

VAIKHĀNĀSA-ŚRAUTA-SŪTRA

Prof. M. SRIMANNARAYANA MURTI
Formerly Professor of Sanskrit & Director
Sri Venkateswara University
18-3-24 SANTI NAGAR; (Khadi Colony), K.T. Road
TIRUPATI-517507; Email: srimannarayanamulakaluri@gmail.com

Hearty welcome to you to visit the storehouse of Bhagavān Vikhanasas to cherish the wide strides of Śrī Venkaṭeśvara like a dread beast that wanders at will on the peaks of the coiled shaped ranges¹ of the Eastern Ghats at Tirumala, to sip the draughts of ambrosia in the lashers of ravines or haunt in the terrane fields enveloped with smoke-screens given off by burning ghee oblations in the sacrificial fire altars enclosing with rivers flowing towards the seas. We bank on the literary sources of Vikhanasas, to conjecture the history of his times, who composed the Vaikhānasa-kalpasūtra, the basic text of application by the followers of the Taittirīya recension of the Yajurveda who domiciled in a distant land from the āryāvarta in remote south called Toṇḍamaṇḍalam, As we are not supported by either epigraphical or archaeological evidences during his times, the historians classify this period as dark.

I

Composition of the text

The Vaikhānasa-kalpasūtra comprises of four parts called Śauta-sūtra, Sulba-sūtra, Gṛhya-sūtra and Dharma-sūtra. In the text tradition the sulba-sūtra is treated as a part and parcel of the śrauta-sūtra and similarly the dharma-sūtra is treated as a part of the gṛhya-sūtra. The whole work was written by Bhagavān Vikhanasas to usher the āryan residents to meet the contemporary requirements of the socio-politico-religious institutions at the instance of the Pallava ruler Skandavarman who established a new

dynasty during c. 300 A.D. To appreciate how he grew himself to the stature of a bhagavān/yati and came to be respected by all members of his society, it is advised to read the other article in this portal named Vaikhānasa-dharma-sūtra, because he wrote his śrauta-sūtra after giving his gr̥hya- and dharma- sūtras to his followers.

The text of the Vaikhānasa-śrauta-sūtra², is descriptive of congregational Vedic rites of sacrifices involving large number of priests, recitation or chanting of different hymns addressed to different gods collected from different sources and different types of sacrificial substances to be offered as oblations to appease the gods who are invited at the sacrificial altars. Here it is to be remembered that the English word god is derived from the Indo-European root hū 'to invoke/invite'.³ That means god is a deity who is invited by invocation at the sacrificial alter to receive the oblations and reciprocate by giving gifts for the well-being of the humanity as the highest goal.

II

Scope and types of sacrifices ordained in the Kalpa-sūtra

The whole ancient āryan culture of India is governed by sacrifice to be performed by residents of different domiciliations and the yajña 'sacrifice' is the yardstick to measure the civilisation of a given state. Then the ritualistic texts like the kalpa-sūtras aim at conservation and perpetuation of the tradition of sacrifice as theorised in the Saṃhitās, Brahmāṇas, Āraṇyakas and Upaniṣads, so that the groups are identified however small in their members and the area which is under their occupation may be. So each kalpa-sūtra defines its own methods of practicing sacrifices with a fewer number of deviations which do not change their base character. Here a strict bifurcation is also not observed between the śrauta- and gr̥hya- sūtra texts, because the sacrifice is the common link between these texts. Thus the sacrifices prescribed in kalpa-sūtras can be classified into three broad groups, as summarised in the Śabdakalpadruma (under q.v. yāga), namely a) the haviryajñas (sacrifices of offering burnt ghee oblations to fire in its altar as prescribed in the śrauta-sūtra texts

śrautāgnikṛtya-haviryajñāḥ), b). the pākayajñas (domestic sacrifices of burnt ghee oblations in fire as prescribed in the smārta-sūtra texts - smārtāgnikṛtya-pākayajñas), and c) the sapta-saṃsthas (institutionalised congregational sacrifices in the śrauta-sūtra texts - śrautāgni-saptasaṃsthāḥ). Each of these contain seven varieties leading to 21 types of sacrifices and each one is differentiated by separate names as follows:

A. Śrautāgnikṛtya-Haviryajñāḥ: 1. Agnihotra (also called Āgnyā-dhāna), 2. Darśapūrmaṇāsau, 3. Piṇḍapitṛyajña, 4. Āgrayaṇam 5. Cāturmāsya, 6. Nirūḍhapaśubandha, and 7. Sautrāmaṇi.

B. Smārtāgnikṛtya-Pākayajñas: 1. Aupāsanam, 2. Vaiśvadeva, 3. Sthālīpāka, 4. Āgrayaṇam, 5. Sarpabali, 6. Īsānabali and Aṣṭakānyaṣṭakā

C. Śrautāgni-Saptasaṃsthāḥ: 1, Somayāga also called Agniṣṭoma, 2. Atyagniṣṭoma, 3. Ukthya, 4. Ṣoḍaśī, 5. Vājapeya (which is of two types called Saṃsthā and Kuru), 6. Atirātra and 7. Aptūryāma

On the basis of these three types several types of sacrifices are developed and practiced as prescribed by the Kalpa-sūtra texts like

1. Mahāvratā, 2. Sarvatomukha, 3. Rājasūya, 4. Pauṇḍarīka, 5. Abhijit, 6. Aśvamedha, 7. Bṛhaspatisava, 8. Āṅgīrasa and 9. eighteen types of Cayanās.

All the above sacrifices are divided into Prakṛti 'model' sacrifices and Vikṛti 'evolute' sacrifices based on the model sacrifices. The Darśapūrṇa, the Paśubandha and the Agniṣṭoma are the model sacrifices respectively for the iṣṭi sacrifices, the animal sacrifices and the soma sacrifices. Iṣṭi is a technical name when the sacrifice is performed with four ṛtviks 'priests' by a sacrificer together with his wife. The number of priests, sacrificers together with their associates and the days and dates with their numbers are determinants of different sacrifices.

