ap. Apte, *op. cit.*, 284.

²⁷ *Op. cit.*, 284.

²⁸ W. Caland-V. Henry, *L'Agniṣṭoma* (Paris, 1906), 308–9.

²⁹ *Id.*, 178 and 466–7.

hvānam.³⁰ These recitations are in full accordance with what is prescribed by the sūtras as described by Caland and Henry. The *svaras* are the same as those of the corresponding *rūpāntara* gānas: for instance the *svaras* of the *bhakārarathaṃtara* are those of the *rathaṃtara*. The Subrahmaṇyāhvānam, in which only two tones should occur (for according to Pāṇini all *svaritas* should become *udāttas*) is chanted with three notes to be denoted in descending order as 1-2-3. The words *de-vā* and *brahmā-ṇa* are chanted as 1-23 and 1-23-3 respectively, whereas Pāṇini seems to require 1-3 and 1-3-2.³¹

³⁰ *Id.*, 64-6 and 119. Cf. also B. Faddegon, *Studies on the Sāmaveda* (Amsterdam, 1951), 23; and P. Thieme in: *Indian Culture*, 4 (1937), 203-8.

³¹ Pāṇini, 1.2.37, 38.

III

THE NAMBUDIRIS

The Nambudiris are the Malayalam speaking Brahmans of Kerala.¹ Though it is unlikely that they were original inhabitants,² they have not with certainty been traced back to any origin outside Kerala³ and form a unique community among the many kinds of Brahmans in India. They have on the one hand preserved some of the ancient Vedic and post-Vedic traditions and rites, extinct elsewhere,⁴ but differ on the other hand from the other Brahmans of India in many respects which have been enumerated as the "64 *anācārams*".⁵ Foremost among these are the marriage customs, which have often been described. The Nambudiris form a patrilineal (*makkattāyam*) community in which until 1933 only the eldest son was entitled to marry a Nambudiri girl. The others married Nayar girls and the latter's sons came under the matrilineal (*marumakkattāyam*) system of the Nayars and were hence themselves Nayars. The Nambudiris did not consider such a union a valid marriage; it was called a *saṃbandham*.⁶ In this way the property was preserved and kept undivided, as the younger brothers did not inherit. Thus the Nambudiris remained the principal landlords; even if through special

¹ For this section cf. also the article quoted above p. 20 n. 44, which supplements the above. For further details, especially concerning Nambudiri sub-castes, cf. apart from the literature quoted below: K. Ramavarma Raja, "The Brahmans of Malabar", *JRAS*, 1910, 625-39.

² Cf. M. S. A. Rao, *Social change in Malabar* (Bombay, 1957), 8-10.

³ E.g. (South) Kanara or Andhra, where some village names correspond to Nambudiri house names.

⁴ Apart from the traditions regarding *vedādhyāyana* and Vedic customs and traditions in general, to be referred to below, there are other important examples, e.g. the *sarvasvadānam* form of marriage and the *dvayamsāyana* way of adopting a son - customs which seem to have existed elsewhere in India before the IVth or the Vth century A.D. (see K. P. Padmanabhan Menon, *History of Kerala*, I, Ernakulam, 1924, 71).

⁵ See Fawcett in: *Madras Government Museum Bulletin*, III, 1 354; and W. Logan, *Malabar*, I, 156, referred to in C. A. Innes, *Malabar* (Madras, 1951), 156.

⁶ According to Kathleen Gough there is no harm in regarding these unions as "concubinage from the point of view of the Brahmans and (since they fulfilled the conditions of Nayar marriage) marriage from the point of view of the Nayars". (E. K. Gough, "The Nayars and the definition of marriage", *JRI*, 89, 1959, 29).

circumstances a Nayar became the owner of land, he sometimes surrendered the overlordship (the *janmam* or hereditary right) to the village Nambudiri and remained himself the principal tenant (*kāṇakkāran*) under him.⁷ The sons of Nambudiri fathers and Nayar mothers could only inherit the mother's property as they remained members of the mother's family, and were neither allowed to eat or bathe along with their father, nor to participate in his Vedic or other brahmanical religious observances. This state of affairs and the fact that the Nambudiris and the Nayars constituted the greater part of the landed aristocracy of Kerala, explain why the Nambudiris are very much closer to the Nayars and to other high Malayalam castes (royal or princely families; *ambalavāsīs*) than to e.g. the Aiyars living in Kerala. The latter have also kept the East Coast habit of living together in small streets of adjacent houses (*agrahāram*), with a temple at the end of the street, in the centre of the villages, whereas the Nambudiris live in their *manas* or *illams*, just as the Nayars live in their *taravāṭṭ* scattered throughout the country.⁸ Though the *mana* is patrilineal and the *taravāṭṭ* matrilineal, they are partly similar in structure (e.g. kinship terms are more or less common to both).⁹

One of the principal aims of the Nambudiri Yogakṣema Mahāsabhā, a society founded in 1908, was agitation for marriage of all junior Nambudiri males within the community.¹⁰ This aim was finally embodied in the Madras Nambudiri Act of 1933. Under this act all members of the *mana* had equal shares in the land or property of the *mana*, which on the death of the Nambudiri father was partitioned and inherited by the widow, sons, daughters, son(s) of deceased son(s), etc.¹¹ In the same year the Madras Marumakkattayam Act of 1933 was passed, by which *saṃbandham* unions were considered regular marriages, conferring on the children the same rights of inheritance of property as held by children whose parents were both Nambudiris. Finally the Hindu Succession Act of 1956 has made a uniform bi-lateral pattern of inheritance for all Hindus throughout India.

⁷ See K. Raman Unni, "Polyandry in Malabar", *Sociological Bulletin (Bombay)*, 7 (1958), 67-8.

⁸ It may have been different formerly. The villages of Pāñjāl and Sukapuram, where a number of *illams* are found in the centre of the village and near each other – not adjacent, but separated by their compounds – are sometimes quoted as exemplary remnants.

⁹ See Rao, *op. cit.*, 117-30; 207-10.

¹⁰ *Id.*, 199.

¹¹ *Id.*, 107, 137.

The Nambudiri position in Kerala society is well characterised by their privilege and duty to preserve the Vedic tradition and to keep it alive; the society accepted this. This may have been connected with the special power attributed to the mantras to assist man in the life hereafter. The well-known collector of Malabar, Logan, has ventured a description of how the pre-Brahman society might have received the Brahman immigrants with an awe, mainly rooted in the belief in this superior power of the Vedic mantras. Originally, the Malayalis buried the bones of the dead in sepulchral urns. "But with the advent of the Vedic Brahmins", writes Logan,¹² "came a change in this respect. They posed before the rude chieftains with whom they came in contact as 'God-compellers'. Their sonorous mantrams and spells could compel the gods to take the wandering ghosts of even the worst of man directly to heaven. There was no necessity for costly death houses, and for furnishing such with all the deceased's weapons and implements in use by him during life. A few sonorous phrases, a ringing of bells and burning of incense, and the thing was done; and it only remained to scatter the ashes of the deceased upon the surface of some holy river to ensure him a welcome into the heaven of Indra."

Whether this picture is adequate or not, it certainly gives an idea of the spiritual power society attributed to the Nambudiris. In preserving the Vedas they have always adhered to the rule that no non-Brahman should recite or hear the Vedas; and this was and is respected by the other castes. The Nambudiris themselves observed many prescripts for ritual purity; this is perhaps most clearly manifest in their frequent baths,¹³ where they are equalled by the Nayars only. During the actual Veda recitation they try to transmit the Vedic heritage with extreme

¹² *Op. cit.*, I, 261 ap. Padmanabhan Menon, *op. cit.*, I 51-2. The power of the Nambudiris in society was mainly based upon ritual and upon landownership, to a far less degree upon their "training in Sanskrit, with the power this gave through knowledge of religious and political theories on which society was based" (A. C. Mayer, *Land and society in Malabar*, Bombay, 1952, 34). In Kerala many non-Brahmans knew and know Sanskrit, which is no prerogative of the Brahmins (like the Vedas).

¹³ JB I, 282 gives a suggestive description of the significance of the Brahman duty to be pure (*śuddha*, *śuci*), which was probably known to the Nambudiri sāmāgas: "Wer das Trinkgefäß der Götter kennt, wird unter den Seinigen würdig an einem Mahle teilzunehmen. Der Brahmane nun ist das Trinkgefäß der Götter; wer solches weiss, der wird unter den Seinigen würdig an einem Mahle teilzunehmen. Wie man aus einem reinen lauterem Trinkgefäße zu trinken wünscht, so wünschen die Götter vermittelt eines reinen lauterem Brahmanen zu trinken. Deshalb soll der Brahmane danach trachten rein und lauter zu sein" (transl. Caland, *Das JB in Auswahl*, Amsterdam, 1919, 109).

conscientiousness. Mistakes are eschewed. Just as the Gods, when trying to conquer the asuras by Vedic recitation, were defeated in turn when mispronouncing a syllable, Nambudiri Sāmavedins have the conviction that the slightest mistake made during the chanting of a sāman based upon the ṛk “*Indra juṣasva pra vahā . . .*”¹⁴ is sufficient to produce the reciter’s madness.

The Nambudiris hold an annual Veda recitation at Kaḍavallūr.¹⁵ Until recently this took place also in the palace at Trivandrum, where there was also a Board of Vedic Studies. Vedic sacrifices are performed almost yearly (until 1956 at any rate), especially a *somayāga* which lasts for six days (= Agniṣṭoma?). A rarer sacrifice is called Agni; it lasts for eleven days. According to Innes, those who have performed these sacrifices are called respectively Somayājīpād or Somātiripād and Akkittiripād.¹⁶ Villages where such sacrifices are performed are: Pāñjāl (near Cērutūruti, in the neighbourhood of Ṣoraṇūr); Sukapuram (one of the oldest and most important Nambudiri grāmams, near Pōnnāni; referred to as Chovur in the Syrians’ deed of A.D. 774);¹⁷ Pōyilam (near Kuṭṭanāṭū, near Paṭṭāmbi) and Iriñjālakuḍā (an important centre of YV with one of the famous temples of Kerala). It is to be hoped that detailed accounts of these sacrifices will soon be given by Nambudiri scholars themselves.

The Nambudiris are probably unique in having a sub-caste of Brahmans who are not entitled to recite the Vedas: *ōtillāitta*. They are of several kinds, each of which has lost its original purity for a particular reason. “Amongst these”, says Innes,¹⁸ “are the Astavaidhyans or eight families of hereditary physicians, considered as degraded because as surgeons they may have to shed blood . . . ; the Sastrangakars, who are said to be Brahmans who originally engaged in military service and whose traditional occupation is a performance called Yatrakali consisting of songs and sword play.”¹⁹ There are several other subdivisions

¹⁴ SV 2.302. See below p. 80.

¹⁵ Near Cališēri and Kunnaṃkulam. This information I owe to Dr. Shri Krishna Sharma (Madras-Tirupati).

¹⁶ *Op. cit.*, 109. The author also refers to a third sacrifice called Agnicayanayāga.

¹⁷ Sukapuram is not (one of the two grāmams called) Covara (Raghavan, *op. cit.*, 58).

¹⁸ *Op. cit.*, 109. Cf. also Padmanabhan Menon, *op. cit.*, I, 62.

¹⁹ Yātrākali is nowadays better known as *śamkhakali* or *pānenkālī*. Its performances are very rare, but one took unexpectedly place not far South of Trīśśivaperūr (Trichur) on 30-6-1957. The Brahmans who are entitled to act in this are also called *śamkha* Nambudiris. The “sword play” is adopted from *kaḷari payattu*, nowadays preponderant in Central and North Malabar, especially in Talaśēri (Tellicherry). Innes refers to a description of Yātrākali in the *Travancore Census Report*, 1901, 297.

of this subcaste, but all together form a minority amongst the Nambudiris.

The majority is entitled to recite the Vedas: *ōttan*. Amongst them are the *karmīs* and also another subcaste lower than these. These two, together with those who are excluded from the Veda, are called *āsyans*. Above them come the *ādhyans*, whose honorific title is not merely Nambudiri, but Nambudiripād. Among them are Bhaṭṭatiripāds, traditional scholars, of whom the most celebrated was Melputtūr Nārāyaṇan Bhaṭṭatiripād, author of the Nārāyaṇīya and of various other works.²⁰ Recently a well known Vedic scholar belonging to this caste was K. P. Kṛṣṇan Bhaṭṭatiripād. Among these too are the two Vādyans of Tṛṣṣivaperūr (Trichur) and Tirunāvāyi, the highest authorities in matters of excommunication and others relating to the maintenance of caste duties and to *dharmasāstra*. Under their supervision come the two big RV schools, which will occupy us again.

These are merely a few facts concerning the Nambudiri subcastes, which form quite a complicated structure. In total, there are about 60.000 Nambudiris in Kerala (the total population of the state being about 14 millions), belonging to 1561 *manas*.

The first to deal with the numerical distribution of the Vedic schools was Burnell.²¹ According to his estimate of 1870 "in Malabar, of 100 Brahmans (i.e. Nambudiris), 80 will be followers of the RV, 19 of the Black YV and 1 of the SV".

Logan collected information concerning the distribution of the Vedas from 1017 *manas* in Malabar (Cochin and Travancore did not come under the Collector's supervision) in or about 1885. His data are as follows:²²

RV	YV	SV	excluded from the Vedas or uncertain	total
466	406	6	139	1017

The Yogakṣema Mahāsabhā, mentioned earlier, prepared several lists of statistics. Unfortunately these seem to be quite inaccessible. It is possible that the following estimate is based upon these. According to this information the total Nambudiri population of Kerala consists

²⁰ Cf. K. Kunjunni Raja, "Nārāyaṇa Bhaṭṭa of Melputtūr", *Annals of Oriental Research of the University of Madras*, 12 (1954-5), 1-38.

²¹ A. C. Burnell, *Catalogue of a collection of Sanskrit manuscripts, I: Vedic manuscripts* (London, 1870), p. 4, note.

²² *Op. cit.*, 119. Logan gives the information for each taluk separately.

roughly of 35% R̥gvedins, 50% Yajurvedins, 1/8% Sāmavedins, and the rest excluded from the Veda. Both this information and Burnell's estimate need not contradict Logan's table, as Cochin has important and big YV centres. The information concerning SV is in full accordance with the fact, that there are at present only 20 SV *manas* in the whole of Kerala.

The above short survey can hardly portray adequately the living Nambudiri community – still less convey something of the individual qualities of some of them. For a very suggestive description of the Nambudiri mentality the reader may be referred to some pages from the introduction of an excellent book on Kathakali by an Aiyar Brahman from Kerala, K. Bharat Iyer.²³

²³ K. Bharatha Iyer, *Kathakali* (London, 1955), 5–6.

IV

GENERAL CHARACTERISTICS OF THE NAMBUDIRI VEDA RECITATION

A general impression made by the Nambudiri Veda recitation as compared with the Aiyar Veda recitation is, that the former is the more rhythmical whereas the latter is the more musical of the two. In the Aiyar RV and YV recitation there are three or four tones with fixed intervals of about a second. Each tone keeps an even pitch, which lasts as long as the syllable lasts, with the one exception of the long *svarita*. Among the Nambudiris few notes are clearly audible at first; the more accustomed ear can discern in many syllables more than the one main pitch, to discover which may require experience. If the pitch is high, the highest point is reached for a moment only; and likewise, in general, for the low pitch.

The Nambudiris, on the other hand, pay much attention to the time unit or *mātrā* and have a highly developed sense of temporal intervals; this tendency is developed exceedingly in the chanting of SV. Hence in the Nambudiri opinion, the Aiyars frequently neglect the rhythm of e.g., those portions of *gānas*, in which there are a number of consecutive syllables with the same *svara* (only the first of which is marked, in accordance with a rule of the *Sāmatantra*¹) and without the sign for lengthening (*ra = repha = dīrgha*), e.g., the latter part of the second parvan of the *rathaṃtara*, for instance the "...*namasyajagataḥ*" of ĀrG 49.1.

The most conspicuous rhythmical quality of the Nambudiri recitation lies in a certain swinging or trembling pronunciation of many final vowels, nasals, *visarga* and occasionally "1". This characteristic too appears as intensified in the SV chant. It may be described as a kind of *kampa*. It occurs in Vedic and not in ordinary Sanskrit recitation, but it is ridiculed as a typical instance of Brahman recitation also of non-Vedic texts in *Kūṭiāṭṭam*.²

¹ *svaro'nantyaḥ*.

² Cf. Bharata Iyer, *op. cit.*, 14-9; S. K. Nayar in: *Annals of Oriental Research (Madras)*, 1957, 17-23; *Travancore Census Report* (1901), 261-2.

The phenomena of rhythm amongst the Nambudiris in contradistinction to the musical qualities of the Tamil Veda recitation are related to and do perhaps reflect general differences between the cultural manifestations of the South East and the South West parts of India. It cannot be denied that music has been developed more highly in the Carnatic Music predominant in the East Coast (and, of course, in Mysore) than in the music of the West Coast. It has been observed³ that nowhere have Malayalam manuscripts dealing with music been found. To the ear of Tamil musicians the Kathakali music of Kerala seems at first rude and devoid of grace. One of its main qualities lies undoubtedly in its rich rhythm.

Possibly connected with this too, the typical dance form of Tamilnāṭu, Bharata Nāṭyam, is above all – though not at all exclusively – graceful, refined and subtle, and reflects the *lāsya* dance of Pārvatī; whereas the typical dance form of Kerala, Kathakali, so much loved by the Nambudiris, its main patrons and connoisseurs, is mainly – though not at all exclusively either – virile, brave and noble, and reflects the *tāṇḍava* dance of Śiva.

Apart from such general differences there are several characteristics of the Nambudiri pronunciation of Vedic and of Sanskrit in general which are clearly influenced by particularities of Malayalam.

(1) A. In Malayalam final sounds should be neither plosives, nor voiceless. In the Nambudiri Veda Recitation final “t” is often pronounced as “l”. Examples: *upaniṣal* for *upaniṣat*; *pracodayāl* for *pracodayāt*; *āsil* for *āsīt*.

B. In Sanskrit words in Malayalam, dentals occurring as the first consonant of a compound letter should be pronounced as “l”.⁴ In the Nambudiri Veda recitation a “t” followed by a voiceless consonant is often pronounced as “l”. Examples: *tal-sa* for *tat-sa*; *yal-patye* for *yat-patye*; *etal-ka...* for *etat-ka...*; *yāl-sūrya* for *yāt-sūrya*.

(2) The Nambudiris pronounce not only *jihvāmūliya*, but final *visarjanīya* in general, as a velar spirant, to be compared with the German Ach-Laut or the Arabic *kh*. Tamil Brahmans pronounce the *visarga* as a

³ By Sri R. Vasudevan Poduval.

⁴ Cf. L. J. Frohnmeyer, *A progressive grammar of the Malayalam language* (Mangalore, 1913), 23. This phenomenon is not to be confounded with the replacement of Sanskrit *ḡ* by Tamil-Malayalam *l* by the Nambudiri Sāmavedins (see below p. 69 sq.). Cf. also H. Lüders, “Zur Geschichte des l im Altindischen”, *Festschrift Jacob Wackernagel* (Göttingen, 1923), 294–308.

kind of echo separated from the last vowel by a weak h:⁵ aha for *aḥ*, ihi for *iḥ*, etc.⁶

(3) The “v” is sometimes pronounced as a sound which seems to be somewhat nearer to the “b”. Example: the second “v” in *savitur varēṇyam* is said to be pronounced in this way.⁷

(4) The Nambudiris pronounce very frequently voiceless plosives, especially dentals, as more or less voiced.⁸ Examples: *śāndi* for *śānti*; *yandu* for *yantu*; *bhadraṇi garṇa* for *bhadraṇi karṇa*; *bhadraṇi baśyema* for *bhadraṇi paśyema*; *pañja* for *pañca*.

That the pronunciations mentioned under (1) and (4) were characteristic for the Brahmans of Malabar round 1600 A.D. can be clearly seen from the transcription of the Gāyatrī by the Jesuit Gonçalves, where *savitur* is written as “*çā vidrū*” and *pracodayāt* as “*prājo teal*”.⁹

⁵ Cf. L. Renou, “Récitations du Vēda”, *Sanskrit et culture* (Paris, 1950), 34: “sorte d’ēcho ajoutante à la voyelle”.

⁶ Accordingly, “das schwache Nachklingen des vorangehenden Vokals” (Wackernagel, *op. cit.*, 259) and the “weak echo of the preceding vowel” (Macdonell, *op. cit.*, 54) do not represent the only kind of present day pronunciation.

⁷ For “b” for “v” in Sanskrit words in Bengali and Assamese and also in the Veda recitation of Bengal and Assam, see Renou, *loc. cit.*

⁸ Cf. Frohnmeyer, *op. cit.*, 241 and also R. Caldwell, *A comparative grammar of the Dravidian . . . languages* (London, 1856), 102–3.

⁹ See D. Gonçalves, *op. cit.* (above p. 20, n. 42), 57.

NAMBUDIRI ṚGVEDA

Among the Nambudiri Ṛgvedins there are two schools, each possessing a *maṭham*¹: one is located at Tirunāvāyi (near Koṭṭakkal), the other is at Tṛṣṣivaperūr (Trichur) and is called *vaḍakkū* (i.e., Northern) *maṭham*. The differences between the recitation modes of the two schools are small and relate to the number of *mātrās* of a few syllables in some of the *vikṛtis* (example below). In these schools the RV brahmacārins enter at an early age (about eight),² and are taught during some (up to six) years the recitation of the RS. For the pupils, this period should commence after *upanayanam* and is over with *samāvartanam*. They stay in the school and are fed free. Veda recitation being taught as a rule at home, the school probable owes its origin to the initiative of some rich Nambudiris, who wished to enable Nambudiri boys of less well-to-do families to be taught in the proper way too.³

The brahmacārins should not cut their hair during one year.⁴ During the entire school period they are supposed to speak only Sanskrit during meals and *sandhyāvandana*. They wear only the *kaupīnam* (after *samāvartanam* the *dhotī*, Malayalam: *muṅṅū*, may be put on), and, apart from the sacred thread (*upavīta*, Malayalam: *pūṅṅul*, *pūṅṅūl*), the *kṛṣṇājinam*, the thread or small band nowadays made of hare skin⁵ and worn in the same way as the *upavīta*, and the *mekhalā*, the rope of *muñja* grass tied round the waist.⁶

During the actual *vedādhyāyana* the accents are taught in a special way. The teacher moves the head of the pupil with his right hand as

¹ A third one, "of less note" according to Innes (*Malabar*, I, 486), is at Pulayi in Kurumbranad taluk.

