**SAMA VEDA**

It is the shortest of all the four vedas. This veda is seen as the origin for the field of sangita or music in Sanatana dharma.

The Sama Veda, divided into two major parts, first to include the four melody collections, or the Saman, the songs and the latter the Arcika, or the verse books a collection (Samhita) of hymns, portions of hymns, and detached verses. A liturgical text, relating to public worship, all but 75 verses of the total 1875 is derived from the Rig Veda.

research scholars point out its existing compilations to have been originated in the post-Rigvedic period, dating approximately around 1200 or 1000 BCE, also the period being contemporary to Atharvaveda as well as Yajur Veda. But at the same time, many scholars are quick to point out that no specific date of creation can be attributed to the Vedas, which reconciles with the claim of ardent believers of the Hindu dharma of the Veda being Apauruṣeya; meaning, not of a man or impersonal and also not belonging to a particular author.

Widely referred to as the ‘**Book of Songs**’, it is derived from two words, Saman, of Sanskrit, meaning Song and Veda, meaning Knowledge. It is the Sama Veda, that has served as the principal roots of the classical Indian music and dance tradition, and proudly the tradition boasts itself as the oldest in the world. The verses of Sama Veda, as the tradition had followed, is sung using specifically indicated melodies called Samagana by Udgatar priests at rituals dedicated to different deities.

#### **B. Form and Division:**

According to the ancient tradition, told by Patanjali, the Samaveda had 1000 rescensions (*Shakhas*). But at present there are only three rescensions. These are –

(1) *Kauthuma* (2) *Jaiminiya* (3) *Ranayaniya* But today, Kauthuma Shakha is known more prominently. The Samaveda- Samhita of Kauthumas, consists of two parts, Archika and gana. The Archika is also separated in two. – the Purvarcika, and the Uttararcika. First part contains four parts:

1. Agneya – 114 verses for Agni
2. Aindra – 352 verses for Indra
3. Pavamana – 119 verses for Soma Pavamana
4. Aranya – 55 verses for Indra, Agni, Soma etc. (And Mahanamni Mantras -10)

This part consists of 650 verses.

The Uttararcika, the second part of the Samaveda-Samhita, consists total number of 1225 verses. So the total number of verses in the Samaveda-Samhita is 1875. Amongst these 1771 Verses are from the Rigveda Only 99 verses of this Samhita are not found in the Rigveda- Samhita and thus are regarded to be of Samaveda itself.

The Gana part of the Samavead is also divided into Prakrti Gana and Uha Gana. Strictly speaking, the Uha Gana is not part of the original Veda but the application of the Samans from the Prakrti Gana based on the Purvarcika to the mantras of the Uttararcika.

**SAMHITHAS**

Samaveda is an independent collection (Samhita), yet it has taken many verses, a large number indeed, from the Samhita of Rigveda. These verses are chiefly derived from the eighth and the ninth Mandalas of the Rigveda. The Samaveda is compiled exclusively for ritual application, for its verses are all meant to be chanted at the ceremonies of the Soma-sacrifice and procedures derived from it. The Samaveda is, therefore, specially intended for the *Udagatr* priest. Its stanzas assume their proper character of musical *samans* or chants only in the various song-books called *Ganas*. According to the Jaiminiya Sutra – ‘Melody is called Saman.’

Traditional the Vedas are spoken as*‘Trayi*‘, because thay are composed of three kinds in mantras- Rcs or verses, Yajus or prose, Saman or chants.

Among the four Vedas, the Samaveda is regarded as the foremost. In the Bhagavadgata, where Lord Krishna has declared “Among the Vedas I am Samaveda”-*Vedanama Samavedosmi* (Gita, 10.22). Here Indra, Agni and Soma deities are mainly invoked and praised but most of the time these prayers seem to be the invocations for the Supreme Being. In the spiritual sense Soma represents All-pervading, Glorious Lord and Brahman, who is attainable only through devotion and musical chanting. Thus major theme of the Samaveda can be regarded as worship and devotion (*Upasana*).

**BRAHMANAS**

1. KAUTHUMA BRAHMANAS
   * Tandya brahmana
   * Shadavimsa brahmana
   * Samavidhana brahmana
   * Aarsheya brahmana
   * Devatadhyaya brahmana
   * Chandogyopanishad brahmana
   * Samhitopanishad brahmana
   * Vansha brahmana
2. JAIMINIYA BRAHMANAS
   * Jaiminiya brahmana
   * Jaiminiya Aarsheya brahmana
   * Jaiminiyopanishad brahmana

**ARANYAKAS**

### TALAVAKARA ARANYAKA OR JAIMINIYOPANISHADBRAHMANA

Talavakāra Āraṇyaka belongs to Jaimini Śākhā of Sāmaveda. This is only available Āraṇyaka related to Sāmaveda. It is also known by the name ‘JaiminīyaUpaniṣadBrāhmaṇa’ or JaiminīyaTalvakāraUpaniṣadBrāhmaṇa.’ According to the Mangalācaraṇa of this Āraṇyaka, Jaimini was the teacher of TalavakāraṚṣi, this text,therefore, can be regarded as written by Talavakāra, a student of Jaimini. The Āraṇyaka is divided into four chapters (Adhyāya) which are again divided into subsections called Anuvāka and Khaṇḍa.

