

How to Initiate a Tree: The *Aśvatthopanayana* in Prescriptive Texts*

*Putrair vinā śubhaphalaṃ na bhaven narāṇām duṣputrakair api tathobhayalokaṇāśaḥ |
etad vicārya sudhinā paripālya vṛkṣān yatnena vedavidhinā parikalpanīyāḥ ||*

Without sons there can be no auspicious outcome for men, whereas with bad sons there is loss [for them] in both worlds (i.e. in this world and the next). In consideration of this, the wise man makes every effort to cultivate trees, which are to be adopted [by him] according to Vedic ritual procedure.

From the *Taruputraavidhi* of the *Caturvargacintāmaṇi*¹

Following introductory remarks on the cultural significance of the *aśvattha* tree in general, information about textual guidelines for conducting the *aśvatthopanayana* will be presented. One text will be examined more closely with regard to parallels to the standard *upanayana* and other rituals. The analysis of the text, as expected, shows that the latter allows certain leeway for ascribing different meanings and purposes to the ritual some of which will be pointed out in the conclusion. The paper is solely concerned with manuals prescribing how the *aśvatthopanayana* is to be performed. No actual performance of the ritual has been taken into account. The text of an *Aśvatthopanayanavidhi* is provided in an appendix.

The *aśvattha* tree (*Ficus religiosa* L.)

One of the evergreens among South Asian ritual flora is the *aśvattha* tree (*Ficus religiosa* L.), also known as *pippala*, *bodhidruma* or *dharmadruma*.² Its religious significance is attested as early as the Indus valley civilization, at whose sites it has been found depicted on different objects.³ The earliest written evidence dates from the later parts of the *Ṛgveda*.⁴ In Vedic ritual, the *aśvattha* ranks among the trees fit to be sacri-

* My thanks go to Philip Pierce for revising the English of this paper.

1 *Dānakhaṇḍa*, pp. 1055–6.

2 For a botanical description and an account of germination and later development stages of the tree under different circumstances, see Galil (1984). Further Sanskrit synonyms and its medicinal properties are given in Arya Vaidya Sala (1995: 38–42).

3 On the *aśvattha* as a motif on products of the Harappan civilization, see Franke-Vogt (1991: 94–8, 104); for the famous “fig deity seal,” see Parpola (1992).

4 *Aśvattha* is mentioned in *RV* 1.135.8 and 10.97.5. The word *pippala* occurs in *RV* 1.164 and 5.54.12, but it is not clear whether it already refers there to the fruit of the *Ficus religiosa* or to that of some other tree.

ficed (*yajñīya*).⁵ Its prominence continues up to the present day. Its leaf is one of the group of “five leaves” (*pañcapallava*) popularly used in Hindu ritual.⁶ In South Asia the tree is widely cultivated and can be encountered along the roadside, at public meeting grounds or in temple compounds. Especially on Saturday mornings representatives of the species attract the attention of women worshippers, who treat the tree to such devotional service as sprinkling water on its roots or winding threads around its trunk.

Volumes could be written by way of introduction to the *aśvattha* tree. Here I will confine myself to highlighting the most important aspects of its cultural significance. This tree of impressive appearance belongs to the class of *vanaspati*.⁷ It is described in texts as the foremost among trees, standing symbolically for *samsāra*.⁸ It is termed the king of trees (*vrkṣarāja*).⁹

The extraordinary length of the petioles of the *aśvattha* makes for constant movement among its leaves; hence the tree is also called *calapatra*. Vedic traditions have the Maruts, the wind gods, residing in the tree. In different parts of South Asia it, like other fig tree species, is believed to be haunted by spirits of deceased Brahmins.¹⁰ In texts, the *pippala* is spoken of as housing different divinities: for example, the Apsarases, Agni, Ravi or Nirṛti (as the elder sister of Lakṣmī).¹¹ In Puranic texts and popular belief

5 For the group of *yajñīya*, as opposed to *ayañīya* trees, and their later use in *pūjā*, see A. Zotter (2009: 295 [with further references], 313).

6 Sources vary as to which leaves make up the *pañcapallava*. Usually four species of ficus plus the mango (*Mangifera indica* L.) are listed; cf. *Caturvargacintāmaṇi*, *Dānakhaṇḍa*, p. 109: “The leaves of *aśvattha*, *udumbara*, *plakṣa*, *cūta* [and] *nyagrodha* are [collectively] called ‘the five boughs’; [they are] auspicious in all rituals” (*aśvatthodumbaraplakṣacūtanyagrodhapallavāḥ | pañcabhaṅgā iti proktāḥ sarvakarmasu śobhanāḥ*).

7 In *Mānavadharmasāstra* 1.47 this term is defined thus: “Those that bear fruit without [first bearing] flowers are known as *vanaspati*” (*apuṣpāḥ phalavanto ye te vanaspatayaḥ smṛtāḥ*). A similar definition is mentioned by Abbott (1932: 334) and Viennot (1954: 23). According to *Mānavadharmasāstra* 4.39, a *vanaspati* is one of the things a student who has finished his studies but has not married yet (a *snātaka*) must circumambulate.

8 The notion of a *samsāravṛkṣa* probably first occurs in *RV* 1.24.7. Only later is it explicitly associated with the *aśvattha* tree (*Kāthopaniṣad* 6.1; *Bhagavadgītā* 15.1ff.). This tree needs to be uprooted in order for one to attain liberation. Emeneau (1949: 364–9) summarizes previous discussions of the *aśvattha* as a tree having roots that extend upwards and branches downwards.

9 The *aśvattha* is termed a king of the trees of Brahmin birth (*aśvatthaḥ sarvavrkṣāṇām rājā brahmaṇavarṇakah*; NGMPP A 435/39, fol. 4v2). In *Atharvaveda* 4.37.4 the *aśvattha* and *nyagrodha* appear together as the great crowned trees (*mahāvṛkṣā śikhaṇḍinaḥ*); cf. Parpola 1992: 229. Like many of its other associations, the *aśvattha* shares that of kingship with the other three major Indian varieties of fig trees.

10 Abbott reports that “all varieties of the fig-tree are haunted by the spirit of a pandit who died without imparting his knowledge to others (*Brahmarākṣasa*)” (1932: 316). Ojha (1991: 65) records the belief that initiated Brahmin youths who have died unwedded reside in an *aśvattha*.

11 Vedic texts call the *aśvattha* a seat of the gods (*devasadana*; e.g. *Atharvaveda* 5.4.3). Different myths relating to the origin of the *aśvattha* and its association with divinities in Vedic, post-Vedic and Puranic literature are recounted by Ojha (1991).

it is particularly associated with Viṣṇu.¹²

The *aśvattha* tree thrives virtually everywhere. It is fast-growing, the destructive force of its roots being notorious. Though usually cultivated as a ground tree propagated by cuttings, by nature it starts life as an epiphyte. It germinates on buildings, walls and other trees, and from there shoots its roots down to the ground. Unlike other (true) strangler figs, such as the banyan, it does not kill its host tree by ringing the trunk with its roots but rather by splitting it apart.¹³ In the hymn *Atharvaveda* 3.6, an *aśvattha* growing on a male *khadira* (*Acacia catechu* WILLD.) tree is addressed in order to ensure one's own success in killing enemies. Another hymn of the *Atharvaveda* (6.11), telling of an *aśvattha* which has become parasitic on a female *śamī* (*Prosopis spicigera* L.) tree, is, according to *Kauśikasūtra* 35.8, recited during the *pumsavana* rite to secure male offspring (Parpola 1992: 228).

The *pippala* falls under the category of milk-producing trees; hence it is called *kṣīradruma*. With its milky sap it is said to be able to nourish the dead. Pots filled with water are hung from its branches the first ten days following a death (Gutschow & Michaels 2005: 10–1; Ojha 1991: 70–1). To water or circumambulate the tree is said to release ancestors from the underworld and help them ascend to heaven.¹⁴ It is one of the plants girls are married to when their birth horoscope displays a danger of widowhood—thus averting an untimely death from their future human husbands.¹⁵

In rituals, the tree is not only associated with death and the dead but also with the unborn. Like other trees, the *aśvattha* can be adopted as a son by those who have no offspring. It is considered meritorious to circumambulate or embrace the tree. The expected fruits of such an act include fertility for barren women or securing the birth of a male child.¹⁶ An *aśvattha* is customarily planted near temple compounds or other prominent places together with other trees, to one of which it may be married, standing as

12 E.g. *Skandapurāṇa* 6.247.35–44. Cf. Gupta 2001: 32; Pai 2000: 451–5. In *aśvattha* rituals the tree may be addressed as Viṣṇu (e.g. in the *Pippalavrata* of the *Karmakāṇḍapradīpa* [2]: p. 185, or the *Aśvatthasecana* of the *Caturvargacintāmaṇi*, *Dānakhaṇḍa*, pp. 993–4).

13 Emeneau's (1949) claim that the *aśvattha* is a true strangler fig, one that does not penetrate another tree with its roots but rather encircles the trunk with them, was proven incorrect by Galil (1984), who notes examples of *Ficus religiosa* splitting the trunks of *Melia azedarach* L. (Skt. *nimba*) and *Acacia catechu* WILLD. (Skt. *khadira*). This stage of development is very rare, though; according to Galil (1984: 197ff.), it only occurs under certain conditions. This unusual phenomenon has not been observed among any other fig species.

14 *Dharmasindhu* (p. 38 *Aśvatthasevana*[for °*secana*°?]*vidhi*). See also below (Conclusion).

15 Even nowadays girls with an inauspicious birth horoscope continue to be married to the *aśvattha*, while boys are married to the *tulasī* (*Ocimum sanctum* L.). This was confirmed by Brahmin informants in Allahabad. The *Karmakāṇḍapradīpa* [2] (pp. 185–8), a modern manual on the ten life-cycle rituals, describes the proper performance of such a marriage.

16 Abbott 1932: 317, 322f.; Gupta 2001: 35; Kane 1968ff.: II, 894. In the *Dharmakośa* (pp. 2498–500) the ritual treatment of the *aśvattha* is explained under *garbhādhāna*, the life-cycle ritual of insemination. According to the section title of the passage, the benefits include increasing the likelihood of obtaining a son or some other wish (*putrādīprāptyārthaṃ dhyānastutipradakṣiṇādirūpanānāvidhāśvatthasevāvidhānam*; *Dharmakośa*, p. 2498).

the bridegroom to a margosa (Skt. *nimba*, *Melia azedarach* L.), or as the bride when given away to a banyan tree (Skt. *nyagrodha*, *Ficus benghalensis* L.).¹⁷

The textual guidelines for performing an *aśvatthopanayana*

Sometimes the initiation known as *upanayana* is performed for an *aśvattha*.¹⁸ I have not been able to witness such a ritual in the Kathmandu Valley. There the above-mentioned marriage between that tree and a *nyagrodha* is more popular today, with the *aśvattha* as the female.