² Cf. ŚGS 2.1.1; ĀGS 1.19.1–2.

³ In Madras State well-to-do Brahman families may enable priests to give *upanāyanam* to poor Brahman boys, sometimes taken together in a group.

⁴ This may be in accordance with ĀGS 1.19.10, but conflicts with ŚGS 2.1.26 and with ĀGS 1.22.22, where it is said that the hair should be cut. On cutting the hair cf. J. C. Heesterman, *The ancient Indian royal consecration* (The Hague, 1957), 212–9, and the literature mentioned there.

⁵ Cf. ŚGS 2.1.2 and ĀGS 1.19.10.

⁶ Cf. ŚGS 2.1.14,15; 2.2.1; 2.13.3,4; 2.13.8; ĀGS 1.19.12.



Fig. 1. RV udätta, Trichur.



Fig. 2. RV anudätta, Trichur.



Fig. 3. RV svarita, Trichur.

follows: the head is kept straight for the *udātta*, is bent down for the *anudātta* and is bent to the right side (of the pupil) for the *svarita*⁷ (see Figs. 1–3). These movements are intended for teaching purposes only. Another set of movements are the *mūdras*, “hand gestures”, which accompany the vowels and consonants of the RV recitation.⁸ The teaching always begins with the recitation of OM by the teacher, followed by the pupil.⁹

Characteristic for the RV recitation is a special kind of *kampa*, occurring only after an *udātta* syllable, to be denoted below as *kampa** and by the asterisk wherever it occurs. It consists of three successive notes in the central, lower, and again central pitch.

In the following a few characteristics of the different kinds of RV recitation will be described.

1. SAMHITĀ

In principle, as among the Aiyars, the *udātta* and the *pracaya* are recited at an even middle pitch and the *svarita* and the *anudātta* respectively at a somewhat higher and a somewhat lower pitch. Concerning the *svarita*, however, an interesting rule is generally observed, though apparently never stated: if a long syllable has a *svarita*, the high pitch moves on to the next syllable, unless the latter syllable is itself long or has an *anudātta*. In the other cases (i.e. if the following syllable is long or has an *anudātta*), a *svarita* on a long syllable is split into two tones, one sounding like the middle, the following like the high tone (as among the Aiyars). Examples:

pātyā dadhāmi is recited as if it were written: *pātyā dadhāmi*;

But: *dāsāsyām* as: *dāsa-āsyaṃ*;

brahmāṇo viduḥ as it is written.¹⁰

The splitting of the long *svarita* into two is possibly connected with the

⁷ These movements are wrongly described in Raghavan, *op. cit.*, 58.

⁸ A set of photographs of these *mūdras* for: *a, ā, i, u, e, o, ai, au, am, aṃ, ah, āḥ*; (?), *n, ṅ, k, t, l, śa, ha, c(h)a, na, ṇa, pra*, were made by Dr. Bake. One of these is published in: B. de Zoete, *The other mind. A study of dance and life in South India* (London, 1953), Plate 4(a) (representing the sound *i*). The movements of the hands and of the head may be studied in a wider phenomenological context (cf. e.g. T. Ohm, *Die Gebetsgebärden der Völker und das Christentum*, Leiden, 1948, where these are not mentioned).

⁹ Cf. SGS 4.8.12,13 and *RPr*, 832.

¹⁰ Respectively from RV 10.85.24; 10.85.45; 10.85.3.

rule, that a long vowel must often be pronounced as equivalent to two short vowels.¹¹

This practice exhibits the same tendency as must have been at work originally, when the primordial raised (*udātta*) accent (as in: *yajñēna*) shifted towards the dependent *svarita*, pronounced at the highest pitch at present (*yajñēna*).¹² Thus the accent has shifted twice, as in:

pátyā dadhāmi – *patyā dadhāmi* – *patyā dadhāmi*.

(There are cases too where the *udātta* itself has shifted, e.g., Vedic *sīdati* has become Classical Sanskrit *sīdāti*, under similar circumstances.¹³)

Pāṇini's sūtra 1.2.32, that the first half *mātrā* of the *svarita* is *udātta*, meant originally (in connexion with the previous sūtra) that the remainder descended from the *udātta* pitch downwards. Later, when the *svarita* had a higher pitch than the *udātta*, it was probably made to apply to long *svaritas* only, and meant therefore: one *mātrā* middle pitch – one *mātrā* high pitch. This applies as well to the Aiyar long *svarita* as to the Nambudiri long *svarita* followed by a long or *anudātta* syllable. Possibly there was a time too when the short syllable *svarita* was recited as a rise from the middle to the high pitch. (See also below, VI 3.)

The *udātta* in the RS is often recited with *kampa**. This *kampa* is inserted after syllables occurring (1) at the end of a *pāda*; (2) as the final syllables of many words ending in vowels, *anusvāra* or *visarga*. It occurs twice if these two conditions coincide, e.g., if the *pāda* ends in *-ām***.

A terminological remark: the Ṛgvedins, used to the subdivision of the RS into *vargas*, refer sometimes to the RS itself as *varg(g)a*.

2. PADAPĀṬHA

In the ordinary *padapāṭha*, the *kampa** follows each *padam* with a final *udātta* syllable ending in a vowel, *anusvāra* or *visarga*. In this *padapāṭha*, as in the *saṃhitāpāṭha*, the *udātta* has a middle and the *svarita* has a high pitch.

There is however a special kind of *padam* which seems to be transmitted in a few *manas* only, which are generally looked upon as very orthodox. In this recitation, where final syllables are expanded greatly, the *udātta*

¹¹ Especially gen.pl. *-ām*, but also abl. sg. *-āt*, etc.

¹² See above, p. 23.

¹³ Wackernagel, *Altindische Grammatik*, I, 288 (§ 247); Macdonell, *Vedic grammar*, 80, n. 3.

has a higher pitch than the *svarita*. The three notes which are mainly used will be denoted in descending order as 1,2,3 (cf. the notation used for the ṛks in the SV). Sometimes more notes seem to be heard, but they may be omitted for the present, first analysis.¹⁴ The total compass is very wide: the interval 1–2 is approximately a second, 2–3 approximately a fifth. In the following example, where alongside with the numerals also the usual accents are marked, each numeral denotes a separate unit which is stressed with a beat. Groups of syllables are separated by a hiatus, which in some instances represents the pause between one word and the next.

RS 1.1.

\bar{a} -gním | ī-ḷe | pu-ró-hi-tam | yā-jñā-sya | dē-vám | ṛ-tvi-jam | hó-tā-ram | rā-tna
 3 122 322 3 12 2 22 3 1 2 3 122 3 1 12 | 12 12 22 2 3
 'dhā-ta-mam || \bar{a} -gnih̄ | pū-rve-bhih̄ | ṛ-ṣi | 'bhih̄ | ī-ḍyaḥ | nū-tā-naiḥ | u-tá |
 12 2 22 3 12 12 12 22 1 2 22 1 22 12 12 2(?) 3 12
 sāḥ | dē-ván | á | ī-há | vā-kṣā-tī ||
 12 3 122 122 3 12 3 2 22

In this recitation the accents seem to have the following values:

<i>udātta</i>		<i>svarita</i>		<i>anudātta</i> ¹⁵		<i>pracaya</i>	
long	short	long	short	long	short	long	short
1 2	1	1 2	2	3 2	3	?	2

Moreover: (1) Of a sequence of *anudāttas*, one sounds low as 3, the others sound as 2. (2) An extra lengthening of about one *mātrā* is inserted and stressed, after a short hiatus, at final syllables which are long or end in *visarga* or nasal.

It seems here is the survival of a system of accentuation which looks very much like the system which Pāṇini described, later to be replaced by the system with the high *svarita*. Before discussing the different values of the *udātta* and the *svarita*, we shall survey some of the other modes of RV as well as of YV recitation.

3. KRAMAPĀṬHA

The Nambudiri Ṛgvedins do not have *ghana*, but they possess another *vikṛti* instead (see below). The above mentioned rules for the Aiyar *vikṛtis* hold for the Nambudiris also. In the Nambudiri *avagraha*, even

¹⁴ Cf. above, p. 37.

¹⁵ Not *sarvānudātta*.

where there is no difference in the analysed compound because of the absence of *saṃdhi*, the splitting up is audible after an *udātta* syllable because of the insertion of the *kampa** between the two parts of the *avagraha*. Ex.RS 1.164.1, end: *ṣap-tá-pu-tram í-ti ṣap-tá * pu-tram*.

The *kampa** lasts approximately three *mātrās*, i.e., more than the one *mātrā* required by the RPr for the interval of the *avagraha*.¹⁶

The above applies to the ordinary *kramapāṭha* of the Nambudiris, where the *udātta* has a middle and the *svarita* a high pitch. As in the case of the *padapāṭha*, however, there is a special kind of *krama*, transmitted in a few *manas* only. Here the same general *krama* rules hold, but the *udātta* has the high pitch.

The accents seem to have the same values as in the special *padam*. The *vaidika* who recited the above quoted special *padam* recited the *kramapāṭha* of RS 1.1.1 in the same pitch as follows:

a-gníṃ í- | e | í-|e pu-ró-hi-tam | pu-ró-hi-ta-|yā-jñá-sya | pu-ró-hi-ta-mí-ti |
 3 1 12 222 2 2 3 12 2 222 3 12 2 22 3 1 2 3 12 2 3 1 2
pu-ráh | hi-tam | yā-jñá-sya | de-vám | de-vá-m|tvi-jam | |tvi-|ja-mí-ti |
 3 12 2 222 3 1 2 3 122 3 1 3 1 22 3 1 3 12
|tvi-jam || hó-tā-ram ra-tṇā 'dhá-ta-mam | ra-tṇā 'dhá-ta-ma-mí-ti |
 3 1 2(2?) 12 12 22 2 3 12 2 2(2?) 2 3 12 2 3 1 2
ra-tṇā dhá-ta-mam || a-gníḥ pū-rve-bhiḥ | pū-rve-bhīr í-ṣi 'bhiḥ ||
 2 3 12 2 222 3 1 12 12 22 12 12 3 1 2 22
í-ṣi 'bhi-rí-ḍyaḥ | í-ṣi 'bhi-rí-ti í-ṣi 'bhiḥ | í-ḍyo nú-ta-naiḥ | nú-tā-nai-
 1 2 3 1 22 1 2 3 1 3 1 2 22 1 3 12 2 222 12 2 22
ru-tá | u-té-tyu-tá || sá de-ván | de-ván é-há | é-há | í-há va-kṣa-ti |
 3 12 3 12 3 12 1 3 122 3 12 1212 12 12 3 1 2 2 22
va-kṣa-tí-ti va-kṣa-ti ||
 2 3 12 2 2 2 22

In connexion with the *de-ván é-há | é-há |* of the last hemistich some special explanation is needed. The *saṃhitā*- and *padapāṭha* have:

S. *de-ván̄ éhá*

P. *de-ván̄ á í-há*.

¹⁶ RPr, 29.

Hence one may expect for the *kramapāṭha*:

K. *dē-vān ā é-há*

The reasoning mentioned in an earlier example¹⁷ applies here too, and hence we arrive at:

K. *dē-vān é-há.*

After this we apply another rule of the RPr,¹⁸ which prescribes that such an *ākāra an-anunāsika* should be repeated with the next word. Hence we have... | *é-há* |.

A terminological remark: The Nambudiris call the RS and its *pada*- and *krama-pāṭha* together sometimes *trisanḍham*. This may include *jaṭā* and *ratha* (see below) too, for these can be looked upon as modifications of *krama*.

4. JAṬĀPĀṬHA

The Aiyars extend the above rules I and II in *ghanam* as follows: before the final *pragraha*, the last two words are recited according to the *jaṭā-pāṭha*. For instance, if a ṛk ends with ... a b c d |, as follows:

| a b | b a | a b c | c b a | a b c || b c | c b | b c d | d c b | b c d || c d |
d c | c d || d iti d | |.

Amongst the Nambudiris *jaṭā* is always recited by two persons, facing each other and sitting on their heels with the arms on the knees and the hands on both sides of the face (see Fig. 4). This is clearly a posture of concentrated attention to each other, possibly also one which excludes dangerous influences and prevents secret sound from being heard and abused, in the case of a *vikṛti* which may have been considered as especially sacred.¹⁹ The recitation is started by one and taken over by the other, who recites the first word of his portion simultaneously, but generally with different endings because of the *saṁdhi* and with different accents. Thus, if the two persons are A and B, as follows:

A. | ab | b a | a b | | c d | d c | c d |
B. | b c | c b | b c | | d e | e d | d e |

¹⁷ See above, p. 26.

¹⁸ RPr, 600.

¹⁹ Cf. Ohm, *op. cit.*, 359. The meaning of this posture in general according to Ohm does not apply here.

In this *jaṭāpāṭha* the accents are recited in a way similar to but more definite than the accentuation in the special kinds of *pada-* and *krama-pāṭha* described above. Only three pitches occur, which may again be denoted in descending order by 1,2,3. The compass is wide too: the interval 1–2 about a second and 2–3 about a fifth. RS 1.164.1:

A. *ā-syá vā-má-sya vā-má-syā-syá-syá vā-má-sya*
 3 1 32 1 2 32 1 32 212 1 32 1 2

B. *vā-má-sya pa-li-tá-sya*
 32 1 2 2 3 1 2

A. *pa-li-tá-syā hó-tur hó-tuḥ*
 2 3 1 32 212 3221221

B. *pa-li-tá-sya vā-má-sya vā-má-sya pa-li-tá-sya*
 2 3 1 2 32 1 2 32 1 2 2 3 1 2

A. *pa-li-tá-sya pa-li-tá-syā hó-tuḥ*
 2 3 1 2 2 3 1 3 212 21

B. *hó-tus tá-syā tá-syā hó-tur hó-tus*
 2123 1 3 1 3 212 3 212 3

A. *tá-syā bhrá-tā bhrá-tā tá-syā tá-syā bhrá-tā*
 1 3 212 32 212 32 1 3 1 3 212 212

B. *tá-sya bhrá-tā ma-dhyā-mó*
 1 2 212 212 2 2 212

A. *ma-dhyā-mó as-tyas-ti ma-dhyā-mó*
 2 3 212 2 2 2 2 3 212

B. *ma-dhyā-mó bhrá-tā bhrá-tā ma-dhyā-máh*
 2 3 212 212 32 212 212 2 3 212

A. *ma-dhyā-mó as-ti áṣ-ṇa í-tyás-ṇaḥ*
 2 3 212 2 2 1 3 1 1 21

B. *ás-tyás-ṇo 'ṣṇo²⁰ 'styus-tyás-ṇaḥ*
 3 1 212 212 3 1 21

²⁰ *abhinihita svarita* (cf. *RPr*, 199).

In this recitation the accents have the following values:

<i>udātta</i>		<i>svarita</i>		<i>anudātta</i>		<i>pracaya</i>		
long	short	long	short	<i>visarga</i>	long	short	long	short
(final)							(final?)	
212	1	212	2	21	32	3	212	2

We are now in a position to appreciate an instance of the difference between the Tṛṣṣivaperūr (Trichur) and the Tirunāvāyi styles. A difference occurs in the interval of the *avagraha* in this *jaṭāpāṭha*. For instance, the compound *ghṛta 'pṛṣṭha* of RS 1.164.1 (second hemistich):

<i>ghṛ-tá</i>	<i>'pṛṣ-ṭha</i>	<i>i-ti</i>	<i>ghṛ-tá</i>	<i>'pṛṣ-ṭhaḥ</i>				
3 1 2	3 1 2	3 22 2	212				Tṛṣṣivaperūr	
3 1 2	3 1 2	3 2 2	212				Tirunāvāyi.	

It is uncertain why the note struck twice in Tṛṣṣivaperūr (Trichur) and once in Tirunāvāyi has the value 2 and not 1, in accordance with the above rule for the short *udātta*. That the *udātta* of the unseparated compound is preserved in the separated compound is prescribed by RPr 210. Perhaps a special rule has to be assumed, according to which the *udātta* before *avagraha* sounds as *pracaya* or *svarita*.

5. RATHAPĀṬHA

The Nambudiri Ṛgvedins are in particular proud of their *ratha*, a *vikṛti* which does not seem to be known elsewhere in India.²¹ The values of the accents are the same as in *jaṭāpāṭha*, the pitch is the same and the vaidikas sit in the same way. *Rathapāṭha* consists in principle of a reiterated return to the first word of a verse, taking one more word each time, i.e.: | a b a | a b c b a | a b c d c b a | a b c d e d c b a | The two occurrences of the initial word as initial and final word of a portion are made to overlap and are chanted by the two different persons: both recite forward, one in the *saṃhitāpāṭha* and the other in the *pada-pāṭha* (i.e. with and without *saṃdhi*); and one recites backward (with *saṃdhi*). When the latter has arrived again at the first word, the former

²¹ This *ratha* is different from the *ratha* mentioned among the traditional *aṣṭavikṛti*, in other parts of India (published for instance in Santavalekar's RV edition, Poona 1940, 801).

joins him and both go forward and include one more word, e.g. in the following way:

- A. a b a b c b a b c d c b a b c d e a ...
 B. b a b c a b c d a b c d e d c b a ...

If the last word of the ṛk has made its appearance, there is a final return followed by a final proceeding up to the *parigraha* of the last word. The reciter who is not going to return may slightly prolong the recitation of the last word of his portion, while the other is already returning. This is in accordance with the fact, that generally the person who has been reciting the *padapāṭha* does not make the returning move, which enables him to exploit the lengthened vibration occurring at the end of many padams of the Nambudiri *padapāṭha*. An example taken from the fifth move (reaching the sixth word) of the *ratha* of RS 1.164.1:

A. ... $\bar{v}\bar{a}$ - $\bar{m}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{v}\bar{a}$ - $\bar{m}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{p}\bar{a}$ - $\bar{l}\bar{i}$ - $\bar{t}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{h}\bar{o}$ - $\bar{t}\bar{u}\bar{s}$ $\bar{t}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{b}\bar{h}\bar{r}\bar{a}$ - $\bar{t}\bar{a}$
 32 1 32 1 32 1 2 2 3 1 2 1 3 1 3 21232

B. \bar{a} - $\bar{s}\bar{y}\bar{a}$ $\bar{v}\bar{a}$ - $\bar{m}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{p}\bar{a}$ - $\bar{l}\bar{i}$ - $\bar{t}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ $\bar{h}\bar{o}$ - $\bar{t}\bar{u}\bar{ḥ}$ $\bar{t}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ \bar{b} \bar{h} \bar{r} \bar{a} -
 3 1 3 1 2 2 3 1 2 1 21 1 2 212

A. $\bar{t}\bar{a}$ - $\bar{s}\bar{y}\bar{a}$ ||
 1 2

B. $\bar{t}\bar{a}$ ||
 212

If such a complicated play of succession and overlapping is performed successfully by a pair of *vaidikas*, it is highly appreciated by the vanishing number of connoisseurs (who may detect the slightest mistake too). There are temple feasts where two Brahmins are reciting *ratha*, while the others are eating. At certain points in the development of the *ratha* the eaters should have finished with certain courses and be ready to be served with the next course (may be “*pāl-pāyasam*” – a milk-made sweet delicacy). The last mouthful should be taken simultaneously with the last *parigraha*. This presupposes an audience equally well educated as the reciters.

It may be added here, that the RV school at Tṛṣṣivaperūr does not at present seem to teach anything beyond the RS to the brahmacārins. But those who may stay on as teachers may be initiated also into the more difficult arts of recitation.



Fig. 4. RV jaṭā, ratha, Trichur.



Fig. 5. YV ghoṣam.

By courtesy of Sri Chittoor Kunhan Nambudiripad.

Lastly it may be mentioned that both in *jaṭā* and in *ratha* there is a rule according to which there should be a quick in- and out-breathing between the two consonants of a compound letter, as e.g., in *viś-va*. This is an example of the “insistance sur consonnes conjointes” mentioned by Renou,²² which may also be compared with the phenomenon of *sva-rabhakti*.²³

6. ŚASTRAM

Every Nambudiri Ṛgvedin who is a *karmī* is entitled to recite in *prayoga* as the *hotṛ* the sacrificial forms of the RV which are called *śāstra(m)*. The *śāstra* recitation is characterised by the triple repetition of the initial and final ṛks and by insertions of the syllable *o3m*.²⁴ It has become very difficult to find vaidikas who are able and willing to recite this especially sacred form; the number of those who are able to do this is quickly vanishing, whereas those who are willing to expose their knowledge are necessarily few.

After numerous unsuccessful attempts one piece of this kind of recitation could be recorded. Unfortunately the reciter himself was not a Ṛgvedin but a Yajurvedin. There are, however, apart from the impression of the person, four reasons in favour of the reliability of his performance: (1) The fact that the reciter did have the courage to recite himself this important mode of recitation. (2) The detailed correctness of his performance in all those respects in which his recitation can be checked by texts known to us. (3) The fact that he belongs to one of the six families of the six “Vaidikans”, highly respected Nambudiris whose duty it is to expound and maintain the *dharmaśāstra* in the Nambudiri community. (4) The way in which he learnt it: being partly educated in a RV milieu, by participating in and assisting at ceremonies where the Ṛgvedins recited *śāstram*.

The specimen recorded consists of the *sāmidhenī* stanzas, which accompany the installation of the chips of firewood (*samidh*) at the beginning of the *pradhāna*.²⁵ They consist principally of eleven stanzas, i.e. RS 3.27.1; 6.16.10–12; 3.27.13–15; 1.12.1; 3.27.4; 5.28.5–6.²⁶ With

²² *Récitations du Véda*, 35.

²³ Insertion of a vowel between r or l and a following consonant.

²⁴ L. Renou, *Vocabulaire du rituel védique* (Paris, 1954), 147.

²⁵ Renou, *op. cit.*, 164.

