VASIŚṬA'S

DHANURVEDA SAMHITĀ
(Original Sanskrit Text With Translation Into English)
VASIṢṬA'S

DHANURVEDA SAMHITĀ
(Original Sanskrit Text With Translation Into English)

Translated into English
by
PURNIMA RAY

(WITH FOREWORD
by
DR. B.R. MANI)

J. P. PUBLISHING HOUSE
DELHI
DEDICATION

In Memory of my parents
FOREWORD

The present treatise Vasiśṭha's Dhanurveda Sāṃhitā is a faithful rendering of the original composition of sage Vasiśṭha who had it transmitted through a tradition of sages being traced back to gods Śiva and Brahmā and described in the Śukranīti as upaveda of the Yajurveda. The entire tradition permeates provocative material with different levels of interests and interpretations. Previously, largely unfamiliar to modern scholarship the subjects delineated here were compulsorily taught to such who wanted to acquire excellence in the skill. This meant laying down of thorough instructions and formularies by other sages like Paraśurāma, Viśvāmitra, Vaiśampāyana and Ausānas whose texts have been recovered in manuscript form from libraries of Tirupati, Nepal Darbar, Asiatic society, Bombay, Deccan College Research Institute, Pune and Oriental library of Baroda.

It is a richly textured work which has brought forth meticulously researched data for assessing the tradition of craftsmanship and a basic weaponry of war which cardinally affected the fabric of human society. The work provides interesting and scientific reading in regard to both physical and mystical implications ranging from craftsmanship of the weaponry including measurements and qualities of bows and arrows, methods of teaching, shooting techniques to the use of medicines and charms and general war practices.

I appreciate Mrs. Ray's attempt to revise interest in the ancillary sciences of the past through this evocative work on archerly, which is rare, indeed, and has been made accessible to scholars after much genuine and wakeful efforts of her. The translation is precisely lucid and connotative of intense lexicology.

B. R. MANI
Superintending Archaeologist,
Archaeological Survey of India,
Delhi Circle, New Delhi.

Buddha Purnima
May 28, 1991
ACKNOWLEDGEMENT

I take this opportunity to express my gratitude to Sri M.C. Joshi, Director General, Archaeological Survey of India, who kindly explained some verses while processing of this book and Dr. C. Margabandhu, Director, Archaeological Survey of India, who helped me get acquainted with a number of valuable treatises and works.

This work would not have taken shape unless Dr. B.R. Mani, Superintending Archaeologist, Archaeological Survey of India, Delhi Circle, extended his help. Inspite of his busy schedule and heavy responsibilities he went through the translation, corrected and very kindly guided me in many ways. I am more than grateful to him.

I am deeply indebted to Dr. P. Banerjee who has kindly permitted me to publish a photograph from his collection. I am also thankful to Dr. H.N. Singh, Sri Mrinal Ray, Dr. (Smt.) Sarda and Sri S.L. Nagar for useful suggestions and encouragement.

I would like to thank Sri J.P. Yadav of J.P. Publishing House for bringing out this book in a desirable manner.

Purnima Ray
Assistant Librarian,
Archaeological Survey of India,
Delhi Circle, Safdarjang Tomb,
New Delhi.

28.5.91
24. Vaśishṭha teaching archery to Rāma and his brothers, painting on the ceiling of a Mandapa, Alagarkoil, near Madurai, South India, Nāyaka School, 1720.
INTRODUCTION

The existence of *Dhanurveda* or Science of Archery can be traced back to ancient time as is evident from references in several ancient literatures. *Visnu Purana*\(^1\) refers it as one of the eighteen branches of knowledge taught by *Bhrāu*, while the *Mahābhārata*\(^2\) mentions it as having sūtras like other vedas. *Śukraniti*\(^3\) describes it as that ‘upaveda of yajurveda’ which has five arts or practical aspects—use and employment of arms by the proper arrangement of legs, duelling by the various artifices, throwing arms towards the aim formation of battle arrays according to the signals, arrangement of horses, elephants, chariots, etc. *Agnipurāṇa*\(^4\) and *Sāmrājya-Lakshmi-Pithikā*,\(^5\) a Śaiva Tantra, contain separate chapters on Science of archery and describe in detail the correct posture in shooting, position of drawing the bows, measurement of

---


2. “ধনুবेदस्य सूचना च यत्रसूचना च नागरसू”.
   —Mahabharata (Sabhaparva 5.1.0) ed. by Belvalkar, Poona, 1944.


bows, etc. According to Viṣṇudharmottara¹, god Śatakrata (Indra) represents Dhanurveda or the knowledge of warfare. Another representative of Dhanurveda in a personified form and his worship as god is found in the book 'History of Punjab' by Syad Muhammad Latif ² (originally published in 1889). Here the deity who rides on a bull possesses four feet, eight arms and three eyes. His weapons are bow, sword, thunderbolt, discus, śataghni, club, spear, battle axe.

The present translation work is based on the book Vasiṣṭha’s Dhanurveda Śāmhitā (Bengali ed.) by Pandit Iśwar Chandra Śastri and Arun Chandra Sinha. The book was published in 1922 from Mymensingh, now in Bangladesh.

In the introduction of his book, Śastri referred Brahmā as an introducer of Dhanurveda and about Lord Mahādeva who preached the Science of Archery to Paraśurāma. He also had mentioned the names of great sages Viśvāmitra and Vaiśampāyana as authors of several treatises on Dhanurveda. Unlike the Purāṇas, Vasiṣṭha associated Dhanurveda with both Yajurveda and Atharvaveda.

Besides providing the account of the training of the archers, Vasiṣṭha’s Dhanurveda describes different types of bows and arrows, process of making them, different steps in practice teaching. Adoption of tāntric ways for winning the battle, worship of different gods for victory, application of herbs, charms as preventive measures in war, formation of arrays, duties of kings and army commanders, training of the elephants, horses have also been dealt with.

1. धर्मस्ख्यं धर्मशास्त्राणि पुराणं च तथा मनुः।
   इति तां प्रजापत्यो धनुवंदे शतक्रतुः।।
   —Bhattacharyya, D.C., Pratimālakṣaṇa of the Viṣṇudharmottara, New Delhi, 1991, PP. 166.

Dhanurveda Saṁhitā of Vasiṣṭha, according to Sri P.C. Chakravarti¹ can not be dated before 17th century A.D. as it mentions “Chatrapati”, the title which came into vogue only during marāṭha hero Shīvaji’s time (AD 1630-1680).

It has got a number of verses identical with Sāmrājya Lakshmi Piṭhikā and Bṛhat-Śāṅgadhara Paddhati,² which testifies the presence of one common and earlier source. This is probably Śiva Dhanurveda which Vasiṣṭha’s Dhanurveda had quoted often.

The sanskrit version and the illustrations given in this book have been reproduced from the original. The terms and words have been explained in the footnote wherever possible and necessary. Inspite of my best efforts, errors might have crept in and I stand responsible for all these omissions.

Purnima Ray

New Delhi

1. Chakravarti, P.C. Art of war in ancient India, Delhi, 1990 (Reprint).
2. Pant, G.N., Indian Archery, New Delhi, 1978, pp. 331-341
SYSTEM OF TRANSLITERATION

(Vowels)

अ  = a,  आ  = ā,  इ  = i,  ई  = ī,  उ  = u,
ऋ  = ō,  ण  = ṭ,  ए  = e,  ऐ  = ai,  ओ  = o,
औ  = au,  एँ  = m,  एः  = h

(Consonants)

क  = k,  ख  = kh,  ग  = g,  घ  = gh,  ङ  = ṅ,
च  = c,  छ  = ch,  ज  = j,  झ  = jh, ञ  = n
ट  = ṭ, ठ  = ṭh,  ड  = d,  ढ  = dh,  ण  = ṇ
त  = t,  थ  = th,  द  = d,  ध  = dh,  न  = n
प  = p,  फ  = ph,  ब  = b,  भ  = bh,  म  = m
य  = y,  र  = r,  ल  = l,  व  = v,
श  = ś,  ष  = ś,  स  = s,  ह  = h
INDEX

Methods of Teaching Archery. 5
Characteristics of Teacher. 5
Shooting Technique. 9
Measurements of a bow. 10
Characteristics of a good bow. 11
Prohibited bow. 12
Qualities of good string. 15
Qualities of arrow. 16
Arrow Heads-Types. 18
Application of the arrow-heads. 18
Applying poison over arrow-head. 19
Nārāca Nālīka and Šataghni. 20
Modes of Shooting. 21
Holding the String. 23
Drawing the bow. 24
Position of draw. 25
The aim. 26
Target Practice, 28
Cessation from Study. 30
Shooting. 31
Perfect Shooting 34
Fast shooting. 35
Long range shooting. 35
Rules for piercing strong object. 35
Movement of arrows. 36
Direction and speed. 37
Right speed. 38
Shooting strong objects. 38
Aiming at pictures, points. 40
Piercing wood.
Aiming while moving.
Method of Aiming.
Aiming through hearing.
Returning Arrow.
Weapons.
(Purification of weapons).
Pāśupātastra.
Use of Medicines, Charms in archery.
Upavāsa Method.
War Strategy.
Meditation and praying.
War Strategy based on the principle of Astrology.
Battle array.
Military Arrey
Staff array.
Car array.
Ant array.
Training of army.
Infantry.
Training of the horses.
Training of the elephants.
Chariots.
Selection of Commander-in-chief.
Training and education.
Persons not to be killed.
List of weapons
Illustrations
Once king Viśvāmitra\(^1\) being desirous of victory, visited

---

1. Viśvāmitra, a celebrated sage was originally a Kṣatriya, being the king of Kanyakubja and son of Gadhi. Once he tried to take away forcibly the great sage Vasiṣṭha's cow of plenty, the Kamadhenu, but could not succeed. Then he went to the Himalayas and devoted himself to the most rigorous austerities to gain spiritual parity with his rival sage Vasiṣṭha and got the titles Rajaṛṣi, Ṛṣi, Mahaṛṣi and Brahmaṛṣi. Finally, a reconciliation was brought about and Viśvāmitra acknowledged Vasiṣṭha and paid him homage.
the royal sage Vasiṣṭha\(^1\), saluted, and thus addressed, ‘O Reverend Lord! I beg you to teach me, your humble brahmin disciple the sciences of Archery for destruction of the enemies’.

‘O King Viśvāmitra’ said the brahmin saint Vasiṣṭha, ‘Pay attention to what I say. For the benefit and protection of the brahmins, hermits, Vedas and cows, I am going to narrate you the secret of the art and sciences of Dhanurveda\(^2\)

1. Vasiṣṭha was one of the seven great sages (Sapta R̐gis) whose activities can be traced from the Vedas down to 10th century A.D. inscriptions. He is first noticed in the R̐gvedas and later in the Aitareya Brāhmaṇa. He was a great teacher. He taught many disciples the Vedas and the Vedāṅgas.

2. Sri E.D. Kulkarni in his article ‘The Dhanurveda and its contribution to lexicography’ (Bulletin of the Deccan College Research Institute Vol. 3, 1952), mentions a number of works on Dhanurveda—Dhanurveda of Vasiṣṭha (Published), Dhanurveda of Viśvāmitra (Mss. belongs to Tirupati Library No. 7493b), Dhanurveda of Jāmadagnya, Dhanurveda of Auṣanasa, Dhanurveda of Vaiśampāyana, Virociṃṭaṃṭi of Śāṅgadhara (printed in Śāṅgadhara-paddhati). Dhanurveda attributed to Śiva (Mss. belongs to Darbar Library, Nepal No. 557), Dhanurvedaparakarana (Vīreśvarīyam) of Vikramaditya (Mss belongs to Darbar Library, Nepal, No. 2(82), Kōdanḍamandana (Mss. belongs to Bombay Branch of Royal Asiatic Society), Kōdanḍaśāstra of Dilīpabhūḥṛt (Mss. belongs to Deccan College Research Institute’s Collection; Darbar Library, Nepal and Oriental Library, Baroda. Dhanurvidyādīpikā, Dhanurvidyāraṃbhapravyoga, Dhanurvedacintāmaṇī of Narasiṃha Bhaṭṭa. Īśānasamhitā, Kōdanḍacaturbhaja, Śārasaṃgraha, Śāmigrāmavidhi (Mss. belongs to Darbar Library, Nepal.)
(Archery) which *Paraśurāma* learnt from Lord Śiva. This has attained an equal status as the *Yajurveda* and *Athravaveda* Samhitas.

I shall describe the facts in the same way as was Bhārgava (*Paraśurāma*) told by Lord Śiva. You listen carefully! //1//

तत्र चतुष्टयपादात्मको धनुर्वेदः। यस्य प्रथमे पादे दीक्षाप्रकारः।
द्वितीये संग्रहः, तृतीये सिद्धप्रयोगः, चतुर्थः प्रयोगविधयः।//2//

The entire *Dhanurveda* has been divided into four sections: The first part gives instructions on the principles, the second part contains the rules for collection, the third part describes the ways of casting the bows, while the fourth part tells about the application of the weapons. //2//

अथ कस्य धनुर्वेदाधिकार इत्यपेक्षायामाह ।

धनुर्वेदः गुरुविधः प्रोक्तो वर्णद्वयस्य च।

युद्धाधिकारः शूक्रस्य स्वयं व्यापादि शिष्या। //3//

In respect of the right on *Dhanurveda*, he said that the archery teacher should always be a brahmin. But the other two castes have equal right to use it in a battlefield. Also the

1. Son of Jamadagni and sixth Avatāra of Viṣṇu, he was a typical Brāhman and his history typifies the contests between the Brāhmaṇas and Ksatriyas. He received the celestial bow named Dhanushī of Lord Viṣṇu from his father. *Paraśurāma*’s spiritual power was diminished when Lord Rāma strung his Dhanushī.

2. All the treatises on *Dhanurveda* available so far confirm that the whole military science comes under *Dhanurveda*, not simply bow and arrow.

3. The other two castes represent Kṣatriya (Ruler or a person belonging to the ruling class) and Vaiśya (the class of men involved in business and farming, according to the system of four social order).
Sudras have the right to learn archery for hunting purposes.

The weapons are of four types—Mukta, Amukta, Muktamukta and Yantramukta. The purposes of learning archery are to protect the virtuous people from the evil persons, robbers and thieves and also to protect and defend the subjects.

