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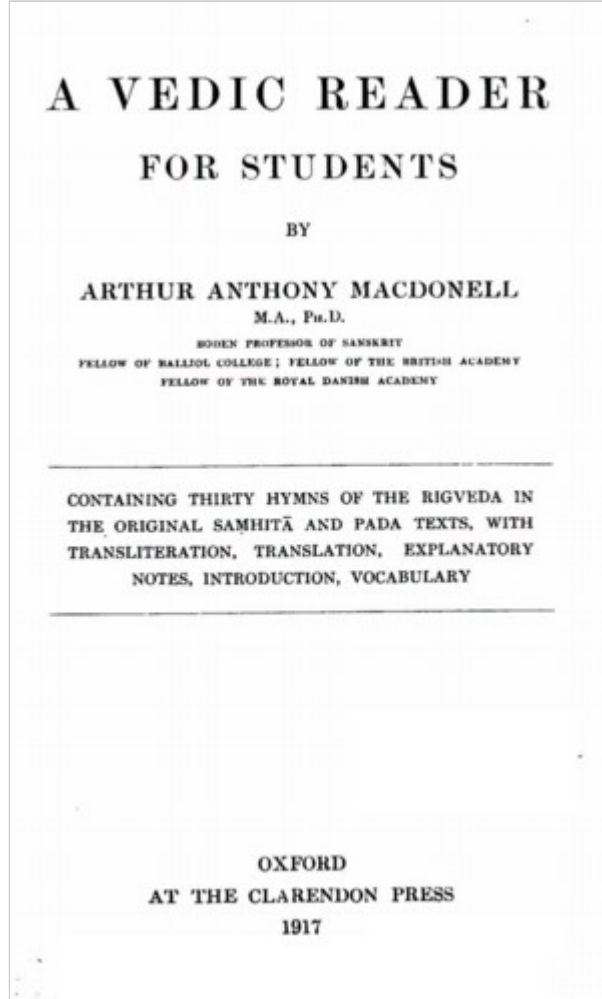
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BY THE SAME AUTHOR

uniform with the present work

A VEDIC GRAMMAR FOR STUDENTS

Including a chapter on Syntax and three Appendices: List of Verbs, Metre, Accent

OXFORD UNIVERSITY PRESS

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PREFACE

This *Reader* is meant to be a companion volume to my *Vedic Grammar for Students*. It contains thirty hymns comprising just under 300 stanzas. These hymns have been taken exclusively from the Rigveda, not only because that Veda represents the earliest and most important phase of the sacred language and literature of India, but because the addition of specimens from the later Vedic literature with their divergences in speech and thought would tend to confuse the learner beginning the study of the oldest period. All the books of the Rigveda have been drawn upon except the ninth. The reason of this exception is that, though the whole of the ninth book practically consists of hymns addressed to Soma only, the hymn which in my opinion represents that deity best occurs in another (the eighth) book. All the most important metres are represented, though no specimens of the rare and complex strophic measures could be given because none of the hymns composed in them seemed to be suitable for the *Reader*. I have also considered literary merit as far as possible in making the selection. As regards subject-matter, each of the more important deities is represented by one hymn, Agni alone by two. There are besides a few hymns of a different type. One is concerned with social life (x. 34), one with magical ideas (vii. 103), two with cosmogony (x. 90. 129), and three with eschatology (x. 14. 15. 135). The selection thus forms a brief epitome of the Rigveda, the earliest monument of Indian thought. The arrangement of the hymns follows their order in the text of the Rigveda as shown, together with their respective deities and subjects, in the table of contents (p. ix). As the latter list is so short, the name of the deity addressed in any selected hymn can be found at once, but it also appears in its alphabetical order in the General Index.

Unlike all Sanskrit and Vedic chrestomathies known to me, the present work is intended primarily for students who, while acquainted with Classical Sanskrit, are beginners of Vedic lacking the aid of a teacher with an adequate knowledge of the earliest period of the language and literature of India. It will moreover, I think, be found to contain much detailed information useful even to more advanced students. Hence difficult and obscure stanzas have never been omitted from any of the selected hymns, because the notes here afford an opportunity of illustrating the methods of critical interpretation (see, for instance, pages 36, 47, 139-40, 152, 166, 175).

In conjunction with my *Vedic Grammar for Students*, the *Reader* aims at supplying all that is required for the complete understanding of the selections without reference to any other book. Each hymn is preceded by a special introduction describing briefly the deity or the subject with which it deals. The text of every stanza is printed in three different forms. The first is the Sa?hitā text, in Devanāgarī characters, exactly as handed down by tradition, without change or emendation. But each Pāda or metrical line is printed separately so as to exhibit to the eye the versification of the stanza. Then comes on the right half of the page the traditional Pada text in which each word of the Sa?hitā text is given separately without Sandhi, and in which compounds and certain derivatives and case-forms are analysed. This is an important addition because the Pada text, as nearly contemporary in origin with the Sa?hitā text, furnishes us with the earliest interpretations, within the sphere of phonetics and word-formation, of the

Rigveda. Next follows the transliterated Sa?hitā text, in which by the removal of vowel-contractions, the resolution of semivowels, and the replacement of a, the original metre of the Rigveda is restored and, by the use of punctuation, the sense is made clearer. The translation, which follows, is close, accounting for every word of the original, and is based on the critical method of interpretation. The notes furnish minute explanations of all matters concerned with grammar, metre, accent, syntax, and exegesis. The general introduction gives a concise account of the form and matter of the Rigveda, describing in outline its arrangement, its language and metre, its religion and mythology, besides the critical method here applied to the interpretation of its hymns. The vocabulary supplements the translation and notes by giving the derivation of every word and adding in brackets the most obvious cognates from the other Indo-European languages allied to Sanskrit, especially Avestic, Greek, Latin, and English. I have added a copious general Index for the purpose of enabling the student to utilize to the full the summary of Vedic philology which this book contains. Any one who has worked his way carefully through the pages of the *Reader* ought thus to have laid a solid foundation in Vedic scholarship, and to be prepared for further studies on independent lines.

Freedom from serious misprints is a matter of great importance in a book like this. Such freedom has, I trust, been achieved by the aid of my two friends, Dr. James Morison, Librarian of the Indian Institute, and my former pupil, Dr. A. Berriedale Keith, Regius Professor of Sanskrit and Comparative Philology in the University of Edinburgh. In the course of this obliging task Prof. Keith has supplied me with a number of suggestions, the adoption of which has undoubtedly improved the notes in many points of detail.

Balliol College, Oxford.

October, 1917.

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INTRODUCTION

1.

Age Of The Rigveda.

The Rigveda is undoubtedly the oldest literary monument of the Indo-European languages. But the exact period when the hymns were composed is a matter of conjecture. All that we can say with any approach to certainty is that the oldest of them cannot date from later than the thirteenth century bc This assertion is based on the following grounds. Buddhism, which began to spread in India about 500 , presupposes the existence not only of the Vedas, but also of the intervening literature of the Brāhmaṇas and Upanishads. The development of language and religious thought apparent in the extensive literature of the successive phases of these two Vedic periods renders it necessary to postulate the lapse of seven or eight centuries to account for the gradual changes, linguistic, religious, social, and political, that this literature displays. On astronomical grounds, one Sanskrit scholar has (cf. p. 146) concluded that the oldest Vedic hymns date from 3000 , while another puts them as far back as 6000 bc These calculations are based on the assumption that the early Indians possessed an exact astronomical knowledge of the sun's course such as there is no evidence, or even probability, that they actually possessed. On the other hand, the possibility of such extreme antiquity seems to be disproved by the relationship of the hymns of the Rigveda to the oldest part of the Avesta, which can hardly date earlier than from about 800 bc That relationship is so close that the language of the Avesta, if it were known at a stage some five centuries earlier, could scarcely have differed at all from that of the Rigveda. Hence the Indians could not have separated from the Iranians much sooner than 1300 bc But, according to Prof. Jacobi, the separation took place before 4500 bc In that case we must assume that the Iranian and the Indian languages remained practically unchanged for the truly immense period of over 3000 years. We must thus rest content with the moderate estimate of the thirteenth century bc as the approximate date for the beginning of the Rigvedic period. This estimate has not been invalidated by the discovery in 1907 of the names of the Indian deities Mitra, Varuṇa, Indra, Nāsatya, in an inscription of about 1400 bc found in Asia Minor. For the phonetic form in which these names there appear may quite well belong to the Indo-Iranian period when the Indians and the Persians were still one people. The date of the inscription leaves two centuries for the separation of the Indians, their migration to India, and the commencement of the Vedic hymn literature in the north-west of Hindustan.

2.

Origin And Growth Of The Collection.

When the Indo-Aryans entered India, they brought with them a religion in which the gods were chiefly personified powers of Nature, a few of them, such as Dyaus, going back to the Indo-European, others, such as Mitra, Varuṇa, Indra, to the Indo-Iranian period. They also brought with them the cult of fire and of Soma, besides a knowledge of the art of composing religious poems in several metres, as a comparison of the Rigveda and the Avesta shows. The purpose of these ancient hymns was to propitiate the gods by praises accompanying the offering of melted butter poured on the fire and of the juice of the Soma plant placed on the sacrificial grass. The hymns which have survived in the Rigveda from the early period of the Indo-Aryan invasion were almost exclusively composed by a hereditary priesthood. They were handed down in different families by memory, not by writing, which could hardly have been introduced into India before about 700 bc. These family groups of hymns were gradually brought together till, with successive additions, they assumed the earliest collected form of the Rigveda. Then followed the constitution of the Saṁhitā text, which appears to have taken place about 600, at the end of the period of the Brāhmaṇas, but before the Upanishads, which form appendages to those works, came into existence. The creators of the Saṁhitā did not in any way alter the diction of the hymns here collected together, but only applied to the text certain rules of Sandhi which prevailed in their time, and by which, in particular, vowels are either contracted or changed into semi-vowels, and a is often dropped after e and o, in such a way as constantly to obscure the metre. Soon after this work was concluded, extraordinary precautions were taken to preserve from loss or corruption the sacred text thus fixed. The earliest expedient of this kind was the formation of the Pada or 'word' text, in which all the words of the Saṁhitā text are separated and given in their original form as unaffected by the rules of Sandhi, and in which most compounds and some derivatives and inflected forms are analysed. This text, which is virtually the earliest commentary on the Rigveda, was followed by other and more complicated methods of reciting the text, and by various works called Anukramaṇīs or 'Indexes', which enumerate from the beginning to the end of the Rigveda the number of stanzas contained in each hymn, the deities, and the metres of all the stanzas of the Rigveda. Thanks to these various precautions the text of the Rigveda has been handed down for 2,500 years with a fidelity that finds no parallel in any other literature.

3.

Extent And Divisions Of The Rigveda.

The Rigveda consists of 1,017 or, counting eleven others of the eighth Book which are recognized as later additions, 1,028 hymns. These contain a total of about 10,600 stanzas, which give an average of ten stanzas to each hymn. The shortest hymn has only one stanza, while the longest has fifty-eight. If printed continuously like prose in Roman characters, the Saṁhitā text would fill an octavo volume of about 600 pages of

thirty-three lines each. It has been calculated that in bulk the RV. is equivalent to the extant poems of Homer.

There is a twofold division of the RV. into parts. One, which is purely mechanical, is into *Āṅkas* or 'eighths' of about equal length, each of which is subdivided into eight *Adhyāyas* or 'lessons', while each of the latter consists of *Vargas* or 'groups' of five or six stanzas. The other division is into ten *Māṅgalas* or 'books' (lit. 'cycles') and *Sūktas* or 'hymns'. The latter method is an historical one, indicating the manner in which the collection came into being. This system is now invariably followed by Western Scholars in referring to or quoting from the Rigveda.

4.

Arrangement Of The Rigveda.

Six of the ten books, ii to vii, are homogeneous in character. The hymns contained in each of them were, according to native Indian tradition, composed or 'seen' by poets of the same family, which handed them down as its own collection. The tradition is borne out by the internal evidence of the seers' names mentioned in the hymns, and by that of the refrains occurring in each of these books. The method of arrangement followed in the 'family books' is uniform; for each of them is similarly divided into groups addressed to different gods. On the other hand, Books i, viii, and x were not composed each by a distinct family of seers, while the groups of which they consist are constituted by being the hymns composed by different individual seers. Book ix is distinguished from the rest by all its hymns being addressed to one and the same deity, Soma, and by its groups being based not on identity of authorship, but of metre.

Family books.—In these the first group of hymns is invariably addressed to Agni, the second to Indra, and those that follow to gods of less importance. The hymns within these deity groups are arranged according to the diminishing number of stanzas contained in them. Thus in the second Book the Agni group of ten hymns begins with one of sixteen stanzas and ends with one of only six. The first hymn of the next group in the same book has twenty-one, the last only four stanzas. The entire group of the family books is, moreover, arranged according to the increasing number of the hymns in each of those books, if allowance is made for later additions. Thus the second Book has forty-three, the third sixty-two, the sixth seventy-five, and the seventh one hundred and four hymns. The homogeneity of the family books renders it highly probable that they formed the nucleus of the RV., which gradually assumed its final shape by successive additions to these books.

The earliest of these additions appears to be the second half of Book i, which, consisting of nine groups, each by a different author, was prefixed to the family books, the internal arrangement of which it follows. The eighth is like the family books as being in the main composed by members of one family, the *Kaṅvas*; but it differs from them in not beginning with hymns to Agni and in the prevalence of the strophic metre called *Pragātha*. The fact of its containing fewer hymns than the seventh book shows that it did not form a unit of the family books; but its partial

resemblance to them caused it to be the first addition at the end of that collection. The first part of Book i (1-50) is in several respects like Book viii: Kaṣvas seem to have been the authors of the majority of these hymns; their favourite strophic metre is again found here; and both collections contain many similar or identical passages. There must have been some difference between the two groups, but the reason why they should have been separated by being added at the beginning and the end of an older collection has not yet been shown.

The *ninth book* was added as a consequence of the first eight being formed into a unit. It consists entirely of hymns addressed to Soma while the juice was 'clarifying' (pavamāna); on the other hand, the family books contain not a single Soma hymn, and Books i and viii together only three hymns invoking Soma in his general character. Now the hymns of Book ix were composed by authors of the same families as those of Books ii to vii, as is shown, for instance, by the appearance here of refrains peculiar to those families. Hence it is to be assumed that all the hymns to Soma Pavamāna were removed from Books i to viii, in order to form a single collection belonging to the sphere of the Udgātṛ or chanting priest, and added after Books i-viii, which were the sphere of the Hotṛ or reciting priest. The diction and recondite allusions in the hymns of this book suggest that they are later than those of the preceding books; but some of them may be early, as accompanying the Soma ritual which goes back to the Indo-Iranian period. The hymns of the first part of this book (1-60) are arranged according to the decreasing number of their stanzas, beginning with ten and ending with four. In the second part (61-114), which contains some very long hymns (one of forty-eight and another of fifty-eight stanzas), this arrangement is not followed. The two parts also differ in metre: the hymns of the first are, excepting four stanzas, composed in Gāyatrī, while the second consists mainly of groups in other metres; thus 68-84 form a Jagatī and 87-97 a Triṣṭubh group.

The *tenth book* was the final addition. Its language and subject-matter show that it is later in origin than the other books; its authors were, moreover, clearly familiar with them. Both its position at the end of the RV. and the fact that the number of its hymns (191) is made up to that of the first book indicate its supplementary character. Its hymns were composed by a large number of seers of different families, some of which appear in other books; but the traditional attribution of authorship is of little or no value in the case of a great many hymns. In spite of its generally more modern character, it contains some hymns quite as old and poetic as the average of those in other books. These perhaps found a place here because for some reason they had been overlooked while the other collections were being formed. As regards language, we find in the tenth book earlier grammatical forms and words growing obsolete, while new words and meanings begin to emerge. As to matter, a tendency to abstract ideas and philosophical speculation, as well as the introduction of magical conceptions, such as belong to the sphere of the Atharvaveda, is here found to prevail.

5.

Language.

The hymns of the RV. are composed in the earliest stage of that literary language of which the latest, or Classical Sanskrit, was stereotyped by the grammar of Pāṇini at the end of the fourth century bc. It differs from the latter about as much as Homeric from Attic Greek. It exhibits a much greater variety of forms than Sanskrit does. Its case-forms both in nominal and pronominal inflexion are more numerous. It has more participles and gerunds. It is, however, in verbal forms that its comparative richness is most apparent. Thus the RV. very frequently uses the subjunctive, which as such has entirely died out in Sanskrit; it has twelve forms of the infinitive, while only a single one of these has survived in Sanskrit. The language of the RV. also differs from Sanskrit in its accent, which, like that of ancient Greek, is of a musical nature, depending on the pitch of the voice, and is marked throughout the hymns. This accent has in Sanskrit been changed not only to a stress accent, but has shifted its position as depending on quantity, and is no longer marked. The Vedic accent occupies a very important position in Comparative Philology, while the Sanskrit accent, being secondary, has no value of this kind.

The Sandhi of the RV. represents an earlier and a less conventional stage than that of Sanskrit. Thus the insertion of a sibilant between final n and a hard palatal or dental is in the RV. restricted to cases where it is historically justified; in Sanskrit it has become universal, being extended to cases where it has no justification. After e and o in the RV. ã is nearly always pronounced, while in Sanskrit it is invariably dropped. It may thus be affirmed with certainty that no student can understand Sanskrit historically without knowing the language of the RV.

6.

Metre.

The hymns of the RV. are without exception metrical. They contain on the average ten stanzas, generally of four verses or lines, but also of three and sometimes five. The line, which is called Pāda ('quarter') and forms the metrical unit, usually consists of eight, eleven, or twelve syllables. A stanza is, as a rule, made up of lines of the same type; but some of the rarer kinds of stanza are formed by combining lines of different length. There are about fifteen metres, but only about seven of these are at all common. By far the most common are the Triṣṭubh (4×11 syllables), the Gāyatrī (3×8), and the Jagatī (4×12), which together furnish two-thirds of the total number of stanzas in the RV. The Vedic metres, which are the foundation of the Classical Sanskrit metres except two, have a quantitative rhythm in which short and long syllables alternate and which is of a generally iambic type. It is only the rhythm of the last four or five syllables (called the cadence) of the line that is rigidly determined, and the lines of eleven and twelve syllables have a caesura as well. In their structure the Vedic metres thus come half way between the metres of the Indo-Iranian period,

in which, as the Avesta shows, the principle is the number of syllables only, and those of Classical Sanskrit, in which (except the śloka) the quantity of every single syllable in the line is fixed. Usually a hymn of the Rigveda consists of stanzas in the same metre throughout; a typical divergence from this rule is to mark the conclusion of a hymn with a stanza in a different metre. Some hymns are strophic in their construction. The strophes in them consist either of three stanzas (called t?ca) in the same simple metre, generally Gāyatrī, or of two stanzas in different mixed metres. The latter type of strophe is called Pragātha and is found chiefly in the eighth book.

7.

Religion Of The Rigveda.

This is concerned with the worship of gods that are largely personifications of the powers of nature. The hymns are mainly invocations of these gods, and are meant to accompany the oblation of Soma juice and the fire sacrifice of melted butter. It is thus essentially a polytheistic religion, which assumes a pantheistic colouring only in a few of its latest hymns. The gods are usually stated in the RV. to be thirty-three in number, being divided into three groups of eleven distributed in earth, air, and heaven, the three divisions of the Universe. Troops of deities, such as the Maruts, are of course not included in this number. The gods were believed to have had a beginning. But they were not thought to have all come into being at the same time; for the RV. occasionally refers to earlier gods, and certain deities are described as the offspring of others. That they were considered to have been originally mortal is implied in the statement that they acquired immortality by drinking Soma or by receiving it as a gift from Agni and Savit?.

The *gods* were conceived as human in appearance. Their bodily parts, which are frequently mentioned, are in many instances simply figurative illustrations of the phenomena of nature represented by them. Thus the arms of the Sun are nothing more than his rays; and the tongue and limbs of Agni merely denote his flames. Some of the gods appear equipped as warriors, especially Indra, others are described as priests, especially Agni and B?haspati. All of them drive through the air in cars, drawn chiefly by steeds, but sometimes by other animals. The favourite food of men is also that of the gods, consisting in milk, butter, grain, and the flesh of sheep, goats, and cattle. It is offered to them in the sacrifice, which is either conveyed to them in heaven by the god of fire, or which they come in their cars to partake of on the strew of grass prepared for their reception. Their favourite drink is the exhilarating juice of the Soma plant. The home of the gods is heaven, the third heaven, or the highest step of Vi??u, where cheered by draughts of Soma they live a life of bliss.

Attributes of the gods.—Among these the most prominent is power, for they are constantly described as great and mighty. They regulate the order of nature and vanquish the potent powers of evil. They hold sway over all creatures; no one can thwart their ordinances or live beyond the time they appoint; and the fulfilment of desires is dependent on them. They are benevolent beings who bestow prosperity on mankind; the only one in whom injurious traits appear being Rudra. They are

described as ‘true’ and ‘not deceitful’, being friends and protectors of the honest and righteous, but punishing sin and guilt. Since in most cases the gods of the RV. have not yet become dissociated from the physical phenomena which they represent, their figures are indefinite in outline and deficient in individuality. Having many features, such as power, brilliance, benevolence, and wisdom in common with others, each god exhibits but very few distinctive attributes. This vagueness is further increased by the practice of invoking deities in pairs—a practice making both gods share characteristics properly belonging to one alone. When nearly every power can thus be ascribed to every god, the identification of one deity with another becomes easy. There are in fact several such identifications in the RV. The idea is even found in more than one late passage that various deities are but different forms of a single divine being. This idea, however, never developed into monotheism, for none of the regular sacrifices in the Vedic period were offered to a single god. Finally, in other late hymns of the RV. we find the deities Aditi and Prajāpati identified not only with all the gods, but with nature as well. This brings us to that pantheism which became characteristic of later Indian thought in the form of the Vedānta philosophy.

The *Vedic gods* may most conveniently be *classified* as deities of heaven, air, and earth, according to the threefold division suggested by the RV. itself. The celestial gods are Dyaus, Varuṅa, Mitra, Sūrya, Savitṛ, Pūṅan, the Aśvins, and the goddesses Uṅas, Dawn, and Rātrī, Night. The atmospheric gods are Indra, Apāṅ napāt, Rudra, the Maruts, Vāyu, Parjanya, and Āpas, the Waters. The terrestrial deities are Pṅthivī, Agni, and Soma. This *Reader* contains hymns addressed to all these gods, with detailed introductions describing their characters in the words, as far as is possible, of the RV. itself. A few quite subordinate deities are not included, partly because no entire hymn is addressed to them. Two such belong to the celestial sphere. Trita, a somewhat obscure god, who is mentioned only in detached stanzas of the RV., comes down from the Indo-Iranian period. He seems to represent the ‘third’ or lightning form of fire. Similar in origin to Indra, he was ousted by the latter at an early period. Mātariśvan is a divine being also referred to only in scattered stanzas of the RV. He is described as having brought down the hidden fire from heaven to men on earth, like the Prometheus of Greek mythology. Among the terrestrial deities are certain rivers that are personified and invoked in the RV. Thus the Sindhu (Indus) is celebrated as a goddess in one hymn (x. 75, 2. 4. 6), and the Vipāś (Bīas) and the Śutudrī (Sutlej), sister streams of the Panjāb, in another (iii. 33). The most important and oftenest lauded is, however, the Sarasvatī (vi. 61; vii. 95). Though the personification goes much further here than in the case of other streams, the connexion of the goddess with the river is never lost sight of in the RV.

Abstract deities.—One result of the advance of thought during the period of the RV. from the concrete towards the abstract was the rise of abstract deities. The earlier and more numerous class of these seems to have started from epithets which were applicable to one or more older deities, but which came to acquire an independent value as the want of a god exercising the particular activity in question began to be felt. We find here names denoting either an agent (formed with the suffix tṛ or tar), such as Dhātṛ ‘Creator’, or an attribute, such as Prajāpati, ‘Lord of Creatures’. Thus Dhātṛ, otherwise an epithet of Indra, appears also as an independent deity who creates heaven and earth, sun and moon. More rarely occur Vidhātṛ, the ‘Disposer’, Dhartṛ,

the ‘Supporter’, Trāt?, the ‘Protector’, and Net?, the ‘Leader’. The only agent god mentioned at all frequently in the RV. is Tva???, the ‘Artificer’, though no entire hymn is addressed to him. He is the most skilful of workmen, having among other things fashioned the bolt of Indra and a new drinking-cup for the gods. He is a guardian of Soma, which is called the ‘food of Tva???’ and which Indra drinks in Tva???’s house. He is the father of Sara?yū, wife of Vivasvant and mother of the primaeval twins Yama and Yamī. The name of the solar deity Savit?, the ‘Stimulator’, belongs to this class of agent gods (cf. p. 11).

There are a few other abstract deities whose names were originally epithets of older gods, but now become epithets of the supreme god who was being evolved at the end of the Rigvedic period. These appellations, compound in form, are of rare and late occurrence. The most important is Prajāpati, ‘Lord of Creatures’. Originally an epithet of such gods as Savit? and Soma, this name is employed in a late verse of the tenth book to designate a distinct deity in the character of a Creator. Similarly, the epithet Viśvakarman, ‘all-creating’, appears as the name of an independent deity to whom two hymns (x. 81. 82) are addressed. Hira?yagarbha, the ‘Golden Germ’, once occurs as the name of the supreme god described as the ‘one lord of all that exists’. In one curious instance it is possible to watch the rise of an abstract deity of this type. The refrain of a late hymn of the RV. (x. 121) is kāsmai deva??ya haví?ā vidhema? ‘to what god should we pay worship with oblation?’ This led to the word ká, ‘who?’ being used in the later Vedic literature as an independent name, Ka, of the supreme god. The only abstract deity of this type occurring in the oldest as well as the latest parts of the RV. is B?haspati (p. 83).

The second and smaller class of abstract deities comprises personifications of abstract nouns. There are seven or eight of these occurring in the tenth book. Two hymns (83. 84) are addressed to Manyu, ‘Wrath’, and one (x. 151) to Śraddhā, ‘Faith’. Anumati, ‘Favour (of the gods)’, Aramati, ‘Devotion’, Sūn?tā, ‘Bounty’, Asunīti, ‘Spirit-life’, and Nir?ti, ‘Decease’, occur only in a few isolated passages.

A purely abstract deity, often incidentally celebrated throughout the RV. is A-diti, ‘Liberation’, ‘Freedom’ (lit. ‘un-binding’), whose main characteristic is the power of delivering from the bonds of physical suffering and moral guilt. She, however, occupies a unique position among the abstract deities, owing to the peculiar way in which the personification seems to have arisen. She is the mother of the small group of deities called Ādityas, often styled ‘sons of Aditi’. This expression at first most probably meant nothing more than ‘sons of liberation’, according to an idiom common in the RV. and elsewhere. The word was then personified, with the curious result that the mother is mythologically younger than some at least of her sons, who (for instance Mitra) date from the Indo-Iranian period. The goddess Diti, named only three times in the RV., probably came into being as an antithesis to Aditi, with whom she is twice mentioned.

Goddesses play an insignificant part in the RV. The only one of importance is U?as (p. 92). Next come Sarasvatī, celebrated in two whole hymns (vi. 61; vii. 95) as well as parts of others, and Vāc, ‘Speech’ (x. 71. 125). With one hymn each are addressed P?thivī, ‘Earth’ (v. 84), Rātrī, ‘Night’ (x. 127, p. 203), and Ara?yānī, ‘Goddess of the

Forest' (x. 146). Others are only sporadically mentioned. The wives of the great gods are still more insignificant, being mere names formed from those of their consorts, and altogether lacking in individuality: such are Agnāyī, Indrāyī, Varuṅānī, spouses of Agni, Indra, and Varuṅa respectively.

Dual Divinities.—A peculiar feature of the religion of the RV. is the invocation of pairs of deities whose names are combined as compounds, each member of which is in the dual. About a dozen such pairs are celebrated in entire hymns, and about a dozen more in detached stanzas. By far the largest number of hymns is addressed to the couple Mitrā-Varuṅā, though the names most frequently found as dual compounds are those of Dyāvā-pṛthivī, 'Heaven and Earth' (p. 36). The latter pair, having been associated as universal parents from the Indo-European period onwards, in all probability furnished the analogy for this dual type.

Groups of Deities.—There are also a few more or less definite groups of deities, generally associated with some particular god. The Maruts (p. 21), who attend on Indra, are the most numerous group. The smaller group of the Ādityas, of whom Varuṅa is the chief, is constantly mentioned in company with their mother Aditi. Their number is stated in the RV. to be seven or, with the addition of Mārtāṅga, eight. One passage (ii. 27, 1) enumerates six of them, Mitra, Aryaman, Bhaga, Varuṅa, Dakṣa, Aśva: Sūrya was probably regarded as the seventh. A much less important group, without individual names or definite number, is that of the Vasus, whose leader is generally Indra. There are, finally, the Viśve devās (p. 147), who, invoked in many hymns, form a comprehensive group, which in spite of its name is, strange to say, sometimes conceived as a narrower group associated with others like the Vasus and Ādityas.

Lesser Divinities.—Besides the higher gods, a number of lesser divine powers are known to the RV. The most prominent of these are the Ṛbhus, who are celebrated in eleven hymns. They are a deft-handed trio, who by their marvellous skill acquired the rank of deities. Among their five main feats of dexterity the greatest consisted in transforming the bowl of Tvaṣṭi into four shining cups. The bowl and the cups have been variously interpreted as the moon with its four phases or the year with its seasons. The Ṛbhus further exhibited their skill in renewing the youth of their parents, by whom Heaven and Earth seem to have been meant.

Occasional mention is made in the RV. of an Apsaras, a celestial water-nymph, the spouse of a corresponding genius named Gandharva. In a few passages more Apsarases than one are spoken of; but the only one mentioned by name is Urvaśī. Gandharva is in the RV. a single being (like the Gandarewa of the Avesta), who dwells in the aerial sphere, guards the celestial Soma, and is (as in the Avesta) connected with the waters.

There are, lastly, a few divinities of the tutelary order, guardians watching over the welfare of house or field. Such is the rarely mentioned Vāstoṅpati, 'Lord of the Dwelling', who is invoked to grant a favourable entry, to remove disease, and to bestow protection and prosperity. Kṛtasya pati, 'Lord of the Field', is besought to

grant cattle and horses and to confer welfare. Sītā, the 'Furrow', is once invoked to dispense crops and rich blessings.

In addition to the great phenomena of nature, various features of the earth's surface as well as artificial objects are to be found deified in the RV. Thus besides Rivers and Waters (p. 115), already mentioned as terrestrial goddesses, mountains are often addressed as divinities, but only along with other natural objects, or in association with gods. Plants are regarded as divine powers, one entire hymn (x. 97) being devoted to their praise, chiefly with reference to their healing properties. Sacrificial implements, moreover, are deified. The most important of these is the sacrificial post which is praised and invoked in a whole hymn (iii. 8). The sacrificial grass (barhis) and the Divine Doors (dvāro devī?), which lead to the place of sacrifice, are addressed as goddesses. The pressing stones (grāvā?as) are invoked as deities in three hymns (x. 76. 94. 175): spoken of as immortal, unaging, mightier than heaven, they are besought to drive away demons and destruction. The Mortar and Pestle used in pounding the Soma plant are also invoked in the RV. (i. 28, 5. 6). Weapons, finally, are sometimes deified: armour, bow, quiver, arrows, and drum being addressed in one of the hymns (vi. 75).

The Demons often mentioned in the hymns are of two kinds. The higher and more powerful class are the aerial foes of the gods. These are seldom called asura in the RV., where in the older parts that word means a divine being, like *ahura* in the Avesta (cf. p. 134). The term *dāsa* or *dasyu*, properly the name of the dark aborigines, is frequently used in the sense of fiend to designate the aerial demons. The conflict is regularly one between a single god and a single demon, as exemplified by Indra and V?tra. The latter is by far the most frequently mentioned. His mother being called *Dānu*, he is sometimes alluded to by the metonymic term *Dānava*. Another powerful demon is *Vala*, the personified cave of the cows, which he guards, and which are set free by Indra and his allies, notably the Angirases. Other demon adversaries of Indra are *Arbuda*, described as a wily beast, whose cows Indra drove out; *Viśvarūpa*, son of *Tva???*, a three-headed demon slain by both *Trita* and *Indra*, who seize his cows; and *Svarbhānu*, who eclipses the sun. There are several other individual demons, generally described as *Dāsas* and slain by *Indra*. A group of demons are the *Pa?is* ('niggards'), primarily foes of *Indra*, who, with the aid of the dog *Saramā*, tracks and releases the cows hidden by them.

The second or lower class of demons are terrestrial goblins, enemies of men. By far the most common generic name for them is *Rak?as*. They are nearly always mentioned in connexion with some god who destroys them. The much less common term *Yātu* or *Yātudhāna* (primarily 'sorcerer') alternates with *Rak?as*. and perhaps expresses a species. A class of demons scarcely referred to in the RV., but often mentioned in the later Vedas, are the *Piśācas*, eaters of raw flesh or of corpses.

Not more than thirty hymns are concerned with subjects other than the worship of gods or deified objects. About a dozen of these, almost entirely confined to the tenth book, deal with magical practices, which properly belong to the sphere of the *Atharvaveda*. Their contents are augury (ii. 42. 43) or spells directed against poisonous vermin (i. 191) or disease (x. 163), against a demon destructive of children

(x. 162), or enemies (x. 166), or rival wives (x. 145). A few are incantations to preserve life (x. 58. 60), or to induce sleep (v. 55), or to procure offspring (x. 183); while one is a panegyric of frogs as magical bringers of rain (vii. 103, p. 141).

8.

Secular Matter In The Rigveda.

Secular hymns.—Hardly a score of the hymns are secular poems. These are especially valuable as throwing direct light on the earliest thought and civilization of India. One of the most noteworthy of them is the long wedding hymn (x. 85). There are also five funeral hymns (x. 14-18). Four of these are addressed to deities concerned with the future life; the last, however, is quite secular in tone, and gives more information than any of the rest about the funeral customs of early Vedic India (cf. p. 164).

Mythological dialogues.—Besides several mythological dialogues in which the speakers are divine beings (iv. 62; x. 51. 52. 86. 108), there are two in which both agents are human. One is a somewhat obscure colloquy (x. 95) between a mortal lover Purūravas and the celestial nymph Urvaśī, who is on the point of forsaking him. It is the earliest form of the story which much more than a thousand years later formed the subject of Kālidāsa's drama Vikramorvaśī. The other (x. 10) is a dialogue between Yama and Yamī, the twin parents of the human race. This group of hymns has a special literary interest as foreshadowing the dramatic works of a later age.

Didactic hymns.—Four hymns are of a didactic character. One of these (x. 34) is a striking poem, being a monologue in which a gambler laments the misery he has brought on himself and his home by his inability to resist the attraction of the dice. The rest which describe the various ways in which men follow gain (ix. 112), or praise wise speech (x. 71), or the value of good deeds (x. 117), anticipate the sententious poetry for which post-Vedic literature is noted.

Riddles.—Two of the hymns consist of riddles. One of these (viii. 29, p. 147) describes various gods without mentioning their names. More elaborate and obscure is a long poem of fifty-two stanzas (i. 164), in which a number of enigmas, largely connected with the sun, are propounded in mystical and symbolic language. Thus the wheel of order with twelve spokes, revolving round the heavens, and containing within it in couples 720 sons, means the year with its twelve months and 360 days and 360 nights.

Cosmogonic hymns.—About half a dozen hymns consist of speculations on the origin of the world through the agency of a Creator (called by various names) as distinct from any of the ordinary gods. One of them (x. 129, p. 207), which describes the world as due to the development of the existent (sat) from the non-existent (a-sat), is particularly interesting as the starting-point of the evolutionary philosophy which in later times assumed shape in the Sāṅkhya system.

A semi-historical character attaches to one complete hymn (i. 126) and to appendages of 3 to 5 stanzas attached to over thirty others, which are called *Dānastutis*, or 'praises of gifts'. These are panegyrics of liberal patrons on behalf of whom the seers composed their hymns. They yield incidental genealogical information about the poets and their employers, as well as about the names and the habitat of the Vedic tribes. They are late in date, appearing chiefly in the first and tenth, as well as among the supplementary hymns of the eighth book.

Geographical data.—From the geographical data of the RV., especially the numerous rivers there mentioned, it is to be inferred that the Indo-Aryan tribes when the hymns were composed occupied the territory roughly corresponding to the north-west Frontier Province, and the Panjāb of to-day. The references to flora and fauna bear out this conclusion.

The *historical data* of the hymns show that the Indo-Aryans were still engaged in war with the aborigines, many victories over these foes being mentioned. That they were still moving forward as conquerors is indicated by references to rivers as obstacles to advance. Though divided into many tribes, they were conscious of religious and racial unity, contrasting the aborigines with themselves by calling them non-sacrificers and unbelievers, as well as 'black-skins' and the 'Dāsa colour' as opposed to the 'Āryan colour'.

Incidental references scattered throughout the hymns supply a good deal of information about the social conditions of the time. Thus it is clear that the family, with the father at its head, was the basis of society, and that women held a freer and more honoured position than in later times. Various crimes are mentioned, robbery, especially of cattle, apparently being the commonest. Debt, chiefly as a result of gambling, was known. Clothing consisted usually of an upper and a lower garment, which were made of sheep's wool. Bracelets, anklets, necklaces, and earrings were worn as ornaments. Men usually grew beards, but sometimes shaved. Food mainly consisted of milk, clarified butter, grain, vegetables, and fruit. Meat was eaten only when animals were sacrificed. The commonest kind appears to have been beef, as bulls were the chief offerings to the gods. Two kinds of spirituous liquor were made: Soma was drunk at religious ceremonies only, while Surā, extracted from some kind of grain, was used on ordinary occasions.

Occupations.—One of the chief occupations of the Indo-Aryan was warfare. He fought either on foot or from a chariot, but there is no evidence to show that he ever did so on horseback. The ordinary weapons were bows and arrows, but spears and axes were also used. Cattle-breeding appears to have been the main source of livelihood, cows being the chief objects of desire in prayers to the gods. But agriculture was also practised to some extent: fields were furrowed with a plough drawn by bulls; corn was cut with sickles, being then threshed and winnowed. Wild animals were trapped and snared, or hunted with bows and arrows, occasionally with the aid of dogs. Boats propelled by paddles were employed, as it seems mainly for the purpose of crossing rivers. Trade was known only in the form of barter, the cow representing the unit of value in exchange. Certain trades and crafts already existed, though doubtless in a rudimentary stage. The occupations of the wheelwright and the

carpenter were combined. The smith melted ore in a forge, and made kettles and other vessels of metal. The tanner prepared the skins of animals. Women plaited mats of grass or reeds, sewed, and especially wove, but whether they ever did so professionally is uncertain.

Amusements.—Among these chariot-racing was the favourite. The most popular social recreation was playing with dice (cp. p. 186). Dancing was also practised, chiefly by women. The people were fond of music, the instruments used being the drum (dudubhi), the flute (vāṇa), and the lute (vīṇā). Singing is also mentioned.

9.

Literary Merit Of The Rigveda.

The diction of the hymns is on the whole natural and simple, free from the use of compounds of more than two members. Considering their great antiquity, the hymns are composed with a remarkable degree of metrical skill and command of language. But as they were produced by a sacerdotal class and were generally intended to accompany a ritual no longer primitive, their poetry is often impaired by constant sacrificial allusions. This is especially noticeable in the hymns addressed to the two ritual deities Agni and Soma, where the thought becomes affected by conceits and obscured by mysticism. Nevertheless the RV. contains much genuine poetry. As the gods are mostly connected with natural phenomena, the praises addressed to them give rise to much beautiful and even noble imagery. The degree of literary merit in different hymns naturally varies a good deal, but the average is remarkably high. The most poetical hymns are those addressed to Dawn, equal if not superior in beauty to the religious lyrics of any other literature. Some of the hymns to Indra show much graphic power in describing his conflict with the demon Vṛtra. The hymns to the Maruts, or Storm gods, often depict with vigorous imagery the phenomena of thunder and lightning, and the mighty onset of the wind. One hymn to Parjanya (v. 83) paints the devastating effects of the rain-storm with great vividness. The hymns in praise of Varuṇa describe the various aspects of his sway as moral ruler of the world in an exalted strain of poetry. Some of the mythological dialogues set forth the situation with much beauty of language; for example, the colloquy between Indra's messenger Saramā and the demons who stole the cows (x. 108), and that between the primæval twins Yama and Yamī (x. 10). The Gambler's lament (x. 34) is a fine specimen of pathetic poetry. One of the funeral hymns (x. 18) expresses ideas connected with death in language of impressive and solemn beauty. One of the cosmogonic hymns (x. 129) illustrates how philosophical speculation can be clothed in poetry of no mean order.

10.

Interpretation.

In dealing with the hymns of the RV. the important question arises, to what extent are we able to understand their real sense, considering that they have come down to us as an isolated relic from the remotest period of Indian literature? The reply, stated generally, is that, as a result of the labours of Vedic scholars, the meaning of a considerable proportion of the RV. is clear, but of the remainder many hymns and a great many single stanzas or passages are still obscure or unintelligible. This was already the case in the time of Yāska, the author of the Nirukta, the oldest extant commentary (c. 500 bc) on about 600 detached stanzas of the RV.; for he quotes one of his predecessors, Kautsa, as saying that the Vedic hymns were obscure, unmeaning, and mutually contradictory.

In the earlier period of Vedic studies, commencing about the middle of the nineteenth century, the traditional method, which follows the great commentary of Sāyaṅa (fourteenth century a.c.), and is represented by the translation of the RV., begun by H. H. Wilson in 1850, was considered adequate. It has since been proved that, though the native Indian commentators are invaluable guides in explaining the theological and ritual texts of the Brāhmaṅas and Sūtras, with the atmosphere of which they were familiar, they did not possess a continuous tradition from the time when the Vedic hymns were composed. That the gap between the poets and the interpreters even earlier than Yāska must have been considerable, is shown by the divergences of opinion among his predecessors as quoted by him. Thus one of these, Aurāvābha, interprets nāsatyau, an epithet of the Aśvins, as 'true, not false', another Āgrāyaṅa, as 'leaders of truth' (satyasya praetārau), while Yāska himself thinks it may mean 'nose-born' (nāsikā-prabhavau)! Yāska, moreover, mentions several different schools of interpretation, each of which explained difficulties in accordance with its own particular theory. Yāska's own interpretations, which in all cases of doubt are based on etymology, are evidently often merely conjectural, for he frequently gives several alternative explanations of a word. Thus he explains the epithet jāta-vedas in as many as five different ways. Yet he must have had more and better means of ascertaining the sense of various obscure words than Sāyaṅa who lived nearly 2,000 years later. Sāyaṅa's interpretations, however, sometimes differ from those of Yāska. Hence either Yāska is wrong or Sāyaṅa does not follow the tradition. Again, Sāyaṅa often gives several inconsistent explanations of a word in interpreting the same passage or in commenting on the same word in different passages. Thus asura, 'divine being', is variously rendered by him as 'expeller of foes', 'giver of strength', 'giver of life', 'hurler away of what is undesired', 'giver of breath or water', 'thrower of oblations, priest', 'taker away of breath', 'expeller of water, Parjanya', 'impeller', 'strong', 'wise', and 'rain-water' or 'a water-discharging cloud'! In short it is clear from a careful examination of their comments that neither Yāska nor Sāyaṅa possessed any certain knowledge about a large number of words in the RV. Hence their interpretations can be treated as decisive only if they are borne out by probability, by the context, and by parallel passages.