²⁶ ŚSS 1.4.7–13.

a a a

1 3 3

If two such repetitions occur in immediate succession the final sound 2 of the former and the initial sound 2 of the latter vanish (as in the above instance). Represented in this symbolism the recitation of the *sāmidhenī* verses can be written down in the following way:

<i>Pravovājā'abhidyavohaviṣmanṭoghr̥tācyā devāñjigātisumnay04M2</i>	1
<i>pravovājā'abhidyavohaviṣmanṭoghr̥tācyA3 devāñjigātisumnay04M2</i>	2
<i>pravovājā'abhidyavohaviṣmanṭoghr̥tācyā devāñjigātisumnay04m</i>	3
<i>agna 'āyāhivītayegr̥nānohavayadātayE3 nihotāsatasibarhiṣ04M2</i>	4
<i>taṃtvāsamidbhirañgiroghr̥tenavardhayāmasI1 br̥hacchocāyaviṣṭhy04M1</i>	5
<i>sa nah p̥r̥thuśravāyyamacchādevavivāsasI1 br̥hadagnesuvīry04m</i>	6
<i>īleṇyonamasyastirastamāṃsidasātA1 samagniridhyatevr̥ṣ04M1</i>	7
<i>vr̥ṣo 'agniḥ samidhyateśvonadevavāhanA1 taṃhaviṣmanṭa 'īlat04M1</i>	8
<i>vr̥ṣaṇaṃtvāvayaṇvr̥ṣanvr̥ṣaṇaḥ samidhīmahI1 agnedīdyataṃbr̥h04m</i>	9
<i>agniṃdūtataṃvr̥ṇīmahehotāraṇviśvavedasaM3 asyayajñasyasukrat04M1</i>	10
<i>samidhyamāno 'adhvareṣṅniḥ pāvaka 'īdyA1 śociṣkeśastamīmah04M1</i>	11
<i>samidhho'agna 'āhutadevānyakṣisvadhvarA1 tvaṃhihavyavāḷas04m</i>	12
<i>ājuhotaḍuvasyatāgniṃprayatyadhvare vr̥ṇīdhvaṃhavyavāhan04m</i>	13
<i>ājuhotaḍuvasyatāgniṃprayatyadhvarE3 vr̥ṇīdhvaṃhavyavāhan04m</i>	14
<i>ājuhotaḍuvasyatāgniṃpryatyadhvare vr̥ṇīdhvaṃhavyavāhan04m</i>	15
<i>agne mahāṃ asi brāhmaṇa bhāratA1.</i>	

It may be remarked here that the last *pāda* of the fourth ṛk (RV 6.16.10) has “*ni hotā satasi*” instead of *ni hotā satsi*. The latter should have become in the Nambudiri recitation: *ni hotā salsi*,³³ as it is actually recited in the Nambudiri RV, apart from *śāstram*, and in the Nambudiri SV.³⁴

The quick succession of *oṃkāras* or rather *o-kāras* followed by *ma-kāras* may seem to resemble the *nyūṅkha*.³⁵ It might be objected that the *nyūṅkha*³⁶ is to be inserted at the second (eventually also at the seventh) syllable of a *pāda*, whereas in the *sāmidhenī* verses the insertions take place at the last syllable of a (the second or third) *pāda*. But, on the other hand, the *nyūṅkhas* described and exemplified in the ŚŚŚ are of two kinds

³³ See above, p. 38.

³⁴ See below, p. 76.

³⁵ Some Aiyars were reported to recite the *nyūṅkha* also (see e.g. Sri Muḷlaṅṭhiram Rāmanātha Dīkṣitar: *Catalogue*, XXII 1–5).

³⁶ ŚŚŚ 10.5.10 sq. Cf. also Renou, *op. cit.*, 87.

only: the *anuṣṭubh-* and the *vairāja-nyūṅkha*, and there might be another type, the *gāyatrī-nyūṅkha*, not known from the literature (?) but utilised in the above stanzas.

Against this view it might be objected, that the *gāyatrīnyūṅkha* should consist of *o-kāras* only, as in the examples given by Renou and by Caland in his translation of the ŚŚS; whereas in the *sāmidhenī* verses the other vowels and nasals are modified in the insertions too. But this need not be the case (although Renou speaks exclusively of *o-kāras*), as a definition of the *nyūṅkha*, elucidating Pāṇini's rule 1.2.34 (where the *nyūṅkha* is said not to be *ekasruti*) and quoted in the Petersburger Lexikon, runs: *nyūṅkhāḥ sodaśa oṃkāras tatra kecid udāttāḥ kecid anudāttāḥ*. Apart from the number, this can be said to apply to the *oṃkāra* in the *sāmidhenī* verses (explicitly referred to as *praṇava*, i.e., not as *o-kāra* followed by *ma-kāra*, in the ŚŚS 1.4.14).

In another respect, however, there is no agreement. In the *nyūṅkha* there should be a succession of *udātta o-kāras* and of *anudātta ardhokāras* (lasting half as long as the *okāras*). This is just the opposite of the above recitation.

In conclusion, it might be better not to regard the insertions in the recitation of the *sāmidhenī* verses as a kind of (*gāyatrī*) *nyūṅkha*, but rather as special forms of the insertion of *oṃ*, common in *śāstra*, along with other modifications in the final sounds of the second *pāda*. Thus it provides a detailed example of the way in which the *praṇava* is actually inserted in *śāstram*. – Mr. Gray drew my attention to the fact that this is partly in accordance with Patañjali's description of the *praṇava* as consisting of 3-*mātrā oṃkāra* or *okāra* insertions in the place of the last syllables of a *pāda*.³⁷

7. THE RECENSIONS OF THE ṚGVEDA

In his *Écoles védiques* Renou has shown how the two "recensions" of the RV, Śākala and Bāṣkala, cannot really be called *śākhās*. In the *saṃhitā*, there are no differences apart from the position accorded to the Khila.³⁸ The tradition does not split into Aitareya and Kauṣītakī at the level of the brāhmaṇas (*brāhmaṇacarāṇa*). In a way, the KB supplements the AīB, whereas the correspondence between brāhmaṇas and sūtras is

³⁷ Patañjali ad Pāṇini 8.2.89. Cf. also J. A. B. van Buitenen, "Akṣara", *JAOS*, 79 (1959), 176–87.

³⁸ Khila RV hymns are recited by the Mādhva Brahmans round Uḍupi (South Canara).

not very strict: e.g. the names occurring in the brāhmaṇas do rarely coincide with the names in the ĀS and ŚS respectively. Two *śākhās* can be said to exist from the level of the sūtras: there is *sūtracaraṇa* and *sūtrabheda*. From that time onward there are two distinct groups, following the AŚS-AGS and the ŚŚS-ŚGS.

The Śāṅkhāyana branch, which, according to Renou, has always been rare and even looked down upon, may survive in the Gujrat only (J. N. Bhattacharya).³⁹

Much more information is required about the Nambudiri RV before more can be known about the significance and the development of the two RV schools in South India. The Nambudiris differ in two important respects from the other (South) Indian Ṛgvedins:

(1) They do not only belong to the Āśvalāyana school, but also to the Śāṅkhāyana school. This is in accordance with the fact that all or almost all the Śāṅkhāyana mss. are from Kerala. The latter do not use, however, the name Śāṅkhāyana, but the name Kauṣītakī.⁴⁰

(2) The Nambudiri Ṛgvedins do not merely recite the RS, but also the brāhmaṇas, āraṇyakas and upaniṣads of the RV.

This is interesting for two reasons. First, the RV brāhmaṇas etc. are not generally supposed to be accentuated. But as the Nambudiris recite them "with *svara*" their recitation might be compared with the accentuation according to the rules. Secondly, the question might be re-considered whether there is a *brāhmaṇacaraṇa*, for the Nambudiris who follow Āśvalāyana recite only the AiB and those who follow the Śāṅkhāyana only the KB. It might be investigated, whether these recitations function in any ritual and whether such developments may be looked upon as recent or as ancient.

Attempts to record a specimen of the KB have failed thus far. One sentence recited by a Kauṣītakin and attributed by him to the KB starts: "*Prajāpatir vai saṃvatsaraḥ – tasyaiṣa ātmāyanmahāpratam...*" (?). It has not been traced anywhere as yet.

A first comparison of the few specimens of the somewhat less inaccessible AiB (or AiA or AiU) recitations with each other and with the rules of the accentuation seems to show that in such recitation the *svarita* has a higher pitch than the *udātta*, as in the ordinary Nambudiri recitation. The rule of the shifting *svarita* seems sometimes to be applied. In order

³⁹ See Renou, *Écoles védiques*, 57, n.l.

⁴⁰ Cf. Renou, *op. cit.*, 25: "Les deux écoles auraient pu s'appeler aussi bien Aitareyin et Kauṣītakin, noms que connaît d'ailleurs la littérature."

to study the accentuation more closely, more and better material is needed.

In the ritual realm differences between the two schools may be somewhat more easily traceable. At *saṃdhyāvandana* the Kauṣītakins recite the following ṛks in the same order, without any breaks, in the ordinary Nambudiri RS style.⁴¹ They announce the name of the ṛṣī, the *chandas* and the *devatā*,⁴² recited *ekasruti* at *udātta* pitch but with stress accents generally on the final syllables, as follows:

Rāhūgaṇo Gotama ṛṣi. Jagatī chanda. Viśvedeva devatā. 1.89.1–5.

Virāvasthāna (?) chanda. 1.89.6.

Jagatī chanda. 1.89.7.

Triṣṭup chanda. 1.89.8–10.

Mārīca Kaśyapa ṛṣi. Triṣṭup chanda. Jātavedā Agna devatā. 1.99.1.

Tārksyoriṣṭanemi ṛṣi. Triṣṭup chanda. Tārksya devatā. 10.178.1–3.

These verses of the Kauṣītakī *saṃdhyāvandana* are not given and the above cannot hence be checked by either the Āśvalāyana or the Śāṅk-hāyana sūtras. But the commentator on the ŚGS, Nārāyaṇa, refers to RS 1.89 in connexion with the *saṃdhyāvandana*.⁴³ This confirms the above information.

⁴¹ The Āśvalāyanas recite other hymns, e.g. RV 3.59.6 and 1.25.19, as Sri Akkirath Mundanath Narayanan Nambudiri very kindly informs me.

⁴² Cf. ŚGS 2.7.18.

⁴³ Ad ŚGS 1.4.2 ap. ŚGS transl. H. Oldenberg, *SBE*, 29 (1886), 99, note.

NAMBUDIRI YAJURVEDA

All the Nambudiri Yajurvedins are Taittirīyakas. Though the YV does not seem to be taught in institutions similar to the RV *maṭhams*, mention may be made of the existence of two schools, transmitted in the *manas*: the schools of Pērumān and of Irīñjālakuḍā. Sri Mādampū Nārāyaṇan Nambudiri, to whom I owe many data incorporated in the present section, gave the following instance of a difference between the two styles. If the *saṃdhi* is applied in the recitation to forms such as “*vai ādityaḥ*”, the resulting hiatus may or may not be kept, as follows:

vā ādityaḥ according to the Pērumān grāma style;
vādityaḥ according to the Irīñjālakuḍā grāma style.

The preliminary *saṃdhi* rules (if “a” follows, “ai” becomes “āy” and hence “ā”) are prescribed by the TPr,¹ which is silent regarding the subsistence of the hiatus.

Somewhat separate from the Nambudiri grāmams of Cochin and South Malabar there is an important Nambudiri community at Talip-parampū in North Malabar, consisting mainly or exclusively of Yajurvedins. It is doubtful whether there are in their recitation any differences from the Southern schools.

Characteristic for the Nambudiri YV is the absence of any of the *vikrtis* beyond the *padapāṭha* and the presence of particular modifications, directly based upon the *saṃhitā*- and the *padapāṭhas*. According to Keith, *krama* and *jaṭā* were not taken into account in the original form of the TPr.² Hence it is possible that the Nambudiri tradition goes back to this original form.

The Yajurvedins utilise a different subdivision of the texts of the Taittirīya *śākhā*. The main division is into *saṃhitā* and “*śākhā*”, the latter term denoting the complex TB-TA (-TU). The TS consists of 44

¹ TPr 9.14 and 10.19.

² A. B. Keith in: *HOS*, 18 (1914), xxi, xxxix; cf. also W. D. Whitney in: *JAOS*, 6 (1917), 429-30.

praśnas, corresponding to the subdivision in an equal number of *pra-pāṭhakas* divided over 7 *kaṇḍas*. The correspondence is as follows: I.1-8: 1-8; II.1-6: 9-14; III.1-5: 15-19; IV.1-7: 20-26; V.1-7: 27-33; VI.1-6: 34-39; VII.1-5: 40-44.

The *sākhā* portion consists of 39 *praśnas*, which I heard recited *pratīkena*. It is therefore not always certain where in the following survey each *praśna* ends. This survey gives: I. the 39 *praśnas* with the names, by which the Nambudiris refer to them; II. the corresponding portions (established with the help of the *pratīkas*) of the subdivisions of the text as it has come down to us; III. the subdivisions of the Kāṇḍānukrama of the Ātreya *sākhā*;³ IV. the subdivision according to the Baudhāyana GS:⁴

Nambudiri <i>Sākhā</i>	TS-TB-TA-TU in the editions	Ātreya	Baudhāyana
1.-13	TB 1.1-2.5		
14. Sautrāmaṇī	2.6.1-20	31	36
15. Savam	2.7.1-18	32	13
16. Sūktam	2.8.1-9	33	31
17. Nakṣatreṣṭi	3.1.1-6	34	26
18. Puroḍāśam	3.2.1-10	35	
19. id.	3.3.1-11	id.	
20. Puruṣamedham	3.4.1-19	36 Nṛmedha ⁵	35
21. Piṭṛmedham	TA 6.1-12	37	5
22. Iṣṭihotram	TB 3.5.1-13	38	4
23. Paśuhotram	3.6.1-15	39	38
24. Acchidram	3.7.1-14	40	37
25. Aśvamedham	3.8.1-23	24	34
26. id.	3.9.1-23	id.	id.
27. Kāṭhakam	3.10.1-11	45	18
28. id.	3.11.1-10	46	19
29. id.	3.12.1-4	50, 51	27, 28
30. Śeṣam	3.12.5	47	20
31. Aruṇam	TA 1.1-32	49	22
32. Svādhyāyam	2.1-20	52	40
33. Hotāram	3.1-21	28	3
34. Mantram	4.1. . .	25	12
35. Viśikhā	4.12	id.	id.
36. Śukriyam	5.1-12	26	id.
37. Śrīnārāyaṇam	10.1	43	39
38. Upaniṣad	7 = TU 1	42	id.
39. Vallī	8-9 = TU 2-3	44	id.

³ See e.g. Keith, *op. cit.*, xxvii, xxviii, quoting Weber.

⁴ Baudh GS 2.1, see: W. Caland, "Über das rituelle Sūtra des Baudhāyana", *Abhandlungen für die Kunde des Morgenlandes*, 12 (1910), 32-3, copied by Keith, *op. cit.*, xliii-xliv.

⁵ Cf. A. Weber in: *Indische Studien*, 3 (1855), 385.

The relation between *śākhā* 34 and 25 is uncertain (TA 4.1–42 is the mantra section of the Pravargya, the position of which is floating).⁶ The mantras of the Piṭṛmedha are placed in between TB 3.4 and 5, in the same order as Ātreyaī (Keith assigned to the Piṭṛmedha a loose place in the tradition).⁷ The Nārāyaṇa Up is placed before the TU. It should be noted, that nowhere does the Nambudiri *śākhā* follow the order as given by Baudhāyana whilst differing from the order of Ātreyaī and/or of the present day editions.

The Nambudiri use of the term *śākhā* also points to the fact that the Taittirīya *śākhā* is the *śākhā* “par excellence”.⁸

That the term *śākhā* was used to denote the complex TB-TA(-TU) before 1615 A.D. even in Madura in Tamiḷnāṭu follows from the testimony of Roberto de Nobili, and solves at the same time a problem which puzzled Caland, who commented upon De Nobili’s *Apology*. De Nobili quotes two texts, identified by Caland as TB 2.8.14.2 and as TU 2.2 respectively, which are said to belong to the portion of the YV called “*Xaque*” or “*Xaquir*”. Caland comments: “The Sanskrit equivalent of *Xaque* or *Xaquir* I cannot guess, *śākhā* being apparently out of the question.”⁹ This interpretation, which Caland mentioned without accepting it, can now be seen to be correct.

1. TAITTIRĪYA-SAMHITĀ

In the ordinary TS-TB-TA recitation there are three tones at pitches which may vary to some extent amongst different people. The *udātta* always keeps the middle pitch (“2”). The *anudātta* is generally lower, sometimes very similar to the *udātta* and very rarely (possibly in the case of an unexperienced *vaidika*) higher. The *svarita* is always high: at an even high pitch for a short syllable (“1”); at an even middle pitch with towards the end a quick ascending and descending movement of the tone, for a long syllable (“212”). The *pracaya* has the middle tone too. The entire picture is therefore very similar to that given by the Aiyar YV recitation.

The rule of the shifting *svarita* is not generally observed. There are a few doubtful cases, however, which might be attributed to RV influence.

⁶ Caland, *op. cit.*, 8–9.

⁷ *Op. cit.*, lxxxi.

⁸ Cf. Renou, *Écoles védiques* 137, 145, 220.

⁹ W. Caland, “Roberto de Nobili and the Sanskrit language and literature”, *Acta Orientalia*, 3 (1925), 40.

The above kind of recitation is called *sādhāraṇā* (*mātrā*). At special occasions Taittirīya texts are recited much more slowly and with greater poise.¹⁰ There are two such special modes: *śālā mātrā* and *cantādikkal*, lasting respectively about 2–3 and 6–10 times as long as *sādhāraṇā*. This lengthening is arrived at by expanding the syllables through a lengthening of their vowels (and, eventually, nasals), keeping the same pitch and marking each time unit with a kind of stress accent.

These three tempi, *sādhāraṇā*, *śālā* and *cantādikkal* may be related to the three modes of speech *druta*, *madhyama* and *vilambita* mentioned by the RPr.¹¹ In the Prātiśākhya they are related to *abhyāsa*, “repetition (whilst reciting oneself)”, to *prayoga*, “(recitation for) sacrificial use” and *upadeśa*, “teaching (of recitation)”, respectively.¹² Actually the Nambudiris use *śālā mātrā* during “sacrificial fires”.

There is yet another kind of recitation of the TS, called *valiya* (big, long) *saṃhitā*, which was described as something in between *śālā mātrā* and *cantādikkal*. In all such modes of TS recitation the accents seem to remain the same. The short *svarita* is more or less unexpanded, in the long *svarita* the quick ascent and descent near the end of the syllable are very clearly audible.

As far as differences of pronunciation between the RV and the YV are concerned, apart from those known from the texts (e.g., replacement under certain circumstances of *y* by *iy* and of *v* by *uv*, e.g., RV *svaḥ*, TS *suvah*, etc.) and apart from e.g. the *candrabindu*, it may be mentioned that the Nambudiri Yajurvedins pronounce the *upadhmaniya* clearly as bilabial spirant. For instance, from the Gāyatrī: *diyoyo naf pracodayāl*.

2. PADAPĀṬHA

According to Weber¹³ some of the main differences between the *padapāṭhas* of the RS and of the TS are the following. In the Rkpadapāṭha, compounds are analysed by simple separation (i.e., no *saṃdhi*), whereas the accentuation remains as if there were no separation (e.g., *upamāt-iva*). In the Tait padapāṭha compounds are analysed with the help of *parigraha*,

¹⁰ As the Aiyar Brahmans sometimes recite the TA.

¹¹ 754,757. Cf. Allen, *op. cit.*, 93–5.

¹² It is misleading to translate *prayoga* here as “recitation” (Allen): all three modes refer to recitation.

¹³ A. Weber, “Über den Padapāṭha der TS”, *Indische Studien*, 13 (1873), 1–128, esp. 4,5,8.

whereas the accentuation is applied separately in the two separated parts after *iti* (e.g., *prajávatīr iti prajāvatīh*).

Amongst the Aiyar Brahmans these same rules are observed, e.g. RV 1.164.1: *ghṛtápr̥ṣṭha, padapāṭha: ghṛtá-pr̥ṣṭha*, but TS 6.3.1.6: *úttareṇa, padapāṭha: úttareṇétyút-tareṇa*.

Amongst the Nambudiris the same holds too: for RV, the same example. For YV: TS 6.6.9.1: *brahmavā́dinaḥ*, padapāṭha: *brahmavā́dinaḥ* *iti brahma-vā́dinaḥ*; or TS 5.7.26.1: *avajíghrasi*, padapāṭha: *avajíghrasi-tyava-jíghrasi*.

The padapāṭha constitutes the basis for two particular modes of Nambudiri YV recitation, called *kōṭṭū* (which, in Malayalam, can mean (Gundert): “beating a drum” or: “clapping hands”) and *ghoṣam*. They take place in the temples. In both of these, the padapāṭha is divided into portions consisting of four *padāni* each. The most venerable vaidika of a congregation which may consist of as many as hundred people, who is called for this purpose *ghoṣi*, first recites these four. Thereupon the others, the *caṅgiḍikkār*, repeat the same four *padāni* three times quickly. In the mean time the *ghoṣi* has begun to recite the next portion of four *padāni*, starting near about the third repetition of the previous portion. From now onwards the *caṅgiḍikkār* start with their triple repetition before the *ghoṣi* has completed his portion; there should be no discontinuation in this. An example from the padapāṭha of TS 5.7.26.1:

Ghoṣi: a g n í ḥ p a ś ú ḥ ā s ī l t é n a

Caṅgiḍikkār: agníḥ

G. a y a j a n t a s á ḥ

C. paśúḥ aśīl tēna agníḥ paśúḥ āsīl tēna agníḥ paśúḥ āsīl tēna

G. e t á m l o k á m

C. ayajanta sáḥ etám lokám ayajanta sáḥ etám lokám

G. a j a y a l y á s m i n n a g n í ḥ s á ḥ

C. ayajanta sáḥ etám lokám ajayal yásminn

G. t e l o k á ḥ t á m . . .

C. agníḥ sáḥ ajayal yásminn agníḥ sáḥ ajayal yásminn agníḥ sáḥ

The *caṅgiḍikkār* are divided into two groups who are seated facing each other on two parallel wooden planks (see Fig. 5). At one end of this pair of planks the *ghoṣi* sits in between them with a *dīpam*, “lamp”, in front of him. At each *padam* he raises his right hand and the *caṅgiḍikkār* do likewise. The four *padāni* may be counted as follows: (1) touching the palm of the right hand with the right little finger; (2) with the right ring-finger; (3) with the right middle finger; and (4) touching the palm of the left hand with both the left little finger and the left ring-finger.

Both *kōṭṭū* and *ghoṣam* follow the above pattern, the difference being that *kōṭṭū* is recited at an even middle speed, whereas *ghoṣam* is started slowly and somewhat mysteriously, after which the speed is gradually increased (often along with some raise of the pitch). Where *kōṭṭū* impresses the listener as a quiet chorus, *ghoṣam* becomes after some time a vehement concerto of voices expressing apparently increasing excitement with the help of increasing speed and loudness. Soon the voice of the *ghoṣi* is no longer audible in the tumult. In a way in *ghoṣam* the most strenuous task goes to the two *vaidikas* who head their group and who sit at the right and at the left hand of the *ghoṣi*. They have to check the latter’s recitation without failing to participate in the *caṅgiḍikkār*’s recital. As soon as the *ghoṣi* makes a mistake, these two give a sign and the *ghoṣam* has to make place for *kōṭṭū* recitation, continuing at the same spot where the *ghoṣi* broke off. Suddenly the excitement is controlled and the quiet reappears.

