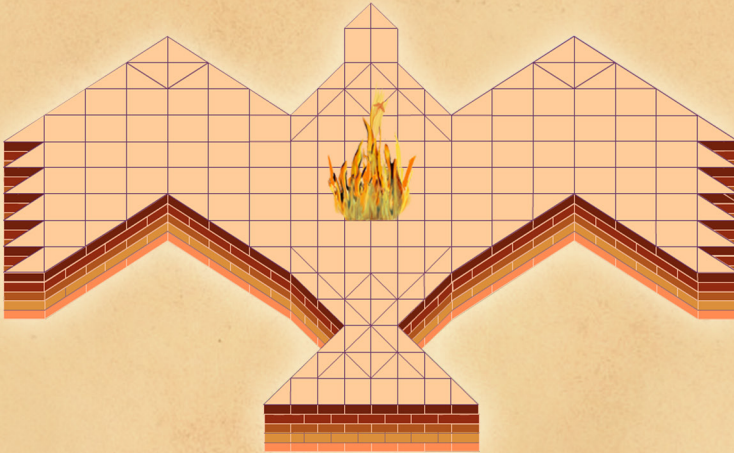




|| वद्वीत हदरौतव्गद || portal



<http://vedicheritage.gov.in>

Indira Gandhi National Centre for the Arts,
Ministry of Culture, Govt. of India

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS



The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, is an autonomous institution encompassing the study and experience of all the arts -- each form with its own integrity, yet within a dimension of mutual inter-dependence, inter-relatedness with nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the large matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It partakes of the holistic world-view so forcefully articulated throughout the Indian tradition and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore, study and revive the dialogue between India and her neighbours, especially in the South and South East Asia, in areas pertaining to the arts.

Today, the centre is one of the important institutions that hold archival materials; books, slides, microfilms, microfiche and video documentations. Besides, it has published over 150 titles.

CULTURAL INFORMATICS LABORATORY



The Cultural Informatics Laboratory (CIL), a Multimedia Research Centre was established in IGNCA with the United Nations Development Program (UNDP) multimedia documentation project titled “Strengthening National Facility for Interactive Multimedia Documentation of Cultural Resources”. The project included the funding for purchase of state of the art infrastructure, hiring of national and international experts and salary of project officials employed for its execution.

Through the modern multimedia technology, IGNCA demonstrates the manner in which cultural heritage can be recreated virtually, so as to present and communicate the holistic vision of India. This enabled the IGNCA to bring together scholarship and technology for facilitating communication in a modern world. Serving as the end-point in the assembly line of the IGNCA’s activities, the contents developed by CIL are presented to the world through multimedia CDs/DVDs. The millennia-old (traditional) systems of knowledge of India’s past and vigorous present, is captured in this lab in a computer-generated multimedia.

The IGNCA initiated five very complex multimedia programs. These are :

1. Bṛhadīśvara Temple
2. Gīta Govinda: The Painting, the Music, the Dance
3. Devanārāyaṇa: An Oral Epic of Rajasthan

Project on Agnicayana: A Vedic Ritual, and Viśvarūpa: A Cosmic Form of Lord Viṣṇu under development

The following interactive multimedia CDs/DVDs have also been released:

1. Ajantā: A World Heritage Site from Maharashtra
2. Two Pilgrims: The Life and Works of Elizabeth Sass & Elizabeth Brunners, and
3. Man and Mask

ABOUT VEDIC HERITAGE PORTAL



A project on design and development of a Vedic Heritage Portal initiated at IGNCA, under the aegis of the Ministry of Culture, Government of India. The portal aims to communicate message enshrined in the Vedas. The portal will be a one-stop solution for the user, who would like to search any information regarding the Vedic heritage, be it the abstract oral traditions, or the textual tradition in the form of published books/ manuscripts, or implements (Yajna related

Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India

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- Tradition of Vedic chanting has been inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity from India in 2008.
- Video Clip Submitted to UNESCO
- Rigveda (Documentary heritage) included in the UNESCO Memory of the World Register in 2007 (India).