Just as the animals in a forest keep away from the lion’s den, so also the enemies keep away from the city which has a single mighty archer.

1. Rgveda (x, 90.12) narrates, “The Brāhmaṇ was his (Purusha’s) mouth; the Rajanya was made his arms: the being (called) the Vaiśya, he was his thighs; the Śudra sprang from his feet”.

Agnipuraṇa (Vol. II Chapter 249) considers learning Dhanurveda is the birth right of the first two orders of society viz the Brāhmaṇas and the Kṣatriyas. A Śudra is allowed to act as a soldier only in times of peril and on the event of his having acquired a general proficiency in the art of warfare by regular training and practice.

2. Discus etc. which can be thrown by hand.

3. Category of weapons which are not separated from the hand e.g. falchion.

4. Weapons which are sometimes separated from hand and sometimes not e.g., spear.

5. Weapons hurled with the help of machines, e.g. catapult ball, etc.
METHODS OF TEACHING ARCHERY

Acharya\textsuperscript{1} will teach the sciences of archery only to the Brahmin who has successfully come through the tests and not to the greedy, ungrateful and the foolish people. //7//

\textit{Acarya} (Teacher) will teach the sciences of archery only to the Brahmin who has successfully come through the tests and not to the greedy, ungrateful and the foolish people. //7//

The Brahmins, the Ksatriyas, Vaishyas and Sudras should be trained in archery, falchion, spear and mace respectively. //8//

The seven ways of fighting\textsuperscript{1} are through—bow and arrow (archery), discus, spear, falchion, dagger, mace and wrestling. (fig. No, 1—6) //9//

CHARACTERISTICS OF TEACHER

Acharya: saptayudha: svachchhatra\textsuperscript{2} samuh: smrit: //

He who knows the seven ways of fighting is entitled to teach the art of warfare and is eligible to become the \textit{Acarya}. He who is accustomed with four ways of fighting is Bhargava.\textsuperscript{3}

---

1. The Vedas, Puranas and Epics refer the other ways of fighting are through—Swords, Javelin, Battle-axe, Hatchet, Discus or Quoit, Noose and Lasso, Sataghn etc.

2. Bhargava is a brahmanical family name commonly found in Punjab and U.P. So it is difficult to say whether the name is derived from the sage Bhargu or the teacher expert in four types of warfare.
He who knows two types of fighting is the Yoddhā (warrior) and the person who knows only one type of fighting is termed as Gaṇaka (Astrologer).

The ideal time for teaching and learning archery is the presence of ten stars—Hastā,1 Punarvasu,2 Puṣya,3 Rohini,4 Uttarāphālguni,5 Uttarbhādarapada6, Uttarāśāda7, Anurādhā8, Aivini9, Revati.10

Learning Archery is also fruitful when the moon is present in one’s zodiacal sign of nativity or occupies its third, sixth, seventh, tenth, eleventh position.

---

1. Hastā is the 13th lunar asterism, identified by some with part of the constellation corvus. Shape is hand. The presiding deity is Saviṭr.
2. Punarvasu is seventh lunar asterism, shape is house, the presiding deity is Aditi.
3. Puṣya is the eighth lunar asterism, shape is arrowhead. Presiding deity is Bṛhaspati.
4. Rohini is the 4th lunar asterism personified as daughter of Dakṣa, and the favourable wife of moon. It is called Rohini from the colour of the constellation’s principal star Aldebaran. It is cart shaped. Presiding deity is Prajāpati.
5. Uttarāphālguni the 12th asterism. It is cot shaped. The presiding deity is Bhagat.
6. Uttarā Bhādarapada is the 27th asterism, the presiding deity is Aahirbudhnya.
7. Uttarāśāda is the 21st asterism, the presiding deity is Visvedevāḥ.
8. Anurādhā is the 17th lunar asterism, the presiding deity is Mitra.
9. Aśvini, now the 1st nakṣatra. The presiding Vedic deity is Aśvinau.
10. Revati, the 28th asterism, presiding Vedic deity is Pūṣan.

(Reproduced from Brahmagupta and his works by S.P. Sarasvati, Delhi, 1986)
Learning archery on the third, fifth, seventh, tenth, thirteenth and twelfth lunar day is very auspicious. //13//

Raviwāra: sūkṣmāro gūṣṭārasthēv ch.
Eśtechāṁ trya dhanāṁ pāraśrāme ṣastraṅkarmanām //14//

It brings good result if one starts learning archery on any of the following days—Sunday, Friday and Thursday. //14//

Amśāttirnāstukṣmaṇaṁ gūṣṭāṁ śastraṇi dāpayet.
Santuṣṭe vādāhāṃ sūrāṇaṁ svāhā viṁśatia //15//

To start with the teaching, the ācārya (teacher) should offer gifts to god and also arrange for putting up an oblation of fire where offering of clarified butter is made along with chanting of hymns. //15//

 Brahmaṇānuḥ bhojayaṁ tu kūmārīcchāpyaṅkāṣaḥ.
Tapasānāḥ śvēvaḥ kahāṁ yē chaḥ ye śivāyoṁgin //16//

The disciple should feed the brahmans, the virgins and should also worship the hermits or yogis, who are the ardent devotees of Lord Siva. //16//

Annapānādibhāsāv vacstābhāraṁpyāṇoṁ.
Ganvamālāyāvichāraśācāra gūrṇaṁ tuṇa pūjāyayet //17//

Thereafter the disciple will worship his teacher by offering food and also decorate him with garlands, clothes and ornaments. //17//

Kula-pavāsa: śīṣyaṁ gūtājanin parīṣyāh.
Bālābhājālāpūṣṭaṁ vācaḥyaṁ gūṣṭo dhanu //18//

The disciple who is on fast should wear the deer hide and with folded hands beg the teacher to teach him archery. //18//
The teacher then in order to destroy the evils and sins and to bring success to his disciple should touch different parts of the body along with recitation of different incantations as mentioned by Lord Śiva. //19//

The teacher now prays to Lord Mahādeva to dwell at the crown of his head or palate, Lord Kṛṣṇa at his arms, Lord Brahmā on the navel and Lord Gaṇeśa on the thighs. //20//

The following hymns should be uttered for the four gods while touching the appropriate body parts—"Om² Hṛīṁ, Śrī Śankara (Lord Śiva) be dwell at the palate, Om Hṛīṁ, Keśava (Lord Kṛṣṇa) be dwell at the arms, Om Hṛīṁ, Śrī Brahmā be at the navel, Om Hṛīṁ, Śrī Gaṇeśa, at the thighs—salutations to all of them". //21//

1. This probably meant the incantations narrated either in the Śiva Dhanurveda or in the Āgama Śastras.

2. Om : is the symbol of Union of three gods. It is the most abstract symbol of divinity and instrument of realization.

Repeating and meditating on OM brings about the disappearance of all obstacles and an awakening of a new consciousness—Yoga Sūtra I-29.
Touching of different parts of the body along with chanting of sacred hymns is supposed to be auspicious and prevents any jealous person to do any harm. //22//

शिष्याय मानुषं चापं धनुर्मैत्रिकं भविष्यति।
काण्डात् काण्डाति मन्त्रेण दयाद्वे दविधान: ||२३||

The teacher can offer the bow to his disciple only after purifying it with the hymns mentioned in the Dhanurveda and also with the sacred hymns “Kāndāt kāndāt”. //23//

श्रवण वेधविधि:

SHOOTING TECHNIQUE

प्रथमं पुष्पवेधं च फलहीनेन पत्रिणा।
ततं: फलयुतेनाव मत्स्यवेधं च कारयेत् ||२४||
एतेवंध्र: कूल: पुंसां शार: स्यु: सर्वसाधक: ||२५||

A disciple should hit a flower with a blunt headed arrow at first and then he can pierce the fish with a pointed head arrow. There are three ways of piercing an object. By these ways, one will be able to fix the target and pierce it. //24-25//

वेधने चैव मांसस्य शरपातो यदा भवेत्।
पूवे विद्यागमाश्रित्य तदास्याल्लियि सुखी ||२६||

If during the time of aiming at flesh, the arrow falls on the eastern side after piercing the target, the fighter becomes a happy winner. //26//

दक्षिणेन कलहो घोरो विदेशगमनं पुनः।
पश्चिमे धनाधाय्यन्च सर्वस्वनैवोत्तरे शुभम् ||२७||
ऐशान्यां पवनं दुष्टं विद्योजयांश्च शोभना:।
हृष्पुष्टिकराशीवेच सिद्धिदा: सर्वकर्मणि ||२८||

1. Kāndāt Kāndāti prorohanti...........has been mentioned in the Yajurveda, Chapter 13, hymn no. 20.
The arrow when falls on the southern side, it brings misery to the archer and also he may land up in far off countries. The arrow when falls on the western side, the archer is blessed with crops and wealth. The archer achieves success in everything if it falls on northern side. If the arrow falls on the north-eastern side, it brings evil but the arrow when falls in diverse directions or places it brings happiness and success to every work. //27-28//

एवं वेदन्तयां कुष्ठिच्छल्लं हुन्नुभि-निस्वने:।
तत्र प्रणम्य गुरवे धनुर्दागणान्निवेदयेत्।।२८।।

One should pierce his target in three previous ways amidst blowing of conchs and beating of trumpets. Thereafter the disciple should place the bow and arrow at his teacher's feet and prostrate before him. (The disciple can take away his bow and arrow only after offering some gifts (gurudakṣīna) to his teacher. //29//

अष्ठ चापप्रसारसः

MEASUREMENTS OF BOW

प्रथमं योगिकं चापं युद्धचापं द्वितीयकम्।
निजवाहुबलोमानात् किंचिच्छृन्तं शुभं धनु:।।३०।।

The two types of bows are—Yaugika¹ and Yuddha Chāpa². The bow that is little less firm than the archer himself is supposed to be auspicious. //30//

वरं प्राणाधिको धनवी न तु प्राणाधिकं धनु:।
धनुषा पीड्यमानस्तु धनवी लक्ष्यं न पद्यति।।३१।।

1. Yaugika or composite bow is made up of horn, wood and sinew and is mainly used for practice.

2. Yuddha Chāpa is the bow for fighting.
The bowman is precious than the bow. If the archer is troubled by the bow, he can not see and shoot the aim easily. Hence the size of a good bow should be in proportion to the strength of the bowman. The length of common man’s bows should always be shorter than the divine bows. //31-32//

The bow measuring five and half cubit is recognised as the best. This type of glorious and best bow was in possession of Lord Mahādeva. //33//

The most auspicious and suitable bow for common man’s use measures four hastas. Twenty-four angulas make one hasta (cubit) and four hastas make one bow. //34//

**PRAITH SHUBCHAPELKARASAAM**

**CHARACTERISTICS OF A GOOD BOW**

The bows having odd joints like three, five, seven and nine are always considered as auspicious. //35//

The bows having four, six and eight joints should be discarded. //36//

केषारिष्टिचाच भवेचापां बिलस्तितनवस्मितम् //37//
According to some authorities the bow should measure nine *vitasti*¹ (i.e., 4½ cubits). //37//

**Prohibited Bow**

अतिजीर्णमपकवन्यं ज्ञातिगृहस्त्तथैव च।
दग्धं छिद्रं न कर्त्तव्यं बाह्याभ्यांतरहस्तकम् ॥२५॥

One should not use very old, fragile bows and also the bows made up of unseasoned and unripe bamboo or cane and also the bow which had earlier been used in the family by the ancestors. The burnt or perforated bow should also be discarded. //38//

गुणहीनं गुणाकारतं काण्डदोषसमन्वितम्।
गलग्रस्थि न कर्त्तव्यं तलमध्ये तथैव च ॥३६॥

The bow without string, the bow encompassed with string should be avoided. Due to the defect in the stem, joints may appear at the neck and also at the bottom of the bow. Such bows should also be rejected. //39//

अपक्रं भज्ञमायाति ह्यति जीर्णतु कर्कशम्।
ज्ञातिगृहस्तं तु सोद्रंगं कलहो बाध्यवेष: सह। ॥४०॥

The bows made up of unripe bamboo break up easily. Bows made up of very fragile bamboo do not possess the elasticity. Hence these are considered to be of inferior quality. Again, the bows used by the family ancestors should never be used, since these may bring disputes among the friends. //40//

दग्धेन दहते वेशम छिद्रं युद्धविनाशकम्।
बाह्ये लक्ष्यं न लभ्येत तथैवाभ्यान्तररूपिणि च। ॥४१॥

---
¹ *Vitasti* is the distance between the wrist and the tip of the finger and said to be equal to 12 aṅgulas or about 9 inches.
The house may caught fire or the archer may loose the battle if burnt bows or perforated bows are used. //41//

हीने तु सन्धिते बाणे संग्रामे भक्तारक्मृ।
आकाशे तु पुनः क्वापि लक्षण न प्राप्यते दृढ्मृ॥४२॥

If the bow is of inferior type, there is every possibility of breaking up while fixing the arrow. A perfect shooting is not possible if the bow is overwhelmed by the string. //42//

गलग्रन्थिन्य-तलग्रन्थिन्य-धनहारिकरं धनु:।
एभिरूपेभिनिन्यं कत सर्वकाम्यिकरं स्मृतमृ॥४३॥

If there is knot at the neck or at the bottom of the bow, loss of wealth is indicated. The bow which does not contain these bad qualities is considered to be good and all purpose serving. //43//

शाखूः पुरांशुनिदंब विष्णो: परमायुधम।
वितास्त सप्तम मातं निर्ममत विश्वकर्मणा॥४४॥

The divine Sārṅga¹ bow is the great weapon of Lord Viṣṇu and measures seven vītaśī. It was made by Viśva-karmā². //44//

न स्वर्गेऽन च पाताले न भूमी कस्यचित् करे।
तद्दुःखवर्षायाति मुक्तेकं पुरुषोत्तमम्॥४५॥

Nobody in heaven, earth or hell except Lord Viṣṇu can bring under control the Sārṅga bow. //45//

पीरशेष्य तु यज्ञशां बहुवम्रसरशोभितम्।
वितास्तिभिसांहः पादिभिनिन्मतं चार्यसाधनम्॥४६॥

The man made bow measures six and a half vītaśī. It is durable and serves all purpose. //46//

4. Sārṅga bow is made out of buffalo’s or sharabha’s horns.
2. The divine creative architect or artist.
The Śārṅga bows were found useful for the cavalry and the warrior on elephant’s back but for the charioteer and the infantry, bow made up of bamboo is the best. //47//

विश्वामित्र! श्रुणुष्ठाथ धनुश्रुवं यष्ट्रक्रात ।
लोहं श्रुज्ज्ञाचः काण्ठवचः गच्चितं शाम्भुना पुरा ॥४७॥

Listen O’ Viśvāmitra! the bows are made up of three materials—iron, horn and wood. //48//

लोहानि स्वर्णरजस्ताआद्रक्षणायसानि ।
श्रुज्ज्ञाणि महिषशरभरोहितानाम् ॥

शरधोस्तपाद् चतरूप्पादे महाविशाणः
उष्ट्रमितो वनस्यः कामीरदेशप्रसिद्धो मृगाध्यः ॥

दास्तः चन्द्रनवेशायशालशाल्मलिः
साकककुभावंशालाजनानाम् ॥४८॥

Gold, silver, copper and steel are utilised for making Śārṅga bow. The Śārṅga bow is made out of buffalo’s or sharabha’s horns. The sharabha deer is the habitant of Kashmir. It is an octopad that possess big horns and almost looks like a camel. The trees useful in making bows are—Sandal, Cane, Šala¹, Dhanvana², Kakubha³, Šalmali⁴, Segāum⁵, Bamboo and Anjana tree. //49//

1. Vatica Robusta (a Valuable timber tree).
2. A kind of hedyserum.
3. Pentaptera arjuna.
4. Silk cotton plant.
5. Teak wood.
QUALITIES OF GOOD STRING

The good string is made up of silken thread which is twisted to the thickness of the little finger and its length is equal to that of the bow.

