
Shrikrishnakritarudrastotram

श्रीकृष्णकृतरुद्रस्तोत्रम्

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(हरिवंशपुराण, विष्णुपर्व अध्याय ७४, श्लोकाणि २२-३४)

रुद्रो देवस्त्वं रुदनाद्रावणाच्च रोरूयमाणो द्रावणाच्चातिदेवः ।
भक्तं भक्तानां वत्सलं वत्सलानां कीर्त्या युद्धेशाद्य प्रभवाम्यन्तरेण ॥ १ ॥

ग्राम्यारण्यानां त्वं पतिस्त्वं पशूनां ख्यातो देवः पशुपतिः सर्वकर्मा ।
नान्यस्त्वत्तः परमो देवदेव जगत्पतिः सुरवीरारिहन्ता ॥ २ ॥

यस्मादीशो महतामीश्वराणां भवानाद्यः प्रीतिदः प्राणदश्च ।
तस्माद्धि त्वामीश्वरं प्राहुरीशं सन्तो विद्वांसः सर्वशास्त्रार्थतज्ज्ञाः ॥ ३ ॥

भूतं यस्माज्जगदत्यन्तवीर त्वत्तोऽव्यक्तादक्षरादक्षरेश ।
तस्मात्त्वामाहुर्भव इत्येव भूतं सर्वेश्वराणां महतामप्युदारम् ॥ ४ ॥

यस्माज्जितैरभिषिक्तोऽसि सर्वैर्देवासुरैः सर्वभूतैश्च देव ।
महेश्वरं विश्वकर्माणमाहुस्त्वां वै सर्वे तेन देवातिदेव ॥ ५ ॥

पूज्यो देवैः पूज्यसे नित्यदा वै शश्वच्छ्रेयःकाङ्क्षिभिर्वरदामेयवीर्य ।
तस्माद्विख्यातो भगवान्देवदेवः सतामिष्टः सर्वभूतात्मभावी ॥ ६ ॥

भूमित्रयाणां देव यस्मात्प्रतिष्ठा पुनर्लोकानां भावनामेयकीर्तिः ।
त्र्यम्बकेति प्रथमं तेन नाम तवाप्रमेय त्रिदशेशनाथ ॥ ७ ॥

शर्वः शत्रूणां शासनादप्रमेयस्तथा भूयः शासनच्चेश्वरेण ।
सर्वव्यापित्वाच्छङ्करत्वाच्च सद्भिः शब्दस्येशानः श्रीकरार्काग्र्यतेजाः ॥ ८ ॥

संसक्तानां नित्यदा यत्करोषि शमं भ्रातृव्यान् यद्यनैषीः समस्तान् ।
तस्माद्देवः शङ्करोऽस्यप्रमेयः सद्भिर्धर्मज्ञैः कथ्यसे सर्वनाथः ॥ ९ ॥

दत्तः प्रहारः कुलिशेन पूर्वं तवेशान सुरराज्ञाऽतिवीर्य ।
कण्ठे नैल्यं तेन ते यत्प्रवृत्तं तस्मात्ख्यातस्त्वं नीलकण्ठेति कल्पः ॥ १० ॥