For the traditional method Roth, the founder of Vedic philology, substituted the critical method of interpreting the difficult parts of the RV. from internal evidence by the minute comparison of all words parallel in form and matter, while taking into consideration context, grammar, and etymology, without ignoring either the help supplied by the historical study of the Vedic language in its connexion with Sanskrit or the outside evidence derived from the Avesta and from Comparative Philology. In the application of his method Roth attached too much weight to etymological considerations, while he undervalued the evidence of native tradition. On the other hand, a reaction arose which, in emphasizing the purely Indian character of the Vedic hymns, connects the interpretation of them too closely with the literature of the post-Vedic period and the much more advanced civilization there described. It is important to note that the critical scholar has at his disposal not only all the material that was open to the traditional interpreters, and to which he is moreover able to apply the comparative and historical methods of research, but also possesses over and above many valuable aids that were unknown to the traditional school—the Avesta, Comparative Philology, Comparative Religion and Mythology, and Ethnology. The student will find in the notes of the *Reader* many exemplifications of the usefulness of these aids to interpretation. There is good reason to hope from the results already achieved that steady adherence to the critical method, by admitting all available evidence and by avoiding onesidedness in its application, will eventually clear up a large proportion of the obscurities and difficulties that still confront the interpreter of the Rigveda.

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ERRATA

Vedic Hymns

AGNI

As the personification of the sacrificial fire, Agni is second in importance to Indra (ii. 12) only, being addressed in at least 200 hymns. The anthropomorphism of his physical appearance is only rudimentary, and is connected chiefly with the sacrificial aspect of fire. Thus he is butter-backed, flame-haired, and has a tawny beard, sharp jaws, and golden teeth. Mention is often made of his tongue, with which the gods eat the oblation. With a burning head he faces in all directions.

He is compared with various animals: he resembles a bull that bellows, and has horns which he sharpens; when born he is often called a calf; he is kindled like a horse that brings the gods, and is yoked to convey the sacrifice to them. He is also a divine bird; he is the eagle of the sky; as dwelling in the waters he is like a goose; he is winged, and he takes possession of the wood as a bird perches on a tree.

Wood or ghee is his food, melted butter his beverage; and he is nourished three times a day. He is the mouth by which the gods eat the sacrifice; and his flames are spoons with which he besprinkles the gods; but he is also asked to consume the offerings himself. He is sometimes, though then nearly always with other gods, invited to drink the Soma juice.

His brightness is much dwelt upon: he shines like the sun; his lustre is like the rays of the dawn and the sun, and like the lightnings of the rain-cloud. He shines even at night, and dispels the darkness with his beams. On the other hand, his path is black when he invades the forests and shaves the earth as a barber a beard. His flames are like roaring waves, and his sound is like the thunder of heaven. His red smoke rises up to the firmament; like the erector of a post he supports the sky with his smoke. 'Smoke-bannered' (dhūmá-ketu) is his frequent and exclusive epithet.

He has a shining, golden, lightning car, drawn by two or more ruddy and tawny steeds. He is a charioteer of the sacrifice, and with his steeds he brings the gods on his car.

He is the child of Heaven (Dyáus), and is often called the son of Heaven and Earth (i. 160). He is also the offspring of the waters. The gods generated him as a light for the Āryan or for man, and placed him among men. Indra is called Agni's twin brother, and is more closely associated with him than any other god.

The mythology of Agni, apart from his sacrificial activity, is mainly concerned with his various births, forms, and abodes. Mention is often made of his daily production from the two kindling sticks (aráṅis), which are his parents or his mothers. From the

dry wood Agni is born living; as soon as born the child devours his parents. By the ten maidens that produce him are meant the ten fingers of the kindler. Owing to the force required to kindle Agni he is often called 'son of strength' (sáhasa? sūnú?). Being produced every morning he is young; at the same time no sacrificer is older than Agni, for he conducted the first sacrifice. Again, Agni's origin in the aerial waters is often referred to: he is an embryo of the waters; he is kindled in the waters; he is a bull that has grown in the lap of the waters. As the 'son of Waters' (ii. 35) he has become a separate deity. He is also sometimes conceived as latent in terrestrial waters. This notion of Agni in the waters is a prominent one in the RV. Thirdly, a celestial origin of Agni is often mentioned: he is born in the highest heaven, and was brought down from heaven by Mātariśvan, the Indian Prometheus; and the acquisition of fire by man is regarded as a gift of the gods as well as a production of Mātariśvan. The Sun (vii. 63) is further regarded as a form of Agni. Thus Agni is the light of heaven in the bright sky; he was born on the other side of the air and sees all things; he is born as the sun rising in the morning. Hence Agni comes to have a triple character. His births are three or threefold; the gods made him threefold; he is threefold light; he has three heads, three bodies, three stations. This threefold nature of Agni is clearly recognized in the RV., and represents the earliest Indian trinity.

The universe being also regarded as divided into the two divisions of heaven and earth, Agni is sometimes said to have two origins, and indeed exclusively bears the epithet *dvi-jánman having two births*. As being kindled in numerous dwellings Agni is also said to have many births.

Agni is more closely associated with human life than any other deity. He is the only god called *g?há-pati lord of the house*, and is constantly spoken of as a guest (*átithi*) in human dwellings. He is an immortal who has taken up his abode among mortals. Thus he comes to be termed the nearest kinsman of men. He is oftenest described as a father, sometimes also as a brother or even as a son of his worshippers. He both takes the offerings of men to the gods and brings the gods to the sacrifice. He is thus characteristically a messenger (*dūtá*) appointed by gods and by men to be an 'oblation-bearer'.

As the centre of the sacrifice he comes to be celebrated as the divine counterpart of the earthly priesthood. Hence he is often called priest (*?tvíj, vípra*), domestic priest (*puróhita*), and more often than by any other name invoking priest (*hót?*), also officiating priest (*adhvaryú*) and praying priest (*brahmán*). His priesthood is the most salient feature of his character; he is in fact the great priest, as Indra is the great warrior.

Agni's wisdom is often dwelt upon. As knowing all the details of sacrifice, he is wise and all-knowing, and is exclusively called *jātá-vedas he who knows all created beings*.

He is a great benefactor of his worshippers, protecting and delivering them, and bestowing on them all kinds of boons, but pre-eminently domestic welfare, offspring, and prosperity.

His greatness is often lauded, and is once even said to surpass that of the other gods. His cosmic and creative powers are also frequently praised.

From the ordinary sacrificial Agni who conveys the offering (havya-va??hana) is distinguished his corpse-devouring (kravya??d) form that burns the body on the funeral pyre (x. 14). Another function of Agni is to burn and dispel evil spirits and hostile magic.

The sacrificial fire was already in the Indo-Iranian period the centre of a developed ritual, and was personified and worshipped as a mighty, wise, and beneficent god. It seems to have been an Indo-European institution also, since the Italians and Greeks, as well as the Indians and Iranians, had the custom of offering gifts to the gods in fire. But whether it was already personified in that remote period is a matter of conjecture.

The name of Agni (Lat. *igni-s*, Slavonic *ogni*) is Indo-European, and may originally have meant the 'agile' as derived from the root *ag to drive* (Lat. *ago*, Gk. *γω*, Skt. *ájāmi*).

Rigveda I. 1.

The metre of this hymn is Gāyatrī (p. 438) in which nearly one-fourth of the RV. is composed. It consists of three octosyllabic verses identical in construction, each of which, when normal, ends with two iambics (?-?). The first two verses are in the Sa?hitā treated as a hemistich; but there is no reason to suppose that in the original text the second verse was more sharply divided from the third than from the first.

See Page Number 3, Hymn Number 1 in PDF for Sanskrit Version

1

Agním ī?e puróhita?,
yajñásya devám ?tvíjam,
hotāra? ratnadha??tamam.

I magnify Agni the domestic priest, the divine ministrant of the sacrifice, the invoker, best bestower of treasure.

On the marking of the accent in the RV. see p. 448, 2. The verb ī?e (1. s. pr. Ā. of ī?: ? for ? between vowels, p. 3, f. n. 2) has no Udātta because it is in a principal sentence and does not begin a sentence or Pāda (p. 466, 19 A.); its first syllable bears the dependent Svarita which follows the Udātta of the preceding syllable (p. 448, 1). puró-hitam has the accent of a Karmadhāraya when the last member is a pp. (p. 456, top). yajñásya is to be taken with ?tvíjam (not with puróhitam according to Sāya?a), both because the genitive normally precedes the noun that governs it (p. 285 e), and because it is in the same Pāda; cp. RV. viii. 38, 1; yajñásya hí sthá ?tvíjā ye two (Indra-Agni) are ministrants of the sacrifice. The dependent Svarita which the first syllable of ?tvíjam would otherwise bear (like ī?e), disappears because this syllable must be marked with the Anudātta that precedes an Udātta. ?tv-íj though

etymologically a compound (?tu + ij = yaj) is not analysed in the Pada text, because the second member does not occur as an independent word; cp. x. 2, 5: agnir deva??m?? ?tuś yajāti *may Agni sacrifice to the gods according to the seasons.* ratna-dha??-tama (with the ordinary Tp. accent: p. 456, 2): the Pada text never divides a cd. into more than two members. The suffix tama, which the Pada treats as equivalent to a final member of a cd., is here regarded as forming a unit with dhā; cp. on the other hand virá-vat + tama in 3 c and citrá-śravas + tama in 5 b. rátna never means *jewel* in the RV.

See Page Number 4, Hymn Number 2 in PDF for Sanskrit Version

2

Agní? pu??rvebhir r???ibhir
i???io nu??tanair utá,
sá deva??m?? éhá vak?ati.

Agni to be magnified by past and present seers, may he conduct the gods here.

r???ibhis: The declensional endings bhyām, bhis, bhyas, su are in the Pada text treated like final members of compounds and separated, but not when the pure stem, as in the a dec., is modified in the preceding member; hence pu??rvebhis (p. 77, note 9) is not analysed. i???yas: to be read as i???ias (p. 16, 2 d). nu??tanais: note that the two forms of the inst. pl. of the a dec. in ais and ebhis constantly occur in the same stanza. sá (49) being unmarked at the beginning of a Pāda, has the Udāṭṭa; the dependent Svarita of the following syllable disappears before the Anudāṭṭa required to indicate the following Udāṭṭa of va??m?? (Sandhi, see 39). This Anudāṭṭa and the Svarita of vāk?ati show that all the intervening unmarked syllables va??m?? éhá have the Udāṭṭa. All the unaccented syllables following a Svarita (till the Anudāṭṭa preceding an Udāṭṭa) remain unmarked; hence the last two syllables of vāk?ati are unmarked; but in the Pada text every syllable of a word which has no Udāṭṭa is marked with the Anudāṭṭa; thus vāk?ātī. The latter word is the s ao. sb. of vah *carry* for vah-s-a-ti (143, 2; 69 a). In a?? ihá vak?ati, the prp. because it is in a principal sentence is uncompounded and accented (p. 468, 20), besides as very often being separated from the verb by another word. The verb vah is constantly connected with Agni, who conveys the sacrifice and brings the gods. Syntactically the first hemistich is equivalent to a rel. clause, sá being the correlative (cp. p. 294 a). The gerundive i???yas strictly speaking belongs in sense to nu??tanais, but is loosely construed with pu??rvebhis also, meaning 'is to be magnified by present seers and (was) to be magnified by past seers'. The pcl. utá *and*(p. 222) is always significant in the RV.

See Page Number 5, Hymn Number 3 in PDF for Sanskrit Version

3

Agnínā rayím aśnavat
pó?am evá divé-dive,

yaśása? vīrávattamam.

Through Agni may one obtain wealth day by day (and) prosperity, glorious (and) most abounding in heroes.

aśnav-a-t: sb. pr. of aś attain, 3. s. ind. pr. aśnóti (cp. p. 134); the prn. 'he' inherent in the 3. s. of the vb. is here used in the indefinite sense of 'one', as so often in the 3. s. op. in classical Sanskrit. rayím, pó'am: co-ordinate nouns are constantly used in the RV. without the conjunction ca. divé-dive: this is one of the numerous itv. compounds found in the RV., which are always accented on the first member only, and are analysed in the Pada text like other compounds (189 C a). yaśásam: this is one of the few adjectives ending in -ás that occur in the RV.; the corresponding n. substantives are accented on the first syllable, as yás-as fame(83, 2 a; 182, p. 256). vīrá-vat-tamam: both the suffix vant (p. 264, cp. 185 a) and the superlative suffix tama are treated in the Pada text like final members of a cd.; vi?rávant being here regarded as a unit, it is treated as the first member in the analysis (cp. note on ratna-dha?tama in 1 c). In these two adjectives we again have co-ordination without the connecting pcl. ca. Their exact meaning is 'causing fame' and 'produced by many heroic sons', fame and brave fighters being constantly prayed for in the hymns.

See Page Number 6, Hymn Number 4 in PDF for Sanskrit Version

4

Ágne, yá? yajñám adhvará?
viśváta? paribhu??r ási,
sá íd devé?u gachati.

O Agni, the worship and sacrifice that thou encompassst on every side, that same goes to the gods.

yajñám adhvarám: again co-ordination without ca; the former has a wider sense = *worship* (prayer and offering); the latter = *sacrificial act*. viśvá-tas: the prn. adj. víśva usually shifts its accent to the second syllable before adv. suffixes and as first member of a cd. (p. 454, 10). ási is accented as the vb. of a subordinate clause (p. 467, B). sá íd: all successively unmarked syllables at the beginning of a hemistich have the Udātta (p. 449, 2). On the particle íd see p. 218. devé?u: the loc. of the goal reached (p. 325, 1 b); the acc., which might be used, would rather express the goal to which the motion is directed. gachati: as the vb. of a principal sentence has no Udātta (19 A); nor has it any accent mark in the Sa?hitā text because all unaccented syllables following a dependent Svarita remain unmarked; on the other hand, all the syllables of an unaccented word are marked with the Anudātta in the Pada text (cp. note on 2 d). The first syllable of gachati is long by position (p. 437, a 3).

See Page Number 7, Hymn Number 5 in PDF for Sanskrit Version

5

Agnír hótā kavíkratu?
satyás citráśravastama?,
devó devébhīr a?? gamat.

May Agni the invoker, of wise intelligence, the true, of most brilliant fame, the god come with the gods.

Both kaví-kratus and citrá-śravas have the regular Bv. accent (p. 455 c); the latter cd. is not analysed in the Pada text because it forms a unit as first member, from which tama is separated as the second; cp. notes on tama in 1 c and 3 c. devébhī: the inst. often expresses a sociative sense without a prp. (like saha in Skt.): see 199 A 1. devó devébhī?: the juxtaposition of forms of the same word, to express a contrast, is common in the RV. gam-a-t: root ao. sb. of gam (p. 171); on the accentuation of a?? gamat see p. 468, 20 A a.

See Page Number 7, Hymn Number 6 in PDF for Sanskrit Version

6

yád a?gá dāśú?e tuám,
Ágne, bhadrá? kari?yási,
távét tát satyám, A?gira?.

Just what good thou, O Agni, wilt do for the worshipper, that (purpose) of thee (comes) true, O An?giras.

a?gá: on this pcl. see 180 (p. 213). dāśú?e: dat. of dāś-va???, one of the few pf. pt. stems in the RV. formed without red. (140, 5; 157 b), of which only vid-va??s survives in Skt. tvám: here, as nearly everywhere in the RV., to be read as tuám on account of the metre. Though the Pādas forming a hemistich constitute a metrical unit, that is, are not divided from each other either in Sandhi or in the marking of the accent, the second Pāda is syntactically separated from the first inasmuch as it is treated as a new sentence, a voc. or a vb. at its beginning being always accented (p. 465, 18 a; 19 b). Hence Agne is accented (the Udāta being, as always, on the first syllable, p. 465, 18), while A?giras is not (p. 466, 18 b). kari?yási (ft. of k? do): that is, whatever good thou intendest to do to the worshipper will certainly be realized. táva ít tát: *that intention of thee.*

See Page Number 8, Hymn Number 7 in PDF for Sanskrit Version

7

úpa tvāgne divé-dive,
dó?āvastar, dhiya?? vayám,
námo bháranta émasi;

To thee, O Agni, day by day, O illuminer of gloom, we come with thought bringing homage;

tvā as the enc. form of tva??m (109 a) and Agne as a voc. in the middle of a Pāda (p. 466 b) are unaccented. The acc. tvā is most naturally to be taken as governed by the preposition úpa (p. 209), though it might otherwise be quite well dependent on the cd. vb. úpa a??-imasi (a common combination of úpa and a?? with verbs meaning *to go*), as the first prp. is often widely separated from the verb (191 f;p. 468, 20 a). dó?ā-vastar: Sāya?a explains this cd. (which occurs here only) as *by night and day*, but vastar never occurs as an adv. and the accent of do?a?? is shifted (which is not otherwise the case in such cds., as sāyá?-prātar *evening and morning*, from sāyám); the explanation as *O illuminer* (from 1. vas *shine*) *of darkness* (with voc. accent on the first syllable) is much more probable, being supported by the description of Indra (iii. 49, 4) as k?apa??? vasta?? janita?? su??ryasya *illuminer of nights, generator of the Sun*. dhiya?? inst. of dhi?? *thought* (accent, p. 458, 1), used in the sense of *mental prayer*. námas, lit. *bow*, implies a gesture of adoration. bhárantas: N. pl. pr. pt. of bh? *bear*. a??-imasi: the ending masi is five times as common as mas in the RV. (p. 125, f. n. 2).

See Page Number 8, Hymn Number 8 in PDF for Sanskrit Version

8

ra??jantam adhvara??a???,
gopa??m ?tasya di??divim,
várdhamāna? sué dáme.

(to thee) *ruling over sacrifices, the shining guardian of order, growing in thine own house.*

ra??jantam: this and the other accusatives in this stanza are in agreement with tvā in the preceding one. adhvara??a??m: governed by the preceding word, because verbs of ruling take the gen. (202 A a); the final syllable ām must be pronounced with a slur equivalent to two syllables (like a vowel sung in music). go-pa??m: one of the many m. stems in final radical ā (p. 78), which in Skt. is always shortened to a (as go-pa). ?tá means the regular order of nature, such as the unvarying course of the sun and moon, and of the seasons; then, on one hand, the regular course of sacrifice (rite); on the other, moral order (right), a sense replaced in Skt. by dharma. Agni is specially the guardian of ?tá in the ritual sense, because the sacrificial fire is regularly kindled every day; Varu?a (vii. 86) is specially the guardian of ?tá in the moral sense. várdhamānam: *growing in thine own house*, because the sacrificial fire after being kindled flames up in its receptacle on the altar. své: to be read as sué; this prn. meaning *own* refers to all three persons and numbers in the RV., *my own, thy own, his own, &c.* (cp. p. 112 c). dáme: this word (= Lat. *domu-s*) is common in the RV., but has disappeared in Skt.

See Page Number 9, Hymn Number 9 in PDF for Sanskrit Version

9

sá na? pitéva sūnáve,
 Ágne, sūpāyanó bhava;
 sácasvā na? suastáye.

So, O Agni, be easy of access to us, as a father to his son; abide with us for our well-being.

sá is here used in its frequent anaphoric sense of *as such, thus* (p. 294 b). nas enc. dat. (109 a) parallel to sūnáve. pita?? iva: the enc. pcl. iva is regularly treated by the Pada text as the second member of a cd.; in the RV. pitr?? is usually coupled with sūnú, mātr?? with putrá. sūnávé: this word as written in the Sa?hitā text appears with two Udāttas, because the Udātta of the elided á is thrown back on the preceding syllable (p. 465, 3); but this á must be restored, as the metre shows, and sūnáve Ágne read. Though a is elided in about 75 per cent. of its occurrences in the written Sa?hitā text, it remains in the rest; it must be pronounced in about 99 per cent. (cp. p. 23, f. n. 4 and 5). The vowel Sandhi which is invariably applied between the final and initial sounds of the two Pādas of a hemistich, must always be resolved to restore the metre. This is another indication (see note on Ágne in 6 b) that the second and the first Pāda were originally as independent of each other as the second and the third. On the accentuation of sūpāyaná as a Bv. see p. 455, c α. sácasvā: this verb (which is exclusively Vedic) is construed with the acc. (here nas) or the inst.; the vowel of sva, the ending of the 2. s. ipv. Ā., is here (like many other final vowels) lengthened in the Sa?hitā, but is regularly short in the Pada text. svastáye must be read as su-astáye; it has the sense of a final dat. (200 B 2). It is not analysed in the Pada text because asti does not occur as an independent nominal stem.

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SAVITR??

This god is celebrated in eleven entire hymns and in many detached stanzas as well. He is pre-eminently a golden deity: the epithets golden-eyed, golden-handed, and golden-tongued are peculiar to him. His car and its pole are golden. It is drawn by two or more brown, white-footed horses. He has mighty golden splendour which he diffuses, illuminating heaven, earth, and air. He raises aloft his strong golden arms, with which he arouses and blesses all beings, and which extend to the ends of the earth. He moves in his golden car, seeing all creatures, on a downward and an upward path. Shining with the rays of the sun, yellow-haired, Savit? raises up his light continually from the east. His ancient paths in the air are dustless and easy to traverse, and on them he protects his worshippers; for he conveys the departed spirit to where the righteous dwell. He removes evil dreams, and makes men sinless; he drives away demons and sorcerers. He observes fixed laws; the waters and the wind are subject to him. The other gods follow his lead; and no being can resist his will. In one stanza (iii. 62, 10) he is besought to stimulate the thoughts of worshippers who desire to think of the glory of god Savit?. This is the celebrated Sāvitrī stanza which has been a morning prayer in India for more than three thousand years. Savit? is often distinguished from Sūrya (vii. 63), as when he is said to shine with the rays of the sun, to impel the sun, or to declare men sinless to the sun. But in other passages it is hardly possible to keep the two deities apart.

Savit? is connected with the evening as well as the morning; for at his command night comes and he brings all beings to rest.

The word Savit? is derived from the root *sū to stimulate*, which is constantly and almost exclusively used with it in such a way as to form a perpetual play on the name of the god. In nearly half its occurrences the name is accompanied by *devá god*, when it means the ‘Stimulator god’. He was thus originally a solar deity in the capacity of the great stimulator of life and motion in the world.

i. 35. In this hymn Savit? appears as the regulator of time, bringing day and especially night.

The metre of this hymn is Tri??ubh (p. 441), the commonest in the RV., about two-fifths of which are composed in it. It consists of four verses of eleven syllables identical in construction, and is divided into two hemistichs. The cadence (the last four syllables) is trochaic (–?–); the opening, consisting of either four or five syllables followed by a caesura or metrical pause, is predominantly iambic (— or —), and the break between the caesura and the cadence is regularly ??– or ???. Thus the scheme of the whole normal verse is either —, ??– | –?– | or —, ?? | –?– |. The metre of stanzas 1 and 9 is Jagatī (p. 442), which consists of four verses of twelve syllables. The Jagatī is identical with the Tri??ubh verse extended by one syllable, which, however, gives the cadence an iambic character (–?–?). In the first stanza the caesura is always after the fifth syllable, in the second Pāda following the first member of a compound.

See Page Number 11, Hymn Number 1 in PDF for Sanskrit Version

1

hváyāmi Agní? prathamá? suastáye;
hváyāmi Mitra??váru?āv iha??vase; hváyāmi Ra??trī? jágato nivéśanī?;
hváyāmi devá? Savita??ram ūtáye.

I call on Agni first for welfare; I call on Mitra-Varun?a here for aid; I call on Night that brings the world to rest; I call on god Savitr? for help.

hváyāmi: pr. ind. from hvā *call*; note the anaphoric repetition of this word at the beginning of each verse. prathamám is in apposition to Agním. su-astáye: this, ávase, and ūtáye are final datives (p. 314, B 2); the last two words are derived from the same root, *av help*. svastí (cp. note on i. 1, 9 c) evidently means *well-being*; by Sāya?a, following Yāska (Nirukta, iii. 21), it is explained negatively as a-vināśa *non-destruction*. Mitra??-váru?ā: one of the numerous Dvandvas both members of which are dual and accented (p. 269); note that Dv. cds. are not analysed in the Pada text. iha??vase for ihá ávase: on the accent see p. 464, 17, 1. jágatas: the objective gen. (p. 320, B 1 b), dependent on nivéśanīm = that causes the world to 'turn in' (cp. x. 127, 4. 5); the cs. niveśāyan is applied to Savitr? in the next stanza.

See Page Number 12, Hymn Number 2 in PDF for Sanskrit Version

2

a?? k???éna rájasā vārtamāno,
niveśáyann amr??ta? mártia? ca,
hira?yáyena Savita?? ráthena,
a?? devó yāti bhúvanāni páśyan.

Rolling hither through the dark space, laying to rest the immortal and the mortal, on his golden car god Savitr? comes seeing (all) creatures.

a?? vārtamānas: the prp. may be separated from a pt. as from a finite vb., p. 462, 13 a; when it immediately precedes, as in niveśāyan, it is usually compounded, *ibid*. k???éna rájasā: = *through the darkness*; loc. sense of the inst., 119 A 4. amr??ta? mártia? ca s. m. used collectively = *gods and men*. ráthena?? must of course be read ráthena|a??; see note on Ágne, i. 1, 9 b. a?? devó yāti: cp. note

on a?? ihá vak?ati, i. 1, 2 c. In this and the two following stanzas Savitr? is connected with evening.

See Page Number 13, Hymn Number 3 in PDF for Sanskrit Version

3

ya??ti devá? pravátā, ya??ti udvátā;
ya??ti śubhra??bhyā? yajató háribhyām.
a?? devó yāti Savita?? parāvátó,
ápa víśvā durita?? ba??dhamāna?.

The god goes by a downward, he goes by an upward path; adorable he goes with his two bright steeds. God Savitr? comes from the distance, driving away all hardships.

In this stanza a Jagatī verse is combined with a Tri??ubh in each hemistich. This is quite exceptional in the RV.: see p. 445, β 1 and f. n. 7. pra-vát-ā and ud-vát-ā: local sense of the inst. (199 A 4); note that the suffix vat (p. 263) is in the Pada text treated like the second member of a cd. The downward and upward path refer to the sun's course in the sky. The second ya??ti is accented as beginning a new sentence. háribhyām: inst. in sociative sense; cp. devébhis in i. 1, 5. On the different treatment of śubhra??bhyām and háribhyām in the Pada text see note on pu??rvebhis in i. 1, 28. parāvátó ? pa: see note on Ágne in i. 1, 9. parāvátas: abl. with verb of motion (201 A 1). ápa ba??dhamānas: cp. note on a?? in 2 c. víśvā durita??: this form of the n. pl. is commoner in the RV. than that in āni; p. 78, f. n. 14.

See Page Number 13, Hymn Number 4 in PDF for Sanskrit Version

4

abhi??v?ta? kr??śanair, víśvárūpa?,
híra?yaśamya?, yajató b?hántam,
a??sthād rátha? Savita?? citrábhānu?,
k??a?? rájā?si, távi?ī? dádhdhāna?.

His car adorned with pearls, omniform, with golden pins, lofty, the adorable Savitr? brightly lustrous, putting on the dark spaces and his might, has mounted.

The final vowel of abhí is lengthened in the Sa?hitā text, as often when a long vowel is favoured by the metre. The prp. is also accented, this being usual when a prp. is compounded with a pp. (p. 462, 13 b). kr??śanais: stars are probably meant, as is indicated by x. 68, 11: 'the Fathers adorned the sky with stars, like a dark horse with pearls'. víśvá-rūpam: on the accent cp. note on i. 1, 4 b. -śamyam: inflected like rathi??, p. 87; the śamī is probably a long pin fixed at each end of the yoke to prevent its slipping off the horse's neck. a?? asthāt: root ao. of sthā. k??a?? rájā?si: = *darkness*. dádhdhānas (pr. pt.; the pf. would be dadhānás) governs both rájā?si and távi?īm = *clothing himself in darkness*(cp. 2 a)and *might*, that is, bringing on evening by his might.

See Page Number 14, Hymn Number 5 in PDF for Sanskrit Version

5

ví jánāñ chyāva??? śitipa??do akhyan,[]
 rátha? híra?yapraüga? váhanta?.
 śásvad víśa? Savitúr dáivíasya
 upásthe víśvā bhúvanāni tasthu?.

His dusky steeds, white-footed, drawing his car with golden pole, have surveyed the peoples. For ever the settlers and all creatures have rested in the lap of divine Savitr?.

ví: separated from vb.; see note on a?? vak?ati, i. 1, 2 c. jánāñ chyāva???: for jánāñ śyāva?? (40, 1). śiti-pa??das: on the accentuation of this Bv. on the final member, see p. 455, c α. Note that the initial a of akhyan remains after o (cp. note on i. 1, 9 b). akhyan: a ao. of khyā see(p. 168, a 1), cp. 7 a and 8 a, and páśyan in 2 d; the ao. expresses a single action that has just taken place (p. 345 C); the pf. tasthur expresses an action that has constantly (śásvat) taken place in the past down to the present (113 A a). In -praügam (analysed by the Pāda text of x. 130, 3 as pra-uga), doubtless = pra-yugam (as explained in a Prātiśākhya), there is a remarkable hiatus caused by the dropping of y. víśvā bhúvanāni: here the old and the new form of the n. pl. are used side by side, as very often. On the Sandhi of dáivyasyopásthe cp. note on Ágne, i. 1, 9 b. dáivya *divine* is a variation of the usual devá accompanying the name of Savit?. upásthe: the idea that all beings are contained in various deities, or that the latter are the soul (ātma??) of the animate and inanimate world, is often expressed in the RV.

See Page Number 15, Hymn Number 6 in PDF for Sanskrit Version

6

tisró dya??va?; Savitúr dva?? upásthām??,
 ékā Yamásya bhúvane virā?a???.
 ā?i? ná ráthyam amr??ta??dhi tasthur:
 ihá bravītu yá u tác cíketat.

(There are) three heavens: two (are) the laps of Savitr?, one overcoming men, (is) in the abode of Yama. All immortal things rest (on him) as on the axle-end of a car: let him who may understand this tell it here.

The interpretation of this stanza is somewhat difficult; for it is meant, as the last Pāda indicates, as an enigma (like several others in the RV.). The first Pāda is evidently intended to explain the last two of the preceding stanza: of the three worlds Savit? occupies two (air and earth). The second Pāda adds: the third world (the highest heaven) is the abode of Yama, in which dwell men after death (that is, the Pit?s). The third Pāda means: on Savit?, in these two (lower) worlds, the gods rest. dya??vas: N. pl. of dyó, here f. (which is rare); probably an elliptical pl. (193, 3 a) = heaven, air, and earth. dva??: for dváu before u (22); after tisró dya??va? the f. form dvé should strictly be used (like ékā in b), but it is attracted in gender by the following upásthā

(cp. 194, 3). upásthām̄: the dual ending ā (which in the RV. is more than seven times as common as au), appears before consonants, in pausā at the end of a Pāda, and in the middle of a Pāda before vowels, with which it coalesces. Here it is nasalized (as often elsewhere) before the initial vowel of the following Pāda to avoid the hiatus; this is another indication (cp. note on Ágne, i. 1, 9 b) that there was in the original text of the RV. no vowel Sandhi between the Pādas of a hemistich. virā-?a???: N. s. of virā-sáh (81 b), in which there is cerebralization of s by assimilation to the final cerebral ? (for -sa??); in the first member the quantity of the vowels (for vīra) is interchanged for metrical convenience; the Pada text does not analyse the cd. because the form virā does not occur as an independent word (cp. note on ?tvīj, i. 1, 1 b). amr??tā: n. pl. = the gods. ā?i? ná: on him, as the car rests on the two ends of the axle which pass through the nave of the wheels. ádhi tasthur: the pf. of sthā here takes the acc. by being compounded with ádhi; in 5 d the simple verb takes the loc. The third Pāda is only a modification in sense of 5 c d. bravītu: 3. s. ipv. of brū *speak*(p. 143, 3 c). The pcl. u is always written in the Pada text as a long vowel and nasalized: ūm?? íti. ciketat: pf. sb. of cit *observe*.

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7

ví supar?ó antárik?ā?i akhyad,
gabhrávepā ásurā? sunīthá?
kúeda??nī? su??ria?? kás ciketa?
katama??? dya??? raśmír asya?? tatāna?

The bird has surveyed the atmospheric regions, the divine spirit, of deep inspiration, of good guidance. Where is now the sun? Who has understood (it)? To what heaven has his ray extended?

7-9 deal with Savit? as guiding the sun.

ví . . . akhyat: cp. 5 a and 8 a. supar?ás: Savit? is here called a bird, as the sun-god Sūrya (vii. 63) often is. On the accent of this Bv. and of su-nīthás see p. 455, c a. antárik?ā?i: equivalent to k???a?? rájā?si (4 d), the aerial spaces when the sun is absent. ásuras: this word, which is applied to various gods in the RV., but especially to Varu?a, and in the Avesta, as *ahura*, is the name of the highest god, means a divine being possessed of occult power; towards the end of the Rigvedic period it gradually lost this sense and came to mean a higher hostile power, celestial demon. sunīthás: *guiding well* here means that the sun illumines the paths with his light. kvèda??nīm: when an independent Svarita is in the Sa?hitā text immediately followed by an Udāta, the Svarita vowel, if long, has added to it the figure 3, which is marked with both Svarita and Anudāta (p. 450 b). ida??nīm: *now = at night*. ciketa: pf. of cit *observe*(139, 4). dya??m: acc. of dyó (p. 94, 3), here again (cp. 6 a) f. asya?? = asya a?? tatāna: pf. of tan *stretch*(cp. 137, 2 b). The question here asked, where the sun goes to at night, is parallel to that asked about the stars in i. 24, 10: ‘those stars which are seen at night placed on high, where have they gone by day?’

See Page Number 17, Hymn Number 8 in PDF for Sanskrit Version

8

a??áu ví akhyat kakúbha? p?thivya??s,
tri??? dhánva, yójanā, saptá síndhūn.
hira?yāk?á? Savita?? devá a??gād,
dádhat rátnā dāsú?e va??riā?i.

He has surveyed the eight peaks of the earth, the three waste lands, the leagues, the seven rivers. Golden-eyed god Savitr? has come, bestowing desirable gifts on the worshipper.

The general meaning of this stanza is that Savitr? surveys all space: the mountains, the plains, the rivers, and the regions between heaven and earth. a??áu: 106 *b*. p?thivya??s: on the accentuation see p. 458, 2. tri??: n. pl. (105, 3) to be read disyllabically. dhánva: acc. pl. of dhánvan n., 90, 3 (p. 70; cp. p. 67, bottom). The long syllable after the caesura in b and d (–?– for ??–) is rare in the RV. (p. 440, 4 B). yójanā: probably the thirty leagues that Dawn traverses in the sky (i. 123, 8), the number of each of the other features being expressly stated. hira?yāk?ás: the accent of this cd. as a Bv. is quite exceptional: p. 455 *c*. a??-agāt: root ao. of gā go. dádhat: on the accent cp. 127, 2; on the formation of the stem, 156.

See Page Number 18, Hymn Number 9 in PDF for Sanskrit Version

9

híra?yapā?i? Savita?? vícar?a?ir
ubhé dya??vāp?thivi?? antár īyate.
ápa??mīvā? ba??dhate; vétisu??riam;
abhí k???éna rájasā dya??m ??oti.

Golden-handed Savitr?, the active, goes between both heaven and earth. He drives away disease; he guides the sun; through the dark space he penetrates to heaven.

Dya??vā-p?thivi??: with the usual double accent of Devatā-dvandvas (p. 457, *e β*) and not analysed in the Pada text (cp. note on 1 *b*). Its final ī, as well as the e of ubhé, being Prag?hya (25 *a*, 26 *a*), is followed by íti in the Pada text (p. 25, f. n. 2). antár (46) combined with ī go governs the acc.; cp. the two laps of Savitr? in 6 *a*. ápa ba??dhate: he drives away disease, cp. 3 *d*; contrary to the general rule (p. 466, 19 A) the vb. is here accented; this irregularity not infrequently occurs when in the same Pāda a compound verb is immediately followed by a simple vb. véti: accented because it begins a new sentence; Savitr? guides the sun: cp. 7 *c*. k???éna rájasā: cp. 2 *a* and 4 *d*. abhí . . . dya??m ??oti: cp. 7 *d*. The metre of d is irregular: it is a Tri??ubh of twelve syllables, the first two syllables (abhí) taking the place of a long one. Cp. p. 441, 4 *a* and p. 445, B 1.

See Page Number 19, Hymn Number 10 in PDF for Sanskrit Version

10

híra?yahasto ásurā? sunīthā?,
sum??īkā? suāvām?? yātu arva???.
apasédhan rak?áso yātudha??nān,
ásthād devā? pratido?á? g??ānā?.

Let the golden-handed divine spirit, of good guidance, most gracious, aiding well, come hither. Chasing away demons and sorcerers, the god being lauded has arisen towards eventide.

ásuras: cp. 7 b. svāvān: the analysis of the Pada text, svāvān = *possessed of property*, is followed by Sāya?a who renders it by dhanavān *wealthy*; this would mean that Savit? bestows wealth (cp. dādhad rátnā in 8 d, and vi. 71, 4 a?? dāsú?e suvati bhū??ri vāmám *he, Savit?, brings much wealth to the worshipper*). This nom. occurs several times in the RV., and is always analysed in the same way by the Padapā?ha. On the other hand, three oblique cases of su-ávas *giving good help* occur (svávasam, svávasā, svávasas). Roth takes svāvān to be a nom. of this stem irregularly formed by analogy for su-ávās (cp. 83, 2 a). I follow the Pada text as the meaning is sufficiently good. Final ān, which regularly becomes ām?? before vowels (39), sometimes undergoes the same change before y (40, 4). rak?ásas has the accent of a m. in as (83, 2 a); the n. form is rák?ā?si. yātudha??nān is added, as is often the case, without a connecting ca: cp. note on rayím, in i. 1, 3 a; note that the Sandhi of ān before vowels (39) does not apply at the end of an internal Pāda. If Savit? in this stanza is connected with morning rather than evening, ásthāt would here be equivalent to úd asthāt; cp. RV. vi. 71, 4: úd u ?yá devā? Savita?? dāmunā híra?yapā?i? pratido?ám ásthāt *that god Savit?, the domestic friend, the golden-handed, has arisen towards eventide*; it may, however, be equivalent to a?? asthāt, that is, he has mounted his car, cp. 4 c. g??ānās: pr. pt. Ā., with ps. sense, of 1. g? *sing, greet*.

See Page Number 20, Hymn Number 11 in PDF for Sanskrit Version

11

yé te pánthā?, Savita?, pūrvia??so,
are?áva? súk?tā antárik?e,
tébhir n? adyá pathíbhī? sugébhī
rák?ā ca no, ádhi ca brūhi, deva.

Thine ancient paths, O Savitr?, the dustless, the well made, in the air, (going) by those paths easy to traverse protect us to-day, and speak for us, O god.

te: the dat. and gen. of tvám, is always unaccented; while té, N. pl. m. and N. A. du. f. n. of tá, is always té. pánthās: N. pl. of pánthā, m. *path*, which is the only stem (not pánthān) in the RV. (99, 1 a). Savita?: when final Visarjanīya in the Sa?hitā text

represents original r, this is always indicated by the word being written with r followed by íti in the Pada text; here Savitar íti. 're?ávas: the initial a must be restored (see note on Ágne, i. 1, 9 b; but a is not elided after o in c and d); on the accent of a Bv. formed with privative a, see p. 455, c α. sú-k?tās: Karmadhārayas, in which the first member is an adv. and the last a pp., accent the former; p. 456, 1 α. tébhis: inst. of tá, p. 106; p. 457, 11 b. In c n? adyá should be pronounced because e and o are shortened before a (p. 437, α 4); this rule does not apply when e and o are separated from a by the caesura; hence in d ō, ádhi should be pronounced. sugébhī: see 47. The final a of rák?ā is lengthened because the second syllable of the Pāda favours a long vowel. ádhi . . . brūhi: *be our advocate*; the meaning of this expression is illustrated by other passages: in i. 123, 3 Savit? is besought to report to Sūrya that his worshippers are sinless; in vii. 60, 2 Sūrya is implored to make a similar report to the Ādityas.

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MARÚTAS

This group of deities is prominent in the RV., thirty-three hymns being addressed to them alone, seven to them with Indra, and one each to them with Agni and Pūṣan (vi. 54). They form a troop (gaṇá, śárdhas), being mentioned in the plural only. Their number is thrice sixty or thrice seven. They are the sons of Rudra (ii. 33) and of Pṛṣṇi, who is a cow (probably representing the mottled storm-cloud). They are further said to have been generated by Vāyu, the god of Wind, in the wombs of heaven, and they are called the sons of heaven; but they are also spoken of as self-born. They are brothers equal in age and of one mind, having the same birthplace and the same abode. They have grown on earth, in air, and in heaven, or dwell in the three heavens. The goddess Rodasi is always mentioned in connexion with them; she stands beside them on their car, and thus seems to have been regarded as their bride.

The brilliance of the Maruts is constantly referred to: they are golden, ruddy, shine like fires, and are self-luminous. They are very often associated with lightning: all the five compounds of vidyút in the RV. are almost exclusively descriptive of them. Their lances represent lightning, as their epithet *vidyut lightning-speared* shows. They also have golden axes. They are sometimes armed with bows and arrows, but this trait is probably borrowed from their father Rudra. They wear garlands, golden mantles, golden ornaments, and golden helmets. Armlets and anklets (khādī) are peculiar to them. The cars on which they ride gleam with lightning, and are drawn by steeds (generally feminine) that are ruddy or tawny, spotted, swift as thought. They are great and mighty; young and unaging; dustless, fierce, terrible like lions, but also playful like children or calves.

The noise made by them, and often mentioned, is thunder and the roaring of the winds. They cause the mountains to quake and the two worlds to tremble; they rend trees, and, like wild elephants, devour the forests. One of their main activities is to shed rain: they cover the eye of the sun with rain; they create darkness with the cloud when they shed rain; and they cause the heavenly pail and the streams of the mountains to pour. The waters they shed are often clearly connected with the thunderstorm. Their rain is often figuratively called milk, ghee, or honey. They avert heat, but also dispel darkness, produce light, and prepare a path for the sun.

They are several times called singers: they are the singers of heaven; they sing a song; for Indra when he slew the dragon, they sang a song and pressed Soma. Though primarily representing the sound of the winds, their song is also conceived as a hymn of praise. Thus they come to be compared with priests, and are addressed as priests when in the company of Indra.

Owing to their connexion with the thunderstorm, the Maruts are constantly associated with Indra (ii. 12) as his friends and allies, increasing his strength and prowess with their prayers, hymns, and songs, and generally assisting him in the fight with Vṛtra. Indra indeed accomplishes all his celestial exploits in their company. Sometimes,

however, the Maruts accomplish these exploits alone. Thus they rent V?tra joint from joint, and disclosed the cows.

When not associated with Indra, the Maruts occasionally exhibit the maleficent traits of their father Rudra. Hence they are implored to ward off the lightning from their worshippers and not to let their ill-will reach them, and are besought to avert their arrow and the stone which they hurl, their lightning, and their cow-and man-slaying bolt. But like their father Rudra, they are also supplicated to bring healing remedies. These remedies appear to be the waters, for the Maruts bestow medicine by raining.

