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Emergence of some occupations related to cottage industry in the Vedic ERA

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Abstract

During the Vedic era, though the chief occupations of the Vedic people were agriculture and cattle rearing but apart from it, a good number of occupations had emerged which helped to flourish a cottage industry. The *R̥gveda*, *Aitareya Brāhmaṇa* and *Śatapatha Brāhmaṇa* mentioned weaving carpentry, pottery, stitching, embroidery and many more as occupations which were practised as means of earning livelihood. Besides these, in the thirtieth chapter of the *Śuklayajurveda*, seventy (70) different types of occupations such as – washing clothes, making baskets preparing perfume and cosmetics, making case of sword, dolls, weaving colouring clothes, decorating ornaments, embroidering clothes or garments (*Peśaskaraṇa*), black smithy, gold smithy and many more home crafts were mentioned. These professions were not only the monopoly of the men but the women also contributed their labour into them. Generally, women were engaged in weaving, dyeing and embroidery.

All these occupations reflect the religious values, needs of common people and ruling class and at the same time the life style and idea of beautification of the Vedic people.

Keywords: Cottage industry, occupation, weaving, embroidery, carpentry, pottery, preparing perfume and cosmetics, livelihood, gold smithy, black smithy, decorating ornaments, *peśaskaraṇa*, home-craft, monopoly, religious values, life-style, idea of beautification

Introduction

Though the people of that age were directly or indirectly dependent on agriculture, cattle rearing and even on trade but arts and crafts gave a gainful occupations to a large number of populations. They also served as subsidiary occupations to agriculture cattle rearing and trade. Thus cottage industries flourished in the Vedic society. In most villages, there were weavers, smiths or metal workers, carpenters and also tanners and dyers. Artistic goods were made at select centres. Ornaments, weapons, chariots implements of cultivation, utensils and many other useful things were made by the people for regular use.

References recorded in the *R̥gveda*, the *Aitareya* and in the *Śatapatha Brāhmaṇa*, indicate that weaving, carpentry, pottery, fishery, stitching embroidery- all were practised as means of earning livelihood. Besides these, in the thirtieth chapter of the *Śuklayajurveda*, seventy (70) different types of occupations are mentioned. Among all occupations, washing clothes, making baskets, preparing perfume, making case or sheath of sword, making dolls, weaving, colouring clothes, decorating and embroidering clothes or garments (*peśaskaraṇa*) – all these home-crafts were stated for women.

In the later *Vedic* period due to inter-caste marriage, mixed classes emerged. For those cross-bred mixed caste, many new occupation came into existence.

It is really surprising to think that in the *Vājasaneyī Samhitā*, more than seventy (70) professions were mentioned. If these are not taken into account, then the discussion will remain incomplete.

Those professions have been mentioned below:-

Actor (*śailūṣa*), herald (*sūta*), counsellor (*sabhākara*), Minstrel (*Magadha*), chariotwright (*rathakāra*), carpenter (*Takṣā*), Potter (*Kutāla*), blacksmith (*karmāra*), bow-maker (*Dhanuṣkāra*), rope-maker (*Rajju-sarja*), hunter (*Mrgayu*), jeweller (*Maṇikāra*), barber (*Vapa*), arrowsmith (*Iṣukāra*), cowherd (*Gopāla*), Shepherd (*Avi-pāla*), bird – catcher or fisherman (*Puñjiṣṭha*), female-cane-maker or basket maker (*Vidalakārī*),

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female worker in thorns (*Kantakikāri*), female embroidere (*Peśaskarī*), goatherd (*Aja-pāla*), housekeeper (*Grhapa*), cultivator (*Kināśa*), charioteer (*kṣattā*), washer-woman (*vāsa-palpūli*), image-maker (*peṣitā*), female-dyer (*Rajayitri*), Physician (*Bhiṣaja*), astronomer (*Nakṣatradarśa*), wood-gatherer (*Dārvāhāra*), Spy or informer (*Piśuna*), door-keeper (*Kṣattā*), horseman (*Aśva-sāda*), tax collector (*Bhāga-dugha*), female cosmetics maker (*Anjanī-kāri*), fisherman (*Dhīvara*), keeper of forest (*Vanapa*), acrobat, a pole dancer (*Vaṃśa-nartin*), merchant (*Vanija*), lute-player (*Vīnā-Vāda*), flute-player (*Tūnava-dhma*), conch-blower (*Śankha-dham*), astrologer (*Gaṅka*), maker of the bow-string (*jāyākāra*), dog-keeper (*Śvanin*), elephant-keeper (*Hastipa*), horse-keeper (*Aṣvapa*), distiller of liquor (*surākāra*) and many more. All these professions had been taken by the people for their livelihood.

Some vocations, related to cottage industries are discussed here in detail

Smith: The terms *Karmāra*, *dhmātā* and *dravi* have been mentioned in the *Rgveda* [1]. These terms mean blacksmith or smelter. From the *Vājasaneyi Samhitā* and the *Taittirīya Brāhmaṇa* [2] we can know the another name for smelter i.e., *ayastāpa*. The names *dhmātṛ* and *dravi* indicate the task of smelting ore on the fire. Blacksmith produced kettles [3] fashioned with *ayas*, Soma-cups of beaten *ayas* [4], arrow pointed with *ayas* [5], shovel sickle, axe, spade, ploughshare etc.