The *caṅgiḍikkār* have all to concentrate upon the recitation of the *ghoṣi*, for sometimes suddenly everybody is silent for a very short interval and the *ghoṣi* shouts a few words at a high voice, immediately after which the group continues. This takes place at the occurrence of a *parigrahita-padam* (also referred to as such by the Nambudiris). The *ghoṣi* recites alone the second part of the analysed compound following upon *iti*. For instance, in TS 6.6.9.1, he recites loudly and singly the portion “*ṇaddhāsyā!*” of the *parigrahita-padam* *ūpanaddhāsyétya ūpa-ṇaddhāsyā*. The final *parigrahita-padam* is in its entirety recited in this way along with the previous *padam*, by the *ghoṣi* alone while all the others are silent. For instance, *ya’jñāsyā’ sāmṭatyā itī sāmṭatyāi*, from TS 6.6.9.1: *ya’jñāsyā sāmṭatyai*. Immediately after this again the threefold repetition of the final *padāni* by the *caṅgiḍikkār* continues.

Probably, *kōṭṭū* and *ghoṣam* have their origin in teaching practices, where the teacher (later: the *ghoṣi*) taught the pupils (later: the *caṅgi-*

ḍikkār) to repeat his words. Also elsewhere in India the padapāṭha is divided into portions of 4 *padāni* for teaching purposes.¹⁴

Just as the Nambudiri Ṛgvedins refer to and are proud of their *tri-sandha*, the Yajurvedins have their *ottūṭṭū*, “chanting of the Vedas” (from *ottū*, “Veda”, and *ūṭṭū*, “feasting”). This consists of three parts, which are taken to be either: *sādhāraṇā-*, *śālā mātṛā* and *cantādikkal*, or as: *saṃhitā*, *padam* and *kōṭṭū* (including *ghoṣam*). The Yajurvedins also refer to *pañcasandha* or *pañcanta*, which comprises, in addition to the three members of *ottūṭṭū*, also *valiya saṃhitā* and *valiya padam*.

3. UDĀTTA AND SVARITA

In all the forms of the Nambudiri Taittirīya saṃhitā- and padapāṭhas the values of the three accents can be given as:

udātta	svarita		anudātta
	long	short	
2	212	1	3, 2(?)

Combining these values with the values of the RV recitation described above and with the data provided by Pāṇini and by the Prātiśākhya, we arrive at the following survey (where “N” stands for “Nambudiri”):

	Udātta		Anudātta		Svarita	
	long	short	long	short	long	short
Pāṇini	1	1	2	2	1 2	1 2
N. special <i>pada</i>	1 2	1	3 2	3	1 2	2
N. <i>ratha</i>	2 1 2	1	3 2	3	2 1 2	2
RPr	2	2	3	3	1 2	1 2 ¹⁵
TPr	2	2	3	3	1 2	1 2 ¹⁶
N. RV	2	2	3	3	2 1 ¹⁷	1
N. YV	2	2	3,2(?)	3,2(?)	2 1 2	1
Aiyar RV, YV	2	2	3	3	2 1	1

¹⁴ This is the practice amongst some paṇḍits in Banaras.

¹⁵ RPr 191 says about the “following rest” of the *svarita* that it is *anudātta*, but adds (which is omitted by Allen, *op. cit.*, 88) that this *anudātta* sounds like *udātta* (*sa udāttasrutih*).

¹⁶ This holds for the enclitic *svarita*. Allen ranks the TPr with Pāṇini and the APr and VPr, though the TPr states just as the RPr, but only for a *svarita* following an *udātta* (i.e. an enclitic *svarita*; see also the commentator’s example): the first part is yet higher (*uccaistara*), the rest sounds like *udātta* (*udāttasamaḥ śeṣaḥ*).

¹⁷ “2” only if the *svarita* shifts to the following syllable (cf. above, p. 41).

This table enables us to develop a hypothetical picture for a possible historical development from the high to the middle *udātta*. As it is assumed that the development was linear, which may not have been the case, this picture is only provisional. It may be premature also in as far as it is only based upon some of the South Indian evidence, whilst considering exclusively phenomena of pitch.

Pāṇini, who may be assumed to be earlier than the RPr,¹⁸ may be taken as a point of departure. Pāṇini's high *udātta* is preserved in the Nambudiri special *padapāṭha* and *rathapāṭha*, which may be assumed to be very old forms, accordingly only preserved in some orthodox manas. The long *udātta*, however, had only during a part of the syllable a high pitch, the rest keeping the same pitch as the preceding and the following syllables. Thereupon the distinction between the long *udātta* and the long *svārīta* (which was even earlier chanted at two pitches, being an enclitic accent) vanished. The Prātiśākhya may have tried to clarify the situation by fixing the *udātta* at a middle pitch, whilst preserving Pāṇini's rule for the *svārīta*. In contradistinction to this middle *udātta*, the *svārīta*, which had always been recited only partly at the same pitch as the *udātta*, was fixed at the high pitch. In actual recitation, however, the long (especially the enclitic) *svārīta* continued to be linked with the previous *udātta*, which had assumed the middle pitch; hence it became an ascending, instead of the original descending, movement of the voice. This last development was adopted in its entirety by the Tait. YV, but was only hesitatingly accepted by the RV. In Tamilnāṭu, where the Taittirīyakas were far more abundant than the Ṛgvedins, all traces of the original RV recitation disappeared.

Gray, who had earlier analysed RV recitation from Rājāsthān and from Mahārāṣṭra, gave a detailed analysis of the pitches of the Nambudiri RV recitation, based upon the same material as the present study and partly supplementing it. He arrived at the conclusion that the Vedic accent was not a musical accent.¹⁹

4. SŪTRAS

The vast majority (it is said over 90%) of the Nambudiri Taittirīyakas belong to the Baudhāyana sūtra. We observed, however,²⁰ that the sequence of *praśnas* in the TS and in *śākhā* is not the same as that given

¹⁸ Cf. *L'Inde classique*, I, 306; II, 86.

¹⁹ Cf. above, p. 23 and note 14).

²⁰ Above, p. 57.

by Baudhāyana. It is difficult to say why this is so; it is not likely to be due to the influence of the later sūtras, absent among the Nambudiris.

The rest of the Nambudiri Taittirīyakas are Bādhūlakas. We may hence expect to learn more about this rare sūtra, all our knowledge of which is confined to the four *Mitteilungen* of Caland,²¹ from these few Nambudiri *manas*. This is in accordance with the fact, that according to Mahādeva's commentary upon the Hiraṇyakeśīśrautasūtra, the Vādhūla sūtra originated in Kerala,²² whereas the biggest manuscript utilised by Caland was written in Malayalam script and belonged to somebody in Irīñjāluḍā,²³ the important Nambudiri YV grāmam mentioned before.

That the Baudhāyana and the Vādhūla sūtras occur together among the YV Nambudiris is in accordance with Caland's view, that these two are closely related as different from the group Bhāradvāja – Āpastamba – Hiraṇyakeśīn – Vaikhānasa.²⁴ They have the "Brāhmaṇaartige Digressionen" and other characteristics in common, and do represent an earlier stage of development. This may also show that the Nambudiri tradition goes back to an earlier time than e.g. the Aiyar tradition (where of the other four sūtras at least three, i.e., Bhāradvāja, Āpastamba and Vaikhānasa, occur).

This consideration may be added to the reasons stated before which favour the assumption, that the Nambudiri recitation preserves an earlier stage of development than the Aiyar recitation (e.g. non-occurrence of the RV *vikṛtis* among the Yajurvedins; preservation of the high *udāta* in less common forms of RV recitation). Similar conclusions may be drawn from the mode of SV chanting.

²¹ *Acta Orientalia*, I (1923), 3–11; II (1924), 142–67; IV (1926), 1–41; 161–213; VI (1928), 97–241.

²² Caland in *AO*, I (1923), 3.

²³ *Id.*, 4 (1926) 1.

²⁴ *Id.*, I (1923), 9; II (1924), 145–7. Cf. also Renou, *Écoles védiques*, 179.

VII

NAMBUDIRI SĀMAVEDA

I. SĀMAVEDA IN SOUTH INDIA

The SV consists essentially of the *gānas*,¹ which can be briefly described as adaptations of ṛks, and to a very much smaller extent of other Vedic material, to numerous melodies (*sāmans*). The ṛks thus adapted are listed in the *ārcikā*. Differences between the K-R and the J, the two so-called *śākhās* of the SV, primarily concerning the arrangement, exist in the *ārcikā* (especially in the *uttarārcikā*). More considerable, however, are the differences between the K-R *gānas* and the (unpublished) J *gānas*.

Apart from the difference in *śākhā*, the various ways in which the adaptation of ṛks to *sāmans* can be effectuated result in many possible "modes of chanting" (*gītyupāyāḥi*). To this the traditional expression "1000 *śākhās* of the SV" probably refers.² This multiplicity of possibilities is easily inferred from enumerations of the devices utilised in adapting ṛks to *sāmans*. Such an enumeration is for instance given in the Śabarabhāṣya.³ The six devices mentioned here may be interpreted by means of examples, taken from the first *gāna* of the K-R GG (based upon RV 6.16.10),⁴ and may thus serve to illustrate the characteristic ways in which the SV may be construed from the RV:

(1) *vikāra*, "modification", e.g. *agne* becomes: *ognāyi*.

(2) *viśleṣaṇa*, "dissolution", e.g. *vītaye* becomes: *voyi toyā2yi*.

(3) *vikarṣaṇa*, "suspension", e.g. *ye* becomes: *yā23yi*.

(4) *abhyāsa*, "repetition", e.g. *taye* becomes: *toyā2yi|toyā2yi*.

(5) *virāma*, "pause", e.g. *gṛṇāno havyaḍātaye* becomes: *gṛṇāno ha|vyadātaye*.

(6) *stobha*, "insertion", e.g.: *auhovā|hā u*.

It is clear how in this way one ṛk or even part of a ṛk can give rise to numerous *gānas* (e.g. RV 7.27.1 is the *yonī* for 21 *gānas* of the K-R ĀrG).

¹ Renou, *Écoles védiques*, 92.

² Ārṣeyabrāhmaṇa, ed. A. C. Burnell (Mangalore, 1876): Introduction xlvi; Renou, *op. cit.*, 126.

³ 9.2.29.

⁴ Cf. SV ed. Santavalekar, *prastāva*, 2.

Apart from these factors there is one more cause giving rise to diversity: the *svara* or musical pitches with which the gānas are chanted. According to the tradition the *śākhās* also differ in this respect: e.g., the K-R SV should be chanted with seven, the J SV with six notes.⁵ Here the study of the actual recitation becomes important. It is “une pratique ‘musicale’ assez différenciée”, says Renou,⁶ “que nos manuscrits morts ne nous permettent malheureusement pas de voir dans toute son ampleur”.

We shall now give a short survey of the different kinds of SV which are actually found in South India, in order to introduce the study of the Nambudiri SV. It will have to be studied in detail to what extent the following communities of *sāmagas* reflect differences of *śākhā*, of *gītyu-pāya*, of musical practice or of combinations of these.

(1) “New school” (K-R), prevalent in Tamiḷnāṭu and in Andhra (Aiyar and Aiyāṅkār Brahmans). The chanting is only approximately in accordance with the numerical notation, introduced to South India from the North (Poona?) and adopted in the modern editions. The numerals represent notes in descending order. A full description of the theory of this notation as understood by a *sāmaga* belonging to this group is given in the article referred to earlier by Lakṣmaṇa Bhaṭṭa Drāviḍa.⁷ Amongst the notable regular exceptions occurring in practice, mention may be made of the common descending final cadences (cf. *nigada*⁸), such

111

1111

as 2345, which are chanted as: 23454.

A short description may be given of a recital of GG 1.1 by a representative *sāmaga* of this school. In the following, the numerals 1, . . . , 5 denote notes used in descending order of pitch. The total compass between 1 and 5 is about an augmented fourth. The intervals 1:2 and 4:5 are minor seconds; the interval 2:3 seems to be a small major second and the interval 3:4 is a major second. Each numeral refers moreover to a clearly audible unit, but all do not last equally long. The upright strokes or *daṇḍas* are used, here and in the following, for denoting portions sung with one breath, in accordance with the rule that one *parvan* should be sung with one breath:⁹

⁵ Renou, *op.cit.*, 98 note.

⁶ Renou, *op. cit.*, 99.

⁷ See above, p. 22 note 5.

⁸ Puṣpasūtra ed. R. Simon (München, 1908), 520.

⁹ ĀrṣBr xlv; van der Hoogt, *op. cit.* (above, p. 28, note 25), 43. The length of a *bhakti* can be known from the ritual use only; in printed editions it is generally marked by the double *daṇḍa*, as the length of a *parvan* is marked by single *daṇḍas*. It may be

om̐ | o gnā i | ā yā hi vo i to yā i | to yā i | gr̥ nā no ha | vya dā to yā
 3 34 5 3 3 23 33 1 212123 3 12 123 3 1 1 23 3 3 1212 123
 i | to yā i | nā i ho tā sā | tsā i bā | au ho vā | hī śī ||
 3 12123 3 1 1 23 1 123 123 3 433455 5 3(45)45 43345 45

Comparison with the printed editions shows considerable variation in the notes. The fourth *bhakti*, the *upadrava*, is seen to be split into two *parvans*.

(2) The “Mullaṅṭīram school”, surviving in Mullaṅṭīram and in a few other villages in the North of Madras State (Aiyar Brahmans). According to Dr Raghavan, “in this style letters like Ka, Ca, Ṭa, which were used in manuscripts as notation symbols, intruded into the texts and the singing as integral parts of the recital”.¹⁰ The practice of this school and the origination of the new school were described by Mr. T. K. Rajagopala Aiyar in a seminar addressed by Dr Raghavan in Madras on the 10 July, 1957.¹¹ It seems that the qualified members of the Mullaṅṭīram school knew that the notation syllables did not belong to the text, but those who had introduced the syllables in their recital became confused and took to the Poona numeral system. One of the oldest living sāmagas of this school, who had neither included notation syllables nor taken to the Poona system, chanted GG 1.1 as follows. Here the numerals 2,3,4 denote again notes in descending order. The intervals 2:3 and 3:4 are major seconds. The frequent pattern 233 may sometimes represent an effort at reaching 123 (where 1 denotes a pitch which is a second higher than 2): three different pitches are certainly often discernible. The effort at the element 1 seems to be especially strong in the *ho* in the *upadrava* and in the two occurrences of *yāi* in the *udgītha*:

o gnā i | ā yā hi vo i to yāi | to yāi | gr̥ nā no ha vya dā to yāi | to yāi |
 33 4 3 3 23 3 2 2 2 233 2 233 2 2 23 3 3 2 2 233 2 233
 nā i ho tā sā | tsāi bā | au ho vā | hī śī ||
 2 2 23 2 233 233 334 4 23 3 23 3

This is certainly simpler and apparently older than the “New School”. It is also nearer to the printed editions, which may show that the old

worth noting that in the above, as also in other recitals, the sāmaga would not probably call the note 3 (in the above notation) a melodic centre.

¹⁰ *Op. cit.* (above, p. 18, note 33), 55.

¹¹ *Ibid.*, 66–8. Cf. also the same author, “The music of the SV chants”, *Journal of the Music Academy (Madras)*, 20 (1949), 144–51.

i tā yā i / nā i ho tā | sā tsā i bā | au ho vā / hī śī ||
 2 22 2 2 2 2 32^^ 2^ 12^2 2^2 3 2 3 2^^ 3^

It seems certain that the *daṇḍa* after *i-bā* is only the outcome of lack of breath. Also in the Nambudiri recitation this one-breath *upadrava* causes difficulty.

There are also other features from which it is evident that the Kōṭuntirappuḷḷi *śākhā* is J. The “Tamil-Malayalam” *!* (Grantha – Malayalam) occurs under certain conditions¹⁶ in stead of *ḍ*, e.g.: the *stobha i-lā* at the end of a JGG based upon JS I.2.3.1.9 (cf. GG 321.1–2).

In the first *gāna* of the ĀrG again the J text as given by the following survey by Burnell¹⁷ is followed:

K. hum | huve vācaṃ | vācaṃ vācaṃ huve | vāk śṛṇotu śṛṇotu
J. huve vācaṃ | vācaṃ vācaṃ huve vāk | śṛṇotu śṛṇotu
K. vāk | vāk samaitu samaitu vāk | vāg ramatāṃ | ramatāṃ |
J. vāg u vāk | samaitu samaitu vāg u vāk | ramatāṃ ramatā
K. ramā tu vā au ho vā | ī hā ī hā ī hā ||
J. ramātām au ho vā | ī hā ī hā ī hā ||

The recital differs from this text only in omitting the *u* between *vāg* and *vāk*, resulting in: *vāg-vāk*. Of the mss. (see below) B 497 has *u* but B 62 omits it. In the *upadrava*, Burnell’s text is based upon B 497; B 62 has: *ramatāṃ ramatāṃ ramātā* and the recital: *ramatāṃ ramatā ramātā*. The first syllable of this *gāna* does not occur in the editions, nor in the Madras K-R recitation. It is well known, however, that the five *bhaktis* of a *sāman* can be made into seven by prefixing to the *prastāva* the so-called *hīṃkāra* which consists of the syllable *hum*.¹⁸

Another recital from Kōṭuntirappuḷḷi is of special interest and may require more detailed explanation. It was announced by the reciter as a *Gāyatrāsāman*. The intervals between the notes 1–4 are the same as in the previous recital, but the interval 3:4 is apparently larger in the second and third occurrences:

namaḥ pitṛbhyaḥ pūrvasadbhyom | namaḥ sākamniṣadbh(y)āyā | yuñje
 2 2 2 2 2(1) 2 2 2 2 ^ 4 3 3 3 3 2 2 2^ 3 2
vācam śa-a ā | tā hīṃ bā o-o vā ||
 2 2 3 2 2 2 2 3 2 2

¹⁶ *Id.*, ix; JS ed. Caland, 33; Renou, 99.

¹⁷ *Id.*, xiii.

¹⁸ *Pañcavidhasūtra* 1.1.2; ed. R. Simon (Breslau, 1931), 3 note 5; *Puṣpasūtra*, 522.

yuñje vācam śatapadom | gaye sahasravartānim |
 2 2 2 1 2 2 2 2 4 3 3 3 3 2 2 2
 gāyatram trā iṣṭu-u ū | bhā hiṃ bā o-o vā ||
 3 2 2 2 2 3 2 2 2 2 2 3 2 2
 gāyatram traiṣṭubham jagām | viśvā rūpāṇi sambhārtā |
 2 2 2 2 2 2(1) 3 2 4 3 3 3 3 2 2 2
 devā okāṃ sa-a ā | iḍā hiṃ bā o-o vā ||
 3 2 2 2 3 2 2 1 2 2 2 3 2 2

This seems undoubtedly based upon the J Uttarārcikā, which has *pitṛbhyaḥ* instead of K-R: *sakhibhyaḥ* and *sākaṃniṣadbhyaḥ* instead of K-R: *sākaṃniṣebhyaḥ*.¹⁹

JS III 1.1–2.

namaḥ pitṛbhyaḥ pūrvasadbhyo namaḥ sākaṃniṣadbhyaḥ |
 yuñje vācam śatapadīm gaye sahasravartani || 1.
 gāyatram traiṣṭubham jagat | viśvā rūpāṇi sambhṛtam |
 devā okāṃsi cakrire || 2.

SV 2.1178–1180.

namaḥ sakhibhyaḥ pūrvasadbhyo namaḥ sākaṃniṣebhyaḥ |
 yuñje vācam śatapadīm || 1.
 yuñje vācam śatapadīm gaye sahasravartani |
 gāyatram traiṣṭubham jagat || 2.
 gāyatram traiṣṭubham jagadvīśvā rūpāṇi sambhṛtā |
 devā okāṃsi cakrire || 3.

From this it is seen, however, that the professed J recitation has exactly the same word order as the K-R Uttarārcikā. Does this chant represent some intermediate stage between, or a mixture of, K-R and J *śākhās*?

The solution of this difficulty may be given by considering more closely the structure of the *gānas*.²⁰ We know that the Uttarārcikā consists mainly of groups which each consist of three ṛks (*trca*). During the ritual each of the three ṛks of a *trca* is chanted with the same melody. The entire chant is called *stotra*, each of its three parts is called *stotriya* (or: *stotrīya*). It was therefore necessary to indicate the melody only of

¹⁹ Other differences may be manifest in the ārcikā but not in the *gānas*. It is also difficult to decide whether in the above recitation *gaye* or *gāye* is intended to be chanted.

²⁰ See especially JS ed. Caland, 3–9.

each first řk of a *trca*. These first řks along with their melody constitute the GG and ĀrG. The řks themselves were listed in the Pūrvārcikā and ĀrS.²¹ Lastly the chants were also written out completely as they occur in the ritual, repeating each melody thrice (once for each *stotriya* of a *stotra*). These last collections constitute the UG and RG.

Inevitably irregularities and exceptions to this system have come into being. One of the problems which sometimes arise is how one should proceed when the Uttarārcikā has a group of two řks instead of three. This difficulty is solved by means of “overlapping”. An example is offered by the *bārhata pragātha* SV 2.30–31:

- abhi tvā sūra nonumo 'dugdhā iva dhenavaḥ |*
īśānamasya jagataḥ svardrśamīśānamindra tasthuṣaḥ || 1.
na tvāvāṃ anyo divyo na pārthivo na jāto na janiṣyate |
aśvāyanto maghavannindra vājino gavyantastvā havāmahe || 2.

This can be made into a well known Ratham̐tara sāman (RG 1.1.1) as follows. The two řks are divided into five portions a–e:

- a. *abhi . . . svardrśam* (3 *pādas*)
 b. *īśānamindra tasthuṣaḥ* (1 *pāda*)
 c. *na tvāvāṃ . . . pārthivo* (1 *pāda*)
 d. *na jāto na janiṣyate* (1 *pāda*)
 e. *aśvāyanto . . . havāmahe* (2 *pādas*).

Thus SV 2.30–31 can be written as:

- a / b 2.30 (4 *pādas*)
 c / d
 e 2.31 (4 *pādas*).

