

## Association of Elephants with Goddess Lakshmi: Myth, Ritual, and Temples

Niharika K. Sankrityayan<sup>1</sup>

### Introduction

Lakshmi or Sri-Lakshmi is the goddess of fortune, abundance and agricultural prosperity. She is worshipped in every 'Hindu' house for the prosperity and the welfare of the whole family. It appears that in the earliest literature, Lakshmi and Sri were different goddesses. In the Sri Sukta hymn, which is part of a later *khila* or supplement of the Rig Veda, they are mentioned separately.<sup>1</sup> The Vajasaneyi Samhita mentions these two goddesses as the wives of Aditya, the solar deity. In the Buddhist Jatakas, Lakshmi is known as Lakkhi, the daughter of Shakra and as the goddess of *parivara sampati* (family property) and *panna* (wisdom). The word Sri is used in the Rig Veda in the sense of plenitude and not as a deity. The term Sri is mentioned as benefit, advantage, prosperity, and well being. These qualities ascribed to Sri eventually relate her to the later goddess Sri-Lakshmi. Sri also suggests capability, and power along with beauty, lustre and high rank. The term is particularly used in later Vedic literature to address royal power and dominion of the king.<sup>2</sup>

The Sri Sukta hymn provides the primary conceptualization of the goddess Lakshmi:

*Om Hiranyavarnâm Harinîm*

*Suvarnarajatasrajâm*

*Candrâm Hiranmayîm Laksmim Jâtavedo Ma*

*Â Vaha (SS, verse 1)*

The verses mean, the one who knows the Vedas, Agni, is prayed to bring Lakshmi-who is described as being golden in colour, dressed in golden coloured garments, adorned with glittering gold and silver ornaments, and shining with the lustre of the moon-to the worshipper. This in a way establishes the association of Lakshmi with beauty and effulgence.

An important feature of Sri in the Sri Sukta hymn is her association with fertility, a feature which was not necessarily emphasized in earlier usages of the term Sri in vedic literature.<sup>3</sup> In the Sri Sukta she is described as moist, perceptible through odour, abundant in harvest, and dwelling in cow dung which is essentially manure. Her son is said to be Kardama, which means mud.<sup>4</sup> Sri is thus clearly associated with growth and the fecundity of moist, rich soil. From the hymns, it also appears that Sri

---

<sup>1</sup> School of Humanities and Social Sciences, IIT Mandi, India.

was the tutelary goddess of a primarily agrarian people. A late Sanskrit text, the Nilamata Purana, prescribes the worship of Sri in the form of cow dung cakes. In the references made to Sri particularly in Sri Sukta is given to cattle as wealth.

In the Artharva Veda we come across the use of the term Sri differently. The proclamation of the victory in war through the beating of drums distributes Sri –

*Úreyo Vanvâno*<sup>5</sup>

Sri is connected with bhuti which means growth, thriving and material prosperity. Mother earth is invoked to make the sacrifice well established in Sri and Bhuti.<sup>6</sup> In the Brahmanas, the concept of Sri has wider meanings. Sri is identified with different concepts like *prajâ* (offspring), *anna* (food), *kcatra* (ruling power etc).<sup>7</sup> In the Buddhist Jataka stories, there is mention of Siri Devi in association with the god Shakra. This is significant, as Shakra is none other than Indra, the lord of the heavens. Sri according to other Buddhist mythology is also described as Naga king's daughter who is Sagara, the sea.

The earliest myth concerning to Lakshmi relates her to the churning of the primordial waters (Fig.1). It is mentioned in the *Udyoga Parva* of the Mahabharata (verse 5, 102) that the gods united with the asuras to churn the waters of the cosmic ocean. In this endeavour, they used the Mandara mountain as their pole and the serpent Vasuki as their rope. As a result of the churning, they obtained the wine called *Varuni*, the goddess Lakshmi, nectar or *amrita*, the prince of steeds called Uchyaisrava and the prince of gems, Kaustubha. The products that came out of the churning symbolizes all that is essential for the perpetuation of life, irrespective of whether they are categorized as 'good' or 'bad'. The development of Lakshmi in the sense of prosperity and well being can be connected with *lakshma* meaning symbol. The signs which bring fortune are designated as *punya lakshmi*; but the signs which bring misfortune and misery are designated as *papi lakshmi*.



fig. 1 Churning of the ocean (Samudramanathana), temple pillar, Mallikarjuna temple, Pattadakal. Courtesy: Author