यल्लिङ्गाङ्कं यच्चलोके भगाङ्कं सर्वं सोम त्वं स्थावरं जङ्गमं च ।

प्राहुर्विप्रास्त्वां गुणिनं तत्त्वविज्ञास्तथा ध्येयामम्बिकां लोकधात्रीम् ॥ ११ ॥

वेदैर्गीता सा हि तत्त्वं प्रसूता यज्ञो दिक्षाणां योगिनां चातिरूपः ।

नात्यद्भुतं त्वत्समं देवभूतं भूतं भव्यं भवदेवाथ नास्ति ॥ १२ ॥

अहं ब्रह्मा कपिलो योऽप्यनन्तः पुत्राः सर्वे ब्रह्मणश्चातिवीराः ।

त्वत्तः सर्वे देवदेव प्रसूता एवं सर्वेशः कारणात्मा त्वमीड्यः ॥ १३ ॥

A Commentary on the Rudra-Stotra

By

V. S. Agrawala

श्रीहरिवंशपुराणे विष्णुपर्वणि कृष्णकृतमिदं

रुद्रस्तोत्रमुपलभ्यते (अ। ७४, श्लोक २२-३४) । अत्र रुद्रो देवः

बहुभिर्नामभिः स्तुयते । रुदनात्, रावणात् द्रावणाच्च रुद्रशब्दस्य

व्युत्पत्तिः निर्दिष्टा । अग्निर्वै रुद्रः, स एव भूते भूते कुमाररूपेण

जायते, तस्यैव जागरणं रोदनमिति कथ्यते । रोदनमेव अशनाया

बुभुक्षा वा । अग्निरन्नादः सोमः अन्नं, बाह्यतः सोमाहरणेच्छैव

अशनाया रुदनतत्त्वं वा । रुद्रः एव पशुपतिरीश्वरः इत्यपि निगद्यते ।

भूतस्य जगतः कारणत्वात् रुद्रः अक्षर इति अन्वर्थनाम्नाऽभिहितः ।

इह अक्षरतत्त्वं किञ्चिद्विस्तरतः व्याख्यायते । त्र्यम्बक इत्यस्य

वैदिकशब्दस्य मातृत्रयमुररीकृत्य व्युत्पत्तिरपि अत्र प्रदर्शयते ।

The above Rudra Stotra by kRiShNa is inspired by a Vedic spirit and begins by invoking the etymological import of Rudra from the root rud 'to weep'. This symbolical meaning (arthanirvachana) is first recorded in the shatapatha br. (VI. 1. 3. 10):-

यदरोदीत् तस्माद् रुद्रः ।

When kumAra was born, he wept and, therefore, was named Rudra from रुद् 'to weep.' This occurs in the Agni-chayana contest, where Agni is the new-born babe (कुमार), the prANic principle of the manifestation of life, that in each birth becomes young or renovated (नवो नवो भवति जायमानः). This agni or prANa is the pulsating principle of Life which manifests in the plant,

animal and human kingdoms. He is named Rudra (अग्निर्वै रुद्रः, शतपथ ५.३.१.१०). What is the esoteric symbolism of the word Rudra? The name points to a mystical meaning by the well known Vedic dictum इत्याचक्षते परोक्षेण प्रोक्षप्रिया वै देवाः प्रत्यक्षद्विषः; 'that which weeps' refers to a child who starts life with weeping. The child weeps because he is afflicted with hunger. Hunger implies the desire for food, or what is called the principle of अशनाया, i.e. assimilation of food from outside. अग्नि is the eater of food and सोम is food; Agni is अन्नाद् and Soma is अन्न; अन्न-अन्नाद् is a veritable pair that upholds the law of life. Food (अशन) and nourishment (पोषण) go together; and it is agni that is always the eater of रयि or सोम (अग्निना रयिमश्नवत् पोषमेव दिवे दिवे, Rv. I. 1. 1). Assimilation and elimination make up the first law of Life or prANa, upon which depends its second feature, viz. that of growth (वृंहण). Assimilation in symbolical language is rudana or weeping, i. e. hunger or the crying for food (अशनाया), of which the perfect demonstration is seen in the new born babe. The shatapatha br. makes a clear statement about agni being Rudra for he cries for food as the means of obtaining immortality and the Devas appease him by offering food. agni longs for food and the gods bestow upon him the highest immortality through food (अन्न or सोम) by which his terrific form becomes appeased, i.e. रुद्रदेवत्य अग्नि becomes शान्तदेवत्यः. This is the mystical import of the शतरुद्रिय litany of Yajurveda, Ch. XVI.[1]

(अथातः शतरुद्रीयं जुहोति । अत्रैष सर्वोऽग्निः सन्स्कृतः । स एषोऽत्र रुद्रो देवता । तस्मिन् देवा एतदमृतं रूपमुत्तममदधुः । स एषोऽत्र दीप्यमानोऽतिष्ठद् अन्नमिच्छमानः । तस्माद्देवा अविभयुर्यद्वै बोऽयं न हिंस्यादिति । तेऽब्रुवन् अन्नऽस्मै सम्भराम तेनैनं शमयामेति । तस्मा एतदन्नं समभरन् शान्तदेवत्यं तेनैनमशमयन् - शतपथ ९.१.१.१-२

Here शतरुद्रीय is equated with शान्तदेवत्य or शान्तरुद्रीय; रुद्र is the 'animal fire,' expressing itself as hunger, which is the flare or flame in each individual or creature, referred to as मन्यु in the first mantra नमस्ते रुद्र मन्यवे Yajurveda XVI. 1. It is a नमः stotra to Rudra comprising a sting of नमः offerings, where नमः means 'food' अन्नं नमः, शतपथ ६.३.१.१७) which is the highest kind of 'reverence' offered to the Deity.

