

The Jambū Island

'The Race for Glory'

APPENDICES

Ganesh Raaja. N

Contents

Preface	v
Appendix 1: Rough timelines of Kings and Rishis	1
Appendix 2: Yugas.....	5
Appendix 3: Literature evolution	7
Appendix 4: Rig Vēda table, mandalas	9
Appendix 5: Lofty ideals of Rig Vēda Samhita	11
Appendix 6: Yajur Vēda	15
Appendix 7: Sāma Vēda.....	17
Appendix 8: Secular Hymns	19
Appendix 9: 10 Lessons from Rāmāyanam	21
Appendix 10: 10 Lessons from Mahābhāratam	23
Appendix 11: Tholkappianar not a student of Agstya.....	25

Preface

Congratulations!

We hope you enjoyed reading the book 'The Jambū Island'. It's designed to entertain you with diverse information, captivating stories, and vivid pictures.

Welcome to this appendix. Building upon the knowledge you've gained from the book, these short appendices will unveil additional frontiers in your quest for Indic knowledge.

Contained within are curated lists of 11 topics, all closely linked to the story of 'The Jambū Island'. These topics have been relocated to the appendices to maintain the book's clarity and fascination. However, we're confident that this compact booklet will ignite a fervor within you to explore numerous related subjects on your own.

Happy reading. Jai Bharat!

ganesh_n82@yahoo.com

Ganesh Raaja .N
01-Mar-2024

Appendix 1: Rough timelines of Kings and Rishis

Approx. timeline / Geography	Kings	Rishis
~6000 BCE	Manu	Navagas, Priyamedha, Dadyan, Mātārisvā, Krutu , Kardama, Marīchi
Brahmāvarta		Angiras, Bhṛugu, Atharvan, Kanva, Atri, Vāśishtha I, Uśanā Kavi, Kāśyapa
	Ikshavaku, Śaryāti Nābhānedishtha	Chyavana
	Purūravas, Nimi, Amāvasu, Nahusha Kshatravrudhda	
	Yayāti, Yadu, Turvasu, Druhyu, Anu, Puru	Atri, Kanva
Āryāvarta	Śaśabindu, Māndhātṛu, Jahnu, Purukutsa	Vāśishtha II
<u>Epoch-1</u>	Vrutra, Kacha	Dadhīchi

Exodus of Asuras to Iran		
	Uśīnara, Titikshu, Śibi , Mlēcchas	Shunaka Bhārgava
	Haihaya, Mahishmān Bhadrasrenya, Gaadhi, Krutavīrya, Divōdāsa I (of Kāśī)	Aurva Bhārgava, Ruchika Bhārgava
	Trayyārunā, Trisanku, Hariśchandra, Rōhitā; Āndhras, Pulindas, Pundras, Śabaras at South	Jamadagni, Viśvāmitra I, Devaraj Vaśishtha, Śunahśepa, Madhuchhandā
	Arjuna Kārtavīrya, Karkota Nāgās	Dattātreyā, Paraśurāma
<u>Epoch -2</u> Haihayas completely eliminated	Tālajangha, Bāhu, Sagara , Divōdāsa II (of Kāśī), Pratardana, Vatsa, Alarka, Vītahavya	Kapila Muni, Grutsamada
East of Āryāvarta	Marutta, Bali, Anga, Vanga, Kalinga, Pōundra, Suhya	Uchatya, Samvarta, Dīrghatamas, Kakshivat, Bhāradvāja
	Bhagīratha	