III

Scope of the Vaikhānasa-śrauta-sūtra

The text of the Vaikhānasa-śrauta-sūtra,² is descriptive of Vedic rites of sacrifices according to the Vaikhānasa School belonging to the Taittirīya recension of the Kṛṣṇa-Yajurveda. It is divided into 21 chapters called Praśnas. The contents are:

Praśna 1:	Agnyādheya, Punarādheya
Praśna 2:	Agnihotra, Agnibhyaḥ pravāsaḥ
Praśnas 3-7:	Darśapūrṇamāsau
Praśna 8, 1-2:	Āgrayaṇa
Praśnas 8.3 to 9.12:	Cāturmāsya
Praśna 10:	Nirūḍha-paśubandha
Praśna 11.1-6:	Sautrāmaṇi
Praśna 11.7-11:	Paribhāṣās of Yajñāyudhas
Praśna 12-16:	Agniṣṭoma with Pravargya
Praśna 17, 1-6:	Ukthya, Ṣoḍaśin, Sandhya, etc.
Praśna 17.7-18:	Vājapeya
Praśnas 18-19:	Agnicayana
Praśna 20:	Prāyaścitta at iṣṭis
Praśna 21:	Prāyaścitta at soma sacrifices

IV

Text tradition

The text of the Vaikhānasa-śrauta-sūtra (= VŚS) was edited by Dr. Wilhelm Caland, Emeritus Professor of Sanskrit in the University of Utrecht, Holland. Even though he completed the critical edition by 1930 at the age 70, it was published posthumously in 1941 in the Bibliotheca Indica Series, by the Royal Asiatic Society of Bengal, Calcutta. A commentary called Vyākhyā composed by Śrīnivāsadīkṣita is available in manuscripts. This edition is based on nine manuscripts of the Śrauta-sūtra and three manuscripts of its commentary.

Except the critical edition of Caland no much recordable secondary study is done on the influence of this text in rituals. By itself the text does not differ very much from the other śrauta texts of the Taittirīya-Yajurveda especially the Āpastamba. and the Bodhāyana kalpa-sūtras which are popular in different localities in south India.

Even though the Vaikhānasa-kalpa-sūtra is a Vedic ritual text written in c. 300 A.D. as applicable to all the ritualists of geological area of its origin, it was reduced to a restricted application in a particular sect of the priest community called Vaikhānasas during the ninth century, i.e. after a lapse of c. 500 years. The so called priest community headed by Bhṛgu and his collegiates developed a new science of temple worship exclusively based on the Vaikhānasa-kalpa-sūtra under a new name Bhagavacchāstra, also called Vaikhānasāgama. Thus the Vaikhānasa-kalpa-sūtra is perpetuated in practice, of course in a transmuted form of priestcraft, not only in the temple of Śrī Venkaṭeśvara at Tirumala but also spread over in Telugu-Tamil- Kannada areas. Thus the structure of the history of Vikhanasas and his progeny is a matter of interest to the historians and as well to the devotees who treck the Venkaṭa mountain to dive deep into the fathoms of humanity (manuṣyatā). The Vaikhānasa-sūtra is also wrongly called aukheya-sūtra in the colophons of manuscripts.

V

Error in transliteration of augheya as aukheya

A close observation of the codices of the Vaikhānasa-śrauta- sūtra used by Caland reveals that the edition was mainly based on Telugu manuscripts originating from Guntur and Krishna districts of Andhra Pradesh and that a Telugu manuscript³ treats the śrauta-sūtra as a part and parcel of the gṛhya-sūtra and all the folios are serially numbered beginning from the gṛhya-sūtra and ending with the śrauta- sūtra. Hence it can be conjectured that the primary aim of Vikhanasas was to write the gṛhya-sūtra which was a desideratum to protect his sacrificial ritualistic community which was

placed in Toṇḍamaṇḍalam and the śrauta-sūtra was written in its continuation as a complement to make the whole work as a kalpa-sūtra. The gr̥hya-sūtra also called smārta-sūtra⁵ runs in eleven praśnas (= chapters), of which the first 7 praśnas constitute the gr̥hya-sūtra proper and praśnas 8-10 is the dharma-sūtra and the eleventh is the pravara-praśna. The śrauta-sūtra runs into 21 chapters, which are also called praśnas. The whole volume treated as a single text and called 'Vaikhānasa-kalpasūtra of 32 chapters'. It is also called Aukheya-sūtra and Vikhanasas is also called aukheya-ṛṣi and the recension aukheya-śākhā.⁶ The followers of this tradition are also called vaikhānasas and aukheyas. Because of the uniform text tradition presented in manuscripts, the colophon at the end of the printed text is retained as aukheyaśākhā.⁷ The word aukheya is found in the manuscripts copied in Telugu script. Thus 'aukheya' is the key-word to unlock the history of Vikhanasas and also of the emergence of the vaikhānasa-śākhā as a subbranch of the Taittirīya recension of the Kṛṣṇa-Yajurveda.

Variant readings of audheya and augheya for the word aukheya are observed by Caland.⁸ They resulted from scribal errors arising from the transliteration of the text from Tamil-Grantha to Telugu and vice versa. The corrupt form aukheya, without any clue of its import, was pushed into circulation in the Telugu region. One Telugu manuscript used by Caland was copied in a tiny and silent town Maṅgalagiri in Guntur district of Andhra Pradesh on the banks of the river Kṛṣṇā. This manuscript was copied to restore the damaged manuscript by one priest Śrīkṛṣṇamāryādhvarin.⁹ Keeping in view the habitual errors in orthographic representation in transliteration in the shapes of series of surds in Tamil and Telugu, the word aukheya written in Tamil-Grantha script is to be traced back and corrected to augheya (which is supported by variants in MSS). Now the word augheya speaks of the volumes of the forgotten history of Vaikhānasas in Toṇḍamaṇḍalam.

VI

Jurisdiction of the Vaikhānasa-śrauta-sūtra as signified by augheya

The development of the meaning of augheya speaks of 1). the date and nativity of Vikhanasas, 2). the origin and area of application of the Vaikhānasa-kalpasūtra and 3). the impact of āryanization in the remote areas of South India. Augheya is a secondary derivative from aughā. The word aughā is again a secondary derivative from oghā which connotes 'flood, stream, river' (cf. oghavat means a strong stream as of a river). This is an analogical derivative form like gāṅgeya which signifies 'being in or on the Ganges, coming from or belonging or relating to the Ganges' (cf. Monier William's Sanskrit- English Dictionary, q.v. gāṅgeya). Therefore augheya means those who live on the banks of river/rivers or in the lands bordered by rivers.

It is decisively the area encircled by four rivers, namely, the two Pennār rivers in the east and the west, the Kṛṣṇā in the north and the Kāverī in the south of Kāñcīpuram. Demographically it is exactly the area where the Vaikhānasas domicile today with hereditary priestcraft in temples as a profession following the Vaikhānasa-kalpa- sūtra in practice. So Vikhanasas is a resident of this area wherein he should have been patronised by the Pallava king Skandavarman.