The evidence of the RV. indicates that the Maruts are Storm-gods. The name is probably derived from the root mar, *to shine*, thus meaning 'the shining ones'.

i. 85. Metre: Jagatī; 5 and 12 Tri??ubh.

See Page Number 22, Hymn Number 1 in PDF for Sanskrit Version

1

prá yé súmbhante, jánayo ná, sáptayo
ya??man, Rudrása sūnáva? sudá?sasa?,
ródasī hí Marútaś cakriré v?dhé.
mádanti vīra?? vidáthe?u ghr??vaya?.

The wondrous sons of Rudra, the racers, who on their course adorn themselves like women, the Maruts have indeed made the twoworlds to increase. The impetuous heroes rejoice in rites of worship.

jánayas: 99, 1 a. ya??man: loc., 90, 2. sudá?sasas: accent, p. 455, 10 c α. cakriré: 3. pl. Ā. pf. of k?; with dat. inf., p. 334, b. mádanti: with loc., 204, 1 a. vidáthe?u: the etymology and precise meaning of this word have been much discussed. It is most probably derived from vidh *worship*(cp. p. 41, f. n. 1), and means *divine worship*.

See Page Number 23, Hymn Number 2 in PDF for Sanskrit Version

2

tá uk?ita??so mahima??nam āsata:
divi Rudra??soádhi cakrire sáda?.
árcanto arká?, janáyanta indriyám,
ádhi śríyo dadhire Pr??śnimātara?.

They having waxed strong have attained greatness: in heaven the Rudras have made their abode. Singing their song and generating the might of Indra, they whose mother is Pr?śni have put on glory.

té: N. pl. m. of tá *that*, 110. uk?ita??sas: pp. of 2. uk? (= vak?) *grow*. āśata: 3. pl. Ā. root ao. of a?ś *attain*. Rudra??sas: the Maruts are often called ‘Rudras’ as equivalent to ‘sons of Rudra’. ādhi: prp. with the loc. divi; 176, 2. janáyanta indriyám: that is, by their song. ādhi dadhire: 3. pl. Ā. pf. of ādhi dhā, which is especially often used of putting on ornaments. śríyas: A. pl. of śrí?? *glory*; referring to the characteristic brilliance of the Maruts.

See Page Number 23, Hymn Number 3 in PDF for Sanskrit Version

3

gómātaro yác chubháyantē añjibhis,
tanu??u śubhra?? dadhire virúkmata?.
ba??dhante vísvam abhimātinam ápa.
vártmāni e?ām ánu rīyate gh?tám.

When they whose mother is a cow deck themselves with ornaments, shining they put on their bodies brilliant weapons. They drive off every adversary. Fatness flows along their tracks.

gómātaras: as the sons of the cow P?śni. yác chubháyante: Sandhi, 53. dadhire: pf. with pr. sense, *they have put on = they wear*. ápa: prp. after the vb. and separated from it by other words. 191 f; p. 468, 20. ánu rīyate: 3. pl. Ā. pr. of ri *flow*. gh?tám: *ghee* = fertilizing rain. The meaning of d is: the course of the Maruts is followed by showers of rain. e?ām: unemphatic G. pl. m. of ayám, p. 452, 8 B c.

See Page Number 24, Hymn Number 4 in PDF for Sanskrit Version

ví yé bhra??jante súmakhāsa ???íbhi?,
pracyāváyanto ácyutā cid ójasā,
manojúvo yán, Maruto, ráthe?u a??
vr??avrātāsa? pr??atīr áyugdhuam;

Who as great warriors shine forth with their spears, overthrowing even what has never been overthrown with their might: when ye, O Maruts, that are swift as thought, with your strong hosts, have yoked the spotted mares to your cars,

súmakhāsas: a Karmadhāraya cd. according to its accent (cp. p. 455, 10 c α), but the exact meaning of makhā is still somewhat uncertain. pra-cyāváyantas: pr. pt. of cs. of cyu *move*; though this cs., which occurs frequently in the RV., always has a long radical vowel in the Sa?hitā text, it invariably has a short vowel in the Padapā?ha. Marutas: change from the 3. to the 2. prs., in the same sentence, a not infrequent transition in the RV. manojúvas: N. pl. radical ū stem mano-ju??, 100, II a(p. 88). ráthe?u a??: 176, 2. pr??atīs: the spotted mares that draw the cars of the Maruts. áyugdhuam: 2. pl. Ā. root ao. of yuj *yoke*.

See Page Number 25, Hymn Number 5 in PDF for Sanskrit Version

5

prá yád ráthe?u pr??atīr áyugdhva?,
va??je ádri?, Maruto, ra?háyanta?,
uta??ru?áśya ví ?iānti dha??rās
cármevodábhīr ví undānti bhū??ma.

when ye have yoked the spotted mares before your cars, speeding, O Maruts, the stone in the conflict, they discharge the streams of the ruddy (steed) and moisten the earth like a skin with waters.

áyugdhvam: with loc., cp. 204, 1 b. ádrim: the Maruts hold lightning in their hands and cast a stone. utá: here comes before the first instead of the second of two clauses, as ca sometimes does (p. 228, 1). áru?áśya: the ruddy steed of heaven; cp. v. 83, 6 where the Maruts are invoked to pour forth the streams of the stallion; and in v. 56, 7 their *ruddy steed* (vāji?? áru?a?) is spoken of. ví ?yānti: 3. pl. pr. of sā *bind*; Sandhi, 67 a; change back from 2. to 3. prs.; cp. 4 c d. undānti: 3. pl. pr. of ud *wet*. bhū??ma: N. of bhū??man n. *earth* (but bhūmán m. *abundance*).

See Page Number 25, Hymn Number 6 in PDF for Sanskrit Version

6

a?? vo vahantu sáptayo raghu?yádo;
raghupátvāna? prá jigāta bāhúbhi?.
si??data?? barhír: urú va? sádas k?tá?.
mādáyadhva?, Maruto, mádhv? ándhasa?.

Let your swift-gliding racers bring you hither. Swift-flying come forward with your arms. Sit down on the sacrificial grass: a wide seat is made for you. Rejoice, O Maruts, in the sweet juice.

raghu-?yádas: Sandhi, 67 b. raghupátvānas: as belonging to this Pāda to be taken with prá jigāta (gā go). bāhúbhis: with outstretched arms as they drive. si??data a??: 2. pl. ipv. pr. of sad *sit* with prp. following (p. 468, 20). sádas: Sandhi, 43, 2 a. k?tám: as finite vb., 208. mādáyadhvam: cs. of mad *rejoice*, with gen., 202 A b. mádhvas: gen. n. of mádhu, p. 81, f. n. 12; the sweet juice is Soma.

See Page Number 26, Hymn Number 7 in PDF for Sanskrit Version

7

tè `vardhanta svátavaso mahitvana??:
a?? na??ka? tasthúr; urú cakrire sáda?.
Ví??ur yád dha??vad vr??a?a? madacyúta?,
váyo ná sīdann ádhi barhí?i priyé.

Self-strong they grew by their greatness: they have mounted to the firmament; they have made for themselves a wide seat. When Viśnu helped the bull reeling with intoxication, they sat down upon their beloved sacrificial grass like birds.

tè 'vardhanta: Sandhi accent, p. 465, 17, 3. mahitvana?: inst. of mahitvaná, p. 77, f. n. 3. a? tasthúr: vb. of a principal sentence accented according to p. 468, β. Ví?us: the mention of wide space (a conception intimately connected with Vi?u, cp. uru-gāyá, &c.) in 6 c and 7 b has here probably suggested the introduction of Vi?u (i. 154), who is in various passages associated with the Maruts (especially in v. 87) and who also forms a dual divinity (Índrā-Vi?ū) with Indra. dha: Sandhi, 54. a?vat: 3. s. ipf. of av *favour*; Vi?u helps Indra, aided by the Maruts, in his conflicts. vr??an: dec., 90, 1; both this word and madacyút are applied to Soma as well as Indra, but the meaning of the vb. av and the use of the ipf. are in favour of Indra being intended, the sense then being: 'when Vi?u and Indra, associated in conflict, came to the Soma offering, the Maruts, their companions, came also.' váyas: N. pl. of ví *bird*. sīdan: unaugmented ipf. of sad *sit*.

See Page Number 27, Hymn Number 8 in PDF for Sanskrit Version

8

śu??rā ivéd yúyudhaya ná jágmaya?,
śravasyávo ná pr??tanāsu yetire.
bháyante vísvā bhúvanā Marúdbhio:
ra??jāna iva tve?ása?d?śo nára?.

Like heroes, speeding like warriors, like fame-seeking (men) they have arrayed themselves in battles. All creatures fear the Maruts: the men are like kings of terrible aspect.

iva: note how this pcl. interchanges with ná in this stanza. yetire: 3. pl. pf. Ā. of yat: 137, 2 a. bháyante: 3. pl. pr. Ā. of bhī *fear*; the pr. stem according to the bhū class is much commoner in the RV. than that according to the third class. Marúdbhayas: 201 A b. náras: the Maruts; N. pl. of n? *man*, 101, 1.

See Page Number 27, Hymn Number 9 in PDF for Sanskrit Version

9

Tvá??ā yád vājra? sūk?ta? hira?yáya?□
sahásrabh??i? suápā ávartayat,
dhattá Índro nária??pā?si kártave:
áhan V?trá?, nír apa??m aubjad ar?avám.

When the skilful Tvas?s?r? had turned the well-made, golden, thousand-edged bolt, Indra took it to perform manly deeds: he slew Vr?tra, and drove out the flood of waters.

The association of ideas connecting Indra with the Maruts is continued from 7 c d. That Tvaṣṭi fashioned Indra's bolt for him is mentioned, in a similar context, in i. 32, 1 c and 2 b: áhann áhim, ánv apás tatarda; Tváṣṭiḥ asmai vājraḥ svaryāḥ tatakā he slew the serpent, he released the waters; Tvaṣṭiḥ fashioned for him the whizzing bolt. dhatté: 3. s. pr. Ā. used in the past sense (212 A 2). kártave: dat. inf. of purpose, in order to perform (k?), 211. náryāpāṣi is here and in viii. 96, 19 analysed by the Pada text as nári āpāṣi. The only possible sense of these words would be *deeds against the hero* (Vṛtra). On the other hand náryāḥ appears once (vii. 21, 4) and náryā twice (iv. 19, 10; viii. 96, 21) as an attribute of āpāṣi; the epithet náryāpasam, analysed by the Padapāṭha (viii. 93, 1) as nárya-apasam *doing manly deeds* is applied to Indra. It thus seems preferable to make the slight emendation náryāṣi (to be read náriāṣi) in the Saṁhitā text, and náryāḥ in the Pada text. nírbhāt: 3. s. ipf. of ubj *force*(cp. 23 c).

See Page Number 27, Hymn Number 10 in PDF for Sanskrit Version

10

ūrdhvāḥ nunudre avatāḥ tá ójasā;
dādḥāḥ cid bibhidur ví párvatam.
dhámanto vāḥ Marútaḥ sudaṇavo
máde sómasya ráṇi cakrire.

*They have pushed up the well with might; they have split even the firm mountain.
Blowing their pipes the bountiful Maruts have performed glorious deeds in the
intoxication of Soma.*

ūrdhvám: *have pressed* (the bottom) *upward*, that is, *overturned, poured out*; avatám: the cloud; = they have shed rain. dādḥāḥám: pf. pt. Ā. of dḥ make firm, with long red. vowel (139, 9), shortened in the Pada text. bibhidur vi: p. 468, 20. párvatam: cloud mountain; another way of saying the same thing. dhámantas: with reference to the sound made by the Maruts; cp. árcantas, 2 c. máde sómasya: Indra is constantly said to perform his mighty deeds in the intoxication of Soma, so his associates the Maruts are here similarly described.

See Page Number 27, Hymn Number 11 in PDF for Sanskrit Version

11

jihmāḥ nunudre avatāḥ táyā díśaḥ:
ásiñcann útsaḥ Gótamāya tḥáje.
aḥ gachantīm ávasā citrábhānavaḥ:
kaḥmaḥ víprasya tarpayanta dhaḥmabhiḥ.

*They have pushed athwart the well in that direction: they poured out the spring for
the thirsty Gotama. Of brilliant splendour they approach him with help; may they
satisfy the desire of the sage by their powers.*

jihmám: so as to be horizontal and pour out the water, much the same as ūrdhvám in 10 a. táyā díśa??: this expression is obscure; it may mean, in the quarter in which Gotama was; cp. 199 A 4. ĩm: *him*, Gotama, p. 220. víprasya: of Gotama. tarpayanta: cs. of t?p *be pleased*; the inj. is more natural here, coming after a pr., than an unaugmented ipf. would be.

See Page Number 30, Hymn Number 12 in PDF for Sanskrit Version

12

ya?? va? śárma śásamāna??ya sánti,
tridha??tūni dāśú?e yachata??dhi.
asmábhya? ta??ni, Maruto, ví yanta.
rayí? no dhatta, vr???a?a?, suvi??ram.

The shelters which you have for the zealous man, extend them three-fold to the worshipper. Extend them to us, O Maruts. Bestow on us wealth together with excellent heroes, mighty ones.

śárma: N. pl. n. (90, 2) śásamāna??ya: pf. pt. Ā. of śam *labour*. tridha??tūni: used appositionally (198). dāśú?e: dat. of dāśva??s, 157 b. yachata ádhi: prp. after vb., p. 468, 20; ipv. pr. of yam *stretch*. asmábhyam: p. 104. ví yanta: 2. pl. ipv. root ao. of yam *stretch*(cp. p. 172, 5). dhatta: 2. pl. ipv. of dhā *put*(p. 144 B b). su-vi??ram: that is, accompanied by warrior sons; cp. vīrávattamam, i. 1, 3 c.

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VI??U

This deity occupies a subordinate position in the RV., being celebrated in only five or six hymns. The only anthropomorphic traits mentioned about him are the strides he takes, and the description of him as a youth vast in body who is no longer a child. The central feature of his nature consists in his three steps, connected with which are his exclusive epithets ‘wide-going’ (uru-gāyá) and ‘wide-striding’ (uru-kramá). With these steps he traverses the earth or the terrestrial spaces. Two of his steps are visible to men, but the third or highest is beyond the flight of birds or mortal ken. His highest step is like an eye fixed in heaven; it shines brightly down. It is his dear abode, where pious men and the gods rejoice. There can be no doubt that these three steps refer to the course of the sun, and in all probability to its passage through the three divisions of the world: earth, air, and heaven. Vi??u sets in motion like a revolving wheel his ninety steeds (= days) with their four names (= seasons), an allusion to the three hundred and sixty days of the solar year. Thus Vi??u seems to have been originally a personification of the activity of the sun, the swiftly-moving luminary that with vast strides passes through the whole universe. Vi??u takes his steps for man’s existence, to bestow the earth on him as a dwelling. The most prominent secondary characteristic of Vi??u is his friendship for Indra, with whom he is often allied in the fight with V?tra. In hymns addressed to Vi??u alone, Indra is the only other deity incidentally associated with him. One hymn (vi. 69) is dedicated to the two gods conjointly. Through the V?tra myth the Maruts, Indra’s companions, are drawn into alliance with Vi??u, who throughout one hymn (v. 87) is praised in combination with them.

The name is most probably derived from *vi? be active*, thus meaning ‘the active one’.

i. 154. Metre: Tri??ubh.

See Page Number 31, Hymn Number 1 in PDF for Sanskrit Version

1

Ví??or nú ka? vīrīā?i prá voca?,
 yá? pa??rthivāni vimamé rájā?si;
 yó áskabhāyad úttara? sadhástha?,
 vicakramā?ás tr?dhórugāyá?.

I will now proclaim the heroic powers of Vis?n?u, who has measured out the terrestrial regions; who established the upper gathering-place, having, wide-paced, strode out triply.

kam: this pcl. as an encl. always follows nú, sú or hí (p. 225, 2). vīrya??i: the syllable preceding the so-called independent Svarita (p. 448) is marked with the Anudatta in the same way as that preceding the Udatta; here we have, as usual, in reality the

dependent Svarita, the word having to be pronounced vīría??i. prá vocam: inj. ao. of vac, 147, 3. pa??rthivāni rájā?si: the earth and the contiguous air. vi-mamé: this refers to the sun traversing the universe; cp. what is said of Varu?a in v. 85, 5: ma??neneva tasthiva??m?? antárik?e ví yó mamé p?thivi?? su??rye?a *who standing in the air has measured out the earth with the sun, as with a measure*. áskabhāyat: ipf. of skabh *prop*; the cosmic action of supporting the sky is also attributed to Savit?, Agni, and other deities. úttara? sadhástham: that is, heaven, as opposed to the terrestrial spaces in b, according to the twofold division of the world. vicakramā?ás: pf. pt. Ā. of kram. tre-dha??: with his three steps; the first syllable must be pronounced with a slur equivalent to two short syllables (??); the resolution tredha?? urugāyá? would produce both an abnormal break and an abnormal cadence (p. 441, top).

See Page Number 32, Hymn Number 2 in PDF for Sanskrit Version

2

prá tād Ví??u? stavate vīrie?a,
m?gó ná bhīmá? kucaró giri??ha???,
yásyorú?u tri?ú vikráma?e?u
adhik?iyánti bhúvanāni víśvā.

By reason of his heroic power, like a dread beast that wanders at will, that haunts the mountains, Vis?n?u is praised aloud for that: he in whose three wide strides all beings dwell.

prá stavate: Ā. of stu in the ps. sense, as is often the case when the pr. stem is formed according to the first (and not the second) class. tād: the cognate acc. (p. 300, 4) referring to the heroic powers of Ví??u attributed to him in the preceding stanza. vīryè?a: cp. note on vīrya??i in 1 a. m?gás: Sāya?a here interprets this word to mean a beast of prey such as a lion; but though bhīmá occurs as an attribute both of si?há *lion* and of v??abhá *bull* in the RV., giri??ha?? is found three or four times applied to the latter and never to the former, and in the next stanza Ví??u is called a ‘mountain-dwelling bull’; hence the simile appears to allude to a bull rather than a lion. ku-cará: Yāska, followed by Sāya?a, has two explanations of this word, *doing ill* (ku = kutsita? karma *blameworthy deed*) or *going anywhere* (kva aya? na gachati *where does he not go?*). Note that the word is not analysed in the Pada text because ku does not occur as an independent word. Sāya?a has two explanations of giri??ha??: *dwelling in a lofty world* or *always abiding in speech* (giri as loc. of gir) *consisting of Mantras, &c. (!)*; on the inflexion see 97, 2; note that in the analysis of the Pada text the change caused by internal Sandhi in the second member is, as always, removed. vikrámane?u: note that the final vowel of the Pāda must be restored at the junction with the next Pāda. adhi-k?iyánti: the root 1. k?i follows the ad class (k?éti) when it means *dwell*, but the bhū class (k?áyati) when it means *rule over*. With c and d cp. what is said of Savit? in i. 35, 5.

See Page Number 33, Hymn Number 3 in PDF for Sanskrit Version

3

prá Vī??ave śu??ám etu mánma,
girik?íta urugāya??ya vr??e,
yá idá? dīrghá? práyata? sadhástham
éko vimamé tribhír ít padébhi?;

Let my inspiring hymn go forth for Vis?n?u, the mountain-dwelling wide-pacing bull, who alone with but three steps has measured out this long far-extended gathering-place;

śū?ám: the ū must be slurred disyllabically (= ??). idá? sadhástham: of course the earth as opposed to úttara? sadhástham in 1 c. ékas and tribhís are antithetical. id emphasizes the latter word: *with only three*. The second Pāda of this stanza is parallel to the third of the preceding, the epithets in the former being applied direct to Vī??u, in the latter to the wild beast to which Vī??u is compared: girik?ít = giri??ha??; urugāyá = kucará; vr??an = m?gó bhímá?. This correspondence of kucará (besides V.'s alternative exclusive epithet urukramá in 5 c and elsewhere) confirms the explanation of urugāyá as *wide-pacing* from gā go (Yāska, mahāgati *having a wide gait*), and not *widely sung* from gā sing (Sāya?a).

See Page Number 34, Hymn Number 4 in PDF for Sanskrit Version

4

yásya tri?? pūr?a?? mádhunā pada??ni
ák?īyamā?ā svadháyā mādanti;
yá u tridha??tu p?thivi??m utá dya??m
éko dādha??ra bhúvanāni víśvā.

Whose three steps filled with mead, unfailing, rejoice in bliss; and who in threefold wise alone has supported earth and heaven, and all beings.

tri??: n. pl. of trí (105, 3). pada??ny: the final vowel of the Pāda must be restored; cp. 2 c. pūr?a??: cp. p. 308 d. ák?īyamā?ā: *never failing* in mead; the privative pcl. a is almost invariably accented in Karmadhārayas, p. 456 a (top); such negative cds. are not analysed in the Pada text. svadháyā: inst. with verbs of rejoicing (p. 308 c). mādanti: his footsteps rejoice, that is, those dwelling in them do so. u: = *also*(p. 221, 2). tri-dha??tu: this n. form is best taken adverbially = tredha?? in 1 d, *in a threefold way*, by taking his three steps. It might, however, mean the threefold world, loosely explained by the following *earth and heaven*. ékas: *alone* in antithesis to víśvā, cp. 3 d. dādha??ra: pf. of dh?, with long red. vowel (139, 9), which is here not shortened in the Pada text.

See Page Number 35, Hymn Number 5 in PDF for Sanskrit Version

5

tád asya priyám abhí pa??tho ásyā?,
 náro yátra devayávo mádanti:
 urukramásya sá hí bándhur ittha??,
 Ví??o? padé paramé mádhva útsa?.

I would attain to that dear domain of his, where men devoted to the gods rejoice: for that, truly akin to the wide-strider, is a well of mead in the highest step of Vis?n?u.

abhí ásyām: op. root ao. of a?ś *reach*. yátra: in the third step of Vi??u = heaven, where the Fathers drink Soma with Yama (cp. i. 35, 6). náras: that is, pious men who dwell in heaven; N. pl. of nr??, 101, 1. sá: referring to pa??thas is attracted in gender to bándhus, 194, 3. ittha??: p. 218. mádhvas (gen., p. 81, n. 12): cp. 4 a, where the three steps are filled with mead; but the third step is its special abode.

See Page Number 35, Hymn Number 6 in PDF for Sanskrit Version

6

ta?? vā? va??stūni uśmasi gámadhyai,
 yátra ga??vo bhú??riś??gā aya??sa?:
 átra??ha tád urugāyásya vr????a?
 paramá? padám áva bhāti bhú??ri.

We desire to go to those abodes of you two, where are the many-horned nimble kine: there indeed that highest step of the wide-pacing bull shines brightly down.

vām: *of you two*, that is, of Indra and Vi??u. The former, being the only other god with whom Vi??u is intimately associated, would easily be thought of incidentally in a hymn addressed to Vi??u alone; this dual also anticipates the joint praise of these two gods as a dual divinity (Índrā-Vi??ū) in the first two stanzas of the next hymn (i. 155). uśmasi: 1. pl. pr. of vaś *desire*(134, 2 a). gámadhyai: dat. inf., p. 193, 7. ga??vas: N. pl. of gó *cow*(102, 2); it is somewhat doubtful what is meant by the cows; they are explained by Yāska and Sāya?a as rays; this is a probable sense, as the rays of dawn are compared with cattle, and something connected with sunlight is appropriate to the third step of Vi??u, the realm of light. Roth explains ga??vas as stars, but there is little to support this interpretation. bhú??ri-ś??gās: *many-horned* would allude to the diffusion of the sunbeams in many directions. aya??sas: this form is understood as a N. pl. of aya (from i *go*) by Yāska, who explains it as ayanās *moving*, and by Sāya?a as gantāras *goers* = *ativist?ās very widely diffused*; but the occurrence of the A. s. aya??sam, the G. pl. aya??sām, as well as the A. pl. aya??sas, indicates that the stem is aya??s; while its use as an attribute of si?há *lion*, ásva *horse*, and often of the Maruts, shows that the meaning must be *active, swift, nimble*. áha: on the use of this pcl. see p. 216. vr????as: cp. 3 b.

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DYA??VĀ-P?THIVI??

Heaven and Earth are the most frequently named pair of deities in the RV. They are so closely associated that, while they are invoked as a pair in six hymns, Dyáus is never addressed alone in any hymn, and P?thiv in only one of three stanzas. The dual compound Dya??vā-P?thivi??, moreover, occurs much oftener than the name of Dyáus alone. Heaven and Earth are also mentioned as ródasī *the two worlds* more than 100 times. They are parents, being often called pitárā, mātárā, jánitṛī, besides being separately addressed as ‘father’ and ‘mother’. They have made and sustain all creatures; they are also the parents of the gods. At the same time they are in different passages spoken of as themselves created by individual gods. One of them is a prolific bull, the other a variegated cow, being both rich in seed. They never grow old. They are great and wide-extended; they are broad and vast abodes. They grant food and wealth, or bestow great fame and dominion. Sometimes moral qualities are attributed to them. They are wise and promote righteousness. As father and mother they guard beings, and protect from disgrace and misfortune. They are sufficiently personified to be called leaders of the sacrifice and to be conceived as seating themselves around the offering; but they never attained to a living personification or importance in worship. These two deities are quite co-ordinate, while in most of the other pairs one of the two greatly predominates.

i. 160. Metre: Jagatī.

See Page Number 37, Hymn Number 1 in PDF for Sanskrit Version

1

té hí Dya??vā-P?thivi?? viśváśa?bhuvā,
 ?ta??varī, rájaso dhārayátkavī:
 sujánmanī dhi?á?e antár īyate
 devó devi?? dhárma?ā Su??ria? súci?.

These two, indeed, Heaven and Earth, are beneficial to all, observing order, supporting the sage of the air: between the two divine bowls that produce fair creations the divine bright Sūrya moves according to fixed law.

The first two Pādas form an independent sentence; otherwise hí (p. 252) would accent īyate in c. Dya??vā-P?thivi??: on the accent, and treatment in the Pada text, see note on i. 35, 1 b. viśvá-śa?bhuvā: dec., p. 89; accent, note on i. 1, 4 b; final a and ā are never contracted with ? (19 a and note 5). ?ta??-varī: note that, when the final vowel of a cd. is Prag?hya, this is in the Pada text first indicated by íti, and the cd. is then repeated and analysed; in the present case the suffix varī (f. of van, pp. 67 and 69, f. n. 2) is treated like the final member of a cd., and the final vowel of ?tā is treated as metrically lengthened. dhārayát-kavī: a governing cd. (189 A 2 a); the gen. rájasas is dependent on -kavī, probably = Agni, who (in x. 2, 7) is said to have been begotten by

Dyāvā-pṛthivī. dhiśe: the exact meaning of this word, here a designation of dyaṁ-pṛthivī, is uncertain. antár īyate goes between with acc.; the same thing is said of Savitṛ in i. 35, 9 b. dhárman n. ordinance (dharmán m. ordainer) is the only stem in the RV. (dhárma is a later one).

See Page Number 38, Hymn Number 2 in PDF for Sanskrit Version

2

uruvyácasā mahínī asaścātā,
pitaṁ mātaṁ ca, bhúvanāni rakṣataḥ.
sudhr̥ṣame vapuṣe ná ródasī,
pitaṁ yát sīm abhī rūpáir avāsayat.

As Father and Mother, far-extending, great, inexhaustible, the two protect (all) beings. Like two most proud fair women are the two worlds, since the Father clothed them with beauty.

uru-vyácasā: on the accent of this Bv. having wide extension, see p. 455 c α. The du. a-saścāt-ā is a Bv. (as the accent shows, p. 455 c α) having no second, while á-saścant (also an epithet of Dyāvā-pṛthivī) is a Karmadhāraya (p. 455, f. n. 2), not a second = unequalled. su-dhr̥ṣame: on the Pada analysis cp. note on i. 1, 1 c. vapuṣe: cp. note on vīryaḥ, i. 154, 1 a. pitaṁ: the god here meant as the father of Dyāvā-pṛthivī may be Viśvakarman, who in RV. x. 81, 1. 2 is called 'our father' and is described as creating the earth and heaven. sīm: see p. 249. abhī avāsayat: ipf. cs. of 2. vas wear.

See Page Number 38, Hymn Number 3 in PDF for Sanskrit Version

3

sá váhniḥ putráḥ pitṛóḥ pavítravān
punaḥti dhiṣro bhúvanāni māyáyā.
dhenúḥ ca pṛṣṇiḥ vṛṣabháḥ surétasaḥ
viśvaḥśukráḥ páyḥ asya dukṣataḥ.

That son of the two parents, the driver, the purifier, wisely purifies beings by his mysterious power. He has always milked from the speckled cow and from the bull abounding in seed his shining moisture.

putrás: by the son of the parents (Heaven and Earth) Agni is meant; for he is expressly said to have been begotten by Heaven and Earth (RV. x. 2, 7), cp. note on 1 b; he is especially called váhni as the one who conveys (vahati) the gods to the sacrifice; he is very frequently called pāvaká purifier (a term seldom applied to any other deity); he purifies beings in his character of priest. Sāyāḥ thinks the Sun is meant, and explains purifies by illumines. dhenúm: the term cow is often used in the RV. in the sense of earth. ca is here used with the first acc. instead of the second (cp. p. 228, 1). vṛṣabhám: Dyaus is called a bull in other passages also, and is said to have been made

by Agni to roar for man (i. 31, 4). su-rétasam: alludes to the shedding of rain. vísva??hā is a cd. adv. resulting from the juxtaposition of vísvā áhā as an acc. of time (cp. p. 300, 5) = *for all days* equivalent to áhā vísvā which also occurs. duk?ata: unaugmented sa ao. (141 a) without initial aspiration (which is, however, restored in the Pada text), from duh *milk* (with two acc., 198, 2). The general meaning of c d is that Agni as the priest of sacrifice causes heaven to fertilize the earth, and the latter to be productive.

See Page Number 38, Hymn Number 4 in PDF for Sanskrit Version

4

ayá? deva??nām apásām apástamo
yó jaja??na ródasī vísváśa?bhuvā.
ví yó mamé rájasī sukratūyáyā
ajārebhi? skámbhanebhi?, sám ān?ce.

He of the active gods is the most active who has created the two worlds that are beneficial to all. He who with insight has measured out the two spaces (and upheld them) with unaging supports, has been universally praised.

In this stanza (cp. 2) the father of Heaven and Earth is celebrated. apásām: partitive gen. (p. 321, b α). ví . . . mamé: this expression is also used of Vi??u (see i. 154, 1. 3) and other gods. rájasī: the heavenly and the terrestrial spaces. The initial vowel of d must be restored. sám ān?ce: red. pf. of arc *sing*(139, 6), the Ā. being used in the ps. sense; Sāya?a explains it in an act. sense as pūjítavān *has honoured*, which he further interprets to mean sthāpitavān *has established!*

See Page Number 38, Hymn Number 5 in PDF for Sanskrit Version

5

té no g??āné, mahinī, máhi śráva?,
k?atrá?, Dyāvā-P?thivī, dhāsatho b?hát.
yénābhí k??i??s tatánāma vísváhā
pana??yam ój? asmé sám invatam.

So being lauded, O great ones, bestow on us, O Heaven and Earth, great fame and ample dominion. Bring for us praiseworthy strengthby which we may always extend over the peoples.

té: N. du. f., used anaphorically (p. 294, b). g??āné: pr. pt. of 1. g? *sing*, Ā. used in ps. sense. mahinī: there are six adjectives meaning *great*, formed from the root mah *be great*: by far the commonest is máh (81); mahánt (85 a) is also common; mahá and mahín are not common, but are inflected in several cases; máhi and mahás (83, 2 a α) are used in the N. A. sing. only, the former very often, the latter rarely. k?atrám: without ca. dhāsathas: 2. du. sb. s ao. (p. 162, 2) of dhā *bestow*, to be construed with

the dat. nas. abhí . . . tatánāma: pf. sb. of tan *stretch* (140, 1, p. 156). viśvá-hā is an adv. formed with the suffix hā = dhā (p. 212 β) meaning literally *in every manner* = *always* (cp. viśva?hā in 3 d); on the accent cp. note on viśvátas in i. 1, 4 b. pana?yya: see 162, 2. ój?: final o is pronounced short before ? (p. 437, a 4), but the rhythm of the break here (–?–) is abnormal (p. 440, f. n. 6). asmé: properly loc. of vayám (p. 104), but also used as a dat., is Prag?hya; it is dat. here (200 A 1). invatam: 2. du. ipv. of inv, a secondary root produced by a transfer from the fifth class (i-nu) to the first, ínv-a (133, 3 b).

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ÍNDRA

Indra is invoked alone in about one-fourth of the hymns of the RV., far more than are addressed to any other deity; for he is the favourite national god of the Vedic people. He is more anthropomorphic on the physical side, and more invested with mythological imagery, than any other member of the pantheon. He is primarily a god of the thunderstorm who vanquishes the demons of drought or darkness, and sets free the waters or wins the light. He is secondarily the god of battle who aids the victorious Āryan in overcoming his aboriginal foes.

His physical features, such as body and head, are often referred to; after he has drunk Soma he agitates his jaws and his beard; and his belly is many times mentioned in connexion with his great powers of drinking Soma. Being tawny (hári) in colour, he is also tawny-haired and tawny-bearded. His arms are especially often referred to because they wield the thunderbolt (vájra). which, mythologically representing the lightning stroke, is his exclusive weapon. This bolt was fashioned for him by Tva???, being made of iron (āyasá), golden, tawny, sharp, many-pointed, sometimes spoken of as a stone or rock. Several epithets, compounds or derivatives of vájra, such as vájra-bāhu *bearing the bolt in his arm* and vajrín *wielder of the bolt* are almost without exception applied to him. Sometimes he is described as armed with bow and arrows; he also carries a hook (a?kuśá).

Having a golden car, drawn by two tawny steeds (hári), he is a car-fighter (rathe??ha??). Both his car and his steeds were fashioned by the ?bhus, the divine artificers.

As Indra is more addicted to Soma than any of the other gods, the common epithet 'Soma-drinker' (Somapa??) is characteristic of him. This beverage stimulates him to carry out his warlike deeds; thus for the slaughter of V?tra he is said to have drunk three lakes of Soma. One whole hymn (x. 119) is a monologue in which Indra, intoxicated with Soma, boasts of his greatness and his might.

Indra is often spoken of as having been born, and two whole hymns deal with the subject of his birth. His father, the same as Agni's, appears to be Dyaus; but the inference from other passages is that he is Tva???, the artificer among the gods. Agni is called Indra's twin brother, and Pū?an (vi. 54) is also his brother. His wife, who is often mentioned, is Indrā?ī. Indra is associated with various other deities. The Maruts (i. 85) are his chief allies, who constantly help him in his conflicts. Hence the epithet Marútvant *accompanied by the Maruts* is characteristic of him. Agni is the god most often conjoined with him as a dual divinity. Indra is also often coupled with Varu?a (vii. 86) and Vāyu, god of Wind, less often with Soma (viii. 48), B?haspati (iv. 50), Pū?an, and Vi??u.

Indra is of vast size; thus it is said that he would be equal to the earth even if it were ten times as large as it is. His greatness and power are constantly dwelt on: neither gods nor men have attained to the limit of his might; and no one like him is known

among the gods. Thus various epithets such as *śakrá* and *śácīvant mighty*, *śácīpáti lord of might*, *śatákratu having a hundred powers*, are characteristic of him.

The essential myth forming the basis of his nature is described with extreme frequency and much variation. Exhilarated by Soma and generally escorted by the Maruts, he attacks the chief demon of drought, usually called Vṛtra, but often also the serpent (áhi). Heaven and Earth tremble when the mighty combat takes place. With his bolt he shatters Vṛtra who encompasses the waters, hence receiving the exclusive epithet *apsu-jít conquering in the waters*. The result of the conflict, which is regarded as being constantly renewed, is that he pierces the mountain and sets free the waters pent up like imprisoned cows. The physical elements in the conflict are nearly always the bolt, the mountain, waters or rivers, while lightning, thunder, cloud, rain are seldom directly named. The waters are often terrestrial, but also often aerial and celestial. The clouds are the mountains (*párvata*, *girí*), on which the demons lie or dwell, or from which Indra casts them down, or which he cleaves to release the waters. Or the cloud is a rock (*ádri*) which encompasses the cows (as the waters are sometimes called), and from which he releases them. Clouds, as containing the waters, figure as cows also; they further appear under the names of udder (*uṣṍdhar*), spring (*útsa*), cask (*kávandha*), pail (*kóśa*). The clouds, moreover, appear as the fortresses (*púras*) of the aerial demons, being described as moving, autumnal, made of iron or stone, and as 90, 99, or 100 in number. Indra shatters them and is characteristically called the ‘fort-destroyer’ (*pūrbhíd*). But the chief and specific epithet of Indra is ‘Vṛtra-slayer’ (*Vṛtra-hán*), owing to the essential importance, in the myth, of the fight with the demon. In this fight the Maruts are his regular allies, but Agni, Soma, and Viśṇu also often assist him. Indra also engages in conflict with numerous minor demons; sometimes he is described as destroying demons in general, the Rakṣases or the Asuras.

With the release of the waters is connected the winning of light, sun, and dawn. Thus Indra is invoked to slay Vṛtra and to win the light. When he had slain Vṛtra, releasing the waters for man, he placed the sun visibly in the heavens. The sun shone forth when Indra blew the serpent from the air. There is here often no reference to the Vṛtra fight. Indra is then simply said to find the light; he gained the sun or found it in the darkness, and made a path for it. He produces the dawn as well as the sun; he opens the darkness with the dawn and the sun. The cows mentioned along with the sun and dawn, or with the sun alone, as found, released, or won by Indra, are here probably the morning beams, which are elsewhere compared with cattle coming out of their dark stalls. Thus when the dawns went to meet Indra, he became the lord of the cows; when he overcame Vṛtra he made visible the cows of the nights. There seems to be a confusion between the restoration of the sun after the darkness of the thunderstorm, and the recovery of the sun from the darkness of night at dawn. The latter feature is probably an extension of the former. Indra’s connexion with the thunderstorm is in a few passages divested of mythological imagery, as when he is said to have created the lightnings of heaven and to have directed the action of the waters downwards. With the Vṛtra-fight, with the winning of the cows and of the sun, is also connected the gaining of Soma. Thus when Indra drove the serpent from the air, there shone forth fires, the sun, and Soma; he won Soma at the same time as the cows.

Great cosmic actions are often attributed to Indra. He settled the quaking mountains and plains. He stretches out heaven and earth like a hide; he holds asunder heaven and earth as two wheels are kept apart by the axle; he made the non-existent into the existent in a moment. Sometimes the separation and support of heaven and earth are described as a result of Indra's victory over a demon who held them together.

As the destroyer of demons in combat, Indra is constantly invoked by warriors. As the great god of battle he is more frequently called upon than any other deity to help the Aryans in their conflicts with earthly enemies. He protects the Aryan colour and subjects the black skin. He dispersed 50,000 of the black race. He subjected the Dasyus to the Aryan, and gave land to the Aryan.

More generally Indra is praised as the protector, helper, and friend of his worshippers. He is described as bestowing on them wealth, which is considered the result of victories. His liberality is so characteristic that the frequent attribute *maghāvan bountiful* is almost exclusively his.

Besides the central myth of the Vṛtra-fight, several minor stories are connected with Indra. In various passages he is described as shattering the car of Uṣas, goddess of Dawn (iv. 51); this trait is probably based on the notion of Indra's bringing the sun when kept back by the delaying dawn. He is also said to have stopped the steeds of the Sun, apparently by causing the latter to lose a wheel of his car. Indra is further associated with the myth of the winning of Soma; for it is to him that the eagle brings the draught of immortality from the highest heaven. Another myth is the capture by Indra, with the help of Saramā, of the cows confined in a cave by demons called Paṇis.

Various stories which, though mixed with mythological elements, probably have an historical basis, are told of Indra's having fought in aid of individual protégés, such as king Sudās, against terrestrial foes.

The attributes of Indra are chiefly those of physical superiority and rule over the physical world. He is energetic and violent in action, an irresistible fighter, an inexhaustible lavish of the highest goods on mankind, but at the same time sensual and immoral in various ways, such as excess in eating and drinking, and cruelty in killing his own father Tvaṣṭi. He forms a marked contrast to Varuṇa, the other great universal monarch of the RV., who wields passive and peaceful sway, who uniformly applies the laws of nature, who upholds moral order, and whose character displays lofty ethical features.

The name of Indra is pre-Indian; for it occurs in the Avesta as that of a demon; the term *verethraghna* (= Vṛtrahán) is also found there as the designation of the God of Victory, though unconnected with Indra. Thus it seems likely that there was already in the Indo-Iranian period a god resembling the Vṛtra-slaying Indra of the RV. The etymology of the word is doubtful, but its radical portion *ind* may be connected with that in *ind-u drop*.

ii. 12. Metre: Triṣṭubh.

See Page Number 45, Hymn Number 1 in PDF for Sanskrit Version

1

yó jātá evá prathamó mánavān
devó deva??n krátunā paryábhū?at;
yásya sú?mād ródasī ábhyasetā?
n?m?ásya mahna??: sá, janāsa, Índra?.

The chief wise god who as soon as born surpassed the gods in power; before whose vehemence the two worlds trembled by reason of the greatness of his valour: he, O men, is Indra.

evá: see p. 224, 2. mánavān: note that the suffix vān is not separated in the Pada text, as it is in pavitra-vān (i. 160, 3); had the Sandhi of the word, however, been máno-vān it would have been analysed as mána??vān. devó deva??n: cp. i. 1, 5 c. paryábhū?at: the exact meaning of the vb. pári bhū? is somewhat uncertain here, but as the greatness of Indra is especially emphasized in this hymn, *surpass* seems the most probable. Sāya?a explains it here as *encompassed with protection*; in the AV. as *ruled over*; in the TS. as *surpassed*. ródasī: the Prag?hya ī of duals is not shortened in pronunciation before vowels (p. 437, f. n. 3). ábhyasetām: ipf. of bhyas = bhī *be afraid of*, with abl. (p. 316, b). mahna??: inst. of mahán *greatness*(cp. p. 458, 2). The refrain sá, janāsa, Índra? ends every stanza (except the last) of this hymn; similarly vísvasmād Índra úttara? ends all the twenty-three stanzas of x. 86.

See Page Number 45, Hymn Number 2 in PDF for Sanskrit Version

2

yá? p?thivi??? vyáthamānām ád??had,
yá? párvatān prákupitām?? áram?āt,
y? antárik?a? vimamé várīyo,
yó dya??m ástabhnāt: sá, janāsa, Índra?.

Who made firm the quaking earth, who set at rest the agitated mountains; who measures out the air more widely, who supported heaven: he, O men, is Indra.

yás: note that every Pāda of this stanza, as well as of nearly every other stanza of this hymn, begins with a form of the relative prn. corresponding to the sá of the refrain. The cosmic deeds of Indra in all the three divisions of the universe, earth, air, and heaven, are here described. áram?āt: ipf. of ram *set at rest*. vimamé várīyas (cpv. of urú, 103, 2 a): here the cpv. is used predicatively, *extended* so as to be *wider*; cp. vi. 69, 5, where it is said of Indra and Vi??u: ‘ye made the air wider and stretched out the spaces for us to live.’ dya??m: acc. of dyó *sky*. ástabhnāt: ipf. of stabh *prop*; in this and the preceding stanza the ipf. of narration is used throughout excepting vimamé (a form of constant occurrence, cp. 154, 1. 3; 160, 4): cp. 213 d(p. 343).