Then the Ratham̐tara sāman RG 1.1.1 is construed as follows:

- I. a - b (4 *pādas*)
 II. b - c - d (3 *pādas*)
 III. d - e (3 *pādas*).²²

Now we shall subdivide JS III 1.1–2, which consists of an *anuṣṭubh* and a *gāyatrī* stanza, in a similar way:

- a. *namaḥ . . . sākamniṣadbhyaḥ* (2 *pādas*)
 b. *yuñje . . . śatapadīm* (1 *pāda*)
 c. *gaye sahasravartani* (1 *pāda*)
 d. *gāyatraṇi . . . jagat* (1 *pāda*)
 e. *viśvā . . . cakrire* (2 *pādas*).

²¹ It is not certain that the Uttarārcikā is older than the Pūrvārcikā (this was Caland's initial view); but this is not relevant in the present context (cf. Renou, 94).

²² See *B.I.*, V, 381.

Thus JS III 1.1-2 can be written as:

- a
 b / c 1. (4 *pādas*)
 d / e 2. (3 *pādas*).

From this a *stotra* can be construed which consists of the following three *stotriyas*:

- I. a - b (3 *pādas*)
 II. b - c - d (3 *pādas*)
 III. d - e (3 *pādas*).

This is identical with the *ṛca* SV 2.1178-1180, which consists of three *gāyatrī* stanzas. In other words, the above J Uha-*gāna* is the same as a K-R Uttarārcikā *ṛca*. This *ṛca*, the base of a *stotra* in the *prayoga*, may have found its way in this form into the Uttarārcikā. The above recitation is therefore undoubtedly a specimen of the J *śākhā*. It might have been JUG 1.1.1, as it is based upon JS III 1.1-2, but for the reason that Gāyatra-sāmans are generally omitted from the JUG as they are from the UG.²³ From the above it may also be concluded that the two JS verses are the original verses from which the K-R *ṛca* is derived.

As the above *sāman* is a Gāyatra *sāman* its first ṛk does not occur in the K-R, nor in the J GG or ĀrG. The *stobhas* and *parvans* of the above chant cannot therefore be checked with the available mss.

The expectation, that all the Gāyatra-sāmans are chanted in the same melody, which need be stated once only (as in BI V 601), is not fulfilled in Kōṭuntīṛappuḷḷi. The melody of the above recital must have been similar to:

2 2 2 2 2 2 2 2 ^ / 4 3 3 3 3 2 2 2 /
 3 2 2 2 3 2 2 / 2 2 2 3 2 2 //

The *sādhāraṇa gāyatra sāman*, however, the text of which is based upon the *gāyatrī*, was recited as follows:

tatsaviturvareṇyom | bhārgodevasya dhīmā | hi dhiyo yo na pra-a ā |
 2 2 2 2 2 2 2 ^ 4 3 3 3 3 2 2 ^ 4 3 2 2 2 1 3 2 2
ca hiṃ bā o-o vā o-o vā o-o vā hiṃ bā | o-o vā a ||
 2 2 2 3 2 2 3 2 2 3 2 2 2 2 2 3 2 2 2 3

The subdivision of the *parvans* may be noted.

²³ JS ed. Caland, 3-4; Pañcavidhasūtra, ed. Simon, 6 note 1.

(5) Nambudiri Jaiminiya: see next section.

(6) Uḍupi (and Karṇātaka?) sāmāgas. Three SV families contacted near Uḍupi (Tulu speaking Mādhvas, known as Śivaḷḷi Brahmans) gave as the name of their *śākhā*, apparently independently, Jaiminiya. The recitation, however, was clearly of the K-R type, GG 1.1 being recited without any of the J marks mentioned above and moreover chanted with even more *svaras* than the Tamil New School uses (this may be due to musical influence, as for instance in a *sāman* discovered in Gujrat and discussed by Dr Bake²⁴). In GG 2.1 and 3.1 the K-R stobha *iḍā* occurred instead of the J stobha *iḷā*.

This situation may be mentioned in order to stress the fact that the mere occurrence of the name J does not prove the subsistence of the J *śākhā*. As there seems to be no reason for a Sāmavedin to prefer to belong to J rather than to K-R (the difference has no relation to caste status, as for instance in the two schools of the ŚYV), it seems probable that at least some of the Uḍupi sāmāgas were originally J but lost the tradition (perhaps when several kinds of Brahmans were converted into Dvaita by Madhva and his successors, from the 13th century onwards). Later SV recitation may have been learnt from Pālakkāṭṭu (Palghat) or from other well known K-R SV centres (the Nambudiri J SV being confined to the *manas*). Actually, some South Canara *sārasvata* RV communities derive their Vedic recitation from centres outside the community (e.g. Pālakkāṭṭu (Palghat) or Banaras).

The case of Uḍupi is instructive in as far as it pictures a situation of an orthodox Brahman community which is common in greater parts of India. Wherever Vedic traditions are weakened at home or in the villages, vaidikas learn the recitation of their *śākhā* from famous centers (e.g. Banaras). The study of the Veda recitation of Aiyar and Nambudiri Brahmans is important because the traditions are still preserved either in the houses or in local Vedapāṭhaśālas. The Nambudiri YV and SV is in its entirety handed down in the *manas*.

2. NAMBUDIRI JAIMINIYA

Of the J *śākhā* we possess in printed form only the JS (ed. Caland, Breslau, 1907, and ed. Raghu Vira, Lahore, 1938). We can form an idea

²⁴ A. A. Bake, "The music of India", *New Oxford history of music*, I (London, 1957), 202.

of the contents of the J GG and ĀrG with the help of the J Ārṣeya Brāhmaṇa (ed. Burnell, Mangalore, 1878), where the names of the *gānas* are enumerated. Caland has given a list of corrections and variants to the GG portion of Burnell's JĀrṣBr (ed. JS 21-23) and has given a list of the *gānas* of the JĀrG with the parallel K-R *gānas* (*id.*, 23-29). The only known manuscripts of the J GG and ĀrG are Burnell's B 497 and B 61-62 in the India Office Library. B 497 is a *grantha* paper ms. from Tiruccirāppaḷli (Trichinopoly) which contains the GG (fol.1a-86b) and the ĀrG (87a-119b). B 61 is a *grantha* palmleaf ms. consisting of two parts: B I (leaves numbered 1-31) contains the *āgneyaṃ parva* of the GG and B II (numbered 1-174) contains the *aindraṃ parva* and the *pāvamānaṃ parva* of the GG. B 62 is a *grantha* palmleaf ms., consisting of 114 leaves and containing the ĀrG.

No manuscripts of the J UG and RG are known to be available.

In the following the text will be published of the J *gānas* recorded from Nambudiri sāmagas (tape side sections IV(5) (a) - (e) chanted by Tōṭṭam Śrīdharan Nambudiri; XVIII (1) - (8); XIX (1) - (7) and XX (1) - (5) chanted by Muṭṭatukkāṭṭu Itti Ravi Nambudiri). The critical apparatus contains variants from the mss., or, in so far as available, from the Kōṭuntirappuḷli recitation; for the UG and RG no mss. variants are available. The apparatus is intended as complete so far as the text is concerned, with two important exceptions: (1) length of *parvans*, i.e. occurrence of the *daṇḍa*; (2) length of vowels. Both of these are difficult to determine with certainty from recited *sāmans*. Whenever certain, the indications of the reciter are followed; whenever doubtful, the text of B 497 is followed wherever it does not contradict the recitation. The ṛks are published as they are chanted by the Nambudiri sāmagas. The *sāman* names are taken from the JĀrṣBr, with Caland's corrections, based upon B 497. Dentals pronounced as "l" are marked with an asterisk (t*, d*). The "musical" syllable notation of the mss. is not published.

In addition to the *sāmans* recorded by the present writer use is made of four *sāmans* recorded by Dr A. A. Bake on 14-6-1938 in Ṣōṅaṇūr (Shoranur) with the help of a Tefiphon apparatus. Dr Bake, who was in all likelihood the first European who could hear and record Nambudiri Sāmans (even Burnell did not succeed in this²⁵), very kindly gave per-

²⁵ A. C. Burnell, *Catalogue of a collection of Sanskrit manuscripts*, I: *Vedic manuscripts* (London, 1896), 45: "I have heard the chants of the first two schools (K-R), but not of the last (J)."

mission to copy his records and to use them for the present edition. Three of these *sāmans* were also recorded by the present writer (below: *sāmans* β, x and σ); the text of both recordings is the same in each case. The fourth *sāman* was not recorded by the present writer and serves therefore as the basis of the text (below: *sāman* ε).

In collating the mss. great help was derived from a handwritten copy of Caland, completed in Utrecht in 1906, based upon B 497 and collated with B 61 and B 62 (for the ĀrG, Caland did not note the *stobhas* or the notation given in B 62.) This copy of Caland was accessible to me through a photograph kindly placed at my disposal by Dr A. A. Bake. The original copy is in the Utrecht University Library.

It is perhaps regrettable that such an incomplete and relatively arbitrary selection of *sāmans* should be published at this stage. This publication may be justified, however, in view of the consideration that since the death of Burnell in 1882 and of Caland in 1932 there seems to be little chance that the J *gānas* will soon be published in their entirety in Europe. In fact, even the Kauthuma text as we possess it is far from satisfactory. It is to be hoped that Indian scholars, inspired by the work of Kunhan Raja, Raghu Vira, Narayanaswami, Lokesh Chandra, Santavalekar and others, will continue to contribute to the study of SV in general. The present contribution may give some idea of the material and may enable Vedic scholars to judge to what extent a complete edition is desirable. It may be of use to the future editor of the J *gānas*.

Similar considerations have led to the compilation of the following table, where in column I the *gānas* are given in the order in which they will be published below, in accordance with the JĀrṣBr (for GG and ĀrG). Column II gives the JS *yonī* (ed. Caland). Column III gives the section of the tape side (see catalogue) where the Nambudiri recitation, which is the basis of the text, occurs. Column IV gives the section of the tape side of the corresponding Kōṭuntirappuḷi recitation, if any. Column V gives the fol. of B 497. Column VI gives the fol. of B 61 I, B 61 II, or B 62. Column VII gives the page of Caland's copy. Column VIII gives the corresponding K-R *gāna*, if any, and the volume and page of the BI edition where it is printed; and column IX gives the corresponding K-R *yonī*, if any.

3. JAIMINIYA SĀMANS

Sigla

- C JS ed. Caland.
 R JS ed. Raghu Vira.
 K Kōṭuntiṅappuḷli recitation (tape XIII). t* and d* are always pronounced as t and d respectively. As the names of the *sāmans* were recited, variants from the JĀrṣB are mentioned. The K *sāmaga* takes breath much more often than the Nambudiri *sāmaga*s, which may not imply that everywhere a *danḍa* should have been added.
 T Burnell 497 (India Office 4301).
 B Burnell 61 (GG) or 62 (ĀrG) (India Office 4300 and 4302 respectively).

- α JS IV. 3.8. *tat* savitur vareṇyaṃ bhargo devasya dhīmahi | dhiyo yo naḥ pracodayāt* ||*
*gāyatram. tat*saviturvareṇyoṃ | bhargodevasya dhīmāhā | dhīyo yo naḥ prā | ā cā hṃ bhā | o vā ||*
 om. TB, cf. supra p. 72 K
- β JS I 1.1.1. *agnā ā yāhi vītaye grṇāno havyadātaye | ni hotā sat*si barhiṣi ||*
gautamasya parkaḥ. o gnā i | ā yā hi vā i | tā yā i tā yā i | grṇā no
 5 *ha vya dā | tā yā i tā yā i | nā i ho tā | sat* sā i bā au ho vā | hī ṣī ||*
 3 *tā ya i tā i B. 4 sā tsā K*
- γ JS I 1.3.13. *śaṃ ṇo devīr abhiṣṭaye śaṃ no bhavantu pītaye | śaṃ yor abhi śravantu naḥ ||*
vasurociṣas sauryavarcasya sāmāni dve. śanno devīḥ | abhiṣṭāyā i
śanno bhuvā | tū vī tā yā i śaṃ yor abhi śravantu nā au ho vā | ū pā ||
 5 *hu vā ho i śanno devīr abhiṣṭāyā i | hu vā ho i śanno bhuvāntu pīta yā i |*
hu vā ho i śaṃ yor abhi śravantu nāḥ | hu vā ho yā au ho vā | ū pā ||
 1 *varccasya T varcasasya B. 4 bhuvāṃ T abhiḥ T. 5 huvāntu TB 6 śaṃ yor B*
- δ JS I 1.5.1. *enā vo agniṃ namasa ūrjo napātam ā huve | priyaṃ cetiṣṭham aratiṃ svadhvaraṃ viśvasya dūtam amṛtam ||*
gautamasya manārye dve. I. enā vo agniṃ nā o masā | ūrjo napātā-
māhuve prāyāṃ | cā itīṣṭhā māratiṃ | svādhvaraṃ viśvāsyādū | tāṃ
 5 *ā mṛtam ilābhā | o ilā ||*
 1 *namasorjo R. 3 vā T agnimmenamasā T agnimenamasā B ūrjo B. 4 sū ād-*
hvārāṃ TB
- ε *agneścāgneyaṃ. imaṃ stomā marhātejā | tāvedase hoye rathām*
ivā sammāhemā | mānīṣayā hoye bhadrāhī nā prāmātīrā | syāsaṃsadi
hoye agnā i sākhyā i mārā iṣāmā | vāyantavā ho ilā ||
 1-2 *thāmmi B*

	I	II	III	IV	V	VI	VII	VIII	IX
GRĀMAGEYAGĀNA									
Gāyatrāsāman									
α	---	IV 3.8	XX(2)	XIII(8)B	—	—	—	— V 601	2.812
Āgneyaṇṇa parva									
β	1.1	I 1.1.1	XVIII(1) (=IV(5)f)	XIII(1)	1a	1a	1	1.1 (I 94)	
γ	33.1-2	I 1.3.13	XX(5)	—	3b-4a	8a	5-6	33.1-2 (I 143)	1.1
δ	45.3	I 1.5.1	IV(5)b	—	5b-6a	13a	8-9	45.1 (I 168)	1.33
ε	66.1	I 1.7.4	Bake	—	7b	18b	12	66.1 (I 204)	1.45 1.66
Aindraṇṇa parva									
ζ	234.2	I 2.2.1.2.	XVIII(3)a	—	25a	?	42	234.2 (I 482)	1.234
Pāvamānaṇṇa parva									
η	467.13	I 3.1.1.	IV(5)c, cf. XVIII(2)	—	59b	108a	99	467.13 (II 5-6)	1.467
θ	529	I 3.6.5	IV(5)c	—	74a	144a	123	529.1 (II 122)	1.529
ĀRAṆYAGEYAGĀNA									
Vrataparva									
ι	4.3	I 3.8.8	XX(4)	—	90b-91a	15b-16a	152-3	100.1 (II 469-70)	
κ	6.8	I 2.3.1.6	XIX(7)	XIII(7)	93b	26a-b	157	126.1 (II 487-8)	1.550
λ	9.1	—	XIX(3)	XIII(14)	97a	38a-39a	162-3	ad 127.1 (II 488-9)	1.318
μ	9.5	II 4.5	XIX(4)	XIII(13)	97b	40a-b	164	140.1 (II 325-6)	—
ν	10.1	II 4.7	XIX(5)	—	99a	44b-45a	166	—	ĀrS 4.10
ξ	10.2	II 4.8	XIX(2)	—	99a-b	45a	166	141.1 (II 497)	—
ο	10.9	I 2.3.1.9	XX(1)	cf. XIII(9)	99b-100a	46b-47a	167	—	Ārs 1.3 1.321
Arkaparva									
π	12.15	I 2.2.1.2.	XVIII(3)b	XIII(5)	103a	58b-59a	172	14.1 (II 402-3)	1.234
ŪHAGĀNA									
ρ	?	III 4.3-5	XVIII(7/8) (=IV(5)a)	XIII(6)	—	—	—	1.4.2 (III 89-90)	
σ	?	III 3.1-2	XVIII(2)	—	—	—	—	3.1.3 (III 24 sq.)	2.32-34
τ	?	III 6.9	XX(3)	—	—	—	—	5.7.3.1 (III 584)	2.22-24
υ	?	IV 28.10	XX(5)	—	—	—	—	?	2.302 1.33
RAHASYAGĀNA									
φ	?	III 4.1-2	XVIII(5/6) (=IV(5)d)	XIII(3)	—	—	—	1.1.1 (V 381-2)	2.30-31
χ	?	III 15.7-8	XVIII(4)	—	—	—	—	1.1.6 (V 384-5)	2.159-60
ψ	?	II 4.7	XIX(6)	—	—	—	—	—	—

3. JAIMINĪYA SĀMANS

Sigla

- C JS ed. Caland.
 R JS ed. Raghu Vira.
 K Kōṭuntirappuḷḷi recitation (tape XIII). t* and d* are always pronounced as t and d respectively. As the names of the *sāmans* were recited, variants from the JĀrṣB are mentioned. The K sāmaga takes breath much more often than the Nambudiri sāmaga, which may not imply that everywhere a *daṇḍa* should have been added.
 T Burnell 497 (India Office 4301).
 B Burnell 61 (GG) or 62 (ĀrG) (India Office 4300 and 4302 respectively).

- α JS IV. 3.8. *tat* savitur vareṇyaṃ bhargo devasya dhīmahi | dhiyo yo naḥ pracodayāt* ||*
*gāyatram. tat*saviturvareṇyoṃ | bhargodevasya dhīmāhā i dhiyo yo naḥ prā | ā cā hṃ bhā | o vā ||*
 om. TB, cf. supra p. 72 K
- β JS I 1.1.1. *agnā ā yāhi vītaye grṇāno havyaḍātaye | ni hotā sat*si barhiṣi ||*
gautamasya parkaḥ. o gnā i | ā yā hi vā i | tā yā i tā yā i | grṇā no
 5 *ha vya dā | tā yā i tā yā i | nā i ho tā | sat* sā i bā au ho vā | hī ṣī ||*
 3 *tā ya i tā i B. 4 sā tsā K*
- γ JS I 1.3.13. *śaṃ ṇo devīr abhiṣṭaye śaṃ no bhavantu pītaye | śaṃ yor abhi śravantu naḥ ||*
vasurociṣas sauryavarcasya sāmānī dve. śanno devīḥ | abhiṣṭāyā i śanno bhuvā | tū vī tā yā i śayyor abhi śravantu nā au ho vā | ū pā ||
 5 *hu vā ho i śanno devīr abhiṣṭāyā i | hu vā ho i śanno bhuvāntu pīta yā i | hu vā ho i śayyor abhi śravantu nāḥ | hu vā ho yā au ho vā | ū pā ||*
 1 *vareccasya T varcasasya B. 4 bhuvāṇi T abhiḥ T. 5 huvāntu TB 6 śayyor B*
- δ JS I 1.5.1. *enā vo agniṃ namasa ūrjo napātam ā huve | priyaṃ cetiṣṭham aratiṃ svadhvaraṃ viśvasya dūtam amṛtam ||*
gautamasya manārye dve. I. enā vo agniṃ nā o masā | ūrjo napātā-māhuve prāyāṃ | cā itiṣṭhā māratiṃ | svādhvaraṃ viśvāsyādū | tāṃ
 5 *ā mṛtam iḷābhā | o iḷā ||*
 1 *namasorjo R. 3 vā T agnimmenamasā T agnimenamasā B ūrjo B. 4 sū ād-hvārāṃ TB*
- ε *agneścāgneyaṃ. imaṃ stomā marhātejā | tāvedase hoye rathām ivā sammāhemā | māniṣayā hoye bhadrāhī nā prāmātīrā | syāsamsadī hoye agnā i sākhyā i mārā iṣāmā | vāyantavā ho iḷā ||*
 1-2 *thāmmi B*

	I	II	III	IV	V	VI	VII	VIII	IX
GRĀMAGEYAGĀNA									
Gāyatrāsāman									
α	—	IV 3.8	XX(2)	XIII(8)B	—	—	—	— V 601	2.812
Āgneyaṃ parva									
β	1.1	I 1.1.1	XVIII(1) (=IV(5)f)	XIII(1)	1a	1a	1	1.1 (I 94)	1.1
γ	33.1–2	I 1.3.13	XX(5)	—	3b–4a	8a	5–6	33.1–2 (I 143)	1.33
δ	45.3	I 1.5.1	IV(5)b	—	5b–6a	13a	8–9	45.1 (I 168)	1.45
ε	66.1	I 1.7.4	Bake	—	7b	18b	12	66.1 (I 204)	1.66
Aindraṃ parva									
ζ	234.2	I 2.2.1.2.	XVIII(3)a	—	25a	?	42	234.2 (I 482)	1.234
Pāvamānaṃ parva									
η	467.13	I 3.1.1.	IV(5)c, cf. XVIII(2)	—	59b	108a	99	467.13 (II 5–6)	1.467
θ	529	I 3.6.5	IV(5)e	—	74a	144a	123	529.1 (II 122)	1.529
ĀRAṆYAGEYAGĀNA									
Vrataparva									
ι	4.3	I 3.8.8	XX(4)	—	90b–91a	15b–16a	152–3	100.1 (II 469–70)	1.550
κ	6.8	I 2.3.1.6	XIX(7)	XIII(7)	93b	26a–b	157	126.1 (II 487–8)	1.318
λ	9.1	—	XIX(3)	XIII(14)	97a	38a–39a	162–3	ad 127.1 (II 488–9)	—
μ	9.5	II 4.5	XIX(4)	XIII(13)	97b	40a–b	164	140.1 (II 325–6)	ĀrS 4.10
ν	10.1	II 4.7	XIX(5)	—	99a	44b–45a	166	—	—
ξ	10.2	II 4.8	XIX(2)	—	99a–b	45a	166	141.1 (II 497)	Ārs 1.3
ο	10.9	I 2.3.1.9	XX(1)	cf. XIII(9)	99b–100a	46b–47a	167	—	1.321
Arkaparva									
π	12.15	I 2.2.1.2.	XVIII(3)b	XIII(5)	103a	58b–59a	172	14.1 (II 402–3)	1.234
ŪHAGĀNA									
ρ	?	III 4.3–5	XVIII(7/8) (=IV(5)a)	XIII(6)	—	—	—	1.4.2 (III 89–90)	2.32–34
σ	?	III 3.1–2	XVIII(2)	—	—	—	—	3.1.3 (III 24 sq.)	2.22–24
τ	?	III 6.9	XX(3)	—	—	—	—	5.7.3.1 (III 584)	2.302
υ	?	IV 28.10	XX(5)	—	—	—	—	?	1.33
RAHASYAGĀNA									
φ	?	III 4.1–2	XVIII(5/6) (=IV(5)d)	XIII(3)	—	—	—	1.1.1 (V 381–2)	2.30–31
χ	?	III 15.7–8	XVIII(4)	—	—	—	—	1.1.6 (V 384–5)	2.159–60
ψ	?	II 4.7	XIX(6)	—	—	—	—	—	—