Agni grows amongst creatures for the consumption of every kind of food (जायते एव एतद् यच्चीयते स एव सर्वस्माऽअन्नाय जायते शतपथ ९.१.१.३). agni as Life has a hundred heads with a hundred mouths all longing for appeasement through food-offering (शतशीर्षरुद्रशमनीयम्, शतपथ ९.१.१.७).

This was the Vedic background of Rudra and his Rudana, which is correctly interpreted by Griffith as 'the hundred forms and powers of Rudra representing life and nature', where 'Agni has on completion become Rudra'.

The PurANas fondly borrowed and repeated this Vedic conception of Rudra, one of the clearest statement being in the li Nga purANa:

अथैकादश ते रुद्रा रुदन्तोऽभ्यक्रमस्तथा ॥ २३ ॥

रोदनात् खलु रुद्रत्वं तेषु वै सम्जायत ।

ये रुद्रास्ते खलु प्राणा ये प्राणास्ते तदात्मकाः ॥ २४ ॥

प्राणाः प्राणवतां ज्ञेयाः सर्वभूष्ववस्थिताः ॥ २५ ॥

(लिङ्गपुराण १.२२)

Not only Rudra is derived from rud, but rudra is identified with prANa, a truly Vedic metaphysical doctrine, e.g.

प्राणा वै रुद्राः । प्राणा हीदं सर्वं रोदयन्ति ।

(जैमिनीय उप. ब्रा. ४.२.६)

कतमे रुद्रा इति दशमे पुरुषे प्राणा आत्मैकादशः ।

(शतपथ ११.६.३.७)

Wherever there is a body constituted of the five gross elements (bhUtas), there inheres within it the Life Principle called prANa, or in its several functioning aspects as prANas. The One Rudra becomes many Rudras (रुद्रा रुद्रांशसंभवाः, लिङ्गपुराण् 1. 82. 41). The harivaMsha repeats the epithet of rudana as rorUyamANa, ‘crying day by day, or frequently’, and also as rAvaNa, i.e. the divine principle of prANa or rudra that makes a ten-headed Asura cry, referring to the prANas within the body (दशमे पुरुषे प्राणाः) whose riotous aspect is rAvaNa.

The etymology of Rudra is also connected with drAvaNa, which is a new idea:

ते रुदन्तो द्रवन्तश्च भगवन्तं पितामहम् ।

रोदनाद् द्रावणाच्चैव ततो रुद्रा इति स्मृताः ॥

(हरिवंश ३.१४.३९)

What is implied in this idea of drAvaNa, ‘taking flight’? This too is a Vedic conception, viz. agni being frightened of the gods fled in the form of a मृग (i. e. animal) and concealed himself. The meaning is quite obvious, viz. that agni as prANa (Life or Energy) can never be seen in concrete or manifest form unless it incarnates in an animal body. The animal form is material (made of the Five bhUtas) and agni comes within the orbit of our experience only on the plane of matter. agni is visualised not as prANa, but prANa within the mRigas. It is the same thing as प्राणात्मA and भूतात्मा joined together, Life and Matter integrated in manifestation. This is the principle of drAvaNa or the flight of Agni as mRiga; each such mRiga or creature is pierced by Rudra’s dart who is the Great Hunter

(मृगलुब्धक), for which the mRigashIrsha star in the sky is pointed out as a symbol on the basis of निदान विद्या.

By referring to Rudra as पशुपतिं, the Vedic invocation of पशूनां पतये नमः and the rich doctrine of pashu and pAsha and pashupati as elaborated by the pAshupata shaivas is hinted at in purANic terminology, as explained in my article on pAshupata yoga (purANa, I, pp. 242-243). From brahmA, the Creator, down to the plants and trees, all are pashus:

ब्रह्माद्याः स्थावरान्ताश्च देवदेवस्य धिमतः ।

पशवः परिकोर्त्यन्ते संसारवशवर्तिनः ॥

(लिङ्गपुराण २.९.११-१२)

ब्रह्मादिस्तम्बपर्यन्तं पशून् बद्धा महेश्वरः ।

त्रिभिर्गुणमयैः पाशैः कार्यं कारयति स्वयम् ॥

(लिङ्गपुराण २.९.२१-२२)

Animals from the Rigveda onwards have been classified as tame (grAmya) and wild (AraNya, Rv. X, 90-8), the former being fit for yaj na and the latter being ayaj niya or amedhya; the former being symbols of Devas and the latter of Asuras (i. e. of dedicated power and riotous unharnessed power respectively).