See Page Number 45, Hymn Number 3 in PDF for Sanskrit Version

3

yó hatva??him ári?āt saptá síndhūn,
yó ga?? uda??jad apadha?? Valásya,
yó ásmanor antár agní? jaja??na,
sa?vr??k samátsu: sá, janāsa, Índra?.

Who having slain the serpent released the seven streams, who drove out the cows by the unclosing of Vala, who between two rocks has produced fire, victor in battles: he, O men, is Indra.

The first hemistich refers to the two well-known myths, the release of the waters by the conquest of V?tra, and the capture of the cows imprisoned by Vala; cp. ii. 14, 2: yó apó vav?va??sa? V?trá? jagha??na *who slew V?tra who had enclosed the waters*, and *ibid.* 3: yó ga?? uda??jad, ápa hí Valá? vá? *who drove out the cows, for he unclosed Vala.* ári?āt: ipf. of ri *release*. saptá síndhūn: the seven rivers of the Panjāb. ga??s: A. pl. of gó *cow*. ud-a??jat: ipf. of aj *drive*. There is some doubt as to the exact interpretation of apadha??, a word that occurs here only. In form it can only be an I. s. of apa-dha?? (cp. 97, 2). The parallel use of ápa-v? in ii. 14, 3 (quoted above) indicates that apa-dha?? means the *unclosing* by Indra of the cave of Vala in which the cows are imprisoned; cp. also i. 11, 5: tvá? Valásya gómató 'pāvar bílam *thou hast unclosed the aperture of Vala rich in cows*. The form is explained by Durga, the commentator on the Nirukta, by apadhānena as meaning udghā?anena *Valasya by the unclosing of Vala*. Sāya?a interprets it as an irregularity for the abl. = *from the enclosure of Vala*. Valásya: the objective gen. (p. 320, B 1 b) = by opening (the cave of) Vala. ásmanor antár: between two clouds, according to Sāya?a; between heaven and earth according to Durga; the allusion is to the lightning form of Agni who in several passages is said to be 'in the rock', to be 'produced from the rock' and is called 'son of the rock' (ádre? sūnú?).

See Page Number 47, Hymn Number 4 in PDF for Sanskrit Version

4

yénema?? víśvā cyávanā k?ta??ni,
yó da??sa? vár?am ádhara? gúha??ka?;
śvaghni??va yó jigīva??m?? lak?ám a??dad
aryá? pu??a??ni: sá, janāsa, Índra?.

By whom all things here have been made unstable, who has made subject the Dāsa colour and has [] made it disappear; who, like a winning gambler the stake, has taken the possessions of the foe: he, O men, is Indra.

ima?? víśvā: *all these things*, that is, *all things on earth*. cyávanā is used predicatively after k?ta??ni, just as ádharam is in b after ákar; cp. iv. 30, 22: yás ta?? víśvāni

cicyu?é *who hast shaken the whole world*. da??sa? vár?am: *the non-Aryan colour* (= k???á? vár?am), the aborigines; note the difference of accent in the substantive dāsá and the adj. da??sa. ákar: root ao. of k? (148, 1 b), to be construed with both ádharam (*make inferior = subject*) and gúhā (*put in hiding = cause to disappear, drive away*). When a final Visarjanīya in the Sa?hitā text represents an etymological r, this is indicated in the Pada text by putting íti after the word and repeating the latter in its pause form: ákar íty áka?. jigīva??m??: pf. pt. of ji *win*(139, 4); on the Sandhi see 40, 3. Since the normal metre requires ??– after the caesura (p. 441, top), this word was here perhaps metrically pronounced jigīva??m?? as it came to be regularly written in B. a??dat: irr. a ao. (147 a 1) from dā *give*; though not analysed in the Pada text, it must owing to the sense be = ā-ádat *has taken*. aryás: gen of arí (99, 3); this word appears to be etymologically a Bv. = *having no wealth* (ri = rai), either for oneself (whence the sense *needy, suppliant*) or to bestow on others (whence the sense *niggard, foe*). [If a single meaning has to be given, *devout* is misleading, and *suppliant* should be substituted for it in the *Vedic Grammar*, p. 81, f. n. 1; 99, 3; and in the Index, p. 473.]

See Page Number 48, Hymn Number 5 in PDF for Sanskrit Version

5

yá? smā p?chánti kúha séti ghorám,
utém āhur náí?ó asti??ti enam;
só 'ryá? pu??i??r víja iva?? mināti.
śrād asmai dhatta: sá, janāsa, Índra?.

The terrible one of whom they ask 'where is he', of whom they also say 'he is not'; he diminishes the possessions of the niggard like the (player's) stake. Believe in him: he, O men, is Indra.

smā (p. 250) is metrically lengthened, the second syllable of the Pāda favouring a long vowel (p. 441, top). p?chánti: pr. of prach. séti for sá íti: the irr. contraction of sá with a following vowel is common (48 a). ĩm anticipates enam: see p. 220. āhur: pf. of ah *say*, 139, 4; this vb. not being accented, b has the form of a principal clause, though the almost invariable use of relative clauses in this hymn would lead one to expect that the yām of the first clause would accentuate the second also. só aryás: the initial a, though written, should be dropped; otherwise the irr. contraction víjeva?? is just possible, but ??– for ?? following a caesura after the fifth syllable is rare. 5 c is parallel to 4 c: a?? mināti to a??dat; aryá? pu??i??r to āryá? pu??a??ni; víja? to lak?ám. U?as (iv. 51) is in i. 92, 10 described as wearing away the life of mortals, śvaghni??va k?tnúr víja a??minānā *diminishing it as a skilful gambler the stakes*. mināti: pr. of mī *damage*. śrād dhatta (2. pl. ipv. of dhā) *believe*, with dat. (200 A. 1 e). The Pādas a b mention doubts as to the existence of Indra; c implies that he does exist; and d calls for belief in him.

See Page Number 49, Hymn Number 6 in PDF for Sanskrit Version

6

yó radhrásya codita??, yá? k?śásya,
yó brahmá?o na??dhamānasya kīré?;
yuktágrāv?o yó avita?? suśiprá?
sutásomasya: sá, janāsa, Índra?.

Who is furtherer of the rich, of the poor, of the suppliant Brahmin singer; who, fair-lipped, is the helper of him that has pressed Soma and has set to work the stones: he, O men, is Indra.

codita?? governs the three genitives (the rich, the poor, the priestly poet) of a b, as the three relatives show; while avita?? governs that of c. su-śiprás: Bv. cd., p. 455, c a. The exact meaning of śipra is somewhat doubtful, but as it is regularly dual, has the attributive *tawny*, hári-śipra being parallel to hári-śmaśāru *tawny-bearded*, and is associated with Indra's drinking of Soma, it can hardly mean anything but lips or moustaches; it could not well mean *jaws* which are hánū. yuktá-grāv?as: of him who has set in motion the stones with which the Soma shoots are pounded.

See Page Number 50, Hymn Number 7 in PDF for Sanskrit Version

7

yásya??śvāsa? pradīsi, yásya ga??vo,
yásya gra??mā, yásya vísve ráthāsa?;
yá? su??ria?, yá u?ása? jaja??na;
yo?? apa?? neta??: sá, janāsa, Índra?.

In whose control are horses, kine, clans, all chariots; who creates the sun, the dawn; who is the guide of the waters: he, O men, is Indra.

u?ásam: often also u?a??sam; du. N. A. u?ásā and u?a??sā; N. pl. u?ásas and u?a??sas; see 83, 2 a, f. n. 1.

See Page Number 50, Hymn Number 8 in PDF for Sanskrit Version

8

yá? krāndasī sa?yati?? vihváyete,
pārē ávara ubháyā amitrā?;
samāná? cid rátham ātasthiva??sā
na??nā havete: sá, janāsa, Índra?.

Whom the two battle-arrays, coming together, call upon divergently, both foes, the farther and the nearer; two having mounted the self-same chariot invoke him separately: he, O men, is Indra.

sa?-yati??: pr. pt. du. n. of sám-i *go together*. vi-hváyete (from hvā) and na??nā havete (from hū, the Samprasāra?a form of hvā) are synonymous = *call on variously*; cp. i. 102, 5. 6: na??nā hí tvā hávamānā jánā imé *these men calling on thee (Indra) variously*; and átha jánā ví hvayante si?āsáva? *so men call on thee variously, desiring gains*. páre 'vara: must be read páre ávara, though the succession of five short syllables before the caesura is irregular (p. 440, 4). The second Pāda explains krāndasī: ubháyās (never used in the dual) = both groups of foes, that on the farther and that on the nearer side, from the point of view of the speaker; according to Sāya?a, *the superior and the inferior*. samānām contrasted with na??nā: two who are on the same chariot, that is, the fighter and the driver, invoke him separately. havete: not being accented must be taken as the vb. of a principal clause; cp. note on 5 b.

See Page Number 51, Hymn Number 9 in PDF for Sanskrit Version

9

yásmān nárté vijáyante jánāso,
yá? yúdhyaṁānā ávase hávante;
yó vísvasya pratima??na? babhu??va,[]
yó acyutacyút: sá, janāsa, Índra?.

Without whom men do not conquer, whom they when fighting call on for help; who has been a match for every one, who moves the immovable: he, O men, is Indra.

ná ?té: must be pronounced nárté (19 a). vi-jáyante: pr. of *ji conquer*. hávante: cp. vihváyete in 8 a. ávase: final dat. (p. 314, B 2). pratima??nam: cp. iv. 18, 4: nahi?? nú asya pratima??nam ásti antár jāté?u utá yé jánitvā? *for there is no match for him among those who have been born nor those who will be born*. acyuta-cyút: cp. 4 a; also iii. 30, 4: tvá? cyāváyann ácyutāni . . . cáraṣi *thou continuest shaking unshaken things*.

See Page Number 52, Hymn Number 10 in PDF for Sanskrit Version

10

yá? śásvato máhi éno dádhānān
ámanyamānāñ chāruā jagha??na;
yá? śárdhate na??nudádāti ś?dhya???,
yó dásyor hanta??: sá, janāso, Índra?.

Who slays with his arrow the unexpected many that commit great sin; who forgives not the arrogant man his arrogance, who slays the Dasyu: he, O men, is Indra.

dádhānān: pr. pt. Ā. of dhā. The Sandhi of ān (39) is not applied between Pādas (cp. i. 35, 10 c). ámanyamānān: *not thinking* scil. that he would slay them; on the Sandhi of n + ś, see 40, 1. śárvā: *with his arrow* (inst., p. 80); with his characteristic weapon, the vājra, he slays his foes in battle. jagha??na: *has slain* (and still slays) may be

translated by the present (213 A a). anudādāti: 3. s. pr. of ánu + dā *forgive*, with dat. (cp. 200 A f). dásyos?: *of the demon*, a term applied to various individual demons, such as Sambara (11 a).

See Page Number 52, Hymn Number 11 in PDF for Sanskrit Version

11

yá? Śámbara? párvate?u k?iyánta?
catvāri?śya??? śarádi anvávindat;
ojāyámāna? y? áhi? jagha??na,
Da??nu? śáyāna?: sá, janāsa, Índra?.

Who in the fortieth autumn found out Śambara dwelling in the mountains; who has slain the serpent as he showed his strength, the son of Dānu, as he lay: he, O men, is Indra.

Śambara, next to V?tra, Vala, and Śu??a, is the most frequently mentioned demon foe of Indra, who strikes him down from his mountain. He is often spoken of as possessing many forts. k?iyántam: see note on i. 154, 2 d. catvāri?śya???m: that is, Indra found him after a very long search, as he was hiding himself. anvávindat: ipf. of 2. vid *find*. The second hemistich refers to Indra's slaughter of V?tra. ojāyámānam: cp. iii. 32, 11: áhann áhi? pariśáyānam ár?a ojāyámānam *thou slewest the serpent showing his strength as he lay around the flood*. Da??num: this is strictly the name of V?tra's mother, here used as a metonymic = Dānava; cp. i. 32, 9: Da??nu? śaye sahávatsā ná dhenú? *Dānu lay like a cow with her calf* (i. e. V?tra). śáyānam: pr. pt. Ā. of śī *lie* (134, 1 c).

See Page Number 53, Hymn Number 12 in PDF for Sanskrit Version

12

yá? saptáraśmir v??abhás túvi?mān
ava??s?jat sártave saptá síndhūn;
yó Rauhi?ám ásphurad vájrabāhur
dya??m āróhanta?: sá, janāsa, Índra?.

The mighty seven-reined bull who let loose the seven streams to flow; who armed with the bolt spurned Rauhin?a as he scaled heaven: he, O men, is Indra.

The term v??abhá is very often applied to gods, but especially to Indra, as expressing mighty strength and fertility. saptá-raśmis: *having seven reins* probably means 'hard to restrain', 'irresistible'; Sāya?a interprets the cd. to mean 'having seven kinds of clouds (parjanyaś) that shed rain on the earth'. túvi?-mān: the suffix mant is separated in the Pada text only after vowels, as gó ? mān; on the Sandhi see 10 a. ava-ás?jat: ipf. of s?j *emit*. sártave: dat. inf. of s? *flow* (p. 192, 4). saptá síndhūn: cp. 3 a and i. 35, 8 b.

Rauhi?ám: a demon mentioned in only one other passage of the RV. dya??m ā-
róhantam: *ascending to heaven* in order to attack Indra.

See Page Number 54, Hymn Number 13 in PDF for Sanskrit Version

13

Dya??vā cid asmai P?thivi?? namete;
śú?māc cid asya párvatā bhayante;
yá? somapa?? nicitó vájrabāhur,
yó vájrahasta?: sá, janāsa, Índra?.

*Even Heaven and Earth bow down before him; before his vehemence even the
mountains are afraid. Who is known as the Somadrinker, holding the bolt in his arm,
who holds the bolt in his hand: he, O men, is Indra.*

Dya??vā . . . P?thivi??: the two members of Devatā-dvandvas are here, as often,
separated by other words (186 A 1). asmai: dat. with nam *bow*(cp. 200 A 1 k,p. 311).
bháyante: see note on i. 85, 8 c. śú?mād: cp. 1 c. soma-pa??s (97, 2): predicative
nom., (196 b) ni-citās: on the accent see p. 462, f. n. 4.

See Page Number 54, Hymn Number 14 in PDF for Sanskrit Version

14

yá? sunvántam ávati, yá? pácanta?,
yá? śá?santa?, yá? śásamānám ūti??;
yásya bráhma várdhana?, yásya sómo,
yásyedá? ra??dha?: sá, janāsa, Índra?.

*Who with his aid helps him that presses Soma, him that bakes, him that offers praise,
him that has prepared the sacrifice; whom prayer, whom Soma, whom this gift
strengthens: he, O men, is Indra.*

sunvántam: all the participles in a and b refer to some act of worship: pressing Soma;
baking sacrificial cakes, &c.; praising the gods; having prepared the sacrifice.
śásamānám: explained by Sāya?a as stotra? kurvā?am *offering a Stotra*; by the
Naigha??uka, iii. 14, as arcantam *singing*; by the Nirukta, vi. 8, as śa?samānam
praising. ūti??: contracted inst. of ūtí (p. 80) to be construed with ávati; cp. i. 185, 4:
ávasā ávantī *helping with aid*. várdhanam: to be taken predicatively with each of the
three subjects bráhma, sómas, ra??dhas, *of whom prayer, &c. is the strengthening*,
that is, whom prayer, &c. strengthens; yásya being an objective gen. (p. 320, B 1 b).
idá? ra??dhas *this gift* = this sacrificial offering.

See Page Number 55, Hymn Number 15 in PDF for Sanskrit Version

15

yá? sunvaté pácate dudhrá a?? cid
 va??ja? dárdar?i, sá kílāsi satyá?
 vayá? ta, Indra, viśváha priya??sa?,
 suvi??rāso vidátham a?? vadema.

As he who, most fierce, enforces booty for him that presses and him that bakes, thou indeed art true. We ever dear to thee, O Indra, with strong sons, would utter divine worship.

This concluding stanza is the only one that does not end with the refrain sá, jánāsa, Índra?. Instead, the poet, changing from the 3. to the 2. pers., substitutes at the end of b the words sá kíla?asi satyá? *as such thou art indeed true* = to be depended on (cp. note on satyám in i. 1, 6 c); while c and d are a prayer ending with an adaptation of the favourite refrain of the Gautamas, the poets of the second Ma??ala: b?hád vadema vidáthe suvi??rā? *we would, accompanied by strong sons, speak aloud at divine worship*. a?? cid: perhaps better taken as emphasizing dudhrás (cp. p. 216) than with dárdar?i (int. of d?). te: gen. with priya??sas (p. 322, C). vidátham: the etymology and precise sense of this word have been much discussed. There can now be hardly any doubt that it is derived from the root vidh *worship*, and that it means *divine worship*, scarcely distinguishable from yajñá, of which it is given as a synonym in Naigha??uka, iii. 17; cp. note on i. 85, 1.

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RUDRÁ

This god occupies a subordinate position in the RV., being celebrated in only three entire hymns, in part of another, and in one conjointly with Soma. His hand, his arms, and his limbs are mentioned. He has beautiful lips and wears braided hair. His colour is brown; his form is dazzling, for he shines like the radiant sun, like gold. He is arrayed with golden ornaments, and wears a glorious necklace (ni?ká). He drives in a car. His weapons are often referred to: he holds the thunderbolt in his arm, and discharges his lightning shaft from the sky; but he is usually said to be armed with a bow and arrows, which are strong and swift.

Rudra is very often associated with the Maruts (i. 85). He is their father, and is said to have generated them from the shining udder of the cow P?śni.

He is fierce and destructive like a terrible beast, and is called a bull, as well as the ruddy (aru?á) boar of heaven. He is exalted, strongest of the strong, swift, unassailable, unsurpassed in might. He is young and unaging, a lord (i?śāna) and father of the world. By his rule and univeral dominion he is aware of the doings of men and gods. He is bountiful (mī?hva??s), easily invoked and auspicious (śivá). But he is usually regarded as malevolent; for the hymns addressed to him chiefly express fear of his terrible shafts and deprecation of his wrath. He is implored not to slay or injure, in his anger, his worshippers and their belongings, but to avert his great malignity and his cow-slaying, man-slaying bolt from them, and to lay others low. He is, however, not purely maleficent like a demon. He not only preserves from calamity, but bestows blessings. His healing powers are especially often mentioned; he has a thousand remedies, and is the greatest physician of physicians. In this connexion he has two exclusive epithets, jālā?a, *cooling*, and jālā?a-bhe?aja, *possessing cooling remedies*.

The physical basis represented by Rudra is not clearly apparent. But it seems probable that the phenomenon underlying his nature was the storm, not pure and simple, but in its baleful aspect seen in the destructive agency of lightning. His healing and beneficent powers would then have been founded partly on the fertilizing and purifying action of the thunderstorm, and partly on the negative action of sparing those whom he might slay. Thus the deprecations of his wrath led to the application of the euphemistic epithet śivá, which became the regular name of Rudra's historical successor in post-Vedic mythology.

The etymological sense of the name is somewhat uncertain, but would be 'Howler' according to the usual derivation from rud *cry*.

ii. 33. Metre: Tri??ubh.

See Page Number 57, Hymn Number 1 in PDF for Sanskrit Version

1

a?? te, pitar Marutā?, sumnám etu:
ma?? na? su??ryasya sa?dr??śo yuyothā?.
abhí no vīró árvati k?ameta;
prá jāyemahi, Rud^ara, praja??bhi?.

Let thy good will, O Father of the Maruts, come (to us): sever us not from the sight of the sun. May the hero be merciful to us in regard to our steeds; may we be prolific with offspring.

pitar Marutām: the whole of a compound voc. expression loses its accent unless it begins a sentence of Pāda; in the latter case only the first syllable would be accented (p. 465, 18 a). yuyothās: 2. s. inj. Ā. of 2. yu *separate*, with irregular strong radical vowel (p. 144, a). sa?dr??śas: abl. 201 A 1. vīrás = Rudra, with change from 2. to 3. prs., as is often the case (cp. i. 85, 5 c). árvati abhí k?ameta = may he not injure us in our steeds, may he spare them. Rudra must be read as a trisyllable (15, 1 d).

See Page Number 58, Hymn Number 2 in PDF for Sanskrit Version

2

tva??dattebhī, Rud^ara, śá?tamebhi?
śatá? hímā aśīya bhe?ajébhi?.
ví asmád dvé?o vitará?, ví á?ho,
ví ámīvās cātayasvā ví?ūcī?.

By the most salutary medicines given by thee, O Rudra, I would attain a hundred winters. Drive far away from us hatred, away distress, away diseases in all directions.

tva??-dattebhī: the first member of this cd. retains the inst. case-form (p. 273); Sandhi, 47. śatám: on the concord see p. 291, b; life extending to a hundred winters or autumns (śarādas) is often prayed for. aśīya: root ao. op. Ā. of a?ś (p. 171, 4). ví: the prp. of a cd. vb. is often repeated with each object, the vb. itself being used only once. vitarám: adv. of the cpv. of ví *farther* (cp. út-tara) employed only with verbs compounded with ví. cātayasvā: ipv. Ā. cs. of cat, with metrical lengthening of the final vowel. ví?ūcīs: A. pl. f. of ví?vañc *turned in various directions*, is used predicatively like an adv.

See Page Number 58, Hymn Number 3 in PDF for Sanskrit Version

3

śré??ho jātásya, Rud^ara, śriya??si,
tavástamas tavásā?, vajrabāho.
pár?i ?a? pārám á?hasa? suastí;
vísvā abhi??tī rāpaso yuyodhi.

Thou art the best of what is born, O Rudra, in glory, the mightiest of the mighty, O wielder of the bolt. Transport us to the farther shore of distress in safety. Ward off all attacks of mischief.

jātāsya: the pp. used as a n. collective noun = *that which has been born, creation*.
vajra-bāho: it is only here that this specific epithet of Indra is applied to any other deity; the voc. o of u stems is regularly treated as Prag?hya by the Pada text, but not in the Sa?hitā text (where for instance va??yav a?? and va??ya ukthébhi? are written).
pár?i: from p? *take across*, is one of a number of isolated 2. s. pr. indicatives in form, but ipv. in sense (p. 349, β). ?as: initial n cerebralized even in external Sandhi (65 A c).
pārám: acc. of the goal (197 A 1).
svastí: this word is not analysed in the Pada text (like sumatí, &c.) because asti does not occur as an independent substantive; here it is a shortened form of the contracted inst. svasti?? (p. 80, n. 2); it is several times used in the sense of a final dat. = svastáye.
abhi??tīs: = abhí itīs, hence the Svarita (p. 464, 17, 1 α); Sandhi, 47.
yuyodhi: 2. s. ipv. of yu *separate*, with irr. strong radical vowel (p. 144, α).

See Page Number 59, Hymn Number 4 in PDF for Sanskrit Version

4

ma?? tvā, Rudra, cukrudhāmā námobhir,
ma?? dú??utī, v??abha, mā sáhūtī.
ún no vīra??m?? arpayā bhe?ajébhīr:
bhi?áktama? tvā bhi?ájā? ś??omi.

May we not anger thee, O Rudra, with our obeisances, nor with ill praise, O bull, nor with joint invocation. Raise up our heroes with remedies: I hear of thee as the best physician of physicians.

cukrudhāma: this form, red. (cs.) ao. (149, p. 174) might in itself be either sb. or inj., because the 1. pl. P. of these moods is identical in a stems; but the use here of the prohibitive pcl. ma??, which is employed with inj. forms only (180), decides the question. námobhis: that is, with ill or inadequate worship; cp. dú??utī in b; the latter form is a contracted inst. (p. 80); on the internal Sandhi of this word see 43, 3 a.
sáhūtī: contracted inst.; invocation with other deities whom Rudra might consider inferior.
úd arpayā: cs. of úd ? (p. 197, irr. 1) = *raise up, strengthen*.
bhi?ájām: partitive gen. (see 202 B 2 b, p. 321); cp. 3 b. ś??omi: pr. of śru *hear*; with double acc., 198, 1.

See Page Number 60, Hymn Number 5 in PDF for Sanskrit Version

5

hávīmabhir hávate yó havírbhir,
áva stómebhī Rud^arā? di?īya:
?dūdāra? suhávo ma?? no asyáia []

babhrú? suśípro rīradhan mana??yai.

Rudra who is called on with invocations and with oblations, I would appease with songs of praise: may he, the compassionate, easy to invoke, ruddy brown, fair-lipped, not subject us to that jealousy of his.

hávīman: from hū *call*, but havis from hu *sacrifice*. áva di?īya: s ao. op. Ā. of dā *give*(144, 3). ?dūdāras is not analysed in the Pada text, perhaps owing to a doubt whether it is = ?du-udāra or ?dū-dāra (the former is the view of Yāska who explains it as m?du-udara); for ?dū-pa?? and ?dū-vr??dh are separated and dara is separated in pura?-dará. Both this word (according to the former analysis) and su-háva are Bv. (p. 455, c α). babhrús: this colour is attributed to Rudra in viii. 9, 15 also; otherwise it is applied more often to Soma (viii. 48) as well as once to Agni. su-śípras: see note on ii. 12, 6 c. rīradhat: inj. red. ao. of randh. asyái mana??yai: that is, Rudra's well-known wrath is deprecated; cp. 4 a b. There is some doubt as to the exact interpretation of this stanza. The chief objection to the above explanation is the necessity to take hávate in a ps. sense (= hūyate according to Sāya?a). The following sense has also been suggested: 'he who invokes Rudra (thinks), "I would buy off Rudra with songs of praise": let not Rudra subject us to that suspicion (on his part).'

See Page Number 61, Hymn Number 6 in PDF for Sanskrit Version

6

ún mā mamanda v??abhó Marútvān
tvák?īyasā váyasā na??dhamānam.
ghr??īva chāya??m arapa?? aśīya:
a?? vivāseya? Rud^arāsya sumnám.

The bull accompanied by the Maruts has gladdened me, the suppliant, with his most vigorous force. I would unscathed attain shade in heat as it were: I would desire to win the good will of Rudra.

úd . . . mamanda: pf. of mand (nasalized form of mad) *gladden*; intransitive, *be glad*, in Ā. only. ??abhás: Rudra. Marútvān: though this epithet is characteristic of Indra, it is also twice applied to Rudra (as father of the Maruts, see 1 a) as well as very rarely to a few other gods who are associated with Indra; on the Sandhi see 40, 2. ghr??īva has been much discussed. The only natural explanation (following the Pada text) is ghr??ī iva, taking ghr??ī as a contracted inst. f. (p. 80) expressing either cause = *by reason of heat* (199 A 3) or time = *in heat* (199 A 5); Sāya?a's explanation is ghr??ī iva *like one heated by the rays of the sun*; but a word gh??īn N. gh??ī?? does not occur, and the accent is wrong. For the simile cp. vi. 16, 38: úpa chāya??m iva ghr??ēr áganma śárma te vayám *we have entered thy shelter like shade* (protecting) *from heat*(p. 317, 2). aśīya: see 2 b; on the Sandhi of the final vowel of the Pāda, cp. i. 160, 4 c. a?? vivāseyam: op. ds. of van *win*.

See Page Number 61, Hymn Number 7 in PDF for Sanskrit Version

7

kúa syá te, Rud^ara, m[?]aya[?]kur
hásto y? ásti bhe[?]ajó jálā[?]a[?]
apabharta[?] rápaso dáiviasya
abhi[?] nú mā, v[?]abha, cak[?]amīthā[?].

Where, O Rudra, is that merciful hand of thine which is healing and cooling? As remover of injury coming from the gods, to thou, O Bull, now be compassionate towards me.

kvai[?] sya: see p. 450, *b.* bhe[?]ajás is an adj. here and in one other passage; otherwise it is a n. noun meaning *medicine*. apabharta[?]: on the accent see p. 453, 9 *d.* dáivyasya: *derived from the gods*, that is, such as is inflicted by Rudra himself; on the Sandhi of the final vowel, cp. 6 *c.* abhi[?]: final vowel metrically lengthened in the second syllable of the Pāda, but not in 1 *c.* cak[?]amīthās: 2. *s.* pf. op. of k[?]am (p. 156, 3).

See Page Number 62, Hymn Number 8 in PDF for Sanskrit Version

8

prá babhráve v[?]abha[?]ya śvitīcé
mahó mahi[?] su[?]utīm īrayāmi.
namasya[?] kalmalīkīna? námobhir.
g[?]īmási tve[?]á? Rudrásya na[?]ma.

For the ruddy-brown and whitish bull I utter forth a mighty eulogy of the mighty one. I will adore the radiant one with obeisances. We invoke the terrible name of Rudra.

prá . . . īrayāmi: an example of the prp. at the beginning, and the vb. to which it belongs at the end of a hemistich. śvitīcé: *D.* *s.* of śvityāñc (cp. 93). mahás: gen. *s.* m. of máh, beside the acc. *s.* f. of the same adj. (Sāya[?]a: mahato mahatīm), *of the great one* (Rudra); cp. *i.* 1, 5 *c.* namasya[?]: according to the Pada this form has its final syllable metrically lengthened for namasyá, which is the 2. *s.* ipv.; otherwise it is the 1. *s.* sb. (p. 128), which is the more likely because the third syllable does not favour metrical lengthening, and because the 1. *prs.* is used both in the preceding and the following Pāda. The metre of *c* is abnormal because the caesura follows the third syllable, and there is a secondary caesura after the eighth. g[?]īmási: 1. *pl.* *pr.* of g[?] *sing*(p. 138).

See Page Number 63, Hymn Number 9 in PDF for Sanskrit Version

9

sthirébhir á?gai? pururu[?]pa ugró
babhrú? śukrébhi? pipíse híra?yai?

iṣānād asyá bhúvanasya bhuṛer
ná vaṛ u yoṭad Rudraḍ asuryàm.

With his firm limbs, having many forms, the mighty one, ruddy-brown, has adorned himself with bright gold ornaments. From the ruler of this great world, from Rudra, let not his divine dominion depart.

sthirébhīr áḡaiḥ: probably to be construed with piṣe, *by means of his firm limbs he has adorned himself with golden ornaments*, that is, his limbs are adorned with golden ornaments; Sāyaḡa supplies yuktás *furnished with firm limbs*. piṣe: pf. Ā. of piś. iṣānād: pr. pt. (agreeing with Rudrād) of īś *rule over* with gen. (202 A a); the pf. pt. is īśāná. bhuṛes: agreeing with bhúvanasya; cp. vii. 95, 2: cétantī bhúvanasya bhuṛeḡ *taking note of the wide world* (where bhuṛes could not agree with any other word); Sāyaḡa takes it with Rudraḍ. yoṭat: s ao. of yu *separate* (p. 162, 2; 201 A 1). asuryàm: an examination of the occurrences of this word indicates that as an adj. it should be pronounced asuría, but as a substantive asuryá.

See Page Number 63, Hymn Number 10 in PDF for Sanskrit Version

10

árhan bibharḡi saḡyakāni dhánva
árhan niḡkáḡ yajatáḡ víśvárūpam;
árhann idáḡ dayase víśvam ábhvam:
ná vaṛ ójīyo, Rudraḍ, tvád asti.

Worthy thou bearest arrows and bow; worthy thy adorable all-coloured necklace; worthy thou wieldest all this force: there is nothing mightier than thou, O Rudra.

bibharḡi: 2. s. pr. of bhḡ *bear*; this pr. stem is much less common than that according to the first class, bhára. árhann: 52. idám: *this*, viz. that thou possessest. dayase: 2. s. Ā. pr. of 2. dā *divide*. Sāyaḡa interprets idáḡ dayase ábhvam as *thou protectest this very extensive (ábhvam) world*. tvád: abl. after cpv. (p. 317, 3).

See Page Number 64, Hymn Number 11 in PDF for Sanskrit Version

11

stuhí śrutáḡ gartasádaḡ yúvānaḡ,
mḡgáḡ ná bhīmám upahatnúm, ugrám.
mḡḡaḡḡ jaritré Rudraḍ stāvāno:
anyáḡ tē asmán ní vapantu sēnāḡ.

Praise him, the famous, that sits on the car-seat, the young, the mighty, that slays like a dread beast. O Rudra, being praised be gracious to the singer: let thy missiles lay low another than us.

yúvānam: other gods also, such as Agni, Indra, the Maruts, are spoken of as young.
m?gá? ná bhīmám: cp. note on i. 154, 2 b; either a bull (v??abhó ná bhīmá? vi. 22, 1)
or a lion (si?hó ná bhīmá?, iv. 16, 14) may be meant. m??á: ipv. of m??; with dat., p.
311, f. stāvānas: here, as nearly always, in a ps. sense. asmád: abl. with anyá, p. 317,
3. sēnās: that this word here means *missiles* is rendered probable by the parallel
passage VS. 16, 52: ya??s te saháśra? hetáyo 'nyám asmán ní vapantu ta??? *may those
thousand missiles of thine lay low another than us.*

See Page Number 65, Hymn Number 12 in PDF for Sanskrit Version

12

kumārás cit pitára? vādamāna?
práti nānāma Rud^aropayántam.
bhu??rer dāta??ra? sátpati? g??ṛe:
stutás tuá? bhe?aja?? rāsi asmé.

*A son bows towards his father who approving approaches him, O Rudra. I sing to the
true lord, the giver of much: praised thou givest remedies to us.*

The interpretation of a b is doubtful. It seems to mean: Rudra, as a father, approaches
with approval the singer, as a son; Rudra, being addressed in the voc., is told this in an
indirect manner. I cannot follow Sāya?a (pratinato 'smi *I have bowed down to*) and
several translators in treating nanāma as 1. s. pf., which in the RV. could only be
nanama (p. 149, n. 1). nānāma: = pr.; the lengthening of the first syllable is not
metrical, see 139, 9. The meaning of c d appears to correspond to that of a b: Rudra,
being praised, shows his favour by bestowing his remedies; the singer therefore extols
him as the giver of riches. g??ṛe: an irr. form of the 1. s. Ā. of g? *sing*. asmé: dat., p.
104; 200 A 1.

See Page Number 65, Hymn Number 13 in PDF for Sanskrit Version

13

ya?? vo bhe?aja??, Maruta?, śúcīni,
ya?? śá?tamā, v??a?o, ya?? mayobhú,
ya??ni Mánur áv??ītā, pita?? nas:
ta?? śá? ca yós ca Rud^arāśya vaśmi.

*Your remedies, O Maruts, that are pure, that are most wholesome, O mighty ones,
that are beneficent, that Manu, our father, chose: these and the healing and blessing
of Rudra I desire.*

Marutas: the Maruts, as the sons of Rudra (cp. 1 a) are here incidentally invoked, and
their remedies associated with Rudra's. mayobhú: the short form of the N. pl. n. (p.
82, n. 7, and p. 83, d). Mánus: the ancestor of mankind, often spoken of as a father or
'our father', and the institutor of sacrifice. áv??ītā: 3. s. ipf. Ā. (with metrically

lengthened final vowel) of 2. v? *choose*. *śám, yós*: these words are frequently used in combination, either as adverbs or substantives.

See Page Number 66, Hymn Number 14 in PDF for Sanskrit Version

14

pári ?o heti?? Rud^arása v?jyā?,
pári tve?ása durmatír mahi?? gāt.
áva sthira?? maghávadbhyas tanu?va;
mi??hvas, toka??ya tánayāya m??a.

*May the dart of Rudra pass us by, may the great ill will of the terrible one go by us:
slacken thy firm (weapons) for (our) liberal patrons; O bounteous one, be merciful to
our children and descendants.*

v?jyās: 3. s. root ao. prc. (p. 172 a) of v?j *twist*. gāt: root ao. inj. of gā *go*.
maghávadbhyas: the I. D. Ab. pl. of maghāvan are formed from the supplementary
stem maghāvant (91, 5). áva tanu?va sthira??: *relax the taut*, with reference to the
bow, the special weapon of Rudra; used with the dat. because equivalent to m??a *be
merciful to* (p. 311 f). mi??hvas: voc. of the old unreduplicated pf. pt. mī?hva??s, cp.
p. 66; 157 b (p. 182). m??a: = m??a, p. 437, a 9.

See Page Number 66, Hymn Number 15 in PDF for Sanskrit Version

15

eva??, babhro v??abha cekitāna,
yáthā, deva, ná h??T?é ná há?si,
havanaśrún no Rud^arehá bodhi.
b?hád vademā vidáthe suvi??rā?

*So, O ruddy brown, far-famed bull, be listening here, O Rudra, to our invocation,
inasmuch as thou art not wroth and slayest not, O god. We would, with strong sons,
speak aloud at divine worship.*

éva: to be taken with c, since in the normal syntactical order it should follow yáthā in
the sense which it here has (p. 241, 1); when yathā meaning *so that* follows, it is
normally construed with the sb. (241, 2), not with the ind., as here. cekitāna: voc. int.
pr. pt. of cit *note*; Sāya?a explains it as *knowing all*, but the act. only has this sense (e.
g. cikitva??s *knowing*); this and the two preceding vocatives are unaccented because
not beginning the Pāda (p. 466, 18 b). h??T?é: 2. s. Ā. pr. of 2. h? *be angry*. há?si: 2. s.
pr. of han; Sandhi, 66 A 2. bodhi: 2. s. root ao. ipv. of bhū (p. 172, n. 1). nas: dat. to
be taken with bodhi, lit. *be invocation-hearing for us* (not gen. dependent on havana,
lit. *hearing the invocation of us*). vademā: see note on ii. 12, 15 d.

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APA?? NĀPĀT

This deity is celebrated in one entire hymn (ii. 35), is invoked in two stanzas of a hymn to the Waters, and is often mentioned incidentally elsewhere. Brilliant and youthful, he shines without fuel in the waters which surround and nourish him. Clothed in lightning, he is golden in form, appearance, and colour. Standing in the highest place, he always shines with undimmed splendour. Steeds, swift as thought, carry the Son of Waters. In the last stanza of his hymn he is invoked as Agni and must be identified with him; Agni, moreover, in some hymns addressed to him, is spoken of as Apā? napāt. But the two are also distinguished; for example, ‘Agni, accordant with the Son of Waters, confers victory over V?tra’. The epithet āśu-héman *swiftly-speeding*, applied three times to Apā? napāt, in its only other occurrence refers to Agni. Hence Apā? napāt appears to represent the lightning form of Agni which lurks in the cloud. For Agni, besides being directly called Apā? napāt, is also termed the embryo (gárbha) of the waters; and the third form of Agni is described as kindled in the waters.

This deity is not a creation of Indian mythology, but goes back to the Indo-Iranian period. For in the Avesta Apām napā? is a spirit of the □ waters, who lives in their depths, who is surrounded by females, who is often invoked with them, who drives with swift steeds, and is said to have seized the brightness in the depth of the ocean.

ii. 35. Metre: Tri??ubh.

See Page Number 68, Hymn Number 1 in PDF for Sanskrit Version

1

úpem as?k?i vājayúr vacasya???:
cáno dadhīta nādió giro me.
Apa??? nāpād āśuhémā kuvít sá
supésasas karati? jó?i?ad dhí.

Desirous of gain I have sent forth this eloquence (to him): may the son of streams gladly accept my songs. Will he, the Son of Waters, of swift impulse, perchance make (them) well-adorned? For he will enjoy (them).

as?k?i: 1. s. Ā. s. ao. of s?j, which with úpa may take two acc., so that nādyám might be supplied. On ĩm see 180 (p. 220). dadhīta: 3. s. pr. op. Ā. of dhā, which with cánas takes the acc. or loc. nādyá, which occurs only here, is evidently synonymous with apa??? nāpāt in c. āśuhémā, though a Bv., is accented on the second member: see p. 455 c. a. karati: 3. s. sb. root ao. of k?: unaccented because kuvít necessarily accents the verb only if it is in the same Pāda. supésasas *well-adorned = well-rewarded*; cp. ii. 34, 6: dhíya? va??japeśasam *a prayer adorned with gain*; on the accent see p. 455 c. a; on the Sandhi (-s k-) see 43, 2 a. jó?i?at: 3. s. sb. i? ao. of ju?. hí explains why he is

likely to accept them; it accents *jó?i?at*, which, however, as beginning a new sentence (p. 466, 19 *a*), would be accented without it.

See Page Number 68, Hymn Number 2 in PDF for Sanskrit Version

2

imá? sú asmai h?dá a?? s?ta??á?[]
mántra? vocema: kuvíd asya védat?
Apa??? nápād, asuríasya mahna??,
vís?vāni aryó bhúvanā jajāna.

We would verily utter from our heart this well-fashioned hymn for him. Perchance he will take note of it. The Son of Waters, the lord, by the greatness of divine dominion, has created all beings.

h?dá a??: this expression occurs several times, e. g. iii. 39, 1: *matír h?dá a?? vacyámānā a prayer welling from the heart*. *s?ta??am well-fashioned*, like a car, to which the seers frequently compare their hymns; on the accent see p. 456, 1 *a*; cp. p. 462, 13 *b*. *asmai* and *asya*: unaccented, p. 452, 8 B *c*; dat. of prs. with vac: cp. 200, 1 *c*. *védat*: 3. s. pr. sb. of *vid know*, with gen., cp. 202 A *c*. *asuryàsyā*: see p. 451, 6.

See Page Number 69, Hymn Number 3 in PDF for Sanskrit Version

3

sám anya?? yānti, úpa yanti anya???:
samānām ūrvá? nadía? p??anti.
tām ū súci? súcayo dīdiva??sam
Apa??? nápāta? pári tásthur a??pa?.

While some flow together, others flow to (the sea): the streams fill the common receptacle; him the pure, the shining Son of Waters, the pure waters stand around.

yānti: accented because of the antithesis expressed by *anya??—anya???*, the first vb. then being treated as subordinate (see p. 468 β). *ūrvām*: = *ocean*. *samānām*: *common*, because all streams flow into it. *nadyàs*: cp. *asuryàsyā* in 2 c. *p??anti*: from *p? fill*. *ū*: *u* is often lengthened in the second syllable of a Pāda before a single consonant (see p. 220). *dīdiva??sam*: pf. pt. of *dī shine*, with lengthened red. vowel (139, 9) and shortened radical vowel; the sense is illustrated by 4 d. *pári tásthur*: = *they tend him*.

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4

tām ásmerā yuvatáyo yúvāna?
marm?jyámānā? pári yanti a??pa?:

sá śukrēbhi? śíkvabhī revád asmé
dīda??yānidhmó gh?tánir?ig apsú.

Him, the youth, the young maidens, the waters, not smiling, making him bright surround: he with clear flames shines bountifully on us, without fuel in the waters, having a garment of ghee.

ásmerās: it is somewhat uncertain what is the exact sense here implied; but judging by iv. 58, 8, where the drops of ghee are described as hastening ‘to Agni like beautiful maidens, smiling, to meeting-places’, it may mean that the waters attend seriously on this form of Agni, not as lovers. yúvānam: a term applied to Agni in several passages. marm?jyámānās: the vb. m?j is often used of making Agni bright, with ghee, &c. śíkvabhis: the precise sense is somewhat doubtful, but it must mean ‘flames’ or the like. Note that though in this word the ending bhis is separated in the Pada text, it is not so in śukrēbhis because śúkre is not a stem. asmé: dat. Prag?hya, 26 c. dīda??ya: 3. s. pf. of dī *shine*, with long red. vowel (139, 9). an-idhmás: accent, p. 455 c α; cp. x. 30, 4: yó anidhmó dīdayad apsú antár *who shone without fuel in the waters*. gh?tánir?ik: an epithet otherwise applied only to Agni and (once) to the *sacrifice* (yajñá): note that the second member appears in the Pada text as nirk, in accordance with the analysis ni?-nik when the word occurs un-compounded.