In one of the late Gr̥hya texts, the *Baudhāyanagr̥hyapariśiṣṭasūtra*¹⁹ (2.10), are found guidelines (*vidhi*) for the performance of an *aśvatthopanayana*.²⁰ There it is called *aśvatthasamskāra* (2.10.1). The text describes a short core ritual couched in the basic pattern of the Gr̥hya fire ritual. The time for the performance may be chosen freely (2.10.2). Preparations (2.10.3) include the feeding of Brahmins and the uttering of benedictions (*āśiṣaḥ*). Then water is sprinkled around the tree while reciting the Vedic verse *aśvatthe vo niṣadanam...* (RV 10.97.5); the *aśvattha* is worshipped; and a sacrificial cord (*yajñopavīta*) is fastened to it (2.10.3–4). The fire sacrifice is performed up to *agnimukha* (10.2.5).²¹ The tree is equipped with the paraphernalia of a student (10.2.5). A garment (*vāsas*) and girdle (*mekhalā*) are donned silently, whereas a knot (*granthī*) is tied into the girdle with the intoning of a mantra. Again, a hide (*ajina*) and a staff (*daṇḍa*) are handed over silently, and then a name is given. The *upanayana* proper (10.2.6) is performed by uttering *devasya tvā...* (e.g. *Hiranyakeśigr̥hyasūtra* 1.5.8²²). The fire sacrifice is resumed and concluded (10.2.7–9) with offerings of cooked food (*pakva*) into fire (while reciting the *gāyatrī*), *ājya* oblations (while uttering *kṣetiriyai tvā...* [*Āpastambagr̥hyasūtra* 6.15.4; *Hiranyakeśigr̥hyasūtra* 2.3.10] and six²³ *vyāhrtis*), the offering to Agni Sviṣṭakṛt and the setting down of the remains of the sacrificial ma-

17 Abbott 1932: 335; Gupta 2001: 33; Ojha 1991: 77; On 16 June 2008 the *Himalayan Times* reported an actual case of a marriage between a pipal and a banyan tree. I thank J. Buss for this reference.

18 Abbott 1932: 335. Kane (1968ff.: II, 300) mentions an epigraphic reference to the performance of the ritual in A.D. 1358.

19 According to Harting (1922: xxiv) this text cannot have assumed its final form earlier than the 3rd century A.D.

20 A brief summary of the *vidhi* is given by Gonda (1980: 356).

21 As Harting (1922: xxx) has stated, in the *Baudhāyanagr̥hyapariśiṣṭasūtra* the expression *devayajanollekhanaprabhṛtyāgnimukhāt kṛtvā* is used to refer to the initial parts of the fire ritual, which starts by drawing lines on the sacrificial ground, continues with a number of rites and ends with the *agnimukha*, an offering consisting of twelve oblations of clarified butter (*ājyāhuti*) into fire. For more on the *agnimukha*, see Gonda (1980: 352).

22 The *Baudhāyanagr̥hyapariśiṣṭasūtra* belongs to the tradition of the Black *Yajurveda*, which is why references to the mantras here are from texts of this Vedic branch.

23 Normally, three or seven *vyāhrtis*, the names of the worlds, are uttered. As in the *aśvatthopanayana* described below, the common three *mahāvvyāhrtis* (*bhūr bhuvaḥ svaḥ*) are mentioned when offering oblations.

terial (*hutaśeṣa*) on a *palāśa* (*Butea frondosa* ROXB.) leaf. Finally, concluding rites are performed (10.2.10–11).

Some of the elements of this ritual, namely the worship of the tree, the handing over of paraphernalia and the initiation, can also be found in later and more elaborate *vidhis* for the *aśvatthopanayana*. Among Dharmaśāstra compilations (*nibandha*) and ritual manuals copied by priests in Nepal, only versions of two related texts have so far turned up. The pertinent data are summarized in the following table:

	Found in	Ascribed to	Time and place
<i>Aśvatthopanayana</i> according to Śaunaka	<i>Jayasimhakaḥkalpadruma</i> , pp. 893–4 NGMPP A 435/39 (see below) NGMPP E 1662/7	Śaunaka Śaunaka -	A.D. 1713, Jaipur A.D. 1792, Nepal A.D. 1918, Nepal (Gorkha)
<i>Aśvatthopanayana-prayoga</i>	<i>Dharmasindhu</i> , p. 281 NGMPP A 435/39 (see below) <i>Karmakāṇḍapradīpa</i> [1], p. 331	<i>Pūrtakamalākara</i> <i>Madanaratna</i> and others Kamalākarabhaṭṭa	late 18 th cent., Maharashtra A.D. 1792, Nepal A.D. 1921, Nasik

Table 1: Textual guidelines for the *aśvatthopanayana* (*nibandhas* and handbooks)

The metrical text called *Aśvatthopanayana* consists of thirty *anuṣṭubh* verses spoken by the seer Śaunaka. It was copied in two handwritten manuals from Nepal filmed by the NGMPP (A 435/39, E 1662/7). It can also be found in the *Jayasimhakaḥkalpadruma*, a *nibandha* from Rajasthan composed at the court of Savāī Jaisingh by the Mahārāja's preceptor, Ratnākara Dīkṣita.²⁴ The other manual serviceable for the performance of the ritual is a prose text with the title *Aśvatthopanayanaprayoga*. Apart from the Nepalese handbook under discussion here, it occurs in the popular *Dharmasindhu* by Kāśīnātha Upādhyāya²⁵ and a recent collection of ritual-related material, called *Karmakāṇḍapradīpa*, in the tradition of the White *Yajurveda*. The ascriptions in these two texts seem to be to the *Pūrtakamalākara*, written in the first half of the 17th century by the famous scholar Kamalākarabhaṭṭa in Benares.²⁶ The attribution could not be confirmed since this text has yet to be published.

The same holds good for the textual source cited in the Nepalese handbook, to which my further analysis will be limited. This manual is the only version which contains both the metrical and prose texts, clearly basing the latter on the former and

24 I am indebted to H. Isaacson for the reference to this text and to M. Boehm-Tettelbach for providing a copy of the rare edition of it. For details concerning the origin of the *Jayasimhakaḥkalpadruma* and its author, see Horstmann (2009: 24–30, 131–2).

25 See Rocher's introduction to the edition quoted here for details concerning date, place and author.

26 On Kamalākarabhaṭṭa, see Kane (1968ff.: I, 925–37). Kane (*ibid.*: 928) mentions that the *Pūrtakamalākara*, amongst other topics, deals with the dedication of *aśvattha* trees.

ascribing the *prayoga* section to the *Madanaratna* and other sources.²⁷ In all likelihood this is a reference to the *Madanaratna(pradīpa)*, which, as Kane (1968ff.: I, 809) suggests, was compiled by a group of pandits for King Madanasimhadeva, who may have flourished in the Delhi region between 1450 and 1500. Regrettably, the project of editing this extensive *nibandha* came to a halt in the 1960s after the second of three volumes of the *Dānavivekoddyota*, one of seven chapters of the work, was published. The published parts of the work do not cover the *aśvatthopanayana*. But judging from the general structure of the text, in which rituals are treated by providing a *vidhi* from a metrical text (usually a Puranic one), accompanied by a *prayoga* in prose, it is not unlikely that the text copied in the Nepalese manuscript ultimately goes back to the *Madanaratnapradīpa*. As the heading of the text in the manual mentions “*Madanaratna* and other [sources],” the manual may have been copied not directly from the *Madanaratna* itself but from an unidentified intermediary. Whether this intermediary text was one of the popular *nibandhas* of the 16th or 17th century, such as Kamalākaraḥṭṭa’s *Pūrtakamalākara*, which are known to have relied upon the *Madanaratnapradīpa* as one of their sources (Kane 1968ff.: I, 808) and to have been influential in Nepal, must be left to further investigation.

Although the questions of transmission and origin of the text under discussion, and its relation to the other transmitted versions, cannot be answered in the present state of research, it should have become clear from the foregoing that the Nepalese manual dated A.D. 1792 and edited in the appendix to the present paper is representative of the prescriptive texts relating to the *aśvatthopanayana* as known so far.

Although the *Aśvatthopanayana* (AŚU) according to Śaunaka and the *Aśvatthopanayanaprayoga* (AŚUP) both treat the same ritual, at times they diverge from one another. In order to point out these differences the contents of the two texts will be outlined one after the other. These rather detailed summaries will at the same time serve in lieu of exact translations.

The *Aśvatthopanayana* first defines the occasion (AŚU 1b–3, 5) and object of the ritual (AŚU 4). Preparatory rites start inside the house (AŚU 6–7) with the brushing of teeth, bathing and other daily ritual duties (*nityakarman*); worshipping one’s chosen deity (*iṣṭadevatā*); offering to one’s ancestors in the auspicious *nāndīśrāddha*; declaring the day to be auspicious (*puṇyāhavācana*); and uttering benedictions (*āśīrvacana*). The ritual prelude further calls for a procession to the *aśvattha* tree (AŚU 8–10b). Preparations continue at the ritual site (AŚU 10c–15) with the sprinkling of water over the roots of the tree, performing another *puṇyāhavācana* north-west of the *aśvattha*, electing a priest to officiate during the ritual (*brahmavarāṇa*), bathing (the tree?) with the five substances of immortality (*pañcāmṛtasnāna*) and conducting a fire offering (*homa*) according to one’s own Vedic branch (*svaśākhayā*) east of the tree. Then the tree is fitted out with paraphernalia while reciting appropriate mantras (AŚU 16–17) and is wor-

27 The text runs thus: “Now [follows] the procedure for the *aśvatthopanayana*, as explained by Śaunaka according to the *Madanaratna* and other [sources]” (*atha madanaratnādyanusāreṇa śaunakoktam[sic] aśvatthopanayanaprayogah*).

shipped while reciting the mantra *aśvatthe vo...* (RV 10.94.5; AśU 18). Twelve oblations of clarified butter (*ājya*) are offered, each time accompanied by a mantra (AśU 19–21). The first words (*pratīka*) of these Vedic formulas are quoted. The first three oblations are offered to the accompaniment of the *vyāhṛtis*; the fourth to sixth, of the three mantras starting with *agna āyūmṣi...* (RV 9.66.19–21); the seventh, again of the *vyāhṛtis* (pronounced all three together)²⁸; the eighth, of *yā oṣadhīh...* (RV 10.97.1); the ninth, of *yā phalinīh...* (RV 10.97.15); the tenth, of *aśvatthe vo...* (RV 10.97.5); the eleventh, of *vanaspate śatavalśo...* (RV 3.8.11); and the last, of *dvā suparṇā...* (RV 1.164.20). Now the performer sits down west of the *aśvattha* facing east, touches the tree with his right hand and recites the *sāvitrīmantra* (e.g. RV 3.62.10) thrice, preceded by the three *vyāhṛtis* (AśU 22–23b). Beholding the tree, he utters *devasya tvā...* (e.g. ĀśvGS 1.20.4) and recites the *dhruvasūkta* (RV 10.173), again preceded by the three *vyāhṛtis* (AśU 23c–24b). Afterwards he touches the tree with a golden rod and announces, “I install the *aśvattha*”²⁹ (AśU 24c–5b). The fire sacrifice is concluded (AśU 25cd), and the *aśvattha* tree is worshipped with different services (AśU 26). The priestly fee including a cow with a calf is given to the performer, and other Brahmins are venerated and fed together with the clients’ relatives (AśU 27–29b). Finally, the result of the ritual (*punyaphala*) is enunciated (AśU 29c–30b).