Beside, blacksmith, in the *Vājasaneyi Samhitā* [6] and *Taittirīya Brāhmaṇa* [7] – some other names like goldsmith (*hiranyakāra*) and jeweller (*maṇikāra*) are found.

Making jewellery and decorating ornaments: (Goldsmith / Jeweller)

From the different Vedic texts, it appears before us that both men and women of the Vedic era, were fond of beautification. Both men and women loved to wear different types of fashionable ornaments.

In different Vedic texts, existence of goldsmith (*hiranyakāra*) and jeweller (*maṇikāra*) has been found. From this it becomes clear that not only the people of that age preferred to use jewellery of various fashion but a section of people was also engaged in making and decorating ornaments using variety of materials. Ornaments depending upon the placement on body may be classified under some groups

- 1) Necklace or chains and breast plates.
- 2) Head ornaments like diadem, tiara and many more.
- 3) Era ornaments
- 4) Ornaments for fore-arm and upper-arm.
- 5) Ornaments for feet.

In the Vedic literature, huge number of ornaments had been traced. Viz *hiranya*, *añji*, *khādi*, *vṛṣakhādi*, *karnaśobhanā*, *pravarta*, *niška*, *rukma*, *sraj*, *śiprā*, *nyocanī*, *prākāśa*, *manā*, *phaṇa* – all these are the names of different types of ornaments.

Reference mentioned in the *Rgveda* [8], *Atharvaveda* [9], *Vājasaneyi Samhitā* [10], *Taittirīya Samhitā* [11], *Aitareya Brāhmaṇa* [12], *Śatapatha Brāhmaṇa* [13], - prove that both gold and silver ornaments were used. “*etaddhi kṣatrasya rūpaṃ yaddhiranyam*” – mentioned in the *Śatapatha Brāhmaṇa* [14]. The above expression means – gold is the symbol of the noble rank. Like gold, silver ornaments were also in use. In this connection, description of *suvarṇarajatasrajā lakṣmī* in the *Śrī Sūkta* (1) and of *vrātyas*

wearing silver jewellery- has proved the use of silver in making jewellery. Apart from gold and silver, different types of gems and jewels were also used, as the materials for decorating ornaments [15].

Variety of materials were not only used for decorating the ornaments of both men and women but from the terms *kṛsaṇa* [16] and *Kācamāṇi* [17] – it appears that these two *Kṛsaṇa* and *Kācamāṇi* – were used to decorate a racing horse. Not only gold, silver, gems and jewels were used but some references show that pearl was also used to decorate ornaments.

Now, it is really interesting to say that the people of that age were also fond of flowers. They were habituated to use flowers for ornamentation [18] in the festive occasions like marriage and in the different sacrificial functions [19].

The above references relating to the making and decorating jewellery – prove that the people of that age had a finer sense of beautification. This consciousness opened a path through which a delicate sense of fine arts had developed.

In the *Rgveda*, ornaments for hands are frequently mentioned but in different times in different names – sometimes as *khādi* [20], sometimes as bracelet [21] which was used for fore-arm, sometimes as armband [22] to wear on the upper arm or on the shoulder. Besides, these, ornaments for feet were also mentioned as anklet [23], supposed to be made of gold.

The term *rukma* is mentioned frequently in the *Vedic* literature but it is really difficult to say the placement of this ornament on the body. Scholars, like Griffith, Wilson also uttered the term *rukma* in different places for example breast plate [24] goldchain [25] and pendant [26]. Sometime the term *rukma* is associated with the term *Vakṣas* to use on the breast.

People of that age also paid attention to the head and hair beautification. *Nyocanī* [27], *Śiprā hiraṇyayī* [28], *kurīra*, *kumba*, *opaśa* and *tirīṭa* [29], are all the name of ornaments, used to beautify the head and hair. From the different *Vedic* texts, it appears that all the above items were used as tiara or diadem or as head-band. Here it is important to mention that from the evidence or description of *Maruts* wearing the golden tiara indicates that the head ornaments were equally popular among men [30].

Niška [31] and *Sraj* [32] are supposed to be the ornaments in the form of necklace or gold chain but their exact forms are not clear. Commentator *Śankarācārya* interpreted *srīṅkā* as a multiformed variegated necklace [33].

Some other ornaments such as *phaṇa* [34], *manā* [35] and *prākāśa* [36] have been traced in the different *Vedic* texts but there was a doubt in describing the specific nature of these ornament.