- 
1. J. Gonda, *Aspects of Early Visnuism*, Utrecht, 1954, p. 176.
  2. David Kinsley, *Hindu Goddesses Visions of the Divine Feminine in the Hindu Religious Tradition*, Motilal Banarsidass, Delhi, 1987, p.18.
  3. S. K. Gupta, *Elephants in Indian Art and Mythology*, Abhinav Publications, New Delhi, 1983, p. 19.
  4. David Kinsley, *Hindu Goddesses Visions of the Divine Feminine in the Hindu Religious Tradition*, ibid, p. 20
  5. Artharva Veda (5, 20, 9)

## Symbols

The hymn to Sri also mentions two objects that come to be consistently associated with Sri during her account: narration or depiction. These are the lotus and the elephant. She is seated on a lotus, is of the colour of a lotus, appears like a lotus, is covered with lotuses, and wears a garland of lotuses. Throughout her narration, Sri-Lakshmi is often called Padma and Kamala, “lotus”. The popularity of the lotus in Indian art and iconography, both Buddhist and brahmanical, suggests a complex and multivalent meaning associated with the lotus.

One of the most popular and standard depictions of Sri-Lakshmi shows her flanked by two elephants in the so called Gaja-Lakshmi images (Fig 2). The elephants shower her with water from their trunks or empty pots of water over her. In this particular image of Lakshmi where she is flanked by elephants who pour pots of water on is an act of performing *abhiæeka*. This act is vital to constituting and reaffirming regal power. Significantly, the goddesses’ association with royal power is emphasized by her *abhiseka* and it is the beneficent king who brings plenty and opulence, thus by highlighting the association between kingship and fertility.<sup>8</sup>

It is interesting to note that of all living animals, the elephants got selected to be portrayed with goddess Lakshmi in this fashion. Elephants are the largest of all animals and are found in Africa and parts of South and South-East Asia. Their association with power can be attributed to their gigantic size. In the Ramayana, the celestial elephant Airavata is described as *chaturdanta* with four tusks:

*chaturdantam mahâgajam âruhas sailasankâûam*



fig. 2 Gaja-Lakshmi, temple pillar, Lad Khan temple, Aihole.  
Courtesy: Author

The elephants exhibit two related meanings. According to Sanskrit tradition, the first elephants had wings and flew about the sky. It is also suggested that these were clouds and showered the earth with rain.<sup>9</sup> The association of elephants with clouds and rain paved the ground for the development of a cult around him.<sup>10</sup> On an occasion, these elephants were cursed by a sage when they landed on a tree under which he was meditating and broke his concentration. As a result, the elephants were cursed to

<sup>6</sup>. AV (12, 1, 6, 3)

<sup>7</sup>. Upendra Nath Dhal, *Goddess Lakshmi: Origin and Development*, Oriental Publishers and Distributors, New Delhi, 1978, pp. 23-4.

<sup>8</sup>. R. Mahalakshmi, *The Book of Lakshmi*, Penguin, New Delhi, 2009, p. 88.

<sup>9</sup>. Pratapaditya Pal, *Elephants and Ivories in South Asia*, Los Angeles County museum of Art, California, 1981, p. 25.

<sup>10</sup>. S. K. Gupta, *Elephants in Indian Art and Mythology*, ibid, p. 11.

remain on land and were stripped of their wings. It is interesting to note that elephants' association with rain is an important factor in an agrarian economy. Along with this the flanking, showering elephants in images of Sri-Lakshmi reinforce one of the principal themes of her nature which is her association with fertility of crops and the sap of existence.<sup>11</sup>

In mythology, elephants are celebrated as a symbol of royal authority and the lord of the heavens Indra is seated on the white elephant Airavata. The bull and elephant being the symbolic of *srestha* or the best of any kind, was often associated with the royalty.<sup>12</sup> The elephant represents the cloud that bathes the goddess of prosperity, Sri.