The sequence of actions³⁰ given in the *Aśvatthopanayanaprayoga* (AśUP) differs. For the most part, truncations, enlargements, rearrangements and other changes are related to the application-bound nature of a *prayoga* text, because rendering a metrical text serviceable for an actual ritual performance almost necessarily demands modifications. Other deviations depend on factors not immediately apparent.

The list of preparatory rites in the AśUP is at variance with that of the AśU. On the one hand, it is less detailed, leaving out the procession to the ritual site and not even mentioning the location of the performance. This may be due to the impracticality of an elaborate procession, including Brahmins reciting the Veda, musicians and singing women. On the other hand, the *prayoga* adds certain details relating to ritual standards, such as a mantra for brushing teeth or worshipping (*pūjana*) Gaṇeśa and the Mātṛkās. Importantly, the text contains the ritual resolution (*saṃkalpa*) to be pronounced. This

28 This is how I interpret the verse AśU 19: “One should offer *ājya* while [uttering] the three [mantras] starting with *agna āyūmṣi...*, having previously offered [it] and [to be followed] afterwards while [uttering] the three *vyāhṛtis*”. The *vyāhṛtis* are usually pronounced during four oblations as *oṃ bhūh svāhā*, *oṃ bhuvah svāhā*, *oṃ svaḥ svāhā*, and *oṃ bhūr bhuvah svaḥ svāhā*, so that the present interpretation in which the first three formulas are pronounced before, and the fourth after, the *agna āyūmṣi...* sequence produces the number of oblations required to make up twelve.

29 The text AśU 24c–25b can be understood as: “[Pronouncing] the word *aśvattha* in the second case (i.e. the accusative), [while touching the tree] with a golden rod, he should pronounce the words ‘I install...’ (i.e. *aśvatthaṃ sthāpayāmi*)” (*aśvatthanāmam uccārya vibhaktyā ca dvitīyayā | śalākayā suvarṇasya sthāpayeti padam vadet*). I read *sthāpayāmi* for *sthāpayeti*, as in the parallel version in NGMPP E 1662/7 and in the *prayoga* section (*suvarṇaśalākayā aśvatthaṃ sprṣtvā aśvatthaṃ sthāpayāmīti vadet*).

30 To facilitate orientation within the Sanskrit text, a shortened form of this synopsis has been used to provide the framework for presenting the edited text of the manual (see appendix).

statement of the aim of the ritual, apparently a quote of the *punyaphala* in the Śaunaka text, is provided in direct speech, which can easily be transformed into the full formula by an experienced ritual performer.³¹

Preparations relating to the tree and the fire are described as in the basic text. The ritual proper starts with the *aśvattha* being equipped with a student's utensils. The mantras prescribed appear here, as in the later description of the twelve *ājya* oblations, in their application-bound form. Each mantra is furnished with its full *vinīyoga* formula, consisting of the seer (*ṛṣi*) by whom the Vedic hymn was revealed, the deity (*devatā*) it is addressed to, its metre (*chandas*) and its application (*vinīyoga*). The mantra itself is given not only in the form of a *pratīka*, but also in a more elaborate (if still abbreviated) form. During the ritual performance the complete *vinīyoga* formula should be pronounced before each mantra (Hanneder 1997: 153).

The ritual description proceeds in a way by now familiar, with the worship of the *aśvattha* while uttering *aśvatthe vo...* (RV 10.97.5). But unlike in the metrical text, it is before the twelve oblations (*dvadaśāhuti*) are offered into fire that the tree is touched while pronouncing the words *devasya tvā...* (e.g. ĀśvGS 1.20.4) and thrice uttering the *sāvitrī*. There is no apparent reason for this rearrangement. Likewise it is hard to explain why the tree is touched with a golden rod twice, once before and once after the *dvadaśāhuti*. Further, the mantras for the twelve offerings differ, and regardless of the fact that the verses are properly listed one after another, it is a little hard to arrive at an exact tally of the twelve mantras. The mantras are again given with their *vinīyogas* and parts of the full liturgical setting required for the *ājyāhutis*.³² At its beginning, the list is close to the Śaunaka text. The first four oblations are made in combination with the *vyāhṛtis*; and the fifth to seventh, with RV 9.66.19–21. But then not the first and fifteenth verses of RV 10.97 but only the twenty-second of that hymn, *oṣadhayaḥ samvadanto...* (RV 10.97.22), is prescribed. The list of mantras continues as above with RV 10.97.5, RV 3.8.11 and RV 1.164.20. To account for the missing twelfth oblation one has either to accept a lacuna in the text or take the following six verses of the *dhruvasūkta* (RV 10.173) as an insertion and count the following *vyāhṛtis* as going with the last oblation. I personally would opt for this latter solution, while still considering it not fully satisfactory.

31 Rather than a union with Brahmā, it is a union with Viṣṇu that is here said to be the desired result. This may be due to the fact that Viṣṇu is associated more often than Brahmā with the *aśvattha* tree (see above p. 345). For the standard elements of a *saṃkalpa* formula including a detailed proclamation of time and place (here—as typically—implied in the expression “having announced the time and place” [*deśakālau saṃkīrtya*]) and personal details of the performer, see Michaels (2005: 53–8).

32 During an actual performance each mantra is preceded not only by its *vinīyoga* but also by the *praṇava* (the syllable *oṃ*) and followed by the common *tyāga* formula, so that the text of the *vidhi*: *vyāhṛtīnāṃ parameṣṭīprajāpatiḥ prajāpati brhatī || home vini° oṃ bhū svāhā | agnayedam* etc. can be read out as: *vyāhṛtīnāṃ parameṣṭīprajāpatir ṛṣiḥ | prajāpati devatā | brhatī chandaḥ | home vinīyogaḥ | oṃ bhūḥ svāhā | idam agnaye na mama* etc. The clarified butter is to be poured into the fire while pronouncing *svāhā*.

The rest of the ritual is described in accordance with the Śaunaka text. The tree is touched with a golden rod while (again) uttering “I install the *aśvattha*”, the fire sacrifice is concluded, the tree is worshipped with sixteen services (*ṣoḍaśopacārapūjā*), again while reciting the mantra *aśvatthe vo...* (RV 10.94.5), and finally the Brahmins and other guests are served.

Analysis

The text will be analyzed in two ways. First, the elements of which the ritual is composed will be compared with other rituals. In a second step, the mantras used throughout the ritual will be focused on more closely. This distinction between actions and speech is not useful in every case, and it will be shown that the significance of mantras can be determined more precisely when the associated acts are taken into account.

In addition to the name itself, there are other clear indications that the *aśvatthopanayana* is an *upanayana*. The time parameter is a good example. Both texts state that the ceremony should be performed, depending on the planter's *varṇa*, in the tree's 8th, 11th or 12th year. This is a standard prescription for ages at which boys of respectively Brahmin, Kṣatriya and Vaiśya birth are considered fit to undergo the *upanayana*—as attested, for example, in ĀśGS 1.19.1–4 and in many other texts. This assigns the tree the role of an initiand. The relationship of planter to tree is that of an agnatic relative. The specification of the precise time suited for the ritual agrees with that commonly set for the performance of an *upanayana*. The general statement that the ritual should be performed at a time proper for *upanayana* (e.g. AśUP: *upanayanoktamuhūrte*) is further specified as that the sun should be on its northern course, Jupiter and Venus favourably aspected, intercalary or lapse months avoided, and the whole restricted to the forenoon.³³

The main stages of the *aśvatthopanayana* are modelled on the human initiation ritual. The standard equipment needed by a student of the Veda is given to the tree: a pair of garments (*vastrayugma*) is wrapped around the tree, a sacrificial thread (*yajñopavīta*) is attached to it, and a girdle (*mekhalā*) made of *muñjā* grass (*Saccharum arundinaceum* RETZ.) is wrapped thrice around the trunk, each time with the recitation of a mantra. A black hide (*kṛṣṇājina*) and a staff (*daṇḍa*) are silently offered. The central ritual act of initiating the tree also very closely resembles its counterpart in the human world. It will be treated later when the mantras are analyzed.