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5

asmái tísro avyathia??ya na??rīr
deva??ya devi??r didhi?anti ánnam:
kr??tā ivópa hí prasarsré apsú;
sá pīyu??a? dhayati pūvasu??nām.

On him, the immovable god, three divine women desire to bestow food: for he has stretched forth as it were to the breasts(?) in the waters: he sucks the milk of them that first bring forth.

tísro devi???: the waters in the three worlds are probably meant; in iii. 56, 5 Agni is spoken of as having three mothers (trimāta??), and three maidens of the waters (yo?ánās tísro ápyā?) are there mentioned: they wish to feed him, while he desires to drink their milk. didhi?anti: ds. of 1. dhā *bestow*: this is the usual form, while dhīsa is rare. kr??tās: the meaning of this word, which occurs here only, is quite uncertain. pra-sarsré: 3. s. pr. int. of s?. dhayati: 3. s. pr. of 2. dhā *suck*. pū?vasu??nām: i. e. Apā? napāt is their first offspring; cp. x. 121, 7: a??po janáyantīr Agním *the waters producing Agni*.

See Page Number 71, Hymn Number 6 in PDF for Sanskrit Version

6

ásvasya átra jánimāsyá ca svàr.
 druho ri?á? sa?pr??ca? pāhi sūri??n.
 āma??su pūr?ú par? apram??yá?
 na??rātayo ví naśan na??n?tāni.

The birth of this steed is here and in heaven. Do thou protect the patrons from falling in with malice and injury. Him that is not to be forgotten, far away in unbaked citadels, hostilities shall not reach nor falsehoods.

Though every word is clear in this stanza the meaning of the whole is somewhat uncertain. It seems to be this: Apā? napāt is produced from both the terrestrial and the heavenly waters. He is invoked to protect sacrificers from injury. He himself dwells beyond the reach of foes. ásvasya: Agni is often spoken of as a steed. átra: *here*, i. e. in the waters of earth. svàr: this is the only passage in the RV. in which the word is not to be read as súar; it is here a loc. without the ending i (see 82 c). pāhi: the change from the 3. to the 2. prs. in the same stanza is common in the RV. with reference to deities. On this form depends the abl. inf. sa?pr??cas as well as the two preceding ablatives: lit. *protect the patrons from malice and from injury, from falling in with them*(cp. p. 337 a). āma??su: *in the unbaked*, i. e. *natural* (cloud) *citadels*. pūr?ú: loc. pl. of pūr, 82. parás: note the difference of accent between this adv. and the N. s. adj. páras *yonder, other*. naśat: inj. pr. of 3. naś *reach*.

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7

svá a?? dáme sudúghā yásya dhenú?,
 svadha??? pīpāya, subhú ánnam atti;
 sò 'pa??? nápād ūrjáyann apsu antár,
 vasudéyāya vidhaté ví bhāti.

He, in whose own house is a cow yielding good milk, nourishes his vital force, he eats the excellent food; he, the Son of Waters, gathering strength within the waters, shines forth for the granting of wealth to the advantage of the worshipper.

svá a?? dáme: that is, within the waters; in i. 1, 8 své dáme refers to the sacrificial altar on which Agni grows, that is, flames up. The first three Pādas merely vary the sense of 5. The food that he eats is the milk that he receives, and that strengthens him. svadha??m: this word is not analysed in the Padapā?ha of the RV. and AV. (as if derived from a root svadh), but it is separated in that of the TS. as sva-dha??. pīpāya: 3. s. pf. of pi *swell*, with lengthened red. vowel (139, 9). só apa??m must be read as sò 'pa??m since a must here be metrically elided (21 a; p. 465, 17, 3). On apsv antár see p. 450, 2 b [where a?psvi?anta? should be corrected to a?psvai?nta?]. vidhaté: dat. of advantage (p. 314, B 1); on the accent see p. 458, 11, 3. vasudhéyāya: dat. of purpose,

ibid., B 2. ví bhāti: here Apā? napāt is thought of as the terrestrial Agni appearing on the sacrificial altar.

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8

y? apsú a?? súcinā dáiviena
?ta??va??jasra urviya?? vibha??ti:
vaya?? id anya?? bhúvanāni asya
prá jāyante vīrúdhāś ca praja??bhi?.

Who in the waters, with bright divinity, holy, eternal, widely shines forth: as offshoots of him other beings and plants propagate themselves with progeny.

súcina dáivyena: = *divine brightness*. ?ta??vā: note that in the Padapā?ha the original short a is restored (cp. i. 160, 1). vaya??s: other beings are his offshoots because he produced them; cp. 2 d: víśvāni bhúvanā jājana. praja??bhis: cp. ii. 33, 1, prá jāyemahi praja??bhi?.

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9

Apa??? nāpād a?? hí ásthād upásthā?
jihma??nām, ūrdhvó vidyúta? vásāna?
tāsya jyé??ha? mahima??na? váhantīr,
híra?yavar?ā? pári yanti yahvi???

The Son of Waters has occupied the lap of the prone (waters), (himself) upright, clothing himself in lightning. Bearing his highest greatness, golden-hued, the swift streams flow around (him).

The lightning Agni is again described in this stanza. jihma??nām ūrdhvá?: these words are in contrast; cp. i. 95, 5 of Agni: vardhate . . . āsu jihma??nām ūrdhvá? . . . upásthe *he grows in them, upright in the lap of the prone*. tāsya mahima??nam *his greatness = him the great one*. híra?yavar?ās: because he is clothed in lightning. pári yanti: cp. 3 a and 4 b. yahvi??s: the meaning of the word yahvá, though it occurs often, is somewhat uncertain: it may be *great* (Naigha??uka, Sāya?a), or *swift* (Roth), or *young* (Geldner).

See Page Number 74, Hymn Number 10 in PDF for Sanskrit Version

10

híra?yarūpa?, sá híra?yasa?d?g;
Apa??? nāpāt séd u híra?yavar?a?;

hira?yáyāt pári yóner ni?ádyā,
hira?yada?? dadati ánnam asmai.

He is of golden form, of golden aspect; this Son of Waters is of golden hue; to him (coming) from a golden womb, after he has sat down, the givers of gold give food.

In this stanza the terrestrial Agni is described. He is spoken of as 'golden' because of the colour of his flames. séd: 48 a. pári as a prp. here governs the abl. (176, 1 a). The *golden source* of Agni may be the sun, as Durga thinks; thus the solar deity Savit? is spoken of as distinctively golden (cp. i. 35); but hira?yáya yóni may = hira?yagarbhá (x. 121, 1) at the creation, when Agni was produced from the waters (x. 121, 7). Sāya?a wishes to supply rājate after ni?ádyā = *having sat down shines*. This is quite unnecessary; it is more natural to take c and d as one sentence, ni?ádyā referring to asmai: *to him, after he has sat down, they give*(cp. 210). Note that the Pada text shortens the final vowel of ni?ádyā (cp. 164, 1). hira?yada??s: that is, those who give gold as a sacrificial fee, the patrons of the sacrifice. In a hymn in praise of the dak?i?a?? *the sacrificial fee*(x. 107, 2) it is said hira?yada?? am?tatvá? bhajante *the givers of gold partake of immortality*. dadati: 3. pl. pr. act. of dā *give*(p. 125, f. n. 4). ánnam: the oblation (cp. 11 d).

See Page Number 75, Hymn Number 11 in PDF for Sanskrit Version

11

tád asya??nīkam utá ca??ru na??ma
apīcīa? vardhate náptur apa??m.
yám indháte yuvatáya? sám ittha??
híra?yavar?a?: gh?tám ánnam asya.

That face of his and the dear secret name of the Son of Waters grow. Of him, whom, golden-coloured, the maidens kindle thus, ghee is the food.

ánīkam: the flaming aspect of Agni seen at the sacrifice. apīcyām: *secret*; cp. gúhya? ca??ru na??ma *the dear secret name of Soma* (ix. 96, 16); *the secret name of the Son of Waters grows* means that the sacrificial Agni, under his secret name of Son of Waters, grows in the waters, cherished by them; another way of expressing what is said in 4 and 7. The cadence of b is irregular, the last syllable but one being short instead of long (cp. p. 440). yuvatáyas: the waters (cp. 4 a). sám: the prp. after the vb. (p. 468, 20). gh?tám ánnam asya: cp. gh?tánir?ik in 4 d and subhv ánnam atti in 7 b. The general meaning of the stanza is: Agni, who in the hidden form of Apā? Napāt is nourished in the waters, is at the sacrifice fed with ghee.

See Page Number 76, Hymn Number 12 in PDF for Sanskrit Version

12

asmái bahūna??m avama??ya sákhye

yajñáir vidhema námasā havírbhi?
sá? sa??nu ma??rjmi; dídhi?āmi bílmair;
dádhāmi ánnai?; pári vanda ?gbhí?.

To him the nearest friend of many we offer worship with sacrifices, homage, oblations: I rub bright (his) back; I support (him) with shavings; I supply (him) with food; I extol (him) with stanzas.

avama??ya: lit. *the lowest*, that is, *the nearest*; bahūna??m (accent, p. 458, 2 α): *of many* (gods). In iv. 1, 5 Agni is invoked as avamá and nédi??ha *nearest*; and in AB. i. 1, 1 Agni is called the *lowest* (avamá) of the gods (while Vi??u is the *highest* paramá), because he is always with men as the terrestrial fire. sá? ma??rjmi: cp. marm?jyámānās in 4 b; on the accent cp. i. 35, 9 c. The prp. sám may be supplied with the other two following verbs. dídhi?āmi: pr. ds. of dhā *put*; accented as first word of a new sentence. bílmair: *with shavings*, to make the newly kindled fire flame up. ánnais: with oblations. dádhāmi: pr. of dhā *put*.

See Page Number 76, Hymn Number 13 in PDF for Sanskrit Version

13

sá ī? vr??ājanayat ta??su gárbha?
sá ī? śísur dhayati; tá? rihanti;
sò 'pa?? nápād ánabhímlātavar?o
anyásyevhá tanúā vive?a.

He, the bull, generated in them that germ; he, as a child, sucks them; they kiss him; he, the Son of Waters, of unfaded colour, works here with the body of another.

In a and b Apā? napāt reproduces himself in the waters; in c and d he appears as the sacrificial fire on earth. īm anticipates gárbham; *him*, that is, *a son*. ta??su: in the waters, as his wives. īm in b = *them*, the waters, who here are both the wives and mothers of Apā? napāt. dhayati: cp. 5 d. rihanti: lit. *lick*, as a cow the calf. só apa??m: here the a, though written must be dropped after o, as in 7 c. ánabhímlāta-var?as: he is as bright here as in the waters; cp. híra?yavar?as in 10 b; on the Sandhi, cp. note on i. 1, 9 b. anyásya iva: of one who seems to be another, but is essentially the same. ihá: on earth, in the form of the sacrificial Agni.

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14

asmín padé paramé tashiva??sam,
adhvasmábhír viśvāhā dīdiva??sam,
a??po, náptre gh?tám ánnā? váhantī?
svayám átkai? pári dīyanti yahvi???

Him stationed in this highest place, shining for ever with undimmed (rays), the Waters, bringing ghee as food to (their) son, swift, themselves fly around with their robes.

padé paramé: in the abode of the aerial waters. adhvasmábhis: a substantive has to be supplied: flames or rays; cp. 4 c, śukrēbhi? śíkvabhir dīda??ya. náptre: apa??m is omitted because a??pas immediately precedes. átkais: the meaning of this word is not quite certain, but it most probably means *garment*; the commentators give several senses. The expression perhaps implies that the waters cover him up for protection or concealment. pári dīyanti (dī *fly*); cp. pári yanti in 4 b and 9 d, and pári tasthur in 3 d.

See Page Number 78, Hymn Number 15 in PDF for Sanskrit Version

15

áyā?sam, Agne, suk?ití? jánāya;
áyā?sam u maghávadbhya? suv?ktím:
vísva? tād bhadrá? yád ávanti deva???.
b?hád vadema vidáthe suvi??rā?.

I have bestowed, O Agni, safe dwelling on the people; I have also bestowed a song of praise on the patrons: auspicious is all that the gods favour. We would, with strong sons, speak aloud at divine worship.

áyā?sam: 1. s. s ao. of yam. Agne: the sacrificial Agni is here addressed. jánāya: *on (our) people*, by means of this hymn. suv?ktím: *a hymn* that will produce the fulfilment of their wishes. bhadrám: if a hymn finds favour with the gods, it will produce blessings. vadema: the poet desires this also as a reward for his hymn. The final hemistich also occurs at the end of ii. 23; and the last Pāda is the refrain of twenty-three of the forty-three hymns of the second Ma??ala.

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MITRÁ

The association of Mitra with Varuṅa is so intimate that he is addressed alone in one hymn only (iii. 59). Owing to the scantiness of the information supplied in that hymn his separate character appears somewhat indefinite. Uttering his voice, he marshals men and watches the tillers with unwinking eye. He is the great Āditya who marshals, yātayati, the people, and the epithet yātayáj-jana *arraying men together* appears to be peculiarly his. Savitṛ (i. 35) is identified with Mitra because of his laws, and Viṣṇu (i. 154) takes his three steps by the laws of Mitra: statements indicating that Mitra regulates the course of the sun. Agni, who goes at the head of the dawns (that is to say, is kindled before dawn), produces Mitra, and when kindled is Mitra. In the Atharvaveda, Mitra at sunrise is contrasted with Varuṅa in the evening, and in the Brāhmaṅas Mitra is connected with day, Varuṅa with night.

The conclusion from the Vedic evidence that Mitra was a solar deity, is corroborated by the Avesta and by Persian religion in general, where Mithra is undoubtedly a sun-god or a god of light specially connected with the sun.

The etymology of the name is uncertain, but it must originally have meant ‘ally’ or ‘friend’, for the word often means ‘friend’ in the RV., and the Avestic Mithra is the guardian of faithfulness. As the kindly nature of the god is often referred to in the Veda, the term must in the beginning have been applied to the sun-god in his aspect of a benevolent power of nature.

iii. 59. Metre: Triṣṭubh, 1-5; Gāyatrī, 6-9.

See Page Number 79, Hymn Number 1 in PDF for Sanskrit Version

1

Mitró jánān yātayati bruvāś;
Mitró dādhāra pṛthivīm utá dyaṁ;
Mitrá kṛṣṇāni rānīmīḅbhī caḥ;
Mitraṅya havyáḥ ghṛtāvaj juhota.

Mitra speaking stirs men; Mitra supports earth and heaven; Mitra regards the people with unwinking eye: to Mitra offer the oblation with ghee.

yātayati: *stirs* to activity. bruvāś: by calling, that is, arousing them; cp. what is said of Savitṛ: ‘who makes all beings hear him by his call’ (v. 82, 9) and ‘he stretches out his arms that all may hear him’ (ii. 38, 2). Sāyaṅa interprets the word as *being praised or making a noise*. Some scholars take the pt. with Mitrás in the sense of *he who calls himself Mitra*, but this in my opinion is in itself highly improbable, while this construction cannot be shown to exist in the RV., and even later seems only to occur when the name immediately precedes, i. e. Mitró bruvāś. This Pāda occurs slightly

modified in vii. 36, 2 as jána? ca Mitró yatati bruvā?á?. dādhāra: pf. = pr.; p. 342 *a* (cp. 139, 9); note that the red. syllable of this pf. is never shortened in the Pada text (cp. i. 154, 4). dya??m: acc. of dyó (102, 3). ánimi?ā: inst. of á-nimi?; it is characteristic of Mitra and Varu?a to regard men with unwinking eye. ca??e: 3. s. of cak?; on the Sandhi see 66 B 2 *a*. juhota: 2. pl. ipv. irr. strong form occurring beside the regular juhutá (p. 144, B 3 α).

See Page Number 80, Hymn Number 2 in PDF for Sanskrit Version

2

prá sá, Mitra, márt? astu práyasvān,
yás ta, Āditya, sík?ati vraténa.
ná hanyate, ná jīyate tuóto:
náinam á?ho 'śnoty ántito ná dūra??t.

Let that mortal offering oblations, O Mitra, be pre-eminent who pays obeisance to thee, O Āditya, according to (thy) ordinance. He who is aided by thee is not slain nor vanquished: trouble reaches him neither from near nor from far.

tvótas: tva must often be read as tua; tuótas is therefore more natural than the prosodical shortening (p. 437 *a* 4) of tvā-u??tas. The fourth Pāda has one syllable too many as written in the Sa?hitā text. By dropping the a after o the correct number of syllables is obtained, but the break (—?) remains quite irregular (p. 440, 4 B).

See Page Number 81, Hymn Number 3 in PDF for Sanskrit Version

3

anamīva??sa í?ayā mādanto,
mitájñavo várimann a?? p?thivya???,
Ādityásya vratám upak?iyánto,
vayá? Mitrásya sumatáu siāma.

Free from disease, delighting in the sacred food, firm-kneed on the expanse of earth, abiding by the ordinance of the Āditya, may we remain in the good will of Mitra.

váriman: loc. (90, 2) with a??; note that váriman is n., varimán, m. (p. 453, 9 *c*).
Ādityásya: that is, of Mitra.

See Page Number 81, Hymn Number 4 in PDF for Sanskrit Version

4

ayá? Mitró namasía? suśévo,
ra??jā suk?atró ajani??a vedha???:
tásya vayá? sumatáu yajñíyasya,

ápi bhadré saumanasé siāma.

This Mitra, adorable, most propitious, a king wielding fair sway, has been born as a disposer: may we remain in the goodwill of him the holy, in his auspicious good graces.

ajani??a: 3. s. Ā. i? ao. of jan. vedha??s: that is, as a wise moral ruler; on the dec. see 83, 2 a. ápi: to be taken as a verbal prp. with as *be*.

See Page Number 81, Hymn Number 5 in PDF for Sanskrit Version

5

maha??m?? Ādityó námasopasádyo
yātayájano g??até suśéva?:
tásmā etát pányatamāya jú??am
agnáu Mitra??ya havír a?? juhota.

The great Āditya, to be approached with homage, stirring men, to the singer most propitious: to him most highly to be praised, to Mitra, offer in fire this acceptable oblation.

maha??m??: 39. yātayájjanas: on the accent of governing cds. see p. 455 b. g??até: dat. of pr. pt. of *g? sing*; accent, p. 458, 3. jú??am: a pp. of *ju? enjoy*, with shift of accent when used as an adj. meaning *welcome* (cp. p. 384). juhota: cp. note on 1 d.

See Page Number 82, Hymn Number 6 in PDF for Sanskrit Version

6

Mitrásya car?a?īdhr??to,
ávo devásya sānasí,
dyumná? citráśravastamam.

Of Mitra, the god who supports the folk, the favour brings gain, (his) wealth brings most brilliant fame.

car?a?īdhr??tas: the Pada text restores the metrically lengthened short vowel of car?a?i. -dhr??tó 'vo: p. 465, 17, 3; cp. note on i. 1, 9 b. citráśravastamam: see note on i. 1, 5 b.

See Page Number 82, Hymn Number 7 in PDF for Sanskrit Version

7

abhí yó mahina?? díva?
Mitró babhu??va sapráthā?,

abhí śrávobhi? p?thivi??m:

Mitra the renowned, who is superior to heaven by his greatness, superior to earth by his glories:

abhí bhū *surpass* takes the acc. mahina?? for mahimna??: 90, 2. dívam: acc. of dyú, 99, 5: cp. dyó, 102, 3. babhu??va: the pf. here is equivalent to a pr.; p. 342 *a*. In c babhu??va must be supplied with the repeated prp.; cp. note on ii. 33, 2. The cadence of c is irregular: -??- instead of ?-?-; cp. p. 438, 3 *a*.

See Page Number 83, Hymn Number 8 in PDF for Sanskrit Version

8

Mitra??ya páñca yemire
jánā abhí??ísavase:
sá deva??n vísvān bibharti.

To Mitra, strong to help, the five peoples submit: he supports all the gods.

páñca jánā?: *the five peoples*, here = all mankind. yemire: 3. pl. pf. Ā. of yam (see p. 150, f. n. 1). bibharti: 3. s. pr. P. of bh?. vísvān: this is the regular word for *all* in the RV.: its place begins to be taken by sárva in late hymns. The general meaning of the stanza is that gods and men are dependent on Mitra. The cadence of c is trochaic instead of iambic (see p. 439 *a*).

See Page Number 83, Hymn Number 9 in PDF for Sanskrit Version

9

Mitró, devé?u āyú?u,
jánāya v?ktábarhi?e
í?a í??ávratā aka?.

Mitra, among gods and mortals, has provided food, according to the ordinances he desires, for the man whose sacrificial grass is spread.

í??á-vratās: a Bv. agreeing with í?as, food regulated by the ordinances which Mitra desires, i. e. to be eaten according to fixed rules.

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BR̥̥HASPÁTI

This god is addressed in eleven entire hymns, and in two others conjointly with Indra. He is also, but less frequently, called Bráhma?as páti, ‘Lord of prayer’, the doublets alternating in the same hymn. His physical features are few: he is sharp-horned and blue-backed; golden-coloured and ruddy. He is armed with bow and arrows, and wields a golden hatchet or an iron axe. He has a car, drawn by ruddy steeds, which slays the goblins, bursts open the cow-stalls, and wins the light. Called the father of the gods, he is also said to have blown forth their births like a blacksmith. Like Agni, he is both a domestic and a brahmán priest. He is the generator of all prayers, and without him sacrifice does not succeed. His song goes to heaven, and he is associated with singers. In several passages he is identified with Agni, from whom, however, he is much oftener distinguished. He is often invoked with Indra, some of whose epithets, such as maghávan *bountiful* and vajrín *wielder of the bolt* he shares. He has thus been drawn into the Indra myth of the release of the cows. Accompanied by his singing host he rends Vala with a roar, and drives out the cows. In so doing he dispels the darkness and finds the light. As regards his relation to his worshippers, he is said to help and protect the pious man, to prolong life, and to remove disease.

Br̥̥haspáti is a purely Indian deity. The double accent and the parallel name Bráhma?as páti indicate that the first member is the genitive of a noun br̥̥h, from the same root as bráhman, and that the name thus means ‘Lord of prayer’.

He seems originally to have represented an aspect of Agni, as a divine priest, presiding over devotion, an aspect which had already attained an independent character by the beginning of the Rigvedic period. As the divine brahmán priest he seems to have been the prototype of Brahmā, the chief of the later Hindu triad.

iv. 50. Indra is invoked with B?haspati in 10 and 11.

Metre: Tri??ubh; 10 Jagatī.

See Page Number 84, Hymn Number 1 in PDF for Sanskrit Version

1

yás tastámbha sáhasā ví jm? ántān
Br̥̥haspátis tri?adhasthó ráve?a,
tá? pratna??sa r??ayo di??dhiānā?
puró víprā dadhire mandrájihvam.

Br?haspati who occupying three seats with roar has propped asunder with might the ends of the earth, him, the charming-tongued, the ancient scers, the wise, pondering, placed at their head.

ví tastámbha: the prp. here follows the vb. and is separated from it by an intervening word: p. 468, 20. jmás: gen. of jma?? (97, 2). Pronounce jm? anta??n (p. 437 a 4). Cosmic actions like that expressed in a are ascribed to various deities. Br??haspátis: note that this cd. is not analysed in the Pada text, while its doublet Bráhma?as páti is treated as two separate words. tri?adhassthás: refers to the three sacrificial fires and is a term predominantly applied to Agni, cp. v. 11, 2: puróhitam Agní? náras tri?adhassthé sám ūdhire *men have kindled Agni as their domestic priest in his triple seat*; on the accent see p. 455, 10 c a. ráve?a: referring to the loud sound of the spells uttered; the word is especially used in connexion with the release of the cows from Vala; cp. 4 c and 5 b. puró dadhire: appointed their Purohita, a term frequently applied to Agni, who is also continually said to have been chosen priest by men.

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2

dhunétaya? supraketá? mádanto
Br??haspate, abhí yé nas tatasré
pr??anta? s?prám ádabdham ūrvá?
Br??haspate, rák?atād asya yónim.

Who with resounding gait, rejoicing, O Br?haspati, for us have attacked the conspicuous, variegated, extensive, uninjured herd: O Br?haspati, protect its dwelling.

This is a very obscure stanza, the allusions in which can only be conjectured. The subject of a-c is not improbably the ancient priests, mentioned in 1 c, who with the aid of B?haspati recaptured the cows confined in the stronghold of Vala. mádantas: being exhilarated with Soma. tatasré: 3. pl. pf. Ā. of ta?s *shake*. pr??antam: perhaps in allusion to the dappled cows contained in it. supraketám: *easy to recognize*, i.e. by their lowing, cp. i. 62, 3, *B?haspati found the cows; the heroes roared* (vāvaśanta) *with the ruddy kine*. The fourth Pāda is a prayer to B?haspati to protect the recovered kine. Pāda c is a Dvipadā hemistich: see p. 443 a. rák?atāt: 2. s. ipv. of rak?: on the accent see p. 467 A c.

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3

Br??haspate, ya?? parama?? parāvād,
áta a?? ta ?taspr??šo ní ?edu?
túbhya? khāta?? avata?? ádrídugdhā
mādhva? ścotanti abhíto virapśám.

O Br?haspati, that which is the farthest distance, from thence (coming) those that cherish the rite have seated themselves for thee. For thee springs that have been dug, pressed out with stones, drip superabundance of mead on all sides.

áta a?? ní ?edur: cp. ii. 35, 10 c. ?taspr??śas: perhaps the gods; or the ancient seers mentioned in 1 c and perhaps in 2: they have come from the farthest distance and have seated themselves at the Soma libation offered to thee. khāta??s . . . ádrīdugdhās: two figures alluding to the streams of Soma, which flows in channels and is pounded with stones. mádhvas: on this form of the gen. see p. 81, f. n. 12.

See Page Number 86, Hymn Number 4 in PDF for Sanskrit Version

4

Br??haspáti? prathamá? ja??yamāno
mahó jyóti?a?, paramé víoman,
saptáāsyas tuvijátó ráve?a
ví saptáraśmir adhamat támā?si.

Br?haspati when first being born from the great light in the highest heaven, seven-mouthed, high-born, with his roar, seven-rayed, blew asunder the darkness.

mahás: abl. of máh, agreeing with jyóti?as (cp. 201 A 1). The Sun is probably meant; cp. ii. 35, 10 c. sapta??syas in iv. 51, 4 is an epithet of Á?gira (in iv. 40, 1 B?haspati is Ā?girasá); it is parallel to saptáraśmi, an epithet applied also once to Agni and once to Indra. ráve?a: cp. 1 b and 5 b. ví adhamat: ipf. of dham. Agni and Sūrya are also said to dispel the darkness.

See Page Number 87, Hymn Number 5 in PDF for Sanskrit Version

5

sá su??úbhā, sá r??kvatā ga?éna
valá? ruroja phaligá? ráve?a:
Br??haspátir usríyā havyasu??da?
kánikradad va??vaśatīr úd ājat.

*He with the well-praising, jubilant throng burst open with roar the enclosing cave:
Br?haspati bellowing drove out the lowing ruddy kine that sweeten the oblation.*

ga?éna: the A?girases, who in i. 62, 3 are associated with Indra and B?haspati in the finding of the cows: Br??haspátir bhínád ádri?, vidád ga???: sám usríyābhir vāvaśanta nára? *B?haspati cleft the mountain, he found the cows; the heroes (= the A?girases) roared with the ruddy kine.* phaligám: the exact meaning of this word does not clearly appear from its four occurrences; but it must have a sense closely allied to *receptacle*: e. g. viii. 32, 25, yá udná? phaligá? bhínán, nyàk síndhūm??r ava??s?jat *who (Indra) cleft the receptacle of water (and) discharged the streams downwards*; in three passages it is spoken of as being rent or pierced, and twice is associated with Vala; and in the Naigha??uka it is given as a synonym of megha *cloud*. ráve?a: with reference both to B?haspati and the kine (cp. 5 d). havya-su??das: that is, with milk.

kánikradat: intv. pr. pt. of krand; cp. 173, 3; 174 b. va??vaśatīs: intv. pr. pt. of vās (cp. 174).

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6

eva?? pitré viśvádevāya vr????e
yajñáir vidhema, námasā, havírbhi?
Br??haspate, supraja?? vīrávanto
vayá? siāma pátayo rayī?a??m.

Then to the father that belongs to all the gods, the bull, we would offer worship with sacrifices, obeisance, and oblations. O Br?haspati, with good offspring and heroes we would be lords of wealth.

eva??: with final vowel metrically lengthened. The sense of the pcl. here is: *such being the case* (cp. 180). pitré: B?haspati. The term is applied to Agni, Indra, and other gods. vīrávantas: that is, possessing warrior sons, cp. i. 1, 3 c. vayám: this line occurs several times as the final Pāda of a hymn; cp. viii. 48, 13.

See Page Number 88, Hymn Number 7 in PDF for Sanskrit Version

7

sá íd ra??jā prátijanyāni viśvā
sú?me?a tasthāv abhí vīrie?a,
Br??haspáti? yá? súbh?ta? bibhárti,
valgūyāti, vándate pūrvabha??jam.

That king with his impulse and his heroism overcomes all hostile forces, who keeps Br?haspati well-nourished, honours him, and praises him as receiving the first (portion of the offering).

abhí: the prp., as often, here follows the vb. súbh?ta? bibhárti: lit. *cherishes him as well-cherished* (predicative). All three verbs depend on yás, though the last two, as beginning a Pāda and a sentence, would even otherwise be accented. valgūyāti: note that this denominative is treated as a cd. in the Pada text (cp. 175 A 1). pūrvabha??jam: predicative.

See Page Number 89, Hymn Number 8 in PDF for Sanskrit Version

8

sá ít k?eti súdhita ókasi své,
tásmā í?ā pinvate viśvada??nīm;
tásmai víśa? svayám eva?? namante,

yásmin brahma?? ra??jani pu??rva éti.

That king dwells well-established in his own abode, to him the consecrated food always yields abundance; to him his subjects bow down of their own accord, with whom the priest has precedence.

k?eti: from 1. k?i possess or dwell. sú-dhita: this form of the pp. of dhā is still preserved as the last member of cds. (otherwise hitá); the word is explained as su-hita in the AB. ókasi své: cp. své dáme in i. 1, 8 c. í?ā: explained as food (annam) in AB. viii. 26, 7, and as earth (bhūmi) by Sāya?a. yásmin ra??jani: the loc. here = in the presence of whom, in whose case; the antecedent is here put in the relative clause, while in 7 a it accompanies the corr. (sá id ra??jā). pu??rva éti: with reference to this line the AB. viii. 26, 9 remarks, purohitam evaitad āha thus one calls him a Purohita; cp. also AB. viii. 1, 5: brahma khalu vai k?atrāt pūrvam the Brāhma?a certainly precedes the K?atriya.

See Page Number 89, Hymn Number 9 in PDF for Sanskrit Version

9

áprati??to jayati sá? dhánāni
prátijanyāni utá ya?? sájanyā.
avasyáve yó váriva? k??óti
brahmá?e ra??jā, tám avanti deva???

*Unresisted he wins wealth both belonging to his adversaries and to his own people.
The king who for the priest desiring (his) help procures prosperity, him the gods help.*

After the statement in 7 that the king who honours B?haspati prospers, it is added in 8 and 9 that the king who honours the Brahman, the counterpart among men of B?haspati, also prospers.

jayati sám: prp. after the vb. (p. 285 f). dhánāni: he wins wealth both abroad and at home. avasyáve—avanti: both words from the same root av: the gods help the king who helps the Brahman.

See Page Number 90, Hymn Number 10 in PDF for Sanskrit Version

10

Índraś ca sóma? pibata?, B?haspate,
asmín yajñé mandasāna??, v??a?vasū:
a?? vā? viśantu índava? suābhúvo;
asmé rayí? sárvavīra? ní yachatam.

O Indra and Br̥haspati, drink the Soma, rejoicing at this sacrifice, O ye of mighty wealth; let the invigorating drops enter you two; bestow on us riches accompanied altogether with sons.

Índraś ca: nom. for voc. (196 c α; cp. ca, p. 228, 1 and 1 a). pibatam: 2. du. ipv. of pā *drink*. mandasāna??: ao. pt. of mand = mad. vr̥??a?-vasū: here v̥?an = *mighty, great*; Sāya?a explains the word as if it were a governing cd. (189 A), the normal form of which would, however, be var̥á?-vasu (189 A 2; cp. p. 455 b). Note that in the Pada text the cd. is first marked as Prag̥hya with íti and then analysed; also that in the analysis the first member here appears not in its pause form v̥?an (65) but in its Sandhi form with ? as not final. rayí? sáravāram: that is, wealth with offspring consisting of sons only: a frequent prayer (cp. i. 1, 3 c). yachatam: 2. ipv. pr. of yam. Here we have the intrusion of a Jagatī stanza in a Tri?ubh hymn (cp. p. 445, f. n. 7). In this and the following stanza Indra is associated with B̥haspati, as in the whole of the preceding hymn, iv. 49.

See Page Number 91, Hymn Number 11 in PDF for Sanskrit Version

11

Br̥haspata, Ind^ara, vārdhata? na?;
sácā sa?? vā? sumatír bhūtu asmé.
avi??á? dhíyo; jig?tá? púra?dhīr;
jajastám aryó vanú?ām árātī?.

O Br̥haspati and Indra, cause us to prosper; let that benevolence of yours be with us. Favour (our) prayers; arouse rewards; weaken the hostilities of foe and rivals.

Br̥haspata Indra: contrary to the general rule the second voc. is here unaccented (p. 465, 18 a); this is doubtless because the two are here treated as a dual divinity, as in the preceding hymn (iv. 49), in every stanza of which they are invoked as Indrā-B̥haspatī. Indra must be pronounced trisyllabically (cp. p. 15 d). vām: gen. (109 a). bhūtu: 3. s. ipv. root ao. of bhū. asmé: loc. with sácā (177, 5) and (as in 10 d) Prag̥hya (26 c). avi??ám: 2. s. du. ipv. of the i? ao. of av *favour* (145, 5). jig?tám: 2. du. red. ao. of g? *waken*; accented because beginning a new sentence (p. 467 b). dhíyas . . . púra?dhīs: these words often appear side by side and in contrast: the former then meaning *prayers* for gifts, the latter the *bestowal* (dhi from dhā *bestow*) of *plenty* (púram an acc.; cp. the Padapā?ha). púra?dhīs here is also opposed to árātīs (lit. *lack of liberality*) in d. jajastám: 2. du. ipv. pf. of jas. aryás: gen. of arí (99, 3); cp. note on ii. 12, 4. The genitives aryás and vanú?ām are co-ordinate and dependent on árātīs; this appears from various parallel passages, as aryó árātī? *hostilities of the foe* (vi. 16, 27); agha??ny aryó, vanú?ām árātaya? *evil deeds of the foe, hostilities of rivals* (vii. 83, 5); abhi??tim aryó, vanú?ā? sávā?si *the onset of the foe, the might of rivals* (vii. 21, 9 d). 11 a = vii. 97, 9 d.

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UṠAS

The goddess of Dawn is addressed in about twenty hymns. The personification is but slight, the physical phenomenon always being present to the mind of the poet. Decked in gay attire like a dancer, clothed in light, she appears in the east and unveils her charms. Rising resplendent as from a bath she comes with light, driving away the darkness and removing the black robe of night. She is young, being born again and again, though ancient. Shining with a uniform hue, she wastes away the life of mortals. She illumines the ends of the sky when she awakes; she opens the gates of heaven; her radiant beams appear like herds of cattle. She drives away evil dreams, evil spirits, and the hated darkness. She discloses the treasures concealed by darkness, and distributes them bountifully. She awakens every living being to motion. When UṠas shines forth, the birds fly up from their nests and men seek nourishment. Day by day appearing at the appointed place, she never infringes the ordinance of nature and of the gods. She renders good service to the gods by awakening all worshippers and causing the sacrificial fires to be kindled. She brings the gods to drink the Soma draught. She is borne on a shining car, drawn by ruddy steeds or kine, which probably represent the red rays of morning.

UṠas is closely associated with the Sun. She has opened paths for Sūrya to travel; she brings the eye of the gods, and leads on the beautiful white horse. She shines with the light of the Sun, with the light of her lover. Sūrya follows her as a young man a maiden; she meets the god who desires her. She thus comes to be spoken of as the wife of Sūrya. But as preceding the Sun, she is occasionally regarded as his mother; thus she is said to arrive with a bright child. She is also called the sister, or the elder sister, of Night (x. 127), and their names are often conjoined as a dual compound (uṠaṡsā-nāktā and nāktoṠaṡsā). She is born in the sky, and is therefore constantly called the 'daughter of Heaven'. As the sacrificial fire is kindled at dawn, UṠas is often associated with Agni, who is sometimes called her lover. UṠas causes Agni to be kindled, and Agni goes to meet the shining Dawn as she approaches. She is also often connected with the twin gods of early morning, the Aśvins (vii. 71). When the Aśvins' car is yoked, the daughter of the sky is born. They are awakened by her, accompany her, and are her friends.

UṠas brings the worshipper wealth and children, bestowing protection and long life. She confers renown and glory on all liberal benefactors of the poet. She is characteristically bountiful (maghónī).

The name of UṠas is derived from the root *vas*, *to shine*, forms of which are often used with reference to her in the hymns in which she is invoked.

iv. 51. Metre: Triṡubh.

See Page Number 93, Hymn Number 1 in PDF for Sanskrit Version

1

idám u tyát purutáma? purástāj
jyótis támaso vayúnāvad asthāt.
nūná? divó duhitáro vibhāti??r
gātú? k??avann U?áso jánāya.

This familiar, most frequent light in the east, with clearness has stood (forth) from the darkness. Now may the Dawns, the daughters of the sky, shining afar, make a path for man.

tyád: see p. 297, 5. purutámam: because appearing every morning; hence U?áso *the Dawns* in d. támasas: abl. dependent on asthāt = úd asthāt. The word vayúna, though very frequently used, is still somewhat uncertain in meaning. The commentators explain it variously as mārگا *road*, prajñāna *cognition*, and kānti *beauty*. Pischel favours the first of these. Sāya?a here explains vayúnāvat as ‘very beautiful or possessed of knowledge = showing everything’. It probably here means ‘making the way clear’, cp. gātúm in d. nūnám: note that in the RV. this word always means *now*. divó duhitáras: from the point of view of the daily recurrence of the phenomenon, Dawn is pl. throughout this hymn. gātúm: cp. vi. 64, 1: ‘she makes all fair paths easy to traverse’. k??avan: 3. pl. sb.; explained by Sāya?a as 3. pl. ipf. ind., akurvan.

See Page Number 94, Hymn Number 2 in PDF for Sanskrit Version

2

ásthur u citra?? U?áso? purástān,
mita?? iva sváravō adhvaré?u.
ví ū vrajásya támaso dua??rā
uchántīr avrañ chúcaya? pavāka???

The brilliant Dawns have stood in the east, like posts set up at sacrifices. Shining they have unclosed the two doors of the pen of darkness, bright and purifying.

U?áso: that is, each of the preceding Dawns and the present one. mita??s: pp. of mi *fix*. sváravas: that is, shining with ointment; cp. i. 92, 5: sváru? ná péso vidátthe?u áñjañ, citrá? divó duhita?? bhānūm aśret *the daughter of heaven has spread her brilliant beam, like one who at divine worship anoints the post, the ornament* (of the sacrifice). Note that u in c is lengthened though followed by two consonants (p. 437 a 3). vrajásya: a simile with iva omitted; cp. i. 92, 4; ga??vo ná vrajá? ví U?a?? āvar táma? *Dawn has unclosed the darkness as the cows their stall*. dva??rā: the two folds of the door, the dual of dva??r often being used thus. ví: to be taken with avran, 3. pl. root ao. of v? *cover*. uchántīs: pr. pt. of 1. vas *shine*. súcáya? pavāka???: these two adjectives very often appear in juxtaposition. On the pronunciation of pavāká see p. 437 a.

See Page Number 94, Hymn Number 3 in PDF for Sanskrit Version

3

uchántīr adyá citayanta bhoja??n
rādhodéyāya U?áso maghónī?
acitre?? antá? pa?áya? sasantu,
ábudhyamānās tāmāso vímadhye.

*Shining to-day may the bounteous Dawns stimulate the liberal to the giving of wealth.
In obscurity let the niggards sleep, unawakening in the midst of darkness.*

citayanta: 3. pl. Ā. inj.; explained by Sāya?a as an indicative: prajñāpayanti *they instruct.*

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4

kuvít sá, devī?, sanáyo návo vā
ya??mo babhūya??d, U?aso, vō adyá:
yénā Návagve, Á?gire, Dáśagve
sáptāāsye, revatī, revád ū?á?

Should this be an old course or a new for you to-day, O divine Dawns: (is it that) by which ye have shone wealth, ye wealthy ones, upon Navagva, An?gira, and Daśagva the seven-mouthed?

babhūya??t: op. pf. of bhū, accented on account of kuvít (cp. notes on ii. 35, 1. 2). The general meaning is the hope that Dawn will bring wealth to-day as of old. Navagva, A?giras, and Daśagva are the names of ancients associated with Indra in the release of the cows enclosed by the Pa?is and by Vala. The allusion in sapta??sye is uncertain; in iv. 50, 4 it is an epithet of B?haspati, who is also associated with the capture of the cows and may therefore be meant here. The meaning would then be: bring us wealth to-day as ye did to Navagva, A?giras, Daśagva and B?haspati. revatī revát: these words are found connected in other passages also. ū?á: 2. pl. pf. act. of 1. vas *shine.*

See Page Number 95, Hymn Number 5 in PDF for Sanskrit Version

5

yūyá? hí, devīr, ?tayúgbhir ásvai?
pariprayāthá bhúvanāni sadyá?,
prabodháyantīr, U?asa?, sasánta?,
dvipa??c cátu?pāc carāthāya jīvám.

For you, O goddesses, with your steeds yoked in due time, proceed around the worlds in one day, awakening, O Dawns, him who sleeps, the two-footed and the four-footed living world, to motion.

pariprayāthá: accented owing to hí; on the accentuation of verbal prepositions see p. 469 B a. prabodháyantī: cp. i. 92, 9, vísva? jīvá? carāse bodháyantī *wakening every living soul to move*. catú?pād: note that catúr when accented as first member of a cd. shifts its accent to the first syllable. This word, dvipa??d and jīvám are all neuter.

See Page Number 96, Hymn Number 6 in PDF for Sanskrit Version

6

kúa svíd āsā? katama?? purā?i??
yáyā vidha??nā vidadhúr ?bhū?a??m?
śúbha? yác chubhra?? U?ásaś cáranti,
ná ví jñāyante sadr??śīr ajurya???

Where, pray, and which ancient one of them (was it) at which they (the gods) imposed the tasks of the R?bhus? When the beaming dawns proceed on their shining course, they are not distinguished, alike, unaging.