Elephants also suggest royal authority as kings in ancient India kept a stable of elephants, which formed their heavy artillery in their military campaigns. Kings often travelled on elephants in ceremonial processions and were closely associated with regal power. Kings in ancient India were also believed to be responsible for rain and the fertility of the crops.<sup>13</sup> Jan Gonda culls out information from texts like Mahabharata and Jatakas, and suggests that where there is no king rain will not descend. Even if the king transgresses from the *dharma* in any respect whether ritual or moral, or if his *purohita* makes a mistake, rain can simply cease.<sup>14</sup> As texts like the Mahabharata prescribe, a ruler should consider it the highest of his duties to reclaim land for cultivation and fertilize it, and protect his subjects. There is a possibility that to ensure their beneficial influence, it became important for the kings to maintain several elephants as a sign of their power, strength and to bring fertilizing rains in their territory. The association of elephants with Sri is explicitly stated in the Mahabharata where at one place it is said that she lives in maidens, sacrifices, rain clouds, lakes filled with lotus flowers, royal thrones and also in elephants.<sup>15</sup> This association of elephants with Sri made the elephant a symbol of life and generative force as well as of prosperity and abundance.

On the other hand if we look at the Jataka stories, they reproduce some commonly held enriching insights about the elephant. In one Jataka tale, a noble elephant repays his debt to some carpenters who remove a splinter from his foot. Apart from serving these carpenters, the elephant offered his son to them. The young elephant was later bought by the king of Benaras who admires his noble act. The elephant single-handedly fought for the king against a neighbouring king's army when the king dies and protects the infant heir. What is striking about the tale is all those who are touched by the lives of the elephant duo are blessed with enormous wealth and happiness. Another aspect that emerges from the story is the elephants' association with kingship, where the animal's nobility is what attracts the king to him.<sup>16</sup>

It has been suggested by scholars that Gaja-Lakshmi was a favourite deity of the merchant community as they worship this deity in connection with trade and commerce.<sup>17</sup> A possible reason

---

<sup>11</sup> David Kinsley, *Hindu Goddesses Visions of the Divine Feminine in the Hindu Religious Tradition*, ibid, p. 22

<sup>12</sup> C. Sivaramamurti, *Sri Lakshmi in Indian Art and Thought*, Kanak Publications, New Delhi, 1982, pp. 66-7.

<sup>13</sup> Jan Gonda, *Ancient Indian Kingship from the Religious Point of View*, E. J. Brill, Leiden, 1969, pp. 7-8.

<sup>14</sup> Ibid.

<sup>15</sup> S. K. Gupta, *Elephants in Indian Art and Mythology*, ibid, p. 20.

<sup>16</sup> Mahalakshmi, *The Book of Lakshmi*, ibid, p. 89.

<sup>17</sup> Niranjana Ghosh, *Concept and Iconography of the Goddess of Abundance and Fortune in Three Religions of India*, The University of Burdwan, Burdwan, 1979, p. 75.

could be to save their boats from sinking in the sea and avoid natural calamities. As in most of the representations of the goddess, she is either shown standing on lotus or seated on lotus seat. There is also presence of a vessel which is known as 'pūrna-ghama' with its lotus that indicates the waters and a symbol of prosperity and abundance. It appears that these elephants, 'pūrna-ghama', and water indicates clouds and rain.<sup>18</sup>

Iconography of Gajalakshmi: Elephants are crucial to the brahmanical pantheon in many ways. Elephants have always been popular motifs in the arts of South Asia (Fig.3). It is regarded as an auspicious symbol in both India and South East Asia, and often is worshiped directly.<sup>19</sup> Some of the finest elephant images surviving from antiquity were rendered in terracotta. Many were votive objects and perhaps were offered to a village deity. In both Sri Lanka and India, elephants are often depicted in a row along the plinth of the temple. Thus, apart from demonstrating the strength and magnificence of the temples, they also symbolize the cosmic character of the shrine since elephants are symbols of the four directions.



fig. 3 Elephants on the basement moulding of Virupaksha temple, Pattadakal. Courtesy: Author

Images of Lakshmi, mostly accompanied by elephants on either side are often found on the lintels of temples, doors, and gateways appear across the subcontinent. The motif of Gaja-Lakshmi is a popular depiction. On the railing of Bharhut stupa and on the Sanchi gateways it is depicted at several places. The four images of Sri at Bharhut are referred as Sirima Devata. A railing pillar image of Sri shows the standing figure of the goddess in the centre of a circle, flanked by an elephant on either side.

The goddess Gaja-Lakshmi is also represented on the Gupta seals from Basrah, Bhita and Rajghat. In many temples of Orissa, the motif of Gaja-Lakshmi is carved in the centre of the architrave over the door way of the main structure irrespective of the cult affiliation of the shrines. Gaja-Lakshmi is depicted seated on a lotus in a lotus pond and she is bathed by the elephants in the Kailasa temple, Ellora. The most important characteristic of the relief are that there are two Nagas below the lotus seat of the goddess. They are like the two Naga chiefs, Nanda and Upananda, of the Buddhist mythology connected with the Great Miracle of Sravasti, are supporting, as it were, the lotus

<sup>18</sup>. Ibid, p. 76.

