


Scientific **And** Philosophical Wisdom **In** Sanskrit



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**208, IInd Floor, Prakash Deep Building
4735/22, Ansari Road, Daryaganj,
New Delhi-110002**

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E-mail : deepak.nbbc@yahoo.in



₹ 2500.00

ISBN : 978-81-8315-349-2

First Published 2019

© Author

Published by
New Bharatiya Book Corporation
208, 2nd floor
Prakash Deep Building,
4735/22, Ansari Road, Darya Ganj,
New Delhi-110002
Ph. 23280214, 23280209
E-mail : deepak.nbbc@yahoo.in

Laser Type Setting :
S.K. Graphics, Delhi-84

Printed at : S.K. Offset, Delhi

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Reflections on Rasavighnas

Dr. V. R. Muralidharan

I

Nāṭyaśāstra is the most notable and comprehensive text on dramaturgy in Sanskrit ascribed to Bharata (C. 100AD) in 36 chapters. It was meticulously commented on by Abhinavagupta in his *Abhinavabhāratī* commentary. The sixth chapter deals with rasa in detail and Abhinavagupta, after providing the historical development of rasa interpretations as an introduction to his own theory, psychologically presents the *abhivyakti* concept of rasa with the help of Kasmiri Saivism and especially the theory of *pratyabhijñā*. As a preliminary to his arguments he says that rasa is the sentiment received by the *sahṛdaya* avoiding all kinds of obstacles or hindrances or *vighnas*. (*vītavighnapratīgrāhyo bhāva eva rasaḥ*). Thus *vighnas* which may be against the actual enjoyment of rasa become one of the discussions of Abhinavagupta and it has relevance even in the present day reception of any creative presentation in the form of text, drama performance and sculpture. This paper aims at a review on some points presented by Abhinavagupta in the present day conditions of the aesthetic rapture.

The *vighnas* referred to by Abhinavagupta are seven in number and are related to the author/composer, actor or the receiver. The feeling of impossibility (*sambhāvanāviraha*), consideration of the matter different from the self or others (*nijaparagatatvaviśeṣāveśā*), indulged in the happiness and the like of personal self (*nijasukhādivivaśībhāva*), improper or insufficient materialization of the text or performance (*asphuṭatva* and *pratīyupāyavaikalya*), undue importance to other matters (*apradhānatā*) and dubious nature in general (*samśayayoga*) are the seven *vighnas* narrated by Abhinavagupta. He has suggested some solutions by which the above mentioned problems can be solved. According to him the various techniques

The Delineation of Philosophical Bhakti in Śrīkrṣṇavijaya of Śankarakavi

Dr. Reeja B. Kavanal

I

Srikrishnavijaya of Sankarakavi is a Mahakavya in Sanskrit. In twelve cantos containing 1155 verses, the poet narrates the life and victories of Srikrishna, who is the most celebrated hero of Indian mythology and the most popular of all deities. The story of Krishna as is the story of *Bhagavatha* tenth Skandha is described in it. The poem begins with the story of Bhūmīdevī pleading to Lord Brahma of her harassment by Asuras, Lord Brahma meeting Lord Vishnu, and Kamsa trying to murder Devaki, and Vasudeva pacifying him and ends with the story of Santhanagopala. *Srikrishnavijaya* is a work of considerable literary merits.

Srikrishna occupies a prominent place in the culture of the Indian people. The story of Krishna dealt in *Bhagavatha* is an end product of a long process of development. Many separate factors interacted in order to give rise to the complete pattern of the Krishna story. The story provided great treasure-source of inspiration to several poets and story tellers that for centuries they turned to it for their plot.

Bhagavatha and the story of Kṛṣṇa influenced greatly the poets of Kerala from remote antiquity up to the modern time, so that poets from Kerala also produced a number of literary works having Krishna story as their main theme. Sankarakavi, relatively a modern poet from Kerala also, enriched this tradition through *Srikrishnavijaya*.

