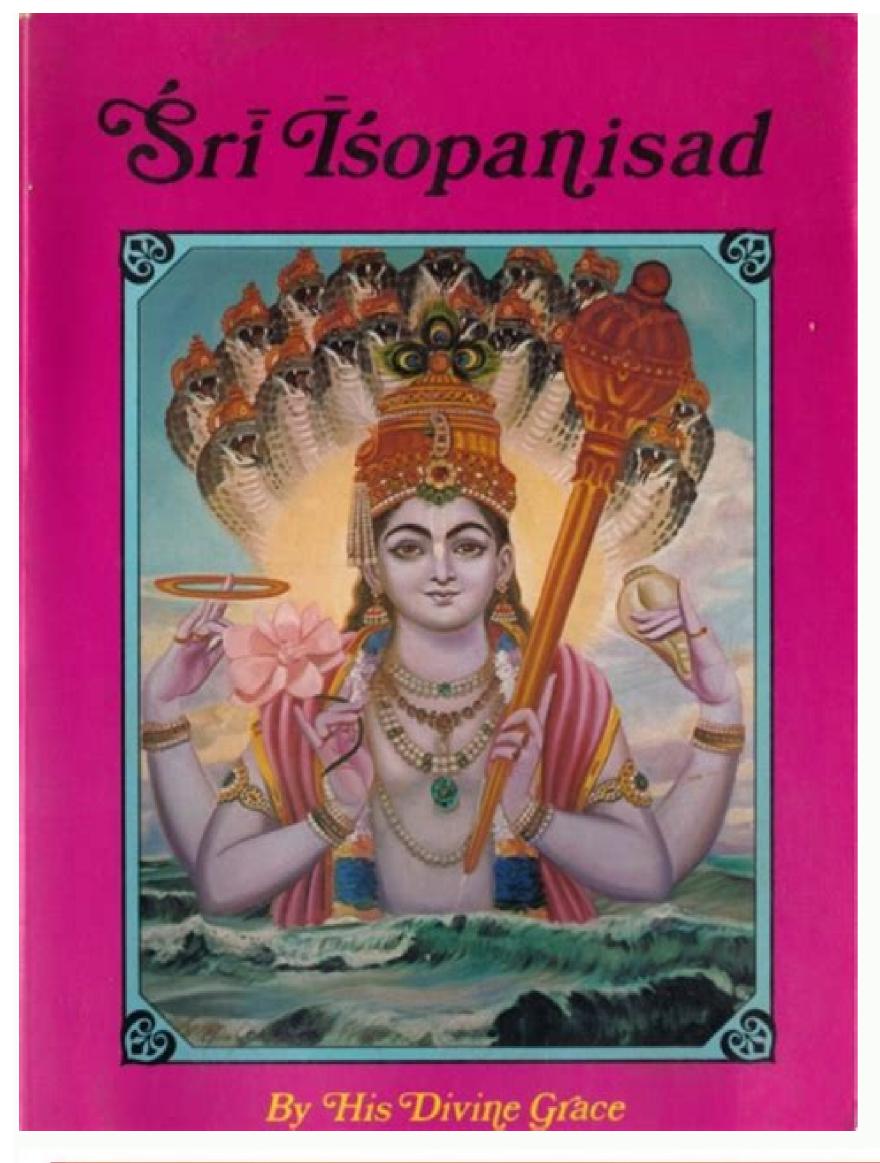
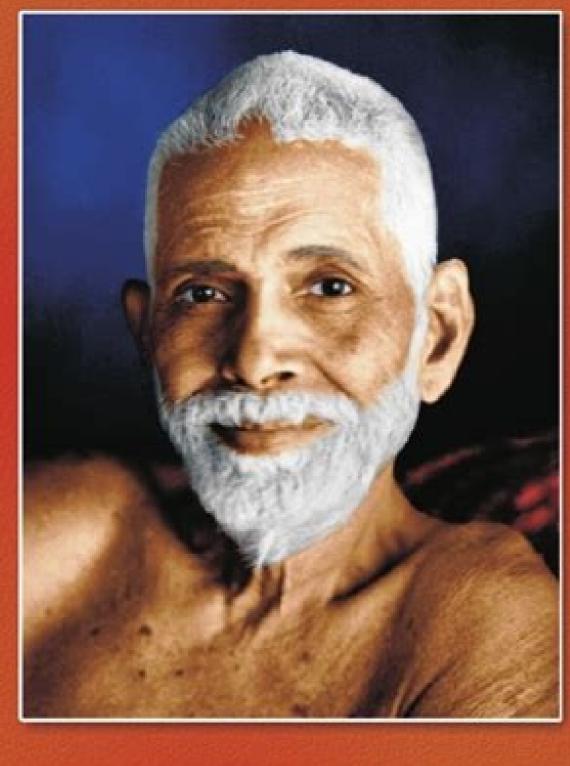
Shatpath brahman english pdf

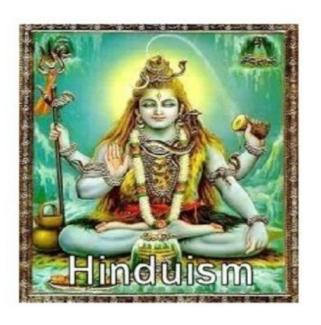
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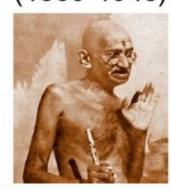
SADHANAS from DEVIKALOTTARA JNANACHARA VICHARA PATALAH

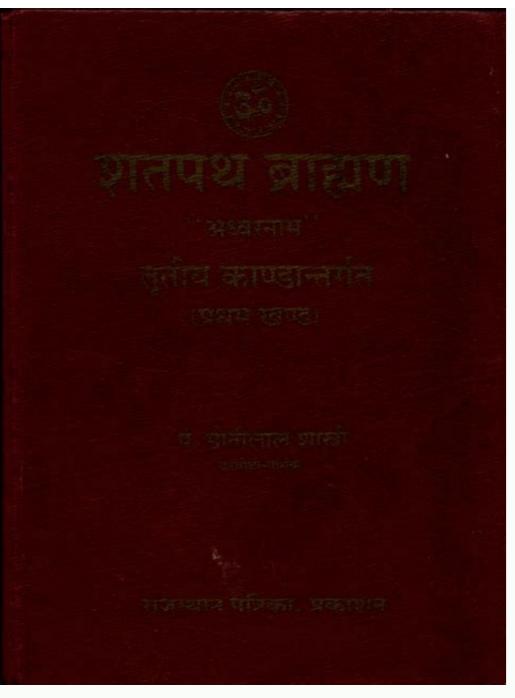


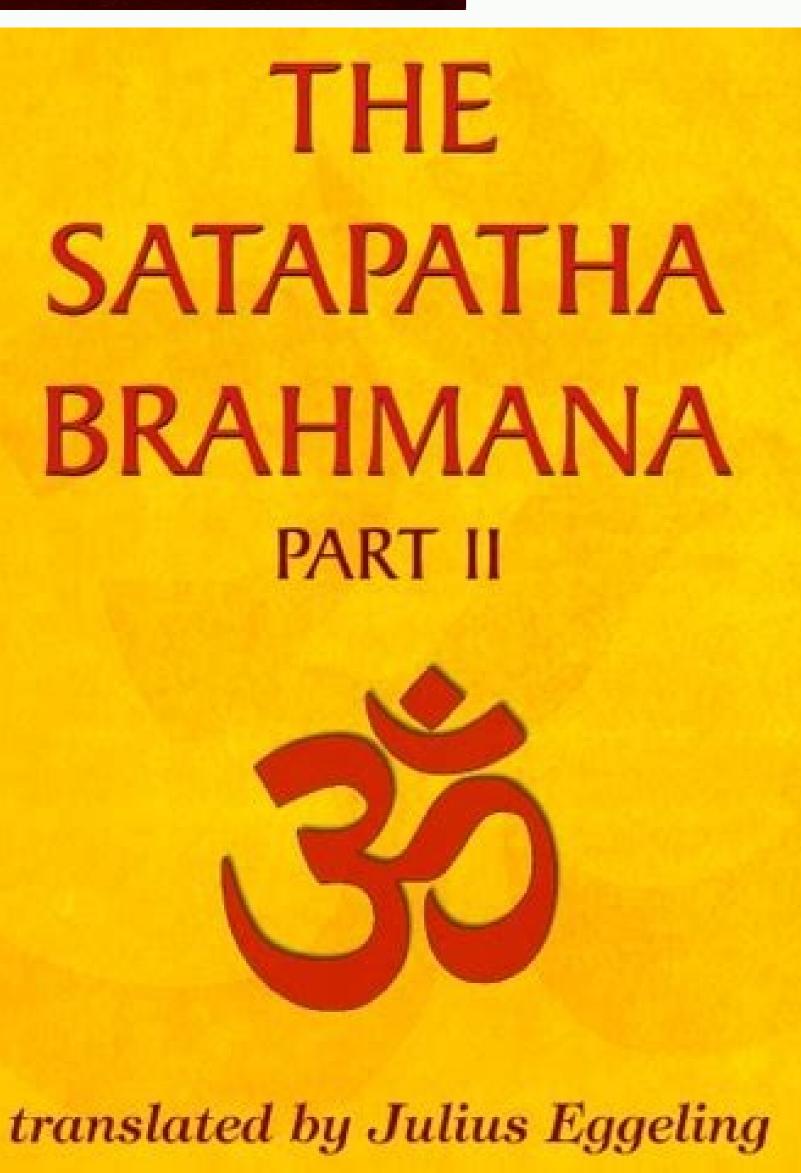
- Swami Shantananda Puri



Mohandas Gandhi (1869-1948)







Different brahman breeds. Shatpath brahman english pdf free download. What is shatpath brahman. Shatpath brahman english pdf.

are called Parisishta. Resources Resources by Julius Eggeling | 1882 | 730,838 words | ISBN-13: 9788120801134 Summary: The English translation of the Satapatha Brahmana, including annotations and footnotes. The Sanskrit brahmana are commentaries on the Vedas, detailling the vedic rituals and various legends. The text contains details on altar-constructions, mantra recitation and various other topics. The Satapatha-brahmana dates to at least the first millenium B.C. The full title in Sanskrit is: Satapatha-brahmana, Satapatha-brahmana or Shatapatha-brahmana. It can be transliterated in the following ways: Shatapatha-brahmana, Satapatha-brahmana or Shatapatha-brahmana. Source: archive.org The full text of the Satapatha-brahmana in English is available here and publically accesible (free to read online). Of course, I would always recommend buying the book so you get the latest edition. You can see all this book's content by visiting the pages in the below index: + Additions and Corrections Plan of Sacrificial Ground Plan of Fire-Altar (Agnikṣetra) Last Updated: 18 September, 2021 wisdomlib - the greatest source of ancient and modern knowledge; info@wisdomlib.org | contact form | privacy policy Sacred-texts home Hinduism Buy CD-ROM Buy books about Hinduism Buy CD-ROM Buy books about Hinduism Buy CD-ROM Buy books of the East, Vols. 12, 26, 24, 37, 47 translated by Julius Eggeling [published between 1882 and 1900] The gods love the mysterious--Satapatha Brahmana, 6:7:1:23 This is the main index for the Satapatha Brahmana is a Hindu sacred text which describes details of Vedic rituals, including philosophical and mythological background. It was committed to writing about 300 B.C.E., although it contains portions which are far older, transmitted orally from unknown antiquity. Specifically, there are references throughout to a primal mother-Earth worship, unnamed snake deities and human sacrifice. There are also recitations of key Vedic-era myths, including the flood of Manu and an extended Creation myth which includes the 'cosmic egg' motif (see, e.g., the Finnish Kalevala). Of course, this is a very ancient text which bears the same relationship to current Hindu beliefs and practice as ancient Mediterranean mystery religion, and this is the only available complete translation. The Satapatha Brahmana, Part II (SBE 43) [1882] Books III and IV. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part II (SBE 43) [1897] Books VIII, IX, and X. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 43) [1897] Books VIII, IX, and X. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 43) [1897] Books VIII, IX, and X. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 43) [1897] Books VIII, IX, and X. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapatha Brahmana, Part III (SBE 41) [1894] Books V, VI, and VII. The Satapat Part V (SBE 44) [1900] Books XI, XII, XIII and XIV. [1000] Books XI, XII, XIII and XIV. [1000] [1000 imagery, and folklore. Complete step-by-step answer: The Satapatha Brahmana is an explanation of the Sukla (white) Yajurveda. Predominantly in its explanation of geometry (e.g., computations of Pi and the root of the Pythagorean theorem) and experimental astrophysics (e.g., terrestrial expanses and the declaration that the Earth is spherical) from the Vedic era. The Satapatha Brahmana is also contemplated to be important in the expansion of Vaishnavism as the source of numerous Puranic folklores and embodiments of the Rig Vedic god Vishnu. Particularly, all of them (Matsya, Kurma, Varaha, Narasimha, and Vamana) are registered as the initial 5 embodiments in the Dashavatara (the 10 primary embodiments of Vishnu). There are 2 adaptations accessible to this manuscript. They are the Madhyandina adaptation and Kanva adaptation. Thus, option (C) is correct. Note: Arthur Berriedale Keith affirms that lingually, the Satapatha Brahmana fits the later part of the Brahmana era of Vedic Sanskrit (8th to 6th centuries BCE, Iron Age India). M. Witzel times this manuscript to the 7th-6th centuries BCE. Jan N. Bremmer times it to approximately 700 BCE. J. Eggeling (interpreter of the Vajasaneyi madhyandina adaptation into English), times the concluding printed form of the manuscript to 300 BCE, though stating some rudiments 'far archaic, conveyed verbally from unidentified antiquity'. B. N. Narahari Achar, in relation to a declaration in the manuscript that the Krittikas (the open star collection the Pleiades) never diverge from the east; Dixit's clarification of this declaration to mean that the Krittikas were on the otherworldly equator at about 3000 BCE, is a topic of discussion amid the named scholars; Pingree discards Dixit's opinions. The Brahmanas are the prose texts which explain the hymns in the Vedas, give explanation and applications and related to the certain persons related to the Vedic Text. Brahmanas viz. Aitareya Brahmanas viz. Aitarey Brahmana. It is older than Kaushitaki in style and content. The legendary author ascribed for this Brahmana is Mahidas Aitareya. It is of Shakala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is of the Vatkal or Bashkala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana is Mahidas Aitareya. It is of Shakala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana is Mahidas Aitareya. It is of Shakala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana is Mahidas Aitareya. It is of Shakala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana is Mahidas Aitareya. It