Shifted to Kapatapuram after deluge in South	Vadimbalam, Nindra Pāndiyan, Vātāpi, Ilvala	Agastya
	Dushyanta, Bharat	Kanva Kaśyapa, Viśvāmitra II, Vithathin, Bhāradvāja, Dīrghatamas (in old age)
Panchāla dynasty founded	Hasti, Ajamīdha, Nala, Rutuparna	Mudgala
	Raghu	Vaśishtha V = Atharvanidhi II Vaśishtha
<u>Epoch -3</u> Rāma 's southern journey; Rāvana killed.	Dasharath, Madhu Rāvana, Vālī, Khar, Dhushan, Tādakā, Siradhvaja Janaka, Rāma , Guha	Vaśishtha VI, Vaishrava, Vibhāndaka, Rushyaśruna, Vālmīki
	Kuśa, Lav, Taksha	
Panchāla, Kurū	Sudās, Samvarana Sahadeva Sōmaka	Gautama, Vāmadeva, Nōdhā, Viśvāmitra V, Śakti Vaśishtha
	Kurū, Parīkshit I	
	Uparichara Vāsu , Bruhadratha	
	Brahmadatta	Kandarika@ Pundarika, Subalaka Bahravya (Vēdas first major compilation)

	Śāntanu, Bāhlīka Dhrutarāshtra, Pāndu	Devāpi, Parāśara
	Jarāsandha, Bhīshma,	Krishna Dvaipāyana
<u>Epoch -4</u> Mahābhārata war, 3138 BCE	Drupada, Yudhishtira , Duryōdhana, Jarāsandha, Ugrasena, Kamsa, Krishna , Naraka, Bakāsura, Śiśupāla	Sandīpani, Drōṇāchārya, Krupacharya
3102 BCE	Pradyumna, Aniruddha, Parīkshit	

Appendix 2: Yugas

The word ‘Yuga’ has been used with varying duration of time from the earliest days till the Puranic age. Let us see how the ‘Yuga’ term has evolved through ages.

Vedic Age (6000 BCE to 3100 BCE)

The word ‘Kalpa’ never appears in the Vedic period. In the Vēdas, the term ‘Yuga’ appears in several places, where it denotes some unit of time. It is inferred that the term refers to roughly 10 years or roughly not more than 100 years.

Ex: Rig Vēda, 1.158.6: दीर्घतमा मामतेयो जुजुर्वान्दशमे युगे ।

“Dīrghatamas, the son of Mamatā, has grown old after the tenth yuga (has passed).”

Vēdānga Jyōtisha Age (1900 BCE)

Vēdānga Jyōtisha, which was compiled much later, refers to **Yuga** as a **five-year** period. The names of the years were Samvatsara, Parivatsara, Idāvatsara, Anuvatsara and Idvatsara.

Puranic age (approx.: 1000BCE to 600 CE)

In the Manusmriti, which is dated to a very later time, defines the 4 yugas and give the details as follows:

1. Krta Yuga – **4800** years
2. Treta Yuga – **3600** years
3. Dvapara Yuga – **2400** years
4. Kali Yuga – **1200** years

As per this, the total number of years in a yuga is 12000 years.

But this 12000 year is considered as divine years. To convert the same to ‘human’ years, we need to multiply it by ‘360’ human years. If we apply the logic, each yuga becomes, 17,28,000 years, 12,96,000 years, 8,64,000 years, 4,32,000 years respectively. The total human years of 4 yugas comes to 43,20,000 years as per this calculation. A similar Yuga system is defined in the Purānas and the Mahābhārata as well.