<sup>19</sup>. Patapaditya Pal, *Elephants and Ivories in South Asia*, ibid, p. 29.

on which the goddess is seated. A spectacular image of the goddess being anointed by elephants is seen in Mahabalipuram temples built by the Pallavas.

The religious monuments of the Chalukyas in the western Deccan are of outstanding interest for their transition from cutting into rock to free-standing construction, as well as for their range of distinctive architectural styles. One of the significant aspects of the religious history of early medieval South India is the emergence of the temple dedicated to one of the two Agamic deities, Śiva and Viṣṇu.<sup>20</sup> The two forms of worship that are reflected predominantly in the material remains of the Chalukyas of Badami are those in which either Maheśvara (Śiva) or Bhāgavata (Viṣṇu) is the principal focus of worship.

The image of Sri as Gaja-Lakshmi is uniquely carved on the lintels of the temples built by the Chalukyas. Along with the images of Sri-Lakshmi and Gaja-Lakshmi, images of Viṣṇu with consorts on Garuda and Indra with host on Airavata and even Gajendra-moksha are carved. Images of Sri-Lakshmi is depicted in both structural and cave temples. The left end of the verandah in cave 3 at Badami, is occupied with a majestic Vaikuntha Narayana relief. Viṣṇu is seated in 'royal ease' on the coils of the cosmic serpent Ananta whose hood of five cobra head protects him. A nagini stands on either side, while Garuda is seated at his right. Goddess Sri-Lakshmi is seated at his right (Fig. 4). Viṣṇu's royal nature is significantly associated with Sri. By in the early medieval period, Viṣṇu is considered the divine king par excellence. He is often described as dwelling in a heavenly court, Vaikuntha, and he is depicted iconographically as a mighty king. His primary role as king is to institute and maintain dharmic order. Viṣṇu is present wherever righteous kings rule and maintain order.<sup>21</sup> In the representation of Sri as Viṣṇu's consort, she is to be shown standing or sitting, to his right, with her left hand holding a lotus and the right hand in the boon giving posture or *varada-mudra*.<sup>22</sup> She follows him when he becomes part of his human agents which is the righteous king and she bestows on them her royal power, prosperity, and fertility. This perhaps could be the reason for the portrayal of Sri-Lakshmi with Viṣṇu in Chalukya temples. This was a way through which the Chalukyas tried to ascertain their authority and power, and particularly the depictions of Viṣṇu are linked to the sovereign's portrayal as the



fig. 4 Viṣṇu with goddess Lakshmi seated on his left, Cave 3, Badami. Courtesy: Author

<sup>20</sup> Kesavan Veluthat, *The Early Medieval in South India*, OUP, New Delhi, 2009, p. 62.

<sup>21</sup> J. Gonda, *Aspects of Early Visnuism*, *ibid*, pp. 164-67.

<sup>22</sup> R. Mahalakshmi, *The Book of Lakshmi*, *ibid*, p. 100.

saviour or protector of his people. The main task of the Chalukya rulers was to reflect the existing social order and recreate a parallel world of authority in the realm of religion that would help them in legitimizing the polity that was established in the period. The implication of the Bhogâsana image of VicGu in Badami cave 3 can be seen as reinforcement of the image on the royal temple with similarity to Chalukya king and his consorts.

To the south of Aihole, close to the Malaprabha river in the Ramalinga temple group is a small temple (Fig. 5). This temple is unique as it is dedicated to the goddess Sri in the form of lotus flower. The lotus is thirty one inches square and originally may have been raised on a pitha/pedestal in the sanctum which is now empty. The proximity to the river is significant to the lotus goddess. The temple is unusually oriented to the west in order to face the river.