āsām: of the dawns. yáyā: in a temporal sense = at whose time. vidadhúr: *they*, the gods, *enjoined*: this probably refers to the most distinctive feat of the ?bhus, that of making one bowl into four; cp. i. 161, 2: éka? camasá? catúra? k??otana, tád vo deva?? abruvan ‘*make the one bowl four*’, *that the gods said to you*; that was one of their vidha??nā *tasks*. śúbham: cognate acc. ná ví jñāyante: they are always the same; cp. i. 92, 10, púna?-punar ja??yamānā purā?i?? samāná? vár?am abhí śúmbhamānā *beingborn again and again, ancient of days, adorning herself with the same colour*, where dawn is, as usually, spoken of as a single goddess reappearing day after day, whereas in this hymn many individual dawns that appear successively are referred to.

See Page Number 97, Hymn Number 7 in PDF for Sanskrit Version

7

ta?? ghā ta?? bhadra?? U?ása? pura??sur,
abhi??ídyumnā ?tájātasatyā?;
ya??su ījāná? śásamāná ukthái?
stuvāñ, chá?san, drávi?a? sadyá a??pa.

Those indeed, those Dawns have formerly been auspicious, splendid in help, punctually true; at which the strenuous sacrificer with recitations praising, chanting, has at once obtained wealth.

On pura?? with pf. see 213 A. ījāná: pf. pt. Ā. of yaj *sacrifice*. śásamāná: pf. pt. Ā. of śam *labour*. stuvāñ chá?san = stuván + śá?san (40, 1). The general meaning of the stanza is: former dawns have brought blessings to the sacrificer; may they do so now.

See Page Number 97, Hymn Number 8 in PDF for Sanskrit Version

8

ta?? a?? caranti samana?? purástāt,
samānāta? samana?? paprathāna???.
?tāsya devi?? sádaso budhāna??,
gávā? ná sárgā, U?áso jarante.

They approach equally in the east, spreading themselves equally from the same place. The goddesses waking from the seat of order, like herds of kine let loose, the Dawns are active.

samana??: always in the same way. samānatás; cp. i. 124, 3: prajānati?? iva, ná díso mināti *as one who knows (the way), she loses not her direction*. ?tāsya sádasa?: abl. dependent on budhāna?? (cp. 10); cp. i. 124, 3; ?tāsya pánthām án� eti sādhú *she follows straight the path of order*. budhāna??: ao. pt., *awaking* (intr.), not = bodhayantyas *wakening* (trans.) according to Sāya?a; when Ā. and without an object, budh is intr.; cp. ábodhi *has awoke*, said of U?as (i. 92, 11; iii. 61, 6; vii. 80, 2). gava?? ná sárgā?: cp. iv. 52, 5, práti bhadrā? ad?k?ata gávā? sárgā ná rásmāya? *the auspicious rays (of dawn) have appeared like kine let loose*. jarante: *are awake = are active, are on the move* (cp. a?? caranti in a and 9 a, b); *are praised* (stūyante) according to Sāya?a.

See Page Number 98, Hymn Number 9 in PDF for Sanskrit Version

9

ta?? ín nú evá samana?? samāni??r,
ámītavar?ā U?ásaś caranti.
gu??hantīr ábhvam ásita?, rúśadbhi?
śukra??s tanu??bhi?, śúcayo, rucāna???

Those Dawns even now equally the same, of unchanged colour, move on; concealing the black monster, bright with gleaming forms, brilliant, beaming.

On the accentuation of nv évá see p. 450, 2 b. ábhvam: cp. i. 92, 5, ba??dhate k??ám ábhvam *she drives away the black monster* (of night). rúśadbhis: m. form irregularly agreeing with the f. tanu??bhis. Note that the Pada text does not separate the endings bhyām, bhis, bhyas, su from f. stems in long vowels, nor of m. stems in a because the pure stem in these cases appears in an altered form, e. g. priyébhis, but pitr??bhis.

See Page Number 98, Hymn Number 10 in PDF for Sanskrit Version

10

rayí?, divo duhitaro, vibhāti???
praja??vanta? yachatāsmā??su, devī?
siona??d a?? va? pratibúdhyamānā?,

suvi??riasya pátaya? siāma.

O daughters of Heaven, do ye shining forth bestow on us, goddesses, wealth accompanied by offspring. Awaking from our soft couch towards you, we would be lords of a host of strong sons.

yachata: pr. ipv. of yam, here construed with the loc.; the usual case is the dat. (200 A 1). pratibúdhymānās: with a?? and abl., cp. budhāna?? with abl. in 8 c.

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11

tád vo, divo duhitaro, vibhāti??r
úpa bruva, U?aso, yajñáketu?:
vayá? siāma yaśáso jáne?u;
tád Dyáuś ca dhatta??? P?thivi?? ca devi??.

For that I whose banner is the sacrifice, O daughters of Heaven, implore you that shine forth, O Dawns: we would be famous among men; let Heaven and the goddess Earth grant that.

vibhāti??r: to be taken with vas. úpa bruve: with two acc. (p. 304, 2). yajñáketus: the singer thus describes himself; in i. 113, 19 the Dawn is called yajñásya ketú? *the signal of the sacrifice*. yaśáso (accent, p. 453, 9 A a) jáne?u: this phrase frequently occurs in prayers. vayám: the poet having in b spoken in the sing. on his own behalf, now changes, as often, to the pl., so as to include the others who are present. dhatta??m: 3. du. of dhā, accented, though not beginning a sentence, because of ca . . . ca (see p. 468 β).

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AGNÍ

See Introduction to i. 1 on the nature of Agni.

v. 11. Metre: Jagatī.

See Page Number 100, Hymn Number 1 in PDF for Sanskrit Version

1

Jánasya gopa?? ajani??a ja??g?vir
Agní? sudák?a? suvita??ya návyase.
gh?tápratīko b?hata?? divispr??śā
dyumád ví bhāti bharatébhia? súci?.

Guardian of the people, watchful, most skilful, Agni has been born for renewed welfare. Butter-faced, bright, he shines forth brilliantly for the Bharatas with lofty, heaven-touching (flame).

gopa??s: 97, 2. ajani??a: i? ao. of jan *generate*. su-dák?as: a Bv. (p. 455 c α).
suvita??ya: final dat. (p. 314, B 2). návyase: dat. of cpv. of náva *new*. gh?tá-pratīkas:
cp. yásya pratīkam a??huta? gh?téna *whose face is sprinkled with butter* (vii. 8, 1) as
an analysis of the cd. b?hata??: supply téjasā. bharatébhyas: for the benefit of (p. 314,
1) the Bharatas, the tribe to which the seer belongs.

See Page Number 100, Hymn Number 2 in PDF for Sanskrit Version

2

yajñásya ketú?, prathamá? puróhitam,
Agní? náras, tri?adhassthé sám īdhire.
Índre?a devái? sarátha? sá barhí?i
si??dan ní hótā yajáthāya sukrátu?.

As banner of sacrifice, as first domestic priest, men have kindled Agni in the threefold abode. (Coming) on the same car with Indra and the gods may that most wise Invoker sit down on the sacrificial grass for sacrifice.

ketúm: in apposition to Agním, in allusion to the smoke of sacrifice; cp. viii. 44, 10, hótāram . . . dhūmáketum . . . yajña??nām ketúm *the Invoker, the smoke-bannered banner of sacrifices*; cp. 3 d. prathamám: first-appointed in order of time. puróhitam: see i. 1, 1. náras: N. pl. of nr?? (p. 91). tri-?adhassthé: on the three sacrificial altars; Sandhi 67 b. sám īdhire: pf. of idh *kindle*; *have kindled* and still kindle (cp. p. 342 a). sarátham: adv. governing Índre?a and deváis (cp. p. 309, 2). si??dan ní: the ipf.

expresses that he sat down in the past when he became Purohita; the prp. as often follows the verb (p. 468, 20). yajáthāya: final dat. (p. 314, B 2).

See Page Number 101, Hymn Number 3 in PDF for Sanskrit Version

3

ása?m???o jāyase māt^aró? súcir.
mandrá? kavír úd atí??ho Vivásvata?.
gh?téna tvāvardhayann, Agna āhuta,
dhūmās te ketúr abhavad diví śrítá?.

Uncleansed thou art born bright from thy two parents. Thou didst arise as the gladdening sage of Vivasvant. With butter they strengthened thee, O Agni, in whom the offering is poured. Smoke became thy banner that reached to the sky.

ása?-m???as: pp. of m?j wipe, opposed to súcis, though uncleaned, yet bright. mātros: abl. du.: the two fire-sticks, from which Agni is produced by friction. úd atí??has: 3. s. ipf. of sthā stand. Vivásvatas: gen. dependent on kavís; the sage (a common designation of Agni) of Vivasvant, the first sacrificer. tvā: the caesura, which should follow this word (p. 442, 6), is here only apparently neglected because the following augment may be treated as dropped. avardhayan: that is, made the fire burn up with the ghee poured into it; explained by ā-huta. dhūmās, &c.: affords an analysis of Agni's epithet dhūmáketu (cp. note on 2 a). diví: loc. of the goal (p. 325 b). Note the use of the imperfects as referring to past events (p. 345, B).

See Page Number 102, Hymn Number 4 in PDF for Sanskrit Version

4

Agnír no yajñám úpa vetu sādhuva??.
Agní? náro ví bharante g?hég?he.
Agnír dūtó abhavad dhavyava??hano.
Agní? v??āna?? v??ate kavíkratum.

Let Agni come straightway to our sacrifice. Men carry Agni hither and thither in every house. Agni became the messenger, the carrier of oblations. In choosing Agni they choose one who has the wisdom of a seer.

vetu: 3. s. ipv. of vī. bharante: see note on bh?, ii. 33, 10 a. g?hé-g?he: 189 C a. dūtás: Agni is characteristically a messenger as an intermediary between heaven and earth. dhavyava??hanas: Sandhi, 54. v??āna??s: pr. pt. A. of 2. v?, choosing Agni as their priest. v??ate: 3. pl. pr. Ā of 2 v?.

See Page Number 102, Hymn Number 5 in PDF for Sanskrit Version

5

túbhyedám, Agne, mádhumattama? vácas,
 túbhya? manī?a?? iyám astu śa? h?dé.
 tua??? gíra?, síndhum ivāvánīr mahi???r,
 a?? p??antiśávasā, vardháyanti ca.

For thee, O Agni, let this most honied speech, for thee this prayer be a comfort to thy heart. The songs fill thee, as the great rivers the Indus, with power, and strengthen thee.

túbhya: this form of the dat. of tvám occurs about a dozen times in the Sa?hitā text beside the much commoner túbhyam (as in b); it occurs only before vowels with which it is always contracted, having only once (v. 30, 6) to be read with hiatus. manī?a?? iyám: in this and two other passages of the RV. the ā of manī?a?? is not contracted in the Sa?hitā text, because it precedes the caesura. śám: in apposition, *as a delight or comfort*. síndhum iva: this simile occurs elsewhere also; thus Índram uktha??ni vāv?dhu?, samudrám iva síndhava? *the hymns strengthen Indra as the rivers the sea*. a?? p??anti: from p? *fill*. śávasā: because hymns, like oblations, are thought to give the gods strength. vardháyanti: cs. of v?dh *grow*; accent, p. 466, 19 a.

See Page Number 103, Hymn Number 6 in PDF for Sanskrit Version

6

tua??m, Agne, Á?giraso gúhā hitám
 ánv avinda n? chíśriyā?á? vánevane.
 sá jāyase mathyámāna? sáho mahát:
 tua??m āhu? sáhasas putrám, A?gira?.

Thee, O Agni, the An?girases discovered hidden, abiding in every wood. Thus thou art born, when rubbed with mighty strength: they call thee the son of strength, O An?giras.

Á?girasas: an ancient priestly family (cp. x. 14, 3-6), Agni being regarded as their chief (cp. d and i. 1, 6). They are said to have designed the first ordinances of sacrifice (x. 67, 2). gúhā hitám *placed* (pp. of dhā) *in hiding, concealed*, explained by śíśriyā?á? váne; *having betaken himself* (pf. pt. of śri) *to, resting in, all wood*. ánv avindan: *they found him out* as a means of sacrifice; Sandhi, 40. váne-vane: 189 C a. sá: *as such* = as found in wood (cp. p. 294 b). mathyámānas: pr. pt. ps. of math *stir*, being produced by the friction of the kindling sticks. sáho mahát: cognate acc. = *with mighty strength* (cp. sáhasā yó mathitó jāyate nr??bhi? *he who when rubbed by men with strength is born*, vi. 48, 5); this being an explanation of why he is called sáhasas putrám *son of strength*: this, or sáhasa? sūnú?, is a frequent epithet of Agni; Sandhi, 43, 2 a. A?giras: see note on a.

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PARJÁNYA

This deity occupies quite a subordinate position, being celebrated in only three hymns. His name often means ‘rain-cloud’ in the literal sense; but in most passages it represents the personification, the cloud then becoming an udder, a pail, or a water-skin. Parjanya is frequently described as a bull that quickens the plants and the earth. The shedding of rain is his most prominent characteristic. He flies around with a watery car, and loosens the water-skin; he sheds rain-water as our divine (ásura) father. In this activity he is associated with thunder and lightning. He is in a special degree the producer and nourisher of vegetation. He also produces fertility in cows, mares, and women. He is several times referred to as a father. By implication his wife is the Earth, and he is once called the son of Dyaus.

v. 83. Metre: 1. 5-8. 10. Tri??ubh; 2-4. Jagatī; 9. Anu??ubh.

See Page Number 104, Hymn Number 1 in PDF for Sanskrit Version

1

áchā vada tavása? gīrbhír ābhí?;
stuhí Parjanya?; námasa?? vivāsa.
kánikradad v??abhó jīrādānū
réto dadhāti ó?adhī?u gárbham.

Invoke the mighty one with these songs; praise Parjanya; seek to win him with obeisance. Bellowing, the bull of quickening gifts places seed in the plants as a germ.

áchā: with final vowel metrically lengthened in the second syllable of the Pāda. vada: the poet addresses himself. vivāsa: ds. of van *win*. kánikradat: see iv. 50, 5 d. v??abhás: Parjanya. jīrādānū: Sandhi, 47; his quickening gift is rain = rétas in d. gárbham: as apposition to rétas, Parjanya quickens the growth of plants with rain.

See Page Number 105, Hymn Number 2 in PDF for Sanskrit Version

2

ví v?k?a??n hanti utá hanti rak?áso:
vísva? bibhāya bhúvana? maha??vadhāt.
uta??nāgā ī?ate vr????iāvato,
yát Parjanya? stanáyan hánti du?kr??ta?.

He shatters the trees and he smites the demons: the whole world fears him of the mighty weapon. Even the sinless man flees before the mighty one, when Parjanya thundering smites the evil-doers.

bibhāya: pf. of bhī = pr. (p. 342 a). maha??vadhāt: a Bv. owing to its accent (p. 455 c). vr??yāvatas: Parjanya; abl. with verbs of fearing (p. 316 b). ánāgās: with irr. accentuation of the privative an- in a Bv. (p. 455 c α and f. n. 2). This word is here contrasted with du?kr??tas; hence the utá before it has the force of *even*. On the internal Sandhi of du?kr??t see 43, 2 a.

See Page Number 105, Hymn Number 3 in PDF for Sanskrit Version

3

rathi?? iva kásaya??śvām?? abhik?ipánn,
āvír dūta??n k??ute var?iām?? áha.
dūra??t si?hásya stanáthā úd īrate,
yát Parjánya? k??uté var?ia? nábha?.

Like a charioteer lashing his horses with a whip he makes manifest his messengers of rain. From afar arise the thunders of the lion, when Parjanya makes rainy the sky.

rathi??: N. of rathín, much less common than rathi??, N. rathi??s. The contraction rathi??va also occurs in x. 51, 6; rathi??r iva is much commoner and would have been metrically better here. dūta??n: the clouds. si?hásya stanáthā?: condensed for ‘the thunders of Parjanya like the roars of a lion. var?yām: predicative acc.; on the accent of this form and of var?ya??n in b, see p. 450, 2 b. k??uté: note that k? follows the fifth class in the RV., k??óti, &c.; karóti does not appear till the AV., cp. p. 145, 4.

See Page Number 105, Hymn Number 4 in PDF for Sanskrit Version

4

prá va??tā va??nti; patáyanti vidyúta;
úd ó?adhīr jīhate; pínvate súa?.
írā víśvasmai bhúvanāya jāyate,
yát Parjánya? p?thivi??? rétasā??vati.

The winds blow forth, the lightnings fall; the plants shoot up; heaven overflows. Nurture is born for the whole world when Parjanya quickens the earth with seed.

va??nti, jīhate (2. hā go) are both accented as antithetical (p. 468, 19 β) to the two following verbs patáyanti (itv., 168), pínvate, which are accented as beginning new sentences (p. 466, 19 A a); cp. also note on ba??dhate, i. 35, 9 c. On the secondary root pinv see 134, 4 β. írā: the rain shed by Parjanya makes the earth productive (cp. 1 c, d). Note that the preceding Jagatī triplet (2-4) is bound together by a refrain beginning with yát Parjánya? and varying the idea ‘when Parjanya rains’.

See Page Number 107, Hymn Number 5 in PDF for Sanskrit Version

5

yásya vraté p?thivi?? nánnamīti;
yásya vraté śaphávaj járbhurīti,
yásya vratá ó?adhīr viśvárūpā?:
sá na?, Parjanya, máhi śárma yacha.

In whose ordinance the earth bends low; in whose ordinance hooped animals leap about; in whose ordinance plants are omniform, as such, O Parjanya, bestow mighty shelter on us.

yásya vraté: that is, in obedience to whose law. nánnamīti: int. of nam (see 173, 2 b; 172 a). śaphávaj: *that which has hoofs*, used as a n. collective. járbhurīti: int. of bhur quiver (174 a). ó?adhīr: the following adj. viśvárūpā? is most naturally to be taken predicatively, like the verbs in a and b. sá: as nom. corr. followed by the voc.: *as such, O Parjanya*. yacha: ipv. of yam.

See Page Number 107, Hymn Number 6 in PDF for Sanskrit Version

6

divó no v???í?, Maruto, rarīdhva?;
prá pinvata vr???o áśvasya dha??rā?.
arva??? eténa stanayitnúnéhi,
apó ni?iñcánn ásurā? pita?? na?.

Give us, O Maruts, the rain of heaven; pour forth the streams of your stallion. Hither with this thunder come, pouring down the waters as the divine spirit our father.

divás: this might be abl., *from heaven*, as it is taken to be by Sāya?a; but it is more probably gen., being parallel to áśvasya dha??rā? in b; cp. ix. 57, 1, prá te dha??rā, divó ná, yanti v???áya? *thy streams go forth like the rains of heaven*. rarīdhvam: 2. pl. pr. ipv. of rā give (cp. p. 144, B 1 a). Marutas: the storm gods, as associated with rain, are in a b invoked to bestow rain, which is described as water shed by their steed (as also in i. 64, 6 and ii. 34, 13). vr???o áśvasya: = *stallion*. In c d Parjanya is again addressed. stanayitnúnéhi: the accent alone (apart from the Pada text) shows that this is a contraction not of -nā ihi (which would be -nehi), but of -nā éhi, which would normally be -náihi; -néhi is based on the artificial contraction -na?? (= -nā a??) + ihi. The same Sandhi occurs in Índréhi (i. 9, 1) for Índra a?? ihi. With stanayitnúnā cp. stanáyan in 2 d and stanáthās in 3 c. apás = v???ím in a and dha??rās in b. ásurā? pita?? na?: as appositional subject of the sentence, with the 2. ipv. íhi; cp. sá in 5 d with the voc. Parjanya and the 2. ipv. yacha. The two epithets are applied to other gods also, such as Dyaus, whom in his relation to Earth Parjanya most resembles.

See Page Number 108, Hymn Number 7 in PDF for Sanskrit Version

7

abhí kranda; stanáya; gárbham a?? dhā;
udanvátā pári dīyā ráthena.
dr??ti? sū kar?a ví?ita? níañca?:
sama?? bhavantu udváto nipāda???

*Bellow towards us; thunder; deposit the germ; fly around with thy water-bearing car.
Draw well thy water-skin unfastened downward: let the heights and valleys be level.*

stanáya: accented as forming a new sentence. gárbham: cp. 1 d, réto dadhāti ó?adhī?u gárbham. dhās: 2. s. root ao. sb. of 1. dhā. dīyā: with final vowel metrically lengthened. dr??tim: the rain-cloud, here compared with a water-skin, doubtless like the leather bag made of a goat-skin still used in India by water-carriers. ví?itam (from si tie): *untied* so as to let the water run out. nyāñcam: predicative: = so that the untied orifice turns downward. sama??s: that is, may the high and the low ground be made level by the surface of the water covering both.

See Page Number 109, Hymn Number 8 in PDF for Sanskrit Version

8

maha??nta? kósam úd acā, ní ?iñca;
syándantā? kulya?? ví?itā? purástāt.
gh?téna dya??vāp?thivi?? ví undhi;
suprapā?á? bhavatu aghnia??bhya?.

*Draw up the great bucket, pour it down; let the streams released flow forward.
Drench heaven and earth with ghee; let there be a good drinking place for the cows.*

The process of shedding rain is here compared with the drawing up of a pail from a well and pouring out its contents. acā: metrical lengthening of the final a. ní ?iñca: Sandhi, 67 c. purástāt: according to Sāya?a eastward, because 'rivers generally flow eastwards'; but though this is true of the Deccan, where he lived, it is not so of the north-west of India, where the RV. was composed. gh?téna: figuratively of rain, because it produces fatness or abundance. dya??vāp?thivi??: Prag?hya, but not analysed in the Pada text (cp. i. 35, 1 b). undhi: 2. s. ipv. of ud *wet* = unddhi. This Pāda is equivalent in sense to 7 d. suprapā?ám: note that in the Pada text this compound is written with a dental *n*, indicating that this was regarded by the compilers of that text as the normal internal Sandhi (see 65 b).

See Page Number 110, Hymn Number 9 in PDF for Sanskrit Version

9

yát, Parjanya, kánikradat,
stanáyan há?si du?kr??ta?,

prátīdá? víśva? modate,
yát kí? ca p?thivya??m ádhi.

When, O Parjanya, bellowing aloud, thundering, thou smitest the evil-doers, this whole world exults, whatever is upon the earth.

yát Parjanya: cp. 2 d. há?si: 2. s. pr. of han (66 A 2). yát kí? ca: indefinite prn., *whatever* (19 b), explains idá? víśvam *this world*; if a verb were expressed it would be bhávati.

See Page Number 110, Hymn Number 10 in PDF for Sanskrit Version

10

ávar?īr var?ám: úd u ?u?? g?bhāya;
ákar dhánvāni átietava?? u.
ájījana ó?adhīr bhójanāya kám;
utá praja??bhyo avido manī?a??m.

Thou hast shed rain: now wholly cease; thou hast made the deserts passable again. Thou hast made the plants to grow for the sake of food; and thou hast found a hymn of praise from (thy) creatures.

This concluding stanza, implying that Parjanya has shed abundant rain, describes its results.

ávar?īs: 2. s. s. ao. of v?s. u ?u??: on the Sandhi see 67 c; on the meaning of the combination, see under u and sú, 180. g?bhāya: this pr. stem is sometimes used beside g?bh?a??ti. ákar: 2. s. root ao. of k?. áti-etavái: cp. p. 463, 14 b α. ájījanas: cp. I d and 4 b. kám: see 180. Here we have the exceptional intrusion of a Jagatī Pāda in a Tri??ubh stanza (p. 445, f. n. 7). avidas: a ao. of vid *find, thou hast found = received*. praja??bhyas: abl., *from creatures* in gratitude for the bestowal of rain.

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PŪṢĀN

This god is celebrated in eight hymns, five of which occur in the sixth Maṇḍala. His individuality is vague, and his anthropomorphic traits are scanty. His foot and his right hand are mentioned; he wears braided hair and a beard. He carries a golden spear, an awl, and a goad. His car is drawn by goats instead of horses. His characteristic food is gruel (karambhā).

He sees all creatures clearly and at once. He is the wooer of his mother and the lover of his sister (Dawn), and was given by the gods to the Sunmaiden Sūryā as a husband. He is connected with the marriage ceremonial in the wedding hymn (x. 85). With his golden aerial ships Pūṣan acts as the messenger of Sūrya. He moves onward observing the universe, and makes his abode in heaven. He is a guardian who knows and beholds all creatures. As best of charioteers he drove downward the golden wheel of the sun. He traverses the distant path of heaven and earth; he goes to and returns from both the beloved abodes. He conducts the dead on the far-off path of the Fathers. He is a guardian of roads, removing dangers out of the way; and is called 'son of deliverance' (vimúco nāpāt). He follows and protects cattle, bringing them home unhurt and driving back the lost. His bounty is often mentioned. 'Glowing' (aṅghri) is one of his exclusive epithets. The name means 'prosperer', as derived from puṣ, *cause to thrive*. The evidence, though not clear, indicates that Pūṣan was originally a solar deity, representing the beneficent power of the sun manifested chiefly in its pastoral aspect.

vi. 54. Metre: Gāyatrī.

See Page Number 111, Hymn Number 1 in PDF for Sanskrit Version

1

sáḥ, Pūṣan, vidúṣā naya,
yā añjasānuśāsati,
yá evédám íti brávat.

Conjoin us, O Pūṣan, with one that knows, who shall straightway instruct us, and who shall say (it is) 'just here'.

vidúṣā: inst. governed by the sense of association produced by the combination of naya (nī *lead*) with sám: cp. p. 308, 1 a. The meaning is: 'provide us with a guide'. anu-śāsati (3. s. pr. sb.): who shall instruct us where to find what we have lost. idám: not infrequently, as here, used adverbially when it does not refer to a particular substantive. brávat: 3. s. pr. sb. of brū.

See Page Number 112, Hymn Number 2 in PDF for Sanskrit Version

2

sám u Pū?ā?? gamemahi,
yó g?ha??m?? abhiśa??sati,
imá evéti ca brávat.

We would also go with Pūs?an, who shall guide us to the houses, and shall say (it is) 'just these'.

u: see p. 221, 2; on its treatment in the Pada text, p. 25, f. n. 2. Pū?ā??: see note on vidú?ā, 1 a. gamemahi (a ao. op. of gam): *we would preferably go with Pū?an* as our guide. g?ha??n: that is, the sheds in which our lost cattle are.

See Page Number 112, Hymn Number 3 in PDF for Sanskrit Version

3

Pū??ás cakrá? ná ri?yatí,
ná kós? áva padyate;
n? asya vyathate paví?.

Pūs?an's wheel is not injured, the well (of his car) falls not down; nor does his felly waver.

nó: = ná u, *also not*; on the Sandhi cp. 24. kósó va: on the Sandhi accent, see p. 465, 17, 3. asya: unaccented, p. 452, B c. Sāya?a explains cakrám as Pū?an's weapon, and pavís as the edge of that weapon. But this is in the highest degree improbable because the weapon of Pū?an is a spear, an awl, or a goad; while his car is elsewhere mentioned, as well as the goats that draw it, and he is called a charioteer.

See Page Number 113, Hymn Number 4 in PDF for Sanskrit Version

4

y? asmaí haví?a??vidhan,
ná tá? Pū?a??pi m??yate:
prathamó vindate vásu.

Him who has worshipped him with oblation Pūs?an forgets not: he is the first that acquires wealth.

asmaí: Pū?an; on the syntax, see 200, A 1 f; on loss of accent, see p. 452 B c. ápi: verbal prp. to be taken with m??. prathamás: the man who worships Pū?an.

See Page Number 113, Hymn Number 5 in PDF for Sanskrit Version

5

Pū?a?? ga?? ánu etu na?;
Pū?a?? rak?atu árvata?;
Pū?a?? va??ja? sanotu na?.

Let Pūs?an go after our cows; let Pūs?an protect our steeds; let Pūs?an gain booty for us.

ánu etu: to be with them and prevent injury or loss. rak?atu: to prevent their being lost.

See Page Number 113, Hymn Number 6 in PDF for Sanskrit Version

6

Pu???ann, ánu prá ga?? ihi
yájamānasya sunvatá?,
asma??ka? stuvata??m utá.

O Pūs?an, go forth after the cows of the sacrificer who presses Soma, and of us who praise thee.

ánu prá ihi: cp. p. 468, 20 a. yájamānasya: of the institutor of the sacrifice.
stuvata??m: of the priests as a body.

See Page Number 114, Hymn Number 7 in PDF for Sanskrit Version

7

ma??kir neśan; ma??kī? ri?an;
ma??kī? sá? śāri kéva?e:
átha??ri??ābhir a?? gahi.

Let not any one be lost; let it not be injured; let it not suffer fracture in a pit: so come back with them uninjured.

neśat: inj. ao. of naś *be lost* (see 149 a 2). ri?at: a ao. inj. of ri?. śāri: ps. ao. inj. of ś?
crush. ári??ābhis: supply góbhis.

See Page Number 114, Hymn Number 8 in PDF for Sanskrit Version

8

ś??vánta? Pū?á?a? vayám,
iryam ána??avedasam,

i??śāna? rāyá īmahe.

Pūs?an, who hears, the watchful, whose property is never lost, who disposes of riches, we approach.

ána??a-vedasam: who always recovers property that has been lost; he is also called ána??a-páśu: *whose cattle are never lost*; cp. 1, 2, 5, 6, 7. rāyás: gen. dependent on i??śānam (see 202 A a). īmahe: 1. pl. pr. Ā. of ī go governing the acc. Pū?á?am: cp. 197 A 1.

See Page Number 114, Hymn Number 9 in PDF for Sanskrit Version

9

Pu??an, táva vraté vayá?
ná ri?yema kádā caná:
stota??ras ta ihá smasi.

O Pūs?an, in thy service may we never suffer injury: we are thy praisers here.

Pu??an táva: note the Sandhi (40, 2). vraté: that is, while abiding in thy ordinance. smasi: 1. pl. of as *be*; c gives the reason for the hope expressed in a b.

See Page Number 115, Hymn Number 10 in PDF for Sanskrit Version

10

pári Pū?a?? parásta??d
dhásta? dadhātu dák?i?am:
púnar no na??ám a??jatu.

Let Pūs?an put his right hand around us from afar: let him drive up for us again what has been lost.

parástād: the ā to be pronounced dissyllabically (cp. p. 437, a 8). pári dadhātu: for protection. dhástam = hástam: 54. na??ám: from náś *be lost*; cp. ána??avedasam in 8 b. a??jatu: the meaning of the vb. shows that by the n. na??ám *what is lost* cows are intended.

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A??PAS

The Waters are addressed in four hymns, as well as in a few scattered verses. The personification is only incipient, hardly extending beyond the notion of their being mothers, young wives, and goddesses who bestow boons and come to the sacrifice. They follow the path of the gods. Indra, armed with the bolt, dug out a channel for them, and they never infringe his ordinances. They are celestial as well as terrestrial, and the sea is their goal. They abide where the gods dwell, in the seat of Mitra-Varu?a, beside the sun. King Varu?a moves in their midst, looking down on the truth and the falsehood of men. They are mothers and as such produce Agni. They give their auspicious fluid like loving mothers. They are most motherly, the producers of all that is fixed and that moves. They purify, carrying away defilement. They even cleanse from moral guilt, the sins of violence, cursing, and lying. They also bestow remedies, health, wealth, strength, long life, and immortality. Their blessing and aid are often implored, and they are invited to seat themselves on the sacrificial grass to receive the offering of the Soma priest.

The Waters are several times associated with honey. They mix their milk with honey. Their wave, rich in honey, became the drink of Indra, whom it exhilarated and to whom it gave heroic strength. They are invoked to pour the wave which is rich in honey, gladdens the gods, is the draught of Indra, and is produced in the sky. Here the celestial Waters seem to be identified with the heavenly Soma, the beverage of Indra. Elsewhere the Waters used in preparing the terrestrial Soma seem to be meant. When they appear bearing ghee, milk, and honey, they are accordant with the priests that bring well-pressed Soma for Indra. Soma (viii. 48) delights in them like a young man in lovely maidens; he approaches them as a lover; they are maidens who bow down before the youth.

The deification of the Waters is pre-Vedic, for they are invoked as *āpo* in the Avesta also.

vii. 49. Metre: Tri??ubh.

See Page Number 116, Hymn Number 1 in PDF for Sanskrit Version

1

samudrājye??hā? salilāsya mādhyāt
punāna?? yanti āniviśamānā?:
Índro ya?? vajri?? v??abhó rara??da,
ta?? a??po devi??r ihá ma??m avantu.

Having the ocean as their chief, from the midst of the sea, purifying, they flow unresting: let those Waters, the goddesses, for whom Indra, the bearer of the bolt, the mighty one, opened a path, help me here.

samudrá-jye??hās: that is, of which the ocean is the largest. salilásya: the aerial waters, referred to as divya??s in 2 a, are meant. punāna??s: cp. pāvaka??s in c. ániṣamānās: cp. i. 32, 10, where the waters are alluded to as áti??hantīs and ániṣamānās *standing not still* and *resting not*. rara??da: of Indra, it is said elsewhere (ii. 15, 3), *vájre?a kha??ny at??an nadi??nām with his bolt he pierced channels for the rivers*. ta?? a??po, &c. is the refrain of all the four stanzas of this hymn.

See Page Number 116, Hymn Number 2 in PDF for Sanskrit Version

2

ya?? A??po divya?? utá vā srāvanti
khanítrimā utá vā ya?? svaya??ja??;
samudra??rthā ya?? śúcaya? pavāka??s:
ta?? A??po devi??r ihá ma??m avantu.

The Waters that come from heaven or that flow in channels or that arise spontaneously, that clear and purifying have the ocean as their goal: let those Waters, the goddesses, help me here.

divya??s: that fall from the sky as rain: cp. salilásya mádhyāt in 1 a. khanítrimās: that flow in artificial channels: cp. Índro ya?? rara??da in 1 c. svaya??ja??s: that come from springs. samudra??rthās: that flow to the sea; cp. samudrájye??hā? punāna?? yanti in 1 a, b. pāvaka??s: this word here and elsewhere in the RV. must be pronounced pavāká (p. 437 a 9).

See Page Number 117, Hymn Number 3 in PDF for Sanskrit Version

3

ya??sā? ra??jā Váru?o ya??ti mádhye,
satyān?té avapásyañ jánānām,
madhuścúta? śúcayo ya?? pavāka??s:
ta?? A??po devi??r ihá ma??m avantu.

In the midst of whom King Varun?a goes looking down upon the truth and untruth of men, who distil sweetness, clear and purifying: let those Waters, the goddesses, help me here.

Váru?as: this god (vii. 86) is closely connected with the waters, for the most part those of heaven. avapásyan: this shows that the celestial waters are here meant; on the Sandhi see 40, 1. satyān?té: Prag?hya (26; cp. p. 437, note 3); accent: p. 457, 10 e. Note that Dvandvas are not analysed in the Pada text. madhuścútas: that is, inherently sweet.

See Page Number 117, Hymn Number 4 in PDF for Sanskrit Version

4

ya??su ra??jā Váru?o, ya??su Sómo,[]
Vísve deva?? ya??su u??rja? mādanti;
vaiśvānaró ya??su Agní? právi??as:
ta?? A??po devi??r ihá ma??m avantu.

In whom King Varun?a, in whom Soma, in whom the All-gods drink exhilarating strength, into whom Agni Vaiśvānara has entered: let those Waters, the goddesses, help me here.

u??rjam: cognate acc. with mādanti (cp. 197 A 4) = obtain vigour in exhilaration, that is, by drinking Soma which is associated with the Waters. vaiśvānarás: *belonging to all men*, a frequent epithet of Agni. právi??as: Agni's abode in the Waters is very often referred to; cp. also his aspect as Apa??? nápāt 'Son of Waters' (ii. 35).

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MITRA??-VÁRU?Ā

This is the pair most frequently mentioned next to Heaven and Earth. The hymns in which they are conjointly invoked are much more numerous than those in which they are separately addressed. As Mitra (iii. 59) is distinguished by hardly any individual traits, the two together have practically the same attributes and functions as Varu?a alone. They are conceived as young. Their eye is the sun. Reaching out they drive with the rays of the sun as with arms. They wear glistening garments. They mount their car in the highest heaven. Their abode is golden and is located in heaven; it is great, very lofty, firm, with a thousand columns and a thousand doors. They have spies that are wise and cannot be deceived. They are kings and universal monarchs. They are also called Asuras, who wield dominion by means of māya?? *occult power*, a term mainly connected with them. By that power they send the dawns, make the sun traverse the sky, and obscure it with cloud and rain. They are rulers and guardians of the whole world. They support heaven, and earth, and air.

They are lords of rivers, and they are the gods most frequently thought of and prayed to as bestowers of rain. They have kine yielding refreshment, and streams flowing with honey. They control the rainy skies and the streaming waters. They bedew the pastures with ghee (= rain) and the spaces with honey. They send rain and refreshment from the sky. Rain abounding in heavenly water comes from them. One entire hymn dwells on their powers of bestowing rain.

Their ordinances are fixed and cannot be obstructed even by the immortal gods. They are upholders and cherishers of order. They are barriers against falsehood, which they dispel, hate, and punish. They afflict with disease those who neglect their worship.

The dual invocation of these gods goes back to the Indo-Īranian period, for Ahura and Mithra are thus coupled in the Avesta.

vii. 61. Metre: Tri??ubh.

See Page Number 119, Hymn Number 1 in PDF for Sanskrit Version

1

úd vā? cāk?ur, Varu?ā, suprátīka?
deváyor eti Su??rias tatanva??n.
abhí yó vísvā bhúvanāni cá??e,
sá manyú? mártie?u a?? ciketa.

Up the lovely eye of you two gods, O (Mitra and) Varun?a, rises, the Sun, having spread (his light); he who regards all beings observes their intention among mortals.

cāk?us: cp. vii. 63, 1, úd u eti . . . Su??rya? . . . cāk?ur Mitrásya Váru?asya *up rises the Sun, the eye of Mitra and Varu?a*. Varu?a: has the form of the voc. s., which could

be used elliptically; but the Padapāṅha takes it as the shortened form of the elliptical dual Varuṅā (cp. 193, 2 a); cp. deva in 7 a. It is, however, difficult to see why the ā should have been shortened, because it conforms to the normal break (??-) of the Triṅubh line (see p. 441). abhī . . . cáṅe: the Sun is elsewhere also said to behold all beings and the good and bad deeds of mortals. manyúm: that is, their good or evil intentions. ciketa: pf. of cit *perceive* (cp. 139, 4). In d the caesura irregularly follows the third syllable.

See Page Number 119, Hymn Number 2 in PDF for Sanskrit Version

2

prá vāṅ sā, Mitrā-Varuṅāv, ṅtaṅṅvā
vípro mánmāni dīrghaśrúd iyarti,
yásya bráhmāṅi, sukratū, ávātha,
aṅṅ yát krátvā ná śarádaṅ pṅṅáithe.

Forth for you two, O Mitra-Varunṅa, this pious priest, heard afar, sends his hymns, that ye may favour his prayers, ye wise ones, that ye may fill his autumns as it were with wisdom.

iyarti: 3. s. pr. of ṅ go. yásya . . . ávāthas = yát tásya ávāthas: on the sb. with relatives see p. 356, 2. sukratū: see note on ṅtaṅṅvarī, i. 160, 1 b. The repeated unaccented word in the Pada text here is not marked with Anudāttas because all unaccented syllables following a Svarita are unmarked. aṅṅ pṅṅáithe: 2. du. sb. pr. of pṅṅ *fill*. The meaning of d is not quite certain, but is probably ‘that ye who are wise may make him full of wisdom all his life’. śarádas: *autumns*, not varṅaṅṅi *rains* (which only occurs in the AV.), regularly used in the RV. to express years of life, because that was the distinctive season where the RV. was composed.

See Page Number 119, Hymn Number 3 in PDF for Sanskrit Version

3

prá urór, Mitrā-Varuṅā, pṅṅthivyaṅṅṅ,
prá divá ṅṅvaṅṅd bṅṅhatáṅ, sudānū,
spáśo dadhāthe óṅadhīṅṅu vikṅṅú
rṅṅdhag yató, ’nimiṅṅaṅ rákṅamāṅā.

From the wide earth, O Mitra-Varunṅa, from the high lofty sky, O bounteous ones, ye have placed your spies that go separately, in plants and abodes, ye that protect with unwinking eye.

urós: here used as f. (as adjectives in u may be: 98), though the f. of this particular adj. is otherwise formed with ī: urv-iṅṅ. sudānū: see note on sukratū in 2 c. spáśas: the spies of Varuṅa (and Mitra) are mentioned in several passages. dadhāthe: Pragṅhya (26 b). óṅadhīṅṅu: the use of this word seems to have no special force here beyond

expressing that the spies lurk not only in the houses of men, but also outside. yatás: pr. pt. A. pl. of i go. ánimi?am: acc. of á-nimi? f. *non-winking*, used adverbially, to be distinguished from the adj. a-nimi?á also used adverbially in the acc. The initial a must be elided for the sake of the metre.

See Page Number 121, Hymn Number 4 in PDF for Sanskrit Version

4

śá?sā Mitrásya Váru?asya dha??ma:
śú?mo ródasī badbadhe mahitva??.
áyan ma??sā áyajvanām avi??rā?;
prá yajñámanmā v?jána? tirāte.

I will praise the ordinance of Mitra and Varun?a: their force presses apart the two worlds with might. May the months of nonsacrificers pass without sons; may he whose heart is set on sacrifice extend his circle.

śá?sā: this form may be the 2. s. P. ipv. with metrically lengthened final vowel, as the Pada text interprets it; or the 1. s. sb. P. (p. 125). The latter seems more likely because the poet speaks of himself in the 1. prs. (twice) in 6 a, b also. badbadhe: int. of bād̥h (174 a); cp. vii. 23, 3, ví bād̥hi??a syá ródasī mahitva?? *he has pressed asunder the two worlds with his might*. mahitva??: inst. (p. 77). áyan: 3. pl. pr. sb. of i go (p. 130). avi??rās: predicative = *as sonless*; on the accent see p. 455, 10 c α. yajñámanmā: contrasted with áyajvanām (accent p. 455, f. n. 2). prá tirāte: 3. s. sb. pr. of t? *cross*; this cd. vb. is often used in the sense of prolonging life (Ā. one's own, P. that of others), here of increasing the number of one's sons (as opposed to avi??ras in c); cp. prá yé bándhu? tirānte, gávyā p?ñcānto ásvyā magha??ni *who further their kin, giving abundantly gifts of cows and horses* (vii. 67, 9).

See Page Number 122, Hymn Number 5 in PDF for Sanskrit Version

5

ámūrā, víśvā, v??a?āv, ima?? vā?,
ná ya??su citrá? dád?še, ná yak?ám.
drúha? sacante án?tā jánānā?:
ná vā? ni?ya??ni acíte abhūvan.

O wise mighty ones, all these (praises) are for you two, in which no marvel is seen nor mystery. Avengers follow the falsehoods of men: there have been no secrets for you not to know.

The interpretation of this stanza is uncertain. Following the Padapā?ha I take ámūrā to be a du. m. agreeing with v??a?au, but víśvā for víśvās (contrary to the Pada) f. pl. N. agreeing with ima??s *these* (sc. stutáyas). ná citrá?: that is, no deceit or falsehood. dád?še: 3. s. pf. Ā. with ps. sense, as often (cp. p. 342 a). drúhas: the spies of Varu?a

(cp. 3 c). ná ni?ya??ni: explains c: there is nothing hidden from you. a-cíte: dat. inf. (cp. 167, 1 a).