VII

Augheyas and Pallavas in Toṇḍamaṇḍalam

Āryanization of the south India through the Vedic sacrificial mode of fire worship in fire-altar (promoted by Bhṛgu and Aṅgirasas from Ṛgvedic times) with the recitation of the hymns from different Vedic texts, matched with the Yogic practices, visualisation of the theology based on the concept of inseparability of each from the other of individual (vyakti), society (samāja, aggregation of groups of people samaṣṭi/saṅgha), land (deśa), language (bhāṣā), and deity (devatā), thematic code of conduct of man vis-a-vis society, the philosophical doctrines of the upaniṣads, kernels of the Buddhism and

the Jainism and they could be found in operation through out the country from the time of expansion of the Magadha empire. Aśoka inscriptions (c 260 B.C.) vouch for the full knowledge of the South India to the northern emperors. From about 230 B.C. the whole South India was under the rule of Sātavāhanas and their rule was spread far into Northern India also, promoting an evolution of a unified common core of 'humanity' (manuṣyatā) called culture in their territory. At the close of the third century A.D. the Sātavāhana rule fell and it was partitioned among many rulers like the Ābhīras, the Cūtas, the Ikṣvākus, the Kadambas, and the Pallavas, all proclaiming affirmatively their allegiance to the Vedic religion of sacrifice. The Ikṣvākus ruled over Kṛṣṇa-Guṇṭūr regions for 57 years till they were overrun by the Pallavas and they performed the aśvamedha and vājapeya sacrifices. The south-east region of the former Sātavāhana empire was taken over by the Pallavas, with the area lying between two Pennār rivers in the east and the west, adjoining with the kingdom of Ikṣvākus on the bank of the Kṛṣṇā in the north and the Arabian sea in the west. They called their region 'toṇḍamaṇḍalam'. They ruled with Kāñcīpuram as their capital till they were defeated by Coḷas in the tenth century.¹⁰ The augheya region is a territory encircled by the afore said four rivers in the Toṇḍamaṇḍalam of the Pallava dynasty. For the first ruler Skandavarman of the Bhāradvāja-gotra (c. 300 A.D.), Vikhanasas should have consecrated the temple of Śrī Venkaṭeśvara at Tirumala in an āryan way.¹¹ Demographically the ancient augheya region in Toṇḍamaṇḍalam comprises of the modern present day districts of Rāyalasīma, Nellore, Ongole, Guntur and Kṛṣṇa districts of Andhra Pradesh, Salem, Coimbatore, Tanjavūr and Vellore districts of Tamil Nadu, and some portions of Mysore state where the river Kāverī wets the paddy fields. Thus the influence of the Bodhāyana in his Kalpa-sūtra is found as a model for Vikhanasas in his Kalpa-sūtra.

VIII

Pallavas and Āryanization

Pallavas may be of north Indian or foreign origin (< *pahlava), but they adapted the local traditions to their best advantage and by popular etymology they called

themselves pallavas, like the Banavāsis (< vanavāsins) and the Kabambas. Kadambavanavāsini is the name of the goddess Kāmākṣī/Lalitā/Durgā/Pārvatī and kadamba is a tree symbolising Svāmi Mahāsenā (= Kumārasvāmin/Skanda). Cūta means a mango tree which is a symbolic representation of Śiva (< ekāmrānātha, the name of Śiva at Kāñcī). By metanalysis and popular etymology pahlava is Sanskritised as pallava 'tender leaf at the top branch of the mango tree'. By this nomenclature they identified with the natives and assured them to protect their interests in daily life in spite of āryanization. Thus arose deśī and mārḡa styles in their lives and aspirations.

The first Pallava ruler Skandavarman (named after Kumāra- svāmin, a resident of kadamba tree) claimed himself as a descendent of the Bharadvāja-gotra and performed the agniṣṭoma, the vājapeya, and the aśvamedha and won the appreciation of his people with title 'supreme king of kings devoted to dharma'. Matching to his name and religious conviction, the region which he took over from the Śātavāhanas was called tonḍamaṇḍalam 'tender creeper implying his loyalty to the forerunner royal lineage, as an expression of gratitude - a corner stone of dharma. Not only himself but also all the rulers up to the last king Aparājita (c. 900A.D) retained Kāñcīpuram as their capital.

The Pallava rule at least for the first 300 years up to the end of 6th century was not a happy run because the evil rulers Kālabhras were attacking them time and again. Siṃhaviṣṇu (555-590A.D.), the father of Siṃhavarman started a new line of Pallava dynasty after suppressing the Kālabhras and conquered the whole Tamil country up to the Kāverī. Both himself and his mother gifted grants to the Jains. Perhaps he promoted Jainism in Tonḍamaṇḍalam during his time. His son Mahendravarman I (590-630) professed Jainism at the beginning, but turned to Śaivism under the influence of Appar, one of the nāyanārs.¹² He extended his kingdom in the north up to the river Kṛṣṇā bordering to the kingdoms of the Kandaras and the Viṣṇukunḍis.

During this period between 630-750, the śaiva and vaiṣṇava saints and priests pleaded for Śiva-Viṣṇu centric trinity worship and fought for the promotion of the Vedic worship against the Jainism and Buddhism. This religio-political evolution is not an instantaneous change but produced through several centuries at least from third century. Under this historical background, Vikhanasas is to be studied through his writings and his influence over the social and religious life.

IX

Vaikhānasa-Kalpa-sūtra

There are at least five Kalpa-sūtras for the Taittirīya recension of the Yajurveda, namely Bodhāyana, Āpastamba, Hiranyakeśi (also called Satyāśāḍha), Bhāradvāja and Vaikhānasa. They are complete in their composition with all parts, namely śrauta, śulba, gr̥hya and dharma sections. Each of them represent different sub-recensions of the Taittirīya recension of the Yajurveda developed from re-organisation of practices of the Vedic text to suit to their preferences of applications. Vikhanasas composed a separate Kalpa-sūtra on the model of the Bodhāyana-kalpa-sūtra, consisting of the Śrauta-sūtra and Gr̥hya-sūtra to be applicable in the augheya region of the Toṇḍamaṇḍalam modified to suit to his contemporary socio-politico-religious institutions. By the time of Bodhāyana, iconolatri entered into the domestic rituals, perhaps under the influence of Śaunaka's Ṛgvidhāna,¹³ and the construction of temples was preferred outside the residential places of villages on a par with the sacrificial pendals. In iconolatri, as evidenced by the Mānasāra the worship of Viṣṇu or Śiva in the trinity has taken precedence over Indra.¹⁴ The trinity of Brahmā, Viṣṇu and Maheśvara is a personification of monotheistic Puruṣa spoken of in RV. 10.90.