Other elements seem to allude to an installation ritual (*pratiṣṭhā*). The *prayoga* text explains that in the case where the planter of the tree is a Śūdra a Puranic mantra associated with an *ārāmapratiṣṭhā* should be uttered, since an *upanayana* is not to be performed by him. The text does not state this explicitly, but perhaps an *aśvatthopanayana* is replaced by an *ārāmapratiṣṭhā* whenever the performer has no right (*adhikāra*) to

33 For general rules for scheduling an *upanayana*, see Kane (1968ff.: II, 276–7) and C. Zotter (2009: ch. 3).

perform an *upanayana*. The Śaunaka text (AśU 8–9) describes a procession from the house to the *aśvattha*. After performing preparatory rites in the house, one proceeds with the ritual equipment in an easterly direction to the *aśvattha*, accompanied by musical instruments, women singing and Brahmins reciting the Veda. This is analogous to chariot processions in which sacred images are taken to temples, there to be consecrated through *pratiṣṭhā* rituals. Hikita (2005a: 157–8, 170) notes such processions in descriptions of *pratiṣṭhās* in Purāṇas and Pāñcarātra texts. Another feature of the *aśvatthopanayana* is clearly taken over from *pratiṣṭhā* rituals. The tree is touched with a golden rod while uttering: “I install the *aśvattha* tree”.³⁴ Many instances from texts on *pratiṣṭhā* could be quoted in which a golden instrument is used either to open the eyes or to anoint them.³⁵ For Hikita, in such ritual “[t]he most important phase is to trace the eyes with a golden stick” (2005a: 192).³⁶ Possibly the utterance “I install the *aśvattha*” is modelled on a *pratiṣṭhā* ritual as well. Colas (1994: 517) cites an installation ceremony found in *Vaikhānasasmārtasūtra* 4.10–11 calling on the performer to recite, on the last day, the *viṣṇusūkta* (RV 1.154.1–6) and the *puruṣasūkta* (RV 10.90), and then to declare “I install Viṣṇu”.

In the *aśvatthopanayana*, the tree is treated not only the way an initiand is in an *upanayana* or a divine image during *pratiṣṭhā*, but also as it would be treated in other rituals centred on the *aśvattha*. The sprinkling of the roots prescribed as a preliminary rite is known to be meritorious from a short *vidhi* quoted in the *Dānakhaṇḍa* of Hemādri’s *Caturvargacintāmaṇi* (pp. 993–4). The *pūjā* of the *aśvattha* is also known as a separate ritual.³⁷

The *aśvatthopanayana* ritual is related to the *upanayana* in terms not only of composition but also of liturgy.³⁸ The mantras in some cases indeed resemble their application in the human *upanayana*. The mantra with which the sacred thread is given to the tree is the same as that recited in the *upanayana* ritual when the initiand is invested with the *yajñopavīta*. This same mantra is from then on to be recited every morning and whenever the sacred thread is changed or touched.³⁹

34 The utterance *aham aśvatthaṃ sthāpayāmi* is prescribed in AśUP. For the AśU text see n. 29.

35 E.g. *Baudhāyanagrhyapariśiṣṭasūtra* 2.13.11: *hiraṇyena tejasā cakṣur vimocayet “tejo si” iti*. See Colas (1994: 514, n. 2; 516) for further references; Cf. Hikita 2005a: 158; Mori 2005: 217.

36 That the opening of the eyes still is not part of every *pratiṣṭhā* and thus should not be perceived as an element defining such rituals is shown by G. Colas in the present volume.

37 Directions for a full-fledged *pūjā* of the *aśvattha* with sixteen services (*ṣoḍaśopacārāpūjā*) are provided in the *Karmakāṇḍapradīpa* [2] (pp. 195–6) and the *Brhatkarmakāṇḍapaddhati* (pp. 216–9).

38 Though it is said one should perform the fire sacrifice according one’s own *śākhā*, almost all mantras derive from the Rigvedic tradition. Exceptions are the well-known verses for the *yajñopavīta* and *dantadhāvana*. The pertinent verse for the latter reads: *āyur balam yaśo varcaḥ prajāḥ paśuvasūni ca | brahmaprajñāṃ ca medhāṃ ca tvam no dehi vanaspate*. This is prescribed as a general *dantadhāvanamantra* (cf. Kane 1968ff.: II, 654). It also occurs as the twelfth verse of the *Aśvatthastotra* (*Brhatstotraratnākara* p. 278).

39 The full mantra reads: *yajñopavītaṃ paramaṃ pavitraṃ prajāpater yat sahaṇaṃ purastāt | āyuṣyam agryaṃ pratimuñca śubhraṃ yajñopavītaṃ balam astu tejaḥ*. For a discussion of the late appearance of the mantra, see Kane (1968ff.: II, 291, n. 682).

There is another striking similarity to the *upanayana* in one of the key stages of the *aśvatthopanayana*. The performer of the ritual sits down west of the tree facing east, touches the tree with his right hand, pronounces the *sāvitṛī* thrice and utters *devasya tvā...* (AśU 22–23). A similar sequence of acts and words is prescribed by several Gr̥hyasūtras for the initiation of a human candidate.⁴⁰ For example, in ĀśGS 1.20.4 the teacher takes the hand of the initiate and utters the mantra *devasya tvā...*, which in Oldenberg's translation reads: "By the impulse of god Savitr, with the arms of the two Aśvins, with Pūṣan's hands I seize thy hand, N.N." (Oldenberg 1989: I, 188). The parallelism is obvious from the remark in the AśUP that one should add at the end of the verse: "I seize thy hand, *aśvattha*!" The teaching of the famous *sāvitṛī/gāyatrī* (i.e. RV 3.62.10) to the initiate (*gāyatriyopadeśa*) is a central element of the *upanayana*.

This example is particularly suited to illustrating the fact that an examination of isolated ritual features here would be of little help in identifying analogies to the *upanayana*. The *pratīka* of the mantra *devasya tvā...* alone allows for a host of interpretations and associations, for it occurs in many texts and ritual contexts from Vedic time onwards. In Bloomfield's *Vedic Concordance* (1990: 492–4) the treatment of this single *pratīka* fills nearly two pages. Only when seen in its specific ritual setting is it permissible to limit its significance to an initiation context.

One other case demonstrates that the interpretation of a mantra without reference to context can lead to overstating an analogy. It is with a recitation of *yuvam vastrāṇi...* (RV 1.152.1) that a pair of garments (*vastrayugma*) is given to the *aśvattha*. It is immediately tempting to draw a parallel with the use of the same mantra in a life-cycle ritual. According to ĀśGS 3.8.9, this verse should be spoken by a student who has returned home from his teacher's house (*samāvartana*) and puts on new clothes. Closer inspection reveals that the ritual setting of the mantra differs considerably. During the *samāvartana* the returnee "washed himself with lukewarm water, and having put on two (new) garments which have not been washed, with the (verse), 'Garments with fat splendour you put on (Mitra and Varuṇa)' (Rig-veda I, 152, 1), he should anoint his eyes..." (ĀśvGS 3.8.9⁴¹), whereas in an *aśvatthopanayana* the mantra accompanies the giving of clothes as part of a student's necessities in the *upanayana*, that is, at the beginning of a period of study. To claim a parallelism solely on the basis of the mantra *yuvam vastrāṇi...*, whose wording obviously links it with putting on clothes, would to my mind overstretch the facts.

For another sequence of mantras, by contrast, there is good reason to claim that the initiation of the *aśvattha* shares them with the *upanayana*. But the parallelism is on a more general level. Three of twelve *ājya* oblations are offered into fire while intoning the three verses starting with: *agna āyūṃṣi...* (RV 9.66.19–21). These are prescribed by ĀśGS 1.4 as three of four verses for *ājya* offerings on the occasion of four different

40 It is found not only in ĀśGS 1.20 but also in *Śāṅkhāyanagr̥hyasūtra* 2.2.12 (this text, too, belongs to the Rigvedic tradition). *Hiranyakeśig̥hyasūtra* 1.5.8 of the Black *Yajurveda* and *Gobhilaḥgr̥hyasūtra* 2.10.26 of the Samavedic tradition describe similar sequences.

41 Translation by Oldenberg (1989: I, 227).

saṃskāras: the first cutting of hair (*caulakarman*), initiation (*upanayana*), cutting the beard (*godāna*) and marriage (*vivāha*).⁴²

The *dhruvasūkta* (RV 10.173), which is supposed to be recited at the end of the *aśvatthopanayana* (AśU, AśUP), is a hymn in “praise of the king” (*rājastuti*) according to its *vinīyoga*. According to *Ṛgvidhāna* 4.114 (also counted as 4.21.4), it is to be recited when a king is consecrated after being sprinkled with water (*abhiśicya*) and blessed (*āśirbhir abhinandya*), while according to ĀśGS 3.12.1–2 the royal priest should declaim the six verses while standing west of the king’s chariot, before the king heads off to battle. But the Rīgvedic hymn and its counterpart in the *Atharvaveda* (6.87–88) occur not only in royal rituals. Reciting the six verses (in which the word *dhruva* is insistently repeated) in other rituals is geared to yield firmness or fixity of purpose and to verbally reaffirm an act.⁴³ Their use in the *aśvatthopanayana* can be seen as analogous to that in *pratiṣṭhā* ceremonies. Once divine entities are in their proper places, the hymn is recited over them.⁴⁴

Other mantras seem to be related to the *aśvattha* as such. In *dvā suparṇā...* (RV 1.164.20), prescribed for one of the twelve *ājya* oblations, the second famous name of the *aśvattha*, *pippala*, occurs. The word *aśvattha* itself is mentioned in *aśvatthe vo niṣadanam...* (RV 10.97.5), which seems to be the standard *aśvattha* mantra. This mantra occurs several times not only in the text under discussion but also in other rituals for the tree. The *aśvattha* is regularly addressed with this formula.⁴⁵ This verse and others used for the *ājya* offerings are taken from the hymn to the herbs, the *oṣadhisūkta* (RV 1.97). In the AśU, the seventh to ninth oblations are offered respectively with the words *yā oṣadhīr...* (RV 10.97.1), *yāḥ phalinīr...* (RV 10.97.15) and *aśvatthe vo...* (RV 10.97.5). The AśUP prescribes for the eighth and ninth respectively *oṣadhayaḥ saṃvadante...* (RV 10.97.22) and *aśvatthe vo...* (RV 10.97.5). The *oṣadhīsūkta* tends to be applicable to plants in general. For example, this hymn reoccurring in the *Vājasaneyi-saṃhitā* of the White *Yajurveda* (12.75–101) is said to be recited when seeds are sown at the site of a prospective fire altar. Some of its mantras also turn up in different *paddhatis* involving a jar (*kalaśa*) being consecrated and then filled with different plant

42 The addition of the *vyāhṛtis* before this series can also be justified on the basis of this text. As stated in ĀśGS 1.4.4–5, the oblations can be offered to the accompaniment of both the mantras and the *vyāhṛtis* or of either of them.

43 As Whitney remarks in his translation, *Atharvaveda* 6.87 and 88 are used “in a *kāmya* rite ... by one desiring fixity (*dhrauvya* or *sthairya*); in a rite of expiation for earthquakes...”