fig. 5 Ramalinga temple group, Aihole.  
Courtesy: Author

Another temple called Gauda at Aihole has yielded an inscription referring to the goddess Bhagavati. On the east side of the east most mandapa crossbeam is an inscription which records the gift of land by the Five Hundred Mahajanas of Aryapura (Aihole), the eight Nagaras and the One Hundred Uralis to the goddess Durgga Bhagavati.<sup>23</sup> It is significant to note that the Five Hundred Mahajanas, which may have been a guild or a governing group or both, also inscribed the Lad Khan temple.<sup>24</sup> Durgga is the mother goddess and Bhagavati is the feminine form of Bhagavat, or Visnu, so that the temple dedication and the gift of land were made to Sri, who was beloved of the Chalukya kings. The garbhagriha or sanctum is extraordinary. At the top centre of the doorway above Garuda is Gaja-Lakshmi, or Sri. Her presence here clearly hints towards the dedication of the temple to the goddess. She holds two lotuses and is seated on a large lotus flower which grows from a pond full of them, a Visnu pushkarini. Two elephants bathe her from *lotas*/pots held in their trunks. Although the sanctum is now empty, it has been suggested by scholars that a rectangular shape was best appropriated for the sanctum of a goddess temple.<sup>25</sup>

<sup>23</sup> *SII*, Vol. 15, Nos. 463, p. 342.

<sup>24</sup> Meera Abraham, *Two Medieval Merchant Guilds of South India*, Motilal Banarsidas, Delhi, 1988, pp. 41-68.

<sup>25</sup> J.C.Harle, "Three Types of Walls in Early Western Calukya Temples", *Oriental Art*, Vol. 17, No. 1, 1971, p. 54. Note 7.

In the Suryanarayana temple at Aihole, only two fragments of two ceiling panels from the mandapa survive. In one of the ceiling panels, a central lotus with rosette border and corner makaras are seen. The other ceiling panel also has a lotus with a small diagonal banding to the corners. An unusual image of Siva is carved on the west quadrant. He is four armed, seated in lotus position. He holds a lotus, pot, trident, and rosary with a snake behind him. The image is almost defaced. Right of Siva is an image of an elephant and a knee of what was Gaja-Lakshmi. There is a conch in the north-west corner which emits a lotus. Similarly in the Lad Khan temple at Aihole, the image of Gaja-Lakshmi is found in one of twelve porch pillars of the temple instead on the lintel.

A group of four temples at Aihole is called the Konti group. Of the four temples, Sarangi matha is on the southeast of the quadrant and is not aligned with the others. An inscribed slab was uncovered by the north western temple in the Konti group (Fig.6). It is carved with Gaja-Lakshmi on top and four clear lines of inscriptions below, and another inscription is another hand lower down.<sup>26</sup> The style of the Gaja-Lakshmi, seated on a lotus and holding a bud in either hand while bathed by two elephants pouring water from pots/*lotas*, is unique to Sarangi matha. The inscription records a grant of coins, taxes, and fines on the occasion of festival, given by the Mahajanas or Aihole. This is the same group which is dedicated to the Durgga Bhagavati (Gauda) temple and inscribed in the Lad Khan east wall. It is suggestive of their active participation in temple patronage around late seventh and early eighth centuries.

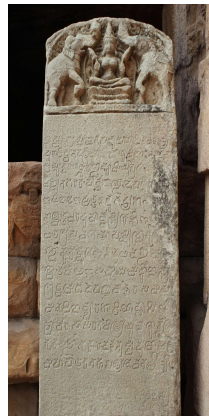


fig. 6 Inscribed slab with Gaja-Lakshmi on top, Sarangi matha, Aihole. Courtesy: Author

Images of Gaja-Lakshmi on the other hand are yielded from the lintels of temples situated in outskirts of Badami, on the Badami-Mahakuta road (Fig. 7). These images are strategically carved on the door lintel. It is interesting to note that the temples that have yielded the images of Gaja-Lakshmi have also yielded images of Lajja-Gauri and Saptamatrikas which are predominantly fertility goddesses.

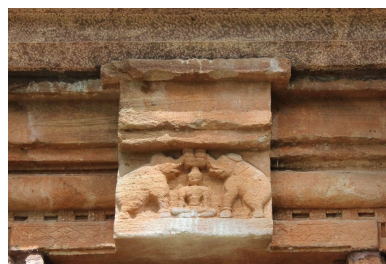


fig. 7 Gaja-Lakshmi on the door of a temple (?), Badami-Mahakuta road. Courtesy: Author



Siddhanakolla is an isolated site situated south of Aihole. The site is famous for its association with the fertility cult and houses Lakulisha temple and two sub shrines. One is structural and houses the Saptamatrikas and the other is a natural Aditi/Lajja Gauri shrine. There is another temple in the vicinity perhaps dedicated to Siva. The image of Gaja-Lakshmi is carved on the door lintel of this particular temple (Fig. 8). It is interesting to note that there is a unique relationship between the images found at Siddhanakolla which revolve around mythology and symbolism of procreation represented by Lakulisha, Lajja-Gauri, Daksha and the Saptamatrikas. Presence of Gaja-Lakshmi image on the lintel of the door further establishes the link between Siddhanakolla and fertility worship.