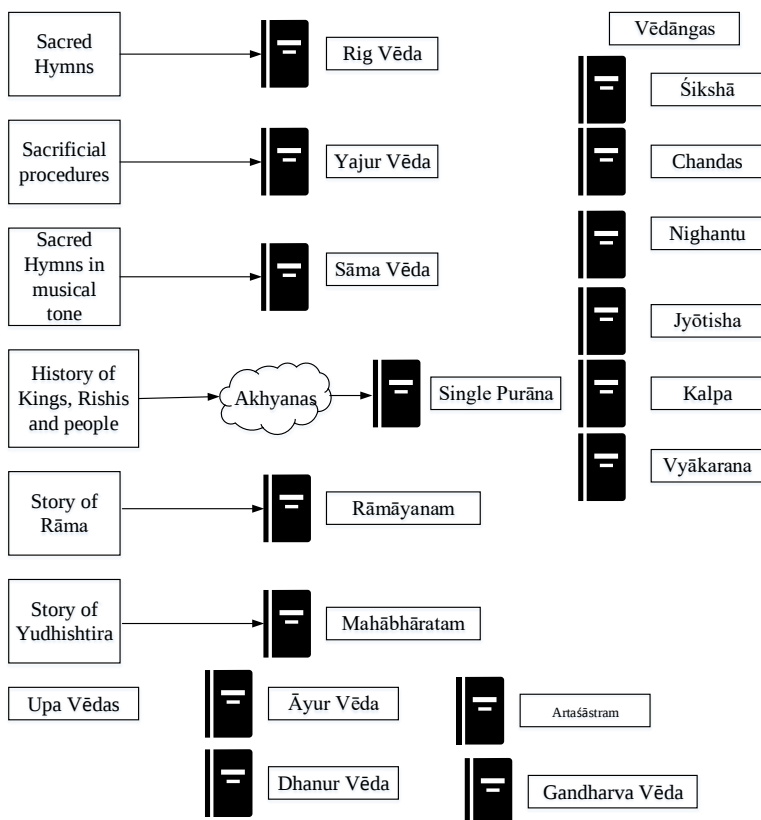
From this, it is evident that, the term Yuga was a finite time in the initial stages. It became an unimaginable number of years, during the Puranic period.

As per the tradition and logical inference, the Mahābhārata war is dated to **3138 BCE**. Any other events prior to that cannot be dated conclusively. The upper limit for the early Rig Vēdic period can be dated approximately as **6000 BCE** based on scientific/astronomical methods.



Hence all the events between King Manu till Mahābhārata should be accommodated between **6000 BCE to 3138 BCE**.

Appendix 3: Literature evolution



Appendix 4: Rig Vēda table, mandalas

Structure

Rig Vēda is arranged in 10 chapters known as ‘Mandalas’. Out of these 10 chapters, 2 to 7 belong to individual Rishi families. Chapter 1 and 10 are collection of hymns from various Rishis. Chapter 9 on ‘Sōma’ worship – a magical plant-based recipe/worship to moon.

Mandala	Rishi family	Comments
1.	Many Rishis	‘Satarchinah’ – 100 Riks composed by each Rishi
2.	Grutsamada	
3.	Viśvāmitra	
4.	Vāmadeva/Gautama	
5.	Atri	
6.	Bhāradvāja	
7.	Vaśishtha	
8.	Kanva	
9.	Many Rishis	On ‘Sōma’ worship
10.	Many Rishis	

Classification

Each Mandala is divided into several sections called **Anuvakas**. Each Anuvaka consists of several hymns called **Sūktas** and each Sūkta is made up of a number of verses called **riks**. Every Sūkta has a seer i.e. **Rishi**, a deity i.e.

Devata and a metre i.e. **Chandas** . Totally there are **85** Anuvakas, **1028** Sūktas and **10552** mantras.

Usually, Anuvaka is not mentioned for the reference of a Mantra of the Rig Vēda. For example, RV 3.16.7 means the seventh Mantra of the sixteenth Sūkta of the third Mandala of the Rig Vēda.

Contents

Rig Vēda is primarily a religious book. Each chapter of Rig Vēda starts with hymns praising **Agni**, followed by other deities, like Indra, Varuna, Sōma etc. It also has deities which seem non-Āryan like Rudra, Sipivista, Tryambaka etc. Indra is the favorite and national God of Vēdic Indians. More than one-fourth of the Rig Vēda is devoted to his praise, next to Agni.

The Vēda also speaks about issues of morality and the right societal behaviour. There is a significant mention of the geographical beauty of the subcontinent with some Mandalas.