The religious situation at the time of Vikhanasas was perceived with a new tendency of dichotomy of Śiva-centric trinity worship and Viṣṇu-centric trinity worship. Thus while the Bodhāyana-Gr̥hyasūtra evidences for a balance, the Vaikhānasa-

Gṛhyasūtra tilts towards the Viṣṇu-centric trinity worship, by which the subordinate deity Viṣṇu of the Ṛgveda was equated with Puruṣa (RV.10.90), taking exclusively its derivative sense of omnipresence. As Vikhanasas wrote the Śrauta-sūtra after his Gṛhya-sūtra, this trend was found also in the Śrauta-sūtra. For example in one of the Cāturmāsya sacrifices, called Sākamedha, he prescribes burnt ghee oblations with the hymn 'viṣṇav asi', VŚS. 9.2, p. 90, l. 18: viṣṇv asītyājyabhimantraṇam. Here it is to be noted that according to the Kauṣītaki-Brāhmaṇa, (cf. KB. 5.6.1: aindro vā eṣa yajñakratur yat sākamedhāḥ) the principal deity to be addressed in the Sākamedha is only Indra at that time. The influence of this socio-religious change is ostensibly seen in the following prescriptions in the Vaikhānasa-śrauta-sūtra:

* * * * *

1.VŚS. 2.6, p. 26, l. 7-13: Agnihotra

The Vaikhānasa-Śrauta-Sūtra starts with the first ritual of kindling fire (agnihotra/agnyādhāna) in which Vikhanasas introduces the upaniṣadic doctrine of ātman and also of yoga; cf.

sruvādīn prakṣālyottareṇāpo visṛjya vedyāṃ nikṣipet.
tejomūrtir ātmā hr̥daye 'ntar ūrdhvaṃ jvalann agniśikhāmadhye
sthitas tasyāḥ śikhāyā madhye paramātmēti śrutiḥ. tato homānte
sarvatrātmānaṃ prokṣya gārhapatyād bhasmādāya lalāṭe
hr̥daye kukṣau bāhvoḥ kaṅṭhe ca tajjvālārūpaṃ caturaṅgulaṃ
dīpavad ūrdhvāgraṃ puṇḍraṃ kuryād yajamānas tena śubhaṃ
labdhvātmayogam ante prāpnoti, (VŚS. 2.6, p. 26, l. 7-13).

Here what is to be noted in the above passage is: tasyāḥ śikhāyā madhye paramātmā, which is from the Nārāyaṇopaniṣad, 13.2.8. It is a recast of the Puruṣa-sūkta of RV. 10.90 = TA. 3.13 which enshrines the core principle and a milestone in the Indian culture of monotheism quashing polytheism on the one hand and the worship of the trinity namely Brahmā, Viṣṇu and Śiva. Vikhanasas showed a preference to the Viṣṇu-centric worship in sacrifice and in image worship and hence prescribes the

wearing of vertical mark (ūrdhvapuṇḍra) of the ashes from the sacrificial altar on the body as a token of the culmination of the ritual.

After a lapse of about four to five centuries, the theorisation of the image worship in the domestic sacrifices by Vikhanasas was fully developed into a new science of priestcraft called Bhagavacchāstra by a conclave headed by Bhṛgu, the priest in the temple of Śrī Venkaṭeśvara at Tirumala, presently in Chittoor district of Andhra Pradesh. Thus the image worship of Viṣṇu-centric trinity of Vikhanasas was fully practiced till date in the temple of Śrī Venkaṭeśvara at Tirumala from c. 870 A.D. and also in many temples in Toṇḍamaṇḍalam. By this the dichotomy of the mārgī and deśī types were presented in the priestcraft of Bhagvacchāstra or Vaikhānasāgama in contrast to the Pāñcarātrāgama respectively.

* * * * *

2. VŚS. 9.2, p. 90, l. 18: Sākamedha

Close observation reveals that Vikhanasas was leaning towards the Viṣṇu-centric trinity worship. Perhaps it could be because of the influence of the contemporary Āḷvārs like Poygai Āḷvār (c. 300 A.D.), whose Tamil psalms were included on a later date in the Nālāyira-divya-prabandha, For example in the Sākamedha ritual he prescribes the collection of ghee for the offering of burnt ghee oblations with the Vaiṣṇava mantra: viṣṇv asi; cf.

viṣṇav asīty ājyabhimantraṇaṃ, havirudvāsane śṛtāddhaviṣaḥ
śaram ādāya sarakṣitaṃ nidhāya nirṇijya pātrīṣūpastīrya tāsu
pratipurūṣam odanān uddharati, (VŚS. 9.2, p. 90, l. 18- p. 19. l. 2)

This mantra is not prescribed in the Kauṣītaki-Brāhmaṇa in the Sākamedha ritual, because Indra is the presiding deity in the Sākamedha at the time of KB: aindro vā eṣa yajñakratur yat sākamedhāḥ, KB.5.6. At the time of Vikhanasas Viṣṇu has taken the place of Indra by religious preference.

* * * * *

3. VŚS. 9.11, p. 99, l. 13: Śākamedha

Notwithstanding his preference for Viṣṇu, following suit of Bodhāyana, Vikhanasas also introduces Śiva/Rudra in his prescriptions. For example in the same Śākamedha sacrifice he prescribes burnt ghee oblations in the Gārhapatya fire altar with the hymns of the Śatarudīya of the Yajurveda (TS. 4.5.1); cf.

gārhapatyād udīco 'ngārān nirūhya teṣv adhiśritya
nābhighārayati. sa te havīmṣy udvāsyāntarvedyāsādya
paśūnām śarmāsīti mūte mahatyopyaika eva rudra ity
anvāhāryapacanād ekolmukam ādāyāpareṇa gārhapatyam
gotvottarapūrvaṃ catuṣpatham yanty ākhuste rudra paśur ity
ākhumūṣāyām ekaṃ puroḍāśam upavavapati.

(VŚS. 9.10, p. 98-99)

* * * * *

4. VŚS. 9.11, p. 99, l. 13: Śākamedha

The influence of the gr̥hya-sūtra is perceptible while prescribing the congregational sacrifices, Vikhanasas introduces the gr̥hya ritual also by bringing the family members to the sacrificial altar as participants. In the same Śākamedha sacrifice he observes that women are not the participants of the congregational sacrifice (cf. na patnīḥ saṃyājayanti na samiṣṭayajuḥ, VŚS. 9.10, p. 98, l. 13). In the following paragraph he prescribes the offering of puroḍāśa cakes with the mantra: tryambakam yajāmahe (TS. 4.5.12) by all the male members at the fire altar.¹⁵ At this sequence he prescribes the inclusion of wives of the yajamāna. He ordains that the yajamāna puts the puroḍāśa cake into the cupped hands of his wife and his daughter who is aspiring to get a husband; cf.