Vs. 24 repeats the significant epithets, ईश्वर, ईश, referring to shiva as the paramount Lord IshAn, because of which He was known as महेश्वर in his transcendent form.

Vs. 25 distinguishes between भूत and अक्षर, based on the क्षर पुरुष and अक्षर पुरुष doctrine of the Rigveda (I, 164-42, ततः क्षरत्यक्षरम्). bhUta or Matter is called kShara, as defined in the gItA (क्षरः सर्वाणि भूतानि, 15.16). प्राण or अव्यक्त is called अक्षर (cf. गीता १२.३, ये त्वक्षरमनिर्देश्यमव्यक्तं पर्युपासते), also called कूटस्थ (कूटस्थोऽक्षर उच्यते, गीता १५.१६). The

purANas make very frequent references to AKSHARA-

न क्षीयसे न क्षरसि कल्पकोटिशतैरपि ।

तस्मान्त्वमक्षरत्वाच्च अक्षरश्च प्रकीर्तितः ॥

(मत्स्य। २४८.३९)

The muNDaka up. contains an exposition of अक्षर विद्या, also called परावर ब्रह्मविद्या (I. 1-2) and according to it the source of this Universe is akshara, also identified with Satya, amRita, prANa. A significant term for it is सेतु-

यः सेतुरीजानानामक्षरं ब्रह्म यत्परम् ।

अभयं तितिर्षतां पारं नाचिकेतं शकेमहि ॥ (क। १.३.२)

The अक्षर or प्राण is the Bridge connecting the lower क्षर पुरुष with the highest अव्यय पुरुष called पुरुषोत्तम. Kshara is Matter, akshara is Energy and avyaya is Consciousness. akshara is therefore the connecting link between the two. If we conceive of these three as a circle, अव्यय is its centre, अक्षर the diameter, and kShara its circumference. It is the activity of the akshara that measures out the circle:

पञ्च पदानि रूपो अन्वरोहं चतुष्पदीमन्वेमि व्रतेन ।

अक्षरेण प्रतिमिम एतामृतस्य नाभावधि सं पुनापि ॥

(Rv. X, 13-3)

According to Griffith this stanza is most obscure; his translation is-

‘Five paces have I risen from Earth:

I follow her who hath four feet with devout observance.

This by the Sacred Syllable have I measured:

I purify in the central place of Order.’

Earth here is the symbol of each material creation (bhUpiNDa); in its pulsating centre is the creative force of prANa measuring out the Five aksharas through five steps, viz. brahmA

(sthiti), indra (gati), viShNu (Agati) and agni-soma. This is the akSharavidyA, the pulsating rhythm which measures out the threefold manifestation (mana-prANa-vAk) of each life-centre against the background of Rita. Rita is Soma and akshara is agni, the latter by virtue of its rhythm of expansion and contraction (sama nchana-prasAraNa, prANApAna, shvAsa-prashvAsa) is drawing in matter from outside and creating the material body. This was the ancient kSharAkSharavidyA-

यदक्षरं पञ्चविधं स्मेति युजो युक्ता अभि यत् संवहन्ति ।
(ऐतरेय आ. २.३.२०)

The five constituents of akShara are enumerated in the following mantra:

त्वमग्न इन्द्रो वृषभः सतामसि त्वं विष्णुरुगायो नमस्यः ।
त्वं ब्रह्मा रयिविद् ब्रह्मणस्पते त्वं विधर्तः सचसे
पुरन्ध्या ॥ (ऋ. २.१.३)

‘O Agni, thou art Indra, thou art viShNu of the mighty stride adorable:

Thou Brahmanspati (Soma), thou brahmA; thou as agni bringing in Rayi (rayi, the opposite principle of AgneyaprANa): thou Sustainer (vivartaH) with thy power dwell in our Pura (so that we may become Purusha).’