**UPANISHADS**

Two of the **108 Upanishads** still extant are embedded in the Sama Veda, namely; **Chandogya Upanishad** and **Kena Upanishad**. Upanishads, in a way the essence of Vedas, are ancient Sanskrit texts that contain some of the central philosophical concepts and ideas of Hinduism and are also shared in some other religions like Buddhism and Jainism. **The Chandogya Upanishad speculates about the origin of the universe and about space and time.** Three proficient men in their Udgithas or chanting put forward some logical speculations even modern science could not outrightly reject. The Kena Upanishad tells us about how every man born has an innate longing for spiritual knowledge and that bliss comes only from spiritual attainment.

**ATHARVA VEDA**

The fourth and final of the revered text of the Hindu dharma, the Vedas, the Atharva Veda, in short, is depicted as **“knowledge storehouse of Atharvāṇas**” Atharvāṇas meaning, formulas, and spells intended to counteract diseases and calamities, or “the procedures for everyday life”. A late addition to the Vedic scriptures, the word owes its roots to Sanskrit and the widely used epithet for the scripture is ‘**the Veda of Magic formulas**’. As it sides with popular culture and tradition of the day rather than preaching religious and spiritual teachings, it is more often viewed not in connection with the three other Vedas, but as a discrete scripture.

It is a collection of 730 hymns with about 6,000 mantras, divided into 20 books, with three Upanishads embedded to it; Mundaka Upanishad, Mandukya Upanishad, and Prashna Upanishad. Though not all but a considerable part of it is the adaptation of Rig Veda, the most ancient of all Vedic Scripture. As the tales have it and alike other three Vedas, the believers of the Hindu dharma regard the Atharvaveda too as Apauruṣeya; meaning, not of a man or impersonal and also not belonging to a particular author. The hymns and the verses were written by the Rishis (or the Sages) and as the ardent believers of the Hindu dharma claim the revered Lord himself taught the Vedic hymns to the sages, who then handed them down through generations by word of mouth.

**SAMHITHAS**

* Shaunaka samhita
* Paippalada samhita

According to Patanjali, Atharvaveda had nine Shakhas, but the Samhita of the Atharvaveda is today available only in two rescensions – the Shaunaka and the Paippalada. It is the Shaunaka-Samhita that is frequently meant when the Atharvaveda is mentioned in ancient and modern literature. It is a collection of 730 hymns containing 5987 Mantras, divided into 20 books (*Kandas*). Some 1200 verses are derived from the Rigveda. About one sixth of the text of the Atharvaveda including two entire books (15 and 16) is written in prose, similar in style and language to the Brahmanas, the rest of the text is in poetic verses.

The Samhitas in the Atharva Veda have written accounts of **Surgical and medical speculations**, it includes mantras and verses for treating a variety of ailments. For instance, the verses in hymn 4.15 of the recently discovered Paippalada version of the Atharvaveda, it discusses how to deal with an open fracture, and how to wrap the wound with Rohini plant (Ficus Infectoria, native to India)

The Atharvaveda is looked upon as the Veda of varied knowledge. It contains numerous Mantras, which according to their subject-matter, can be broadly divided into three categories: 1. Related to the cure of diseases and destruction of adverse forces. 2. Related to establish peace, protection, health, wealth, friendship and long life. 3. Related to the nature of Supreme Reality, time, death and immortality.

Bloomfield has divided the subject of Atharvaveda into many categories, such as *Bhashijya, Paushtika, Prayashctta, Rajakarma, Strikarma,Darshana, Kuntapa* etc. Here some Important and famous Suktas of Atharvaveda are listed to have a general view its subject:

1. Bhumi-Sukta (12.1)
2. Brahmacarya-Sukta (11.5)
3. Kala-Suktas (11.53, 54)
4. Vivaha-Sukta (14th Kanda)
5. Madhuvidya-Sukta (9.1)
6. Samanasya-Sukta (3.30)
7. Rohita-Sukta (13.1-9)
8. Skambha-Sukla (10.7)

So, the Atharvaveda is an encyclopedia of many subjects. It reflects the life of the Vedic people. Their thoughts related to philosophical, social, educational, political, agricultural, scientific and medical matters are found in this Samhita

**BRAHMANAS**

**The Gopatha Brahmana** is associated with the Atharvaveda and dividd into two khandas (chapters), i.e. Purvabhaga and Uttarabhaga. The Purvabhaga is divided into 5 prapathakas and 135 kandikas and the Uttarabhaga is divided into 6 prapathakas and 123 kandikas.

It is considered that this Brahmana is associated with both Shaunaka and Paippalada Shakha of the Atharvaveda.

**ARANYAKAS**

No Aranynaka of Atharva Veda has come to light to date.

**UPANISHADS**

The Atharvaveda has three primary Upanishads embedded within it.

* Mundaka Upanishad

It is a poetic-style Upanishad, with 64 verses, written in the form of mantras. However, these mantras are not used in rituals, rather they are used for teaching and meditation on spiritual knowledge.

* Mandukya Upanishad

The Mandukya Upanishad is the shortest of all the Upanishads, found in the Atharvaveda text. The text discusses the syllable Om, presents the theory of four states of consciousness, asserts the existence and nature of Atman (Soul, Self).

* Prashna Upanishad

The Prashna Upanishad is from the Paippalada school of Atharvavedins.

The text contains six Prashna (questions), and each is a chapter with a discussion of answers.