fig. 8 Gaja-Lakshmi on the door of Siva temple, Siddhanakolla. Courtesy: Author

It thus appears that the goddess cults occupied a very significant place in the sacred geography of the Malaprabha valley from the ancient times. From the medieval period there was a spurt in independent temples or small shrines dedicated to the goddess, especially, Lajja Gauri, Saptamatrikas and Sri-Lakshmi.<sup>27</sup> It is interesting to note that a majority of the temples of the goddess were located outside the major sites of Badami, Aihole and Mahakuta. A significant aspect of the iconography of Sri in the Chalukya landscape is the presence of Sri-Lakshmi with Visnu in the temples where emphasis is made on the dharmic order of the king. As kings cannot rule without the authority that is bestowed by Sri, her presence makes the royal authority stronger and her absence would make it weak and ineffective. The association of Sri with Visnu, the supreme divine king as her husband is therefore appropriate. On the other hand, her presence as Gaja-Lakshmi on the doorway is unique to Aihole of all the Chalukya sites and nearby fertility sites.

## References

- Abraham, Meera *Two Medieval Merchant Guilds of South India*, Motilal Banarsidas, Delhi, 1988.  
Buitenen, J.A.B. van *The Mahabharata*, The University of Chicago Press, Chicago, 1980.  
Dhal, Upendra Nath *Goddess Lakshmi: Origin and Development*, Oriental Publishers and Distributors, New Delhi, 1978.  
Ghosh, Niranjan *Concept and Iconography of the Goddess of Abundance and Fortune in Three Religions of India*, The University of Burdwan, Burdwan, 1979.

<sup>26</sup> S. R. Rao, "A Note on the Chronology of the Early Western Chalukya Temple", *Lalit Kala*, Vol. 15, 1972, p. 15.

<sup>27</sup> For a detailed study on Lajja Gauri, Yellamma and Saptamatrikas, see Niharika K. Sankrityayan, *Structures of Patronage, Social Transactions and Sacred Landscape: Brahmanical Iconography in the Western Deccan c. 550-750 CE*, Unpublished Phd, Centre for Historical Studies, Jawaharlal Nehru University, New Delhi, 2014.

Gonda, Jon *Ancient Indian Kingship from the Religious Point of View*, E. J. Brill, Leiden, 1969.

Gonda, Jon *Aspects of Early Visnuism*, Utrecht, 1954.

Gupta, S. K. *Elephants in Indian Art and Mythology*, Abhinav Publications, New Delhi, 1983.

Harle, J. C. "Three Types of Walls in Early Western Chalukya Temples", *Oriental Art*, Vol. 17, No. 1, 1971.

Kinsley, David *Hindu Goddesses Visions of the Divine Feminine in the Hindu Religious Tradition*, Motilal Banarsidass, Delhi, 1987.

Mahalakshmi, R *The Book of Lakshmi*, Penguin, New Delhi, 2009.

Pal, Pratapaditya *Elephants and Ivories in South Asia*, Los Angeles County museum of Art, California, 1981.

Rao, S. R."A Note on the Chronology of the Early Western Chalukya Temple', *Lalit Kala*, Vol. 15, 1972.

Sankrityayan, Niharika K. *Structures of Patronage, Social Transactions and Sacred Landscape: Brahmanical Iconography in the Western Deccan c. 550-750 CE*, Unpublished PhD, Centre for Historical Studies, Jawaharlal Nehru University, New Delhi, 2014.

*SII*, Vol. 15, Nos. 463.

Sivaramamurti, C. *Sri-Lakshmi in Indian Art and Thought*, Kanak Publications, New Delhi, 1982.

Sontakke, N.S., Kasikar, C.G. and others ed. *Rg Veda Samhita with the commentary of Sayanacarya, 5 Volumes*, Vaidika Samsodhana Mandal, Poona, 1933-51.

Veluthat, Kesavan *The Early Medieval in South India*, OUP, New Delhi, 2009.

Whitney, W.D. and Lanman, C.R. *Artharva Veda Samhita, 2 Volumes*, Harvard Oriental Series 7-8, Cam-Mass, 1905.