The invisible or unmanifested centre of Life is essentially the akshara, the Divine Principle which creates and controls the manifested bhUtas:

अव्यक्तोऽक्षर इत्युक्तस्तमाहुः परमां गतिम् । (गीता ८.२९)

It is rightly said that all creation takes place by virtue of akshara or the pulsation of prANic rhythm:

तथाक्षरात्सन्नवतीह विश्वम् (मुण्डक १.१.७)
तथाक्षराद् विविधाः सोम्य भावाः प्रजायन्ते तत्र चैवापि यन्ति
(मुण्डक २.१.१)

It is the mighty reality of akshara or activating Energy that

upholds all the material world:

यथा सूच्या पलाशानि सन्तृण्णानि स्युरेवमेवैतेनाक्षरेणोमे

लोकाः सन्तृण्णाः

(जैमिनीय उप.ब्रा. १.१०.३)

The अक्षर is both the unifying Thread (सूत्रात्मा = the Thread Spirit) and the dynamic controlling spirit called antaryAmI atmA. It permeates each and everything in its hundred, thousand and million manifestations and thus is the basic Immortal Principle (अक्षिति) underlying all space:

तदिदम् इमानतिविध्य दशधा क्षरति शतधा

सहस्रधाऽयुतधा प्रयुतधा

(नियुतधा)ऽर्बुदधा न्यर्बुदधा निखर्वधा पद्मम् अक्षितिव्योमान्तः ।

Like the mighty irresistible flood it overflows and overtakes each and everything, the lower and the higher ones, as itself being the Supreme Indestructible Reality – this Akshara is the One Divinity:

यथौघो विष्यन्दमानः परःपरोवरीयान् भवति, एवमेवैतद्

अक्षरं परःपरोवरोयो भवति ।

(जै। उप। ब्रा। १.१०.५)

In vs. 25 the great Vedic doctrine of अक्षर is invoked by calling Rudra as the Lord of Akshara (अक्षरेश) and the Unmanifest Akshara from whom the Universe emanates in each cosmic aeon.

In vss. 26-27 Rudra is addressed as देवातिदेव, Supreme One God over all the gods and demons, referred to as महादेव in the Rigveda (IV. 58.3) and महादेव in the purANas. The doctrine of trika or triple manifestation is the bedrock of Vedic and purANic metaphysics and in fact of all ancient Indian philosophical thought. The same is frequently mentioned in the Vedas and is the permeating spirit of purANic

cosmogony. Verse 28 refers to it under the two symbols of Three Earths (bhUmitraya) and Three Mothers (tryambaka). For the generation of Mind, Life and Matter which constitute the unified Fire of prANa, Three Mothers are essential, as the tisro mAtRIH of the Rigveda:

तिस्रो मातृस्त्रीन् पितृन् विभ्रदेक ऊर्ध्वस्तस्थौ नेमवग्लापयन्ति ।

(ऋ. १.१६४.१०)

तिस्रो द्यावो निहिता अन्तरस्मिन् तिस्रो भूमिरुपराः षड्विधानाः

(ऋ. ७.८७.५)

त्रिरन्तरिक्षां ॥ । त्री रजांसि ॥ । त्रीणि रोचना ।

तिस्रो दिवः पृथिवीस्तिस्रः ॥ । त्रिभिर्व्रतैः ।

(ऋ. ४.५३.५)

त्रिस्रः पृथिवीरुपरि प्रवा दिवो नाकं रक्षेथे द्युभिरक्तभिर्हितम् ।

(ऋ. १.३४.८)

तिस्रो महीरुपरास्तस्थुरत्या गुहा द्वे निहिते दश्येका ।

(ऋ. ३.५६.२)

षडाहुर्द्यावापृथिवी ।

(अथर्व. ८.९.१६)

Earth and Heaven (द्यावा पृथिवी) are the combined units of generation, Universal Parents (द्यौः पिता पृथिवी माता), who together form a single Pair spoken of as one prajApati. There are the Three Worlds (जगत्त्रय), also called पुरत्रय (जगत्त्रयं रुद्र पुरत्रयं हि, लिङ्गपुराण पुराण, I 72.152;

L 71.24), the Triple Cities of Gold, Silver and Copper,

symbolising the three states of consciousness, viz the waking state, the dream state and the deep sleep state (jAgrata-svapna suShupti). Each of them has its source in a Parental Pair. shiva as the Lord of tripura is the supreme controller of those three states of consciousness. He is therefore the son of Three

Mothers in his manifest form. Ambaka (अम्बक) also means an

‘eye’, for each birth is an eye that opens on one of the three worlds (संबोधयितु चक्षु). The Three Eyes of Rudra are the Sun, Moon and Fire of the purANas, which the Vedas refer to as the Eye of mitra, varuNa and agni (चक्षुर्मित्रस्य वरुणस्याग्नेः). The Eye of agni is the जाग्रत, the Eye of mitra is svapna, and the Eye of varuNa is the सुषुप्ति state, which sends its unobstructed vision into those deepest regions called the Dark Descent (कृष्णं नयानं, Rv. I. 164.47), or the dark interior of varuNa-loka, of which the Seer is the Rishi dIrghatamas.