44 This fact was brought to my attention by Gérard Colas. Three instances are found in his study of the *Marīcisamhitā* (see Colas 1986: Index 3 s.v. *dhruvasūkta*). Other examples relating to a *pratiṣṭhā* are found in Goudriaan’s translation of the *Kāśyapajñānakāṇḍa* (Goudriaan 1965: 65, 113, 145, 195).

45 E.g. in the *Aśvatthadāna* prescribed in the *Caturvargacintāmaṇi* (*Dānakhaṇḍa*, pp. 1036–7) or in the *Dharmakoṣa* (p. 2500). In the description of worship in the *Bṛhatkarmakāṇḍapaddhati* (pp. 216–9), the verse is termed a *dhyānamantra*, whereas the sixteen *upacāras* are accompanied by verses from the Puranic *Aśvatthastotra*.

substances.⁴⁶ The verse *vanaspate śatavalśo...* (RV 3.8.11), prescribed for the tenth or eleventh *ājyāhuti*, seems to situate the *aśvattha* within a larger class of sacrificial trees. The hymn is used to address a tree before it is felled for the production of sacrificial utensils.⁴⁷

Some of the mantras mentioned seem to work on the principle of lexical analogy. The last mantra, unmentioned so far, can be seen to fall under this category: *prāvepā mā...* (RV 10.34.1) is used when binding a girdle around the tree. This verse is taken from the song of the gambler, and at first glance seems to be totally unconnected with the application here. But in the second half of the verse the mountain Mūjavat is mentioned, which Yāska in his *Nirukta* (9.8) relates to *muñja*, the material the girdle of the initiate (*mauñjī*) is made of.

Conclusion

The remodelling of a human life-cycle ritual for non-humans is not a feature unique to the *aśvatthopanayana*. During the consecration of gardens or trees, the leaves of trees are pierced with a golden instrument, an act texts term the “piercing of the ear” (*karna-vedhana*).⁴⁸ Likewise, a number of *saṃskāras* can be applied to the fire (*agni*) ignited in *homas*.⁴⁹ Human *saṃskāras* performed within installation rituals for images of worship are treated by Gérard Colas and Alexander von Rospatt in this volume. *Pratiṣṭhās* and *saṃskāras* seem to get along well. Both mark ritual beginnings, and both serve as gateways to the ritual sphere.

But unlike the other cases mentioned, the *aśvatthopanayana* does not involve a *saṃskāra* being performed *within* a *pratiṣṭhā* or vice versa. The present analysis leads rather to the conclusion that this ritual as a whole is intended to be both an *upanayana* and a *pratiṣṭhā*. Elements from both types of ritual, including mantras, are placed side by side. They are not hierarchized in a way that makes one an element within the structural framework of the other. Thus the ritual can be reinterpreted and reapplied in different contexts. When the ritual is seen as a *pratiṣṭhā*, the tree undergoes a process to qualify as a proper object of worship. The *aśvattha* is not supposed to be worshipped

46 According to a Nepalese tradition, verses of the hymn are recited while putting the following items into a *kalāśa*: a bundle of ten herbs called *sarvaṣadhi* (the first verse), a fruit or areca nut (the fifteenth) and a bundle of *pañcapallava* (the fifth); see C. Zotter (2009: 81). In a description of the same rite recorded by Bühnemann (1988: 46) according to a Rigvedic manual, only the fifth and the fifteenth verses occur, accompanying the *pañcapallava* and areca nut respectively.

47 See Geldner's note on the translation.

48 Filliozat (2004: 99) quotes an example for *ārāmapratiṣṭhā* from the *Padmapurāṇa*. See also *Caturvargacintāmaṇi*, *Dānakhaṇḍa*, p. 1048 (*vrkṣapraṭiṣṭhā* quoted from the *Matsyapurāṇa*).

49 Hikita 2005a: 149 and 2005b: 275; see also A. von Rospatt's (p. 252–3) and C. Zotter's (p. 36) contributions in the present volume.

either if it has not undergone an *upanayana* or *vivāha*.⁵⁰ For the first time in its life the tree is worshipped and addressed as it will be from that point onwards. Seen as an *upanayana* ritual, the tree acquires the sacramental status of a potential male marriage partner. Subsequently it can be married to girls or to a margosa tree.

Through the *aśvatthopanayana* not only is the tree sacralized and established in the ritual sphere, but also the relationship between the planter and the tree is reaffirmed and reshaped. Ritually, the planter is the tree's father. The adoption of trees as sons (*taru-putra*) can be helpful for those without any male offspring, or those with base offspring, as the verse quoted at the beginning from Hemādri's *Taruputravidhi* states. Trees can substitute for sons by nourishing their deceased human father and helping him to cross to the next world, that is, by carrying out the ancestor rituals (*śrāddha*) that normally fall to the lot of natural sons.⁵¹

A mythical account of the adoption of a tree found in the *Skandapurāṇa* (1.2.27.17–23; cf. *Matsyapurāṇa* 154.506–12) suggests the relevance of the ritual in still another field. Pārvatī adopts a sprout from an *aśoka* tree and fosters it. She summons the seven seers to perform the *saṃskāras* and utter benedictions for the tree. Asked about the benefits of declaring trees sons, the goddess points out the merits of cultivating trees and establishing public water places. The adoption and care of trees is described, under the broader concept of *pūrtadharmā* or *utsarga*, by other sources, too.⁵² This includes pious donations for public use, such as water sources or gardens and parks.⁵³ The dedication of such facilities is, according to Dharmaśāstric tradition, marked by ritual.⁵⁴ These rituals, firstly, signify all abandonment of individual ownership; secondly, they sacralize the donation, and therefore impose an obligation to care for it.

The last-mentioned point is creatively interpreted, in the modern context, as a call to engage in environmentalist activities. As was reported in June 2008 from Puri, Orissa, a marriage between a pipal and a banyan tree was organized and carried out by the local priest to create awareness for the need to conserve trees. The ritual became a means by

50 *akṛte mauṃjibam̐dhe tu akṛte tu vivāhake | naiva sevāṃ prakur̥vīta pūjā nārho kadācana* (NGMPP A 435/39, fol. 4v3). Similarly Abbott: “independently the *aśvath*, the *vat* and the *audumbar* are not the abode of a god, but when their thread and marriage ceremonies have been performed they are visited by gods; the *aśvath* and *nim* by *Viṣṇu*, the *audumbar* by *Brahma*, *Viṣṇu* and *Maheśvar*” (1932: 337).

51 Kane quotes the *Anuśāsanaparvan* 58.30–31 of the *Mahābhārata* in this regard (*vr̥kṣadam̐ putravat vr̥kṣās tārayanti paratra ca | tasmāt tadāge sadvr̥kṣā ropyāḥ śreyorthinā sadā | putravat paripālyās ca putrās te dharmataḥ smṛtāḥ*; Kane 1968ff.: II, 895). Planted trees will be sons in the next world, according to the *Viṣṇudharmasūtra* 91.4 (*vr̥kṣāropayitur vr̥kṣāḥ paraloke putrā bhavanti*; quoted by Kane 1968ff.: II, 895). The *Padmapurāṇa* (1.58.6) says that *aśvatthas* should be planted near a pond. The leaves that fall into the water are regarded as *piṇḍas* offered to the ancestors of the one who planted the tree; cf. Abbott 1932: 335.

52 The *Dānakhaṇḍa* of the *Caturvargacintāmaṇi* (pp. 1001–56) deals at length with topics such as creating public water supplies, planting trees and laying out gardens. In the *Dharmasindhu* (pp. 281–2) the *aśvatthopanayana* and *Taruputravidhi* are treated together.

53 On *pūrta* or *utsarga*, see Kane (1968ff.: II, 889–96) and Pai (2000: 449–50).

54 On rituals for the inauguration of water reservoirs, see Einoo (2002).

which “the villagers have showed their resolve not to allow anyone to cut trees in the area”.⁵⁵

References

Texts

- Atharvaveda*. Joshi, K. L. (ed.): *Atharva-veda Samhitā: Sanskrit Text, English Translation, Notes & Index of Verses: According to the Translation of W.D. Whitney and Bhāṣya of Sāyaṇācārya*. 3 vols. Delhi: Parimal Publications, 2004.
- Āpastambagr̥hyasūtra*. Winternitz, Moriz (ed.): *Āpastambīya Gr̥hyasūtra: With Extracts from the Commentaries of Haradatta and Sudarśanārya*. Vienna: Hölder, 1887.
- ĀśGS. Sharma, Narendra Nath (ed.): *Āśvalāyana Gr̥hyasūtram: With Sanskrit Commentary of Narāyaṇa, English Translation, Introduction and Index*. Delhi: Eastern Book Linkers, 1976.
- RV. Aufrecht, Theodor (ed.): *Die Hymnen des Rigveda*. 2 vols. Hildesheim, New York: Georg Olms Verlag, 1973 (1861–63).
- Geldner, Karl F. (tr.): *Der Rig-Veda: Aus dem Sanskrit ins Deutsche übersetzt und mit einem laufenden Kommentar versehen*. Cambridge: Harvard University Press (Harvard Oriental Series 63), 2003 (1923).
- Ṛgvidhāna*. Bhat, M. S.: *Vedic Tantrism: A Study of Ṛgvidhāna of Śaunaka with Text and Translation: Critically Edited in the Original Sanskrit with an Introductory Study and Translated with Critical and Exegetical Notes*. Delhi: Motilal Banarsidass, 1987.
- Kaṭhopaniṣad*. “Kaṭha Upaniṣad.” In: Olivelle, Patrick: *The Early Upaniṣads: Annotated Text and Translation*. New York; Oxford: Oxford University Press, 1998, pp. 372–403.
- Karmakāṇḍapradīpa* [1]. Vāre, Aṇṇā Śāstrī: *Atha śuklayajuḥśākhīyaḥ karmakāṇḍapradīpaḥ: paribhāṣā-saṃskāra-ahnika-miśra-antyeṣṭhītipaṇcaprakaraṇātmakeḥ*. Varanasi: Krishnadas Academy, 2001.
- Karmakāṇḍapradīpa* [2]. Pāṇḍeya, Janārdanaśāstrī: *Karmakāṇḍa-pradīpaḥ: Daśa-karmādi-paddhatiḥ*. Delhi: Motilal, 1980.
- Kauśikasūtra*. Bloomfield, Maurice (ed.): *The Kauśika Sūtra of Atharvaveda: With Extracts from the Commentaries of Dārila and Keśava*. Delhi: Motilal, 1972.
- Gobhilagr̥hyasūtra*. Friedrich Knauer (ed.): *Das Gobhilagr̥hyasūtra*. Leipzig: Commissionsverlag von Simmel, 1884.