is of Shakala shakhas of Rig-Veda and sometimes also known as Śānkhāyana Brahmana. It is younger in content and style. Brahmana is Mahidas Aitareya. Samveda Samveda has following 10 Brahmana Iayminiya Brahmana Iayminiya Brahmana Iayminiya Arseya Brahmana Iayminiya Yajurveda include the following:Kathaka BrahmanaKrishna: the BrahmanaKri Samveda • Vedic Literature • Vedic Texts • Yajurveda « PreviousNext » Ancient commentary on the Śukla (white) Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Upanishads Upanishads Vedic Atharvaveda Atharvaveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Atharvaveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Atharvaveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigurveda Part of a series on Hindu scriptures and texts Shruti Smriti List Ved Chandogya Kena Yajur vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Bhagavad Gita Agamas Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma puranas Brahma Brahmanda Brahm Vaishnava puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Kurma Matsya Shaiva puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Mahabharata Historicity Sangam Literature Saiva Tirumurukarruppatai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Eighteen Lesser Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastra Samkhya Sutras Pramana Sutras Pramana Sutras Samkhya Sutras Samkhya Sutras Nyāya Sūtras Vaiśeṣika Sūtra Yoga Sutras Pramana Sutras Pram meaning 'Brāhmaṇa of one hundred[a] paths', abbreviated to 'SB')[1] is a commentary on the Sukla (white) Yajurveda. It is attributed to the Vedas), it contains detailed explanations of Vedic sacrificial rituals, symbolism, and mythology. Particularly in its description of sacrificial rituals (including construction of complex fire-altars), the Shatapatha Brahmana (SB) provides scientific knowledge of geometry (e.g. calculations of pi and the root of the Pythagorean theorem) and observational astronomy (e.g. planetary distances and the assertion that the Earth is circular[b]) from the Vedic period. The Shatapatha Brahmana is also considered to be significant in the development of Vaishnavism as the origin of several Puranic legends and avatars of the RigVedic god Vishnu. Notably, all of them (Matsya, Kurma, Varaha, Narasimha, and Vamana) are listed as the first five avatars in the Dashavatara (the ten principal avatars paths': 'Brahmana' (Sanskrit [][][][]]) means 'explanations of sacred knowledge or doctrine'.[3][4] 'Shatapatha' (Sanskrit [][]]) means 'having a hundred ways'.[5] Kanda and Adhyâya 'Kanda' (or 'Khanda', Sanskrit [][]]), means 'chapter', 'division of a book', or more loosely 'book'. It also means 'praise' and 'water'.[6] 'Adhyâya' (Sanskrit [[[[[[]]]]), means 'chapter' (of a book), 'lesson', 'reading' and 'lecture'. [7] In relation to the Shatapatha Brahmana, a reference such as '14.1.2' means 'Kanda 14, Adhyaya 1, Brahmana 2', or in English, 'Book 14, Chapter 1, Explanation 2'. The addition of a fourth digit at the end (e.g. 17.7.3.11) refers to the verse number. Date of Origin Arthur Berriedale Keith states that linguistically, the Shatapatha Brahmana belongs to the later part of the Brāhmana period of Vedic Sanskrit (8th to 6th centuries BCE, Iron Age India).[8] M. Witzel dates this text to the 7th-6th centuries BCE.[9] Jan N. Bremmer dates it to around 700 BCE.[10] J. Eggeling (translator of the Vajasaneyi mādhyandina recension into English), dates the final, written version of the text to 300 BCE, although stating some elements 'far older, transmitted orally from unknown antiquity'.[11] B. N. Narahari Achar also notes several other estimations, such as that of S.B. Dixit, D. Pingree, and N. Achar, in relation to a statement in the text that the Krittikas (the open star cluster Pleiades) never deviate from the east; Dixit's interpretation of this statement to mean that the Krittikas rise exactly in the east, and calculated that the Krittikas were on the celestial equator at about 3000 BCE, is a subject of debate between the named scholars; Pingree rejects Dixit's arguments.[12] Subhash Kak states that a 'conservative chronology places the final form of the Shatapatha Brahmana to 1000-800 B.C.E... [although on] the other hand, it is accepted that the events described in the Vedas and the Brahmana to 1000-800 B.C.E... ard earlier'. According to Kak, the Shatapatha Brahmana itself contains astronomical references dated by academics such as P.C. Sengupta 'to c. 2100 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and references the drying up of the Sarasvati river, believed to have occurred around 1900 B.C.E.', and reference the drying up of the Sarasvati river, believed sa imāḥ sarvā nadīratidadāha sadānīretyuttarādgirernirghāvati tām haiva nātidadāha tām ha sma tām purā brāhmaṇā na tarantyanatidagdhāgninā vaiśvānareneti Mâthava, the Videgha, was at that time on the (river) Sarasvatî. He (Agni) thence went burning along this earth towards the east; and Gotama Râhûgana and the Videgha Mâthava followed after him as he was burning along. He burnt over (dried up) all these rivers. Now that (river), which is called 'Sadânîrâ,' flows from the northern (Himâlaya) mountain: that one he did not burn over. That one the Brâhmans did not cross in former times, thinking, 'it has not been burnt over by Agni Vaisvânara.'