SEARCH

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Quotes

Truth, purity and selflessness – wherever these are present, there is no power below or above the sun to crush the possessor thereof. Equipped with these, one individual is able to face the whole universe in opposition.

– Swami Vivekananda

Powers of the Mind – Take up

Events

- 23rd June 2017 - Lecture on Varṇa as Internal Powers in Vedic Texts by Dr. Lauren Michelle Bauch under Vedic Heritage Portal. Venue: IGNCA Lecture Room, 11, Mansingh Road, New Delhi. Time: 4:00 PM
- 22nd June 2017 - Lecture on Being Firmly established in the Brahmanas and Aranyakas by Dr. Lauren Michelle Bauch under Vedic Heritage Portal. Venue: IGNCA Lecture Room, 11,

Useful Links

- [www.ignca.nic.in](#)
- [Ministry of Culture](#)
- [Cultural Organizations](#)
- [Centres of Vedic Learning](#)
- [List of Eminent Scholars](#)
- [Subscription](#)
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The Vedas are the source of integral wisdom, science, tradition and culture of a remarkable civilization. They are Oral compilations of distilled wisdom of cosmic knowledge survived from the time immemorial. They are not only identified as scriptures, but also as the fountain head of Indian culture and human civilization.

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The portal aims to communicate message enshrined in Vedic knowledge for the universal well-being. This portal will be a one-stop solution for the user, who would like to search any information regarding the Vedic heritage, be it the abstract oral traditions, or the textual tradition in the form of publications, manuscripts, implements / Yajna related objects etc. [Read more...](#)

We are open to receive creative suggestions from everyone for further enrichment of the portal.

“आ नो भद्राः क्रतवो यन्तु विश्वतः”

Let noble thoughts come to us from every side. (Rigveda 1-89-1)

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Information Update on August 17, 2017

objects). Understanding of the Vedic wisdom through the lenses of the modern scientific knowledge specially in the field of Sciences, Mathematics, Medicine, Astronomy, Architecture, Legal Systems, Metallurgy, Philology, Environmental Studies, Aeronautics, Astrology, Rituals etc., is another mammoth task, which has been initiated under this project. At present, portal aimed at targeting mainly three user groups: (i) those associated with the traditional Vedic learning, (ii) those interested to know the Vedas and their Content, and (iii) Professionals who can relate the Vedas with the modern context. The main objective of the portal is to collate the following information for making the same accessible online and to provide a forum for further dialogue:

Introduction and structure of the Vedas including Rigveda, Yajurveda, Samaveda and Atharvaveda.

1. Recitations / chanting (Veda Paath) of Vedic Samhita practiced in different parts of the country with accent and variations.
2. Recording of eminent scholars for creating awareness and propagation of the Vedic wisdom with their relevance in present day.
3. Textual details of Vedic Samhitas, Brahmanas, Aranyakas, Upanishads and Vedangas etc. available in the form of manuscripts and published books.
4. Vedic Rituals based on Shrouta Sutras, in audiovisual format.
5. List of Vedic Scholars and Vedic Learning Centers.

In addition, a permanent gallery of Vedic Implements, showcasing the technology and tools used in Vedic Yajna, will be set up in IGNCA.

The screenshot displays the Vedic Heritage Portal (IGNCA) website. The header includes the logo of the Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India, and navigation links for Home, Introduction, Samhitas, Brahmanas, Aranyakas, Upanishads, Vedangas, Rituals, Upaveda, Present Context, and Other Links. The main content area is titled 'MATHEMATICS' and features a diagram titled 'Broad classification of Knowledge – Mundaka-Upanishad'. The diagram shows a flow from 'Veda' (Body of knowledge) to 'Para' and 'Apara'. 'Para' leads to 'Fundamental and eternal questions?' and 'Why am I? Why did I come into existence? Why do I think the way I think?'. 'Apara' leads to 'Agveda', 'Yajurveda', 'Samaveda', and 'Atharvaveda', which then lead to 'Shikha', 'Kutub', 'Vyākaraṇa', 'Mīmāṃsā', 'Cāṇḍīya', and 'Jyotiḥśāstra'. On the left, there is a sidebar with a list of subjects: Agriculture, Astronomy, Cosmology, Mathematics (highlighted), Science, Medicine, Legal Systems, Metallurgy, Philology, Women Seers, and Environmental Studies. On the right, there is a section for 'AUDIO VISUAL LINKS' with a video player showing 'Mathematics in Ancient India: Vedas and Subśāstras Part – II' and a 'LINKS' section with references to 'सुबन्धु एवं वास्तुशास्त्र में आधारस्थित गणितम्' and 'Development of Mathematics in India – Vedas and Subśāstras'.