The string should be pure, polished and without joints. Three strings are taken and twisted in such a way that it becomes neither too thick nor too smooth and has a thickness equal to that of the little finger. This string can sustain strains during battles. //50-51//

If silk is not available, the sinews of deer, buffalo or bull can be used for making bowstring. //52//

The freshly killed hide of cow or goat devoid of hairs is made into threads. The bowstring made out of this thread is considered as best. //53//

The outer rind of fully ripe bamboo is unsuitable for making string unless it is twisted around with silken thread. The string thus made is very strong, durable and can withstand all types of stress and strain. //54//
In the month of Bhādrea¹, when the bark of Sunplant matures, the fine threads of its skin can be taken out to make a fine bow string. This will be lasting too. //55//

**QUALITIES OF ARROW**

Arrow should neither be too thick nor too thin. It should also neither be made out of unripe bamboos and also nor be the product of vile land. //56//

The arrow should be made out of matured pale yellowish reed² plants. It should not be of lesser joints. Also it should not be weak or split. //57//

O Viśvāmitra! the son of Gādhi! the appropriate season for preparation of reed arrow is autumn. //58//

---

1. The sixth month of a hindu calendar of Śaka Era.
2. Tall, straight stalk of stemmed water or marsh plants.
विद्यया: शरमानेषु यत्वेष्वाकर्ष्येत् तत्।।५६।।

The reed which is round but hard and which has been grown in a favourable place can be accepted. The arrow should measure two cubits or five angulas. In thickness it should be equal to that of the smallest finger. A curved arrow can be made straight with the help of a machine. //59//

काकहृंशशास्त्रानां मत्यादकोशक्केरिनाम्।
गृहाणां कुरराणाच पक्षा एते सुशोभना।।६०।।

The feathers of crow, swan, brown hawk, crane, peacock, vulture, osprey will be excellent for fletching the arrow. //60//

षड्गुलप्रमाणेन पक्षच्छेदन्वच कार्येत्।
दशोऽज्ञूलमिता पक्षा शार्क्षेचापस्य मार्गेन।।६१।।

Length of these feathers should be six aṅgulas (five inches) but for arrows to be used on a Śārīga (horn) bow, feathers of ten aṅgulas (eight inches) have been recommended. These should be tied strongly with sinew and thread at the rate of four feathers per reed arrow. //61//

योज्या बृहाकर्ष्युः संख्या: सन्नद्धा: स्नायुततत्तुमि:।
शरास्त्र नितिवधा ज्ञेया: स्नीपुसारश्च भन्योः।।
बग्रस्थलो भवन्तारी पववात् स्वूलो भवेत् पुमान्।।६२।।
समो नूपुसको ज्ञेय तत्त्वपार्श्व भवत्ते।।
हूर पातो युत्यत्वा च पुरुषो भैद्येद्व दृढ्म।।६३।।

The arrows can be divided into three categories—female, male and impotent. The one heavier towards the point is Strī (female), the one heavier towards the end is male (Puruṣa) and the one equal throughout is termed as napuṁśaka (impotent). The napuṁśaka type is helpful in practice archery, the female type is a fast runner and the male type is able to pierce an object placed at a long distance. //62-63//

1. favourable denotes a sunny and fertile place.
2. Fletching consists of gluing or tying the feathers to the shaft. It makes steady the arrow's flight.
The shape of arrowheads varies according to places. As per Dhanurveda these can be—Ārāmukha¹, kṣurapra², Gopuccha³, Ardhacandra⁴, Sūcimukha⁵, Bhalla⁶, Vatsadanta⁷, Dvibhalla⁸, Karnika⁹, Kākatunda¹⁰ and many others. //64-65//

(Fig. No. 7-17)

1. Ārāmukha or serrated arrow head means ‘like an awl’
2. Kṣurapra: like a razor blade
3. Gopuccha: like a cow’s tail
4. Ardhacandra: Crescent Shaped
5. Sūcimukha: needle shaped
6. Bhalla: spear headed
7. Vatsadanta: teeth of a calf
8. Dvibhalla: two pronged
The āramukha arrowhead can cut through the skin. Kṣurapra mainly used for cutting up arrows of the enemy or aiming at his hand. Gopuccha is good for general aim. Ardhaicandra arrow can cut through enemy’s head, neck and bow. The sūcimukha can pierce the armour of the enemy. Bhalla pierces enemy’s heart while vatsadanta is used for cutting up the bowstring. Dvibhalla is used for entangling enemy’s arrow, Karnika is used for cutting up the arrow made up of iron (nārāca) and kākatunda can pierce any piercable object. //66//

अन्यधोपुष्चकं जैयं शुद्धकाण्ठविनिर्मितम्।
मुखे च लोहकण्ठेन विद्वंध्यजः लसमितम्।।६७।।

There exists a different type of gopuccha arrow head which is made up of sapless wood and has got a thorn of three aṅgula length fixed at its tip. //67//

बाणस्य फलस्थाने [सह] कण्टकयोजनात् गोपुष्चवाणो भवति।
अनेन शाराभ्यासस्तथा लक्ष्याभ्यासो वा कर्तंवः।।६८।।

The gopuccha can be made by putting up an iron thorn at the place of the arrow head. This arrow can be used for aiming and in practicing archery. //68//

अथ पायनम् (शरोपरि श्रौषधलेपनम्)।

APPLYING POISON OVER ARROWHEAD

इष्ट फले शरवंशामूललेपनाद्
भवति, तत्वच हुमतेत्। यस्मिन् शरवंशसम्हे।
स्वाति बिन्दुनिपतति स पीतवर्णों भवति तस्य
मूले विषमुन्यल्पयते, तत्मूलं श्राह्यं। स च सम्बेदा
पवनाभावेति कम्पते, इदमेव तत्लक्ष्मेति।।६८।।
When the colour of the white reed plant turns yellow after receiving rain water on Svati Naksatra day, its root becomes poisonous. This root if applied on the arrow heads acts as fatal for the enemies. The best way to recognize the plant is that it trembles always, even when the wind is not blowing. //69//

The technique of applying poison on arrow heads is called the phalapayanam. This can be done by the application of pastes of certain plants on the arrowheads or shafts. These poisonous arrows are able to pierce even unpiercable iron armour of the enemy. //70//

The peepul tree's bark along with saindhava (rock salt) and kusīha (costus, a medicinal plant), should be ground in cow's urine, This paste should be smeared over the arrowheads and then heated in fire till it becomes blue like the peacock's neck, it has the poisonous effect. It should be washed in water then. Such arrows can pierce the strongest enemy. //71-7.//

1. Rgveda VI. 75, 15, x, 87.6
Atharvaveda IV. 6; V. 18. 8-15, V. 31.4.
Nārāca is the name of those arrows which are entirely made up of iron. Five big feathers remain attached to nārāca. It is a very strong type of shaft, only strong and skilled archer can use it. //73//

Nālika arrows are shot through tubular instruments. These arrows can be shot at a great distance from a high place and are specially useful in the siege craft. //74//

In order to protect the kingdom from invasion of enemies, Sataghnī should be placed at the entrance of the fort. Cannon ball and other arms should also be kept ready. //75//

śr̥tha sāthānaṁ mūrdhṇya-kārṣṇaṁ laksanāṇaṁ

MODES OF SHOOTING

śāthanyasti vikṛtyayāni yojane bhinna-karṣṇaṁ.
muṣṭyā: pāṭhāsamaśyāta vṛṣya: pāṭhā prakṛetiṁta: //76//

Eight poses have been prescribed for an archer while shooting the arrows in standing position. Holding the string is of five types while position of draw is also of five types. //76//

agnitot bhāma-pādasthṛtā daksinā chānu-kūṭiṇītām.
pratya-gaṁđa prakṛtiṇyāṁ hṛṣṭudhya-suvīṣṭaram. //77//

1. Huge catapult.
If the left leg is bent backwards and the right is stretched out at two hand unit apart, it is called pratyālidha. It is extremely useful in hitting a distant object. //77//

ālīḍha tū prakṛtaṁ vyasanṁ chaiva anukāṭyaṁ
dhṛṣṭanu purastādā dūrapate vishāṣyate //77//

In ālīḍha position, the right leg is bent backwards and the left is stretched out but the distance between the two legs should not be more than two hand unit. //78//

pāḍī saṁścitaro kāyaṁ samīḥ hṛṣṭapramāṇaṁ
vishāṣkāstānāṁ lēyaṁ kūṭalakṣyasya vēdēnē //78//

The archer has to stand with thighs together but the legs a hand unit apart. It is known as Viśākha position and is useful in hitting intricate objects. //79//

saṁpādeṣe samīḥ pāḍī nīṣkampī ch sūsjaṁ
gasme ḍu ṁpuro vāme hṛṣṭamacraṁtē vēpē //79//

If the archer in his standing position stands erect without shaking and with thighs, ankles and calves taut, then the position is called saṁpāda. But when the left leg is kept still at a hand unit apart and the body is bent a little towards forward, then the position is called Viśampāda. //80//

ākūṭṛṇāṭyō ṛṛṇa jāntṛṣyānām gānaṁ gato
ṛṛṇa ṛṛkṛmāṁstāyaḥ sthānaṁ dṛṛdhēna //80//

The position where both the legs are bent with the knees almost resting on the ground, is called dardurākrama. This position is useful for piercing strong objects. //81//

saṁy jāntṛṣayō bhumī dhṛṣṭaṁ c sakāṭyaṁ
ganīte ṛṛṇa dātṛṣyaṁ tathādṛṛgṛฏkṣya //81//

The position where the left knee rests on the ground while the right knee is bent and kept in front is called the Garuḍakrama. //82//
Padmāsana pose is merely for practice archery. Here the great archers sit cross legged and aim at the target.  //83//

**GUNAMUŚTI: **

**GUNAMUŚTI (HOLDING THE STRING)**

पताका वज्रमुष्टिश्च सिंहकर्णस्तथैव च।
मत्सरी काकतुण्डी च योजनीया यथाक्रमम्।॥८४॥

Guṇamūṣti is of five types—Patākā (Banner), Vajra-
muṣṭi (thunder bolt), Simhakarnā (ear of a lion), matsarī (fish). Kākatundi, (beak of a crow). These should be applied in proper places.  //84//

दीर्घातु तज्ज्वली यत्र ह्वाशिष्ठाः प्रहुष्ठमूलकम्।
पताका सा च विज्ञेया नालिका दूरमोक्षणे।॥८५॥

In pūtākā the arrow is held between the thumb and the first finger would surround the string. This position is useful in throwing nālikas and reeds.  //85//

तज्ज्वली मध्यमा मध्यं अज्ज्व्हटो विशते यदि।
वज्रमुष्टिस्तु सा ज्ञेया स्थूले नाराचमोक्षणे।॥८६॥

The thumb when introduced in between the fore finger and the middle finger and the bowstring is held like a fist, this position is called vajramuṣṭi. This is desirable while using thick arrows and nārāca (arrow entirely made of iron).  //86//

अज्ज्व्ह्भमध्यदेशान्त्तु तज्ज्वल्यं शुभं स्थितम्।
सिंहकर्ण: स विज्ञेयो दूरलक्ष्यस्य वेधने।॥८७॥
When the string is held by placing the thumb at the middle part of the folded forefinger, it is called simhakarṇa-
muṣṭi. This is applicable for piercing strong objects. //87//

अञ्जुष्ठ नखमूले तु तजर्जन्यग्रन्थ संस्थितम्।
मत्सरी सा च विजया चित्रलक्ष्यस्य वेधने॥८८॥

In matsarī position, the bowstring is held by placing the forefinger tightly on the base of the thumb’s nail. This muṣṭi is useful for piercing the point or mark painted at the target place (chitralaksya). //88//

अञ्जुष्ठात्रे तु तजर्ज्यं मुखं यत्र निवेशितम्।
‘काकतुण्डी’ च सा जेया सूक्ष्मलक्ष्येषु योजिता॥८९॥

If the tip of the forefinger comes in close association with the tip of the thumb during holding the bowstring, then it is kākātuṇḍī muṣṭi. This is useful for piercing fine objects and also holding the bow stave. //89//

ऋथ धनुमुष्ठिसंधानम्।
Dhanurmūṣṭi Sandhāna (DRAWING THE BOW)

सन्धानं तिबिधं प्रोक्तमधमूलं समं सदा।
योजयेत् त्रिप्रकारं हि कार्य्येष्वरिणे यथाक्रमम्॥८०॥

_Sandhāna_ or drawing the bow can be effected in three ways—adhasandhāna¹, urdhva sandhāna² and samasandhāna³. These three should be applied in appropriate fields, //90//

1. In _adhasandhāna_, the stave is kept lower to the body.
2. In _urdhvasandhāna_ mode of shooting the stave is kept higher than the body.
3. In _Samasandhāna_ mode of shooting the stave is kept parallel to the body.
Adhasandhāna is useful in hitting a distant object, samasandhāna is useful in piercing a stationery target and urdhva Sandhāna is helpful in piercing a strong object. //91//

Śrūṭa  vyāvyāya: ।

VYĀYA (POSITION OF DRAW)

Kāśyap: kेशमूले वे शर: भुज्जूं च सात्तिकः।
śrūṭe vatsakarna bhavto bhavete।।62।।

If the string is drawn upto hair, it is kaiśika, if drawn upto forehead it is sātvika and it is vatsakarna when drawn up to ear. If it is drawn towards neck, then it is bharata. //92//

Abhāske śrāvāna च व्याय: पव्वचप्रकृतिता:।
kāśyakāśchitrāvṛddhēṣu hāḍho laksyēṣu sāttikā।।63।।

The string when drawn upto shoulder, it is skandha. Thus the experts in archery have formulated these five types of drawing bowstring.