During the Vedic age, there were variety of finger-rings, bangles, bracelets, necklaces having pendants, headband, earrings – all these ornaments were made of gold, silver, copper, bronze, faience shell pottery, precious and semi precious stones. The design, style fashion and decoration of these jewellery reveal the art and skill of the people of that age. Variety of ornaments not only disclose their sense of beauty but also express the creativity of a section of people in this field. For example: A bracelet with six strings of globular beads has been found. This is really considered as an excellent specimen of workmanship. Various stones like carnelian, steatite, agate, chalcedony, jasper were used to studded ornaments. This also reveals the fine workmanship and technical skill on the part of the lapidary.

Weaving, stitching and embroidering garments: From the various references, mentioned in the *Rgveda*, *Vājasaneyi Samhitā* and *Pañcaviṃśa Brāhmaṇa*, it is easily assumed that

in the ancient period (*Vedic* era) people were fond of splendid garments. So, a class of people including men and women were engaged in the work of weaving, stitching and in embroidering.

In the *Vedic* age, weaving was definitely a well known occupation which was practised by a class of people who were neither *brāhmaṇas* nor prepares of libations^[37].

The weaving work mainly was practised by the women though men also practised it occasionally. The terms *vayantī*^[38], *sirī*^[39], *vayitrī*^[40], indicates the presence of female weaver in the *Vedic* society. The expression *vāsovāyo vīnamā*^[41] indicate the weaver of woollen cloth. The weavers used cotton, silk, wool and animal skin in weaving different types of dress materials. Sometimes even grass and feathers were also used for making cloths.

The technique of weaving is mentioned in the *Atharvaveda*^[42]. Apart from the *Atharvaveda*, in the *Vājasaneyī Saṃhitā*, the weaver's loom was termed as *veman*^[43].

Two persons operated the loom for weaving forwards and backwards^[44]. A shuttle^[45] was used in the weaving process. In the *Vājasaneyī Saṃhitā*^[46], it is found that lead was used as a weight.

In the *Śatapatha Brāhmaṇa*, it is said “*tad vā etat strīṇām karma yad ūrṇāsūtram karma.*”^[47] The word *ūrṇā* means fur or wool which is necessary for weaving. *Sūtra* (yarn) is necessary for the stitching. In the *Śatapatha Brāhmaṇa* it is said –“*moghasaṃhitā vai striyaḥ*” which means females are frivolous and fond of splendor. So they don't like unrheterical and unadorned clothes. So, the females of the *Vedic* age, decorated their cloths and made them (cloths) beautiful.

Therefore different evidences found in different literature prove the fame of the work of decorating dresses or garments and the work of embroidery. The work of embroidery was known as ‘*peśaskaraṇa*’ which means decoration and making designs on clothes. In the *Vedic* age, the women who were expert in the work of decoration, were called ‘*peśaskarī*’.

Besides, embroidery, in several *Vedic* texts, the work of stitching of coats^[48] and sewn garments^[49] have been mentioned. The sewn garments were known as the Home – Woven garments^[50].

While discussing about the varieties of dress, names like *Viz.*, *vastra*, *vasana*, *vāsas*, *adhīvāsa*, *nīvi*, *paridhāna*, *atka*, *drāpi*, *varma*, *paśas*, *vādhūya*, *kavaca*, - have been found in the different *Vedic* literature.

General dress consists of three parts

1. Main portion fitting the body – (*vāsas*)
2. Outer / Over garment – (*adhīvāsa*)
3. Lower / under garment – (*nīvi*)

It is seemed that the people of that age used to wear lower and upper garments. *Nīvi* appears as a lower garment in the *Atharvaveda*^[51]. On the other hand, *adhīvāsa* appears as the upper garment in the *Ṛgveda*^[52], in the *Aitareya Brāhmaṇa*^[53], and in the *Śatapatha Brāhmaṇa*^[54]. Commentator *Śāyaṇācārya*, explained the term *paridhāna* as *uparī ācchādanīyaṃ vastra*^[55]. It has been traced in the *Aitareya Brāhmaṇa*^[56] that the skin of the black antelope was used as the upper garment at the time of rituals by the sacrificers. The garment like scarf was also used. The term – *vātapāna*^[57] and *pravara*^[58] – are the additional garments used as the scarf. Not only the different dresses were found in the *Vedic* time but it is surprising to say that the technique of dying clothes was also known to them. In this connection, the expression *Kausumbhaparidhāna* (saffron dyed garment) is notable.

From the later *Vedic Saṃhitā*^[59] and *Brāhmaṇas*, we come to know that, according to god, the wearing Style of the sacrificial thread varied. *Nivīta*, the thread which was used round the neck, *prācīnāvīta* was the thread to wear over the right shoulder and *upavīta* was the thread to wear over the left shoulder. The first one was the human style, the second one was meant for pitrs and the third one was meant for gods^[60]. But B.G.Tilak^[61] said – *nivīta*, *upavīta* and *prācīnāvīta* as the name of garments not the wearing style.

Girdle was also used. The girdle was made of *śara* grass for the sacrifice^[62]. In the *sūtra* literature^[63] it is said that the materials of the girdle varied from caste to caste. Hence we notice that some times in the *Śatapatha Brāhmaṇa*^[64], it is said that the girdle should be made of hemp, it should be of triple cord, associated with a reed of *muñja*-grass. But in the *Taittirīya Āraṇyaka*^[65] it is said that the girdle should be used as a sacred cord and it should be made of the skin of antelope.