—Satapatha Brahmnana, transliteration of Kanda I, Adhyâya IV, Brâhmana I, Verse 14[14] — Satapatha Brahmana I, Verse 14[15] Scholars have extensively rejected Kak's arguments; Witzel criticizes Kak for "faulty reasoning" and taking "a rather dubious datum and us[ing] it to reinterpret Vedic linguistic, textual, ritual history while neglect[ing] all the other contradictory data." According to Witzel, the Shatapatha Brahmana does not contain precise contemporary astronomical records, but rather only approximate naked-eye observations for ritual concerns which likely reflect oral remembrances of older time periods; furthermore, the same general observations are recorded in the Babylonian MUL.APIN tablets of c. 1000 BCE. The Shatapatha Brahmana contains clear references to the use of iron, so it cannot be dated earlier than other Iron Age texts (such as the Atharvaveda) and only slightly earlier than the time of the Buddha (c. 5th century BCE),[16] Content and Recensions According to the Indira Gandhi National Centre for the Arts (IGNCA), the Shatapatha Brahmana survives in two recensions Kandas 14 17 Adhyayas 100 104 Prapathakas 68 - Brahmanas 436 435 Kandikas 7179 6806 The Madhyandina recension is known as the Vājasaneyi mādhyandina śākhā, and is ascribed to Yājasaneya. The Kanva recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kāṇva śākhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Kānva šakhā, and is ascribed to Yājasaneyi mādhyandina recension is known as the Yājasaneyi mādhyandina recension is known as the Yājasaneyi mādhyandina recension is known as the Yājasaneyi mādhyandina rece line, of the first 18 books of the corresponding samhita of the Sukla (white) Yajurveda. The remaining 5 books of the Shatapatha cover supplementary and ritualistically newer material; the content of the 14th and last book constitutes the Brhad-Āranyaka Upanişad. The IGNCA also provides further structural comparison between the recensions, noting that the 'names of the Kandas also vary between the two (versions) and the sequence in which they appear':[17] Kanda Madhyandina No. Kanva No. Ekapat 2 1 Haviryajna 1 2 Udhari - 3 Adhvara 3 4 Graha 4 5 Vajapeya - 6 Sava 5 - Rajasuya - 7 Ukhasambharana 6 8 Hastighata 7 9 Citi 8 10 Sagniciti (Saciti) - 11 Sanciti 9 - Agnirahasya 10 12 Astadhyayi 11 13 Madhyama 12 14 Asvamedha 13 15 Pravarghya - 16 Brhadaranyaka 14 17 The IGNCA adds that 'the division of Kandika is more rational in the Kanva text than in the Madhyandina which is exactly one hundred. But the Kanva recension, which has one hundred and four Adhyayas is also known by the same name. In Indian tradition words like 'sata' and 'sahasra', indicating numbers, do not always stand for exact numbers'.[17] Brihadaranayaka Upanishad Main article: Brihadaranayaka Upanishad The Brihadaranayaka Upanishad is from the last Kanda (i.e. book 17) of the Kanva recension of the Shatapatha Brahmana. Swami Madhavananda states that this Upanishad in the greatest of the Upanishad in the sense that the illimitable, all-embracing, absolute, self-luminous, blissful reality - the Brhat or Brahman, identical with Atman, constitutes its theme'.[19] Significance in science Shape of fire altar during full moon-new moon sacrifice. Geometry and mathematics of the Satapatha Brahmana and the Sulhasutras are generally considered [to be] the description of the earliest science in India... Specifically, the development of the scientific method in India in that age was inspired by some rough parallels between the physical universe and man's physiology [i.e. correspondence or equivalence between the macrocosm and microcosm]. This led to the universe... This led to the universe... This led to a style of seeking metaphors to describe the unknown, which is the first step in the RqVeda. According to the Rqved History of Science, 28(1), 1993[13] Astronomy Kak elaborates that 'the main elements of the earliest known Vedic texts on astronomy of [the] Vedanga Jyotisa [one of the earliest known Vedic texts on astronomy of [the] Vedanga Jyotisa [one of the earliest known Vedic texts on astronomy] are already contained in [the] Satapatha Brahmana and earlier books'. He adds that Vedic ritual sacrifices (yajna) described in texts such as the Shatapatha Brahmana are intended to capture 'time in motion', noting some rituals lasted an entire year.[13] In relation to sacrifice and astronomical phenomena detailed in texts such as the Shatapatha Brahmana (e.g. sacrifices performed during the waxing and waning of the moon), N. Aiyangar states the fact that 'the Vedic people had a celestial [i.e. astronomical] counterpart of their sacrificial ground is clear, and cites an example of the YajnaVaraha sacrifice in relation to the constellation of Orion. [20] Roy elaborates further on this example, stating that when 'the sun became united with Orion at the vernal equinox... [this] commenced the yearly [YajnaVaraha] sacrifice'. [21] The vernal (March) equinox marks the onset of spring, and is celebrated in Indian culture as the Holi festival (the spring festival of colours). I.G. Pearce states that the Shatapatha Brahmana - along with other Vedic period which, given very basic measuring devices (in many cases just the naked eye), gave surprisingly accurate values for various astronomical quantities. These include the relative size of the planets the distance of the earth from the sun, the length of the vear length of circular (parimandala)'.[23][24] Mathematics A miniature replica of the Falcon altar (with yajna utensils) used during Athirathram Layout of a basic domestic fire altars. In the construction of fire altars [25] used for sacrifices, Kak also notes the importance of the number, configuration, measurements, and patterns of bricks representing factors such as:[13] Vedic Meters: The rhythmic structure of verses in sacred utterances or mantras, particularly from the RigVeda Area/size and numeric equivalences: Units of time such as Muhurtas, months, seasons, and days; and Vedic numerology, an example being the Falcon altar (see left image), which was constructed from five layers of 200 bricks each, the total 1,000 bricks symbolising the Purusha, the first principle of creation, enumerated in the RigVeda (10.90): A THOUSAND heads hath Purusa, a thousand eyes, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide.—Rig Veda (translated by R.T.H. Griffith, 1896), Book 10, Hymn 90, Verse 1[26] Notably, P. N. Sinha states that the number 1,000 represents 'the thousand Maha yugas of every Kalpa' (about 4.32 billion years), illustrated by the 1,000 hoods of the Naga Vasuki/Ananta on which the Earth is supported.