Vedic Heritage – An Introduction



Yajnavalkya Smriti refers fourteen sources of knowledge. They are - the Vedas (Rigveda, Yajurveda, Samaveda and Atharvaveda), Vedangas (Shikha, Kalpa, Vyakarana, Nirukta, Chanda and Jyotisha), Purana, Nyaya, Meemamsa and Dharmashastra.

A very interesting passage in Mundaka Upanishad broadly divides Vidya into two types – Para and Apra.

द्वे विद्ये वेदितव्ये इति हस्म यद्ब्रह्मविदो वदन्ति परा चैवापरा च ॥ 4॥

तत्रापरा, ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः

शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषमिति ।

अथ परा यया तदक्षरमधिगम्यते ॥ 5॥

– मुण्डकोपनिषद्

Knowledge is dealt within Apra Vidya. The Veda-s are scriptures and Vedanga-s are the Vedic Auxiliary Science that deal with phonetics. Every Vedic Scripture has 4 types of texts- Samhita, Brahmana, Aranyaka and Upanishad. There are special Vedic grammar rules for each Shakha known as Pratisakhya and phonetic rules known as Shiksha. Mimamsa Sutras describe rules for interpretation of Vedic text, Nyaya & Vaisesika sutra-s (deal with logical aspects, ontological classification, process of human understanding), Purana-s are narrations of messages and teachings of Veda-s, Dharma Sastra-s describe code of conduct for universal harmony.

The Vedas are the source of integral wisdom, science, tradition and culture of a remarkable civilization. They are Oral compilations of distilled wisdom of cosmic knowledge survived from the time immemorial. They are not only identified as scriptures, but also as the fountain head of Indian culture and human civilization.

The word ‘Veda’ means ‘knowledge’ and is derived from the Sanskrit root ‘vid’, means ‘to know’. It does not refer to one single literary work, but indicates a huge corpus of literature, which arose in the course of many centuries and has been handed down from one generation to another generation by verbal transmission. ‘Veda’ is also called ‘Shruti’ meaning what is heard, as opposed to the ‘Smriti’ composed by sages at a later stage recounting the content of the

Vedic texts. This refers to the purely oral-aural method which was (and is) used for it.

According to Indian traditional thoughts ‘Veda’ is regarded as revealed scripture, self-evident, and self-authoritative. It is not composed by any human authors. The Vedic hymns (Suktas) or verses (Mantras) are seen and only spoken by the seers (Rishis). These seers are neither author of the Mantras nor are they responsible for the contents of the Mantras. Yaska, the oldest expositor of Veda, has distinctly said that these seers received the sacred knowledge or knowledge was revealed to them. They then handed it down to descendants by oral instruction. The great Vedic commentator Sayana has given a definition of the Veda-

*‘Ishtaprapiti-anishtapariharyor-alaukikam-upayam
yo grantho vedayati sa vedah’*

It means, “The scripture, which describes the divine method for obtaining what is desirable and for giving up what is undesirable, is called Veda.” This definition presents the purpose of the Veda. According to another definition, as per the sage Apastamba ‘the Veda is the name given to the Mantras and the Brahmanas’.