Significance

The Vēdic accent is marked by **underscores** and **vertical overscores** in red. Many historic details of the early Āryan kingdom, society can be inferred from Rig Vēda. Since it has been preserved intact from the time immemorial, distortions/extrapolations are not a worry, compared to Rāmāyanam, Mahābhāratam or Purānas. Rig Vēda has the popular ‘Purusha Sūkta’, which find a place in other 3 Vēdas also. The marriage hymn of Sun is very popular and is still practiced in Hindu marriages.

Appendix 5: Lofty ideals of Rig Vēda Samhita

Rig Vēda doesn't only have hymns in praise of various deities, it has many lofty ideas/ideals which must have sprung from the deep understanding of nature. Following are some samples of the thoughts of the sages:

RV. I. – Satarcins

1. RV.1st Mandala – Śunahśepa's hymns prays to lord Varun to get '**Freedom** from **bondage**'.
2. RV.I.164, attributed to **Dīrghatamas**, says, 'The Almighty is one and eternal'. The (fire) sacrifice is the centre of the Universe. The ultimate reality is one. Performance of sacrifice was the first form of Dharma.
3. RV.I.139.11: Rishi **Parucchepa** mentions that total gods are 33, 11 reside in heaven, 11 in earth and 11 in water.

RV.III. – Viśvāmitra

4. RV.III.30.14, attributed to Viśvāmitra, says, "All sweetness is stored up in a **cow**'.
5. RV.III.62.10: We meditate on the glory of that Being who has produced this universe; may She enlighten our minds." (**Gāyatrī Mantra**)



RV. IV. – Vāmadeva

6. RV.IV.3.13: May we not enjoy the **wealth** either of a friend or an enemy.
7. RV.IV.33.11: God do not befriend those who do not toil hard.

8. RV.IV.11.6: God remove away from me all want, **sin** and ill-will.
9. RV.IV.6.5: The people who do sinful acts, untrue, unfaithful, who hate their lords. Have evil conduct go to ‘a-sinful-place’, suggesting Naraka(hell). Toiling with devotion to the Gods, wins their friendship.

RV.V. – Atri

10. RV.V.71.4, attributed to Urucakri Atreya, says, “Lets us not feed on others food, not even our sons, relatives, or descendants’.
11. RV. V: Among the things that fly, the mind is swiftest. All gods of one accord, with one intention, move unobstructed to a single purpose.
12. RV.V. suggests, all light, all gods proceed respectfully to the presence of once agent. My eyes are open, ears are open. My spirit is broadened. My mind roams far.

RV. VII. - Vasiṣṭha

13. The VII Mandala Indra Sukthas are the earliest of **Bhakti** cult. They are charged with a deep sense of complete self-surrender and passionate longing for close personal communion with **God** – the two principal characters of true Bhakti. The worship is often likened to a little child omitting offences through ignorance and temptation.
14. RV.VII.23.2: ‘None among knows their life’s duration’.
15. RV.VII.32.9: Only the active people thrive and conquer, dwell in peace, and thrive. The gods are not for the sluggish.
16. RV.VII.104.12: Truth and untruth, always goes on eternal strife but, God protects them who are true and honest, and makes the other side to nothing.
17. RV.VII: Own children are preferred compared to adoption.

18. RV.VII: The treasure of the stranger should be avoided; may we be the masters of our own wealth.

RV. VIII. – Kanvas

19. RV.VIII.58.2: Even if you kindle it many places, Agni is one, Surya is one, thought he shines overall, **Ushas** is one through she illuminates all. That which is one has developed into all. This shows the basic premise of later **Upanishad** and **Advaitic** philosophy taking shape.

RV. IX. – Pavamāna Sōma

20. RV.IX.113, expresses his desire for a life of immortality and happiness. He seeks delight, joy and happiness. This is attributed to Rishi Kaśyapa.

RV. X.

21. RV.X.85: Mantras from this Sūkta are used in the **marriage** ritual even today.
22. RV.X.129: The Nāsadiya Sūkta, also known as the Hymn of Creation, is concerned with **cosmology** and the origin of the **universe**.