While in practice archery (chitrayuddha), kaiśika position should be followed. If the target remains in a lower position, then sātvika is applicable. //93//

Vatsakāna च sādājēyo bhavto dūṛṣ dēvante।
dūṛṣde vatsakarnāmaṇuḥśrīḥ॥64॥

While vatsakarna and bharata are applicable in piercing strong objects, skandha helps in piercing distant strong objects. //94//
LAKŚYA (THE AIM)

Lakśya or aim is classified into four types—sthira (still), sacala (mobile), calācalā and drayacalā. //95//

Firstly, the archer should stand still in front of a still object and then if he becomes able to pierce the object in three different ways then only he will be a sthirabedhī (archer expert in piercing still object). //96//

When the archer stands still and is able to pierce an unsteady object under instruction of the teacher, he will be considered as calabledhī (able to pierce unsteady object). //97//

When the archer is himself in a moving or walking condition and tries to pierce a steady object, then it is calacala but this is a very difficult condition.
When the shooter and his aim both are in moving state and the archer shoots his aim, then he is dvayacala. This can be learnt only through a hard labour and practice. //98//

Through labour and practice one learns to shoot perfectly and quickly. //99//

One becomes a successful chitrayodhi and can win battles only through industry. To become a perfect archer one should practice archery only under the guidance of a teacher. //100//
TARGET PRACTICE

The man who starts aiming first by the left arm can easily and quickly grasps the art of archery. //1//

When the person excels in aiming by the left arm, he can use the right arm for shooting. After that he can use both the arms for throwing nārāca and reed arrows. //2//

When the archer gains control over the right arm, he should again effort with the left arm. Specially the charisteer should practice the kaišika movement standing either in sīmapūda or viśākha position. //3//

If the archer practice at the dawn, he should aim at the western direction and in the afternoon he should aim at the eastern side. //4//

1. “With an idea to keep the Sun either at the back or on the right side”—

Dhanurveda Samhitā of Vasiṣṭha tr. into Bengali by Pandit Ishwara Chandra Shastri and Arun Chandra Sinha. P. 27
For counteracting other missiles, one should aim at the northern end but one should not aim towards south unless it is war time. //5//

The target placed at a distance of 60 dhanu¹ (240 cubit) and hit is best. That placed at a distance of 40 dhanu (160 cubit) is of medium quality, while one located only 20 dhanu 80 cubit) distance is inferior. //6//

By nārāca², target placed at a distance, of 40 dhanu (160 cubit) and hit is best. That placed at a distance of 60 dhanu (240 cubit) is of medium quality. while one located at 16 dhanu distance (64 cubit) is inferior. //7//

The person becomes a skilled archer if he is able to shoot about four hundred arrows per day i.e., from Sunrise to Sunset. //8//

If the warrior can shoot three hundred arrows per day, then he is a medium archer, while he who is able to shoot only two hundred arrows is the inferior archer. The target


2. Arrow entirely made up of iron.
should be placed on a moon shaped (or round wooden) piece placed at the top. //9//

उद्बेदी भवेज्ज्ञेष्ठो नामितेदी च मध्यमः।
पाद्रेदी तु लक्ष्यस्य स कनिष्ठो मतो भूगो।।१०।।

He, who is able to strike the uppermost section of this target is the best archer; one who shoots the middle portion is the medium and the archer who is capable of shooting only the feet is the inferior archer. //10//

अर्थानुष्ठायः

ANADHYĀYA (CESSATION FROM STUDY)

अष्टमी च ह्रमावास्या वर्जनीया चतुर्दशी।
पूर्णिमादृश्येन यात्तिनिमित्तं सर्वंकर्मेऽसु।।११।।

One should be refrained from receiving archery lesson on aṣṭamī (the eight day of the either fortnight of a lunar month) amāvasyā (New moon day) and on caturdaśī (the fourteenth day of a lunar fortnight). Even half of the full moon day is inauspicious. //11//

अकाले गतिजिते दैवे दुर्दिनं चाथवा भवेत्।
पूर्वकाण्डहुं लक्ष्यमन्द्याये प्रचक्षते।।१२।।

During the time of adversity or distress and during the days when it thunders, if the archer is unable to strike the target at the first attempt, then learning archery should be avoided on those days. //12//

अनुराधस्तमार्थ्य भोडश्चेष्टं दिवाकरः।
यावच्चरति तं कालमकालं हि प्रचक्षते।।१३।।

1. Taittirīya Āranyaka, Śatapatha Brāhmaṇas, Āpastamba-Dharmasūtra and Yājñavalkya-smṛti refer to similar cases of cessation from Vedic Studies.
—History of Dharmāstāstra Vol, II Pt. II PP. 394.
The period when the Sun is any way between the Anurādhā (or seventeenth star) and Mṛgaśīrā (or the sixteenth star) is supposed to be inauspicious. //13//

अहंकोदयः वेलायां वारिदो यदि गर्जति।
तदने स्वादनध्यायस्तस्मालं प्रचक्षते। ||१४||

If it thunders at the dawn, then the time is inauspicious and one should abstain from receiving archery lesson on such hours. //14//

श्रवं च कुर्वेतस्तत्र भुजज्ञो दृष्ट्यते यदि।
अथवा भज्ज्यते चापं यदैव श्रमकर्मणि। ||१५||
चुट्यते वा गुणो यत्र प्रथमे वाणीमोक्षणे।
श्रवं तत्र न कुर्वेत् शास्त्रे मतिमतां वर:। ||१६||

The clever archer should avoid taking lesson if he sees snake or the bow collapses during practice time. Also if the bowstring splits when the first arrow is shot, the best archer should refrained himself from taking lessons. //15-16//

श्राथ श्रमक्रिया
SHOOTING

क्रियाकलापान् वक्ष्यामि श्रमसाध्यांच्छुचिभमताम्।
वेषां विज्ञानमात्रेन सिद्धभवति नान्यथा। ||१७||

The process that is involved in shooting arrows will be narrated now. The person who is well versed in the science is sure to be successful at aiming. //17//

प्रथम चापमारोप्य चूलिके वन्धयेतुः।
स्थानं तु तत्र: क्तवा वाणीपरित्य च्यसेत्। ||१८||

Firstly, the bowstring should be tightened to the nocks and only after fixing up the position hand can be laid upon the arrows. //18//

तोलनं धनुषश्रेयं कर्तव्यं वामपाणिनं।
आदानम् तत् कुत्वा सन्धानन्त्रं तत् परम्।।१६।।

The bow should be raised with the left hand at first and then the arrow can be implanted on the bowstring. //19//

सक्रदाकृष्टचापेन भूमिवेशं न कार्येत।
नामस्कृत्यचिव मां विध्नराजं गुर्हं धनुः शरानं।।२०।।

Before shooting, the archer should pay regards to me (Lord Mahādeva), Lord Gaṇeśa, the archer’s teacher and also the bow and arrows, //20//

याचित्वया गुरोराजा बाणस्याकर्षं प्रति।
प्राणवायुं प्रयत्तेन प्राणेन सह पूर्येत्।।२१।।

The archer must take permission from his teacher before shooting, He should also at that time inhale the breathe carefully. //21//

1. Nocks : Notch at either end of bow for holding string. RV. X. 166.3.

2. Position denotes the various standing and sitting poses for shooting the arrows. Vasiṣṭha’s Dhanurveda Samhīta, Brhat Śāṅgadhara Paddhati mention eight poses—Samapāda, Vishamapāda, Viśākha, ālidha, pratyālidha, dardurākrama, garuḍakrama, padmāsana. Agnipurāṇa (249.10-18) mentions ten positions with addition of maṇḍala and daṇḍāyata to the Dhanurveda List. ‘Samrājya Lakṣmī Pithikā’, the Āgama Śāstra, refers to five position—ālidha, Pratyālidha, Viśākha, dardura and garuda (Chapter 136, 12-13).
If a person wants to be an expert archer he should perform the prānāyāma yogas. This can be done by slowly inhaling the breathe in lungs (puraka), holding the breathe for a short time (kumbhaka) and then slowly exhaling the breathe from lungs (recaka).  //22//

Holding of bowstrings and shooting of arrows can be learnt within six months and one year respectively. The archer, however, can learn shooting of nārāca arrow only if Lord Śiva bestows favour upon him.  //23//

If the archer wants to become successful, he should hold the arrow with the same care as if holding a flower, he should pull the bow with the same might as if thrashing a snake.

Just as the common man’s main aim is to achieve material gain, so also the arrow’s direction should always be its target.  //24//

While the ācarya believes in performance, the bhārgava’s¹ aim is to throw the arrow at a greater distance. The kings

1. Bhārgava is a brahmanical family name commonly found in the Punjab and U. P. So it is difficult to explain whether the name has been derived from the sage Bhṛgu or from the title given to the teacher expert in four kinds of warfare.
always desire to pierce a strong object and the common people concentrate on shooting the target only.  //25//

The archer becomes delighted if the arrow shot by him pierces the object and hence shooting with small arrows is desirable.  //26//

अथ लक्ष्यविलनविषिदः ।

PERFECT SHOOTING

विशाखस्थानं हितवा समसल्यनमाचरेत् ।
गोपुच्छमुख बाणेन सिङ्खक्षनं मुखिना ॥२७॥

Successful aiming occurs if the archer uses gopuccha arrow standing in Visakha position, holds the bowstring in sitihakarna way and draws the bow in samasandhana method.  //27//

आक्षेपते केषिकवयाये न शिबास्चालयेततः ।
पूविपरसं मां काययों समासो निन्यलै करो ॥२८॥

The bowstring should be drawn in Kaiśika position. The upper and lower part of the body be kept in a straight line, also both the shoulders should be at par and neither the hands nor the head should move.  //28//

चक्षुषी सपन्धेन्नेव दृष्टिं लक्ष्ये नियोजयेत् ।
मुखिनाच्छादितं लक्ष्यं शरस्याये नियोजयेत् ॥२९॥

The eyes should not move rather these should be fixed on the target which is covered by the muśti and placed in front of the arrow.  //29//

मनो दृष्टिगतं कृतवा ततः काणं विसुज्जयेत् ।
स्वत्वेव कवाचिन्न लक्ष्येऽयोद्धा जितश्रमः ॥३०॥

The archer should totally fix his mind on the object, only then he never fails but succeeds in shooting.  //30//
ग्रथ शोध्य सन्धानम्।

FAST SHOOTING

आदानं चैव तुणीरात् सन्धानं कर्षणं तथा।
क्षेपणं च तवर युक्तो बाणस्य कृतै तुयः।।३१।।
नित्याभ्यास वशात्तस्य शीघ्रसन्धानता भवेत्।

The archer becomes a fast shooter if he daily practises by quickly taking out the arrow from the quiver, holding the bowstring and throwing the arrow as fast as he can. //31//

(Quiver. Fig. No. 18)

ग्रथ दूरपातित्वं।

LONG RANGE

मद्या पताकया बाणं स्त्री चिह्नं दूरपातनम्।

The *strī* (female) type arrow when released in the *patākā* fashion falls at a great distance.

ृढभेदनम्।

RULES FOR PIERCING STRONG OBJECT

प्रत्यालीढे कृते स्थाने ह्यांहं सन्धानमाचरेत्।
दूरारं स्थान मास्याय ह्यं दूरारणमाचरेत्।।३२।।
स्कन्ध व्यायेन वचस्य मुष्टचापमार्गणेन च।
अत्यन्त सौष्ठवं वाह्योजिते तृढभेदिता।।३३।।

The archer when stands in *pratyālīḍha* position and draws the bows in *adḥahsaṅdhāna* way and also if he sits in *dardurakrama* position and draws the bow in *urdhva.saṅdhāna* position he becomes able to pierce strong objects.

In order to pierce the strong object, the archer is also advised to draw the bowstring in *skandha* way and release
the purusa (male) type arrow by holding the bowstring in Vajramusthi way. //32-33//

हीनगतिसूहः

MOONEYMENT OF ARROWS

सूचिमुखा मीनपुच्छा भ्रमरी च तृतीयका।
शराणो गतयात्रिकः प्रशस्ता कथिता बुधः। ॥३४॥

According to the wise the three excellent ways of flight of the arrows are—Sūcimukha (like a needle), mīnapuccha (tail of a fish) and bhramari (like the female bee). //34//

सूचिमुखा गतिस्तस्य सायकस्य प्रजायते।
पत्रं विलोकितं यस्य ह्यथवा हीनपत्रकम् ॥३५॥

If an arrow lacks its fletched portion and also if the fletched portion is viewed during flight, then the arrow is in sūcimukha² way. //35//

कक्षशस्तरं चापेन त्र. क्रुष्ठो हीनमुखिना।
सत्स्यपुच्छा गतिस्तस्य सायकस्य प्रकोकिता ॥३६॥

The arrow that is released from a hard and stiff bow drawn in a loose way follows zigzag pattern or matsyapuccha way. //36//

भ्रमरी कथिता ह्रेषा शिवेन श्रमकर्मणि।
ऋजुतवेन विना याति क्षिप्यमाणस्तु सायकः। ॥३७॥

According to Śiva Dhanurveda, if the arrow shoted takes a semicircular path, then the movement is named as bhramari, //37//

1. Śīraṅgadhara mentioned similar movement of arrows in his treatise, verse No. 1845. The work has been reproduced in Indian Archery by G.N. Pant. pp. 331-341.