Embroidery: In the *Vedic* age, stitching weaving and embroidery – all these works were performed mainly by the women. In the *Aitareya Brāhmaṇa* – it was said that the women were very much expert in decorating cloths. In the *Aitareya Brāhmaṇa* it is mentioned that – women decorated the end or edge of their clothes. Besides this they decorated the fringe of the clothes and also the centre of the clothes with colourful yarn^[66]. *Vedic* people had a great fascination for cloth with finely embroidered borders or interlaced with golden and silver threads.

The women named *rajayitrī* coloured the yarns and cloths. Mixing golden yarn, silver yarn and other colourful yarn – women made cushion for throne and wooden chairs. This backrest was called *hirnyakaśipu* or *hiranyakūrca*. An arm chair with head-cushion termed *āsandi sopavarhaṇā* – is mentioned in the *Śatapatha Brāhmaṇa*^[67]. Besides cushion, the existence of mat made of twigs of *plaksa* tree (ficus infectoria) has been traced. In the *Aitareya Brāhmaṇa*^[68] evidence of bed-cover called *āstarāṇas* and pillows have been found. Even it is found in the *Aitareya Brāhmaṇa* that at the time of coronation ceremony tiger-skin was placed on the throne.

From the above discussion it appears that the women of that age contributed their equal dedication in making crafts as well as dresses.

Occupation related to the preparation of cosmetic [Fine Arts of Beauty]

Making perfumes and unguents: Depending upon, making perfumes and unguents a cottage industry had developed during the *Vedic* era^[69]. It has been found in the different *Vedic* text that the women were considered expert in this profession. From the evidence, mentioned in the *Chāndogyaopaniṣad*^[70], we come to know that *devajanavidyā* had been developed as a separate subject of study for the betterment of the production of cosmetic.

In the *Ṛgveda*^[71], *puṇya gandhā* women's reference has been mentioned as the earliest record of using perfumes. In the *Śatapatha Brāhmaṇa*^[72] it is said that the perfume was used by both men and women to enhance the sexual attraction. The *Aranyānī Sūkta*^[73] mentioned forest as the source of perfumeries. But the *Pañcaviṃśa Brāhmaṇa*^[74] indicates the origin of perfumes and cosmetics through a myth.

Preparation of cosmetic for human embellishment: Besides decorating cloths and ornaments, preparation of cosmetic is also considered as an art related to beautification.

The expression “*eṣo ha mānuṣo 'laṃkāra'*”^[75] clearly indicates the purpose of cosmetics. Though cosmetic was used by men and women but cosmetics were more popular among women^[76]. But in the *Atharvaveda*^[77] it is recorded that to achieve the position of a priest one must have to furnish himself with the proper anointments and ornaments.

During the Vedic age, mainly (4) four types of cosmetics were in use - (1) ointments – for body face and feet^[78] (2) collyrium – suppose to be a medicated eye-wash (3) Powder^[79] (4) Perfumes^[80].

Āñjana^[81] generally means collyrium. This term *āñjana* repeatedly appears in the *Ṛgveda*. From its repeated occurrence, the popularity of this cosmetic, has been easily realized.

Beside collyrium people used to dye their feet with anointment. At the time of funeral rites, people used anointment for eyes and feet^[82]

At the age (Vedic age) butter was used to anoint body.⁸³ Usage of fragrant butter, slightly melted butter and fresh butter, has been traced in the different Vedic text. From the above evidence, we can say that butter was considered as an element of cosmetics to purify body.

From the reference which has been traced in the *Kauṣītaki Upaniṣad*^[84] we come to know about the usage of some aromatic powder scented with sandal.

In the *Taittirīya Brāhmaṇa*^[85] evidence of some facial make-up has been traced. This facial make-up was used by the female at the time of marriage.

From the discussion, it can be easily understood that people of that age were fond of cosmetics and perfumes. They used cosmetics and perfumes to make their appearance beautiful and attractive.

For their preference, a section of people were engaged in preparing cosmetics and perfumes. Thus, in this regard, a cottage industries developed during the Vedic era. In most of the cases, women were associated with the different types of cottage-industries.

In the *YajurVedic Saṃhitā* and *Brāhmaṇs* some other occupations relating to cottage industries have been found. The persons engaged in various occupations were *surākāra*^[86] wine maker, *iṣukāra*^[87] arrow maker, *rajjusorja* – rope maker^[88], *jyākāra* - bow-string maker^[89] and *dhanuṣkāra* – bow maker^[90].