See Page Number 122, Hymn Number 6 in PDF for Sanskrit Version

6

sám u vā? yajñá? mahaya? námobhir;
huvé vā?, Mitrā-Varu?ā, saba??dha?
prá vā? mánmāni ?cáse návāni;
k?ta??ni bráhma juju?ann ima??ni.

With reverence I will consecrate for you the sacrifice; I call on you two, Mitra-Varun?a, with zeal. (These) new thoughts are to praise you; may these prayers that have been offered be pleasing.

sám mahayam: 1. s. inj. cs. of mah. huvé: 1. s. pr. Ā. of hū *call*. saba??dhas: note that the pcl. sa is separated in the Pada text, though the privative pcl. a is not. prá . . . ?cáse: dat. inf. from arc *praise* (see p. 192, b 1; cp. p. 463, notes 2 and 8). návāni: the seers often emphasize the importance of new prayers. bráhma: n. pl.; see 90, p. 67 (bottom) and note 4. juju?an: 3. pl. sb. pf. of ju? (140, 1).

See Page Number 123, Hymn Number 7 in PDF for Sanskrit Version

7

iyá?, devā, puróhitir yuvábhyā?
yajñé?u, Mitrā-Varu?āv, akāri;
viśvāni durga?? pip?ta? tiró no.
yūyá? pāta suastíbhī? sádā na?.

This priestly service, O gods, has been rendered to you two at sacrifices, O Mitra-Varun?a. Take us across all hardships. Do ye protect us evermore with blessings.

This final stanza is a repetition of the final stanza of the preceding hymn (vii. 60); d is the refrain characteristic of the hymns of the Vasi??ha family, concluding three-fourths of the hymns of the seventh Ma??ala.

deva: voc. du., shortened for devā (cp. Varu?a in 1 a) as restored in the Pada text. yuvábhyām: note the difference between this form and yúvabhyām, dat. du. of yúvan *youth*. Mitrā-Varu?au: note that in the older parts of the RV. the du. ending au occurs only within a Pāda before vowels, in the Sandhi form of āv. akāri: ps. ao. of k? *do*. pip?tam: 2. du. ipv. pr. of p? *put across*. yūyám: pl., scil. devās, because the line is a general refrain addressed to the gods, not to Mitra-Varu?a.

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SU??RYA

Some ten hymns are addressed to Sūrya. Since the name designates the orb of the sun as well as the god, Sūrya is the most concrete of the solar deities, his connexion with the luminary always being present to the mind of the seers. The eye of Sūrya is several times mentioned; but Sūrya himself is also often called the eye of Mitra and Varu?a, as well as of Agni and of the gods. He is far-seeing, all-seeing, the spy of the whole world; he beholds all beings, and the good and bad deeds of mortals. He arouses men to perform their activities. He is the soul or guardian of all that moves or is stationary. His car is drawn by one steed called etaśá, or by seven swift mares called hárit *bays*.

The Dawn or Dawns reveal or produce Sūrya; he shines from the lap of the Dawns; but Dawn is also sometimes Sūrya's wife. He also bears the metronymic Āditya or Āditeya, son of the goddess Aditi. His father is Dyaus or Heaven. The gods raised him who had been hidden in the ocean, and they placed him in the sky; various individual gods, too, are said to have produced Sūrya or raised him to heaven.

Sūrya is in various passages conceived as a bird traversing space; he is a ruddy bird that flies; or he is a flying eagle. He is also called a mottled bull, or a white and brilliant steed brought by Dawn. Occasionally he is described as an inanimate object: he is a gem of the sky, or a variegated stone set in the midst of heaven. He is a brilliant weapon (a??yudha) which Mitra-Varu?a conceal with cloud and rain, or their felly (paví), or a brilliant car placed by them in heaven. Sūrya is also sometimes spoken of as a wheel (cakrá), though otherwise the wheel of Sūrya is mentioned. Sūrya shines for all the world, for men and gods. He dispels the darkness, which he rolls up like a skin, or which his rays throw off like a skin into the waters. He measures the days and prolongs life. He drives away sickness, disease, and evil dreams. All creatures depend on him, and the epithet 'all-creating' (víśvá-karman) is once applied to him. By his greatness he is the divine priest (asuryà puróhita) of the gods. At his rising he is besought to declare men sinless to Mitra-Varu?a and to other gods.

The name Su??rya is a derivative of svàr *light*, and cognate with the Avestic hvare *sun*, which has swift horses and is the eye of Ahura Mazda.

vii. 63. Metre: Tri??ubh.

See Page Number 125, Hymn Number 1 in PDF for Sanskrit Version

1

úd u eti subhágo víśvacak?ā?□
sa??dhāra?a? Su??rio ma??nu?ā?ām,
cák?ur Mitrásya Váru?asya devás,

cármeva yá? samávivyak támā?si.

Up rises the genial all-seeing Sun, common to all men, the eye of Mitra and Varun? a, the god who rolled up the darkness like a skin.

vísvácak?ās: cp. urucák?ās in 4 a; on the accentuation of these two words cp. p. 454, 10 and p. 455, 10 c α. cák?us: cp. vii. 61, 1. sam-ávivyak: 3. s. ipf. of vyac extend. cárma iva: cp. iv. 13, 4. raśmáya? Su??riasya cármeva??vādhus támō apsú antá? *the rays of the sun have deposited the darkness like a skin within the waters.*

See Page Number 125, Hymn Number 2 in PDF for Sanskrit Version

2

úd u eti prasavīta?? jánānā?
maha??n ketúr ar?avá? Su??riasya,
samāná? cakrá? pariāvív?tsan,
yád Etaśó váhati dhūr?ú yuktá?.

Up rises the rouser of the people, the great waving banner of the Sun, desiring to revolve hither the uniform wheel, which Etaśa, yoked to the pole, draws.

prasavīta: with metrically lengthened i (cp. p. 440, 4) for prasavita?? as restored by the Padapā?ha; cp. 4 c, jánā? Su??rye?a prásūtā?. samānām: *uniform*, with reference to the regularity of the sun's course. cakrām: a single wheel of the sun, doubtless with reference to the shape of the luminary, is regularly spoken of. paryāvív?tsan: ds. of v?t turn; cp. p. 462, 13 a. Etaśás: as the name of the sun's steed, is several times mentioned; but Sūrya is also often said to be drawn by seven steeds; cp. i. 164, 2, saptá yuñjanti rátham ékacakram, ék? ásvo vahati saptánāmā *seven yoke the one-wheeled car, one steed with seven names draws it.* dhūr?ú: the loc. pl. as well as the s. of this word is used in this way.

See Page Number 126, Hymn Number 3 in PDF for Sanskrit Version

3

vibhra??jamāna u?ásām upásthād
rebháir úd eti anumadyámāna?
e?á me devá? Savita?? cachanda,
yá? samāná? ná pramina??ti dha??ma.

Shining forth he rises from the lap of the dawns, greeted with gladness by singers. He has seemed to me god Savitr? who infringes not the uniform law.

cachanda: here the more concrete god Sūrya is approximated to Savit? (i. 35), who is in several passages spoken of as observing fixed laws. In this hymn Sūrya is also referred to with terms (prasavita??, prásūtās) specially applicable to Savit?. ná

pramina??ti: cp. what is said of Dawn in i. 123, 9, ?tásya ná mināti dha??ma *she infringes not the law of Order.*

See Page Number 126, Hymn Number 4 in PDF for Sanskrit Version

4

divó rukmá urucák?ā úd eti,
dūre??arthas tará?ir bhra??jamāna?.
nūná? jánā? Su??rie?a prásūtā
áyann áarthāni, k??ávann ápā?si.

The golden gem of the sky, farseeing rises, whose goal is distant, speeding onward, shining. Now may men, aroused by the Sun, attain their goals and perform their labours.

divó rukmá?: cp. vi. 51, 1, rukmó ná divá úditā vy ádyaut *like a golden gem of the sky he has shone forth at sunrise*; and v. 47, 3, mádhye divó níhita? pr??śnir ásmā *the variegated stone set in the middle of the sky*. dūrearthas: Sūrya has far to travel before he reaches sunset. áyan: 3. pl. pr. sb. of i go. áarthāni: note that this word is always n. in the RV. except in two hymns of the tenth book, in which it is m. k??ávan: 3. pl. pr. sb. of k? *do*; accented because beginning a new sentence (p. 465, 18 a).

See Page Number 127, Hymn Number 5 in PDF for Sanskrit Version

5

yátrā cakrúr amr??tā gātúm asmai,
śyenó ná di??yann ánu eti pa??tha?.
práti vā?, su??ra údite, vidhema
námobhir Mitrā-Varu?otá havyai?.

Where the immortals have made a way for him, like a flying eagle he follows his path. To you two, when the sun has risen, we would pay worship with adorations, O Mitra-Varun?a, and with offerings.

yátrā: the final vowel metrically lengthened. amr??tās: various gods, as Varu?a, Mitra, and Aryaman (vii. 60, 4), are said to have made paths for the sun. práti to be taken with vidhema. su??ra údite: loc. abs. (205 b).

See Page Number 127, Hymn Number 6 in PDF for Sanskrit Version

6

nu?? Mitró Váru?? Aryama?? nas[]
tmáne toka??ya várivo dadhantu:
suga?? no vísvā supáthāni santu.

yūyá? pāta suastíbhi? sádā na?.

Now may Mitra, Varun?a, and Aryaman grant wide space to us ourselves and to our offspring. Let all our paths be fair and easy to traverse. Do ye protect us evermore with blessings.

nu??: to be pronounced with a slur as equivalent to two syllables (?–, cp. p. 437 a 8); only nu?? occurs as the first word of a sentence, never nú (p. 238); the Pada text always has nú. tmáne: this word (cp. 90, 2, p. 69) is often used in the sense of *self*, while ātmán is only just beginning to be thus used in the RV. (115 b α) and later supplants tanu?? *body* altogether. dadhantu: 3. pl. pr. according to the a conj. (p. 144, B 3 β) instead of dadhatu. suga??: lit. *may all (paths) be easy to travel and easy to traverse*. This final stanza is a repetition of the final stanza of the preceding hymn (vii. 62). On d see note on vii. 61, 6.

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AŚVÍNĀ

These two deities are the most prominent gods after Indra, Agni, and Soma, being invoked in more than fifty entire hymns and in parts of several others. Though their name (aśv-in *horseman*) is purely Indian, and though they undoubtedly belong to the group of the deities of light, the phenomenon which they represent is uncertain, because in all probability their origin is to be sought in a very early pre-Vedic age.

They are twins and inseparable, though two or three passages suggest that they may at one time have been regarded as distinct. They are young and yet ancient. They are bright, lords of lustre, of golden brilliancy, beautiful, and adorned with lotus-garlands. They are the only gods called golden-pathed (híra?ya-vartani). They are strong and agile, fleet as thought or as an eagle. They possess profound wisdom and occult power. Their two most distinctive and frequent epithets are *dasrá wondrous* and *na??satya true*.

They are more closely associated with honey (mádhu) than any of the other gods. They desire honey and are drinkers of it. They have a skin filled with honey; they poured out a hundred jars of honey. They have a honey-goad; and their car is honey-hued and honey-bearing. They give honey to the bee and are compared with bees. They are, however, also fond of Soma, being invited to drink it with U?as and Sūrya. Their car is sunlike and, together with all its parts, golden. It is threefold and has three wheels. It is swifter than thought, than the twinkling of an eye. It was fashioned by the three divine artificers, the ?bhus. It is drawn by horses, more commonly by birds or winged steeds; sometimes by one or more buffaloes, or by a single ass (ra??sabha). It passes over the five countries; it moves around the sky; it traverses heaven and earth in one day; it goes round the sun in the distance. Their revolving course (vartís), a term almost exclusively applicable to them, is often mentioned. They come from heaven, air, and earth, or from the ocean; they abide in the sea of heaven, but sometimes their locality is referred to as unknown. The time of their appearance is between dawn and sunrise: when darkness stands among the ruddy cows; U?as awakens them; they follow after her in their car; at its yoking U?as is born. They yoke their car to descend to earth and receive the offerings of worshippers. They come not only in the morning, but also at noon and sunset. They dispel darkness and chase away evil spirits.

The Aśvins are children of Heaven; but they are also once said to be the twin sons of Vivasvant and Tva???'s daughter Sara?yu?? (probably the rising Sun and Dawn). Pū?an is once said to be their son; and Dawn seems to be meant by their sister. They are often associated with the Sun conceived as a female called either Sūryā or more commonly the daughter of Sūrya. They are Sūryā's two husbands whom she chose and whose car she mounts. Sūryā's companionship on their car is indeed characteristic. Hence in the wedding hymn (x. 85) the Aśvins are invoked to conduct the bride home on their car, and they (with other gods) are besought to bestow fertility on her.

The Aśvins are typically succouring divinities. They are the speediest deliverers from distress in general. The various rescues they effect are of a peaceful kind, not deliverance from the dangers of battle. They are characteristically divine physicians, healing diseases with their remedies, restoring sight, curing the sick and the maimed. Several legends are mentioned about those whom they restored to youth, cured of various physical defects, or befriended in other ways. The name oftenest mentioned is that of Bhujyu, whom they saved from the ocean in a ship.

The physical basis of the Aśvins has been a puzzle from the time of the earliest interpreters before Yāska, who offered various explanations, while modern scholars also have suggested several theories. The two most probable are that the Aśvins represented either the morning twilight, as half light and half dark, or the morning and the evening star. It is probable that the Aśvins date from the Indo-European period. The two horsemen, sons of Dyaus, who drive across the heaven with their steeds, and who have a sister, are parallel to the two famous horsemen of Greek mythology, sons of Zeus, brothers of Helena; and to the two Lettic God's sons who come riding on their steeds to woo the daughter of the Sun. In the Lettic myth the morning star comes to look at the daughter of the Sun. As the two Aśvins wed the one Sūryā, so the two Lettic God's sons wed the one daughter of the Sun; the latter also (like the Dioskouroi and the Aśvins) are rescuers from the ocean, delivering the daughter of the Sun or the Sun himself.

vii. 71. Metre: Triṣṭubh.

See Page Number 130, Hymn Number 1 in PDF for Sanskrit Version

1

ápa svásur Uśaso Nág jihīte:
riśakti kṛṣṇiṣṭu aruśaśya pánthām.
áśvāmaghā, gómaghā, vāś huvema:
dīvā náктаś śárum asmád yuyotam.

Night departs from her sister Dawn. The black one yields a path to the ruddy (sun). O ye that are rich in horses, rich in cows, on you two we would call: by day and night ward off the arrow from us.

Nák (N. of nās): this word occurs here only. ápa jihīte: 3. s. Ā. from 2. hā. Uśasas: abl., with which svásur agrees. Night and Dawn are often called sisters, e. g. svāsā svásre jyāśyayai yónim āraik *the (one) sister has yielded her place to her greater sister* (i. 124, 8); and their names are often joined as a dual divinity, náктаśaśā. The hymn opens thus because the Aśvins are deities of the early dawn. kṛṣṇiṣṭu (dec., p. 87): night; cp. i. 113, 2, śvetyaś aśgād aśraig u kṛṣṇaś sádanāni asyāś *the bright one has come; the black one has yielded her abodes to her*. riśakti: 3. s. pr. of ric *leave*. aruśaśya: to the sun; cp. i. 113, 16, aśraik pánthāś yaśtave suśryāya *she has yielded a path for the sun to go*. pánthām: on the dec. see 97, 2 a. gómaghā: on the accentuation of this second voc., see p. 465, 18 a. śárum: *the arrow* of death and

disease; for the Ásvins are characteristically healers and rescuers. asmád: p. 104.
yuyotam: 2. du. of yu *separate*, for yuyutam; cp. 2 c and note on ii. 33, 1 b.

See Page Number 131, Hymn Number 2 in PDF for Sanskrit Version

2

upa??yāta? dāsú?e mártiāya
ráthena vāmám, Ásvinā, váhantā.
yuyutám asmád ánirām ámīvā?:
dívā naktá?, mādhvī, tra??sīthā? na?.

*Come hither to the aid of the pious mortal, bringing wealth on your car, O Ásvins.
Ward off from us languor and disease: day and night, O lovers of honey, may you
protect us.*

upa-a??-yātam: 2. du. ipv. of yā go; on the accent see p. 469, 20 A a α. mādhvī: an
epithet peculiar to the Ásvins. tra??sīthām: 2. du. Ā. s ao. op. of trā *protect* (143, 4);
irregularly accented as if beginning a new sentence.

See Page Number 131, Hymn Number 3 in PDF for Sanskrit Version

3

a?? vā? rátham avamásyā? víu??au
sumnāyávo vr??a?o vartayantu.
syu??magabhastim ?tayúgbhir ásvair,
a??, Ásvinā, vásumanta? vahethām.

*Let your kindly stallions whirl hither your car at (this) latest daybreak. Do ye, O
Ásvins, bring itthat is drawn with thongs with your horses yoked in due time, hither,
laden with wealth.*

avamásyām: prn. adj. (120 c 1). sumnāyávas: the vowel is metrically lengthened in the
second syllable, but, when this word occupies another position in the Pāda, the short
vowel remains.

See Page Number 132, Hymn Number 4 in PDF for Sanskrit Version

4

yó vā? rátho, n?patī, ásti vo?ha??,
trivandhuró vásumām?? usráyāmā,
a?? na ena??, Nāsatyā, úpa yātam,
abhí yád vā? viśvápsnio jígāti.

The car, O lords of men, that is your vehicle, three-seated, filled with riches, faring at daybreak, with that come hither to us, Nāsatyas, in order that, laden with all food, for you it may approach us.

trivandhurás: accent, p. 455 c a. vásumān: Sandhi, 39. a?? úpa yātam: p. 468, 20 a; cp. note on upa??yātam in 2 a. ena??: p. 108. yád: p. 357. vām: ethical dat. viśvápsnyas: the meaning of this word being doubtful, the sense of the whole Pāda remains uncertain. jīgāti 3. s. sb. of gā go, indistinguishable from the ind.

See Page Number 132, Hymn Number 5 in PDF for Sanskrit Version

5

yuvá? Cyāvāna? jaráso 'mumukta?,
ní Pedáva ūhathur āśúm áśvam;
nír á?hasas támasa? spartam Átri?,
ní Jāhu?á? śithiré dhātam antá?.

Ye two released Cyavāna from old age, ye brought a swift horse to Pedu; ye rescued Atri from distress and darkness; ye placed Jāhus?a in freedom.

yuvám: note that this is the nom., yuva??m being the acc.: p. 105. Cyāvāna is several times mentioned as having been rejuvenated by the Aśvins. jarásas: abl. (p. 316 b). amumuktam: ppf. of muc (140, 6, p. 158). ní ūhathur: 2. du. pf. of vah. Pedáve: Pedu is several times mentioned as having received a swift, white, serpent-killing steed from the Aśvins. ní? spartam: 2. du. root ao. of sp? (cp. 148, 1 a). The ao. in c and d is irregularly used in a narrative sense. ní dhātam: 2. du. root ao. of dhā. In i. 116, 20 it is said of the Aśvins: 'ye carried away at night Jāhu?a who was encompassed on all sides'.

See Page Number 133, Hymn Number 6 in PDF for Sanskrit Version

6

iyá? manī?a??, iyám, Aśvinā, gi??r.
ima??? suv?ktí?, v??a?ā, ju?ethām.
ima?? bráhmā?i yuvayu??ni agman.
yūyá? pāta suastíbhī? sádā na?.

This is my thought, this, O Aśvins, my song. Accept gladly this song of praise, ye mighty ones. These prayers have gone addressed to you. Do ye protect us evermore with blessings.

manī?a??: this is one of the four passages in which the nom. of the der. ā dec. does not contract with a following vowel in the Sa?hitā text, here owing to its preceding the caesura (cp. note on v. 11, 5 b). gi??r: 82. agman: 3. pl. root ao. of gam (148, 1 e).

This stanza is a repetition of the last stanza of the preceding hymn (vii. 70), which also is addressed to the Aśvins. On d see note on vii. 61, 6.

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VÁRU?A

Beside Indra (ii. 12) Varu?a is the greatest of the gods of the RV., though the number of the hymns in which he is celebrated alone (apart from Mitra) is small, numbering hardly a dozen.

His face, eye, arms, hands, and feet are mentioned. He moves his arms, walks, drives, sits, eats, and drinks. His eye with which he observes mankind is the sun. He is far-sighted and thousand-eyed. He treads down wiles with shining foot. He sits on the strewn grass at the sacrifice. He wears a golden mantle and puts on a shining robe. His car, which is often mentioned, shines like the sun, and is drawn by well-yoked steeds. Varu?a sits in his mansions looking on all deeds. The Fathers behold him in the highest heaven. The spies of Varu?a are sometimes referred to: they sit down around him; they observe the two worlds; they stimulate prayer. By the golden-winged messenger of Varu?a the sun is meant. Varu?a is often called a king, but especially a universal monarch (*samra??j*). The attribute of sovereignty (*k?atrá*) and the term *ásura* are predominantly applicable to him. His divine dominion is often alluded to by the word *māya?? occult power*; the epithet *māyín crafty* is accordingly used chiefly of him.

Varu?a is mainly lauded as upholder of physical and moral order. He is a great lord of the laws of nature. He established heaven and earth, and by his law heaven and earth are held apart. He made the golden swing (the sun) to shine in heaven; he has made a wide path for the sun; he placed fire in the waters, the sun in the sky, Soma on the rock. The wind which resounds through the air is Varu?a's breath. By his ordinances the moon shining brightly moves at night, and the stars placed up on high are seen at night, but disappear by day. Thus Varu?a is lord of light both by day and by night. He is also a regulator of the waters. He caused the rivers to flow; by his occult power they pour swiftly into the ocean without filling it. It is, however, with the aerial waters that he is usually connected. Thus he makes the inverted cask (the cloud) to pour its waters on heaven, earth, and air, and to moisten the ground.

Varu?a's ordinances being constantly said to be fixed, he is pre-eminently called *dh?távrata whose laws are established*. The gods themselves follow his ordinances. His power is so great that neither the birds as they fly nor the rivers as they flow can reach the limits of his dominion. He embraces the universe, and the abodes of all beings. He is all-knowing, and his omniscience is typical. He knows the flight of the birds in the sky, the path of the ships in the ocean, the course of the far-travelling wind, beholding all the secret things that have been or shall be done, he witnesses men's truth and falsehood. No creature can even wink without his knowledge.

As a moral governor Varu?a stands far above any other deity. His wrath is aroused by sin, the infringement of his ordinances, which he severely punishes. The fetters (*pa??śās*) with which he binds sinners are often mentioned, and are characteristic of him. On the other hand, Varu?a is gracious to the penitent. He removes sin as if untying a rope. He releases even from the sin committed by men's fathers. He spares

him who daily transgresses his laws when a suppliant, and is gracious to those who have broken his laws by thoughtlessness. There is in fact no hymn to Varuṅa in which the prayer for forgiveness of guilt does not occur. Varuṅa is on a footing of friendship with his worshipper, who communes with him in his celestial abode, and sometimes sees him with the mental eye. The righteous hope to behold in the next world Varuṅa and Yama, the two kings who reign in bliss.

The original conception of Varuṅa seems to have been the encompassing sky. It has, however, become obscured, because it dates from an earlier age. For it goes back to the Indo-Iranian period at least, since the Ahura Mazda (the wise spirit) of the Avesta agrees with the Asura Varuṅa in character, though not in name. It may even be older still; for the name Varuṅa is perhaps identical with the Greek οἰρανός *sky*. In any case, the word appears to be derived from the root v? *cover* or *encompass*.

vii. 86. Metre: Triṅubh.

See Page Number 135, Hymn Number 1 in PDF for Sanskrit Version

1

dhiṅrā́ tú asya mahinaṅ́ januṅṅi,
ví yás tastámbha ródasī cid urviṅṅ.
prá naṅṅkam ṅṅváṅ nunude bḥántaṅ,
dvitaṅṅ náḱṅatraṅ; papráthac ca bhūṅṅma.

Intelligent indeed are the generations by the might of him who has propped asunder even the two wideworlds. He has pushed away the high, lofty firmament and the day-star as well; and he spread out the earth.

dhiṅrā́: cp. 7 c, ácetayad acítaṅ; and vii. 60, 6, acetásaṅ cic citayanti dáḱṅaiṅ *they with their skill make even the unthinking think*. asya = Váruṅasya. mahinaṅṅ = mahimnaṅṅ (see 90, 2, p. 69). Varuṅa (as well as other gods) is several times said to hold apart heaven and earth (e. g. vi. 70, 1), which were supposed to have originally been united. prá nunude: pushed away from the earth; cp. vii. 99, 2 of Viṅṅu: úd astabhnā naṅṅkam ṅṅváṅ bḥántam *thou didst prop up the high lofty firmament*. naṅṅkam: means the *vault of heaven*; there is nothing to show that it ever has the sense of *sun* which Sāyaṅa gives it here. Sāyaṅa also makes the verb nunude, though unaccented, depend on the relative in b; c is, however, equivalent to a relative clause (cp. ii. 12, 5 b. 8 d). náḱṅatram: in the sing. this word regularly refers to the sun, in the pl. to the stars. Varuṅa and other gods are often said to have raised the sun to, or to have placed it in, heaven. dvitaṅṅ: *doubly* to be taken with nunude; that is, he raised up from the earth both the vault of heaven and the sun. papráthat: ppf. of prath (140, 6); accented because it begins a new sentence. bhūṅṅma: note the difference between bhūṅṅman n. *earth* and bhūmán m. *multitude*(p. 259).

See Page Number 136, Hymn Number 2 in PDF for Sanskrit Version

2

utá sváyā tanúā sá? vade tát:
kada?? nú antár Váru?e bhuvāni?
kí? me havýám áh??āno ju?eta?
kada?? m??īká? sumānā abhí khyam?

And I converse thus with myself: 'when, pray, shall I be in communion with Varun?a? What oblation of mine would he, free from wrath, enjoy? When shall I, of good cheer, perceive his mercy?'

sváyā tanva??: *with my own body = with myself*(cp. p. 450, 2 b). nv antár; *loc. cit.* Note that when a final original r appears in the Sa?hitā text, it is represented by Visarjanīya only in the Pada text; on the other hand, antá? in vii. 71, 5 appears as antár iti; *within Varu?a = united with Varu?a.* bhuvāni: 1. s. sb. root ao. of bhū be. khyam: 1. s. inj. a ao. of khyā.

See Page Number 137, Hymn Number 3 in PDF for Sanskrit Version

3

p?ché tād éno, Varu?a, didr??k?u;
úpo emi cikitú?o vipr??cham;
samānám ín me kaváyaś cid āhur:
ayá? ha túbhya? Váru?o h??īte.

I ask about that sin, O Varun?a, with a desire to find out; I approach the wise in order to ask; the sages say one and the same thing to me: 'this Varun?a is wroth with thee.'

p?ché: 1. s. pr. ind. Ā. of prach *ask*. didr??k?u is a difficulty: it has been explained as L. pl. of a supposed word didr??ś, a very improbable formation = *among those who see*; also as N. s. of a ds. adj. didr??k?u, with wrong accent (p. 461 f) and wrong Sandhi, for didr??k?ur (úpo) = *desirous of seeing* (i. e. *finding out*). It is probably best, following the Padapā?ha, to take the word as n. of the ds. adj. used adverbially (with adv. shift of accent) = *with a desire to see*, i. e. *find out*. úpo = úpa u (24). cikitú?as: A. pl. of the pf. pt. of cit *perceive*. vi-pr??cham acc. inf. (167, 2 a). h??īte: 3. s. pr. Ā. of h? *be angry*; w. dat. (200 l).

See Page Number 137, Hymn Number 4 in PDF for Sanskrit Version

4

kím a??ga āsa, Varu?a, jy???ha?
yát stota??ra? jíghā?sasi sákhāyam?
prá tán me voco, dū?abha svadhāvo:
áva tvānena?? námasā turá?iyām.

What has been that chief sin, O Varun?a, that thou desirest to slay thy praiser, a friend? Proclaim that to me, thou that art hard to deceive, self-dependent one: thee would I, free from sin, eagerly appease with adoration.

jyé?ham = jy?i?ham, to be pronounced as a trisyllable (15, 1 f). yát: *that* as a cj. (p. 242). jíghā?sasi: ds. of han *slay*. prá vocas: inj. ao. of vac *say*. dū?abha: 49 c. turá?iyām = turá? iyām (op. of i *go*), to be pronounced, with irr. secondary contraction (cp. 22 a; 48 a), as turéyām. áva to be taken with iyām (cp. 5 a-c).

See Page Number 137, Hymn Number 5 in PDF for Sanskrit Version

5

áva drugdha?ni pítriā s?jā no,
áva ya?? vayá? cak?ma?? tanu??bhi?.
áva, rājan, paśutr??pa? ná tāyú?,
s?ja??, vatsá? ná da??m^ano, Vási??ham.

Set us free from the misdeeds of our fathers, from those that we have committed by ourselves. Release Vasis?s?ha, O King, like a cattle-stealing thief, like a calf from a rope.

áva s?jā (metrically lengthened final, also in d): note the different construction in a: acc. of object and dat. of prs.; and in c d: acc. of prs. and abl. of that from which V. is set free. drugdha?ni: pp. of druh. cak?ma??: metrical lengthening of final vowel. tanu??bhis: in the sense of a ref. prn. avá s?jā: i. e. from sin. tāyúm: as one releases (after he has expiated his crime) a thief who has been bound; cp. viii. 67, 14: té ná, A??dityāso, mumócata stená? baddhám iva *as such set us free, O Ādityas, like a thief who is bound*. da??mnas: distinguish da??man n. *bond* and da??man n. *act of giving* from dāmán m. *giver* and *gift*.

See Page Number 139, Hymn Number 6 in PDF for Sanskrit Version

6

ná sá svó dák?o, Varu?a, dhrúti? sa??:
súrā manyúr vibhi??dako ácitti?; []
ásti jya??yān kánīyasa upāré;
svápnaś canéd án?tasya prayota??.

It was not my own intent, O Varun?a, it was seduction: liquor, anger, dice, thoughtlessness; the elder is in the offence of the younger; not even sleep is the warder off of wrong.

The general meaning of this stanza is clear: the sin with which Varu?a is angry has not been due to Vási??ha's intention, but to seduction of one kind or another. The exact sense of three important words is, however, somewhat doubtful, because none

of them occurs in any other passage. It can therefore be made out from the etymology and the context only. dhrúti: from the root dhru = dhv? (cp. 167 b, 9; 171, 2), which occurs at the end of one or two cds., as Varu?a-dhrú-t *deceiving Varu?a*; cp. also v. 12, 5: ádhūr?ata svayám eté vácobhir ?jūyaté v?jina??ni bruvánta? *these have deceived themselves with their own words, uttering crooked things to the straightforward man*. Thus the meaning of dhrúti appears to be *deception, seduction*. The meaning of c depends on the interpretation of upāre. This word is naturally to be derived (in accordance with the analysis of the Pada text) from upa + ara (? go). The cd. vb. úpa ? occurs two or three times, e. g. AV. vii. 106, 1: yád ásm?ti cak?má kí? cid, upārimá cára?e *if through forgetfulness we have done anything, have offended in our conduct*. The sense of the noun would therefore be *offence*, the whole Pāda meaning: *the elder is (involved) in the (= is the cause of the) offence of the younger*, that is, an elder has led me, the younger, astray. The use of the loc. here is illustrated by vi. 71, 2: yá? . . . prasavé . . . ási bhu??mana? *who (Savit?) art in the stimulation of the world*, i. e. *art the cause of the stimulation of the world*. prayota??: this word might be derived from pra+yu *join* or pra+yu *separate*; the latter occurs in the RV. in the sense of *drive away*, while the former does not occur in the RV., and later means *stir, mingle*. The probability is therefore in favour of the sense *warder off*. caná then would have the original sense of *not even* (pp. 229-30). svápnas: i. e. by producing evil dreams.

See Page Number 140, Hymn Number 7 in PDF for Sanskrit Version

7

ára?, dāsó ná, mī?hú?e karā?i
 ahá? deva??ya bhu??r?aye ánāgā?
 ácetayad acíto dev? aryó;
 gr??tsa? rāyé kavítaro junāti.

I will, like a slave, do service sinless to the bounteous angry god. The noble god made the thoughtless think; he, the wiser, speeds the experienced man to wealth.

mī?hú?e: dat. s. of mī?hva??s. karā?i: 1. s. sb. root ao. of k? *do*; to be taken with the adv. áram (p. 313, 4). ácetayat: see cit. gr??tsam: even the thoughtful man Varu?a with his greater wisdom urges on. rāyé: final dat. (of rái), p. 314, 2. junāti: 3. s. pr. of jū *speed*.

See Page Number 140, Hymn Number 8 in PDF for Sanskrit Version

8

ayá? sú túbhya?, Varu?a svadhāvo,
 h?dí stóma úpaśritaś cid astu.
 śá? na? k?éme, śám u yóge n? astu.
 yūyá? pāta suastíbhī? sádā na?.

Let this praise be well impressed on thy heart, O self-dependent Varun?a. Let us have prosperity in possession, prosperity also in acquisition. Do ye protect us evermore with blessings.

túbhyam: dat. of advantage (p. 314, B 1). astu na?: p. 320 f. On d see note on vii. 61, 6.

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MA??ŪKĀS

The following hymn, intended as a spell to produce rain, is a panegyric of frogs, who are compared during the drought to heated kettles, and are described as raising their voices together at the commencement of the rains like Brahmin pupils repeating the lessons of their teacher.

vii. 103. Metre: Tri??ubh; 1. Anu??ubh.

See Page Number 141, Hymn Number 1 in PDF for Sanskrit Version

1

sa?vatsará? śaśayāna??
brāhma?a?? vratacāri?a?,
va??ca? Parjānyajinvitā?
prá ma??u??kā avādi?u?.

The frogs having lain for a year, like Brāhmins practising a vow, have uttered forth their voice roused by Parjanya.

sa?vatsarām: acc. of duration of time (197, 2). śaśayāna??s: pf. pt. Ā. of śī lie(p. 155, f. n. 1). brāhma?a??s: i. e. like Brahmins. vratacāri?as: i. e. *practising a vow* of silence. Parjānyajinvitām: because the frogs begin to croak at the commencement of the rainy season; on the accent see p. 456, 2 α. avādi?ur: i? ao. of vad (145, 1).

See Page Number 142, Hymn Number 2 in PDF for Sanskrit Version

2

divya?? a??po abhí yád enam a??yan,
dr??ti? ná sú?ka?, sarasi?? śáyānam,
gāvām áha ná māyúr vatsínīnā?,
ma??u??kānā? vagnúr átrā sám eti.

When the heavenly waters came upon him lying like a dry leatherbag in a lake, then the sound of the frogs unites like the lowing of cows accompanied by calves.

divya?? a??pa?: the rains. enam: collective = the frogs; cp. the sing. ma??u??ka? in 4 c used collectively. a??yan: ipf. of i (p. 130). sarasi??: loc. of sarasi?? according to the primary ī dec. (cp. p. 87). A dried-up lake is doubtless meant. gāvām: 102, 2; p. 458, c. 1. átrā (metrically lengthened): here as corr. to yád (cp. p. 214).

See Page Number 142, Hymn Number 3 in PDF for Sanskrit Version

3

yád īm enām?? uśató abhy ávar?īt
t??ya??vata?, prāvr??i a??gatāyām,
akhkhalīkr??tyā, pitāra? ná putró,
anyó anyām úpa vādantam eti.

When he has rained upon them the eager, the thirsty, the rainy season having come, one with a croak of joy approaches the other while he speaks, as a son (approaches) his father. []

īm: see p. 220, 2. uśatás (pr. pt. A. pl. of vaś *desire*): *longing* for rain. ávar?īt: i? ao. of v??: if the subject were expressed it would be Parjanya. prāvr??i: loc. abs. (see 205, 1 b). akhkhalīkr??tyā: see 184 d; the final of this gd. may be regarded as retaining the original long vowel rather than metrically lengthening a short vowel, though it always appears with ? in the Pada text. anyás: i. e. ma??u??kas.

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4

anyó anyām ánu g?bh?āti enor,
apa?? prasargé yád ámandi?ātām.
ma??u??ko yád abhív??a? káni?kan,
pr??śni? sa?p??kté háritena va??cam.

One of the two greets the other when they have revelled in the discharge of the waters. When the frog, rained upon, leaps about, the speckled one mingles his voice with (that of) the yellow one.

enos: gen. du., *of them two*(112 a). g?bh?āti: 3. s. pr. of grabh. ámandi?ātām: 3. du. Ā. i? ao. of mand *exhilarate*. ma??u??kas: in a collective sense. káni?kan: 3. s. inj. int. of skand *leap* (= káni?kandt), see 174 b. Note that this form in the Pada text is kániskan, because in the later Sandhi s is not cerebralized before k (cp. 67). The use of the inj. with yád is rare. sa?-p??kté: 3. s. Ā. pr. of p?c *mix*.

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5

yád e?ām anyó aniásya va??ca?,
śāktāsyeva vādati śik?amā?a?,
sārva? tād e?ā? samr??dheva pārva
yát suva??co vādathana??dhi apsú.

When one of them repeats the speech of the other, as the learner [] that of his teacher, all that of them is in unison like a lesson that eloquent ye repeat upon the waters.

e?ām: cp. enos in 4 a. samr??dhā: the interpretation of c is uncertain because of the doubt as to the form and meaning of this word, and because of the many senses of párvā. It has accordingly been very variously explained. The above rendering is perhaps the most probable. samr??dhā: inst. of samr??dh, lit. *growing together*, then *unison, harmony*. párvā, *joint*, then a *section* in Vedic recitation. Thus c would be an explanation of b, the voices of the frogs sounding together like those of pupils reciting a lesson after their teacher. vādathana: see p. 125, f. n. 3; change, as often, from 3. prs. to 2. ádhi: 176, 2 a(p. 209).

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6

gómāyur éko, ajámāyur éka?;
pr??śnir éko; hárita éka e?ām.
samāná? na??ma bíbhrato vírúpā?.
purutra?? va??ca? pipísur vādanta?.

One lows like a cow, one bleats like a goat; one is speckled, one of them is yellow. Bearing a common name, they have different colours. In many ways they adorn their voice in speaking.

gómāyus: cp. 2 c. pr??śnis, háritas: cp. 4 d. samānám: they are all called frogs, though they have different voices and colours. bíbhratas: N. pl. pr. pt. of bh? (p. 132). purutra??: note that the suffix in words in which the vowel is always long in the Sa?hitā text (as in devatra??, asmatra??, &c.) is long in the Pada text also; while in others like átra, in which it is only occasionally lengthened metrically, the vowel is always short in that text. pipísur: they modulate the sound of their voices (cp. a).

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7

brāhma?a??so atirātré ná sóme,
sáro ná pūr?ám abhíto, vādanta?,
sa?vatsarásya tād áha? pári ??ha,
yán, ma??ūkā?, prāv??i??a? babhu??va.

Like Brahmins at the over-night Soma sacrifice speaking around as it were a full lake, ye celebrate that day of the year which, O Frogs, has begun the rains.

atirātré: this is the name of a part of the Soma sacrifice in the ritual of the Yajurveda. Its performance lasted a day and the following night. Its mention in the RV. shows that it is ancient. sáro ná: *as it were a lake*, a hyperbolic expression for a large vessel filled with Soma. abhítas: 177, 1. pári ??ha: lit. *be around*, then *celebrate*; cp. pári car go round, then *attend upon, honour*; on the Sandhi, cp. 67 c. prāv??i??a? babhu??va: *has become one that belongs to the rainy season*.

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8

brāhmaṇāṣaḥ somīno vaścam akrata,
brāhma kṣvāntaḥ parivatsariṣam.
adhvaryāvo gharmīṇaḥ siṣvidānaḥ,
āvīr bhavanti; gūhiā nā ké cit.

*Soma-pressing Brahmins, they have raised their voice, offering their yearly prayer.
Adhvaryu priests, heated, sweating, they appear; none of them are hidden.*

brāhmaṇāṣas: ná need not be supplied (as in 1 b), the frogs being identified with priests. somīnas: *celebrating a Soma sacrifice*, which expresses much the same as sáro ná pūrṣám abhītaḥ in 7 b. vaścam akrata: cp. vādantas in 7 b. akrata: 3. pl. Ā. root ao. of kṣ (148, 1 b). brāhma: with b cp. 7 c, d. gharmīṇas is meant to be ambiguous: oppressed with the heat of the sun (frogs), *busied with hot milk* (priests). Here we already have a reference to the Pravargya ceremony in which milk was heated in a pot, and which was familiar in the ritual of the Brāhmaṇas. siṣvidānaḥ: pf. pt. Ā. of svid; note that the cerebralized initial of the root is restored in the Pada text; cp. kániḥkan in 4 c. āvīr: see p. 266, b.

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9

devāhitiḥ jugupur dvādaśāsya:
ṣtúḥ náro nā prá minanti eté.
saṣvatsaré, prāvṛṣi aḥgatāyā,
taptaḥ gharmaḥ aśnuvate visargám.

They have guarded the divine order of the twelvemonth: these men infringe not the season. In a year, the rain time having come, the heated milk-offerings obtain release.

devāhitim: on the accent see p. 456, 2 a. jugupur: pf. of gup *protect*. dvādaśāsya: note the difference of accent and inflexion between dvaśdaśa *twelve* (104) and dvādaśa *consisting of twelve, twelfth* (107); supply saṣvatsarāsyā from c. In the Aitareya Brāhmaṇa the year, saṣvatsara, is called dvādaśa *consisting of twelve* months and caturviṣā *consisting of twenty-four* half-months. The gen. naturally depends on devāhitim, as being in the same Pāda. Prof. Jacobi understands dvādaśāsya as the ordinal *twelfth* supplying maśāsya *month*, and making it depend on ṣtúm in the next Pāda. This interpretation is then used as evidence to show that the beginning of the year was held in the period of the RV. to commence with the rainy season at the time of the summer solstice, and taken in conjunction with another reference in the RV. to the rainy season at the period to furnish an argument for the very early date of the RV. But there is no trace here of any reference to the end of the year: saṣvatsaré in c denotes 'in the course of the year at the rainy season'. náras: here again no particle of

comparison. minanti: from mī *damage*; cp. 7 c, d. sa?vatsaré: cp. 203, 3 a. prāvr??i a??gatāyām: loc. abs. as in 3 b. tapta?? gharma?? is meant to be ambiguous: *heated milk-pots* with reference to the priests (cp. adhvaryávo gharmí?a? in 8 c) and *dried up cavities* with reference to the frogs (cp. t??ya??vatas in 3 b). aśnuvate (3. pl. Ā. pr. of a?ś *obtain*) visargám *obtain release* or *discharge*, i. e. the milk-pots are emptied (and become cool), and the cavities in which the frogs are hidden let them out (and are cooled by the rain), cp. āvīr bhavanti in 8 d.

See Page Number 147, Hymn Number 10 in PDF for Sanskrit Version

10

gómāyur adād, ajámāyur adāt,
pr??śnir adād, dhárito no vásūni.
gāvā? ma??u??kā dádata? śata??ni,
sahasrasāvé prá tiranta a??yu?.