- ζ JS I 2.2.1.2. *tvām id dhi havāmahe sātau vājasya kāravaḥ | tvāṃ vṛtreṣv indra sat*patiṃ naraḥ | tvāṃ kāṣṭhāsv arvataḥ || bhāradvāje dve. II. tvām iddhī havāmahe sātau vājo vā | syā kā rā vāḥ | tvāṃ vṛtrā iṣu indrā sāt* pā tīn nāraḥ | tuvāṃ kā sthā | sū var vā tāḥ | o iḷā ||*
2 narastvām CR 4 imdrā T ṣṭhā TB
- η JS I 3.1.1. *uccā te jātam andhasā divi sad*bhūmy ā dade | ugraṃ śarmā mahi śravaḥ || āmahīyavam. uccā tā ī jātamandhasā | divā i sād* bhūmiyā dadā i | ugraṃ śarmā | mā hā i śravā u vā | stau ṣe ||*
- 0 JS I 3.6.5. *akrān samudraḥ prathame vidharman janayan prajā bhuvanasya gopāḥ | vṛṣā pavitre adhi sāno avye bṛhat*somo vāvṛdhe svāno adriḥ || āśvam. ho ho akrān sāmudrāḥ prathāme vidharmān | ho ho i janayan prajā bhuvanasya gopāḥ | ho ho i vṛṣā pāvitre ādhisāno avyā i | ho ho i bṛhat* somo vāvṛdhe svāno adrā yau ho vā hā u vā | e svāno adriḥ ||*
- ι JS I 3.8.8. *abhī navante adruhaḥ priyam indrasya kāmyam | vat*samī na pūrva āyuni jātam rihanti mātaraḥ || bhāradvājīnām ca vratam. hābu | triḥ | vājaṃ vājaṃ vājame | triḥ | vājamoyivājaṃ | triḥ | vīvīvivi | triḥ | vivihoyivivi | triḥ | vīyaśna-vāyivī | triḥ | ābhīnavantayā | druho druho | dviḥ | drūhāḥ | priyam indrasya kāmāyammiyammiyammiyammiyam | vāt*sanna pūrva ā | yūnī yunī | dviḥ | yūnī | jātam rihanti mātārāstarāstarāstarāḥ | hābvādi vivīhyantaṃ bhūyaḥ | vīyaśna vā ivī | dviḥ | vīyaśna vā u vā | e sūdhāma dhāma | dviḥ | e sūdhāma dhāmā ||*
4 vājamo ivājaṃ TB viviho ivivi TB 4-5 vīyaśnavā ivī TB vīyagnavā T 5 ābhīnantayā B dra iho druho T prāyam T 6 miyammiyammiyam T 7 mātārāstarāstarāstarāḥ TB 8 vīyāgnavā T vīyaśnanavā B 9 e sūdhāmadhāma | dviḥ | sūdhāma dhāma T e sūdhāmadhāmadhāma e sūdhāma dhāmā B
- κ JS I 2.3.1.6. *indraṃ naro nemadhitā havante yat* pāryā yunajante dhiyas tā | śūro nṛṣātā śravasā ca kāme ā gomati vraje bhajā tvaṃ naḥ || ilāndaṃ pañcānugānaṃ pañca. V. iyā | triḥ | iyā hā | vi yā hā | dviḥ | vindrannaro nemadhitā hāvante hāvante hāvante | havante hā hā hā hā hā | triḥ | havante | triḥ | yat*pāryā yūnajantā i dhīyastā dhīyastā dhīyastāḥ | dhīyastā hā hā hā hā hā | triḥ | dhīyastā dhīyastā dhīyastāḥ | śūro nṛṣātā śravasāścakāme | cakāme | dviḥ | cakāme hā hā hā hā hā | triḥ | cakāme | triḥ | ā gomatā i vraje bhajā tuvannas*

- 10 *tuvannas tūvannāḥ | tuvanno hā hā hā hā hā | triḥ | t(u)vannas t(u)vannas t(u)vannāḥ | i yā | triḥ | iyā hā | viyā hā | dviḥ | (hā) u vā | e vratame suvare śakunāḥ ||*
 2 *kāma* CR 4 *paṅkamam ilāndam* K *iyā hā | triḥ | viyāhā | dviḥ | T* 4-5 *iyāhā viyāhā viyāhā vindra* B 5 *nemathitā* T 7 om. *hā* B 8 *cakāme | triḥ | T* 10 *tvanno* T om. *triḥ* TB 10-11 *tuv:tv* T 12 *vṛtasuvare* B
- λ *triṇi revasya vratāni. adhīpātā i mitrāpātā i kṣatrāpātā i suvāḥ pātā i | manyūnā vṛtrā hā sūryeṇā svārād̥ yajñena | maghavā dakṣiṇāsya priyā tānūr anye nāgayāḥ | pṛthivyā sṛṅikas samītyā parameṣṭhī rājñā viśandād̥hārā | vṛṣābhās tvaṣṭā vṛtreṇa śākīpātir vaṣat**
 5 *kāreṇārdhābhāk | somenā somāpā agnīnā viśvaṇ bhutam abhyabhāvo vāyūnā viśvāḥ prājā abhyā pāvathāḥ | ye devā devā divi śādasthā tebhyo vo devā devebhyo namāḥ | ye devā devā antarikṣasā da sthā tebhyo vo devā devebhyo namāḥ | ye devā devā pṛthivī śādasthā tebhyo vo devā devebhyo namāḥ | ye devā devā apsu śādasthā tebhyo vo devā devebhyo namāḥ | ye devā devā dikṣu śādasthā tebhyo vo devā devebhyo namāḥ | āvajyāmi vā dhanvano vi te manyun nayāmasī | mṛḷātānna ihā asmabhyām iḷā bhāya idam viśvaṇ bhūtayāḥ yo ā u vā | nāmāḥ ||*
 10 *I triṇi devasya vratāni r̥syasya caturtham bhūtecchandasām vā* KB 4 *rārājñā* B *vindād̥hārā* T *tvaṣṭrā* TB *śāci* TB 5 *somāpāgnīnā* T 10-11 *ye devā devā dikṣu...* *namāḥ* om. K 13 *mṛḷātāna* T *mṛḷātānnehā* K *bhūtayāṇ* T
- μ *JS II 4.5. yad varco hiraṇyasya yadvā varco gavām uta | satyasya brahmaṇo varcaḥ tena mā saṃsṛjām asi ||*
diśāṇ daśānugānaṇ daśa. I. hābu | triḥ | aham annam | triḥ | aham annādo | triḥ | ahaṇ vidhārayo | dviḥ | ahaṇ vidhārayāḥ |
 5 *hābu | triḥ | yadvarco hiraṇyasyā | yad vā varco gavām ūtā | satyāsya brahmaṇo varcāḥ | tena mā saṃsṛjāmasā i | hābvādi rayāḥ ityantāṇ bhūyāḥ | hābu hābu hā u vā | e aham annam aham annādo ahaṇ vidhārayāḥ | triḥ | e āham suvarjyotīḥ ||*
- 2 *varcastena* CR 3-4 variants, with Caland's comment in margine: "toch moet ieder driemaal gelezen worden" TB 4 *haṇi vidhā-* T 6 *hābvādivat* B 7-8 *haṇi vidhārayāḥ* T 8 *aham* KB
- ν *JS II 4.7. yad itas tanvo mama doṣā rasasya bhejire | narāśaṃsena somena ahaṇ tat* punar ādade | yuṣmad apsarāsa pari ||*
puruṣavratāṇ nava. I. ū ha ha ha ha ha ū hā ū ha ha ha ha ha ū | triḥ | yādi tas tanvo māmā | doṣā rasasya bhā idire | narāśaṃsena

5 *somā iḷā | ahantat* punar ādāde | yuṣmad apsarāsaḥ pā rā i | ū ha ha ha ha ha ū hā ū ha ha ha ha ha | dviḥ | ūhahahahāhā ū hā ū ha ha ha ha ha u vā | e suvarjyotih ||*

ξ II. *hābu | triḥ | hā ū | triḥ | kāhvāhvāhvāhvāhvā | triḥ | hā ū | dviḥ | kāhvāhvāhvāhvāhvā ū | triḥ | yasyedamārajoyūjāḥ | tuje jane vanaṇṇi sūvaḥ | hābvādi sarvaṇṇi stobhaṇṇi bhūyaḥ | indrasya rant(i)yaṇṇi bṛhat* | nāma svar iḷā ||*

1 *ratasya* C n. 1 2 *somenāham* CR *apsarāsaḥ* C n. 2 3 *ū ha ha ha hā hā ū hā | dviḥ | ū | ha ha ha hā hā ū hā* T om. ult. *hā* B 4 *ratasya* B *ijire* B 5 *inā* TB *yuṣad* T *apsarāsaḥ* TB *ū ha* sicut supra T *ūhādivat* B 7 *svaḥ* T 8 *hvanvāhvāhvāhvā* T *hā ū ū ū | triḥ | T 9 hvanvāhvāhvāhvā | triḥ | ū hvanvāhvāhvāhvā ū | triḥ | T 10 ro(?)-ādivat* B *hābvādi*: the reciter mentioned he had left out this repetition *rantiyaṇṇi* T: *rantiyaṇṇi* B

o *JS I 2.3.1.9. brahma jajñānaṇṇi prathamāṇṇi purastād* vi sīmataḥ suruco vena āvat* | sa budhnyā upamā asya viṣṭhāḥi sataś ca yonim asataś ca vivaḥ ||*

puruṣavratāṇṇi nava. IX. hābu | triḥ | bhāṇṇibhaṇṇibhaṇṇibhaṇṇi-

5 *bhaṇṇi | triḥ | hābu | triḥ | brahma jajñānaṇṇi prathamāṇṇi purastāt* | vi sīmatassuruco vena āvat* | sā buddhnyā upamā asya vā iṣṭhāḥi | sātāśca yonim asatāśca vā ivāḥ | hābvādi dvayaṇṇi bhūyaḥ | hābu-hābuhā ū vā | brahma devānāṇṇi bhāti parame vyoman | dviḥ | brahma devānāṇṇi bhāti parame vyomān ||*

4 *bhāṇṇibhaṇṇibhaṇṇibhaṇṇi* TB 6 *sura ico* T

The reciter said there are two similar candrasāmans with respectively *phal* and *hau* in the place of *bham*. This refers to JĀrG 10.7 and 10.8, which may be compared to K-R ĀrG 142.1 and 143.1 respectively. There seems to be no corresponding K-R ĀrG sāmān with the stobha *bham*.

π *bṛhat prājāpatyaṇṇi bharadvājasya vā. auho itvām iddhī havāmahā e | sātāu vājāsyā kārāvāḥi | tūvā au ho vā | vṛtrā iṣu vā indrasā ot* pātini nārāḥi | tūvāṇṇi kāsthā au ho vā | sūvarvātā ho vā u vā | hās || Cf. ζ. 2 tūva au ho vā om. K. 3 tūvi T kāṣṭhā TB*

ρ *JS III 4.3–5. kāyā naś citra ū bhuvad* ūti sadāvṛdhaḥi sakhā | kāyā śaciṣṭayā vṛtā kas tvā satyo madānāṇṇi māṇṇiṣṭo mat*sad andhasaḥ | dṛḍā cid āruje vasu abhi ṣu ṇaḥi sakhinām avitā jaritṛṇāṇṇi | śataṇṇi bhavāsy ūtaye ||*

5 (*vāmadevyam.*) *kāyā naścā i trā ayā bhuvad* | ūti sādāvṛdha sakhā au ho hā i – kāyā śa cā i | ṣṭayau ho hṇi mā | vārto | hā i || kāstvē satyo mādānāṇṇi | māṇṇiṣṭomat*sādandhasā – au ho hā i – dṛḍā cidā | rujau ho hṇi mā | vāso | hā i ||*

- ābhī ṣu ṇā sākḥinām | avitā jarā i tṛṇāma – au ho hā i – śatām bhavā |*
 10 *siyau ho hṃ mā | tā yo | hā i ||*
 (*aniruktagāna.*) *kāyā naścā i trā ayā bhuvad* | o o o o o o o o –*
ābu hau ho hā – o o o o o | ṣṭayau ho hṃ mā | vāk o | hā i ||
kāstvā satyo mādānām | o o o o o o o o – ābu hau ho hā o o o o |
rujau ho hṃ mā | vāk o | hā i ||
- 15 *ābhī ṣu ṇā sākḥinām | o o o o o o o o – ābu hau ho hā – o o o o |*
siyau ho hṃ mā | vāk o | hā i ||
 12, 14, 16 o | hā i om. K
- σ (*āmahīyavam, aniruktagāna?*) *ucca tā ī jātamandhasā | o o o o*
bhū o o dadā i | ugraṃ śarmā | o o o ha vā u vā | stau ṣe ||
 Cf. τ.
- τ *JS III 6.9. indra juṣasva pra vahā ā yāhi śūra hariha | pibā sutasya*
matirna madhoś ca kānaś cārur madāyā ||
 (*ṣoḍaśa.*) *o hṃ | indra juṣā sva pra vahā | o yā hi śūra harihā vā i bā |*
sūtā syā | mā tirna ā madhoḥ | cā kā nāścāḥ | o mo (?)
 5 *bā dāyo hā i ||*
 1 *vahā yāhi CR*
- υ (?) *śanno devīr abhiṣṭayā i | o naṃ (?) bhuvām bhū bhi hṃ mā i | tā*
yā i | o o ŷyor abhī śravantu nā bhu | vā ||
 Cf. γ.
- φ *JS III 4.1–2. abhi tvā śūra nonumaḥ adugdhā iva dhenavaḥ |*
iśānam asya jagataḥ svaṛḍśam iśānam indra tasthuṣaḥ || na tvāvam
anyo divyo na pārthivaḥ na jāto na janiṣyate | aśvāyanto maghavann
indra vājinaḥ gavyantas tvā havāmahe ||
 5 (*rathaṃtaram.*) *obhitvāśūranonumovā | ādugdhā iva dhenava*
iśānamasya jagatassvāṛḍśam | iśānamā indrā | tā sthū śā o vā hā u
vā | ās ||
iśo vā | nāmindratasthuṣo na tvāvam anyo divyo na pārthivaḥ | na
jāto nā jā | nā iṣyā tā o vā hā u vā | ās ||
- 10 *najovā | tonajaniṣyate 'śvāyanto maghavannindra vājinaḥ | gavya-*
ntastvā hā | vā mā hā o vā hā u vā | ās ||
 (*bhakāra-rathaṃtaram.*) *abhitvāśūranonumovā | o bhu bhā bhi bha*
bhe bha bha bhi bhā bha bha bha bhi bha bha bha suvāṛḍśāmoyi |
śānamā indrā | i lā o sthū śā o vā hā u vā | ās ||
- 15 *iśo vā | o bhi bha bha bhu bha bha bhu bhā bhā bha bha bhī bhi bha na*
pārthivaḥ | na jāto nā jā | i lā o iṣyā tā o vā hā u vā | ās ||

najovā | o bha bha bhi bha bhe bha bhu bhā bha bhā bhā bha bha bhi
 dravā jināḥ | gavyantastvā hā | i lā o mā hā o vā hā u vā | ās ||
 1 nonumo 'dugdha CR 2 tvavām C 3 pārthivo CR 4 vājino CR 7,9,11 ās:
 hā ās K. 10 āśvayanto K

- χ JS III 15.(7-)-8. sa tvaṃ naś citra vajrahasta dhṛṣṇuyā maha sta-
 vāno adrivaḥ | gām aśvaṃ rathyam indra saṃ kira sattrā vājaṃ na
 jigyuṣe ||
 (?) auho itvām iddhī havāmahā e | o tau vājāsyā kārāvāḥ | tūvā
 5 au ho vā | vṛtrā iṣu vā indrāsā ot*pātin narāḥ | tūvāṃ kāsthā au
 ho vā | o varvātā o vā u vā | hās ||
 auho ituvām e | o ṣṭhā sūvarvātā | satvā au ho vā | naśca i travājrā
 o stā dhṛṣṇū yā | mahastavā au ho vā | o ā drā i vā o vā u vā | hās ||
 auho imā e | o vā no adrā i vā | gā mā au ho vā | śuvaṃ rathā yā mā o
 10 indrā saikā i rā | sattrāvājā au ho vā | o jā igyuṣā o vā u vā | hās ||
 Cf. ζ, π.
- ψ (?) ū ha ha ha ha ha ū hā ū ha ha ha ha ha ū | triḥ | . . .
 Cf. v. – Only the initial *stobha* was chanted.

4. NOTATIONS, PITCH AND RHYTHM. DISTRIBUTION OF THE JAIMINIYA

The above material is not sufficiently large and varied to justify any very general conclusions. As regards the variant traditions it may be remarked that the Nambudiri J (to be referred to as N) ṛks differ from C and R only in that they chant each *pāda* separately; this explains all the variants. In addition to this it may be worth noting that N seems to be nearer to B than to T. This is in accordance with the fact that T is from Tiruccirāppaḷli (Trichinopoly). That both T and B differ from N is not surprising in view of the fact that both are *grantha* mss., whereas Nambudiri Vedic mss. are generally written in Malayalam script. It is likely that both T and B represent the Tamil J tradition. If the provisional survey given above of SV in South India be considered an adequate picture of the situation during the last few centuries, T may represent the Tanjore District J, and B a Tamil J tradition nearer to the Kerala frontier, which survives in Kōḍuntirāppuḷli and in Tinnevely District. In fact there are two cases in which K and B have the same reading which differs from the others.²⁶

²⁶ Cf. also the variant reading *vāg-vāk*, above p. 69.

In the *grantha* mss. T and B a syllable notation occurs which was not intelligible to Caland.²⁷ In T the notation syllables are written under each syllable, in B they are given in a special, sometimes very large, *parvan* inserted after each *parvan* of the text. The notations of T and B differ considerably from each other. Moreover, Burnell remarked on the fly leaf of T that the notation of T differed greatly from the notation of an old (XVIIth century) ms. from Tinnevely which he inspected. Whether it differed also from B we do not know.

Simon, who deciphered the syllable notation of the Rāṇāyaṇīya, could not decipher the notation of B.²⁸ He made no use, however, of Burnell's Sāmalakṣaṇa ms. in the India Office,²⁹ with the help of which it might be possible to understand something of the notation of T.

This situation does not give much reason to expect that the Nambudiri recitation might enable us to decipher the J notation: even within the Tamil tradition there is no one notation. It is therefore unlikely that one (oral?) syllable notation was at the background of the different Tamil ms. traditions and a fortiori of the Tamil and Malayalam traditions. Hence the N recitation may not throw any light on the notations of T and B.

It is difficult to describe the "musical" qualities of N adequately. As far as the pitch goes the chant makes a monotonous impression and does certainly comply with the view that the J utilize fewer notes than the K-R. Upon a closer analysis the monotony is seen to be partly caused by the extreme extension of certain syllables over a long period of time within an interval of at the most a fourth. Within such a pitch interval, wavering or *kampa* is frequent. The deviations from this interval stand out clearly. These deviations are in general about a whole tone higher or lower. Rarely one syllable is chanted more than a tone higher (e.g. in *sāman* α, line 4, syllable: *i(yā)*). The following is a list of the deviations from the middle pitch occurring in the *sāmans* α - ψ. Deviations are the parts which are not bracketed.

LOWER

β 5 hī γ 5 vīr 6 vā(ntu) bhī ū x 5 nte 7 stā 8 me³⁰ o 4 (bhām)bhaṃ(bhaṃ)

²⁷ JS ed. Caland, 19.

²⁸ R. Simon, "Die Notationen der vedischen Liederbücher", *WZKM*, 27 (1913), 345-6.

²⁹ B 497 fol. 119b-120a: "brief treatise explaining in Sanskrit and Tamil the notation used in the gānas of the Jaiminiya school of the SV". Cf. Caland, *ibid*.

³⁰ These lower pitch *svaras* in the "Ravana-stuti" (the name given to the *sāman* α), are said to symbolise *bhakti*, which is interpreted as "love", but may well have referred to the technical meaning "one of the five portions of a sāman".

bhaṃ(bhaṃbhaṃ) π 1 au ρ 5 k̄ 6 ṣṣa 6 k̄ 8 ru 9 ā 10 si τ 4 ā υ 1 (śa)nno
φ 5 o(bhi) ā (du).

HIGHER

α 3 *savitur godevasya* ζ 4 *iṣu* ι 3 *jaṃ* (I) ³¹ 4 *ya(śna)* (III) 6 *ya(mmi)* (II)
× 4 *i(yā)* μ 3,4 *ann* 5 *hi* ξ 9 *sye je* o 5 *hma ja* 6 *sīmatassu buddhnyā upa*
7 *taśca* π 2 *tau trā iṣu* τ 3 *yā hi* φ 6 *śā na* 8 *mindratasthuṣo tvā* 10 *najaniṣya*
śvā χ 4 *ho i (id)dhī tau* 5 *trā iṣu* 7 *śca i tra* 9 *vaṃ ra*.

A comparison of these syllables with the notation syllables allotted to them in either T or B yields no trace of a possible correlation. Neither can a correlation be established with the original accents of the ṛks (*udātta* etc.). As in the K-R *śākhā*, it seems that the tonal pattern of a *sāman* does not depend on the words. It seems certain that most of the *sāmans* came into being by adapting the ṛks to pre-existent “melodies”. It is also possible that melodies were composed to certain ṛks only, after which other ṛks were adapted to these same melodies. This may be the case for instance in the UG and RG, if the melody of each of the three *stotriyas* of a *stotra* is the same (in the J *stotras* published above this applies to ρ and to φ). As the text of the first *stotriya* is given in the Pūrvārcikā, it might be possible to find a correlation between the text and the melody in some *gānas* of the GG. In the UG and the RG the correlation between text and melody may be expected to be closer for the first *stotriya* of each *stotra* than for the other two.

For the K-R the study of the printed UG and RG editions might enable us to arrive at more definite conclusions. For the J there are no UG or RG mss. with which any results could be checked.

In the Nambudiri J recitation the lengthening of many of the syllables is quite extraordinary. Among the above *sāmans* τ contains the largest number of long syllables and the longest syllables. The duration in seconds can be written under each syllable or group of syllables as follows:

o hṃ | indra ju-ṣā sva pra vahā | o yā hi ṣura harihā vā i bā | sū-tā syā |
18 / 5 / 4.5 / 15 / 6.5 / 7.5 / 18 / 3 / 16.5 / 4 /
mā tirna ā madhoḥ | cā kā nā-ścāḥ | o mo(?) bā dāyo hā i ||
/ 5.5 / 13.5 / 9 / 3 / 18 / 4 / 18 / 11 / 7 / 7 / 3.5

The *kampa* or wavering referred to above is of a very complicated nature. Mr. N. A. Jairazbhoy analysed the pattern of the first two parvans of

³¹ *jaṃ* (I) means: the first occurrence of *jaṃ*, etc.