Pottery: Pottery as a profession existed since early Vedic age. It may not be wrong to think that both the technique of manufacturing pots using wheels and connecting two different shreds were known to the people of that age. The *Maitrāyaṇī Saṃhitā* has called the pot, manufactured by using wheel, *asuryaṃ pātram* and prescribed to use *ūrdhvakapāla pātra* (pot having a lid) in the sacrifice, made by the Aryans. In the *Maitrāyaṇī Upaniṣad*^[91] the movement of potter's wheel was compared with the movements of human body. So, it was believed that the product of potter were in constant demand. In the *YajurVedic Saṃhitās*^[92] different terms like *Kulāla*, *kaulāla*, *mṛtpaca* were mentioned. All these terms indicate the potter. *Kumbha*^[93], *Kalaśa*^[94], *sthālī*^[95] – all these have been mentioned in the early Vedic *Saṃhitā* to serve both domestic and ritual purpose. From this discussion there is no doubt that during the Vedic period, pottery was a small industry.

Carpentry: In the different Vedic literature, specially in the *Ṛgveda*, the efficiency of the carpenter has been mentioned clearly. The term *tvaṣṭr*^[96], *taṣṭr*^[97] and *takṣan*^[98] are related to the carpenter and chariot-Wright.

The expression in this connection, mentioned in the *Ṛgveda* is:

“*abhi vyayasva khadirasya sāramojo dhehi spandane śiṃśapāyām | akṣa-vīlo vīlito vīlayasva mā yāmādamādava jīhipo naḥ.*”^[99].

During the Vedic era, carpenter produced different types of wooden things such as wooden jar, termed in a various way like - *koṣa*, *dru*, *drona*, *sadhastha*^[100] and ladles termed as *juhū*, *Upabhṛt*, *Upasecanī*, *Sruk*, *Sruva*, *Camesa*, *dravī*^[101] All these were used for ritual purposes. Besides things for ritual purpose, carpenters also produced things like beds^[102] Chairs and seats^[103] and cradles^[104].

The most important and royal thing that was manufactured by the carpenters was the king's throne. In the *Brāhmaṇa* text^[105] it was made clear that the throne was made of either *udumbara* or *khadira* wood. The shapes, size and the process of manufacturing were also mentioned in the *Aitareya Brāhmaṇa* and in the *Śatapatha Brāhmaṇa*. The Vedic literature also mentioned *takṣan*^[106] who manufactured chariots, wagons and carved with fine works.

Takṣan and *rathakāra*^[107] had great prestige and position in the society as they served the king. Thus carpentry also emerged as a cottage industry.

Cottage industries specially ran by women: In Vedic literature, it has been traced that some works were specially performed by the women. The occupation are - female embroiderer termed as *peśakarī*^[108], weaver termed as *sirī*^[109] and *vayitrī*^[110], ointment maker known as *āñjana karī*^[111], Scabbard maker known as *kośa karī*^[112], basket maker termed as *bidala- karī*^[113] thorn workers termed as *kaṇṭaktkarī*^[114], female dyer termed as *rajayitrī*^[115], female grinder termed as *upalaprakṣiṇī*^[116] and launderess termed as *vāsaḥpalputī*^[117]. In the *Taittirīya Brāhmaṇa*^[118] the term *smarakārī* has been found. The terms indicates the women who deals in “love-charms”. Therefore, we have found at that remote past women contributed a lot to the society and also gained social prestiges.

While discussing the different types of handicrafts, prevailed in the Vedic society, we can say that the tradition of crafts in the Vedic era had grown depending upon religious values, needs of common people and also the needs of the ruling class. Numerous examples of handicraft from the Vedic civilization had been traced. This evidences reflected the ideas, living style and religious believe of the people of that age.