2. "When the arrow goes straight, it is Sūcimukha ...Pant, G.N. in Indian Archery p. 249.
DIRECTION AND SPEED

Depending upon the release of the arrow, it may take four different directions—left, right, upwards and downward. //38/

If the bowstring shakes when the arrow is implanted, then the archer will not be able to shoot the object and the arrow may take a turn to left. //39/

If the arrow is loosely held then it does not travel straight but takes a turn to the right. //40/

The bow should be held in urdhasandhana position i.e., kept above the head, while the bowstring should be directed downwards. Thus the arrow will undoubtedly be able to aim the object and pierce it. //41/

If while shooting, the bowstring is held in a higher level
and the bow is kept in a lower level than the aim, then the speed of the arrow becomes less. //42//

अथ शून्यगतया:

RIGHT SPEED

लक्ष्यवाणाम् दृष्टिना सज्ज्वतिस्तु यदा भवेत्।
तदानन् मुस्तिचतो बाणो लक्ष्यान्न स्थलति ध्रवम्। ||४३।।

When the aim, the forefront of the arrow and the shoot-
er's eyes are in the same level or in the same parallel line
then the arrow is bound to shoot the aim. //43//

निद्राय: शाब्दाहीनस्त्र समबुनिमित्तयोजितः।
भिनंकति दृड्डभेदानि सायको नास्ति संशयः। ||४४।।

The arrow released through the errorfree bow and sound-
free bowstring can pierce a hard object undoubtedly. //44//

स्वाभाविकस्तेष्वित्येववच सुशुद्धो गाढमुषितः।
नरनागाश्व कायेशु न तिष्ठति स मार्गः। ||४५।।

A nicely crested or decorated arrow when shot through
a tight gripped string can pierce through the body of man,
elephant and horse. //45//

यस्य तृणसमा बाणा: यस्येन्धनसमं धनु:।
यस्य प्राणसमा मौवी स धनवी धन्विनां वर: ||४६।।

The best archer is he who possesses an arrow as light as
grASS, a bow as bright and fierce as fire with a string as
precious as life, //46//

ग्रथ बृढचतुष्कम्

SHOOTING STRONG OBJECT

भयश्चम्मंघस्थलचम् मृत्युपिण्डकस्तु चतुष्टयम्।
यो भिनति न तस्येषुर्ब्येश्चेनापि विदीयते।||४७।।
If the archer is able to pierce with his arrow the iron, leather, pitcher and earthen balls then his arrow is supposed to be stronger than the thunderbolt. //47//

If the archer is able to pierce the iron sheet half aṅgula thick, then he is a strong shooter. //48//

The archer becomes able to pierce a large elephant’s body at ease if he succeeds in piercing twenty four leather pieces placed together. //49//

The archer is called dṛdabedhī (strong or determined shooter) if he is able to shoot the pitcher floating in water, the earthen ball which is in a rotating stage in potter’s wheel or any other moving object //50//

The kākatunḍa and the ārāmukha arrow heads are used to shoot the iron objects and leather things respectively, while the sūcīmukha arrow heads are used to pierce earthen ball and pitcher. //51//

1. “Rhino’s skin is supposed to be unpierceable and hence the warrior’s armour is made out of it.”

Dhanurveda Saṃhitā of Vasiṣṭha tr. into Bengali by Pandit Iswar Ch. Sastri and Arun Kumar Sinha p. 25.

2. aṅgula: a finger’s breadth.
अथ चित्रविधि:

(AIMING AT PICTURES, POINTS)

बाणभङ्गकरार्ते: काष्ठचछेदनमेव च।
बिन्दुकं गोलकयुम्मं यो वेति स जयी भवेत् ||५.२॥

The archer who can pierce wood, can hit a small point or who pierces two wooden balls wins the battle //52//

लक्ष्य स्थानेन धृतं काल्तं सम्पुंखं छोड़तेतत्।
विचिन्द्रं मुष्टिविधयं स्वां तित्त्वं गुप्तकिलकेषु। ||५.३॥
सम्पुंखं बाणमायात्तं तित्त्वं बाणं न सभृतेत्।
श्रान्तं शरेण यस्थिन्त्राद्भाणचछेदी स उच्यते। ||५.४॥

The archer can behead the enemy by throwing the two bladed arrow with a little curved fist. But one should not shoot in a curved way if the arrow is nearer to the body. If the archer cuts off the enemy’s arrows with the help of his own arrows, then he will be proclaimed as banacchedi (arrow breaker). //53-54//

श्राथ काष्ठचछेदनम्

PIERCING WOOD

काष्ठेशकैशं संयम्य तत्र बद्धवा वराटिकाम्।
हस्तेन भ्राम्यमार्गं च यो हृद्वति सो धनुर्धरः। ||५.५॥

The archer is proclaimed as an expert in the field if he can pierce a rotating cowrie which is tied with a horse’s string to a piece of wood. //55//

लक्ष्य स्थानेन्त्यसेतु काष्ठं सात्रं गोवृंचछसनिभ्धम्।
यदिचिन्त्यात्त्वं श्रव्यर्पण ‘काष्ठचछेदी’ स जायते। ||५.६॥
A cow’s tail shaped dried wooden piece is taken. The person who can pierce this wooden piece from a distance with the help of kṣurapa arrow is called the kāsthacchedī. //56//

कष्टये विन्दुं न्यसेच्छु भ्र शुभ्रबन्धूकपुष्पवत्तु।
हुन्ति तं विन्दुकं यस्तु चित्रयोधा स उच्यते।।५७।।

A person is known as chitrayodha if he can hit a white spot that looks like a Bandhuka flower and is marked on the target. //57//

कष्टगोलयणं क्षित्रं हरसूदं पुरा स्थितं।
असमप्राप्तं शरं पृष्टे तद्गोपच्छमुखेन हि।।५७।।
यो हुन्ति शरयुग्मेन शीयासन्धान योगता।
स स्याधुतुष्टा अवेष्ठ: पृजित: सर्वपार्थिवः।।५७।।

The archer, if with the help of one gopuccha arrow can either pierce two wooden balls thrown in the air at a time or can shot the balls with two separate arrows, becomes the best of archers and is respected by all the kings. //58-59//

श्रथ धावल्लक्ष्यम्

AIMING WHILE MOVING

रथस्थेन गजस्थेन हुयस्थेन च पतिना।
धावता वै श्रम: कार्यों लक्ष्यं हुन्तुं सुनिश्चितम्।।६०।।

One should practise archery while riding on the chariot, on the elephant, on the horse’s back and also on foot. It should also be practised in running condition. //60//

श्रथ विधि:

METHOD

वामादायाति यल्लक्ष्यं दक्षिणं हि प्रधावति।
तविच्छन्धाचापमाक्ष्य सत्येनेन च पाणिना।।६१।।
If the object to be aimed at is in a moving state, and if it comes from the left side and passes through the right side, then the object should be shot by drawing the bow in left hand. //61//

तथैव दक्षिणायन्तं विद्येद्वाणानां नुवरः।
बालीद्रक्कमरोप्य त्वरा हन्याच्छ ते नरः। ।६२।।

If the object moves from right to left, then the archer should shoot it by drawing the bow in alidha way. //62//

वायोरिपि बलं दृष्टवा वासदक्षिणवाहतः।
लक्ष्यं संसाध्येदे गाष्टिनु मुपातम्य! ॥६३॥

O Gadheyya, the son of king! first ascertain the strength of the wind that is blowing through north and south and then only fix your aim. //63//

वायुः पृष्ठे दक्षिणे च वहनू सूचयते बलम्।
सम्मुखिनर्थं वासदच्छ भटानां भद्रसूचकः। ॥६४॥

If the wind blows either at the right side or at the back of the archer then he becomes successful at aiming. But he can not succeed if the wind passes by the left side or through the front portion. //64//

अथ शब्दवेधितवम्

AIMING THROUGH HEARING²

लक्ष्यस्याने न्येत्तु कान्त्यपात्र हस्तद्वायान्ति।
ताड्येच्छकराभिन्यस्त्वस्यः सम्माति यदा ॥६५॥

1. Narapatijayacaryāsvarodaya of Śrī Narapatikavi refers to similar condition in Bhūbaladhyaya (Vayu Cakram Śloka No. 1).
One bronze vessel is kept at a distance of two hasta from the target point and one person is advised to create sound by throwing stones at the vessel. //65//

यत्र चैवोद्वते शब्दस्तं सम्भवत् तत्र चिन्तयेतु।
कर्णेनिद्रयमनोयोगाल्लक्ष्यं निश्चयतां नवेत्।।६६।।

The archer has to concentrate on the source of sound and has to shoot the object without looking at. //66//

पुनः शक्तियाँ तत्च ताळबेच्छब्रह्मवेदवहे।
पुनर्निश्चयतां नेयं शब्दस्यानासुसारतः।।६७।।

The person is again instructed to create sound by throwing stones and the archer again has to aim at the object without having a look. //67//

ततः किव्वचतु कतं दूरं नित्यं नित्यं विधानतः।
लक्ष्यं समस्थ्यसेद् ध्वान्ते शब्दवेधनहेतवे।।६८।।

When the archer becomes expert at aiming the source of sound, the source should be kept at a much longer distance and should be tried at. Thus the distance should be changed and made longer each day for practicing. //68//

ततो वाणेन हन्यात्तदवधानेन तीक्षणं।
एतच्च दुष्करं कर्मं भाग्ये कस्यापि सिद्धयति॥६९॥

Thus if the archer keeps on practicing, he will be an expert in shooting the object only through hearing. But the work is rather difficult and very few can do it. //69//

अष्ठ प्रत्यागमनम्

RETURNING ARROW

खं बाणान्तु राजेन्द्र! प्रक्षिपेद्यायुसनमुखे।
रणजकस्य च नालाभिरतोह्रागमनं भवेत्॥७०॥
O great king! the *khaga* (arrow) when shot through the *nalikā* in the direction from where the wind is blowing, comes back to the shooter obviously. //70//

एवं श्रमविचि कुर्याद्याब्दू सिंहि: प्रजायते ।
श्रमे सिंहे च वर्षासु नैव ग्राहां धनुषकरे। //71//

The archer must go on practicing till he becomes perfect or skilled. It is strictly forbidden to use the bow and arrow during rainy season. //72//

पूवभियास्य शास्त्राणामविस्मरणहेतुः ।
मासद्वयं श्रम कुर्याद्यात् प्रतिवर्षं शरदृतौ। //72//

The archer is advised to practice archery two full months during autumn lest he could forget the art. //73//

जाते वासव युजिमासे नवमी देवताधिने ।
पूजयेदीश्वरिं चण्डीं गुरूं शास्त्राणि वाजिनः। //73//

During *navarātris*, in the month of *Āśvin* on the ninth lunar day of the bright fortnight, the archer must worship goddess Candi, *Īśvarī*, the teacher, the weapons and the horses //74//

विष्णुयो दक्षिणां दत्ता कुमारीभोज्येत्ततः ।
देव्ये पशुबलि दद्याद् भृतोवादिनिसज्जः। //74//

The archer then should offer gifts to the brahmins, feed the virgins and then sacrifice animals amidst playing of musical instruments. //74//

ततस्तु साधयेनमन्त्रान् वेदोक्तान् आङ्गमोदितान्।
अस्त्राणां कर्मसिद्धचर्यं जपहोम विधानतः। //75//

To achieve complete success the archer should arrange for silent prayers and religious austerities through oblation of
fire. He should also do a regular recital from the Āgama Sāstras\(^1\) and the Vedas in order to attain success. //75//

व्रह्मां नारायण श्रैवमेण्य वायव्यवाहणे।
आग्नेयं चापरास्त्राणि गुह्द्वद्वानि साधवेत्। //76//

The archer should also practise austerity with all the weapons presented by Brahmā, Nārāyaṇa, Śiva, Indra, Varuṇa Agnī and other weapons given by the teacher //76//

मनोवायककम्मभिभव्यं लघुास्त्रेण शुचिष्मता।
अपात्रसमस्यं च दल्ह्यस्त्राणि पूर्णस्। //77//

The wise who has attained the knowledge of weapons should have a fair and pure mind, and also he should be fair in speech and work. These weapons destroy an incompetent person //77//

प्रयोगचोपसंहारं यो वेति स धनुजङ्गः।
सामान्येककम्ममणि प्रारंभो नैवास्त्राणि प्रयोजितेत्। //78//

A perfect archer is he who knows the act of casting missiles as well as act of warding off or counteracting a missile thrown. An intelligent person should not apply the weapons for a simple cause. //78//

प्रथास्त्राणिः

WEAPONS

अथास्त्राणि प्रवचयामि सावधानोज्वधारय।
ब्रह्मास्त्रं प्रथमं प्रोक्तं द्वितीयं ब्रह्मादन्वकम्। //79//

---

1. Āgama: A tantra or work inculcating the mystical worship of Śiva and Śakti. According to S. Gopalan in his notes in Sāmrājya Lakshmi Pīṭhikā ed. by V. Sastri, Tanjore, 1952, "Āgamas are the most fruitful sources of treatises on all our arts, sciences, music, medicine, art, architecture, state craft, military science, chemistry psychology, alchemy."
O’ Viśvāmitra! pay attention to whatever I say about the weapons. They are of various types—Brahmāstra¹ (a missile presided over by Brahmā), Brahmadāṇḍa², Brahmasīra³, Pāṣupatāstra⁴, Vāyavyāstra⁵, Āgneyāstra⁶, Narasīṁhāstra. One should know in detail about the sciences of weapons—how to cast and also the act of warding off the missiles //79-81//

वेदमात्रा सर्वशास्त्रं गृह्यते दोप्यतेःस्थव ।
तत्तयोंगं स्त्रुणु प्रात्म । ब्रह्मास्त्र प्रथमं स्त्रुणु ॥६२॥

O’ the son of Gādhi! please listen carefully that the rules for application of all the weapons have been laid down in the Vedas. I will speak about the Brahmāstra first //82//

1. Brahmāstra was used either to kill the enemy or to imprison the enemy alive.”

2. “Brahmadāṇḍa was used mainly to kill enemies in large mass and also to cut off the Brahmāstra”.—Ibid. P. 164.