Appendix 6: Yajur Vēda

The word ‘**Yajus**’ means ‘**worship**’. Rig Vēdic hymns (mantras) were employed for performing these sacrifices. To define the method of performance of these sacrifices, and the specific Rig Vēdic hymns to be recited at various sacrifices, an independent material was required, which paved the way for the creation of ‘Yajur Vēda’. Thus, Yajur Vēda is a mix of explanatory prose and verses(mantras) interleaved.

Contents of Yajur Vēda

The Yajur Vēda consists of **accentuated ‘prose’** interspersed with ‘**mantras**’. It explains the importance of various sacrifices, its methods and glorification of Gods. The contents of this Vēda are arranged in the same order in which the verses are to be employed in the actual sacrifice. The various forms of **daily**, **monthly** and **yearly** sacrifices are detailed in this Vēda.

The Gods praised are almost the same, except the **Ushas** is nearly absolute. **Rudra** has advanced in public favour. The **Sri Rudram**, now prevalent and popular is from the Yajur Vēda only.

Structure

Black Yajur Vēda is divided into **7 Khandas** or **Ashtakas**. Each Ashtaka contains 5 to 8 **Adhyayas**. Each Adhyaya has many **Anuvakas**.

Khandas @ Ashtakas → (Total 7)

5 to 8 Adhyayas in each Khanda → (Total 44)

No. of Anuvakas in each Adhyaya (Total 651)

Total 1,10,296 padas (words).

Kāndas (chapter)	Contents
1.	Sacrifices of new moon, full moon, Sōma, Rājasūya
2.	Special animal sacrifices, new and full moon sacrifices
3.	optional and occasional offerings, supplement to Sōma sacrifices, miscellaneous supplements
4.	Setting up the fire altar, preparation of fire ceremony, offerings to Rudra
5.	Further steps in setting up of fire altar
6.	Explanation of Sōma sacrifice, Daksina and other offerings
7.	Longer Sōma sacrifices like: Ahinas, Sattras,

Rishis of Yajur Vēda

The Yajurvēda mantras have no Rishis. But certain ‘**Kānda-Rishis**’ are worshipped. They are variously given as 9, 6, 5 or 4 and their names are all, those of gods, who are supposed to have seen them.

1. Prājāpatya 2. Saumya 3. Agneya 4. Vaisvadeva 5. Svāyambhuva 6. Āgneya 7. Sānhiti Devatā 8. Varuni Devatā 9. Yājñiki Devatā

Taking the names of the Gods as the author of the mantras (for which original author is unknown) is a tradition borrowed from the Rig Vēda.

Appendix 7: Sāma Vēda

Sāmavēda Samhita contains around **1,875** hymns, out of which only **75** hymns belong exclusively to this Vēda. All others are taken from **Rig Vēda**. The largest number of verses come from **Books 9** and **8** of the Rig Vēda.

The word ‘Sāman’ means ‘**music**’ or ‘singing’. The major portion of this Vēda comprises the hymns of the Rig Vēda, which are required to be sung. Sōma sacrifice involved months in preparation and days of performance.

Classification:

In summary, The Sāma Vēda Samhita, is arranged in two primary sections – the verse books (**Arcika** - आर्चिक) and melody books (**Gana** - गान). There is a mutual relation between the Riks contained in Arcika and the Gana books. And, as regards melody (Gana) there are four styles of singing hymns: Grama-geya-gana; Aranya-gana; Uha-gana; and; Uhya-gana.

Contents of Sāma Vēda

The Gana section is divided into (i) **Gramageya** – to be sung at home/villages; and (ii) **Aranyageya** – to be sung in the forest in solitude.

The Arcika section is divided into: (i) **Purvarchika** (Earlier collections) – hymns (dasatis), organized in order of deities; (ii) **Uttarachika** (Later collection of Riks), hymns ordered by rituals.