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22. Ṛgveda Saṃhitā - 1/166/9, 1/168/3, 2/34/2, 7/56/13, 10/38/1; Ṛgveda - trans. Griffith I, p. 302
23. 'amṣeṣu vah ṛṣṭyaḥ patsu khādayo vakṣaḥsu rukmā maruto ratheśubhaḥ.' – Ṛgveda Saṃhitā - 5/54/11
24. Ṛgveda Saṃhitā - 2/34/2, 5/53/4, 5/54/11, 5/55/1; Atharvaveda Saṃhitā - 6/22/2
25. rukma, as goldchain – Ṛgveda Saṃhitā - 1/64/4, 1/166/10
26. Vājasaneyi Saṃhitā - 12/1
27. 'raibhyāśīd anudeyī nārāśamsī nyocanī.' - Ṛgveda Saṃhitā - 10/85/6
28. 'agnibharājaso vidyuto gabhastyoḥ śiprāḥ śīrṣasu vitatā hiraṇyayīḥ.' - Ṛgveda Saṃhitā - 5/54/11
29. 'rajatānt sahatām itaḥ klīvarūpāstirītināḥ.' - Atharvaveda Saṃhitā - 8/6/7
30. Ṛgveda Saṃhitā - 2/34/2, 5/54/11
31. Ṛgveda Saṃhitā - 2/33/10, 5/19/3, 7/56/11, 8/47/15; Atharvaveda Saṃhitā - 5/14/3, 5/17/14, 7/99/1, 19/57/5, 20/137/5; Aitareya Brāhmaṇa - 8/22; Śatapatha Brāhmaṇa - 13/4/1/7, 13/4/1/11; Chāndogyopaniṣad - 4/3/1-4; Jaiminīyopaniṣad Brāhmaṇa - 1/35/7-8
32. Ṛgveda Saṃhitā - 4/38/6, 5/53/4, 8/47/15, 8/56/3, 10/184/3; Śrī Sūkta -1; Atharvaveda Saṃhitā - 1/14/1, 10/6/4; TS. - 1/8/18/1; Pañcaviṃśa Brāhmaṇa - 18/3/2, 18/7/6; Śatapatha Brāhmaṇa - 13/5/2/4
33. 'kiñca ṣṛikām śabdavatīm ratnamayīṅ mālām imām anekarūpām victirām ḡhāṇa.' – Śaṅkarabhāṣya, Kaṭhapaniṣad-1/1/16
34. 'tām pañcāśatānyapsarasā pratiyanti...śatam phaṇahastā ...' -kauṣītakyupaniṣad -1/4
35. 'āno bhara vāyñjanam gām aśvam abhyañjanam. / sa cā manā hiraṇyayā.' - Ṛgveda Saṃhitā - 8/78/2
36. '...prākāśādhvaryave dadāti.' -Taittirīya Saṃhitā - 1/8/18/1
37. 'ime nārvāṇ parāñcaranti na brāhmaṇāso na sutekarāsaḥ | ta ete pāpam abhipadya pāpayā sirūtantram tanvate aprajajñayaḥ.' - Ṛgveda Saṃhitā - 10/71/9
38. Ṛgveda Saṃhitā - 2/3/6, 2/38/4, Vājasaneyi Saṃhitā - 20/41
39. Ṛgveda Saṃhitā - 10/71/9
40. Pañcaviṃśa Brāhmaṇa - 7/8/9
41. Ṛgveda Saṃhitā - 10/26/6
42. 'tantram eke yuvatī virūpe abhyākṛamaṃ vayataḥ ṣaṇmayūkham / prānyā tantūmastirate dhatte anyā nāpavṛñjāte na gamāto antam.' – Atharvaveda Saṃhitā - 10/7/42
43. 'sarasvatī manasā peśalam vasu nāsatyābhyām vayati darśatam vapuḥ / rasam parisrutā na rohitam nagnahudhūstasaram na vema.' - Vājasaneyi Saṃhitā - 19/83
44. (i) 'ime vayanti pitaro ya āyayuh pravayāpavayetyāsite late.' - Ṛgveda Saṃhitā - 10/130/2 ii) 'pumām enam tanuta utkr̥nanti pumān vitatne adhināke'smin.' - Ṛgveda Saṃhitā - 10/131/2
45. Vājasaneyi Saṃhitā - 19/83; Maitrāyaṇī Saṃhitā - 3/11/9; Kāṭhaka Saṃhitā - 38/3