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ॐ ऋग्वेद वेदोक्त
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HOME INTRODUCTION SAMHITAS BRAHMANAS ARANYAKAS UPANISHADS VEDANGAS RITUALS UPVEDA PRESENT CONTEXT OTHER LINKS

Home > Samhitas > Rigveda > Shakala Samhita > **Mandala 01**

SELECT MANDALA

SELECT SUKTA OF MANDALA 01

001	002	003	004	005
006	007	008	009	010
011	012	013	014	015
016	017	018	019	020
021	022	023	024	025

RIGVEDA – SHAKALA SAMHITA – MANDALA 01 SUKTA 001

ॐ ऋग्वेद वेदोक्त । अग्निः । गायत्री ।
 अग्निमीळे पुषीहंसं वृषभसं देवमुषिजम् । होतरे रत्नपादममृ॥
 अग्निः पूर्वमिन्द्रिन्द्रिदृषो नृत्तमेकः । स देवो वह वंसतिवृ॥

LINKS

» Hindi Translation by Pt. Sripada Damodara Satavalekar

» English Translation by H.H. Wilson

» Commentary of Sayanacharya

This definition describes the form of the ‘Veda’ because it could be divided mainly into these two great divisions--the Mantras and the Brahmanas. Accordingly, Mantra part is the main part of the Veda and whatever is not Mantra is Brahmana. Here it is interesting to know that many ancient definitions of Veda, showing its significance, form or contents are given in ancient Indian texts. Generally speaking the word ‘Veda’ signifies highest, sacred, eternal and divine knowledge as well as the texts embodying that knowledge.

The significance of the Veda is manifold.

- It has been universally acknowledged that the Veda is the earliest available literature of humanity.
- The Veda in the form of prose and poetry in Sanskrit language, has been regarded as authoritative knowledge. Its authority seems to have remained unquestioned for several millennia, and it has been considered the last tribunal in matters of dispute whether in religion or philosophy or social customs. The term ‘Astika’ is used for those systems of Indian philosophy, which have faith on the authority of the Veda and the term ‘Nastika’ is used for those systems of Indian philosophy which do not have faith on the authority of the Veda.
- The religion and culture of the Hindus are rooted in the Veda. Till date, their worship, sacrifice, rites and attitudes are influenced by the Veda.
- The Veda contains the highest spiritual knowledge (Para vidya) as well as the knowledge of the world (Apara vidya). Thus, apart from philosophy, we find here descriptions of various aspects of the different subjects such as sciences, medicine, political science, psychology, agriculture, poetry, art, music etc.
- The Veda is unique in its purity and sanctity. The text of the Veda is preserved in its pure and original form without any alteration or interpolation even after thousands of years. The Veda is the only unadulterated treasure house of true knowledge. So much so that even UNESCO declared it as part of the Intangible cultural heritage of humanity. (<http://www.unesco.org/culture/ich/en/RL/tradition-of-vedic-chanting-00062>)
- The Vedic language is marked by extreme economy of expression. Many times it seems to carry some deep hidden meanings

indicating mystical truths. Often it makes symbolic impression. The wise souls, from the immediate successors of the Vedic seers right down to our times, have searched for and discovered the revelation of the deepest truth in the Vedic texts differently. That is the reason many commentaries and reference- books are written by the ancient and modern scholars for understanding the Veda and the Vedic concepts. This vast reference material further establishes the importance of the Vedic texts.

Despite being oldest, the Vedas have been preserved in their true form up till now. Even Max Muller, a renowned European scholar, has admitted that, the text of the Vedas has been handed down to us with such accuracy and care that there is hardly any change in the words, or there is any uncertain aspect in the whole of Vedas.

The credit for this goes to Vedic seers (Rishis) who devised means of protecting and preserving the text of Vedas letter by letter, with all their accessories. Vedic mantras have accents (Swara) which preserve its original form of word-construction.

There are three Prakriti Pathas for memorizing Mantras most commonly known as:

1. Samhita-Patha - in which Mantra remains in its true form.
2. Pada-Patha- in which each word of a Mantra is separately spoken.
3. Krama-Patha- in which two words of a Mantra are spoken jointly as Ka-kha, kha-ga.

There were eight ways i.e., Vikritis of memorizing Vedas. These are

1. Jatapatha
2. Malapatha
3. Shikhapatha
4. Rekhapatha
5. Dhvajapatha
6. Dandapatha
7. Rathapatha, and
8. Ghanapatha

Among them Ghana Patha is most difficult and the longest.