3. Brahmāsīra—A very powerful weapon which Acarya Drona presented to Arjuna.

4. Pāṣupatāstra: Which Arjuna received from Lord Śiva, Used to kill enemies in large mass—Singh, L.G. 164-5

5. Vāyavyāstra was used to create a great and heavy storm to destruct the enemies.—Ibid., p. 161.

6. Āgneyāstra was used to create fire for killing the enemies.
अष्टास्त्राणां मन्त्रसंस्कारः

(PURIFICATION OF THE WEAPONS BY HYMNS)

दादिवांतात्मच सावित्रिः विपरीतां जपेत् सुधीः।
जप्तवा पूर्वः निखर्षणचः तवभिषमत्रस्य विधिवन्धरस्॥
खियपेच्छ्वतु भस्मां नस्यन्ति भवेतायां॥८३॥
वार्त वृद्धाष्ठ गर्भस्था च च योभूः समागतः॥८४॥

सर्वं ते नाशमायितः सम चैव प्रसादतः।
यथात्यथ दादिवाण्तं जपेत् सहार-सिद्धे॥८५॥

Before applying Brahmāstra, the archer should utter a hundred thousand million times the Savitri¹ mantra in a reverse manner and purify his arrow before showering it on the enemies. By doing so, he can destroy young, old, the foetus in the womb and every body present in the battle field. //83-84//

ब्रह्मादण्डः प्रवक्ष्यामि प्रणवं पूर्वः मुच्छरेत्।
ततः प्रचोदयाज्ञे ये ततो नो यो धियं क्रमात्।
ततो धीमहि देवस्य ततो भग्नो वरेश्यम्。
सवितुरस्त्रच्च योक्तव्यमुक्षलेऽत्यस्य च॥८५॥

For applying brahmadanda, the fighter has to utter such hymns as—‘Pranavam (Om), ‘pracodayāt’ and then dhīmāki
devasya bhargovareṇyam’ savitūḥ’ and then the particular enemy’s name should also be added. //85//

ततो ‘हन हन हूँ फट’ जप्तवा पूर्वः दिलक्षयकम्।
अभिमन्त्रेण शां तदन्त प्रक्षिपेच्छ्वतु स्फुटस्॥८६॥

नस्यन्ति शत्रुः सर्वेऽयमतुल्या अपि धु वरम्।
एतदेव विफर्यस्तां जपेत् सहार-सिद्धे॥८७॥

   “May we attain that excellent glory of Savitar the God:
   So may he stimulate our prayers.” Ṛgveda, 62.10
After uttering *hana hana hum phat* for two lakh times, he can cast the *brahmadanda* weapon on the enemy. The enemy, even if he equals to Yama will be perished. For counteracting the same missile, he has to utter the same hymn in a reverse way. //86-87//

> **Brahmashastra:** prabhavam pravan purvaṃ puñcaḥreṣu।
> ‘Dhiyoh yo na prachodayatu’ ‘bhargoh devasya dhimahi’
> ‘tatasabturvareṇyam’ śabhuṇe hant huneṣu ca।।38।।
> ‘hunu phat’ chāyaprapakramvāṃ kṣipitā brahmashastra।
> pūraścaryāṃ puraskṛtaṁ trilokāṁ nityat: śuchī।।39।।
> nityānāṁ sarvaṁ riptaḥ: sarvaḥ devāsuraḥ abhipaṁ
> evam evy avyaktavat: viparyoṣtaṁ vikarṣane।।40।।

In case of Brahmsīra, the warrior has to utter ‘pranavam’ (Om) and then also uttering dhiyoyonah pracodayāt bhargo devasya dhimahi ‘tatasabturvareṇyam satrunmehanahaneti’ for three lakh times, he can apply it on any body--be it God, asuras or anybody. At the time of counteracting this missile he should recite this hymn in just reverse way. //88-89-90//

**Pāśupatāstra**

> abh: pari prabhaṃbraḥ castrāṇ prāśupatānāv।
> yasya vijnanaṃsthī nityatārthān sarveṣvabhav।।41।।

If one is well versed in *pāṣupata* weapon, he can kill all enemies. //91//

> दादिदान्तां च सावित्रिः प्रोच्य प्रणवमेव च।
> ‘दलों पशु हुं फट’ ‘अमुकशशाृं श्रत हुं हुं फट’।।42।।
For applying *Paśupat* weapon, the warrior should utter ‘*pranava*’ and then for two lakh times ‘*ślim, paśunḥ huṁ ṣhaṭ amuk śaṭrum hana hana huṁ phat*’ and then he can throw the weapon upon the enemy. In case of counteracting this weapon one should recite it in a reverse way. //92-93//

For *Vāyavyāstra* which can also destroy enemy, one has to utter two hundred lakh times—‘*Om Vāyavyā yā Vāyavyā nyovārya yā va tatha-amuk śaṭrum hana hana huṁ phat*’. This weapon can defeat gods also. //94-95//

For *Āgneyāstra*, the fighter has to say for two lakh times—‘*Om Agni staytāhrīduḥīṁ ca Śivari Vanāśvāvini ca hagādaśarūpanah sadaveti tataḥ kramaḥ hādati toyati Rāma tahlī masohī vāvana Susedavedayā ca vadet*’ and also the
name of the enemy should be uttered. Then he can cast the weapon upon the enemy. He has to utter it in a reverse way in order to counteract the same missile. //96-97//

‘ॐ’ वज्रनखवक्रवंखष्ट्रायुधाय महासिम्हाय हुं फँट्।
पूर्वं जप्तवा च लक्षं हि नरसिम्हच्योजयेत्त।
सिंहस्थाप्तो बाणा पतन्ति शात्रवे वने।।८८।।

While worshipping Śrī Narasimha with chanting of the mantras ‘Om Vajranakha Vajradamśhtrāyudhāya Mahāsimha-ya hum phat’ for one lakh times, the archer should fix up his arrow which is as mighty as a lion and cast it on the enemies. Thus he will be able to destroy all the enemies. //98//

पूर्वोक्तेन प्रकारेण संहारवधः प्रकल्पयेत्।
संक्षेपतो महाभाग ! तवोक्तानि महामते !।
भेदास्तेषां शिवेनेव शुन्त्ता: परिकीवित्ता:।।८९।।

इत्यादिप्रकारणम् ॥

These are, in short, O' great soul Viśvāmitra! the different ways of purification and application of different missiles. Lord Śiva explained all these to Paraśurāma earlier. //99//

Here ends the chapter on missiles.
USE OF MEDICINES, CHARMS IN ARCHERY

By applying a coat of the paste of the root of Pippali (Peepul) collected on the Hasta Naksatra Sunday, even a coward person wins over the mighty fighter. //1//

One has to collect the root of Apāmārga on the Purva Naksatra Sunday. If the fighter applies the paste of apāmārga's root all over his body during battle time, he is sure to make futile the enemy's missiles. //2//

1. The thirteenth lunar asterism.
2. A medicinal plant named Achyranthes Aspera.
3. Eighth lunar asterism.
The roots of Adhāṇ puṣpī, Śankhapuṣpī, Lajjālu, Girikarnīkā, Kumudini, Sahadevi, Muṇja, Arka, Aparajita confer victory when tied on the arms or applied over the body. //3-4//

सर्वश्वाबािदिस्वानं भूतादीनां न जायते।
भीतिस्तिस्तव स्थिता यस्य मातरोऽस्त्री शरीरके। ॥ ५ ॥

The person whose body is the abode of Aṣṭamātrikās, will not be afraid of the ferocious animals like snake, tiger, etc. //5//

गृहीतं हस्तनक्षत्रे चूर्ण छुच्छुंदरी भवम्।
तत्रभावादूर्गजः पुस्: सम्मुखं नैति नितिचितम्। ॥ ६ ॥

Even the strongest elephant will certainly not be able to come nearer if the warrior keeps with him the powder of chucchundari received on the Hasta Nakṣatra day. //6//

हरिमांसं गृहीतवा च मागेश्वरानां श्रिपेद्भुवि।
तेन मागेन ते चाश्वा नायान्तित ताडनेन वै। ॥ ७ ॥

1. Pimpinella Anisum.
2. Canscora Decussata.
3. Mimosa
4. Variety of Achyranthes with white blossoms
5. Water lily
6. Centratherum anthelmaricum
7. Species of sedge like grass
8. Calotrogis Gigantea
9. Clitoria Ternatea (blue)
10. Brahmaṇī, Māheśvarī. Vaiṣṇavī, Yogesvarī, Kaumārī, Indrāṇī, Cāmunda, Vārāhī.—(Varāha Purāṇa 27.34)
11. Either a plant that belongs to family Leguminosae, (Latin name Mucuna Prurīta hook) or, a female musk rat.
In order to prevent the horse's advent, one has to throw the flesh of lion, tiger and jackal on its way. //7//

चूच्छुन्दरीश्रीफलपुष्प चूर्णरालिप्तगात्रस्य नरस्य दूरात् ।
आद्राय गन्धं द्विरदोषतिमतोमदं त्यजेत् केसरिणो
यथोऽग्रम् || ९ ||

If the warrior applies the mixture of chucchundari and the powdered fruit of wood apple on his body, then the odour produced is sure to pacify even a mad elephant. //9//

श्वेताधिकरणिका मूलं पाणिस्यं वार्येद्धागजस् ।
श्वेतकण्ठारिकामूलं व्यायामिनां भयं हरेत् || ९ ||

The roots of Śvetādrikarnikā (creeper of the clitoria genus) even if worn in hand can prevent the advent of an elephant and the root of white Kantārikā prevents approach of a tiger. //9//

पुष्याकौट्टपाटिते मूले पाठायाः मुखसंस्थिते ।
देहां स्पुरति नो तीक्ष्णसम्बलायं रणे नृणाम् || १०||

The root of Pātha² uprooted on Puṣya Nakṣatra Day, if retained in the mouth of the warrior would ward off any sharp weapon. //10//

गान्धार्याः उत्तरं मूलं मुखस्यं सन्मुखागतम् ।
शास्त्रौधं वार्येत्तत् पुष्याकं विधिनोद्वृत्तम् || ११||

The approaching weapons of the enemy can be prevented by keeping the root of Gāndhārī tree³ in the mouth uprooted on a Puṣya Nakṣatra day. //11//

1. Solanum Jacquini (Lat. name)
2. Cyakea Peltata.
3. A kind of decorative tree.
The warrior will be successful to counteract all missiles of the enemies if he keeps fasts and puts on the roots of white Parapuṅkhā or Jatāmānsī collected on Puṣya Nakṣatra day in his hand, mouth or on head. Also thus, he would not face any threat from the king, the thief or snakes. //12//

The warrior should perform yoga mudrās and then he may start battle. One may surely win if he does Sarpa mudrā first. //13// (Fig. No. 19)

1. Indian Spikenard (Latin name Nardostachys Jatamānsī DC)

**Shri Rudra Dhyaanam Tattvamasya Japet**

**MEDITATION** AND PRAYING SILENTLY FOR LORD RUDRA

Om! Obeisance to the Supreme, Almighty soul! Salutation to the one possessing the Universe! Salutation to the one possessing eyes on forehead! *Rum Hum*¹ *Phat*² Oblations!

Thereafter one should also meditate and pray to goddess Haimavati (Durgā) before commencement of the war. Om *Hrīm Šrīṁ Haimavatiśvarī Hrīṁ! Swāhā!* Om Hrīṁ Vajra *Yogāyai³ Swāhā!* Goddess Rudrāṇī (Durgā) seated on lion should also be meditated upon. //14//

अपूर्ण शत्रुसामग्री पूर्णे वै स्वबलन्तया।
कुशले पूर्णसत्तव्यो जयतेयो वसुधराम्।¹¹⁵//

Enemy becomes stronger in *apūrna śvara*⁴, whereas *pūrna śvara* helps the warrior to win the universe. //15//

---

*Mantras and penances are prescribed for warriors in the use of missiles and weapons in all Hindu treatises on pality. *Atharvaveda* is the great and one of the first storehouse of these military charms and incantations (*A.V. pt. 3. 8. 2. 1. 6)*

1. *Hum* is used for causing death, breaking amity between two persons.
2. *Phat* is used for driving away one's enemies (*Agni-purāṇa* 125. 46-50).
3. Also a Buddhist deity.
4. The term *apūrna* and *pūrna śvara* are confusing. *These may be interpreted as*, a person well-versed in *Svara Śāstra* is in *Pūrna Svara*, whereas *Apūrna* may mean *the person not introduced to Svara Śāstra*. 
He who has constellation of stars along with planet Rāhu at his back or on the right side, will be able to defeat lakhs of enemies. O’ Viśvāmitra! thus if the Sun remains on the backside or on the right or if the moon remains infront or on the leftside and also if the air flows either on the back or on the right side of the warrior then he will be able to destroy the enemies at once. //16//

One has to take into account the side through which the breathe flows. If one faces the presiding deity of that particular breathe then he will be successful in all spheres. //17//

The warrior is sure to win over a mighty opponent like lord Indra if he fights facing the direction of the wind. //18//

1. The breathe flowing through the left nasal is named as Īḍā and its presiding deity is Moon. The breathe that flows through the right one is Pingalā and its presiding deity is Sun.
—Narapatijaya Caryāśvarodaya of Srī Narapatikavi ed. with hindi commentaries by Pandit Ganesadatta Pathaka Varanasi, 1971, p. 55 (Sloka No. 6-11)

If the Sun remains either on the eastern or northern end or the Moon on the western or southern end of the fighter, then the General can at case send his troupe to the battlefield.

The side through which the breathe flows is very significant. Stretching the bowstring up to the ear of that particular side helps the warrior to defeat even lord Indra.

The warrior who is able to protect himself completely from the enemy's missiles, will not be killed even by the strongest enemy.

The sound created by the thumb and forefinger or the foot thumb helps the warrior to win over lakhs of armies in the battlefield.

The warrior can protect different parts of his body namely the belly, the legs, thighs, hands and head through
The five tattvas—earth¹, water², fire³, air⁴ and sky⁵ respectively.