Significance

1. **Sāmagana** can be said to be the basic source of the 7 svaras or notes fundamental to the Indian music system.

EPILOGUE

2. A real singer of Saama Vēda, is not available today and hence it's not known how the Vēdic Āryans sang exactly.
3. The word 'Om' is the peculiar property of the Sāma vēda, as the humming might have helped in sruti adjustment.
4. Śatapatha Brāhmanam mentions that 'there is no sacrifice without a saaman (नासाम यज्ञो भवति) and no saaman singing without Hinkara.
5. Lord Krishna, in Mahābhāratam he identifies himself with Saama Vēda.

Appendix 8: Secular Hymns

There was another set of hymns which evolved over time, which was used for worldly purposes. They were primarily attributed to Rishi **Atharvan**, **Angiras**, **Bhrugu** and their descendants. But they were still evolving and not attained its final form yet. But many of its hymns are as old as Rig Vēda. Though traditionally Atharva Vēda compilation is attributed to Krishna Dvaipāyana, it was compiled in a later time.

Contents:

Atharva Vēda covers the following topics across its content:

- **Diseases**, their causes and cures (Bhaisajya)
- **Herbs** for medicinal purposes (Ayusya)
- Rites for **long life**,
- Rites for fulfilling one's desires
- **Black magic**, destroying black magic,
- Expiation and restoration of harmony in family life
- Keeping away the **evil spirits** and daemons
- Related to royalty such as **coronation**, **battles** etc.,
- Securing **love** of women,
- **Influencing** assemblies,
- Relief from sins,
- Philosophical thoughts.
- Prayer for peace

Significance

- In contrast to the 'priestly religion' of the other three Vēdas, the Atharvavēda is said to represent a 'popular religion', incorporating not only formulas for magic, but also the daily rituals for initiation into learning (upanayana), marriage and funerals. Royal rituals and

the duties of the court priests are also included in the Atharvavēda.

- The Atharvavēda is the oldest literary monument of **Indian medicine**. It is believed to be the origin of Āyurvēda, the Indian science of medicine. There are a series of Mantras related to cure various physical and mental diseases.
- Atharva Vēda mentions Iron.
- In sage Patanjali's time, Atharva Vēda was considered the supreme Vēda, among four.
- Acharya Sayana observes that the first three Vēdas are for spiritual ends while the Atharva Vēda is for both worldly and higher purposes.
- The popular mantra '**Apo Hishta**' appears in Atharva Vēda.

Appendix 9: 10 Lessons from Rāmāyanam

1. **Mother and motherland are more sacred than heaven.**

Rāma says, “जननी जन्मभूमिश्च स्वर्गादपि गरीयसी” ("Janani Janmabhumishcha Swargadapi Gariyasi"), when asked to stay in SriLankā, which was a golden city.

2. Choose the path of **righteousness** and follow the **duty** at all costs.

3. Do the duty as per your role. Be an ideal son, husband or any role you play. The duty of the king is paramount, even if it requires to sacrifice personal pleasure

Mother and motherland are more sacred than heaven

No lust, No blind promises

Duty is supreme

Righteousness

comfort etc. Stick to the welfare of the people and the country, even if it prompts an injustice on you and your family.

Ex: Rāma sends Sītā to forest on his people's will. He loses her permanently later due to the same. Respect elders and be duty bound towards parents.

4. Never fall in **lust**. Even powerful, educated, skilled person, when driven by lust loses everything – his wealth, family, kids and himself. Ex: Shurpanakha and Rāvana.
5. Wives should follow the footsteps of the husband with devotion; as long as he is not deviating from his Dharma. if he violates his Dharma then the wife has to

patiently explain and try to bring him back on track. Ex: Sītā and Mandōdarī.