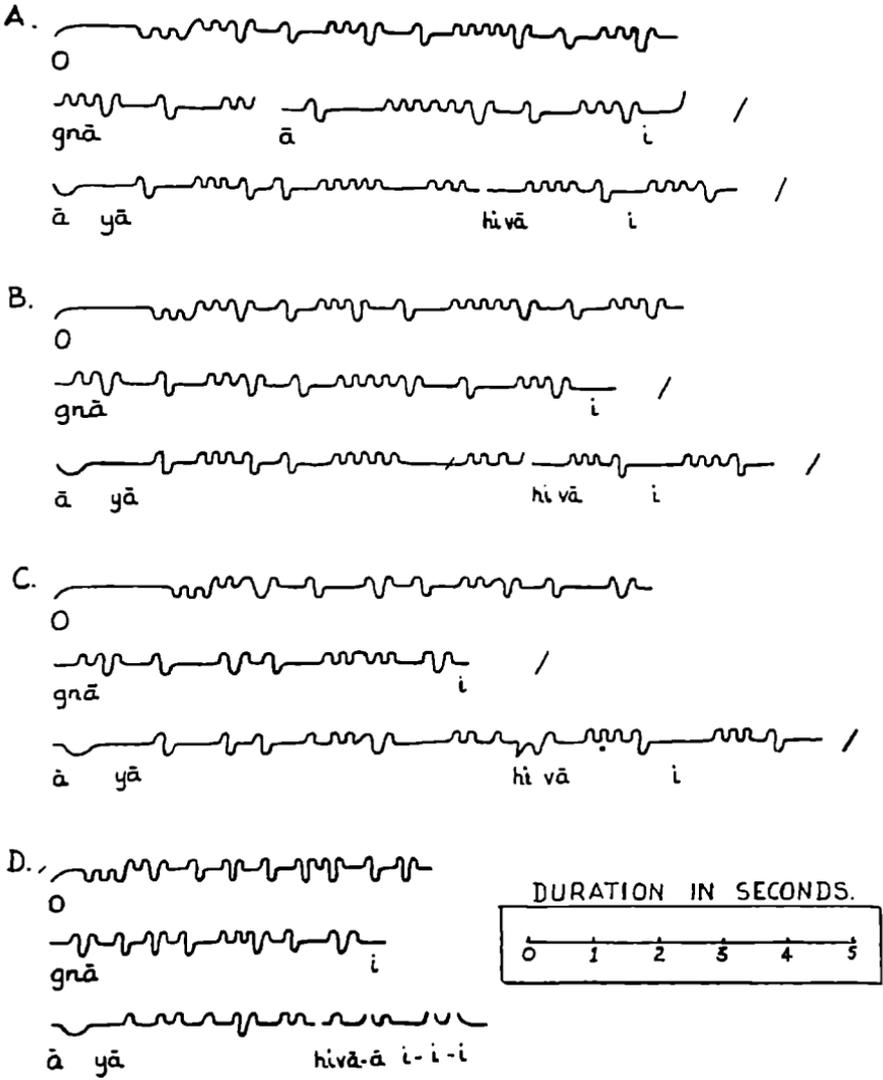


Fig. 6. Four records of the first two parvans of JGG. 1.1.

J GG 1.1 (*o gnā i / ā yā hi vā i*): (A) Dr Bake's first recording of 1938; (B) Dr Bake's second recording of 1938 (repeated by the same sāmaga); (C) the present writer's recording of 1957 (tape XVIII(1)); (D) the present writer's recording of 1957 (tape IV(5)f). The result of his analysis is given in Fig. 6, which reproduces the diagram which Mr. Jairazbhoy kindly placed at my disposal. In each recording specific patterns occur which seem to combine according to certain rules. The patterns are not always identical in all the records, but sometimes they are combined in the same way. Some deviations might be explicable by lack of breath. The variation of pitch in the waverings seems to be roughly constant in all the recordings, being about a major tone above and a minor third below. Mr. Jairazbhoy is analyzing this material further.

Even where the above description does not replace the actual experience of listening to a Nambudiri *sāman*, it may show how different this chant is from other Indian SV chanting. It is possible that the Nambudiri SV chanting preserves an old stage of the development of SV chanting. This may be thought likely in view of the comparatively small total compass which is used on the one hand, and in view of some considerations, which may show that some of the J is older than the K-R *śākhā*, on the other hand. Apart from the occurrence of a K-R *ṛca*, mentioned earlier, which is apparently based upon a J *ṛca*³² attention may be drawn in this connection to Caland's observation that the sequence of *parvans* in the J ĀrG (*vrata, arka, dvandva*) is the original one.³³ Renou observed that the J division of the text also is less complicated than the K-R divisions: "c'est là un aspect comparativement rudimentaire, qui concorde avec la raideur caractérisant en général toute cette tradition".³⁴ These traces of antiquity in the Nambudiri SV are in accordance with the survivals met with earlier in the Nambudiri RV and YV.

For some SV concepts the Nambudiri J use technical terms of their own. The two most important of these are *candrasāmāni* for the *sāmans* of the ĀrG and *ūṣāṇi* for the *sāmans* of the RG. The term *rahasya* seems to refer to what is called *aniruktagāna* in the K-R tradition.³⁵ As remarked earlier,³⁶ the *sāmans* recited during the sacrifices are referred to as

³² See above, p. 72.

³³ W. Caland, *The Jaiminīya Grhya Sūtra* (Lahore, 1922), transl. 26, note 2. Cf. Renou, *Écoles védiques*, 98, note 1.

³⁴ L. Renou, "Les divisions dans les textes sanskrits", *Indo-Iranian Journal*, I (1957), 6.

³⁵ See Caland-Henry, *L'Agniṣṭoma*, s.v.; and Renou, *Vocabulaire du rituel védique*, s.v.

³⁶ See above, p. 29.

(*yāga*)*stuti*. This term may also refer, however, to a limited number of these, which was specified as twenty-nine. Amongst these the *sāman* τ was said to be the sixteenth. These numbers may refer to the *atirātra*, which is a *soma* sacrifice consisting of twenty-nine *stotras* of which the *ṣoḍaśi-stotra* is the *sāman* τ;³⁷ it may be assumed that the Nambudiris performed or perform this sacrifice. As for other sacrificial recitation there is not yet much that is known, but reference may be made to the Subrahmaṇyāhvana mentioned in the catalogue.³⁸

Of all the Vedic traditions of the Nambudiri Brahmans the SV tradition is the most feeble and faces most seriously the danger of becoming soon extinct. In the whole of Kerala only the following twenty *manas* are SV *manas*:

Mana:	Grāma:	District:
1. Muṭṭatukkāṭṭū Māmaṇṇū	Pāñjāl	Cērutūrutti
2. Nēllickāṭṭū Māmaṇṇū	„	„
3. Pērumaṅgāṭṭu	„	„
4. Tōṭṭutil	„	„
5. Kōraṭṭikkara	„	„
6. Maṅgalatteri	Mūkkōla	Pōnnāni
7. Pakarāvur	„	„
8. Mūttiriṅgoṭṭū	Maṇṇēṅgōṭi	Paṭṭāmbi
9. Tirippatta Bhaṭṭatiri	Kōṭṭumuṅgu	„
10. Muṇṭāya	Kōtalmaṇṇa	Kaṭambaḷippuram
11. Vaṭakkañcēri	Ēṅkakaṭu	Vaṭakkañcēri
12. Malamēl	Kidaṅgūr	Koṭṭayam
13. Muriyyottu Malamēl	„	„
14. Muḷavelippuram	„	„
15. Pāṭṭiyāla	„	„
16. Kallampilli	„	„
17. Nellippuḷa	„	„
18. Valana	„	„
19. Pāṭṭiyāla	Oṇanturuti	Atirampuḷa
20. Poṭṭūra	„	„

³⁷ See e.g. P. E. Dumont, *L'Āśvamedha* (Paris, 1927), 215–9; A. Hillebrandt, *Ritualliteratur* (Strassburg, 1897), 138; Renou, *Vocabulaire*, s.v. *atirātra*.

³⁸ XIX(1), cf. XXI(16), below p. 96-7 and cf. above, p. 30.

A CATALOGUE OF RECORDS OF VEDA
RECITATION AND INDIAN MUSIC
(Recorded in South India, April-July 1957)

References in the margin are to sections (in Arabic numerals) of tape sides (in Roman numerals). Abbreviations are as in M. Bloomfield, *A Vedic Concordance*. HOS, 10 (Cambridge, Mass., 1906).

For references to the Sāmaveda see above, page 9.

The texts of Kathakali songs are published in: Āṭṭakkathakal, ed. K. Gopala Pillā, Kōllam (Quilon) 1128-9 M. E. = 1953-4 A. D., to be referred to as: ed. Quilon.

Brahman names, if not followed by a caste name, are of (Tamil speaking and smārta or śaiva) Aiyar Brahmans of Madras. The Śāstrīs and Śarmās mentioned are Aiyars. The other Brahmans are (Malayalam speaking) Nambudiri(pād)s of Kerala and (Tulu speaking and mādхва) Śivalli Brahmans of South Kanara.

If not stated otherwise, the Brahmans recite only texts of their own śākhā.

It has not been attempted to give a scientific transliteration of individual and geographical names.

- I
- (1) ĪśāU, Kāṇvaśākhā.
By: G. Balasubrahmaniam (Tiruvidaccheri, Nannilam taluk, Tanjore Dt.). Gotra: Maudgalya.
Recorded: Madras 5-4-57 and 21-4-57.
 - (2) RG 3.2.4. from SV 2.746-8 (*B.I.*, V, 480).
RG 3.2.5 from SV 2.821-3 (*B.I.*, V, 481).
RG 3.2.6 from SV 2.209-11 (*B.I.*, V, 481-2).
By: G. Ramaswami Sastri (Tappalampuliur, Tanjore Dt.). Gotra: Śrīvatsa. Sūtra: Drāhyāyana. Śākhā: Rāṇāyāniya (?).
R: Chidambaram 7-4-57.
 - (3) VSK 3.5-8; ŚBK I. 1. 4.23-26.
By: G. Balasubrahmaniam (v. supra I (1)).
R: Madras 21-4-57.
 - (4) BrhUK 3.1.1-2; 4.5.1-6.
By: id.
R: id.
 - (5) RV 10.127: jaṭā (from 3: "u hāsate").
 - (6) id.: ghanam.
By: Venkatesvaran (Tenipur, Tanjore Dt.). Gotra: Saṃkṛti. Sūtra: Āśvalāyana.
R: Chidambaram 7-4-57.

- (7) TS 7.1.6.8: samhitā; ghanam (from “tasyāḥ/upotthāya/karṇam”).
Varṇakrama (from “devāḥ”).
By: M. S. Krishnamurti (Manakkal, Tiruchinrappalli Dt.). Gotra:
Samkṛti. Sūtra: Āpastamba.
R: Chidambaram 7-4-57.
- (8) UG 1.4.2 from SV 2.32-4 (*B.I.*, III, 89-90).
By: Narayanan (Mahadanapuram, Tiruchirappalli Dt.). Gotra:
Bhāradvāja. Sūtra: Drāhyāyana.
R: Chidambaram 7-4-57.
Ābhogī rāga (cf. e.g. B. Faddegon, *Studies on the SV*, I, Amsterdam,
1951, 48-9). Ārohaṇam – avarohaṇam – rāga (śloka: “vande
mātaram. . .”).
By: T. G. Anantasubrahmaniam (Chidambaram).
R: Chidambaram 7-4-57.

II

- (1) TS 6.3.1.6: samhitā – padam – kramam – ghanam.
(2) TB 3.3.8.55. TĀ 1.32.1-3. TUA 4.11.15 (TU 4.9.19).
By: Vedabhūṣaṇam N. Subrahmaniam Ghanapathikal (Tiruvij-
sanallur, via Kumbakonam). Gotra: Kaundinya.
R. Narayana Sastri (Thethiyur, Nannilam, Tanjore Dt.).
Gotra: Kaśyapa. (Pupil of the former).
In the TĀ four recite occasionally.
R: Chidambaram 8-4-57.
- (3) SV 2.99
RG 1.1.2. from SV 2.99-100 (*B.I.* V, 382).
UG 2.4.1.1-3 from SV 2.99-100 (*B.I.*, III, 238-40).
UG 1.6.1.1 from SV 2.53-4 (*B.I.*, III, 180).
- (4) ChU 5.24 (text differing).
By: Gopalan (Tappalampuliur, Nagapatnam, Tanjore Dt.).
Gotra: Harita.
T. K. Ranganathan (Ponnur, Mayavaram, Tanjore Dt.). Gotra:
Harita. (Pupil of the former).
A younger pupil recites occasionally.
R: Chidambaram 8-4-57.
- (5) TS: varṇakrama (from “āyuh” and “mamā4”).
By: Dharmajñā K. D. Sundareśvara Sastri (Kalpathi, Palghat).
Gotra: Maudgalya. Sūtra: Āpastamba.
R: Kalpathi (Palghat) 13-5-57.
- (6) Kathakali song: Kicakavadham. Pāṭi rāga. Śloka: “Vilocanā. . .”
(ed. Quilon II 91-2).
- (7) Prayer. Puṛanira rāga.
By: Olappamanna Vasudevan Nambudiripad.
R: Ottappalam 8-6-57.

III

- (1) RV 1.164.1-52: samhitā.
(2) RV 1.164.1: padam – kramam – jaṭā – ghanam (until 4: “kva
svit”).

By: N. S. Krishnamurti (Chidambaram). Gotra: Śrīvatsa.
S. Vaidyanathan (Nachiar Koil, via Kumbakonam). Gotra:
Ātreya. (Pupil of the former.)

R: Chidambaram 9-4-57.

- (3) ĀrG 104.1 (*B.I.*, II, 289-90).

By: Anantanarayanan Śrautikal (Kallidaikurichi, Tinnevely Dt.).
Gotra: Bhāradvāja.

R: Kalpathi (Palghat) 14-5-57.

- (4) Ślokas from Nārāyaṇīya: 1.1 b-d; 69.1-4 (v. ed. K. Sāmbaśiva
Śāstrī, TSS XVIII, Trivandrum 1934, 1; 226-8).

By: Akavoor Narayanan Nambudiripad.

R: Trichur 11-5-57.

- (5) Kathakali song: A. Nalacaritam 4th day. Mukhāri rāga-cempaṭa
(i.e., ādi) tālam. "Naiśadhanīvan... " (ed. Quilon, I, 321).

B. Kucelavṛttam. Punnāgavarāli rāga - cempaṭa tālam.

"Dhātrīni... " (ed. Quilon I 627).

By: O. M. Vasudevan Nambudiripad. Mṛdaṅgam: M. Narayanan
Nambudiripad.

R: Ottappalam 15-5-57.

- (6) Yadukulakāmbōji rāga: ārohaṇam - avarohaṇam.

Kathakali song: Kucelavṛttam. Nāthanāmakriya rāga - campa
tālam. "Kāruṇyanidhe!... " (ed. Quilon, I, 627).

By: M. V. Ranganathan (son of M. R. Venkitakrishna Bhagavatar).
R: Ottappalam 7-6-57.

IV

- (1) A. The 7 notes of the SV. B. RG 1.1.1 (BI V 381-2). C. Kharahara-
priya rāga: avarohaṇam, from GA to MA, apparently resembling
the SV notes. D. The SV notes sung with the names GA - MA. E.
The same notes sung with the names MA - PA.

By: K. Vasudeva Sastri (originally from Adayappalam, N. Arcot
Dt.). Gotra: Bhāradvāja. Śākhā: Rāṇāyaniya (?).

R: Tanjore 11-4-57.

- (2) Kharaharapriya rāga: ārohaṇam - avarohaṇam - rāga. In the
first half only the lower notes, i.e. (?), those of the SV, are utilised.
Ābhogī rāga: ārohaṇam - avarohaṇam.

By: Miss V. Ranganayaki (Tinnevely Dt.).

R: Madras 27-4-57.

- (3) RV 8.99.5.

SV 1.311.

GG 311.1 (*B.I.*, I, 624).

RG 1.1.5 (*B.I.*, V, 384).

RG 1.1.1 (*B.I.*, V, 381-2).

UG 1.4.2 (*B.I.*, III, 89-90).

ĀrG 38.1 (*B.I.*, II, 421).

- (4) A. ĀrG 141.1 (*B.I.*, II, 497); cf. v. d. Hoogt, *Vedic Chant*, 36-37.

B. Id.: the portion with the kruṣṭa, sung in a higher pitch.

By: Paṇḍita S. R. Krishnamurti Sastri (Seruvamani, Tanjore Dt.;

at present Sanskrit College, Mylapore, Madras). Gotra: Śri-vatsa.

R: Madras 26–4–57.

(5) a JS III. 4.3.–5 JUG from id. Cf. UG 1.4.2 (B.I., III, 89–90).

b JS I.1.5.1. JGG from id. Cf. GG 45.1 (B.I., I, 168).

c JS I.3.1.1. JGG from id. Cf. GG 467.13 (B.I., II, 5–6).

d JS I.2.2.1.1. JRG from id. Cf. ĀRG 49.1 (B.I., II, 425–6).

e JS I.3.6.5. JGG from id. Cf. GG 529.1 (B.I., II, 122).

f JS I.1.1.1. JGG from id. Cf. GG 1.1 (B.I., I, 94).

By: Thottam Sridharan Nambudiri (Panjal). Gotra: Vāsiṣṭha.

R: Trichur 13–6–57.

(6) Kaikoṭṭikkali (or: Thiruvathirakkali):

A. Folk song about Kṛṣṇa and Rukmiṇī.

B. “Kummi” song from Uttarāsvayamvaram (also Kathakali).

C. “Naiśadhanivan. . .” from Nalacaritam (not Kathakali).

R: Kīṛakkumpattukara (Trichur) 14–6–57.

V

(1) TU 1.1–3; 9–11; 2.1.4–7; 9; 3.1–10.

(2) MahānU 10.20–24 (cf. MahānU (Āndhra) 12.26–8. MahānU = TU4). By four smārta brahmins.

R: Mylapore (Madras) 28–4–57.

(3) Kathakali song: Kucelavṛttam. Śrī rāga – cempaṭa tālam. “Ajita Hare! . . .” (ed. Quilon, I, 629–30).

By: O. M. Vasudevan Nambudiripad (this song taught by Venkitakrishna Bhagavatar). Mṛdaṅgam: O. M. Kunhan Nambudiripad.

R: Ottappalam 9–5–57.

(4) A. Maṅgala śloka (at the end of the Kathakali). Indalam rāga.

B. Kathakali song: Nalacaritam 1st day. Kaṅṭhāram rāga – aṭanta tālam. “Śiva Śiva! . . .” (ed. Quilon, I, 271; also published and translated by K. Bharat Iyer, *Kathakali*, London, 1955, 127: 1–11).

By: O. M. Vasudevan Nambudiripad.

R: Ottappalam 8–6–57.

(5) Kathakali song (sōpāna style): Dakṣayāgam. Navarasam rāga – cempaṭa tālam. “(Paṅka)m pōkkunna. . .” (ed. Quilon, II, 115).

By: Akavoor Sāvitrī antarjanam.

(6) Kathakali song: Nalacaritam 3rd day. Dvijāvanti rāga – cempaṭa tālam. “Ārtti pāram. . .” (ed. Quilon, I, 312).

By: Akavoor Vasudevan Nambudiripad.

R: Chowwara 10–5–57.

VI

(1) RV 1.89.1–10; 1.99.1; 10.178.1–3.

By: Olappamanna Kunhan and Vasudevan Nambudiripad (Ottappalam). Gotra: Viśvāmītra. Sūtra: Kauṣītaka.

R: Ottappalam 9–5–57.

(2) RV 1.164.1–5: saṁhitā.

(3) RV 1.164.1: padam – kramam – jaṭā.

- (4) id.: rathā.
- (5) A. A specimen of the difference between Trichur and Thirunāvāya yoga (“ghṛta ’pṛṣṭhaḥ/asya”).
 B. TS 1.5.5.2 (or: 4.2.4.3; or: 4.7.13.5).
 C. (RV) Gāyatrī.
 By: Matangarli Paramesvaran and (in jaṭā and rathā) his brother Matangarli Raman Nambudiri (Kavalappara, Shoranur). Gotra: Āṅgīrasa. Sūtra: Āśvalāyana.
 R: Trichur 12–5–57.
- (6) KB (?) (“Prajāpatir vai saṃvatsaraḥ. . .”).
 By: Kōdanāt Narayanan Nambudiripad (Vellarakad, near Kunnamkulam). Gotra: Viśvāmītra. Sūtra: Kauṣītaka.
 R: Trichur 31–5–57.
- (7) TU 1.1; 1.11; 3.10 (from “imān lokān. . .”).
- (8) TS 6.5.6.1: cantādikkal.
 TS 5.7.26.1: saṃhitā – padam – koṭṭ – ghoṣam.
- (9) TS 4.7.3.1–2 (“camakam”).
 TS 4.5.1 (“Rūdrām”).
- (10) MahānU 11.25–6 (with insertions; cf. MahānU (Āndhra) 13. 29–30).
 By: Chittoor Narayanan Nambudiripad and (occasionally) Kunnatu Patinjārēdhatu Narayanan Bhattatiripad (a Rgvedī, educated amongst Yajurvedīs) (Cherpu). Gotras: Viśvāmītra and Bhārgava.
 R: Cherpu 1–6–57.
- (11) RV 1.1.1: (special kind of) padam (until: “ehavakṣati”). id.: vāram (kramam).
 By: Paṛedatt Sankaranarayanan Nambudiripad (Lakkiti).
 Gotra: Āṅgīrasa. Sūtra: Āśvalāyana.
 R: Ottappalam 3–6–57.
- (12) (YV) Gāyatrī.
 By: Madampu Narayanan Nambudiri (Vadakancheri). Gotra: Viśvāmītra.
 R: Vadakancheri 5–6–57.
- (13) (SV) Gāyatrī.
 By: Muthiringot Bhavathrathan Nambudiripad (Mannegod, Pattāmbi). Gotra: Kaśyapa.
 R: Ottappalam 6(?)–6–57.

VII-VIII Kathakali performance in the Viṣṇu temple at Chowwara during the night of 18/19–5–57.

Singers: Nambisan Bhagavatar and Kottakkal Vasudevan Nedungadi.