'bhagena tvā saṃsrjāmi māsareṇa surām ' iveti yajamānaḥ
patnyañjalau ca patnī duhituḥ patikāmāyā añjalau samāvapati.

VŚS. 9.11, p. 99, l. 13-16.

X

The Vaikhānasa-mantra-praśna - a chrestomathy of hymns

The first concern for Vikhanasas was to give a Gṛhya-sūtra to fire-worshipping community of migrants in Toṇḍamaṇḍalam with a restricted application of specific hymns in specified domestic rituals. To obtain full operational advantage he compiled a chrestomathy (saṅkalana) of hymns called Vaikhānasa-mantra-praśna in four Praśnas,¹⁶ from the Taittirīya-Yajurveda in particular, and from other Vedas also in general depending upon frequency of application in the domestic rituals. In other words he did not touch up on the hymns specific for the congregational śrauta sacrifices. So the Vaikhānasa-smārta-sūtra together with the Vaikhānasa-mantra-praśna becomes a composite text to match with his holistic approach. This ensured a safe passage of his gṛhya-sūtra into a tradition which is in a fluid socio-religio-political conditions. Several deviations from other gṛhya-sūtras, say of Āpastamba or Bodhāyana, show his wisdom to offer synthesis in the changing society.

The Vaikhānasa-mantra-praśna contains the mantras taken from the Nārāyaṇopaniṣad, also known as Mahānārāyaṇopaniṣad and Yājñikyopaniṣad (all the terms are derivatively significant), which is found as an appendage/annex/supplement in the text tradition of the Taittirīya-Āraṇyaka¹⁷ being read in certain parts of Karṇāṭaka (perhaps indicating the area in which the Bodhāyana-Śrauta-Sūtra was in vogue).¹⁸ Hence it is treated as an annex (pariśiṣṭa) or khila¹⁹ to the last chapter of the Taittirīya-upaniṣad also called Vāruṇyupa- niṣad. As Vikhanasas follows Bodhāyana in general, this Nārāyaṇo- paniṣad was also adapted in his domestic rituals.

The speciality of this upaniṣad lies in two facts. Firstly it teaches how to combine the philosophical tenets of monotheism (which was established in the previous chapters of the āraṇyaka called Taittirīyo- paniṣad) with the religion of upāsana involving meditation and sacrifice.²⁰ Secondly, this whole annex-upaniṣad attempts at a

synthesis towards the emergence of Śiva-Viṣṇu as a unified form of Puruṣa obliterating the role of Indra in sacrifice, as found in the Ṛgveda. While TS is towards the Śiva-centric Śiva-Viṣṇu worship in the application of the the Śatarudrīya (TS. 4.5.1-11) and Vasordhārā (TS. 5.4.8) sets of mantras in the Agnicayana sacrifice in the Yajur-Veda, this upaniṣad tends towards the Viṣṇu-centric Śiva-Viṣṇu worship. Hence the whole text is called Mahānārāyaṇopaniṣad or Nārāyaṇopaniṣad. Śiva-Viṣṇu is a dvandva compound formed in the sense of 'mutual conjunction' (itaretarayoga) by Pāṇinian rule cārthe dvandvaḥ (Pāṇ. 2.2.26). So the whole text is spread through with the sacrificial hymns in praise of Viṣṇu, Mahādeva under the monotheistic vedānta philosophy.

After a lapse of five hundred years from Vikhanasas, Bhṛgu - the preceptor (ācārya)²¹ cum priest (arcaka) of the Śrī Venkateśvara temple - evolved a new temple priestcraft in collaboration with his collegiates under the name Bhagavacchāstra on the model of sacrificial and domestic rituals of the Vaikhānasa-kalpasūtra under the background of Viṣṇu-centric Śiva-Viṣṇu worship as established in the Yājñikyopaniṣad.²² To meet his target Bhṛgu also compiled second part to Vikhanasas' chrestomathy of hymns in another four praśnas as a complement to the Vaikhānasa-mantra-praśna, which are exclusively needed for the temple priestcraft. The latter part comprises the hymns assorted from the sacrificial and domestic rituals, besides analogically formulated mantras needed in iconolatriy. For example the seventh praśna containing the Pāramātmikopaniṣad is the peak of culmination of fusion of sacrifice with the upaniṣadic doctrine of self-realisation. All the sentences are made ready with the suffix of svāhā with full utilisation in the sacrifice to reach the omnipresent soul hidden in the transcendental heart of the worshipper.²³ Similarly not to loose the thread of continuity and to stress identity of Maheśvara with Viṣṇu, the following passage in the khila-text is transpositioned in the Nārāyaṇa-sūkta of the Vaikhānasa-mantra-praśna, (vol.2, 34. 126, p. 39):

ṛtaguṃ satyaṃ paraṃ brahma puruṣaṃ kṛṣṇapiṅgalam/
ūrdhvaretaṃ virūpākṣaṃ viśvarūpāya vai namaḥ//²⁴

Thus the Vaikhānasa-mantra-praśna is a compilation of Vikhanasas (c. 300 A.D.) and Bhṛgu (c. 870 A.D), who were separated by about 500 years. Nevertheless neither the gṛhya-sūtra nor the āgama²⁵ of the Vaikhānasa school cannot exist in practice without this chrestomathy of hymns. Vikhanasas was successful to sustain the āryan mode of fire worship of sacrifice while practicing the abstract mode of internal worship by engaging the manas 'finite transcendental mind' in the ātman 'omnipresent transcendental heart' which is called by another name upāsanā theorised in the Nārāyaṇopaniṣad and practiced by the people running in four periods of brahmacharya, gṛhastha, vānaprastha and bhikṣu/sannyāsa. Similarly after five hundred years Bhṛgu and Aṅgirasas (the descendants of fire worshiping clan of āryans) were able to establish the sacrificial worship in the iconolatry as an indispensable limb in religious congregational practice of worship in temples.

XI

Religio-philosophical change

Āryanization of south India is characterised by the fusion of 'the Vedic sacrificial mode of worship with the recitation of the hymns from different Vedic texts', with 'the theology based on the visualisation of the concept of inseparability of individual (vyakti), society (samāja, aggregation of groups of people samaṣṭi/saṅgha), land (deśa), language (bhāṣā), and deity (devatā)', and with 'the thematic code of conduct of man vis-a-vis society, governed by the philosophical doctrines of the upaniṣads,²⁶ the Yogic practices, kernels of Buddhism and Jainism'. It would be interesting to read the Vaikhānasa-Śrauta-sūtra and Vaikhānasa-Gṛhya-sūtra in the changing scenario of religion in South India through the third century onwards (in the context of āryanization of the South and stabilisation of the sacrificial culture in the south). Another important norm was to combine two streams of the philosophical and the yogic doctrines with the sacrificial worship subsumed under iconoclast on the one hand and development of sacred places of temples away from the residential demobilizations of villages on the other.