[27] I.G. Pearce, F. Staal, and D.M. Knipe all agree with Kak, repeating that the number, layering, size, and configuration of bricks to construct sacrificial altars - real and symbolic - as detailed in texts such as the Shatapatha Brahmana had numerous rules, [22][28] with Staal adding - in relation to similarities with ancient Greek, Babylonian, and Chinese geometry: Vedic geometry is attached to ritual because it is concerned with the measurement and construction of ritual enclosures [and] of altars... Vedic geometry developed from the construction of these and other complex altar shapes. All are given numerous interpretations in the Brahmanas and Aranyakas [texts relating to the Vedas]... [but the] Sulba Sutras contain the earliest extant verbal expression of the closely related theorem that is still often referred to as the Theorem of Pythagoras but that was independently discovered by the Vedic Indians...—Discovering the Vedas: Origins, Mantras, Rituals, Insights by Frits Staal, 2008 (pp. 265-267)[29] Noting that Kak also provides three values for Pi (the ratio of the circumference of a circle to its diameter) from the Shatapatha Brahmana, Pearce elaborates on the advancement of Vedic mathematics in general in relation to the construction of sacrificial altars: As a result of the mathematics required for the construction of these altars, many rules and developments of geometry are found in Vedic works. These include:

Use of geometric shapes, including triangles, rectangles, squares, trapezia and circles. Equivalence through numbers and area. Equivalence led to the problem of: Squaring the circle and visa-versa. Early forms of Pythagoras theorem. Estimations for π (pi). — Mathematics in the service of religion: I. Vedas and Vedangas, by I.G. Pearce (School of Mathematics and Statistics University of St Andrews, Scotland)[22] C.S. Seshadri states 'Familiarity with the four fundamental operations of arithmetic is evidence in Vedic Literature like the Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana, the Taittiriya Samhita and even the Rg-Veda. A passage from the ancient Shatapatha Brahmana gives all divisors of 720'.[30] This passage from the ancient Shatapatha Brahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Rg-Veda. A passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 720'.[30] This passage from the Agrahmana gives all divisors of 6, 8, 9, 10, 12, 15, 16, 18, 20, 24). The significance of this (including in relation to astronomy) can be seen in the following verses of that passage: pañcadaśātmano'kuruta astācatvārimśadistakāntsa naiva vyāpnonna saptadaśatmano'kuruta astācatvārimśadistakāntsa naiva vyāpnonna saptadaśatmano'kuruta catvārimśadistakāntsa naiva vyāśnonnaikām na vimśatidhā vyabhavat vimśatidhā vyabhavat vimśatimātmano'kuruta sattrimśadistakāntso'trātisthata pañcadaśe vyūhe tadyatpañcadaśe vyūhe'tisthata tasmātpañcadaśāpūryamānasya rūpāni pañcadaśāpaksīyamānasya atha yaccaturviṃśatimātmano'kuruta tasmāccaturviṃśatyardhamāsaḥ saṃvatsaraḥ sa etaiścaturviṃśatyā triṃśadiṣṭakairātmabhirna vyabhavatsa pañcadaśāhno rūpāṇyapaśyadātmanastanvo muhūrtālokampṛṇāḥ He made himself fifteen bodies of forty-eight bricks each: he did not succeed. [15x48=720] He made himself eighteen bodies of forty bricks each: he did not develop nineteenfold. [18x40=720] He made himself twenty bodies of thirty-six bricks each: he did not succeed. He did not develop either twenty-one-fold, or twenty-three-fold. [20x36=720] He made himself twenty-four bodies of thirty bricks each. There he stopped, at the fifteenth arrangement there are fifteen forms of the waxing, and fifteen of the waning (moon). [24x30=720] And because he made himself twenty-four bodies, therefore the year consists of twenty-four bodies of thirty bricks each he had not developed (sufficiently). He saw the fifteen parts of the day, the muhûrtas, as forms for his body, as space-fillers (Lokamprinâs), as well as fifteen of the night... — Satapatha Brahmnana, transliteration of Kanda X, Adhyâya IV, Brahmana II, Verses 13-18[31] —Satapatha Brahmana II, Verses 13-18[32] Significance in Vaishnavism Part of a series on Vaishnavism Supreme deity Vishnu / Krishna / Rama Important deities Dashavatara Matsya Kurma Varaha Narasimha Vamana Parasurama Rama Balarama Krishna Buddha Kalki Other forms Dhanvantari Guruvayurappan Hayagriva Jagannath Mohini Nara-Narayana Prithu Shrinathji Venkateswara Vithoba Consorts Lakshmi Bhūmi Sita Radha Rukmini Alamelu Related Garuda Hanuman Shesha Sastha Holy scriptures Vedas Upanishads Agamas Brahma Sutras Bhagavad Gita Mahabharata Ramayana Harivamsa Divya Prabandha Gita Govinda Puranas Vishnu Bhagavata Naradiya Garuda Padma Agni Sampradayas Sri (Vishishtadvaita) Rudra (Shuddhadvaita) Brahma (Dvaitadvaita) Brahma (Dvaitadva Ramsnehi Sant Mat Swaminarayan Vaishnava-Sahajiya Warkari Teachers-acharyas Chaitanya Chakradhara Dadu Dayal Hariyansh Jayatirtha Jiya Goswami Jinanesyara Kabir Madhavdey Madha Ramdas Sankardev Swaminarayan Tukaram Tulsidas Vallabha Vedanta Desika Vidyapati Vishnuswami Vyasatirtha Yamunacharya Related traditions Bhagavatism Vaikhanasas Pancharatra Thenkalais Vadakalais Munitraya Krishnaism Jagannathism Haridasa Sahajiya Baul Pushtimarg Gaudiya ISKCON Ramanandi Kapadi Balmiki Kabir panth Dadu panth Mahanam vte Main article: Vaishnavism A.A. Macdonell, A.B. Keith, J. Roy, J. Dowson, W.J. Wilkins, S. Ghose, M.L. Varadpande, N Aiyangar, and D.A. Soifer all state that several avatars and associated Puranic legends of Vishnu either originate (e.g. Matsya, Kurma, Varaha, and Narasimha) or at least were significantly developed (e.g. Vamana) in the Shatapatha Brahmana (SB).