As indicated earlier, the story of Krishna narrated in the tenth Skandha of *Bhagavatha* is summarised, with some slight modifications, by the poet. But his indebtedness to *Bhagavatha* is very clear in developing the important

Man and environment - a bird's view on the Vedic literature

Prof. Dr. B. Chandrika

There is a blind belief even among the Sanskrit scholars that, the Vedas being the oldest testimonials ever originated on this earth and that there is no relevance to study them. On another place there is also a group of scholars who blindly believe that including modern scientific findings everything has its route in the Vedas. Actually, both these ideas are foolish. We should not forget the fact that wisdom of the Vedic sages, being originated in their intellect are not based on any outward reason and only revealed truth; it can not be tested with our normal intellect whereas in the case of modern science it is always subject to change. Anyway I am not here to make you believe that all those things revealed in the Vedas are to be blindly accepted. The sole duty of the modern scholar is to contemplate on the verses and to arrive at certain conclusion which will akin to the relevant logics supported by modern science. Anyhow Vedas, being originated long before the commencement of any precautions methods a compassionate ground should be adopted. My paper aims at to present before you, even though the Vedas have been originated generations back the relevance of which stands beyond our expectations. because the panacea which was proposed by our sages for the smooth living of a generation having multi-phased social circumstances, transcends any limits. The only thing that we have to bear in our mind is that we should give timely interpretations to the teachings, in accordance with the then present social situation.

The whole paper may be grouped into three phases. Claiming the authority of our heritage, I have tried, to sum up the responsibilities and rights of an individual in this Universe. Each and every living creature has certain responsibilities to nature, where we are living. The Vedas being the first written documents of our race and the Vedic seers, who lived, closed to

दर्शनशास्त्रे प्रतिबिम्बग्रहणप्रकारः

डो० एल् सुधर्मणी

प्रतिबिम्बप्रत्यक्षकाले नायनाप्रतिबिम्बप्रत्यक्षकाले नायना रश्मयः दर्पणादिसहसेषु स्वच्छवस्तुषु परिपतन्ति। पुनश्च तस्मात् परावृत्तास्ते स्वमुखादिकमेव संयुजन्ति। दशायामस्यां स्वमुखस्यैव भवति प्रत्यक्षम्। तथापि चक्षुरश्मीनां दर्पणस्थं मुखमहं पश्यामि इत्येव जनाः भवन्ति भान्ताः। तत्त्वतस्तु दर्पणे नास्ति किमपि मुखादिकं, दर्पणे मुखनिर्माणसामग्रीणाम् अभावात्। एवं च दर्पणे वर्तमानं प्रतिबिम्बम् अलीकमेवेति सुस्थितम्।

तथ्यमिदं न्यायसूत्रवात्स्यायनभाष्ये विशदमुपावर्ण्यत। इदमस्ति वात्स्यायनवचनम् - यथा.....दर्शप्रतिहतस्य परावृत्तस्य नयनरश्मेः स्वेन मुखेन सन्निकर्षे सति स्वमुखोपलम्भनं प्रतिबिम्बग्रहणाख्यम् आदर्शरूपानुग्रहातन्निमित्तं भवति। (3/1/49) सूत्रे भाष्यम्।

अर्थोऽयं प्रसन्नपदटीकायां विशदं व्यात्रियत - आदर्शोपरि प्रतिघातेन परावृत्तो नयनरश्मिग्रीवस्थमेव स्वमुखं गृह्णाति, तदेव प्रतिबिम्बग्रहणमित्युच्यते।

प्रतिबिम्बस्यालोकतायां सुबहवो हेतवः दर्शनशास्त्रेषु प्रोक्ता विद्यन्ते। तथाहि- वेदान्तसूत्रे शाङ्करभाष्ये प्रोक्तस्य वचरस्यायमाशयः - यथा जलगतः सूर्यबिम्बः जलाहासेन हसति, जलवर्धनेन च वर्धते। परं नैतेन सूर्यबिम्बस्य हासः वृद्धिर्वा एवञ्च नास्ति कदापीतरानधीनप्रामाण्यं तन् प्रतिबिम्बयिनस्य। अत एव स्वतोऽस्तित्वशालिताया अभावात्स्य प्रतिबिम्बचित्रस्यालीकता सिद्धयति।

बौद्धदर्शने अपि प्रोक्तं यत् अन्यपदार्थायत्तसताकं वस्त्वलीकमेव भवति। यथा प्रतिबिम्बं मुखादि बिम्बसन्निधानेनैवास्तित्वं लभमानमलीकं भवति। आधुनिकविज्ञाने प्रतिबिम्बचित्रस्यालीकता