Ceṇḍa: Krishnan Kutti Poduval.

Maddaḷam: Appu Kutti Poduval.

VII (1) Meḷappadam: “Manjutara. . .” (from Gītā Govinda 18/19).

- (2) Kucelavṛttam. Punnāgavarāli, śrī, maddhyamāvati, ānandabhairavi and balahari rāgas – cempaṭa tālam (ed. Quilon, I, 627–8; 629–31).

VIII

- (1) id.
 (2) Nalacaritam 4th day. Mukhāri rāga – cempaṭa tālam. Śloka: “Atyāścaryyam...” (ed. Quilon, I, 321).
 (3) Id. “Naiśadhanīvan...” (*ibid.*).

IX

- (1) Kathakali song: Kucelavṛttam. Ānandabhairavi rāga – cempaṭa tālam. “Sārasanetrā!...” (ed. Quilon, I, 630).
 By: O. M. Vasudevan Nambudiripad; (occasionally) O. M. Paramesvaran Nambudiripad; mṛdaṅgam: M. N. Nambudiripad.
 R: Ottappalam 7–6–57.
 (2) Kūṭiyāṭṭam. From: Subhadra Dhanamjaya by Kula Śekhara Perumal.
 By: P. K. Narayanan Nambiar and P. K. Govindan Kutti Nambiar (Lakkiti; sons of Mani Madhava Cākkyār).
 R: Ottappalam 7–6–57.

X

- (1) TS 6.6.9.1: ghoṣam.
 (2) id.: koṭṭ.
 By seven Yajurvedī Nambudiris.
 (3) RV 3.27.1 (thrice); 6.16. 10–12; 3.27.13–15; 1.12.1; 3.27.4; 5.28.5; 5.28.6 (thrice); “Agne mahām asi brāhmaṇa bhārata” (=TS 2.5.9.1): śaṣṭram – sāmīdhenī stanzas (cf. ŚŚS 1.4.7–14; AŚS 1.2.7–8; 27).
 By: Kapplinghat Vaidikan Divakaran Nambudiri (Yajurvedī) (Neruvissery, Arattupuram). Gotra: Āṅgīrasa.
 (4) TS 6.5.6.1: cantādikkal (cf. supra VI (8)).
 By: seven Yajurvedī Nambudiris.
 R: Cherpu 28–6–57.

XI-XII

Concerto given by Chembai Vaidyanathan Bhagavatar at Olappamannamana, Ottappalam, on 4–6–57.
 2nd singer: Olappamanna Vasudevan Nambudiripad.
 Violin: Master Mani (V. V. Subrahmaniam, Madras).
 Mṛdaṅgam (in (1)–(6)): K. Paramesvaran Nambudiri.
 Mṛdaṅgam (in (7)–(11)): Appu Aiyar from Chunangad.
 Ganjira: Śivānandam from Palni.
 The Arabic numerals below refer to the actual order of songs during the performance.

XI

- (1) Śrī rāga – ādi tālam. Telugu: “Entaro Mahānubhava...” (Tyāgarāja).
 (2) Gauḍa rāga – miśra chāpu tālam. Sanskrit: “Śrī Mahāgaṇapati avatumām...” (Mutusvāmī Dikṣitar).

- (3) Pantuvarāli (= Kāmavardhani) rāga – ādi tālam. Telugu: “Śiva Śiva Śiva yana rādā. . .” (Tyāgarāja).
- (4) Malaya mārutam rāga – rūpaka tālam. Telugu: “Manasā yadulo. . .” (Tyāgarāja).
- (5) Kānaḍa rāga – ādi tālam. Sanskrit: “Akhilāṅḍeśvarī. . .” (Lalita-dasar, i.e., Krishna Aiyar, Madras).
- (11) Ānandabhairavi, varāli, nilāmbarī and other rāgas: “Manjiram Manjunāthan. . .” (ślokaś from Nārāyaṇīya).

- XII
- (6) Sāveri rāga – rūpaka tālam. Sanskrit: “Śankari. . .” (Śyāma Śāstrikal).
 - (7) Toḍi rāga – ādi tālam. Telugu (Tyāgarāja).
 - (8) Kedāra gauḍa rāga – ādi tālam. Telugu: “Saragaṇa palimpa. . .” (Pūcci, i.e. Rāmnād Śrīnivāsa Aiyankār).
 - (9) Tani āvartana.
 - (10) Vekata rāga – cempaṭa (i.e., ādi) tālam, Kathakali song: Kicakavadham. “Sādaṛam nī. . .” (ed. Quilon, II, 92).

- XIII
- (1) JGG, three gānas, from JS I.1.1.1. Cf. GG 1.1-3 (*B.I.*, I, 94-95).
 - (2) JĀrG, two gānas, from JS I.2.1.7.7. Cf. ĀrG ad 94: 1-2 (*B.I.*, II, 464).
 - (3) JRG from JS III.4.1-2. Cf. RG 1.1.1 (*B.I.*, V, 381-2).
 - (4) JĀrG, two gānas, from JS I.2.3.1.6. Cf. ĀrG 123.1-2 (*B.I.*, II, 485-6).
 - (5) JĀrG from JS I.2.2.1.2. Cf. ĀrG 14.1 (*B.I.*, II, 402-3).
 - (6) JUG from JS III.4.3-5: aniruktagāna. Cf. UG 1.4.2 (*B.I.*, III, 89-90).
 - (7) JĀrG from JS I.2.3.1.6. Cf. ĀrG 126.1 (*B.I.*, II, 487-8).
 - (8) A. JUG (?) from JS III.1.1-2. Cf. SV 2.1178-80 (*B.I.*, V, 335-7; cf. also W. Caland-V. Henry, *L’agniṣṭoma*, Paris, 1906, 134).
B. JGāyatram from JS IV. 3.8. Cf. Kauthuma Gāyatram (*B.I.*, V, 601).
 - (9) JGG from JS I.2.3.1.9. Cf. GG 321.1-2 (*B.I.*, I, 648-9).
 - (10) JĀrG from JS I.2.4.6.8. Cf. ĀrG 54.1 (*B.I.*, II, 433-4).
 - (11) JĀrG, two gānas, from JS I.2.1.8.8. Cf. ĀrG 85.1-2 (*B.I.*, II 460-1).
 - (12) JGG from JS I.2.1.6.7. Cf. GG 171.1 (*B.I.*, I, 388).
 - (13) JĀrG from JS II.4.5. Cf. ĀrG 140.1 (*B.I.*, II, 325-6).
 - (14) JĀrG (“Rūdrām”). Cf. ĀrG ad 127:1 (*B.I.*, II, 488-9).
 - (15) JĀrG from JS I.1.3.11 and JS II.4.6. Cf. ĀrG 161-162.1 (*B.I.*, II 516-7) or ĀrG 176-177.1.

By: Kodunthirappully Thiruvencatanatha Ramasvami Sastri
(Kodunthirappully). Gotra: Viśvāmītra.

R: Kalpathi (Palghat) 1-7-57.

- XIV
- (1) “YV Ānobhadram”. See Bodhāyana Gṛhya Sūtra I.3.35-39 (with reading “sādhaya”, cf. ed. L. Śrīnivāścārya, Mysore 1904, 13).

- By: Idavarippuṣam Vasudevan Nambudiri (Perumānam). Gotra: Āṅgīrasa.
- (2) RV and YV “pāṇi grahaṇam”:
RV 10.85.36 (cf. AG 1.7.3; ŚG 1.13.2).
By: Paṛedatt Agnitradhan Nambudiri (near Trichur). Gotra: Āṅgīrasa.
ApMB 1.3.3.
By: Madampu Narayanan Nambudiri (Vadakancheri). Gotra: Viśvāmitra.
- (3) TS 1.4.26.1: sādharmaṇa mātṛā – śāla mātṛā – cantādikkal.
By: Madampu Narayanan Nambudiri (Vadakancheri).
R: Vadakancheri 5–6–57.
- (4) AiU intr. (= AiA 2.7).
AiA 1.1.2 (until: “jātavat”).
By: Paṛedatt Sankaranarayanan Nambudiripad (Lakkiti).
Gotra: Āṅgīrasa. Sūtra: Āśvalāyana.
R: Ottappalam 7–6–57.
- (5) AiA 1.1.1; 2.3.8.1–5 (until: “bruvan”).
AiU intr. (= AiA 2.7).
By: Mananampatta Sridharan Nambudiri (Karekkad, Shoranur).
Gotra: Bhārgava. Sūtra: Āśvalāyana.
- (6) RV 1.164.1–2a taught by Matangarli Paramesvaran Nambudiri to Thottam Sridharan Nambudiri.
R: Trichur 14–6–57.
- (7) TB 3.10.1 (until: “kṛptam”); 3.11.1; 3.12.1.
By: Madampu Astamurti Nambudiri (Kiraloor, Velur, near Trichur). Gotra: Viśvāmitra.
R: Trichur 14–6–57.
- XV (1) GG 1.1–3; 2.1; 3.1; 175.1; 176.1; 179.1–2 (*B.I.*, I, 94–5; 96; 97; 394; 395; 400–1).
By: M. Rajagopala Samaga (Matpadi, Brahmavara, near Udipi).
Gotra: Viśvāmitra. Śākhā: Jaiminiya (? – doubtful).
- (2) RV 6.7.16–20 (Pavamānasūkta).
By four (YV) boys (age 10–15).
- (3) RVKh 2.6.1–15 (with variant readings, also mentioned by Scheftelowitz, 75–6).
By: A. Varadaraja Ballal (Ambalpady). Gotra: Viśvāmitra.
R: Ambalpady (near Udipi) 22–6–57.
- (4) TU 3.1–4 (until: “vyajānāt”).
- (5) Mahotsavam: RV – YV – SV.
RV 8.3.23 (“navonavobhavati... dīrghamāyuh”) – kind of kramam.
TS 3.5.11.5 (“yajñena ... devāh”) – kind of kramam.
SV: cf. GG 115.1 (*B.I.*, I, 289) with stobhas from ŚrG 140.1 (*B.I.*, II, 325–6), etc.
- (5a) TS 1.8.6.2 (“tryambakam ... amṛtāt”).
RV 10.18.1 (“param mṛtyo ... virān”).

- (6) RV 1.141.1-5 (Balityasūkta); 10.166.1-5 (Rṣabhasūkta) (“pado” is left out after “sapatnā me”).
- (7) Samkirtana: a kind of bhajan in Kannada, sung before pūjā in the Kṛṣṇa Maṭha, Udipi.
By: Ranganna Upadhyaya Agnihotri (YV) (Manipura, near Udipi). Gotra: Bhāradvāja.
- (8) TB 3.8.1.1; 3.12.5.4-5.
By: K. Seshacarya M. A., Principal Udipi Sanskrit College (Kaulagi; originally from Mahārāṣṭra?). Gotra: Bhārgava. Sūtra: Āśvalāyana.
- (9) TS 1.1.92 – 10.1.
By: K. Ramakrishna Bhatt (Kaudur, South Kanara). Gotra: Āṅgīrasa.
R: Udipi 23-6-57.

- XVI (1) GG 378.1 (*B.I.*, I, 775).
ĀrG 97.1 (*B.I.*, II, 284).
GG 358.1 (*B.I.*, I, 730-1).
GG 386.1 (*B.I.*, I, 794).
GG 535.1 (*B.I.*, II, 132).
ĀrG 142.1 (*B.I.*, II, 498).
ĀrG 166.1 (*B.I.*, II, 349-50).
- (2) Gāna or Ūha of SV 2.812 (Gāyatrī sāman).
By: Venkataramanna Samaga (Kurkal, near Udipi). Gotra: Viśvāmītra. Śākhā: Jaiminīya (? – doubtful).
R: Ambalpady (near Udipi) 23-6-57.

- XVII (1) TS 6.5.6.6; sādharmaṇa mātṛā – śāla mātṛā – cantādikkal.
(2) TU 3.1-10.
By seven Yajurvedī Nambudiris (cf. supra X(1), (2), (4)).
- (3) RV 10.84.6 (from: “mahādhanasya . . .”) – 10.85.47.
By: K. P. C. Narayanan Bhattatiripad.
- (4) YV marriage. Cf. ApMB 1.5.2.
R: Cherpu 28-6-57.

- XVIII (1) JS I.1.1.1. JGG from id. Cf. GG 1.1 (*B.I.*, I, 94).
- (2) JS III.3.1. JUG from id. Cf. UG 3.1.3 (*B.I.*, III, 24 sq., esp. (6)) and GG 467.13 (*B.I.*, II, 5-6).
- (3) JS III.15.7-8. JGG from JS I.2.2.1.2. Cf. GG 234.2 (*B.I.*, I, 482). JĀrG from id. Cf. ĀrG 14.1 (*B.I.*, II, 402-3).
- (4) JRG from JS III.15.7-8. Cf. RG 1.1.6 (*B.I.*, V, 384-5).
- (5) JS III.4.1-2. JRG from id. Cf. RG 1.1.1.1 (*B.I.*, V 381-2) and two more rathamṭara gānas.
- (6) Id.: bhakāra-rathamṭara (see Caland-Henry, 308-9.)
- (7) JS. III.4.3-5. JUG from id. Cf. UG 1.4.2 (*B.I.*, III, 89-90).
- (8) Id.: aniruktagāna.

- XIX (1) A. Subrahmanyāhvānam (see Caland-Henry 64–66; cf. also Faddegon, *Studies on the SV*, 23 and P. Thieme in: *Indian Culture*, 4, 1938, 203–8). Last line om “tryahe”.
 B. (cf. Caland-Henry, 119 and Thieme, 204): “Nārāyaṇa Śarmā yajate / Nārāyaṇa Śarmaṇaḥ putro yajate / Nārāyaṇa Śarmaṇaḥ pautro yajate / Nārāyaṇa Śarmaṇo naptā yajate / Nārāyaṇa Śarmaṇaḥ pitā yajate / janiṣyamāṇānām pitā pitāmahaḥ prapitā-maho yajate”.
 C. “Svasutyām āgaccha maghavan devā brahmāṇa āgacchatā-gacchatāgacchata”.
 D. “Adya sutyām . . . āgacchatāgacchatāgacchata”.
 (2) JĀrG from JS II.4.8. Cf. ĀrG 141.1 (*B.I.*, II, 497).
 (3) JĀrG (“Rūdrām”). Cf. ĀrG ad 127: 1 (*B.I.*, II, 488–9).
 (4) JS II.4.5. JĀrG from id. Cf. ĀrG 140.1 (*B.I.*, II, 325–6).
 (5) JS II.4.7. JĀrG from id.
 (6) JRG from id. (beginning only).
 (7) JS I.2.3.1.6. JĀrG from id. Cf. ĀrG 126.1 (*B.I.*, II, 487–8).
 (8) Kena(J)U 1.1–3 (until: “pūrveṣām”).
- XX (1) JS I.2.3.1.9. JĀrG from id.
 (2) JS IV.3.8. JGāyatram from id. Cf. Kauthuma Gāyatram (*B.I.*, V 601).
 (3) JS III.6.9. JUG from id. Cf. UG 5.7.3.1 (*B.I.*, III, 584).
 (4) JS I.3.8.8. JĀrG from id. Cf. ĀrG 100.1 (*B.I.*, II, 469–70).
 (5) RV 10.9.4.
 TB 1.2.1.1.
 JS I.1.3.13. JGG, two gānas, from id. Cf. GG 33.1–2 (*B.I.*, I, 143).
 JUG from id.
 By: Muttathukattu Itti Ravi Nambudiri (Panjal). Gotra: Bhāradvāja.
 (6) Kathakali song: Kīcakavadham.
 By: Muttathukattu Uma Devi.
 (7) Kerala folk song.
 By: K. P. C. Anujan Bhattatiripad.
 R: Cherpu 28/29–6–57.
- XXI (1) RV: 7 svaritas; 3 kampas. Specimina.
 By: T. K. Ramabhadra Sarma Ghanapathikal (Pudukottai).
 Gotra: Kauśika.
 (2) GG 1.1–3 (*B.I.*, I, 94–5).
 (3) ĀrG ad 94: 1–2 (*B.I.*, II, 464).
 (4) ĀrG 49.1 (*B.I.*, II, 425–6).
 (5) ĀrG 123.2 (*B.I.*, II, 486).
 (6) ĀrG 51.4 (*B.I.*, II, 428–9).
 (7) ĀrG 142.1 (*B.I.*, II, 498); ĀrG 126.1 (*B.I.*, II, 487–8).
 (8) GG 321.1–2 (*B.I.*, I, 648–9).
 By: M. N. Ramamurti (Marathurai, near Kumbakonam). Gotra: Harita.

- (9) RG 1.1.1.1 (*B.I.* V 381): bhakāra-rathaṃtara (see Caland-Henry, 308-9).
- (10) RG? Cf. ĀrG 54.1 (*B.I.*, II, 433-4).
- (11) ĀrG 140.1 (*B.I.*, II, 325-6).
- (12) ĀrG ad 127: 1 (*B.I.*, II, 488-9).
- (13) Bahiṣpavamānastotra: from SV 2.1-3; Cf. UG 1.1.1 (*B.I.*, III, 6 and 265-6) (see Caland-Henry, 178 and 466-7).
Id.: aniruktagāna (see *ibid.*, 180).
- (14) (cf. (9) supra). RG 1.1.1.2-3 (*B.I.*, V 381-2): bhakāra-rathaṃtara.
- (15) ĀrG 100.1 (*B.I.*, II 469-70).
- (16) Subrahmaṇyāhvānam (cf. supra XIX (1)). Last line: “dvyāhe dvyāhe adya sutyām āgaccha . . .”.
TB 3.7.7.12-13 (see Caland-Henry, 65).
- (17) ĀrG 61.1 (*B.I.*, II, 441-2).
- (18) ĀrG 57.1 (*B.I.*, II, 257-8).
By: S. Laksminarayana Sastri (from Mayavaram, Tanjore Dt.).
Gotra: Bhāradvāja.
R: Madras 9/10-7-57.

- XXII (1) GG 1.1 (*B.I.*, I, 94).
- (2) RG 1.1.1 (*B.I.*, V, 381-2): bhakāra-rathaṃtara.
- (3) RG 1.1.1 (*B.I.*, V, 381-2).
- (4) Gāyatram (*B.I.*, V, 601).
- (5) RG 1.1.5 (*B.I.*, V, 384-5).
By: Muḷḷandram Ramanatha Dikshitar (Muḷḷandram). Copy from a record by Sri T. K. Rajagopala Aiyar (Madras).
- (6) GG 1.1 (*B.I.*, I, 94).
- (7) UG 1.4.2 (*B.I.*, III, 89-90).
- (8) ĀrG 54.1 (*B.I.*, II, 433-4).
By: Rama Sankara Trivedi (Saurastra). Copy from a record by Sri T. K. Rajagopala Aiyar (Madras).

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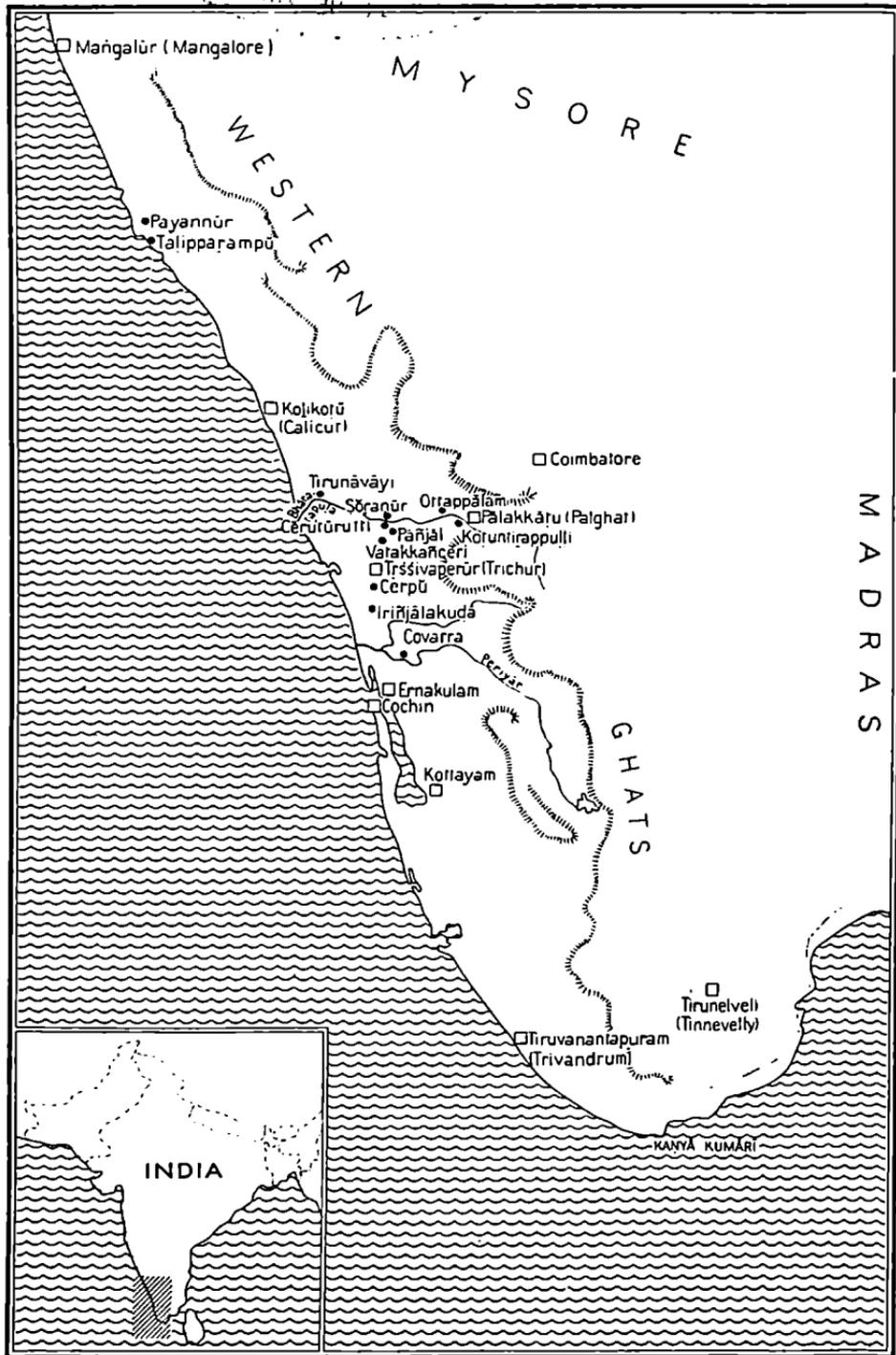
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