[23][33][21][2][34][35][20][36] Notably, all constitute the first five avatars of Vishnu. Vishnu Sofia states "developments that occur in the general character of Visnu in the Brahmana literature have far-reaching influence on the growth and moulding of avataric Visnu... Probably the single most important development, which is first found in the Brahmanas and exerts the most influence over all other factors, is the identification of Vishnu with the sacrifice repeatedly throughout the Shatapatha Brahmana (e.g. SB 1.7.4.20, 1.1.4.9, 3.2.1.38, 3.6.3.3, 5.2.3.6, 5.4.5.1) 5.4.5.18, 11.4.1.4, 12.5.4.11, 14.1.1.13, and 11.4.1.1.13, and 11.4.1.1.13, and 11.4.1.1.13, and 11.4.1.1.13, and 11.4.1.1.13, and 11.4.1.1.10. Kanda 14, Adhyaya 1, Brahmana 1 in SB 14.1.1 ('The Pravargya'), the story given is that 'the gods Agni, Indra, Soma, Makha, Vishnu, hence 'he became the most excellent of the gods'. Upadika ants then agreed with the other gods to gnaw at the bowstring of Vishnu while He rested his head on the Bow, in exchange for the boon to 'find water even in the desert' (as 'all food is water'). The Gharma (hot beverage offered as an oblation)[37] is named after the sound of Vishnu's head hitting the ground (which 'on falling became yonder sun'), and 'inasmuch as he [Vishnu] stretched out (pra-vrig) on the ground, therefrom the Pravargya (took its name)'. The body of Vishnu is then divided into three parts, with Agni receiving the first (morning) portion, Indra the second (midday) portion, and the remaining Visvedevas the third portion. [38] Kurma Main article: Kurma Kurma, the tortoise avatar of Vishnu, is inextricably linked in the Puranas with the legend of the churning of the Ocean of Milk, referred to as the Samudra manthan. The tortoise avatar is also synonymous with Akupara, the 'world-turtle' supporting the Earth, as

well as the Saptarishi sage, Kasyapa. Accounts from the Shatapatha Brahmana are stated by Varadpande to be the seed of Kurma.[citation needed] Eggeling adds that the 'kapalas [cups used in ritual sacrifices] are usually arranged in such a manner as to produce a fancied resemblance to the (upper) shell of the tortoise, which is a symbol of the sky as the tortoise itself represents the universe... In the same way the term kapala, in the singular, is occasionally applied to the skull, as well as to the upper and the lower case of the tortoise, e.g. Sat Br. VII, 5, 1, 2 [7.5.1.2]. [39] Kanda 1, Adhyaya 6, Brahmana 2 tercantaḥ śrāmyantaśceruḥ | śrameṇa ha sma vai taddevā jayanti yadeṣāṃvjayyamāsarṣayaśca tebhyo devā vaiva prarocata iti ceruretpuroḍāśameva kūrmam bhūtvā sarpantaṃ teha sarva eva menire yaṃ vai yajña iti te hocuḥ | aśvibhyāṃ tiṣṭha sarasvatyai tiṣṭhendrāya tiṣṭhendrāya tiṣṭheti sa sasarpaivāgnaye tiştheti tatastasthāvagnaye vāasthāditi tamagnāveva parigrhya sarvahutamajuhavurāhutirhidevānām tata ebhyo yajñah prārocata tamasrjanta tamatanvata so 'yam paro 'varam yajño 'nūcyate pitaiva putrāya brahmacārine They went on praising and toiling; for by (religious) toil, the gods indeed gained what they wished to gain, and (so did) the Rishis. Now whether it be that the gods caused it (the sacrifice) to attracts? What attracts? What attracts? whet attracts? and came upon the sacrificial cake which had become a tortoise and was creeping about. Then they all thought, 'This surely must be the sacrifice!' They said, 'Stand still for Agni!' at this it stopped. Having then enveloped it in fire (Agni), knowing, as they did, that it had stopped for Agni, they offered it up entirely, for it was an oblation to the gods. Then the sacrifice pleased them; they produced it, they spread it. And this same sacrifice is taught by the former to the later; the father (teaches it) to his son when he is a student (brahmakârin). —Satapatha Brahmana, transliteration of Kanda I, Adhyâya VI, Brâhmana II, Verses 3-4[14] —Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyâya VI, Brâhmana II, Verses 3-4[40] Macdonell also notes another instance in the Taittiriya Samhita (2.6.3; relating to the Krishna (Black) YajurVeda), where Prajapati assigns sacrifices for the gods and places the oblation within himself, before Risis arrive at the sacrifice and 'the sacrificial cake (purodasa) is said to become a tortoise'.[41] Kanda 6, Adhyaya 1, Brahmana 1 so 'yam puruṣaḥ prajāpatirakāmayata bhūyāntsyām prajāpatirakāmayata bhūyāntsyām prajāpatirakāmayata tapo 'tapyata sa śrāntastepāno brahmaiva pratiṣṭheti tasmādanūcya pratitisthati pratisthā hyesā yadbrahma tasyām pratisthā hyesā yadbrahma tasyām pratisthito 'tapyata so 'po 'srjata | vāca eva lokādvāgevāsya sāsrjyata sedam sarvamāpnodyadidam kim ca yadāpnottasmādāpo yadavrnottasmādāpo yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavrnottasmāda yadavr tadabhyamṛśadastvityastu bhūyo 'stvityeva tadabravīttato brahmaiva prathamamasṛjyata trayyeva vidyā tasmādāhurbrahmāsya sarvasya prathamajamityapi hi tasmātpuruṣādbrahma... so 'kāmayata | ābhyo 'dyo 'dhīmām prajanayeyamiti tāṃ saṃkśyāpsu prāvidhyattasyai yaḥ parāṅ raso 'tyakṣaratsa kūrmo 'bhavadatha yadūrdhvamudaukṣyatedaṃ tadyadidamūrdhvamadbhyo 'dhi jāyate seyaṃ sarvāpa evānuvyaittadidamekameva rūpaṃ samadṛśyatāpa eva Now this Person Pragâpati desired, 'May I be more (than one), may I be reproduced!' He toiled, he practised austerity. Being worn out with toil and austerity, he created first of all the Brahman (Neda) is the foundation: hence they say, 'the Brahman (Veda) is the foundation of everything here.' Wherefore, having studied (the Veda) one rests on a foundation; for this, to wit, the Veda, is his foundation. Resting on that foundation he (again) practised austerity. He created the waters out of Vâk (speech, that is) the world; for speech belonged to it: that was created (set free). It pervaded everything here; and because it covered (var), therefore also it (is called) water (vâr). He desired, 'May I be reproduced from these waters!' He entered the waters with that triple science. Thence an egg arose. He touched it. 