The purANic authors very well understood this complex symbolism and their explicit statements are models of brevity and clarity:

त्रयाणामपि लोकानां गुणानामपि यः प्रभुः ॥ १८
देवानामपि देवानां ब्रह्मक्षत्रविशामपि ॥

अकारोकारमकाराणां मात्राणामपि वाचकः ॥ १९
तथा सोमस्य सूर्यस्य वह्नेरग्नित्रयस्य च ।
अम्बा उमा महादेवो ह्यम्बकस्तु त्रियम्बकः ॥ २०
(लिङ्गपुराण २.५४)

Three Lokas, Three guNas, three Vedas, three devas, three varNas, three mAtRAs of praNava, and Three Fires—all these are the visible manifestations of the Great Mother Goddess umA and of the triyambaka Lord Rudra.

sharva as one of the forms of अष्टमूर्ति रुद्र occurs in the list of the eight names of kumAra in the shatapatha Br. (6.3.1.18), and is regularly mentioned in the purANas as a form of shiva-rudra. Here the name is derived from shatrUNAM shAsanAt, ‘the chaser of hostile forces’. It is said to symbolise the element of Earth पार्थिवं तद्वपुर्ज्जैयं शर्वतत्त्वं बुभुत्सुभिः (liSNgapurANa, II: 13. 19). Similarly new derivations of IshAn and sha Nkara

are offered (vss. 29-30).

The well known exploit of shiva in drinking the poison and becoming nllakaNTha is explained with some difference, viz. that He charred his throat on account of resisting the might of Indra's thunderbolt. Of the five chakras in the human body, the विशुद्धिचक्र in the throat is the centre of AkAsha, which is the first and foremost of the pa nch-bhUtAs. The Five Elements represent the Asuric aspect of darkness and death, which so long as they are dispersed in the AkAsha or expanse of space do not harm the owner thereof. If their poison descends to the other lower centres they become fatal. The Asura represents death, darkness, falsehood and sin (मृत्युः तमः अनृतं पाप्मा) and over all of them shiva has triumphed.

li Gga and Yoni correspond to Purusha and prakRiti, the Male and the Female Principles in the universe:

स्त्रीलिङ्गमखिलं देवी प्रकृतिर्ममदेहजा ।
पुलिङ्गं पुरुषो विप्रा ममदेहसमुद्भवः ॥

(लिङ्गपुराण १.३३.३४)

In fact they are two forms of one and the same energy and belong to a single Reality without distinction:

उमाशङ्करयोर्भेदो नास्त्येव परमार्थतः ।
द्विधाऽसौ रूपमास्थाय स्थित एव न संशयः ॥

(लिङ्गपुराण १.८७.७३.१४)

यथा शिवस्तथा देवी यथा देवी तथा शिवः ।
नानयोरन्तरं विद्याच्चन्द्रचन्द्रिकयोरिव ॥


(शिवपुराण वायवीयसंहिता, उत्तरार्ध ४.९)

Verse 33 refers to यज्ञ and योग as the two manifestations of the Divinity, both receiving the sanction of the Vedas as the means for crossing the ocean of the world. There is no greater


mysterious power than that of Rudra. It becomes the Past, Present and Future, and then vanishes into nothingness. The line of ancient gods like brahma, and sages like Kapila, and the many Rishis born from them, of all these the root cause and source is the great Lord Rudra (vs. 34).

१. अथातः शतरुद्रियं जुहोति । अत्रैष सर्वोऽग्निः संस्कृतः । स एषोऽत्र रुद्रो देवता । तस्मिन् देवा एतदमृतं खपमुत्तममदधुः । स एषोऽत्र दोष्यमानोऽतिष्टद् अन्नमिच्छमानः । तस्माद्देवा अवभयुर्यद्वै नोऽयं न हिंस्यादिति । तेऽब्रुवन् अन्नमस्मै सम्भराम तेनैनं शमयामेति । तस्मा एतदन्नं समभरन् शान्तदेवत्यं तेनैनमशमयन् (शतपथ ९.१.१-२)।

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