आधुनिकविज्ञानमपि प्रतिबिम्बं वस्तुनत्र मुते। तत्र समासेनेमे हेतव उपस्थाप्यन्ते 1. प्रतिबिम्बमिदं बिम्बानुग्रहेण तिष्ठति। बिम्बापाये तु प्रतिबिम्बं स्वास्तित्वमभिरक्षितं नैव क्षमते।

The twin Gods : Aśvins in Ṛgveda Samhita

Dr. T. Mini

The twin Gods Asvini devas of Indian mythology are of importance from Vedic period itself. They are the deities of nearly sixty suktas of Rigveda. In puranic literature and in texts on Ayurveda they are considered as the Divine doctors. Texts on Ayurveda include a legacy of teachers of Ayurveda. According to it Brahma taught Ayurveda to Daksaprajapati from him Asvinidev as the twin sons of Sun god studied Ayurveda. From them it was learned by Indra. Indra imparted the knowledge to Atreya. Atreya taught Agnivesa, Agnivesa's teachings Agnivesa samhita was redacted by Charaka in Charakasamhita. Indian mythology has to say many stories of these twin divine physicians. In Mahabharata the twin Pandavas Nakula and Sahadeva are sons of these gods. In Puranas we come across the stories of the medical skills of them. Story of Chyavana maharshi is an example. They are considered as expert surgeons also. Their replacing of the head of the sage Dadhyachi is found in puranas. As a result of this they were out casted by gods and they were denied of their sacrificial share. In Vedas apart from these two Agni, Rudra are also given the names Bhisak. In this paper an attempt is made to study the deities based on the data available from Rig Veda Samhita and to study it in the light of later literature of Puranas and Ayurveda.

Legends of Asvins in Rig Veda

In Rig Veda we come across around sixty Suktas about Asvins. In them we find Asvins as doing many great deeds. In Rig veda these two are called the sons of Vivasvanī sun god] and Saranyu who had opted the form of Horses then. Hence the asvins are having the shape of horses. Nirukta explains their name "Asvairityasvinau", The name is explained as the persons having horses or the persons having horse shapes. There exist another concept of them being the sons of Rudra, Nirukta describes them as signifying Dyāva and Prthivi. Some consider them as signifying Ahas and Ratri. Some

Sanskrit Sources of Malayalam Treatises in Āyurveda

Dr. K. V. Ajithkumar

Keralite authors on Āyurveda not only composed works in Sanskrit but also in Malayalam. In this paper an attempt is made to assess the Malayalam works by Keralites. There are a number of Malayalam works written by Keralite authors in Āyurveda. Most of the Malayalam works on Āyurveda are directly or indirectly rely on Sanskrit *Samhitā* texts. But some of them represent the Kerala traditional Āyurveda before the coming of Sanskrit *Samhitās*. Text like *Sindisramañjarī* represents the siddha tradition. A general study of this works is also attempted in this paper as this is necessary to understand the impact of Sanskrit treatises on Keralas Āyurveda fully.

Cikitsāmañjarī

It is an independent work from Kerala in Mañipravāla style, The text is also known as *Cikitsāṅgaprakāśinī*.

cikitsāmañjari seyam cikitsāṅgaprakāśini

*anutsāryaprayogārhaiḥ samuddhārya mayocyate.*¹

Cikitsāmañjarī (also known as *Cikitsāṅgaprakāśinī*) is a collection of some most useful (medicines) by me (from authentic texts of Āyurveda.)