'Let it exist! let it exist! let it exist and multiply!' so he said. From it the Brahman (neut.) was first created, the triple science. Hence they say, 'The Brahman (n.) is the first-born of this All.' For even before that Person the Brahman was created: it was created as his mouth. Hence they say of him who has studied the Veda, that 'he is like Agni;' for it, the Brahman (Veda), is Agni's mouth... He desired, 'May I generate, this (earth) from these waters!' He compressed it and threw it into the water. The juice which flowed from it became a tortoise; and that which was spirted upwards (became) what is produced above here over the wafers. This whole (earth) dissolved itself all over the water: all this (universe) appeared as one form only, namely, water. —Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda VI, Adhyâya I, Brâhmana I, Verses 8-10 and 12[43] Vak (speech) is female (e.g. SB 1.2.5.15, 1.3.3.8, 3.2.1.19, 3.2.1.22). Used in ritual sacrifices, so is the sacrificial altar (Vedi; SB 3.5.1.33, 3.5.1.39; see section on Varaha, below), and the firepan (ukha; SB 6.6.2.5). The (generative) principle of genderative) principle of genderative (e.g. SB 1.2.5.15, 1.3.3.8, 3.2.1.19, 3.2.1.22). (i.e. male and female coupling to produce something) is pervasive throughout (as reflected by the Sanskrit language itself). Kanda 7, Adhyaya 5, Brahmana 1 kūrmamupadadhāti | raso vai kūrmo rasamevaitadupadadhāti yāvānu vai rasastāvānātmā sa esa ima eva lokāh tasya yadadharam kapālam | ayam sa lokastatpratisthitamiva bhavati pratisthitamiva bhavati bhavati pratisthitamiva bhavati pratisthitamiva bhavati pratisthitamiva bhavati pratisthitamiva bhavati pratisthi purastātpratyancamupadadhātyamum tadādityam purastātpratyancamupasete saisā sarvāsāmistakānām mahisī yadasādhāt tasmādasāvādityam purastātpratyancamupasete 'ratnimātre daksiņato 'sādhāyai vrsā yosāmupasete 'ratnimātre daksinato 'sādhāyai vrsā yosāmupasete 'ratnimātre 'rat bhavati He then puts down a (living) tortoise;--the tortoise means life-sap (blood) he thus bestows on (Agni). As far as the life-sap extends, so far the body extends: that (tortoise) thus is these worlds. That lower shell of it is this (terrestrial) world; it is, as it were, fixed, as it were, is this (earth-)world. And that upper shell of it is yonder sky; it has its ends, as it were, bent down, as it were, is this (earth-)worlds he thus lays down (to form part of the altar)... And as to its being called 'kûrma' (tortoise); Prajapati, having assumed that form, created living beings. Now what he created, he made; and inasmuch as he made (kar), he is (called) 'kûrma;' and 'kûrma' being (the same as) 'kasyapa' (a tortoise), therefore all creatures are said to be descended from Kasyapa. Now this tortoise is the same as yonder sun: it is yonder sun: it is yonder sun: it is yonder sun he thus lays down (on the altar)... On the right (south) of the Ashâdhâ a female... —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana II, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana II, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana II, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana II, Verses 1-2 and 6[44] —Satapatha Brahmana, transliteration of Kanda VIII, Adhyâya V, Brâhmana II, Verses 1-2 and 6[44] —Satapatha Brahmana II, Verses 1-2 and 6[4 translation by Julius Eggeling (1900), Kanda VII, Adhyâya V, Brâhmana I, Verses 1-2 and 6[45] Originally a form of Prajapati, the creator-god, the tortoise is also stated to represent the three worlds (i.e. the triloka). SB 5.1.3.9-10 states 'Pragapati (the lord of generation) represents productiveness... the male means productiveness'. SB 14.1.1, which relates the story of Vishnu becoming the greatest of the gods before being decapitated by His bow, states the head of Vishnu becoming the greatest of the gods before being decapitated by His bow, states the head of Vishnu becoming the greatest of the gods at a sacrifice of the gods before being decapitated by His bow, states the head of Vishnu becoming the greatest of the gods at a sacrifice of the gods at a sacrification of the gods fish avatar of Vishnu, appears to Manu to warn him of an impending deluge. After being reared by and growing to an enormous size, Matsya then guides Manu's ship to safety at the peak of a mountain, where Manu re-establishes life through the performance of Vedic sacrificial rites (yajna). In Puranic accounts, Matsya also rescues the Vedas taken under the water, after they were stolen from Brahma by the Asura called Hayagriva (not to be confused with Hayagriva, the horse-headed avatar of Vishnu).[46] From the Shatapatha Brahmana: manave ha vai prātaḥ | avanegyamudakamājahruryathedam pāṇibhyāmavanejanāyāharantyevaṃ tasyāvanenijānasya matsyaḥ pāṇī āpede sa hāsmai vācamuvāda | bibhṛhi mā pārayiṣyāmi tveti kasmānmā pārayiṣyāmi tveti kasmānmā pārayiṣyasītyaugha imāḥ sarvāḥ prajā nirvoḍhā tatastvā pārayitāsmīti kathaṃ te bhṛtiriti sa hovāca | yāvadvai kṣullakā bhavāmo bahvī vai nastāvannāṣṭrā bhavatyuta matsya eva matsyam gilati kumbhyām māgre bibharāsi sa yadā tāmativardhā atha karṣūṃ khātvā tasyām mā bibharāsi sa yadā tāmativardhā atha mā samudramabhyavaharāsi tarhi vā atināṣṭro bhavitāsmīti śaśvaddha kaṣa āsa | sa hi jyeṣṭhaṃ vardhate 'thetithīṃ samāṃ tadaugha āgantā tanmā nāvamupakalpyopāsāsai sa augha utthite nāvamāpadyāsai tatastvā pārayitāsmīti In the morning they brought to Manu water for washing, just as now also they (are wont to) bring (water) for washing the hands. When he was washing himself, a fish came into his hands. It spake to him the word, 'Rear me, I will save thee!' 'Wherefrom wilt thou save me?' 'A flood will carry away all these creatures: from that I will save thee!' 'Wherefrom wilt thou save me?' 'A flood will carry away all these creatures: from that I will save thee!' 'Wherefrom wilt thou save me?' 'A flood will carry away all these creatures: from that I will save thee!' 'Wherefrom wilt thou save me?' 'A flood will carry away all these creatures: from that I will save thee!' 'How am I to rear thee?' It said, 'As long as we are small, there is great destruction for us: fish devours fish. Thou wilt first keep me in a jar. When I outgrow that, thou wilt dig a pit and keep me in it. When I outgrow that, thou wilt take me down to the sea, for then I shall be beyond destruction.' It soon became a ghasha (a large fish); for that grows largest (of all fish). Thereupon it said, 'In such and such a year that flood will come. Thou shalt then attend to me (i.e. to my advice) by preparing a ship; and when the flood has risen thou shalt enter into the ship, and I will save thee from it.'