Bodhāyana in his Gṛhya-sūtra ordains that the preceptor takes the place of brahmā of the Atharvaveda in the domestic rituals; cf. ācāryo vai brahmeti, Bodhayana-Gṛhyasūtra, 3.2.2. When the temple priestcraft is newly structured by the Vaikhānasas all the personnel needed for temple worship are to be picked up from the brahmaṇas who follow the Vaikānasa-sūtra. To ensure continuity and stability of the institution of congregational temple worship the preceptor (ācārya) is made hereditary²⁷ and the institutor has to comply his instructions in validation of different actions performed by priests and others in service.

REFERENCES

1. Cf. pra tad viṣṇuḥ stavate vīryeṇa na bhīmaḥ kucaro giriṣṭhāḥ, RV. 1.154.2 which forms the basis for the identification of the presiding deity of the Veṅkaṭa mountain with Viṣṇu and its serpentine path with śeṣa leading to the peak called Veṅkaṭa where the temple of Śrī Veṅkaṭeśvara was built around c. 300 A.D. according to a special Śiva-Viṣṇu combined architecture. So metaphorically the the mountain ranges are called ananta 'very long stretches' and also śeṣa 'serpentine' (which resembles the upward movement of nerves in the human body from mūlādhāra to sahasrāra cakra). The beast that is called kucara is identified with a bull (vṛṣa), and also with tiger (vyāghra) or a lion (siṃha) and hence the images of tiger are included in the architecture to be adorned on the tops of the enclosure walls at corners. If the kucara is connected with a bull, the image of Śrī Veṅkaṭeśvara becomes Īśvara/Śiva, and if it is connected with a lion or tiger the image becomes Śivā/Śivāni 'wife of Īśvara' or 'the splendid light encompassing the lotus shaped heart of Īśvara'. The image is also Viṣṇu contextually because the hymn RV. 1.154.1 in which the word kucara occurs, starts with viṣṇor nu kaṃ vīryāṇi pravocat, 'I will now praise the heroic deeds Viṣṇu'. It certainly hint at a stage when the trinity of Brahmā, Viṣṇu and Maheśvara are worshipped as a single deity personified as Puruṣa in the Puruṣa-sūkta (RV. 10.90) replacing Indra. Further because of this reason the female deity Lalitā is described as vyāghragā or siṃhagā in the Lalitā-sahasranāma-stotra, hitting at the date of its composition and its author to Vidyāraṇya, the architect of the Vijayanagara empire in 1336 A.D. in Toṇḍamaṇḍalam.

2. Vaikhānasa-śrauta-sūtram, the description of Vedic rites according to the Vaikhānasa School belonging to the Black Yajurveda, critically edited by W. Caland, Bibliotheca Indica Series, Calcutta, 1941, reprint by Munshiram Manoharlal Publishers, New Delhi, 1991.

3. Interestingly the concept of god in the Indian context developed its meaning in the same sense as in English and other languages of the Centum group of languages with

only difference that there is no directly comparable cognate in current use. In the Centum group, the word god is represented with the cognates Old English god, pl. gudu, n. godas m, Dutch god, Icelandic goth, guth, Danish and Swedish gud, Gothic guth, German Gott. While the majority of English dictionaries opine that the root of the word god was not known for not being able to establish its cognate in Sanskrit, the Shorter Oxford English Dictionary on Historical Principles (prepared by William Little, H.W. Fowler and Jessie Coulson revised and edited by C.J. Onions, Third edition completely reset with etymologies, revised by C.W.S. Friedrichsen, Clarendon Press, Oxford, 1987) connects the word god with the Sanskrit root hū (Juhotyādi class) and reconstructs the conjectural PIE root *ghut. For not being able to connect the development of the root hū in the Indian context with the development of the sense of god in English, the Dictionary observes: 'A Germanic *zu° points to IE *ghut- pa. ppl. formation of uncertain origin, but prob. of *ghu- represented by Skt. hū invoke the gods". Patañjali's exegesis on Pāṇini's rule: ṛtīyā hoś chandasi, 2.3.3 confirms that the above wild guess was fully justifiable; cf.

ayam agnihotraśabdo 'sty eva jyotiṣi vartate. tad yathā -
 agnihotraṃ prajvalayaṭīti. asti haviṣi vartate. tad yathā -
 agnihotraṃ juhōtīti. juhōtiś cāsty eva prakṣepaṇe vartate
 'sti prīṇātyarthe. tad yadā - tāvad yavāgūśabdāt ṛtīyā
 tadāgnihotraśabdo jyotiṣi vartate juhōtiś ca prīṇātyarthe. tad
 yathā - yavān agnihotraṃ juhōti. agniṃ prīṇāti. yadā
 yavāgūśabdād dvitīyā tadāgnihotraśabdo haviṣi vartate juhōtiś
 ca prakṣepe. tad yathā - yavāgūm agnihotraṃ juhōti. yavāgūṃ
 havir agnau prakṣipati. Mahābhāṣya, 2.3.3.

4. Caland (ed.), Vaikhānasa-śrauta-sūtram, Preface, p. 9 quoted from GOML with No 1605.

5. Vaikhānasa-smārta-sūtram, the domestic rules and sacred laws of the Vaikhānasa School belonging to the Black Yajurveda, translated by W. Caland, Bibliotheca India work No. 251, Calcutta, 1929, reprint by Ramanand Vidya Bhavan, New Delhi, 1982.

6. A Telugu manuscript (S.No.6 = V) reads the colophon after the first praśna as follows: iti śrīvaikhānase vikhanasā ṛṣiṇā prokte mūlagṛhye, Śrīnivāsadīkṣita in his Vyākhyā records the place of Vikhanasas in his school:

yena vedārthaṃ vijñāya
lokānugrahakāmyayā/
praṇītaṃ sūtraṃ aukheyam
tasmai vikhanase namaḥ//

Cf. also the colophon: iti śrīmad-aukheyaśākhāyāṃ vikhanasā
ṛṣiṇā Caland. VŚS, Preface, p. xi.