Vaṭakkamkūr in his *KSSC* points out that the author of this work is one Pulāmanthol Moos, without giving any reference.² But in the preface to the present text which is edited by D. Sreeraman Namboodiri and K. G. Gopalapillai, it is said that the author and date of the work are not known. Vaṭakkamkūr also states that the work is incomplete and the text is only up to *mukharoga* (Facial diseases).³ But the present text contains the all topics in detail. In the preface to the text K. G Gopalapillai declares that the present text is based on two manuscripts got one from the son of Āranmula

Kuvalayamālā - A Jaina Campu Kāvya

Dr. Ambika. K. R

Kuvalayamālā a prākṛt Jain work of Uddyotana Sūri and its digest *Kuvalayalamālā Katha* is a Sanskrit work of Ratnaprabhāsūri. The *Kuvalayamālā* starts with a *Mangala*, the author directs salutations to Ṛsabha, the first Tirthankara, with poetic references to some events in his career. Secondly, to Mahāvīra who could not be shaken in his meditation even by the tempting appeals of the charming seasons prompted by Saṅgama, the God. Another important feature of *Kuvalayamālā* is that it gives description of Janapathas, town, villages, mountains, rivers, seas and states of India. The text yields important information during the reign of Valsarāja Pratihara of Rajasthan. This text gives a Judiciary system of 8th ce. AD. The Judiciary officers called the *Kāraṇikas*. *Kuvalayamālā* mentions various castes and gotras of social hierarchy. Another interesting one is the knowledge of cosmetics. The ornaments of gold, pearl, usage of camphor powder are seen in the text. Like Smṛtis the birth of the boy child was supposed to be considered to save parents from hell and the birth of daughter was not considered as curse. The text also throws a light on the religious condition of the people. Vaiṣṇavism, Śaivism and Śāktism remained in flourishing condition in Rajasthan. The reference of education system is also mentioned in the text.

It is an attempt to an over view of a text *Kuvalayamālā* and to familiarising the Sanskrit treasure of knowledge in the field of socio-political-religious-judicial and other branches of study.

Kuvalayamālā, a Prākṛt Jain campu work of Uddyota-nasūri (8th ce. AD) and its digest *Kuvalayamālā Katha* is a Sanskrit work of Ratnaprabhāsūri (13th ce. AD). *Kuvalayamālā* was composed when he was staying at Jabālipura, modern Jalore in Rajasthan. The exact date of the completion of the *Kuvalayamālā* as specified by its author as 21st March 779 A. D (P. 20, *Kuvalayamālā*, Vol. II). His teacher was Haribhadrasūri, the

Kṣetравāstu Tradition of Kerala

K. A. Ravindran

Temples in general are supposed to be a collective scheme of architecture, iconography and decoration. Style of construction of temples represents the rich and varied regional cultures of that country. India has a well developed traditional method of creation of temples. Kerala also has its own manuals - a vast and wide textual and architectural tradition regarding the principles of temple construction. This paper, which is divided into two parts, is an attempt to examine the characteristic features of traditional temple architecture of Kerala. In the first part, textual and architectural tradition of Kerala is discussed and in the second, some explanations are given regarding the different phases of Kerala temple architecture.

Textual Tradition and Architectural Tradition

Several authentic texts have been written by Kerala authors on the topics related to this vast and important subject. *Tantrasamuccaya* of Cennas Nārāyaṇan Nambūtiri, *Īśānaśivagurudevapaddhati* of Īśānaśivagurudeva and *Śilparatna* of Śrīkumāra are authoritative texts in Sanskrit where as *Putayūr Bhāṣā*, *Kuzhikkāṭṭu Pacca* etc. are some important treatises in Malayalam.

Architectural Tradition

Under this head, the structural specialities of temple architecture tradition of Kerala (Keralīyakṣetравāstu) have to be discussed. Classification of temples, parts of a typical Kerala temple, concept of Prāsāda and Pañcaprākāra style of construction and materials used for construction are important aspects to be studied.

Classification and parts of a temple

Temples are generally classified into Mahākṣetram having five Prākāras

Festivals : the Mirror of Culture

M. Jensi

The word for festival or Party' in Spanish is Fiesta(Fee-aya-tah). The increasing pace of Mechanization is robbing us from the leisure of time so vitally needed to argument our energies. In the words of a poe.;

"What is life if full of care

We have no time to stand and stare

Festivals form an integrated part of human society. One of the prime objectives of celebration of the festival is to appease different gods and goddesses, deities and spirits for socio –cultural and socio- economic betterment. So the festivals have a socio-religious value. Moreover the festivals are one of the media through with the cultural patterns of a society have been reflected.

The celebrated poet Kalidas has said:- utsavapriyah khalu manusyah.

(Men are, by their very nature fond of festivals).