46. Vājasaneyi Saṃhitā - 19/80
47. Śatapatha Brāhmaṇa - 12/07/22
48. 'brajaṃ kr̥ṇudhvam sa hi vo nṛpāno varmasīvyadhvam bahulā pṛthūni..' – Atharvaveda Saṃhitā- 19/58/4
49. '...punarniṣkr̥to ratho dakṣiṇā punar utsyūtam vāsaḥ.' - Taittirīya Saṃhitā - 1/5/2/4
50. 'amotam vāso dadyād hiraṇyam api dakṣiṇām.' – Atharvaveda Saṃhitā - 9/5/14
51. (i) 'yat te vāsaḥ paridhānam yā nīvim kr̥ṇuṣe tvam.' - Atharvaveda Saṃhitā - 8/12/16 ii) 'tasyāgre vanaspate nīvim kr̥ṇuṣva mā va.' - Atharvaveda Saṃhitā - 14/2/50
52. Ṛgveda Saṃhitā - 1/140/9, 8/26/13, 10/5/4
53. Aitareya Brāhmaṇa - 1/3
54. Śatapatha Brāhmaṇa - 13/2/8/1, 13/5/2/1
55. 'he bālaka! te tava paridhānam upari ācchādanīyam vāso'sti ...'- Śāyāṇa Bhāṣya, Atharvaveda Saṃhitā - 8/2/16
56. 'vāsasā proruṇvanti, ulbam vā etad dīkṣitasya yad vāsaḥ...kr̥ṇñājinam uttaram bhavati...' - Aitareya Brāhmaṇa - 1/3
57. 'vāsasā dīkṣayati saumyam vai kṣaumam ... vāyor vātapānam...' - Taittirīya Saṃhitā - 6/1/1/6
58. 'vijñāyate hāsti hiraṇyasyāpātṭam go aśvānām prāvārāṇam paridhānasya' - Bṛhadāraṇyakopaniṣad - 6/2/7
59. Maitrāyaṇī Saṃhitā - 2/9/3; Kāṭhaka Saṃhitā - 17/12; Kapisthala Kāṭhaka Saṃhitā - 27/3; Taittirīya Saṃhitā - 2/5/11/1; Vājasaneyi Saṃhitā - 16/17-20; Śatapatha Brāhmaṇa - 2/4/2/2; 2/4/2/9; Taittirīya Brāhmaṇa - 2/4/6/6; Taittirīya Āraṇyaka - 2/1
60. 'nīvitam manuṣyānam prācīnāvītam piṭṛṇām upavītam devānām.' - Taittirīya Saṃhitā - 2/5/11/1
61. B.G.Tilak, Orion, p. 146.
62. Taittirīya Saṃhitā - 6/1/35; Atharvaveda Saṃhitā- 6/133/1; Maitrāyaṇī Saṃhitā - 3/6/7; Kāṭhaka Saṃhitā - 23/4
63. 'teṣām mekhalā mauñjī brāhmaṇasya dhanurjyā kṣatriyasābī vaiśyasya.' – Āśvalāyana Gṛhya-Sūtra - 1/19/12
64. 'athe mekhalām pariharate Sā vai śāñī bhavati ... sā vai trivṛt bhavati ... muñjavalśenānvastā bhavati virakṣatāi stukāsargam ṣṛṣṭā bhavati | sā yat pralasa visṛṣṭā syāt | yadvapalavisṛṣṭā syāt piṭṛdevatyam syāt.' - Śatapatha Brāhmaṇa - 3/2/1/10-13
65. 'ajinam vāso vā dakṣiṇata upavīya dakṣiṇam bāhum uddharata' vadhatte savyam iti yajñopavītam – etad eva viparītam prācīnāvītam samvītam mānuṣāṇām.' - Taittirīya Āraṇyaka - 2/1
66. Aitareya Brāhmaṇa - 3/11/10
67. Śatapatha Brāhmaṇa - 13/8/4-10
68. Aitareya Brāhmaṇa - 8/38/1
69. Vājasaneyi Saṃhitā - 30/14; Taittirīya Brāhmaṇa - 3/4/1
70. 'ṛgvedam bhagavo'dhyemi ... sarpadevajanavidyām etad bhagavo'dhyemi.' - Chāndogyopaniṣad - 7/1/2