⁵⁵ *Himalayan Times*, 16 June 2008. Other examples of sacralizing nature in order to protect it are found in Michaels (1999: 128–31). Michaels warns against mistaking the traditional consecration of individual trees for a general awareness of the need to protect the environment. Nevertheless, it seems to me, the long-established practice of sacralizing objects of nature for public use can be adapted to and reinterpreted within this modern framework.

- Caturvargacintāmaṇi*. Śiromaṇi, Bharatacandra (ed.): *Caturvargacintāmaṇi of Śrī Hemādri*. Vol. 1: *Dānakhaṇḍa*. Varanasi: Chaukhambha Sanskrit Sansthan (Kashi Sanskrit Series 235), 1985 (1871).
- Jayasimhakaḷpadruma*. Ratnākaradīkṣita: *Jayasimhakaḷpadrumaḥ: Sakalavratakaḷpa-mahīruhaḥ, dharmasāstragranthaḥ*. Mumbāi: Śrīkrṣṇadāsātmaja-Gaṅgāviṣṇu. 1986.
- Dharmakośa*. Joshi, Laxmanshastri (ed.): *Dharmakośa*. Vol. 3: *Samskārakāṇḍa*. Wai: Prajñā Pāṭhaśālā Maṇḍala, 1983.
- Dharmasindhu*. *The Dharmasindhu by Kasinath Upadhyaya: With a Critical Introduction by Professor Ludo Rocher*. Delhi: Satguru Publications. 1986.
- Nirukta*. Sarup, Lakshman (ed.): *The Nighaṇṭu and the Nirukta: The Oldest Indian Treatise on Etymology, Philology, and Semantics: Critically Edited from Original Manuscripts and Translated for the First Time into English, with Introduction, Exegetical and Critical Notes, Three Indexes and Eight Appendices*. Delhi: Motilal, 1962.
- Padmapurāṇa*. *The Padmamahāpurāṇam*. 4 vols. Delhi: Nag Publishers, 1984–85.
- Brhatkarmakāṇḍapaddhati*. Śāstrī Gopaladatta (ed.): *Brhad[sic]karmakāṇḍa-paddhatiḥ: jīsamem samasta devatāom kī veda-mamtram se pūjā vidhi, jīvana mem hone vāle samasta solahom samskāra-karmma kī sampūrṇa vidhi evaṁ anekom durlabha yaṁtra ādi die gaye haiṁ*. Mathura: Govarddhana Pustakālaya, n.d.
- Brhatstotraratnākara*. Pāṇḍeya, Rāmateja (ed.): *Brhatstotraratnākaraḥ: Stotrasamkhyā 464*. Varanasi: Caukhambā Vidyābhavana, 2000.
- Baudhāyanagrhyapariśiṣṭasūtra*. “Bodhāyanagrhyasūtra.” In: L. Śrīnivāsāchārya (ed.), *Bodhāyanagrhyasūtram*. Mysore: Government of H.H. the Maharaja of Mysore. 1904, pp. 165–355.
- See Harting 1922.
- Bhagavadgītā*. Von Buitenen, J.A.B. (ed./tr.): *The Bhagavadgītā in the Mahābhārata: Text and Translation*. Chicago & London: Univ. of Chicago Press, 1981.
- Matsyapurāṇa*. Śrīmanmatsyamahāpurāṇa. Bombay: Śrīveṅkaṭeśvara Sṭīm Presa, 1923.
- Madanaratnapradīpa*. Deshapande, Khanderao & D.G. Padhya (eds.): *Madanaratnapradīpa: Dānavivekodyotah: An Extensive Digest on Danas Compiled under the Patronage of King Madanasimhadeva*. 2 vols. published. Hyderabad: The Sanskrit Academy (Sanskrit Academy Series 10, 15), 1964–66.
- Mānavadharmasāstra*. Olivelle, Patrick (ed./tr.): *Manu’s Code of Law: A Critical Edition and Translation of the Mānava-Dharmaśāstra*. Delhi: Oxford University Press, 2006 (2005).
- Śāṅkhāyanagrhyasūtra*. Sehgal, S.R. (ed.): *Śāṅkhāyana Grhya Sūtram*. Delhi: Sri Satguru Publications (Sri Garib Dass Oriental Series 42), 1987 (1960).
- Skandapurāṇa*. *The Skandamahāpurāṇam*. 8 vols. Delhi: Nag Publishers, 1986–89.
- Vājasaneyisaṁhitā*. Arya, Ravi Prakash (ed.): *Yajurveda Saṁhitā: Sanskrit Text, English Translation and Notes According to the Translation of R.T.H Griffith*. Delhi: Parimal Publications (Parimal Sanskrit Series 39), ³2002.
- Hiraṇyakeśigṛhyasūtra*. Kirste, Johann (ed.): *Hiraṇyakeśigṛhyasūtram: With Extracts from the Commentary of Māṭṛidatta*. Vienna: Hölder, 1889.

Secondary literature

- Abbott, Justin. 1932. *The Keys of Power: A Study of Indian Ritual and Belief*. London: Methuen.
- Arya Vaidya Sala (ed.). 1995. *Indian Medicinal Plants: A Compendium of 500 Species*. Vol. 3. Hyderabad: Orient Longman.
- Bloomfield, Maurice. 1990 (1906). *A Vedic Concordance: Being an Alphabetical Index to Every Line of Every Stanza of the Published Vedic Literature and to the Liturgical Formulas Thereof, That Is an Index to the Vedic Mantras, together with an Account of their Variations in the Different Vedic Books*. Delhi: Low Price Publications.
- Bühnemann, Gudrun. 1988. *Pūjā: A Study in Smārta Ritual*. Wien: de Nobile.
- Colas, Gérard. 1986. *Le temple selon Marīci: Extraits de la Marīci-saṃhitā étudiés, édités et traduits*. Pondichéry: Institut Français d'Indologie (Publications de l'Institut Français d'Indologie 71).
- 1994. "On the Baudhāyanagrhyapariśiṣṭasūtra and the Vaiṣṇavāgamas." In: P.-S. Filliozat; S.P. Narang & C.P. Bhatta (eds.), *Pandit N. R. Bhatt Felicitation Volume*. Delhi: Motilal Banarsidass Publishers, pp. 511–25.
- Einoo, Shingo. 2002. "Notes on the Inauguration Ceremony of a Water Reservoir." In: *Kimura Kiyotaka Hakase Kanreki Kinen Ronshu (Volume in Honour of Professor Kiyotaka Kimura on his Sixtieth Birthday): East Asian Buddhism: Its Genesis and Development*. Tokyo: Shonjusha, pp. 718–703.
- Einoo, Shingo & Jun Takashima (eds.). 2005. *From Material to Deity: Indian Rituals of Consecration*. Delhi: Manohar (Japanese Studies on South Asia 4).
- Emeneau, M.B. 1949. "The Strangling Figs in Sanskrit Literature." In: *University of California Publications in Classical Philology* 13.10.
- Filliozat, Pierre-Sylvain. 2004. "De la conscience de la divinité des arbres dans la culture sanskrite." In: E. Ciurtin (ed.), *Du corps humain, au carrefour de plusieurs savoirs en Inde*. Bucarest/Paris: Centre d'Histoire des Religions (Studia Asiatica 4), pp. 85–103.
- Franke-Vogt, Ute. 1991. *Die Glyptik aus Mohenjo-Daro: Uniformität und Variabilität in der Induskultur: Untersuchungen zur Typologie, Ikonographie und räumlichen Verteilung*. Vol. 1: Text, Tabellen. Mainz am Rhein: von Zabern (Baghdader Forschungen 13).
- Galil, J. 1984. "Ficus Religiosa L.: The Tree-Splitter." In: *Botanical Journal of the Linnean Society* 88: 185–203.
- Gonda, Jan. 1980. *Vedic Ritual: The Non-Solemn Rites*. Leiden: Brill.
- Goudriaan, Teun. 1965. *Kāśyapa's Book of Wisdom*. London: Mouton & Co.
- Gupta, Shakti M. 2001. *Plant Myths and Traditions in India*. Delhi: Munishram.
- Gutschow, Niels & Axel Michaels. 2005. *Handling Death: The Dynamics of Death and Ancestor Rituals among the Newars of Bhaktapur, Nepal*. Wiesbaden: Harrassowitz Verlag (Ethno-Indology 3).
- Hanneder, Jürgen. 1997. "Vedic and Tantric Mantras." In: *Rivista degli studi orientali* 71: 147–67.

- Harting, Pieter Nicolaas Ubbo. 1922. *Selections from the Baudhāyana-Gr̥hyapariśiṣṭa-sūtra*. Amersfoort: J. Valkhoff & Co.
- Hikita, Hiromichi. 2005a. "Consecration of Divine Images in a Temple." In: Einoo & Takashima 2005: 143–97.
- 2005b. "Liṅga Worship as Prescribed by the Śivapurāṇa." In: Einoo & Takashima 2005: 241–82.
- Horstmann, Monika. 2009. *Der Zusammenhalt der Welt: Religiöse Herrschaftslegitimation und Religionspolitik Mahārājā Savāī Jaisinghs (1700–1743)*. Wiesbaden: Harrassowitz (Khoj 8).
- Kane, Vaman Pandurang. ²1968ff. *History of Dharmaśāstra: Ancient and Mediaeval Religious and Civil Law*. 5 vols. Poona: Bhandarkar Oriental Research Institute.
- Michaels, Axel. 1999. "Sakralisierung als Naturschutz? Heilige Bäume und Wälder in Nepal." In: Rolf Peter Sieferle & Helga Breuninger (eds.), *Natur-Bilder: Wahrnehmungen von Natur und Umwelt in der Geschichte*. Frankfurt/Main: Campus Verlag, pp. 117–36.
- 2005. "Samkalpa: The Beginnings of a Ritual." In: Jörg Gengnagel; Ute Hüsken & Srilata Raman (eds.), *Words and Deeds: Hindu and Buddhist Rituals in South Asia*. Wiesbaden: Harrassowitz Verlag (Ethno-Indology 1), pp. 45–63.
- Mori, Masahide. 2005. "The Installation Ceremony in Tantric Buddhism." In: Einoo & Takashima 2005: 199–240.
- Ojha, Purna Chandra. 1991. *Aśvattha in Everyday Life as Related in Purāṇas*. Delhi: Sundeep Prakashan.
- Oldenberg, Hermann (tr.). 1989 (1886–92). *The Gr̥hya-Sūtras: Rules of Vedic Domestic Ceremonies*. 2 vols. Delhi: Motilal Banarsidass (Sacred Books of the East 29, 30).
- Pai, G.K. 2000. "Purāṇic Insights into Ecology and Environment from Skanda Purāṇa." In: N. Gangadharan et al. (eds.), *Studies on Indian Culture, Science and Literature: Prof. K.V. Sarma Felicitation Volume Presented to him on his 81st Birthday*. Chennai: Sree Sarada, pp. 449–64.
- Parpola, Asko. 1992. "The 'Fig Deity Seal' from Mohenjo-daro: Its Iconography and Inscription." In: Catherine Jarrige et al. (eds.), *South Asian Archaeology 1989: Papers from the Tenth International Conference of South Asian Archaeologists in Western Europe, Musée National des Arts Asiatiques – Guimet, Paris, France, 3–7 July 1989*. Madison: Prehistory Press (Monographs in World Archaeology 14), pp. 227–36.
- Viennot, Odette. 1954. *Le culte de l'arbre dans l'Inde ancienne: Textes et monuments brāhmaniques et bouddhiques*. Paris: Presses Universitaires de France.
- Zotter, Astrid. 2009. "Pūjā-Blüten in Nepal: Bestimmungen des Puṣpacintāmaṇi." Ph.D. dissertation submitted to Leipzig University 2009.
- Zotter, Christof. 2009. "Die Initiation der Indo-Parbatiyā in Nepal: Text und Praxis des Rituals." Ph.D. dissertation submitted to Heidelberg University.