7. iti śrīmadaukheyaśākhāyāṃ vikhanasā prokte śrīvaikhānāsasūtre mūlagṛhye dvāviṃśaḥ praśnaḥ, VŚS. p. 334. As if to explain the status of the VŚS, a Telugu manuscript from Ākulamannā·u reads: Iti śrīmadaukheyaśākhāyāṃ vikhanasā ṛṣiṇā prokte mūlagṛhye ekaviṃśatpraśnātmake ekaviṃśan-mahāyajñaprabodha-kalpasūtre ekonaṣaṣṭyadhika-triśata-khaṇ·ātmake pañcāśad-adhikapañcaśatottara-catuṣśahasraganthātmake prāyaścitta-vidhirniyoga ekaviṃśatipraśnaḥ, VŚS. p. 334.

8. VŚS, Preface, p. xxvii.

9. śrīmaṅgalaśailanāthakṛpayā śrīkṛṣṇamādhvarī/
śrīvaikhānāsasūtram abhyudaharaj jīrṇaṃ trayivittamaḥ//
tatsūtrādhikṛtaprayogamanīṃ kṛptiṃ karoty ujjvalām/
dṛṣṭvā tāṃ sudhiyo 'bhinandatataṃ traividyaṃ rddhaś ciraṃ//

VŚS, Preface, p. x.

This verse also indicates that the scribe Śrīkṛṣṇamādhvarin is a scholar and a priest at the Śrī Nṛsiṃha temple at Maṅgalagiri. He being a Telugu man should have erred in reading aukheya from a grantha manuscript.

10. K.A. Nilakanta Sastri, A History of South India, (4th edn. Oxford University Press, 1975), pp. 84-96; 135-145.

11. Traditionally this incidence is remembered by Nārāyaṇa-Marīci, the author of the Vimānārcanākālpa, who records in c. 1372 A.D.

in his Veṅkaṭeśa-sahasranāma-stotra; cf.
nīlagokṣīradhārābhūr varāhācalanāyakaḥ /
bharadvājapraṭiṣṭhāvān bṛhaspativibhāvitaḥ// 155
vaikhānasamakhārambho vṛṣajñeyo vṛṣācalaḥ/157

12. K.A. Nilakanta Sastri, op.cit. p. 135.

13. a) Ṛg -vidhāna, 3. 134-230; cf.

ity evam uktaḥ puruṣasya viṣṇor
arcāvidhir viṣṇukumāranāmnā /
muktyaikamārgapratibodhanāya
dṛṣṭvā vidhānaṃ tv iha nāradoktam// ibid. 230.

b) Ṛg-vidhāna prescribes the images in replica (pratikṛti) of persons (3.90; 113) and amulets for worship (4.38, 88-94). In the Bṛhat Śaunakīya he recommends to recite this hymn begging with kad rudrāya (RV.1.43) thousand times touching the Śiva-liṅga to obtain relief from fever arising out of cold; cf.

kadrudrāya jayet sūktaṃ śītajvaravināśanam/
liṅgaṃ sprṣṭvā yutaṃ dhīmān nirogī śīghratas tadā//
Bṛhat-Śaunakīya, 126.

Similarly in Ṛgvidhāna, 3.150 Śaunaka speaks of the image worship of Viṣṇu while ordaining the Puruṣa-sūkta in domestic rituals of individuals; cf.

apsv agnau hrdaye sūrye sthaṇale pratimāsu ca/
ṣaṭsv eteṣu hareḥ samyag arcanaṃ munibhiḥ smṛtam//
Ṛgvidhāna, 3.150.

14. umāpativiṣṇuharmyāṅām cakravartinas tathālaye/ Mānasāra, 13.63, p. 76. P.K. Acharya, Manasara Series vol. 3.

brahma-viṣṇu-maheśānām lakṣaṇam vakṣyate 'dhunā/

Mānasāra, 51.1, p. 334

evaṃ tu rudraviṣṇoḥ kuryāt tat tu vidhivat tataḥ/

sarvālaṅkārasamyuktaṃ devaṃ dhyātvā trimūrtinam/

ibid. 88-89, p. 337

The Mahānārāyaṇopaniṣad in which the Puruṣa-sūkta (of RV. 10.90 and TA. 3.13) is recast as Nārāyaṇa-sūkta, by which the upaniṣad is known by that name also purports the trinity worship both in the form of sacrifice and domestic worship.

15. yajamānasyāmātyāḥ sarva ekam ekaṃ puro-āsam ādāya

'tryambakam yajāmahe' ity etam agniṃ pradakṣiṇam dakṣiṇān
ūrūn āghnānāḥ pariyanti, VŚS. 9.11, p. 99, l. 13-16.

16. Śrī Vaikhānasa-Manatra-Praśnāḥ, Śrī Veṅkaṭeśvarasvāmivārla
Devasthānam, Dvārakā Tirumala, 1984.

17. Taittirīyāraṇyakam (sapariśiṣṭam), vol. 2, Ānandāśrama-
Saṃskṛta- Granthāvali, 36, Poona, 1920.

18. Śāyaṇa, while commenting on this annex-upaniṣad, gives a justification for inclusion in the text tradition; cf. tadīyapāṭhasampradāyas tu deśaviśeṣeṣu bahuvidha upalabhyate. tatra yady api śākhābhedaḥ kāraṇam tathāpi taittirīyaśākhādhyāyakais tattaddeśanivāsibhiḥ śiṣṭair ādr̥ttvāt sarvo 'pi pāṭha upādeya eva. tatra drāvi-ānām catuṣṣaṣṭyanu-

vākakramapāṭhaḥ. kāṛṇāṭakeṣu keṣāñcic catussaptatiḥ pāṭhaḥ.

apareṣām cāśītipāṭhaḥ. tatra vyaṃ pāṭhāntarāṇi sūcayanitaḥ

catuṣṣaṣṭya(nto 'aśītya)nuvākapāṭhaṃ pādhan̄yena
vyākhyasyāmaḥ, ibid. (Taittirīyāraṇyakam, 10th Prapāṭhaka -
Pariśiṣṭa, vol. 2, p.784.

19. vāruṇyupaniṣady uktā brahmavidyā sanātanā/
yājñikyāṃ pha[khi]larūpāyāṃ sarvaśeṣo 'bhidhīyate//

ibid. p.783.

yathā bṛhadāraṇyake sapramāṣṭamādhyāyau khilakāṇḍatvenā-
cāryair udāhṛtau tayāyaṃ nārāyaṇīkhyā yājñikyupaniṣad api
khilakāṇḍarūpā, tallakṣaṇopetvāt, karmopāsanā-bahmatattva-
jñāneṣu kiñcid avasiṣṭaṃ tasya sarvasyābhidhānena
prakīrṇarūpatvaṃ khilatvam, ibid. p. 784.