6. Wait for the suitable time, favourable condition before planning an attack or an attempt. **Planning, strategizing** and execution – all are equally important. Rāma waits for the rainy season to end before attacking Lankā.
7. Remain humble no matter how powerful you become. Never consider anyone inferior.
8. Unity can overcome any difficulty in life.
9. Never make blind promises
10. Accept the reward and punishment with equal **maturity**. Rāma accepts kingship as well as exile with smile.

Appendix 10: 10 Lessons from Mahābhāratam

1. **Anger** and **greed** will blind the person. it creates an illusion and drive you in the wrong path. Example Duryōdhana.
2. Do the **duty** as per Dharma. Don't worry about the results. Ex: Krishna's advice to Arjuna. If you are not following the path of Dharma, intentionally, then you will be doomed, Ex: Dhrutarāshtra.
3. Always support the **truth**, **justice** and **dharma**. Being silent and seeing an injustice is equally bad. Ex: Bhīshma, Drōṇā.



**Anger;
Jealousy.**



**Duty;
Dharma.**

4. Always be true and **humble**, irrespective of the great heights you reach, Ex: Yudhishtir.
5. **Concentration**, **focus** and **devotion** are required to master any skill, Ex: Arjuna and Ekalaiwa.
6. Pride, popularity, reverence came from some ones actions, not because of birth, affiliation, Ex: Karna, Arjuna.
7. **Dharma** will prevail, even if there are temporary setbacks. Conspiracies will bite the dust over time, Ex: Yudhishtir.
8. If you don't correct your son/daughter in the right path through counselling or punishment, they will bring agony to the entire clan, in future, Ex: Duryōdhana.

EPILOGUE

9. Teachers should be beyond **hate** and **desire**. Sticking to money and injustice will drown them, Ex: Drōṇā's injustices to Ekalvya, bias to Arjuna and Aśvatthāmā.
10. Bad company can ruin your life beyond imagination. Choose your friends wisely in life.

Appendix 11: Tholkappianar not a student of Agstya

Usanas belonged to Kavya Gotra. Poet Tolkappian is believed to be from this Gotra.

Tholkappiar is said to have been part of 2nd and 3rd Tamil Sangam. There are few references in the later literature that indicate that Tholkappiar was a student of sage Agastya.

But Agastya and Tholkappiar are separated by thousands of years. The following reasoning can be attributed to this inference.

1. Agastya's timeline is before the time of Rama. Whereas in Tholkappiam, Tholkappiar refers to Gods such as 'Mayon', 'Seyon', 'Vendan' and 'Varunan'. 'Mayon' refers to Krishna/Vishnu. The Vishnu/Krishna worship evolved several centuries post Mahabharata war.

'மாயோன் மேய காடுறை உலகமும்
சேயோன் மேய மைவரை உலகமும்
வேந்தன் மேய தீம்புனல் உலகமும்
வருணன் மேய பெருமணல் உலகமும்
முல்லை குறிஞ்சி மருதம் நெய்தல் எனச்
சொல்லிய முறையான் சொல்லவும் படுமே.

- தொல்காப்பியம்-பொருளதிகாரம்-அகத்திணை
இயல்-பாடல் எண்:5

2. Post the deluge of Pandya kingdom, some time after Mahabharata war, the Pandya king shifted his capital from Kavatapuram to north-Madurai. Till the time of Chanakya, Kavatapuram was the capital of Pandya kingdom. He has mentioned in his Artasastra, mentions that the pearl from 'Pandya-Kavata' is precious. As per multiple references, Tholkappiar lived at the end of 2nd Tamil Sangam and the third. Hence, he should be a contemporary of Chanakya or later. Hence Tholkappiar is nowhere near to Agastya's timeline.
3. Tholkappiar's co-student Panampāranar who wrote a 'payiram' for Tholkappiam never mentions anything that he was a student of Agastya. Only a later Purapporul Venbamalai, Pannirupadala payiram claim so.
4. Tholkappiar himself never mentions Agastya directly, except mentioning him indirectly.
5. Tholkappiar follows the 'Indiram' grammar of Sanskrit and earlier to Pānini.