Another step was to prepare treatises known as Anukramanis in which the names of Rishi, Devata, Chandas are mentioned in reference to each hymn of the Vedas. Chandas means meter which also helps in avoiding loss of content by enforcing number of syllables. A.A. Macdonell has rightly observed in his 'History of Sanskrit Literature' - 'since that remote time, the text of the Vedas has suffered no change whatsoever with such a care that history has nothing to compare with'.

The screenshot shows the 'Vedic Heritage' website, which is the official portal of the Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India. The website features a navigation menu with links to Home, Introduction, Samhitas, Brahmanas, Aranyakas, Upanishads, Vedangas, Rituals, Upaveda, Present Context, and Other Links. The main content area is titled 'RIGVEDA – SHAKALA SAMHITA – ASHTAKA KRAMA'. It includes a sidebar with social media links and a central diagram of the Ashtaka Krama. The diagram is a circular flowchart with eight nodes, each representing an Ashtaka (ASHTAKA 01 to ASHTAKA 08) and a central node labeled 'Ashtaka Krama'. Each node contains a Sanskrit inscription. To the right of the diagram, there are links for 'Introduction', 'About', and 'Khila Patha'.

As has been told earlier according to Indian Tradition conception the Veda is not the creation of any human being. It is divine and only visualized by the ancient seers, and that is why it is called Apaurusheya, not composed by man . All other works or words of great luminaries fall under the category of Paurusheya and that is why they are known by their respective names. The Rigveda itself describes the Veda as eternal and Apaurusheya-

‘Vachaa virupa nityayaa’ – Rigveda 8.76.6

Likewise the Upanishad says that the Vedas are just like expiration (Nihshvaasa) of that great ‘Brahman’. They are ‘breathed out’ by the Brahman. So the Veda is eternal just as Brahman.

No one now doubts that the Veda is the most ancient document of human beings, but fixing the age of the Veda is most difficult task. This issue has many problems, such as-

- There is no outside evidence available as inscription, seals etc.
- Dates are not mentioned in the Vedic texts.
- The doctrine of ‘Apaurusheyata’ asserts the Veda as eternal.
- Astronomical accounts found in Vedas are not very clear.
- View of the Indian and Western scholars differ on this subject.

On the question of the age of the Veda, the only source that remains is the literary evidence on which are based the so-called literary or linguistic theories. Other theories are based upon some assumptions which have yet to be proved conclusively. Max Muller has rightly exclaimed in his book ‘Physical Religion’ (P.18), “Whether the Vedic hymns were composed in 1000 or 1500 or 2000 or 3000 year B.C., no power on earth could ever fix.” Certainly Vedic knowledge is beyond age and time as it is eternal and universal.

The screenshot shows the homepage of the Vedic Sanskrit website, which is part of the Indra Gandhi National Centre for the Arts, Ministry of Culture, Government of India. The website features a navigation bar with links to various Vedic texts: HOME, INTRODUCTION, SAMHITAS, BRAHMANAS, ARANYAKAS, UPANISHADS, VEDANGAS, RITUALS, UPAVEDA, PRESENT CONTEXT, and OTHER LINKS. The main content area is titled 'SHUKLA YAJURVEDA – VAJASANEYI KANVA SAMHITA – ADHYAYA 01'. On the left, there is a circular diagram showing the structure of the Yajurveda, with 'Yajurveda' at the center, surrounded by 'Samhita Patha 1-10', 'Samhita Patha 11-25', 'Samhita Patha 26-30', and 'Samhita Patha 31-40'. Below this diagram, there are three bullet points in Hindi: 'यजुर्वेद का संक्षिप्त परिचय (श्री बृचिरामजी रेग्मी)', 'मातृमन्दिनीय यजुर्वेद एवं सामवेद की पाठ-परम्परा (मौलिकवासी प्रो. डॉ. श्रीगीताशचन्द्रजी शिख)', and 'शुक्ल यजुर्वेद: संक्षिप्त में सहाय्यतायुक्त एवं बहुमहत्त्वपूर्ण का अवलोकन (शास्त्री श्रीजयन्तीसाहजी (वि. जे.पी.)'.