20. Sāyaṇa elucidates how various concepts and practices were combined in this
Nārāyaṇopaniṣad. Cf. 'atha yaḥ kāmayeta mahat prāpnuyāt' ityādinā manthākhyāṃ

karmābhihitam. tathā putraviśeṣādikāmanāyuktānāṃ tu tat tat
karmāṇy abhihitatāni. evam atrāpi 'ambhasya pāre' ityā-
dinopāsanam abhihitam. 'bhūr annam agnaye pṛthivyai svāhā'
ityādinā karmāṇy abhihitāni. tatra karmaṇāṃ bāhulyād yājñikīty
ucyate. upakrame brahmatattvābhidhād [upasaṃhāre ca
tatsādhanānāṃ satyādīnāṃ sannyāsantānāṃ abhidhānād]
upaniṣad ity ucyate. tadīyapāṭha- sampradāyaṃ tu
deśaviśeṣeṣu bahuvīdha upalabhyate. TA. 10 Khila, 1, p. 748.

Sāyaṇa and Mādhava-Vidyāraṇya should have fallen in line of this argument of
combining the sacrifice with the monistic philosophy, as Sāyaṇa observes in the
introduction of his Mādhavīya-

Dhātuvṛtti:

na dhyānaṃ na vratam nārcā na samādhir na vā japaḥ/

mantrasiddhā balaṃ yasya matir eva mahīyasī//

Mādhavīya-Dhātuvṛtti, intr. 12.

It is also be noted if this Nārāyaṇopaniṣad is pulled out from its sources, the whole structure of the Vaikhānasa tradition of ritualand philosophy collapses instantaneously. Sāyaṇa and his elder brother Mādhava-Vidyāraṇya accredit to the Vaikhānasa tradition including the iconolatry. Mādhava-Vidyāraṇya's reconciliatory approach between the Taittirīyopaniṣad and the Nārāyaṇopaniṣad can be seen in his Vedānta-Pañcadaśī; cf.

evaṃ vidvān karmaṇī dve hitvātmānaṃ smaret sadā/

kṛte ca karmaṇī svātmarūpeṇaivaiṣa paśyati// 11.6

bhṛguḥ putraḥ pituḥ śrutvā varuṇād brahmalakṣaṇam/

annaprāṇamanobuddhīs tyaktvānandaṃ vijijñivān// 11.12

See also: 11.104, 108; 12.132; 12.81, etc.

Sāyaṇa and Mādhava-Vidyāraṇya never aimed at producing a new doctrine but to preserving the salient features of the tradition.

For example he underlines this concept in the Mādhavīya- Dhātuvṛtti; cf.

asyā pūrvanibandhebhyaḥ guṇavattā tu na kathyate/

sarva eva svavākyeṣu yad āhur guṇagauravam// intr. 14

This justifies the assignment of writing a priefcraft under the name of the Vimānārcaṇākalpa to a Vaikhānasa priest Nārāyaṇa-Marīci, of Uttaramerūr to summarise the principles enshrined in the treatises of Bhṛgu during c. 1372 A.D.

21. The preceptor (ācārya) plays the role of Brahmā of the Sāmaveda, in the domestic rituals; cf. ācāryo vai brahmeti, Bodhayana- Gṛhyasūtra,3.2.2.

22. yajña iti yajñena hi devā divaṅgatā yajñenāsurān apanudanta
yajñena dviṣanto mitrā bhavanti yajñe sarvaṃ pratiṣṭhitam
tasmād yajñam paramam vadanti, ibid. 79, p. 897

Cf. yajñena yajñam ayajanta devās

tāni dharmāṇi prathamāny āsan/ RV. 1.164.50.
asmin vai loka ubhaye devamanuṣyā āsuḥ. te
devāḥ svargaṃ lokaṃ yanto 'gnim ūcuḥ,

Kauṣītaki-Brāhmaṇa, 1.1.1-2.

23. mām ātmaguptām satvasya sarvasya vitānarūpām
sañjūjuṣantīm paramām pavitrām/ santīrayantīm svayam
apramattām saṃyojayitre varadāya pitre svāhā//
Pāram°tmikopaniṣat, in: Vaikhānasa-Mantra-Praśna, (Part 2).
11.21.

This is certainly formulated for temple worship on the model of the hymn in the
Nārāyaṇopaniṣad, 1.15.1-2 :

sa naḥ suvaḥ saṃ śísādhi. ārdraṃ jvalati jyotir aham asmi. jyotir
jvalati brahmāham asmi. yo 'ham asmi brahmāham asmi.
aham asmi brahmāham asmi. aham evāhaṃ mām juhomi svāhā.

Even newly created hymns for temple worship on analogy of the original models
are treated as valid, because the intuition in both of them does not differ essentially in
spite of distance in time and space. So Nārāyaṇa-Marīci (c. 1372 A.D) justifies by
saying: sūktir āmnāyasūktigaḥ in Śrī Venkaṭeśa-sahasranāma-stotra, 128.

24. This passage was modified taking from the Nārāyaṇopaniṣad, 23:
namo hiraṇyabāhave hiraṇyavarṇāya hiraṇyarūpāya
hiraṇyapataye 'mbikāpataya umāpataye paśupataye namo namaḥ/

ṛtaguṁ satyaṁ paraṁ brahma puruṣaṁ kṛṣṇapiṅgalam/
ūrdhvaretaṁ virūpākṣaṁ viśvarūpāya vai namo namaḥ//

25. The word āgama in the Vaikhānasa context refers to the iconolatry based on the gṛhya and śrauta rituals fully based on the Vedic rituals, while gṛhya refers exclusively to the rituals of house-holders. Secondly the word ācārya acquired a derivative conventional sense of a priest of the Yajurveda as a synonym of adhvaryu. The difference in the connotation of the words nigama and āgama in iconolatry is to be noted. Nigama denotes the Vedic hymns as used in the gṛhya and śrauta rituals as defined by the āryans of the āryāvarta and āgama refers to the same Vedic hymns which are transmuted in iconolatry structured by the priests in dakṣiṇāvarta. It means that the place and mode of operation differentiates them. Thus nigama is deśī, while āgama is mārgī in Vaikhānasa temple worship.

26. Śaunaka in his Ṛgvidhāna attests the prevalence of this situation; cf.

tasyā hṛdayadeśaṁ tu samākramya japed ṛṣim/
amoghaṁ karmajānodayād ahorātre gate sati// Ṛgvidhāna, 3.82
puruṣasya hareḥ sūktaṁ svargyaṁ dhanyaṁ yaśaskaram/
ātmajñānam idaṁ puṇyaṁ yogajñānam idaṁ param// ibid. 3.186

27. Cf. Bhṛgu's Khilādhikāra, 2. 38-39; Yajñādhikāra, 51. 32-34;
Vāsādhikāra, 1. 84-96.