Appendix: Aśvatthopanayanavidhi

Description of the manuscript

Microfilm copy: NGMPP A 435/39, filmed 26.07.1972; National Archives, Kathmandu Ms. No 4-632.

Description: 5 folios; 10 lines; 11.0 x 8.0 cm; foliation: verso left (addition: *aśva*°) and right (addition: *śrīrāmāḥ*).

Contents: Aśvatthopanayana: fols. 1v–2v5; Aśvatthopanayanaprayoga: fols. 2v5–4r2; Aśvatthavivāha: fol. 4r2–4v1; Aśvatthodyāpana: fols. 4v1–5r3; deities for aśvatthahoma: fol. 5r4–6. Complete.

Date: V.S. 1849 pauṣa śuklapakṣa 14 (27 December 1792), Thursday.

Beginning: *śrī* || *śaunako 'haṃ pravakṣyāmi aśvatthasyopanayanam* |

End: *śrīḥ saṃvat 1849 pauṣa śu*° 14 *guvā*°

Editorial remarks

The text has for the most part been left as it stands in the manuscript (for example, *na-*sals have not been normalized). It has not been collated with the other versions of the text. In places where the text makes no sense or is otherwise corrupt, suggestions on how to restore it are given in footnotes that refer to the other available versions of the text (see table above, p. 345). Mantras have been verified against their sources. *Danḍa* usage has been normalized, and the *avagraha* sign, which is nowhere employed, has been added. Verse numbering is introduced to the metrical text, while a segmentation, added in brackets, is meant to facilitate orientation within the prose text. At the beginning of a new folio, the folio number is provided within square brackets. Likewise references to mantras are added, and the mantras themselves typed in bold.

Text

[Fol. 1v] *śrī* ||

śaunako 'haṃ pravakṣyāmi aśvatthasyopanayanam |
*sthāpanādrṣṭame*⁵⁶ *varṣe dvādaśaikādaśe 'pi vā* || 1 ||
uktakālās tathā śastāḥ kuryus tasyopanayanam |
tatrottārāyaṇe śreṣṭhe guruśukraprakāśite || 2 ||
māghaphālgunayoh kuryāc caitre vaiśākhajyeṣṭhayoh |
*kṣayamāsādhimāse ca varjayen maujibamḍhanam*⁵⁷ || 3 ||
*na kuryā*⁵⁸ *cheditāśvatthe vidyuddāvāgninā hate* |
upanayanam kurvīta skamdhaparṇāṃkurānvite || 4 ||
śuklapakṣe śubharkṣe ca suvāre tithilagnake |
caṃdrānukūlye kartuś ca divā kuryāt prayatnataḥ || 5 ||
daṃtānām dhāvanam kuryāt kuryāt snānam sacailakam |

56 Read *sthāpanād aṣṭame* for *sthāpanādrṣṭame* (cf. *Jayasimhakaḥpadruma*).

57 Read *mauñji*° for *mauji*°.

58 Read *kuryāc* for *kuryā* (cf. *Jayasimhakaḥpadruma*).

kṛttvā ca nityakarmāṇi pūjyā caiveṣṭadevatā || 6 ||
 nāṃdīśrāddham prakurvīta gr̥he puṇyāhavācanam |
 tasminn eva dine kuryāc cānnahemaphalādibhiḥ || 7 ||
 kṛtvāśīrvacanam pūrve tato gachet prayatnataḥ |
 nūryam⁵⁹ ghoṣaiś ca vividhaiḥ puṇyastribhiḥ samanvitah || 8 ||
 brāhmaṇair vedaghoṣaiś ca gītavāditranisvanaiḥ |
 vastrayajñopavītam ca maujīdamḍajinānvitam⁶⁰ || 9 ||
 pūjādravyam ca homam ca gr̥hītvāśvatthasannidhau |
 tataḥ prakṣālītāṃghriś cācamyopaviśed bhuvi⁶¹ || 10 ||
 āśvattheśānadigbhāge kṛtvā puṇyāhavācanam |
 ācāryam varayet paścāt kulīnam vedapāragam || 11 ||
 triḥpaṃcadaśahastena gomayenopalipya ca |
 dhānyapiṣṭena saṃpūrya gaṃdhamālyādisobhanaiḥ || 12 ||
 vastropavītagam[fol. 2r]dhāṣṭair aṃgulīyakakuṃḍalaiḥ |
 karttā saṃpūjayed bhaktyā vittaśāthyam na kārayet || 13 ||
 tenaiva kārayed vidvān āśvatthasyopanayanam |
 kuryāt paṃcāmṛtai⁶² snānam tattanmamtraiḥ pr̥thak pr̥thak || 14 ||
 āśvatthapūrvadigbhāge homam kuryāt svaśākhayā |
 ullekhanādi yattamtram caruṃ tatra prakalpayet || 15 ||
 vastrayugmam tato dadyād **yuvam vastrāṇi** [RV 1.152.1] mamtrataḥ |
 yajñopavītam dadyāc ca **yajñopavītam** ity ami⁶³ || 16 ||
 mekhalāvat trirāveṣṭya **prāvepā meti** [RV 10.34.1] mamtrataḥ |
 tūṣṇīm kṛṣṇājinaṃ daṃḍam pradadattu⁶⁴ yathākramam || 17 ||
 gaṃdhapuṣpākṣataiḥ śuklair āśvatthasya tu paścime |
aśvasye⁶⁵ **vo niṣadanam** [RV 10.97.5] ity ṛcā pūjayet sudhīḥ || 18 ||
 tisṛbhir juhuyād ājyam **agna āyūṣy**⁶⁶ [RV 9.66.19–21] anukramāt |
 purastād upariṣṭāc ca hutvā vyāhṛtibhis tribhiḥ || 19 ||
yā oṣadhīr [RV 10.97.1] **yāḥ phalinīr** [97.15] **āśvatthe va** [97.5] iti tv atha |
vanaspate valśo⁶⁷ [RV 3.8.11] **dvā suparṇeti** [RV 1.164.20] mamtrataḥ || 20 ||
 samidbhiś caruṇā caiva pālāśaiś ca pr̥thak pr̥thak |
 jahvā⁶⁸ dvādaśabhiḥ samyagg ekāvṛtyā samāhitah || 21 ||

59 Read *tūryam* for *nūryam* (cf. Jayasiṃhakaḷpadruma).

60 Read *maujīṭ°* for *maujī°*.

61 To fulfil the metrical requirements, one is forced to accept a hiatus between the quarters: *tataḥ prakṣālītāṃghriś ca ācamyopaviśed bhuvi*. Jayasiṃhakaḷpadruma reads: *tataḥ prakṣālītāṃghriś cācamya copaviśed bhuvi*.

62 Read *paṃcāmṛtaiḥ* for *paṃcāmṛtai* (cf. Jayasiṃhakaḷpadruma).

63 Read *api* for *ami* (cf. NGMPP E 1662/7; Jayasiṃhakaḷpadruma).

64 Read *pradadyāt tu* for *pradadattu* (cf. Jayasiṃhakaḷpadruma).

65 Read *āśvatthe* for *aśvasye* (cf. Jayasiṃhakaḷpadruma).

66 Read *āyūṃṣy* for *āyūṣy*.

67 Read *śatavalśo* for *valśo* to serve the metrical requirements and to cite the *pratīka* of RV 3.8.11 correctly (cf. Jayasiṃhakaḷpadruma).