On the right side, there is a section titled 'BRAHMANAS' with links to 'Shatapatha Brahmana (Kanva)', 'ARANYAKAS' with a link to 'Brihadaranyaka (Kanva)', and 'UPANISHADS' with links to 'Isavasyopanisad (Kanva)' and 'Brihadaranyaka Upanisad (Kanva)'. In the center, there is a photograph of a man, likely a scholar or a religious leader, sitting and reading a book. Below the photograph, there are two small text boxes: 'अथ प्रथमो दशकः।' and 'अथ प्रथमोऽध्यायः।'.

When we talk of the age of the Vedas, we mean to determine the period of arrangement and composition of the main Vedic texts. Boghazkoi inscription (1400 B.C.) found in Asia Minor refers to four Vedic deities, so we may consider

the latest limit of the Vedic age before 1400 B.C. But the final word has yet to be said on the age of the Vedas.

Here some of the important views held on the subject are presented briefly in a chart to show the complexity of the problem:

Sl. No.	Name of the Scholar	Source	Age of the Vedas
1.	Swami Dayananda Sarswati	Veda-mantras	Beginning of the Creation
2.	Dinanath Shastri	Astronomy	3 lakhs years back
3.	Avinash Chandra Das	Geology	25000 B.C.
4.	Balgangadhar Tilak	Astronomy	6000 B.C.
5.	R.G. Bhandarkar	Vedic- mantras	6000 B .C.
6.	H. Jacobi	Astronomy	4500 B.C.
7.	Shankar Balkrishna Dikshit	Astronomy	3500 B.C.
8.	M. Winternitz	Boghazkoi inscriptions	2500 B.C.
9.	F.Maxmuller	Buddhist Literature	1200 B.C.

Broadly speaking the whole of the Vedic literature (Apara vidya) can be put into two categories: The Vedas and the Vedangas. ‘Veda’ is a collective term indicating the four Vedas Rigveda, Yajurveda, Samaveda and Atharvaveda. On account of these four different Vedas, one often speaks of ‘the Vedas’ in the plural.

The four Vedas consist of four different classes of literary works. To each of these classes belongs a greater or a smaller number of separate works, of which some have been preserved in their true form but also many lost in time. These four classes are: Samhitas, Brahmanas, Aranyakas and Upanishads. Sometimes, the Aranyakas and Upanishads are treated as part of Samhitas/Brahmanas and not separately.

The Vendangas consists of the six knowledge streams required for understanding of the Vedas. They are: Shiksha, Kalpa, Vyakarana, Nirukta, Chanda and

Jyotisha. In addition, each of the veda consists of a secondary knowledge source (called upveda). As par Charanavyuha, they are: Ayurveda (for Rigveda), Dhanurveda for Yajurveda), Gandharvaveda (for Samaveda) and Arthashastra (for Atharvaveda).

The Vedas are mainly for performing the Yajna (rituals). As quoted

वेदा हि यज्ञार्थमभिप्रवृत्ता कालानुपूर्व्याभिहिताश्च यज्ञाः।
तस्मादिदं कालविधानशास्त्रं यो ज्योतिषं वेद स वेद यज्ञम्।।

वेदांग ज्योतिष

Yajnas are divided into two major class

Havir Yajna, and
Soma Yajna

An attempt has been made under the project for understanding of the Vedic wisdom through the lenses of the modern scientific knowledge specially in the field of Sciences, Mathematics, Medicine, Astronomy, Architecture, Legal Systems, Metallurgy, Philology, Environmental Studies, Aeronautics, Astrology, Rituals etc. Recordings of some of the experts with their publications has been integrated under this project to attract the younger generation.

Indira Gandhi National Centre for the Arts

11, Man Singh Road, New Delhi- 110001

Phone : 011 23388445

Email : vedicheritage.ignca@gmail.com

Website : www.ignca.gov.in