—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I ('The Ida'), Verses 1-4[14]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I, Adhyaya VIII, Brahmana, translation by Julius Eggeling (1900), Kanda I, Adhyaya VIII, Brahmana I, Adhy Ida'), Verses 1-4[47] Aiyangar explains that, in relation to the RigVeda, 'Sacrifice is metaphorically called [a] Ship and as Manu means man, the thinker, [so] the story seems to be a parable of the Ship of Sacrifice being the means for man's crossing the seas of his duritas, [meaning his] sins, and troubles'.[20] SB 13.4.3.12 also mentions King Matsya Sammada, whose 'people are the water-dwellers... both fish and fishermen... it is these he instructs; - 'the Itihasa is the Veda'.' Narasimha Main article: Narasimha destroyed the Asura-King Hiranyakashipu, who after undertaking severe penances, was granted a boon by Brahma that he could not be killed inside or outside any residence, on the ground or in the sky, or by any god, human, animal, or weapon. The man-lion avatar of Vishnu thus put the demon on His lap and killed him with claws. This concept is similar to that found in the Shatapatha brahmana (Sanskrit transliteration for Kanda XII is not available): By means of the Surâ-liquor Namuki, the Asura, carried off Indra's (source of) strength, the essence of food, the Soma-drink. He (Indra) hasted up to the Asvins and Sarasvatî, crying, 'I have sworn to Namuki, saying, "I will slay thee neither with the dry nor with the moist!" and yet has he taken these things from me: seek ye to bring me back these things!— Satapatha Brahmana, translated by Julius Eggeling (1900), Kanda XII, Adhyaya VII, Brahmana III, Verse 1[48] D.A. Soifer states that 'Brahmana literature yields what must be considered as the prototype of that [Narasimha] myth, the Indra-Namuchi [or Namuki] myth', adding that other academics such as Devasthali concur that although elements of the Namuchi legend are 'scattered throughout Brahmana 1.7.1.6)', the fullest version is in the Shatapatha Brahmana. [36] Indra defeating Namuchi itself originates from the RigVeda (e.g. 10.73): tvam jaghantha namucim makhasyum dāsam kṛṇvāna ṛṣayevimāyam | tvam cakartha manave syonān patho devatrānjasevayānān || War-loving Namuci thou smotest, robbing the Dāsa of his magic for the Rṣi. For man thou madest ready pleasant pathways, paths leading as it were directly God-ward. —RigVeda transliteration of Book 10, Hymn 73, Verse 7[49] —RigVeda translation by Ralph T.H. Griffith (1896) of Book 10, Hymn 73, Verse 7[50] Vamana Main article: Vamana Vamana, the dwarf avatar of Vishnu, took back the three worlds from the Asura king Bali (grandson of Prahlada, saved from his father, Hiranyakashipu, by the Narasimha avatar) in three steps. Kanda I, Adhyaya 2, Brahmana 5 devāśca vā asurāśca | ubhaye prājāpatyāḥ paspṛdhire tato devā anuvyamivāsuratha hāsurā menire 'smākamevedaṃ khalu bhuvanamiti te hocuḥ | hantemām pṛthivīṃ vibhajāmahai tām vibhajamahai tam vibhajamahai tam vibhajamahai tam vibhajamahai tam vibhajamaha imāmasurāḥ pṛthivīm preta tadeṣyāmo yatremāmasurā vibhajante ke tataḥ syāma yadasyai na bhajemahīti te yajñameva viṣnum puraskṛtyeyuḥ te hocuḥ | anu no 'syām pṛthivyāmābhajatāstveva no 'pyasyām bhāga iti te hāsurā asūyanta ivocuryāvadevaiṣa viṣnurabhiśete tāvadvo dadma iti vāmano ha viṣnurāsa | taddevā na jihīḍire mahadvai no 'durye no yajñasammitamaduriti The gods and the Asuras, both of them sprung from Prajapati, were contending for superiority. Then the gods were worsted, and the Asuras thought: 'To us alone assuredly belongs this world! They accordingly accordingly the superiority. Then the gods were worsted, and the Asuras thought: 'To us alone assuredly belongs this world! They accordingly accordingly the superiority. Then the gods were worsted, and the Asuras thought: 'To us alone assuredly belongs this world! They accordingly accordingly the superiority. Then the gods are the superiority accordingly the superiority accordingly the superiority. Then the gods were worsted, and the Asuras thought: 'To us alone assuredly belongs this world! They accordingly the superiority accordingly the superiority accordingly the superiority. The superiority accordingly to the superiority accordingly the superiority accordingly to the superiority accordingly to the superiority accordingly the superiority accordingly the superiority accordingly to the superiority accordingly the superiority accordingly to the superiority accordingly set about dividing it with ox-hides from west to east. The gods then heard of this, and said: 'The Asuras are actually dividing this earth: come, let us go to where the Asuras are dividing it. For what would become of us, if we were to get no share in it?' Placing Vishnu, (in the shape of) this very sacrifice, at their head, they went (to the Asuras). They then said: 'Let us share in this earth along with yourselves! Let a part of it be ours!' The Asuras replied rather grudgingly: 'As much as this Vishnu lies upon, and no more, we give you!' Now Vishnu was a dwarf. The gods, however, were not offended at this, but said: 'Much indeed they gave us, who gave us what is equal in size to the sacrifice.' -Satapatha Brahmnana, transliteration of Kanda I, Adhyaya II, Brahmana V, Verses 1-5[51] Eggeling notes that in the Shatapatha Brahmana, 'we have here the germ [i.e. origin] of the Dwarf incarnation of Vishnu'.[52] The difference in this account - aside from no mention of Bali - is that instead of gaining the earth by footsteps, it is gained by as much as Vamana can lie upon as a sacrifice. That this legend developed into Vamana taking three steps, as noted by Aiyangar, originates from the three strides of Vishnu covering the three words in the RigVeda (1.22 and 1.154).