68 Read *hutvā* for *jahvā* (cf. Jayasiṃhakaḷpadruma).

aśvatthapaścime bhāge prāṇmukhaś copaviśya ca |
dakṣiṇenaiva hastena spr̥ṣṭvāśvattham dvijottama || 22 ||
bhūr bhuva svaḥ⁶⁹ *pūrvām tu sāvitṛm trir japed atha |*
nirīkṣayet tato 'śvattham devasya ttveti [e.g. ĀśvGS 1.20.4] *maṁtrataḥ || 23 ||*
ā tvāhārṣam amta redhi [RV 10.173] *dhruvasūktena vyāhṛtitritayena ca*⁷⁰ |
aśvatthanāmam uccārya vibhaktyā ca dvitīyayā || 24 ||
*śalākayā suvarṇasya sthāpayeti*⁷¹ *padam [fol. 2v] vadet |*
hutvā sviṣṭakṛtam paścād dhomaśeṣam samāpayet || 25 ||
gandhākṣataiḥ svarṇapuspair dhūpadīpopahārakaiḥ |
*bhakṣādyaiḥ*⁷² *phalatāmbūlais tato 'śvattham prapūjayet || 26 ||*
dhenum savatsakām dadyād ācāryāya sadakṣiṇām |
aśvatthachāditam vastram ācāryāya pradāpayet || 27 ||
anyeṣām api viprāṇām svaśaktyā pūjayet tataḥ |
brahmaṇe dakṣiṇām dadyād dhomavittānusārataḥ || 28 ||
*brāhmaṇān bhojayitvā tu*⁷³ *bhumjīta baṁdhubhiḥ saha |*
evam yaḥ kurute tasya vardhamte śrīr asaṁśayam || 29 ||
kulakoṭim samudhṛtya brahmasāyujyam āpnuyāt |
|| iti śaunakoktam aśvatthopanayanam ||

[Title]

|| *atha madanaratnādyanusāreṇa śaunakoktam aśvatthopanayanaprayogaḥ* ||

[Specification of the proper time for and object of the ritual]

*tac ca brāhmaṇakṣatriyavaiśyānām vṛkṣasthāpanādr̥ṣṭame*⁷⁴ *ekādaśe dvādaśe vā varṣe*
guruśukrayor astādyabhāve upanayanoktamuhūrte pūrvāhṇe kāryam || sūdrasthāpīte
'śvatthe tu pūrvoktapaurāṇikārāmapratiṣṭhāmamtram na tūpanayanam || tasyopanaya-
nam nārhatvād ity uktam || madanaratne tathā || na kuryāc cheditāśvatthe vidyud-
*dāvāgninā hate || upavītam prakuvīta*⁷⁵ *skamdhaparnām kurānvite ||*

[Preparatory rites]

|| *atha prayogaḥ || kartā āyur balam* *iti daṁtadhāvanam kṛttvā sacailam snātvā deśa-*
kālau saṁkīrttya sarvapāpakṣayakulakoṭisamuddharanapūrvakaviṣṇusāyujyaprāptikā
 [fol. 3r] *mo 'śvatthopanayanam kariṣyati saṁkalpa*⁷⁶ *gaṇeśapūjanam svastipūṇyāha-*
vācanam mātṛkāpūjanam nāṁdīśrāddhāni kṛtvācāryam vṛṇuyāt pūjayet || athācāryaḥ

69 Read *om bhūr bhuvaḥ svaḥ* to fill out the metre (cf. E 1662/7, fol. 4r10; *Jayasimhakaḥkalpadruma*).

70 Metrical requirements call for taking *dhruvasūktena* as a gloss (*Jayasimhakaḥkalpadruma* reads: *ā tveti dhruvasūktena*).

71 E 1662/7, fol. 4r12 reads *sthāpayāmi* for *sthāpayeti* (cf. *prayoga* and n. 29).

72 Read *bhakṣyā*° for *bhakṣā*° (cf. *Jayasimhakaḥkalpadruma*).

73 E 1662/7, fol. 4v3 reads *bhojayitvāṣṭau* for *bhojayitvā tu* (cf. *prayoga*).

74 Read °*aṣṭame* for °*r̥ṣṭame*.

75 Read *prakurvīta* for *prakuvīta*.

76 Read *saṁkalpya* for *saṁkalpa* (cf. *Dharmasindhu*).

*paṃcāmṛtaiḥ śuddhodakena sarvaśādhijalāis cāśvattham abhiśicya piṣṭātakena vi-
bhūṣya tatpūrve sthaṇḍilam kṛtvā caruśrapaṇādyājyabhāgāṃ tam kṛtvā ||*

[Giving of paraphernalia while reciting mantras]

*yurva*⁷⁷ *vastrāṇīty* asya aucathyo dīrghatamā mitrāvaruṇau triṣṭup || vāsodhārane vi°
yuvam vastrāṇi pī° rgāḥ | *avārita*⁷⁸ *the* [RV 1.152.1] *vastrayugmenāveṣṭya* || *yajñopa-
vītam* ity asya parabrahma⁷⁹ *paramātmā triṣṭubh* || *yajñopavītadhārane* vi° *yajñopa-
vītam° t* || *āyūṣyam agryam° jah* || *iti yajñopavītam datvā* || *prāvepā mā* ity asya
*maumjavāyana ailūṣaḥ kavaṣo dhā akṣā*⁸⁰ *triṣṭup* || *maujībamaḍhane*⁸¹ vi° *prāvepā mā
br̥ha° nāḥ* || *somasyeva° n* [RV 10.34.1] *iti mekhalām trirāveṣṭya kṛṣṇājinaṃ daṃḍam
ca tūṣṇīm datvā* ||

[Worship while reciting RV 10.97.5]

aśvatthe vo niśadanam ity ṛcena sampūjya ||

[Initiation]

devasya tveti [e.g. ĀśvGS 1.20.4] *mantrāṃte hastam gr̥ṇāmi*⁸² *aśvattheti spr̥ṣtvā savyā-
hṛtikām gāyatrīm trir japitvā*

[Touching with a golden rod]

aśvatthe vo niśadanam [RV 10.97.5] *iti sūktena vyāhṛtibhiś cāśvattham sthāpayāmi iti
svarṇaśālākayā spr̥ṣtvā*

[Twelve offerings into fire; Nos. 1–11]

*ājyena pālāśasamidbhiś caruṇā ca pratyekam vakṣyamāṇamamtrair dvādaśāhutīr juhu-
yāt || mantrās tu || vyāhṛtīnām parameṣṭīprajāpatiḥ prajāpati bṛhatī || home vini° [1] om
bhū*⁸³ *svāhā* | *agnayedam* | [2] *bhuva*⁸⁴ *svāhā vāyavedam* | [3] *svaḥ svāhā sū*[fol.
3v]*ryāyedaṃ* | [4] *bhūr bhuva*⁸⁵ *svaḥ* | *bhūr bhuva*⁸⁶ *svaḥ svāhā prajāpatayedam* | [5–7]
*agna āyūṣīti*⁸⁷ *tisṛṇām śataṃ*⁸⁸ *vaikhānasā ṛsayah* || *agniḥ pavamāno devatā* | *gāyatrī
chamdaḥ* | *home°* | *agna āyūṣi*⁸⁹ *naḥ* | *āre bādhaḥ° nā*⁹⁰ [RV 9.66.19] *svāhā* | *agni*⁹¹ *ṛṣiḥ
pava° taḥ* | *tamīmahe° yam* [RV 9.66.20] *svāhā* || *tribhiḥ pratyekam agnaye pava-*

77 Read *yuvam* for *yurva*.

78 Read *avātira°* for *avārita°*.

79 Read °*brahmā* for °*brahma*.

80 Read *kavaṣo akṣā* for *kavaṣo dhā akṣā*.

81 Read *maujīṭ°* for *maujīṭ°*.

82 Read *gr̥ṇāmi* for *gr̥ṇāmi*.

83 Read *bhūḥ* for *bhū*.

84 Read *bhuvaḥ* for *bhuva*.

85 Read *bhuvaḥ* for *bhuva*.

86 Read *bhuvaḥ* for *bhuva*.

87 Read *āyūṣīti* for *āyūṣīti*.

88 Read *śata°* for *śataṃ*.

89 Read *āyūṣi* for *āyūṣi*.

90 Read *bādhas° nām* for *bādhaḥ° nā*.

91 Read *agnir* for *agni*.

mānāyedaṃ ⁹² [8] *oṣadhayaḥ saṃ va° jñā* || *yasmai kṛṇo° si* [RV 10.97.22] *svā°* | *oṣadhībhyah idam* | [9] *aśvatthe va ity asyātharvaṇo bhiṣag oṣadhayo 'nuṣṭup* | *aśvatthe vo° tā* | *gobhāja yittki°⁹³ saṃ* [RV 10.97.5] *svāhā* | *oṣadhībhyah idam°* | [10] *vanaspate ity asya gāthīno viśvāmitra yūpas triṣṭup* || *vanaspate śata° ma* | *yaṃ tvām ayaṃ° ya* | [RV 3.8.11] *vanaspatibhyah idam°* | [11] *dvā suparṇaucathyo dīrghatamā viśvedevā triṣṭup* || *dvā suparṇā sa° the⁹⁴* | *tayor anya° mi⁹⁵* [RV 1.164.20] *svāhā* | *pippalāyedaṃ* ||

[Recitation of the *dhruvasūkta*]

ā tvāharṣam iti ṣaṇṇām dhruva āṃgirasarājastutir iṃdraś cānuṣṭup || *ā tvāhārṣam aṃtar edhi° li⁹⁶* || *viśastvā sarvā° t* [RV 10.173.1] *svāhā iṃdrāyedaṃ* | *ihaivaidhi° li⁹⁷* | *iṃdra iveha° ya* [173.2] || *imam iṃdro° ṣā* | *tasmai somo° tiḥ* [173.3] | *dhruvā dyau⁹⁸* | *dhruvā° me* | *dhruvaṃ viśvam idam° yaṃ* [173.4] | *dhruvaṃ te rājā varu° tiḥ* | *dhruvaṃ ta iṃdraś cā° tāṃ* [173.5] | *dhruvaṃ dhrūveṇa ha° si* | *atho ta iṃdra° t* [173.6] || *sarva-tra iṃdrāyeti* |

[Twelve offerings into fire; No. 12]

[12] *bhū bhuva svaḥ⁹⁹ svāhā* | *prajāpatayedaṃ* ||

[Touching with a golden rod]

suvarṇaśalākayā aśvattham sprṣtvā aśvattham sthāpayāmīti vadet |

[End of the fire sacrifice]

tataḥ sviṣṭakṛdādihomaśeṣam samāpya ||

[Worship with sixteen devotional services]

aśvatthe va° iti mantreṇa a[fol. 4r]śvattham ṣoḍaśopacārāḥ saṃpūjya ||

[Fee and ministration to Brahmins and friends]

ācāryāya sahiranyām gām datvā || *anyebhyo 'pi dakṣiṇām dadyāt* || *aśvatthavastrādyā-cāryāya datvā aṣṭau brahmaṇān bhojayittvā suhr̥dyukto bhumjītetī* ||
|| *ity aśvatthopāyanam* ||

92 That only two mantras, RV 9.66.19 and 20, are mentioned should be taken as a transmissional corruption, since the text clearly indicates three mantras (*agna āyūṃṣi* and the following ones) in the preceding *vinīyoga*, while at the same time naming Agni Pavamāna as the deity to which the three *ājya* oblations should be offered.

93 Read *itki°* for *yittki°*.

94 Read *°te* for *°the*.

95 Read *°ti* for *°mi*.

96 Read *°liḥ* for *°li*.

97 Read *°liḥ* for *°li*.

98 Read *dyaur* for *dyau*.

99 Read *bhūr bhuvaḥ svaḥ* for *bhū bhuva svaḥ*.