[The warrior should know and practice different tattvas in order to win the battle]

The fighter can win if he faces the eastern or northern part of the Sun. The wise one wins by facing the southern and western part of the moon. The battle may last long if the moon is in favourable position. If the Sun is in favourable place, then the battle has short span. The moon helps to win a distant battle and the Sun helps to win a battle held nearby. //24-25//

1. When the breathe flows right through the middle portion of the left or right nostril, then it is bhūtattva (earth).

2. If the breathe flowing through the nostrils touches the lips, then it is jala (water) tattva.

3. When the breathe flowing through the nostrils touches the upper part of the nose, then it is Agnitattva (fire).

4. When the breathe flowing either through right or left nostril passes in a slanting way, then it is Vāyu tattva (Air).

5. The breathe flowing through a particular nostril gets restricted by the breathe flowing through the other nostril. The particular breathe flowing at this junction is Ākāśa tattva (sky).

The warrior has to slowly inhale the breathe in lungs and hold it for sometime (Kumbhaka), then he can sit over his carrier. Later he has to slowly exhale the breathe from lungs (recaka) and then he can get down from the carrier. This way one attains success in every sphere. //26//

न कालो विविधं घोरेऽ न शत्रु न च पन्नगा।
न शत्रुव्याधिचौराणा: शून्यस्थानानाशितुं क्षमा। //27//

The person who abides by the rules of Svaraśāstra¹ and attains the śūnyasvara² will definitely be able to conquer the enemies, the thieves, the weapons, the physical ailments and also the evil time. //27//

अयनतिथिविदिशेन: स्वीयतत्वे:स्य च (च्छ) युक्तो,—
यदि बहुत चतुर्विचिन्तितवियोगेन पुःसाम।
स जयति रिपुसैन्यं स्तम्भस्मात्रस्वरेण,
प्रभवति न च विष्णुं केशवस्यापि लोके। //28//

During the uttarāyana period of the Sun (when the Sun positions in north), by resisting the breathe that is flowing through the left side, one can throw missiles on enemies and win. Even Lord Kṛṣṇa can not put hurdles at this time. //28//

1. Pavanavijaya, Svarodaya, etc. are the treatises of Svaraśāstra. Pavanavijaya contains 494 ślokas. It describes the war strategies which are regulated by breathing in and out of air through the right and left nostrils, hypnotism, overcoming illness.

2. The term śūnyasvara has not been made clear. But Navapatijaya Caryāśvarodaya, a treatise on war strategy mentions it several times in śloka Nos. 21-25, 36-39, 40-44 and probably it meant the time of exhaling the breathe.
During fixing and drawing up of the missiles and also for applying it on the enemy, the warrior should abide by the rules of Svarodaya.¹ Then only he can win over the enemy. //29//

If the breathe flows through the left side, then the position of the moon should either be on left or at the front of the warrior. Thus the Sun should also be either at right or at the back. //30//

In difficult cases or works, the breathe flowing should be in opposite direction or low state, while in normal cases, one can attain success if the breathe flows in alternate direction. //31//

One becomes strong if he is well informed about the principles of tattvas. If a man follows the rules of Svarodaya, he will be skilled in every work. //32//
The foolish, wicked, violent and also the person who has no respect for the teacher and who opposes him should not be given such lessons, whereas the persons who are virtuous, look after the subjects and reward the honest but punish the evils are entitled to receive the lessons on such war strategy. //33//

त्र राहुयुक्त योगिनीवल्युद्रं व्याख्यास्यामः।

(WAR STRATEGY BASED ON THE PRINCIPLE OF)
ASTROLOGY.

(Yogini¹ power in association with Rāhu).

प्रतिपलनवम्यां प्रथमेवद्यामें राहु-युक्ता योगिनी पूर्वःयां दिशि स्थिता भवति।।1।।

The conjunction of stars in association with the planet Rāhu exist on the eastern side on the first half of the first prahara² of the first lunar day of a month or on the ninth day of a lunar fortnight. 33(1)

द्वितीया दशम्यां पञ्चमेवद्यामें राहु-सहिता शिवा प्रतीच्यामुदेति।।2।।

The conjunction of stars named Śivā in association with the planet Rāhu exist on the western side on the first half of the fifth prahara² of the second and tenth day of a lunar fortnight. 33(2)


2. Measurement of time equal to three hours.
On the first half of the third prahara of the third and eleventh day of a lunar fortnight the conjunction of stars named Pārvati along with the planet Rāhu remains present on the southern side. //33(3)

On the first half of the seventh prahara of the fourth and twelfth days of a lunar fortnight, the constellation of stars named Nagaja in association with the planet Rāhu remains present on the northern end. //33(4)\n
The constellation of stars named Gauri in association with the planet Rāhu exists on the south eastern end on the first half of the eighth prahara of the fifth and thirteenth day of a lunar fortnight. //33(5)\n
The conjunction of stars named Kātyāyani along with the planet Rāhu remains present on the north west quarter on the first half of the second prahara of the sixth and fourteenth day of a lunar fortnight. //33(6)

On the first half of the fourth prahara of the seventh day of a lunar fortnight or of the full moon day, the conjunction
of stars along with the planet Rāhu exist on the north east end. //33(7)//

अष्टम्यमायां षष्ठेऽऽयामे रुद्राणि।
तमोयुक्ता सानेयायामीक्ष्यते।।८।।
द्वितीयेष्ठेऽयामे सैंहिकैयुना।
इति राहुयुक्ता योगिनी उपग्राह्या।।९।। (३४)

On the first half of the sixth prahara of the eighth day of a lunar fortnight or of the new moon day, the conjunction of stars called Rudraṇi along with the planet Rāhu exists on the south east quarter on the second half of the prahara, also it is associated with Saimihikeya (Rāhu). This is for the 'Rāhuyuktā yogini. //34// (8—9)

ततो व्यूहादिभियुपदकथनम्।

VYŪHA : ARRANGING ARMY IN BATTLE ARRAY

ये राजपुत्रा: सामन्ता आप्ता: सेवकजातयः।
तानु सर्वनातमन: पाष्वे रक्षाये स्थायवेयन्:।।३५।।

In the battle field, the king should keep beside him only the faithful, truthful, and dedicated feudal princes. //35//

परस्परानुरक्ता ये योधा शाङ्गधनुधर्मः।
युद्धजास्तुरगाहुस्स्ते जयन्ति रणे रिपुन:।।३६।।

The warriors who are fond of each other, who are capable of handling Śārūga bows and also the equestrian warriors who are skilled in war strategy can only win the battle. //36//

एक: कापुरुषो दीर्घो दारयेन्महतील्चनुम।
तदीणानु दीर्घायं योधा: शूरतमा अपि।।३७।।
A large organised body of armies loose battle and get scattered if led by a coward chief. A chief, no matter how brave and expert he is, can not win a battle with the help of scattered armies. //37//

अतो वै कातर राजा बलनैव नियोजयेत्।
द्वाविमी पुरुषो लोके सूर्यमण्डलभेदिनौ।||३७।।

So the king should not appoint any such coward in the army. The warrior who dies in the battlefield and the ascetic who is Yoga-Yuktaḥ¹ cross over the Sūryamāṇḍala and attain heaven. //38//

परित्रां योगयुक्तस्वर्गे चाभिसुखो हृत्।
यत्र यत्र हृत: शृः शत्रुभि भिवेष्टित:।||३८।।
अक्षयं लभते लोकः यदि कलीवं न भाषते।||४०।।

The warrior who breathes his last in the battlefield surrounded by the enemies and also he who does not utter any nonsense or cowardly words at the deathbed, surely attains the heaven. //39-40//

मृछितं नैव विकलं नाशस्त्रं नात्ययोधितम्।
पलायमानं शरणं गतज्ञंहसिष्यते।||४१।।

One should not kill the enemy who is lying unconscious, who is crippled, devoid of weapon or is stricken with fear and also who has come for shelter (asylum). //41//

भीष्मः पलायमानोदपि नात्यवेष्टव्यो वलीयसा।
कदाचिविच्छूतां याति शारणेश्चतनिश्चयः।
संभृत्य महती सेनां चतुर्दशं महीपति।||४२।।

¹ Yoga-yuktaḥ—One engaged in devotional service.
A strong and brave warrior should not chase and kill any fleeing enemy, who is stricken with fear. If the enemy is found in the chase, he should be interrogated. Accordingly, arrangements can be made either for his asylum or for the battle. //42//

The king should create an array in the battlefield through accumulation of the four types of armies¹. The strongest warrior should be placed in front. If the wind blows or the Sun shines on the back and also if it thunders or the bird like crow, etc, fly on the back of the king in the battlefield. then he is sure to win. //43-44//

The warrior should fight with great patience and kill the enemies. While fighting, he should keep in mind the fact that if he wins over the enemy, he will be a wealthy person. In case of death, he will attain the heaven and will be known for his deed². //45//

1. Infantry, cavalry, elephant-warrior and charioteer.
2. Compare ‘hato vā prāpsyasi svargam, jitvā vā bhokṣyase Mahīm... ..’ Śrīmadbhagavagītā, ........(2.37)
The greatest virtue of the kṣatriyas is to fight in the battle and die. The most disgraceful for him is the death through disease and physical ailments. //46//

अथ बमूहानाह

MILITARY ARRAY

युवास्वरे मध्यसेना युद्धं कुष्ठद्वितिनित्रिता।
हैः सेने पार्श्वयोशचेका पृष्ठतो रक्षयेत् सदा॥
एकां विकटसेनान्तु दूरस्था भ्रामयेद् युधिं॥४७॥

Each soldier, placed in the middle and having names which start with yuvāsvara¹ would come forward and fight. The king should keep two group of armies on his each side and one group at his back. One group of army should remain far and move here and there (mainly for vigilence). //47//

दण्डायुहुशः शक्तो वराहो मकरस्तथा।
शूचीयुहोशः गह्य: पद्मयुहार्दयो सता:॥४८॥
एतान् व्युहान परियाहं गर्भापत्तिकेत सदा।
वला ध्रुवआदिश्रान् सर्वान् सर्वदिशु नियोजयेत्॥

The Commander-in-chief should know that there are various types of arrangements of yuhas or military array. These are danda (Staff) array, Sakata or car shaped array, Vārāha or boar shaped, fish (Matsya) shaped, mythological aquatic animal (Makara) shaped, lotus (padma) shaped, needle (sucimukha), garuda, the bird shaped and snake shaped array. Thus he will be able to arrange the army everywhere and on all foursides. //48// (Fig. No. 20-26)

---

¹ According to Svarodaya Śāstras, certain alphabets in association with vowels, turns into Yuvāsara. Person whose name begins with Yuvāsvara plays a significant role in winning the battle—Narapatijayacaryāśvarodaya of Śrī Narapatikavi ed. by Pandit Ganeśadatta Paṭhaka, Varanasi 1971, p. 33.
If the enemy is all around then *danḍa* vyūha should be created.  //49//

If there is apprehension of danger at the back then *Śakata* or car shaped array (Fig 23) can be arranged. If the danger is on the side ways, then *varāha* (Fig 24) or *garuḍa* (Fig, 25) shaped array is prescribed.  //50//

1. **In danḍa array**, or staff like array the commander-in-chief remains in front, army-chief stays at the back. The king stands in the middle and has elephants on his both sides. Horses stand on each side of the elephants and lastly the infantry on side of the horses.

2. **In Śakata or carriage array**, the army is less in the front and more at the back so as to give it a shape of vehicle.

3. **In Varāha or boar shaped array**, the army is less in the front and at the back, but remains in a bigger number in the middle.

4. **Garuḍa or bird array** has almost similar arrangement as *Varāha*. only thing is that it has much greater number of armies in the middle.
If the danger is both from right and left sides, then varāha or garudā array should be arranged.

अग्रतोगिणं गपिपलिकाव्यूहम्

ANT ARRAY FOR FRONT DANGER

सम्मुखे शत्रुभये जाते पिपिलिका अन्वितरूपः

व्यूहविन्यास कार्यः ।

स्वत्तु युद्ध कुर्यात् बली सेना च सर्वतो ।

भृमणः, सम भूमि चालवारा युद्ध कुर्यः ।

जले करी तुम्बी दृति नोकाभियुक्तं विख्याम् ।

पद्धार्थयो भुजुंडी गृहांत्वा वा धनूं विभादयान् ।

वने बृक्षेष्वन्यथर्थानां वाणस्कट भूत्वा युद्धचत ।

स्थले चम्मकाहतं भललैयुः दचत सुदाह्राचारिण-मुझा अग्नि स्थाप्यां अन्ये पर्यात्।//51//

Pipilikā Vyuha or ant array should be arranged if the attack is on the front side. (Fig. No. 27)

A few army should take part in the battle and the major part should move everywhere for vigilence. The cavalry should fight on the plain. For fighting in the water one may ride on elephant, boat or tumblī. The infantry can fight with the help of gun or bow and arrow after hiding himself behind the tree or climbing on the tree. On the land, the army can also fight with the help of shields, swords, spear. The warriors who are skilled in war strategy should be kept at the fore front and the rest should be kept behind. //51//

1. Tumblī is a boat made out of hollow shell of a gourd.
प्रथ सेनानयः

TRAINING OF THE ARMY

तत्रादृ भ्याकरणशिक्षा वक्ष्यामो राजे ।
नृपतिं लकारस्य कुम्भातु कण्ठडितिनासि च ।
रूपाणि कार्यविद्रधर्यः ह्वाजेश्वरा मम गाधिज।
मध्यमपुरस्म्यवेय प्रयोगान्यो विचिन्त्येत् ॥५२॥

सेनानीः प्रतिदिनं सम्यक् न केनापि स हन्यते ।
मध्यममपुरस्म्यद् भूताः प्रयोगः सर्वसिद्धिरः ।
तैऽव साध्येद्राजां पुरुषा राजभृत्यकः ॥५३॥

The king should also learn grammar. He should learn by heart the imperative moods of the verb and practice the verbal root in the sense of command. ‘Viśvāmitra! These are essential while learning the war strategy and the person becomes successful who knows the usage of middle verbal termination (middle case — ‘thou’) By using this in a proper way the king can command the royal attendants. //52-53//

पदातिक्रमः

INFANTRY

समोच्चा द्विपदा ग्राह्या ह राजाना: कदाचन् ।
कृद्धेन धावने ये वे समास्ते कार्यसाधका: ॥५४॥

पश्चाद् गमनं स्थिरीकरणं द्वयं धावनं तथा ।
चलनं परसेनायां पार्वदिक्षत् च कार्येत् ॥५५॥

The infantry or the foot soldiers should be of equal height. All of them should be equally expert in jumping and running. They should also be trained in moving backward (Paścdbgamanam), standing still (sthirikaranam), lying (śayanam) running apace (dhāvanam) rushing headlong into the hostile
army and moving in different directions in accordance with signals. //54-55// (Sayanam, Fig. No. 28)

उदाहरणम

यथा—यिवस्वान्, भरतः धन्तुमारः, डिंथः,
छन्तपति:, कृक्षि: अस्या वस्त्राणि पीतानि ध्रुवजापिता च तद्विद्योऽपि
युद्धपत्त्वथा जीविताच्छवीः इस्युः। प्रविष्टं प्रविष्टवर्षेऽस्मिन्: ॥५७॥

The warriors who have in their birth calender the crooked planets¹ in sixth position should fight. Others will not be successful. Va, Bha, Dha, Da, Cha, Ka in association with vowels and consonants attain Yuvāsvara². Persons whose name starts with these words are sure to win the battle and can be kept in the forefront of the army. Names for e.g., Vivasvān, Bharata, Dhandhumār, Dittha, Chatrapati, Kukṣi, etc.