India is a land of fairs and festivals. Our country is the land of diversity and different communities belonging to different religions live here therefore many festivals are celebrated regularly every year. In India festivals do not just offer people a temperory reprieve from their daily grid. These festivals are not just about celebration and fasting in fact inburd with deep inner significance, each festival is a multiface -ted celebration, each and every festival has a significance of its own. The day on which a particular Festivala celebrated has a special astrological significance, and certain observations on these days yield manifold benefits. Among these festivals, some are religious some are based on seasons. While some are of national importance, all the festivals are celebrated with great enthusiasam harmony in a colourful atmosphere, and are enjoyed by people from every religion.

Festivals whether religious social or seasonal, have played an important

Samavāya or Inherence : An Important Tenet in Nyāyavaiśesika Philosophy

Dr. K. G. Kumari

Nyāya is the science of logical proof and furnishes a correct method of philosophical inquiry in to the objects and subjects of human knowledge. Nyāya is a Sanskrit word which signifies a subject that is an analytical investigation of the subject through the process of logical reason. It is also called Tharkavidya, Vāda vidya or Science of reasoning, Anviksiki, hetuvidya pramānaśāstra¹ etc. In Nyāya-bhashya Anviksiki is described as the illuminator of all science, the means of all activities, and the depository of virtues². Gautama in his Nyāyasūtra follows the three methods of exposition, enumeration, definition and general examination. Enumeration is the assertion of a subject by name in general way. Definition is the explicit assertion of both general and particular features of an object by which it is distinguished from other homogenous and heterogeneous objects. Examination is proper assimilation of objects backed by the source of valid knowledge.

Vaiśesika the name of the system has been interpreted in two ways. One explanation is derived from the fifth category 'viśeṣa' used the sense of the particularity. Another view to that the name of the system is derived from the category viśeṣa, on which the conception of the atomic theory is based. In the later case visesa is interpreted as 'special'. Kanada is the founder of vaisesika philosophy. The Basic work of this system is vaiśeṣikasūtra by Kanāda.

Nyāyavaisesika is treated as sister philosophies. Those philosophies includes many important tenets explained. Mangalavāda and Eswaravāda, in the most important tents in these system. Udayanācārya established the existence of God in his famous text Nyāyakusumāñjaly. Pramāṇavāda is another important principle in Nyāya-vaisesika philosophy. These systems advocates a theory that soul, sāmānya, samavāya and visesa are regarded as

Vedādhikāra Nirūpaṇa of Chattambi Swami

Dr. R. Kamalakumari

Chattambi Swami's works mere illustrations of the vastness and depth of his philosophical knowledge and scholarship. They discuss the basic principles of Sidhan and Sankara's Advaita related to 'Ekamevadyudi brahma'. Vedadhikara Nirupanam is a notable contribution to Vedic literature especially vedic authority. It is an outcome of Swami's disciplined study and research of vedic texts and religious rites and rituals. He supports his views using quote from Vedas, Upanishads and other known authentic religious sources.

The Brahmins who controlled the society of ruled that Sudras and women should not acquire knowledge of the veda 'na sthree sudrau vedemadhyayitham' was the dictum followed at that time. Every Brahmin can learn and teach Vedas. Kshathriyas and Vaisya learn and teach Vedas. Kshatriyas and Vaisya can learn but cannot teach. But Sudras are not permitted to even hear Vedas and therefore no question of learning arises. This was not a vedic rule but only the rule propagated by the mighty Brahmin who controlled the hierarchy of the society. Thus the vedic culture was getting degrade and no fruitful grains yielded at that time as all the rituals performed were meant to satisfy the interests of the blind and greedy Brahmin. Swami's attempt was to revise the fruit of vedic culture as originally intended at its beginning and to make the vedic tradition more popular and general. For humanity, vedas are tools that intended to help to distinguish between Dharma and Adharma. Vedic knowledge is inevitable to approach god and for attaining Moksha, as every human life is aiming such. Therefore, Swami though his work established the truth that Vedas are universal and belongs to all kinds of humanity. Every human being has a right to achieve Vedic knowledge and nobody should be denied that.

Vedas are practiced in the form of sruthis. Those who has to follow Vedas