[20][53][54] Notably, the three steps of Vishnu are mentioned throughout the Shatapatha Brahmana as part of the sacrificial rituals described (e.g. SB 1.9.3.12, 5.4.2.6, and 6.7.4.8). Kanda 6, Adhyaya 7, Brahmana 4 SB 6.7.4.8 also explains why the strides of Vishnu are performed in rituals: sa vai viṣṇukramānkrāntvā | atha tadānīmeva vātsaprenopatiṣṭhate yathā prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmaḥ prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmah prayāyātha tadānīmeva vimuñcettādṛktaddevānām vai vidhāmanu manuṣyāstasmādu hedamuta mānuṣo grāmah prayāyātha tadānīmeva vimuñcettādṛktada vimu vai vidhāmanu mānuṣo grāmah prayāyātha tadānīmeva vimuñcettād vimu vai vidhāmanu vai chafing; for when the yoked (beast) is not unloosed, it is chafed. In like manner the Sacrificer drives up to heaven by the Vishnu-strides; and unyokes by means of the Vâtsapra. —Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda VI, Adhyaya VII, Brahmana IV, Verse 8[55] Varaha Main article: Varaha Varaha - also referred to as Yajna-Varaha ('sacrifical boar') - is in Puranic literature explicitly stated in the Nirukta to be synonymous with clouds and rain (sacrifice produces rain, rain feeds crops, and crops feed living beings),[56] Varaha is most commonly associated with the legend of lifting the Earth out of the Cosmic Waters, and in various accounts also battles and defeats the Asura Hiranyaksa to do so. Kanda 14, Adhyaya 1, Brahmana 2 atha varāhavihatam iyatyagra āsīditīyatī ha vā iyamagre pṛthivyāsa prādeśamātrī tāmemūşa iti varāha ujjaghāna so'syāḥ patiḥ prajāpatistenaivainametanmithunena priyeṇa dhāmnā samardhayati kṛtsnaṃ karoti makhasya tvā śīrṣṇa ityasāveva bandhuḥ Then (earth) torn up by a boar (he takes), with 'Only thus large was she in the beginning,'--for, indeed, only so large was this earth in the beginning, of the size of a span. A boar, called Emûsha, raised her up, and he was her lord Prajapati: with that mate, his heart's delight, he thus supplies and completes him;--'may I this day compass for you Makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee! of this day compass for you Makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee! of this day compass for you makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee! of this day compass for you makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee! of this day compass for you makha's head thee! of this day compass for you makha's head on the Earth's place of divine worship: for Makha's head thee! of this day compass for you makha's head thee! of this day compass for you makha's head thee! of this day compass for you makha's head on the Earth's place of divine worship: for Makha's head thee! of this day compass for you makha's head thee! of this day compass for you makha's head the worship is a factor of the compass for you makha's head the worship is a factor of the compass for you makha's head the compass for you makha Satapatha Brahmnana, transliteration of Kanda XIV, Adhyaya I, Brahmana II ('The making of the pot'), Verse 11[57]—Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda XIV, Adhyaya I, Brahmana II ('The making of the pot'), Verse 11[58] The context of this verse is in relation to a Pravargya ritual, where clay/earth is dug up, fashioned or 'spread out' into Mahâvîra pots (symbolising the head of Vishnu), and baked in a fire altar (an explanation of Vishnu), and baked in a fire altar (an explanation of Vishnu performing the specific task of rescuing the earth is mentioned in the Shatapatha Brahmana. the nucleus of the story of the god rescuing the earth in the Bal from its epithet emusa, [meaning] fierce, in the RigVeda, the ascribed meaning cannot be verified: 10 All these things Viṣṇu viṣṇurābharadurukramastveṣitaḥ | śataṃ mahiṣān kṣīrapākamodanaṃ varāhamindra emuṣam || —Rigveda 8.66.10 (Note: the transliteration is incorrectly ascribed to hymn 8.77)[61] Kanda 5, Adhyaya 4, Brahmana 3 atha vārāhyā upānahā upamuñcate | agnau ha vai devā ghṛtakumbham praveśayāṃ cakrustato varāhaḥ sambabhūva tasmādvarāho meduro ghṛtāddhi sambhūtastasmādvarāhe gāvaḥ saṃjānate svamevaitadrasamabhisaṃjānate tatpaśūnāmevaitadrasamabhisaṃjānate tatpaśūnāmevaitadrasamabhisamabhisaṃjānate tatpaśūnāmevaitadrasamabhisa nāvadṛṇṣāditi varuṇa u ha pṛthivyai bibhayāṃ cakāra yadvai meyaṃ nāvadhūnvīteti tadanayaivaitanmitradheyamakuruta na hi mātā putraṃ hinasti na putro mātaram He then puts on shoes of boar's skin. Now the gods once put a pot of ghee on the fire. There from a boar was produced: hence the boar is fat for it was produced from ghee. Hence also cows readily take to a boar: it is indeed their own essence (life-sap, blood) they are readily taking to. Thus he firmly establishes himself in the essence of the cattle: therefore he puts on shoes of boar's skin. Looking down on this (earth) he then mutters, 'O mother Earth, injure me not, nor I thee!' For the Earth was once afraid of Varuna, when he had been consecrated, thinking, 'Something great surely has he become now that he has been consecrated: I fear lest he may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me asunder! And Varuna also was afraid of the Earth, thinking, I fear lest she may rend me as a his mother. —Satapatha Brahmana, transliteration of Kanda V, Adhyaya IV, Brahmana III, Verses 19-20[62] —Satapatha Brahmana, translation by Julius Eggeling (1900), Kanda V, Adhyaya IV, Brahmana III, Verses 19-20[63] The form of a boar was produced from a sacrificial oblation of the gods, and boars share the essence of cattle (which symbolise prosperity and sacrifice in SB 3.1.4.14, and productiveness in 5.2.5.8). Eggeling notes that in this ceremony, the King wears boar-boots to engage in a mock-battle with a Raganya (a Kshatriya noble or royal), stated to be 'Varuna's consecration; and the Earth is afraid of him'. This ritual therefore seems to be significant as the mock-battle between the King (symbolising the boar) and the Raganya (symbolising Varuna, RigVedic deity of water) parallels the battle between Varaha with the Asura Hiranyaksa in various Puranic accounts of the Earth being saved and lifted out of the waters. Manuscripts and Translations All English translations of the Madhyandina School recension are by Julius Eggeling in five volumes. The English translation of the Kanva School recension by W.E. Caland in 3 volumes has not been found or listed; another English translation by the first five volumes can be previewed). 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