---

1. According to Narapatijayacharya (p. 71) the planets can be of two types crooked or evil such as Saturn, Mars, Rahu, Ketu and auspicious such as Mercury, Venus, Jupiter.

2. According to Svarodaya Śastras, certain alphabets in association with vowels, turn into yuvasvara. Person whose name begins with yuvasvara plays a significant role in winning the battle,

The colour of the cloth and that of the flagstaff of the army should be yellow. By fixing up the yellow banners and also the yellow coloured yupa¹ (having square symbol on it) in the battlefield, one is sure to win. //56-57//

O Viśvāmitra! the king who is desirous to win the battle should arrange the army in five groups white, blood red, green, black and other ordinary one. //58//

Listen O Viśvāmitra! that the Lord Brahmā, Viṣṇu Rudra, Candra and Sūrya are respectively the commander-in-chiefs of the five group of armies described above. //59//

Brahmā gains power from Rudra, Viṣṇu wins by the influence of Candra, Śiva wins through the power of Surya and Candra wins battle through the power of Brahmā. Surya gets influenced by Viṣṇu and wins battle undoubtedly. //60//

¹ Yūpa is a wooden framework to which the neck of a sacrificial victim is fixed at the time of sacrifice.
The king should know that *Brahma* (a), 1 *Viṣṇu* (i), *Rudra* (u), *Candra* (e), *Surya* (o) are experts in war strategy.1

---

If armies start fighting by gaining power through prior mentioned ways, they can destroy all the enemies in no less time. This is the advice of lord *Rudra*. //62//

---

**अथाहव्रक्रमः:**

**TRAINING OF THE HORSES**

मण्डलं च तु रसमप्याच गोमूर्तमचारं चन्द्रकरम्।
नागपश्चन्मणे ध्रामयैः कटपवचकम्।।६३।।

If the horse is trained in the following movements2 circular, square, crescent shaped, cow’s urine shaped and snake or zigzag shaped, then it will not be difficult to tackle it in battle field. //63// (Fig. No. 29-33)

---

**अथ हस्तिक्रमः:**

**TRAINING OF THE ELEPHANT**

गजानां पर्वतारोहणम्, जलगमनम्, धावनम्, उत्थानम्,
उपवेशनम्, वलातिरिक्तिनि वारणम् कार्यंम्

---

1. According to Agnipurāṇa (Ch 124, 5-6) the five letters a, i, u, e, o remain in all the mantras in their beginning or end and form part of the mantras chanted for Brahmā, Viṣṇu, Rudra, Candra and Surya.

2. Kautilya’s *Arthaśāstra* (BK II Ch 30) provides us with a detailed account of the various movements employed for the training of horses.
The military training of the elephants\(^1\) consists of mountaineering, moving through water, running, jumping, rising, sitting, etc. The elephant should be made devoid of fear by putting up fire circles. (Fig. No. 34)

रथक्रमः ।

(CHARIOTS)

रथावसाधनतः समावस्थले विघ्येम् ॥

The horses should also be trained to pull the chariots on the plane.

श्रथ सेनापति करणविबंध वक्ष्यामः:

SELECTION OF COMMANDER-IN-CHIEF

श्रुणु भो राज्यं विश्वामित्र ! आकारविवालब- युक्तं क्षत्रियसेनापति विद्ध्यात्। तस्येते नियमः: समस्तवाहिनीं एकवृष्ट्याबलोक्येत्। अन्यत् सर्वान् पदातीत् परिश्रमसदुशमधिकारं

dभावात्। व्यूहरचनायामाति निपुणाश्च भवेत् स एव सेनानीविधेयः। इति ॥

Listen O sage Viśvāmitra! that the Commander-in-chief should be physically fit, learned and powerful kṣatriya. He should also treat all his subordinates equally. He should prove his intelligence in arranging the army in array and also provide such work to the infantry that fits it.

---

1. Chapter XXXII of Kautilya’s Arthaśāstra deals with the training of elephant.
क्रथ शिक्षा

TRAINING AND EDUCATION

तपादो पठपाठनविधि वृम।। आंदो
क्ष्रौकोशव्याकरण सूत्राण्यध्वेतव्यानि, घ्रावध्यायो
सप्तमाण्टमौमनोमिताकशराण्यवहराराण्यवत् जयार्नव
विण्यामलविजयाक्ष्यस्तराशास्त्राण्यपराणि च
पटितव्यानि तत् सर्वस्यं धनुवर्देमाणपठेल्।।

In the beginning methods of study and teaching is told. The commander-in-chief should be well versed in the laws of grammers, Kṣātrakosa¹, seventh and eighth chapters of Manusamhitā, Mitākṣarā² (Critical notes and application), Jayārnava, Viṣṇuyāmala, Vijayakhya³, Svarasāstra and others. After finishing with these, he can start learning the mysteries of archery.

हन्तव्याहन्तव्योपदेशः

PERSONS WHO ARE TO BE AND NOT TO BE KILLED

सुप्ने प्रसुप्तमुस्ततं ह्यकच्छं शास्त्रवजितम्।
बालें स्त्रियं दीनवाक्यं धावन्तं नैवधातवेतु।।६४।।

The person who is asleep, who is in drunken state, who is devoid of clothes or weapons, the lady, the minor, the

1. Dictionary of war strategy.
2. Mitākṣarā was written during the period 1070-1100 by Vigyaneswar. It is considered as the most authoritative exposition of the hindu law of succession as prevailing over the whole of India. It contains commentaries on Yājñavalkya Smriti.
3. Tantric Text.
helpless, the afraid one who deserts the battlefield should not be killed. //64//

The heroic warrior who meets death in the battlefield for the sake of religions is sure to gain eternal salvation. This single action is equivalent to other religious rites like penances and pilgrimage. //65//

The person who in order to save the brahmins, cows, women or minors gives up his own life is sure to attain eternal salvation or bliss. //66//

Here ends Vaisiṣṭha’s Dhanurveda Saṃhitā.
अथास्त्र्यनामानि—Names of the Weapons

1. अशि—Sword
2. अड्डकुश—A hook, Elephant goad
3. बविद्या—A Missile of illusory Power
4. असिपुत्रिका—A Dagger
5. अस्त्राघार—A knife or lancet with a single edge
6. अन्तस्पेश—A Kind or Scissors used in Surgery
7. आटीमुख—Surgical instrument employed in blood letting.
8. आरा—A Knife
9. आस्तर—A missile like a boomerang
10. इली—Short Sword, stick shaped
11. इशु—Arrow
12. उत्पच्चन—Broad Vladded Knife or lanceet
13. एष्णी—Iron Arrow
14. ऐन्नचक्र—The discus of Indra
15. कवच—Amulet, Armour
16. करपच्च—A Sew
17. कालचक्र—The Wheel of Time, Cycle
18. कुठार—An Axe
19. कुन्त—Spear
20. कुठारिका—A small axe
21. कुण्डिका—Kundika
22. कुद्रल—A Pick-axe or Spade
23. कङ्कच — A Saw
24. बेटक — A Shield
25. खन्ना — A large sacrificial Knife a Sword
26. खट्ठाङ्ग — A Club or staff with a skull at the top, Considered as the weapon of Śiva and carried by ascetics and Yogins.
27. गद्दा — A mace
28. गान्धर्व — Arjun received this weapon from tribe Tumbari. (Gandharvas)
29. गारुडङ्गाला — A mythical weapon used by Rāma in the battle of Lanka
30. गोकीर्ष — A Kind of arrow
31. चक्र (वर्द्धान) — A discus of sharp circular missile weapon
32. चथर्म — A Shield
33. चाप — Bow
34. छुटिका — Small Knife.
35. जम्बन — Quiver
36 जिम्बकास्त्र — A mythical missile
37. तुलागुः — A Kind or ball (used as missile, M.Bh-III.
38. तुणीर — Quiver
39. तोमर — A Lance, Javelin
40. चिरुल — A trident
41. चिकूर्चक — A Short of Knife with 3 edges
42. दन्ताकष्ट्र — A tooth-shaped weapon
43. दण्डचक — A mythical weapon
44. दण्ड — Stick, Staff
45. दिव्यास्त्र — Divine weapon
46. दंगल — A Kind of Club
47. बन्दुबार्गु—A pair of pincers for drawing teeth
48. धयमचन्द्र—Mythical weapon
49. धनु—A bow
50. नखशास्त्र—Weapon shaped like a claw, cheved, crookad (also can be fitted to the nails)
51. नाराच—Iron Arrow
52. नालिक—A Kind of arrow or spear
53. नापापस—A Sort of magical noose (used in battles) to entangle an enemy.
54. नापास्त्र—A Serpent shaped missile
55. नितिमश—A Sword of thirty angulas
56. नन्दन—Name of a sword
57. परिच—An Iron bludge on or club studded with Iron
58. पट्टिञ्ज—An spear with a sharp edge or some other weapon with three points.
59. परशु—A hatchet, axe
60. पाण्डुपत—A celebrated weapon given by Śive to Arjuna.
61. प्रयामन—A shooting missile.
62. प्रयवपन—To spoil, destroy, perish.
63. पिण्डक—A staff or bow of Rudra-Śiva.
64. प्रास—A barbed missile or dart.
65. बाण—A reed shaft, shaft made of a reed, an arrow.
66. बच्च—Thunderbolt.
67. बासि—A carpenter’s adze.
68. बर्ण—Varuṇa (magical formula received over weapons).
69. ब्रह्मास्त्र—Name of missile.
70. बाणुश्च—The missile that creates storms and kills large number of enemies.
71. विद्या—Knowledge, Science, learning, Scholarship.

72. बड़िया—A hook.

73. ब्रह्मास्त्र—Brahmāstra.

74. वर्षेण—Missile causing rain.

75. ब्रह्मदण्ड—Brahmaṇḍa

76. वेतसपन्नक—A lancet shaped like a pointed leaf of the cane.

77. दृष्टिमुख—Mythical weapon.

78. बंलापन—The wailing missile.

79. बृद्धिप्रत्य—Mythical missile.

80. भल्ल—A kind of arrow or missile.

81. मित्याप—A short Javelin or arrow thrown from the hand or shot through a tube.

82. भूशुण्डी—A kind of weapon.

83. मकरस्त्र—Makrāstra

84. मण्डलस्त्र—A bent or rounded Sword.

85. मौष्टिक—Sharper.

86. मुसल—A mace, Club.

87. मादकी—The club of Rāma.

88. मोहकी—The pin or gnomon or a Sundial.

89. मुदिका—A kind of peg.

90. लखिव—A kind of sharp weapon.

91. लघुड़—Stick, staff, club.

92. लघिव—An implement for cutting, sickle reaping-hook.

93. शर—Arrow.

94. शर्मत—Spear, lance.

95. शताब्धी—Catapult.
96. शलाकास्त्र—A small stick or rod.
97. झूल—Pointed dart, lance, pike, spear.
98. शस्त्र—A Cutter, Dissector.
99. शराबीमुख—Sharp pointed weapon.
100. शाङ्ग—Bow of Viṣṇu.
101. शोपण—One of arrows of Kāmadeva.
102. तन्मोहनास्त्र—This is applied to make the enemy senseless or unconscious.
103. सर्पस्त्र—Serpentine missile.
104. सन्तापन—Inflaming, tormenting.
105. सायक—A missile, arrow.
106. सिहमुख—Lion-mouth shaped missile.
107. सृष्टी—Needle or sharp pointed instrument.
108. सृष्टीमुख—The point of a needle.
109. सीर—A Plough.
110. स्थूण—Name of a missile.
111. छाघर—Mythical weapon.
112. हैति—Agni’s weapon.
113. कूर—A razor like barb or sharp blade at ached to an arrow.
114. कौश्चास्त्र—Mythical weapon.
115. कुशपत्र—A sharp weapon.
116. ध्रेणि—Troop, row, etc.
117. दात्र—A Sickie.
Fig No. 1. Bow and arrow
Fig. No. 2, Discus.

Fig. No. 3, Spear
ARROW HEADS -- TYPES


Fig.No.7  Fig.No.8.  Fig.No.9.  Fig.No.10.

Needle shaped. Spear headed. Teeth of Calf. Two Pronged

Fig.No.11.  Fig.No.12.  Fig.No.13.  Fig.No.14.

Petal of a flower.  Beak of Crow.

Fig.No.15.  Fig.No.16.  

Others, Tomar.

Prasa.  Nata Parva.

Fig.No.17-A  Fig.No.17-B
Staff array.

Fig. No. 20.

Infantry

King

Fig. No. 21. Car shaped array.
Fig. No. 22. Boar shaped array.

Fig. No. 24. Lotus Array. Mythological aquatic animal array.
SENASAYANA VYUHA

Fig. No. 28.
Fig. No. 29.

Cow’s Urine shaped movement.

Fig. No. 32.

Fig. No. 30.

Fig. No. 31.

Fig. No. 33.

Serpent movement.

Training elephant.

Fig. No. 34.