71. 'pror̥theśayā vāhyeśayā narīr yā talpaśivarīḥ | strio yāḥ punyagandhāstāḥ sarvāḥ svāpayāmasi.' - Ṛgveda Saṃhitā - 7/55/8
72. 'gandhenaca vai rūpeṇa gandharvāscaranti.' / tasmādyāḥ kaśca mithunam upa praiti gandham caiva rūpañca kāmāyata.' - Śatapatha Brāhmaṇa - 9/4/1/4
73. 'āñjanagandhim surabhim bahvannāma kṛṣṭbalām. / prāham mṛgāṇām mntaram aranyānim aśamsiṣam.' - Ṛgveda Saṃhitā - 10/146/6
74. Pañcaviṃśa Brāhmaṇa - 24/13/5
75. Śatapatha Brāhmaṇa - 13/8/4/7
76. Ṛgveda Saṃhitā - 10/146/6, 10/18/7, 12/2/31, 18/3/57
77. Atharvaveda Saṃhitā - 20/128/6-7
78. Ṛgveda Saṃhitā - 10/18/7, 10/146/7; Atharvaveda Saṃhitā - 4/9/8, 6/124/3, 20/128/6-7; Taittirīya Saṃhitā - 6/1/1/5; Śatapatha Brāhmaṇa - 3/13/10, 13/8/4/7; Taittirīya Brāhmaṇa - 23/102
79. Kauṣītakyupaniṣad - 1/4
80. Śatapatha Brāhmaṇa - 9/4/1/4
81. Ṛgveda Saṃhitā - 10/18/7, 10/146/6; Atharvaveda Saṃhitā - 4/9/1, 4/9/8, 6/102/3, 12/2/31, 18/3/57
82. 'tadā āgatebhyo śmaśānebhyo'ñjanam abhyañjanam pradīyate.' - Śatapatha Brāhmaṇa - 13/8/4/7
83. late Vedic Saṃhitā and Taittirīya Saṃhitā - 6/1/1/5-6; Aitareya Brāhmaṇa - 1/3-4; Śatapatha Brāhmaṇa - 3/1/3/10
84. 'pañcaśatāny apasarasā pratiyanti, śatam cūrṇahastāḥ.' - Kauṣītakyupaniṣad - 1/4
85. 'tasyā ha sthāgaram alamkaram mukhe kalpayitvā.' - Taittirīya Brāhmaṇa - 2/3/10/2
86. Ṛgveda Saṃhitā - 1/191/20
87. Ṛgveda Saṃhitā - 1/184/3
88. Vājasaneyi Saṃhitā - 30/7; Taittirīya Brāhmaṇa - 3/4/3/1
89. Vājasaneyi Saṃhitā - 30/7; Taittirīya Brāhmaṇa - 3/4/3/1
90. Vājasaneyi Saṃhitā - 16/46
91. 'paribhramatīdam śarīram cakramiva mṛtapacena.' - Maitrāyaṇī Saṃhitā - 2/6, 3/3
92. Maitrāyaṇī Saṃhitā - 16/27, 30/7, 2/9/5; Kāthaka Saṃhitā - 17/13; Taittirīya Saṃhitā - 4/5/4/2
93. Ṛgveda Saṃhitā - 1/116/7, 1/117/6, 7/33/13, 10/89/7; Atharvaveda Saṃhitā - 1/6/4, 3/12/7; Vājasaneyi Saṃhitā - 29/87
94. Ṛgveda Saṃhitā - 1/117/12, 3/12/15, 4/27/5, 4/32/19; Atharvaveda Saṃhitā - 9/1/6, 9/4/5; TS. - 1/1/8/1
95. Ṛgveda Saṃhitā - 8/6/17; Taittirīya Saṃhitā 6/5/10/5; Vājasaneyi Saṃhitā - 19/27; Aitareya Āraṇyaka - 1/11/8, 3/2/4; Sāṅkhyāyana Āraṇyaka - 11/6
96. Ṛgveda Saṃhitā - 1/85/9; Atharvaveda Saṃhitā - 12/3/44
97. Ṛgveda Saṃhitā - 1/20/6, 1/61/4, 1/105/18, 1/130/4, 3/38/1, 7/32/20, 10/119/5
98. Ṛgveda Saṃhitā - 9/112/1; Atharvaveda Saṃhitā - 10/6/3; Maitrāyaṇī Saṃhitā - 3/9/5; Kāthaka Saṃhitā - 12/10; Vājasaneyi Saṃhitā - 16/27; Taittirīya Brāhmaṇa - 3/4/2/1
99. Ṛgveda Saṃhitā - 3/53/19
100. Ṛgveda Saṃhitā - 3/62/15, 7/101/4, 8/20/8, 9/1/2, 9/15/7, 9/17/8, 9/33/2, 9/98/2
101. Ṛgveda Saṃhitā - 1/20/6, 1/84/18, 1/110/6, 1/116/24, 1/121/6, 1/144/1, 8/45/5, 10/21/3; Atharvaveda Saṃhitā - 8/6/17; Taittirīya Saṃhitā - 6/5/10/5
102. 'proṣṭheśayā vāhyeśayā nārīr yā talpaśivarīḥ. / striyoyā punyagandhāstāḥ sarvāḥ svāpayāmasi.' - Ṛgveda Saṃhitā - 7/55/8
103. Atharvaveda Saṃhitā - 14/2/65, 15/3/2; Taittirīya Saṃhitā - 7/5/8/5; Vājasaneyi Saṃhitā - 8/56; Kauṣītakyupaniṣad - 1/5
104. Kāthaka Saṃhitā - 34/5; Atharvaveda Saṃhitā - 5/5/7; Aitareya Āraṇyaka - 1/2/3-4
105. Aitareya Brāhmaṇa - 8/5/6; Śatapatha Brāhmaṇa - 3/3/4/26, 5/2/1/22, 5/4/4/1
106. 'imā brahmāṇi bardhanāśvibhyāṃ santu śantamā | yā takṣāma ratha ivāvocāma bṛannamaḥ.' - Ṛgveda Saṃhitā - 5.73.10
107. Maitrāyaṇī Saṃhitā - 2/6/5, 4/3/8; Śatapatha Brāhmaṇa - 5/3/1
108. 'niṣkṛtyai peśakārīm.' - Vājasaneyi Saṃhitā - 30/9, Taittirīya Brāhmaṇa - 3/4/5/1
109. 'tatra te pāmpa abhipadya pāpayā sirītantram tanvate aprajāñayaḥ.' - Ṛgveda Saṃhitā - 10/71/9
110. 'gnāstvā kṛntannapasō tanvata vayitra vayan.' - Pañcaviṃśa Brāhmaṇa - 1/8/9
111. 'yātudhānebhyāḥ kaṅṭakī-kārīm.' - Vājasaneyi Saṃhitā - 30/14; Taittirīya Brāhmaṇa - 3/4/10/1
112. 'śīlāyāñjanakārīm.' - Vājasaneyi Saṃhitā - 30/14, Taittirīya Brāhmaṇa - 3/4/10/1
113. 'piśācebhyo bidalakārīm.' - Vājasaneyi Saṃhitā - 30/8, Taittirīya Brāhmaṇa - 3/4/5/1
114. 'yātudhānebhyāḥ kaṅṭakī-kārīm.' - Vājasaneyi Saṃhitā - 30/8; Taittirīya Brāhmaṇa - 3/4/5/1
115. 'prakāmāya rajayitrīm.' - Vājasaneyi Saṃhitā - 30/12, Taittirīya Brāhmaṇa - 3/4/7/1
116. Ṛgveda Saṃhitā - 9/112/3
117. 'medhāya vāsaḥ-palpūlīm.' Vājasaneyi Saṃhitā - 30/12, Taittirīya Brāhmaṇa - 3/4/7/1
118. 'saṃjñānaya smarākārīm.' - Vājasaneyi Saṃhitā - 30/9, Taittirīya Brāhmaṇa - 3/4/5/1
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