He that lows like a cow has given us riches, he that bleats like a goat has given them, the speckled one has given them, and the yellow one. The frogs giving us hundreds of cows prolong our life in a thousandfold Soma pressing.

gómāyus &c. (cp. 6 a): the various kinds of frogs are here represented as taking the place of liberal institutors of sacrifice in giving bountiful gifts. dádatas: N. pl. of pr. pt. of dā *give*(cp. 156). sahasrasāvé: loc. of time like sa?vatsaré in 9 c; the term probably refers to a Soma sacrifice lasting a year with three pressings a day (amounting roughly to a thousand). d is identical with iii. 53, 7 d.

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VÍŚVE DEVA???

The comprehensive group called Vísve deva??? or All-Gods occupies an important position, for at least forty entire hymns are addressed to them. It is an artificial sacrificial group intended to include all the gods in order that none should be left out in laudations meant for the whole pantheon. The following hymn though traditionally regarded as meant for the Vísve devā? is a collection of riddles, in which each stanza describes a deity by his characteristic marks, leaving his name to be guessed. The deities meant in the successive stanzas are: 1. Soma, 2. Agni, 3. Tva???, 4. Indra, 5. Rudra, 6. Pū?an, 7. Vi??u, 8. Áśvins, 9. Mitra-Varu?a, 10. A?girases.

viii. 29. Metre: Distichs of a Jagatī + Gāyatrī (p. 445, α.).

See Page Number 148, Hymn Number 1 in PDF for Sanskrit Version

1

babhrúr éko ví?u?a? sūnáro yúvā.
añjí a?kte hira?yáyam.

One is brown, varied in form, bountiful, young. He adorns himself with golden ornament.

babhrús: this epithet is distinctive of Soma, to whom it is applied eight times, while it otherwise refers to Agni only once, and to Rudra in one hymn only (ii. 33). It alludes to the colour of the juice, otherwise described as aru?á *ruddy*, but most often as hári *tawny*. ví?u?as: probably referring to the difference between the plant and the juice, and the mixtures of the latter with milk and honey. yúvā: here and in a few other passages Soma, like Agni, is called a youth, as produced anew every day. añjí: cognate acc. (p. 300, 4). a?kte: 3. s. Ā. of añj *anoint*, with middle sense *anoints himself*. hira?yáyam: cp. ix. 86, 43, mádhunā abhí añjate . . hira?yapāva?? āsu g?bh?ate *they anoint him (Soma) with mead; purifying with gold, they seize him in them (the waters), in allusion to fingers with golden rings.*

See Page Number 148, Hymn Number 2 in PDF for Sanskrit Version

2

yónim éka a?? sasāda dyótano,
antár devé?u médhira?.

One has, shining, occupied his receptacle, the wise among the gods.

yónim: the sacrificial fireplace; cp. iii. 29, 10, ayá? te yónir ?tvíyo, yáto jātó árocathā?: tá? jānānn, Agna, a?? sīda *this is thy regular receptacle, born from which*

thou didst shine: knowing it, Agni, occupy it. dyótanas: the brightness of Agni is constantly dwelt on. médhiras: the wisdom of Agni is very frequently mentioned; in i. 142, 11 he is called devó devé?u médhira? *the wise god among the gods.*

See Page Number 149, Hymn Number 3 in PDF for Sanskrit Version

3

va??śīm éko bibharti hásta āyasi??m,
antár devé?u nídhruvi?.

One bears in his hand an iron axe, strenuous among the gods.

va??śīm: this weapon is connected elsewhere only with Agni, the ?bhus, and the Maruts. But Agni cannot be meant because he has already been described in 2; while the ?bhus and the Maruts would only be referred to in the plural (cp. 10). But x. 53, 9 indicates sufficiently what god is here meant: Tvá??ā . . apāsām apástama? . . síśīte nūná? paraśú? suāyasám *Tva???, most active of workers, now sharpens his axe made of good iron.* nídhruvís: *strenuous* as the artificer of the gods, a sense supported by apástamas in the above quotation.

See Page Number 149, Hymn Number 4 in PDF for Sanskrit Version

4

vájram éko bibharti hásta a??hita?:
téna v?tra??i jighnate.

One bears a bolt placed in his hand: with it he slays his foes.

a??-hitam: pp. of dhā *place*; accent, p. 462, 13 *b.* jighnate: 3. s. pr. Ā. of han *slay*, see p. 432. vájram: this, as his distinctive weapon, shows that Indra is meant.

See Page Number 149, Hymn Number 5 in PDF for Sanskrit Version

5

tigmám éko bibharti hásta a??yudha?,
śúcir ugró jálā?abhe?aja?.

One, bright, fierce, with cooling remedies, bears in his hand a sharp weapon.

a??yudham: bow and arrows are usually the weapons of Rudra; in vii. 46, 1 he is described by the epithets sthirádhanvan *having a strong bow*, k?ipré?u *swift-arrowed*, tigma??yudha *having a sharp weapon*, and in vii. 46, 3 his *lightning shaft*, didyút, is mentioned. ugrás: this epithet is several times applied to Rudra (cp. ii. 33). jálā?abhe?ajas: this epithet is applied to Rudra in i. 43, 4; Rudra is also called jálā?a,

and his hand is described as *jálā?a* (as well as *bhe?ajá*) in ii. 33, 7; these terms are applied to no other deity. *b* has the irregularity of two redundant syllables (p. 438, 2 *α*).

See Page Number 150, Hymn Number 6 in PDF for Sanskrit Version

6

pathá éka? pīpāya; táskaro yathā
e?á veda nidhīna??m.

One makes the paths prosperous; like a thief he knows of treasures.

pathás: it is characteristic of *Pū?an* (vi. 54) to be a knower and guardian of paths.
pīpāya: pf., with lengthened red. vowel, from *pi* (= *pyā*) *make full* or *abundant*; cp. vi. 53, 4: *vī pathó va??jasātaye cinuhí clear the paths for the gain of wealth* (addressed to *Pū?an*); and x. 59, 7: *dadātu pūna? Pū?a?? pathiā? ya?? suastí? let Pū?an give us back the path that is propitious*. *táskaras*: to be taken with *b*; like a thief he knows where hidden treasure is to be found; cp. vi. 48, 15 (addressed to *Pū?an*): *āvīr gū?ha?? vásū karat, suvédā no vásū karat may he make hidden wealth manifest, may he make wealth easy for us to find*; he also finds lost cattle; cp. vi. 54, 5-10. *yathām??*: unaccented (p. 453, 8 B *d*); nasalized to avoid hiatus (p. 23, f. n. 1). *veda*: with gen. (202 A *c*). *nidhīna??m*: accent (p. 458, 2 *a*); the final syllable to be pronounced dissyllabically.

See Page Number 150, Hymn Number 7 in PDF for Sanskrit Version

7

tri??i éka urugāyó ví cakrame,
yátra deva??so mādanti.

One, wide-pacing, makes three strides to where the gods are exhilarated.

tri??i: cognate acc. (p. 300, 4) supply *vikráma?āni* (cp. *yásya urú?u tri?ú vikráma?e?u*, i. 154, 2). The three strides are characteristic of *Vī??u* (see i. 154). *urugāyá*: an epithet distinctive of *Vī??u* (cp. i. 154, 1. 3. 5). *yátra*: to the place (the highest step) *where*(p. 240) the gods drink Soma (cp. i. 154, 5). *b* has the trochaic variety of the *Gāyatrī* cadence (see p. 439, 3 *a*, *α*).

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8

víbhīr dua?? carata, ékayā sahá:
prá pravāséva vasata?.

With birds two fare, together with one woman: like two travellers they go on journeys.

víbhis: cp. i. 118, 5, pári vām áśvā? pata?ga??, váyo vahantu aru?a??? *let the flying steeds, the ruddy birds, drive you (Ásvins) round.* dva?? . . ékayā sahá: the two Ásvins with their one companion, Sūryā; cp. l. c.; a?? vā? rátha? yuvatís ti??had . . , duhita?? Su??ryasya *the maiden, the daughter of the Sun, mounted your car*; also v. 73, 5: a?? yád vā? Sūrya?? rátha? tí??hat *when Sūryā mounted your car.* prá vasatas: *they go on a journey* in traversing the sky in their car. pravāsa??: this word occurs here only, apparently in the sense of *one who is abroad on travels* (like the post-Vedic pravāsin); in the Sūtras and in classical Sanskrit it means *sojourn abroad*. Some scholars regard pravāśéva as irr. contraction for pravāśám iva: *they travel as it were on a journey*.

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9

sádo dua?? cakrāte upama?? diví:
samra??jā sarpírāsutī.

Two, as highest, have made for themselves a seat in heaven: two sovereign kings who receive melted butter as their draught.

samra??jā, as N. du., is applied to Mitra-Varu?a exclusively. cakrāte: 3. du. pf. Ā. of k? with middle sense, *make for oneself*. upama??: N. du. in apposition to dva??, further explained by samra??jā.

See Page Number 152, Hymn Number 10 in PDF for Sanskrit Version

10

árcanta éke máhi sa??ma manvata:
téna su??ryam arocayan.

Singing, some thought of a great chant: by it they caused the sun to shine.

árcantas: singing is characteristic of the A?girases; e. g. i. 62, 2, sa??ma yénā . . árcanta Á?girasō ga?? ávandan *the chant by which the A?girases, singing, found the cows*; the Maruts are described in x. 78, 5 as víśvárūpā Á?girasō ná sa??mabhi? manifold with chants like the A?girases. The A?girases again are those yá ?téna su??ryam a??rohayan diví *who by their rite caused the sun to mount to heaven*(x. 62, 3). Sāya?a and some other interpreters think that the Atris are meant. But nothing is ever said of the singing or the chants of the Atris. Again, though in one hymn (v. 40) it is said in the last stanza that the Atris found the sun: yá? vái su??rya? Svārbhānus támasā a??vidhyad, Átrayas tám ánv avindan *the Atris found the sun which Svarbhānu had assailed with darkness* (9), this is only a repetition of what is attributed to Atri in the sing.: gū?há? su??rya? támasā . . bráhma?ā avindad Átri? *Atri by prayer found the sun hidden by darkness* (6) and Átri? su??ryasya diví cāk?ur a??dhāt *Atris placed the eye of the sun in heaven* (8); and in the AV. and the ŚB., it is Atri (not the Atris) who performed a similar act. Thus even this deed is not characteristic of the Atris (plural),

but at most of Atri (singular). The A?girases must therefore undoubtedly be meant here, éke: the pl. is here used to express an indefinite group beside ékas and dva?? in the rest of the hymn (cp. 105). manvata: 3. pl. ipf. Ā. (without augment) of man *think*. arocayan: ipf. cs. of ruc *shine*.

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SÓMA

As the Soma sacrifice formed the centre of the ritual of the RV., the god Soma is one of the most prominent deities. With rather more than 120 hymns (all those in Ma??ala ix, and about half a dozen in others) addressed to him, he comes next to Ágni (i. 1) in importance. The anthropomorphism of his character is less developed than that of Indra or Varu?a because the plant and its juice are constantly present to the mind of the poet. Soma has terrible and sharp weapons, which he grasps in his hand; he wields a bow and a thousand-pointed shaft. He has a car which is heavenly, drawn by a team like Vāyu's. He is also said to ride on the same car as Indra. He is the best of charioteers. In about half a dozen hymns he is associated with Indra, Agni, Pū?an, and Rudra respectively as a dual divinity. He is sometimes attended by the Maruts, the close allies of Indra. He comes to the sacrifice and receives offerings on the sacred grass.

The Soma juice, which is intoxicating, is frequently termed mádhu or *sweet draught*, but oftenest called índu *the bright drop*. The colour of Soma is brown (babhrú), ruddy (aru?á), or more usually tawny (hári). The whole of the ninth book consists of incantations chanted over the tangible Soma, while the stalks are being pounded by stones, the juice passes through a woollen strainer, and flows into wooden vats, in which it is offered to the gods on the litter of sacred grass (barhís). These processes are overlaid with confused and mystical imagery in endless variation. The pressing stones with which the shoot (a?śú) is crushed are called ádri or gra??van. The pressed juice as it passes through the filter of sheep's wool is usually called pávamāna or punāná *flowing clear*. This purified (unmixed) Soma is sometimes called súddhá *pure*, but much oftener śukrá or śúci *bright*; it is offered almost exclusively to Vāyu or Indra. The filtered Soma flows into jars (kaláśa) or vats (dró?a), where it is mixed with water and also with milk, by which it is sweetened. The verb m?j *cleanse* is used with reference to this addition of water and milk. Soma is spoken of as having three kinds of admixture (āśír): milk (gó), sour milk (dádhi), and barley (yáva). The admixture being alluded to as a garment or bright robe, Soma is described as 'decked with beauty'. Soma is pressed three times a day: the ?bhus are invited to the evening pressing, Indra to the midday one, which is his exclusively, while the morning libation is his first drink. The three abodes (sadhásthā) of Soma which are mentioned probably refer to three tubs used in the ritual.

Soma's connexion with the waters, resulting from the admixture, is expressed in the most various ways. He is the drop that grows in the waters; he is the embryo of the waters or their child; they are his mothers or his sisters; he is lord and king of streams; he produces waters and causes heaven and earth to rain. The sound made by the trickling Soma is often alluded to, generally in hyperbolical language, with verbs meaning to roar or bellow, or even thunder. He is thus commonly called a bull among the waters, which figure as cows. Soma is moreover swift, being often compared with a steed, sometimes with a bird flying to the wood. Owing to his yellow colour Soma's brilliance is the physical aspect most dwelt upon by the poets. He is then often likened to or associated with the sun.

The exhilarating power of Soma led to its being regarded as a divine drink bestowing immortal life. Hence it is called *amṛta draught of immortality*. All the gods drink Soma; they drank it to gain immortality; it confers immortality not only on gods, but on men. It has, moreover, medicinal powers: Soma heals whatever is sick, making the blind to see and the lame to walk. Soma also stimulates the voice, and is called 'lord of speech'. He awakens eager thought: he is a generator of hymns, a leader of poets, a seer among priests. Hence his wisdom is much dwelt upon; thus he is a wise seer, and he knows the races of the gods.

The intoxicating effect of Soma most emphasized by the poets is the stimulus it imparts to Indra in his conflict with hostile powers. That Soma invigorates Indra for the fight with Vṛtra is mentioned in innumerable passages. Through this association Indra's warlike exploits and cosmic actions come to be attributed to Soma independently. He is a victor unconquered in fight, born for battle. As a warrior he wins all kinds of wealth for his worshippers.

Though Soma is several times regarded as dwelling or growing on the mountains (like Haoma in the Avesta), his true origin and abode are regarded as in heaven. Soma is the child of heaven, is the milk of heaven, and is purified in heaven. He is the lord of heaven; he occupies heaven, and his place is the highest heaven. Thence he was brought to earth. The myth embodying this belief is that of the eagle that brings Soma to Indra, and is most fully dealt with in the two hymns iv. 26 and 27. Being the most important of herbs, Soma is said to have been born as the lord (*páti*) of plants, which also have him as their king; he is a lord of the wood (*vánaspáti*), and has generated all plants. But quite apart from his connexion with herbs, Soma is, like other leading gods, called a king: he is a king of rivers; a king of the whole earth; a king or father of the gods; a king of gods and mortals. In a few of the latest hymns of the RV. Soma begins to be mystically identified with the moon; in the AV. Soma several times means the moon; and in the Brāhmaṇas this identification has already become a commonplace.

We know that the preparation and the offering of Soma (the Avestan Haoma) was already an important feature of Indo-Iranian worship. In both the RV. and the Avesta it is stated that the stalks were pressed, that the juice was yellow, and was mixed with milk; in both it grows on mountains, and its mythical home is in heaven, whence it comes down to earth; in both the Soma draught has become a mighty god and is called a king; in both there are many other identical mythological traits relating to Soma.

It is possible that the belief in an intoxicating divine beverage, the home of which was in heaven, goes back to the Indo-European period. It must then have been regarded as a kind of honey mead (Skt. *mádhu*, Gk. μέθυ, Anglo-Saxon *medu*).

The name of Soma (= Haoma) means *pressed juice*, being derived from the root *su* (= Av. *hu*) *press*.

viii. 48. Metre: Triṣṭubh; 5. Jagatī.

See Page Number 155, Hymn Number 1 in PDF for Sanskrit Version

1

svādór abhak?i váyasa? sumedha??
suādhío varivovíttarasya,
vísve yá? deva?? utá mártiāso,
mádhu bruvánto, abhí sa?cáranti.

Wisely I have partaken of the sweet food that stirs good thoughts, best banisher of care, to which all gods and mortals, calling it honey, come together.

ábhak?i: 1. s. Ā. s ao. of bhaj *share*; with partitive gen. (202 A e). sumedha??s: appositionally, *as a wise man*; svādhyàs: gen. of svādhi?? (declined like rathi??, p. 85, f. n. 4). yám: m. referring to the n. váyasa, as if to sóma. abhí sa?cáranti: p. 469, B a.

See Page Number 155, Hymn Number 2 in PDF for Sanskrit Version

2

antás ca pra??gā, Áditir bhavāsi,
avayāta?? háraso dáiviasya.
Índav, Índrasya sakhiá? ju?ā?á?,
śráu??īva dhúram, ánu rāyá ?dhyā?.

If thou hast entered within, thou shalt be Aditi, appeaser of divine wrath. Mayest thou, O Indu, enjoying the friendship of Indra, like an obedient mare the pole, advance us to wealth.

antás: cp. note on vii. 86, 2 b. Soma is here addressed. pra??gās: the Padapā?ha analysis of this as prá ágā? is evidently wrong, because in a principal sentence it must be prá agā? (p. 468, 20) or in a subordinate one pra-ágā? (p. 469, 20 B); here it is the latter, because of ca = *if* (p. 229, 3). Áditis: because Aditi releases from sin (e. g. anāgāstvá? no Áditi? k??otu *may Aditi produce sinlessness for us*, i. 162, 22); that is, may Soma purify us within. Índav: vocatives in o are always given as Prag?hya in the Pada text (o íti) even though their Sandhi before vowels may be av or a in the Sa?hitā text; cp. note on ii. 33, 3 b. śráu??ī: this word occurs only here, and its meaning is uncertain; the most probable sense is *obedient mare*. rāyé: this analysis of the Padapā?ha makes the construction doubtful because an acc. is wanted as parallel to dhúram; nas may be supplied; then the sense would be: ‘as a willing mare advances the yoke (of a car), so mayst thou advance (us or the yoke of the sacrifice) for the attainment of wealth.’ ?dhyās: root ao. op. of ?dh *thrive*.

See Page Number 156, Hymn Number 3 in PDF for Sanskrit Version

3

ápāma sómam; amr??tā abhūma;
áganma jyótir; ávidāma deva??n.
kí? nūnám asma??n k??avad árāti??
kím u dhūrtír, am?ta, mártiasya?

We have drunk Soma; we have become immortal; we have gone to the light; we have found the gods. What can hostility now do to us, and what the malice of mortal man, O immortal one?

This stanza describes the mental exaltation produced by drinking Soma. Note the use of the aorist four times and its characteristic sense (p. 345, C.). *ápāma*: root ao. of *pā drink*. *abhūma*: root ao. of *bhū become*. *áganma*: root ao. of *gám go*. *jyótis*: acc. of the goal (197 A 1). *ávidāma*: a ao. of 2. *vid find*. *k??avat*: 3. s. pr. sb. of *k? do* (p. 134). *am?ta*: Soma.

See Page Number 157, Hymn Number 4 in PDF for Sanskrit Version

4

śá? no bhava h?dá a?? pītá, Indo;
pitéva, Soma, sūnáve suśéva?,
sákheva sákhya, uruśa?sa, dhi??ra?,
prá ?a a??yur jīvāse, Soma, tārī?

Do good to our heart when drunk, O Indu; kindly like a father, O Soma, to his son, thoughtful like a friend to his friend, O far-famed one, prolong our years that we may live, O Soma.

śá? h?dé *refreshing to the heart* occurs several times; the emphasizing pcl. *a??* is here added to the dat. *prá ?a?*: Sandhi, 65 c. *jīvāse*: dat. inf. of *jīv live*. *tārīs*: i? ao. inj. from *t? cross*.

See Page Number 157, Hymn Number 5 in PDF for Sanskrit Version

5

imé mā pīta?? yaśása uru?yávo,
rátha? ná ga??va?, sám anāha párvasu;
té mā rak?antu visrásaś caritrād,
utá mā sra??mād yavayantu índava?.

These glorious, freedom-giving (drops), ye have knit me together in my joints like straps a car; let those drops protect me from breaking a leg and save me from disease.

imé: supply índavas from d. yaśásas: p. 59. uru?yávas: cp. varivovíttarasya in 1 b. anāha: this seems to be an irregular pf. form from nah *bind* for nanāha; cp. góbhi? sá?naddho asi *thou art bound together with straps* (said of a car); another irregularity is the 2. pl. strong radical vowel (cp. 137, 2). visrásas: abl. inf. (of vi-sra?s) with attracted object in the abl. carítrād: p. 337, 3 a. Note that Pāda c is a Tri??ubh. yavayantu: cs. ipv. of yu *separate*. Change in c and d, as often, from 2. to 3. prs.

See Page Number 158, Hymn Number 6 in PDF for Sanskrit Version

6

agní? ná mā mathitá? sá? didīpa?
prá cak?aya; k??uhí vásyaso na?
áthā hí te máda a??, Soma, mánye
reva??m?? iva. prá carā pu??ím ácha.

Like fire kindled by friction inflame me; illumine us; make us wealthier. For then, in thy intoxication, O Soma, I regard myself as rich. Enter (into us) for prosperity.

didīpas: red. ao. inj. of dīp *shine*. prá cak?aya: cs. of cak? *see*(cp. 3 b). k??uhí: cp. p. 134; accented as beginning a sentence. vásyasas: A. pl. of vásyā?s (cpv. of vásu, 103, 2 a). áthā (metrically lengthened): *then*, when inflamed by Soma. reva??n: predicatively with mánye (196 a), iva being sometimes added. prá carā (metrically lengthened): cp. 2 a, antás ca pra??gā?. pu??ím ácha: give us actual prosperity also.

See Page Number 158, Hymn Number 7 in PDF for Sanskrit Version

7

i?iré?a te mánasā sutásya
bhak?ímáhi, pítriasyeva rāyá?
Sóma rājan, prá ?a a??yū??i tārīr,
áhānīva su??rio vāsara??i.

Of thee pressed with devoted mind we would partake as of paternal wealth. King Soma, prolong our years as the sun the days of spring.

bhak?ímáhi: s ao. op. of bhaj *share*. pítriasya iva: because Soma is regarded as a father, cp. 4 b. Sóma rājan: being a single voc. (rājan is in apposition), Sóma alone is accented (p. 465, 18). prá ?as: cp. 4 d. tārīs: cp. 4 d. áhāni: 91, 2.

See Page Number 158, Hymn Number 8 in PDF for Sanskrit Version

8

Sóma rājan, m??áyā na? suastí;
táva smasi vratíās: tásya viddhi.

álarti dák?a utá manyúr, Indo;
ma?? nõ aryó anukāmá? párā dā?.

King Soma, be gracious to us for welfare; we are thy devotees: know that. There arise might and wrath, O Indu: abandon us not according to the desire of our foe.

m??áyā: accented as beginning a sentence after an initial voc. (p. 467, 19 A c); final vowel metrically lengthened. svastí: shortened inst. s. (p. 80, f. n. 2) used adverbially like a dat.; this word though obviously = su + asti is not analysed in the Padapā?ha (cp. note on i. 1, 9). smasi: 1. pl. pr. of as *be*. tásya: with vid *know about*, 202 A c. viddhi: 2. s. ipv. of vid *know*. álarti: 3. s. pr. int. of ? *go* (174 a). aryás: gen. of arí *foe*(cp. p. 81, f. n. 1; 99, 3), dependent on anukāmám; cp. árātis in 3 c. dā?: 2. s. root ao. inj. of dā *give*.

See Page Number 160, Hymn Number 9 in PDF for Sanskrit Version

9

tuá? hí nas tanúas, Soma, gopa??,
ga??tre-gātre ni?asátthā n?cák?ā?
yát te vayá? pramina??ma vrata??ni,
sá no m??a su?akha??, deva, vásya?.

Since thou art the protector of our body, O Soma, thou as surveyor of men hast settled in every limb. If we infringe thine ordinances, then be gracious to us as our good friend, O god, for higher welfare.

tanúas: gon. of tanu?? *body*. gopa??s: 97 A 2 (p. 79). ga??tre-gātre: 189 C. ni-?asatthā: 2. s. pf. of sad; cerebralization of s (67 a); metrical lengthening of final a (p. 441, a). yát: p. 242, 3. pramina??ma: sb. pr. of pra-mī. sá: p. 294, b. su-?akha??; on the cerebralization of s see 67 b; the accent is that of a Bv. (p. 455, c α); that of a Karmadhāraya (p. 455, d 1) is su-?ákhā; the former is irregularly used in the latter sense. vásyas: the cpv. adj. is here used as an acc. adverb (p. 301, b).

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10

?dūdāre?a sákhiā saceya,
yó mā ná rí?yed, dhariaśva, pītá?
ayá? yá sómo niádhāyi asmé,
tásmā Índra? pratiram emi a??yu?.

I would associate with the wholesome friend who having been drunk would not injure me, O lord of the bays. For (the enjoyment of) that Soma which has been deposited in us, I approach Indra to prolong our years.

ḍūdāre?a: not analysed in the Padapā?ha (cp. note on ii. 33, 5 c); cp. tvá? nas tanvò gopa??? in 9 a. sákhyā: 99, 2. yó ná rí?yet: cp. 4 a. haryaśva: a characteristic epithet of Indra, who as the great Soma drinker is here addressed. nyádhāyi: 3. s. ao. ps. of dhā put; this (like pra??gās in 2 a) is irregularly analysed in the Padapā?ha as ní ádhāyi instead of ni-ádhāyi (p. 469, B). asmé: loc. (p. 104); Prag?hya (26 c). emi: 1. s. pr. of i go to with acc. (197, A 1). pratíram: acc. inf. of t? cross(p. 336, 2 a) governing the acc. a??yus (cp. 11 d). tásmāi: for the sake of that = to obtain or enjoy that, final dat. (p. 314, B 2).

See Page Number 161, Hymn Number 11 in PDF for Sanskrit Version

11

ápa tya?? asthur ánirā, ámīvā
nír atrasan, támi?īcīs ábhāi?u?
a?? sóm? asma??m?? aruhad víhāyā:
áganma yátra pratírānta a??yu?.

Those ailments have started off, diseases have sped away, the powers of darkness have been affrighted. Soma has mounted in us with might: we have gone to where men prolong their years.

asthur: 3. pl. root ao. of sthā. atrasan: the ipf. is here irregularly used beside the two aorists; cp. the uniform use of the ao. in 3. támi?īcīs: this word, as occurring here only, is somewhat doubtful in sense; but it is probably a f. adj. formed from a stem in añc added to tāmī (in tāmī-rā darkness): cp. 93 a and 95. The meaning is that a draught of Soma drives away disease and the powers of darkness (cp. 3 b). ábhāi?ur: s. ao. of bhī fear. a?? aruhat: a ao. of ruh: cp. the English phrase, 'go to the head'. áganma yátra: = 'we have arrived at the point when'. d is identical with i. 113, 16 d; it refers to the renewal of life at dawn.

See Page Number 162, Hymn Number 12 in PDF for Sanskrit Version

12

yó na índu?, pitaro, h?tsú pītó,
ámartio mártiām?? āvivéśa,
tásmāi Sómāya haví?ā vidhema:
m??īke?? asya sumatáu siāma.

The drop drunk in our hearts, O Fathers, that immortal has entered us mortals, to that Soma we would pay worship with oblation; we would abide in his mercy and good graces.

pitaras: the Fathers, often spoken of as Soma-loving (somyá), are called to witness (cp. 13 a). h?tsú pītá?: cp. 2 a antás ca pra??gā? and 10 c yá? sómo niádhāyi asmé.

See Page Number 162, Hymn Number 13 in PDF for Sanskrit Version

13

tuá?, Soma, pitr??bhi? sa?vidānó,
ánu dya??vāp?thivi?? a?? tatantha.
tásmai ta, Indo, haví?ā vidhema:
vayá? siāma pátayo rayī?a??m.

*Thou, O Soma, uniting with the Fathers, hast extended thyself over Heaven and Earth.
To thee as such, O Indu, we would pay worship with oblation: we would be lords of
riches.*

sa?-vidānás: see x. 14, 4 b. ánu a?? tatantha: = hast become famous in. d is identical
with iv. 50, 6 d.

See Page Number 163, Hymn Number 14 in PDF for Sanskrit Version

14

tra??tāro devā, ádhi vocatā no.
ma?? no nidra?? īsata, mótá jálpi?
vayá? Sómasya viśváha priya??sa?,
suvi??rāso vidátham a?? vadema.

*Ye protecting gods, speak for us. Let not sleep overpower us, nor idle talk. We always
dear to Soma, rich in strong sons, would utter divine worship.*

tra??tāro devā?: accent, see note on 7 c. ádhi vocatā: 2. pl. ao. ipv. of vac *speak*; final
vowel metrically lengthened; = *take our part, defend us* (nas, dat.). nidra??: probably
for nidra???: see note on svadhā, x. 129, 5 d. īsata: 3. s. sb. Ā. (not inj., which correct,
p. 372); with gen. nas (202, A a). nidra?? and jálpi? probably refer to the vows of
waking and silence in the rite of initiation (dīk?ā) to the Soma sacrifice. c d are
identical with ii. 12, 15 c d excepting that there ta Indra takes the place of Sómasya.
priya??sas: with gen. (p. 322 C).

See Page Number 163, Hymn Number 15 in PDF for Sanskrit Version

15

tuá? na?, Soma, viśváto vayodha??s.
tuá? suarvíd. a?? viśā n?cák?ā?
tuá? na, Inda, ūtíbhī? sajó?ā?
pāhī paśca??tād utá vā purástāt.

Thou art, O Soma, a giver of strength to us on all sides. Thou art a finder of light. Do thou, assurveyor of men, enter us. Do thou, O Indu, protect us behind and before with thine aids accordant.

ā viśā: final vowel metrically lengthened. Inda: for Indav (21 *b*); on the Padapāṅha, cp. note on 2 c. ūtibhis to be taken with sajóṅās. utá vā: *or = and*.

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FUNERAL HYMN

The RV. contains a group of five hymns (x. 14-18) concerned with death and the future life. From them we learn that, though burial was also practised, cremation was the usual method of disposing of the dead, and was the main source of the mythology relating to the future life. Agni conveys the corpse to the other world, the Fathers, and the gods. He is besought to preserve the body intact and to burn the goat which is sacrificed as his portion. During the process of cremation Agni and Soma are besought to heal any injury that bird, beast, ant, or serpent may have inflicted on the body. The way to the heavenly world is a distant path on which Savit? (i. 35) conducts and Pū?an (vi. 54) protects the dead. Before the pyre is lighted, the wife of the dead man, having lain beside him, arises, and his bow is taken from his hand. This indicates that in earlier times his widow and his weapons were burnt with the body of the husband. Passing along by the path trodden by the Fathers, the spirit of the dead man goes to the realm of light, and meets with the Fathers who revel with Yama in the highest heaven. Here, uniting with a glorious body, he enters upon a life of bliss which is free from imperfections and bodily frailties, in which all desires are fulfilled, and which is passed among the gods, especially in the presence of the two kings Yama and Varu?a.

x. 14. Metre: Tri??ubh; 13. 14. 16. Anu??ubh; 15. B?hañ.

See Page Number 164, Hymn Number 1 in PDF for Sanskrit Version

1

pareyiva??sa? praváto mahi??r ánu,
bahúbhya? pánthām anupaspaśānām,
Vaivasvatá? sa?gámana? jánānā?,
Yamá? ra??jāna? haví?ā duvasya.

Him who has passed away along the mighty steeps and has spied out the path for many, him the son of Vivasvant, the assembler of people, Yama the king, do thou present with oblation.

a is a Jagatī (see p. 445, f. n. 7). pareyiva??sam: pf. pt. act. iyiva??sam (89 a) of i go, with párá away. pravátas: the steep paths leading to the highest heaven where Yama dwells; cp. ix. 113, 8, yátra ra??jā Vaivasvató, yátrāvaródhana? divá? . . tátra ma??m amr??ta? k?dhi where the king, the son of Vivasvant, and where the secret place of heaven is, there do thou (Soma) make me immortal. mahi??s: A. pl. f. of máh great. pánthām: 97, 2 a. Vaivasvatám: Yama is in several passages called by this patronymic; cf. also 5 c, and x. 17, 1: Yamásya māta??, paryuhyámānā mahó jāya?? Vivasvata? the mother of Yama being married as the wife of the great Vivasvant. bahúbhyas: for the many that die and go to the other world. anu-paspaśānām: pf. pt. Ā. of spaś see. sa?gámanam: as gathering the dead together in his abode. ra??jānam:

Yama is several times called a king, but never expressly a god. duvasya: addressed to the sacrificer.

See Page Number 165, Hymn Number 2 in PDF for Sanskrit Version

2

Yamó no gātú? prathamó viveda:
nái?a?? gávyūtir ápabhartava?? u.
yátrā na? pu??rve pitára? pareyúr,
ena?? jajñāna?? pathíā ánu sva???

Yama has first found out the way for us: this pasture is not to be taken away. Whither our former fathers have passed away, thither those that have been born since (pass away) along their several paths.

Yamás: a explains what is said of Yama in the preceding stanza. viveda: pf. of 2. vid *find*. gávyūtis: used figuratively to express the abode which Yama has found for those who die. ápa-bhartavái: dat. inf. with double accent (p. 452, 7); here it has a passive force (p. 335, a). b is most naturally to be taken as forming a hemistich with a, not as beginning a new sentence antecedent to yátra. The exact sense of cd is uncertain owing to the doubtful interpretation of ena?? and jajñāna??s. The former word is probably corr. to yátra, and the latter the frequent pf. pt. \bar{A} . of jan *generate*. It might be from jñā *know* (from which, however, this pt. does not seem to occur elsewhere): the meaning would then be, ‘knowing the way thereby (ena??),’ because Yama found it for them. sva??s: *by their own paths*, each by his own, each going by himself.

See Page Number 166, Hymn Number 3 in PDF for Sanskrit Version

3

Ma??talī Kavyáir, Yam? Á?girobhir,
Br??haspátir R??kvabhir vāv?dháná?,
ya??ś ca deva?? vāv?dhúr, yé ca deva??n,
sva??hā anyé, svadháyānyé madanti.

Mātalī having grown strong with the Kavyas, Yama with the An?girases, Br?haspati with the R?kvans, whom the gods have made strong and who (have made strong) the gods, some rejoice in the call Svāhā, others in the offering to the dead.

Ma??talī: mentioned only here; one of seven m. stems in ī (100, 1 b). Sāya?a thinks this means Indra because that god’s charioteer (in later times) is mātali and therefore ma??talī (N. of ma??talin) is ‘he who is accompanied by mātali’; but the accent of words in in is invariably on that syllable (p. 454 B a). Kavyáis: name of a group of ancestors; the inst. used in the sociative sense (199 A 1). Á?girobhis: another group of ancestors, otherwise associated with B?haspati (who exclusively is called \bar{A} ?girasá). R??kvabhis: another group of ancestors; cp. sá r??kvatā ga?éna *he* (B?haspati) *with*

the singing host(iv. 50, 5). vāv?dhānás: by means of oblations. ya??ś ca: the ancestors whom the gods strengthened by their aid, and who strengthened the gods with their offerings. sva??hā anyé: some, by their association with the gods, rejoice in the call sva??hā, which is addressed to the gods, others in the funeral oblations offered to them as ancestors. madanti: with inst. (p. 308, 1 c).

See Page Number 167, Hymn Number 4 in PDF for Sanskrit Version

4

imá?, Yama, prastarám a?? hí si??da,
Á?girobhi? pitr??bhi? sa?vidāná?
a?? tvā mántrā? kaviśasta?? vahantu.
ena??, rājan, haví?ā mādayasva.

Upon this strewn grass, O Yama, pray seat thyself, uniting thyself with the An?girases, the fathers. Let the spells recited by the seers bring thee hither. Do thou, O king, rejoice in this oblation.

a?? si??da: 2. s. ipv. of sad sit w. acc. hí: p. 252, 2; cp. p. 467, B. pitr??bhis: apposition to Á?girobhis (cp. 3 a). sa?vidānás: pr. pt. Ā. of 2. vid *find* according to the root class (158 a α). kavi-śasta??s: on the accent cp. p. 456, 2 a and p. 462, f. n. 4. ena??: here (cp. 2 d) inst. of ena (112 a) agreeing with haví?ā; accented because beginning the Pāda (and always as an adv., cp. 2 d). mādayasva: with inst., cp. madanti in 3 d.

See Page Number 167, Hymn Number 5 in PDF for Sanskrit Version

5

Á?girobhir a?? gahi yajñíyebhir;
Yáma, Vairūpáir ihá mādayasva.
Vivasvanta? huve, yá? pita?? te,
asmín yajñé barhí?i a?? ní?ádyā.

Come hither with the adorable An?girases; O Yama, with the sons of Virūpa do thou here rejoice. I call Vivasvant who is thy father, (let him rejoice), having sat himself down on the strew at this sacrifice.

Á?girobhis: sociative inst. (199 A 1). a?? gahi: root ao. ipv. of gam (148, 5). Vairūpáis: sociative inst.; this patronymic form occurs only here; Virūpa occurs once in the sing. as the name of one who praised Agni (viii. 64, 6), and three times in the pl. as of seers closely connected with the A?girases, as sons of heaven or of A?giras. huve: 1. s. pr. Ā. of hū *call*. yás: supply ásti. c is defective by one syllable (p. 441, 4 B a). barhí?i a??: to be taken together (cp. 176, 1, 2). ní?ádyā: gd. of sad *sit*; agreeing with Vivasvantam (cp. 210): it is not the priest who sits down on the strew, but the god; d occurs in iii. 35, 6 as applied to Indra.

See Page Number 167, Hymn Number 6 in PDF for Sanskrit Version

6

Á?girasó, na? pitáro, Návagvā,
Átharvā?o, Bhr??gava?, somia??sa?:
té?ā? vayá? sumatáu yajñíyānām
ápi bhadré saumanasé siāma.

The An?girasés, our fathers, the Navagvas, the Atharvans, the Bhr?gus, the Soma-loving: we would abide in the favour, the good graces of them the adorable ones.

na? pitára?: in apposition to the names; cp. 4 b. Návagvās &c., names of ancient priestly families. ápi syāma to be taken together; ápi as = *to take part in*.

See Page Number 169, Hymn Number 7 in PDF for Sanskrit Version

7

préhi, préhi pathíbhi? pūrvíebhir,
yátrā na? pu??rve pitára? pareyú?.
ubha?? ra??jānā svadháyā mādantā,
Yamá? paśyāsi Váru?a? ca devám.

Go forth, go forth by those ancient paths on which our fathers of old have passed away. Thou shalt see both kings rejoicing in the offering to the dead, Yama and Varun?a the god.

préhi préhi: addressed to the dead man; note that this repeated cd. vb. is not treated as an Āmre?ita; in fact only one repeated verbal form is so treated in the RV., viz. píba-píba (p. 282, g). Note the remarkable alliteration in a b; cp. the repetition of -ā in c and of -am in d; of a- in 9 c d, and of -au in 10-12. pu??rve: prn. adj. (p. 116). ra??jānā: note that both Yama and Varu?a are called kings, but Varu?a alone a god (cp. note on 1 d). svadháyā: cp. 3 d. paśyāsi: 2. s. pr. sb. of paś see(cp. p. 353).

See Page Number 169, Hymn Number 8 in PDF for Sanskrit Version

8

sá? gachasva pitr??bhi?, sá? Yaména,
i??āpūrténa paramé víoman.
hitva??yāvadyá? púnar ástam éhi:
sá? gachasua tanúā suvárcā?.

Unite with the Fathers, unite with Yama, with the reward of thy sacrifices and good works in the highest heaven. Leaving blemish behind go back to thy home; unite with thy body, full of vigour.

i??ā-pūrténa: note that this old Dvandva cd. (see vocab.) is not analysed in the Pada text. paramé: the abode of Yama and the Fathers is in the highest heaven; mádhye divá? in x. 15, 14. víoman: loc. without i (p. 69). hitva??ya: gd., 163, 3. ástam: the home of the Fathers; cp. 9 b-d. tanva?? suvárcā?: being free from disease and frailties, the dead man unites with a body which is complete and without imperfections. The AV. often speaks of such being the state of things in the next life. In d the rare resolution of v in -sva is required.

See Page Number 170, Hymn Number 9 in PDF for Sanskrit Version

9

ápetā, vi??ta, ví ca sarpata??to:
asma?? etá? pitáro lokám akran.
áhobhir adbhír aktúbhir víakta?
Yamó dadāti avasa??nam asmai.

Begone, disperse, slink off from here: for him the Fathers have prepared this place. Yama gives him a resting-place distinguished by days and waters and nights.

This stanza is addressed to the demons to leave the dead man alone. vi??ta: for ví ita (see p. 464, 17, 1 a). asmái: accented because emphatic at the beginning of a Pāda, but unaccented at the end of d (cp. p. 452, A c). akran: 3. pl. act. root ao. of k? make. áhobhir adbhí?: cp. ix. 113, where the joys of the next world are described, yátra jyótir ájasra?, tásmin ma??? dhehi amr??te lóke *where there is eternal light, in that immortal world place me* (7), and yátra amu??r yahvátīr a??pas, tátra ma??m amr??ta? k?dhi *where are those swift waters, there make me immortal* (8). aktúbhis: *nights* as alternating with days. vyáktam: pp. of ví + añj *adorn, distinguish*.

See Page Number 171, Hymn Number 10 in PDF for Sanskrit Version

10

āti drava sārameyáu śva??nau,
caturak?áu śabálau sādhnā patha??;
áthā pitr??n suvidátrām?? úpehi,
Yaména yé sadhama??da? mádanti.

Run by a good path past the two sons of Saramā, the four-eyed, brindled dogs; then approach the bountiful Fathers who rejoice at the same feast as Yama.

sārameyáu: in this and the following duals (including 11 a b) the ending au is irregularly used; in the old parts of the RV. ā is employed before consonants and at the end of a Pāda. śva??nau: to be read as a trisyllable (cp. 91, 3). caturak?áu: doubtless meant to imply keen sight; thus this epithet is also applied to Agni. In the Avesta a four-eyed dog watches at the head of the bridge by which the souls of the dead pass to the other world, and scares away the fiend from the holy ones. b is a

Jagatī (cp. p. 445, f. n. 7). áthā: the second syllable metrically lengthened. Yaména: sociative inst. (p. 306, 1). sadhama??dam: cognate acc. with mádanti (p. 300, 4).

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11

yáu te śua??nau, Yama, rak?ita??rau,
caturak?áu pathirák?ī n?cák?asau,
ta??bhiām ena? pári dehi, rājan:
svastí cāsmā anamīvá? ca dhehi.

Give him over to those two, O King, that are thy dogs, O Yama, the guardians, four-eyed, watchers of the path, observers of men; bestow on him welfare and health.

yáu: au in this and the following duals for ā, as in 10. n?cák?asau: as Yama's messengers (cp. 12 b). b is a Jagatī (cp. 10 b). enam: the dead man. dehi (2. s. ipv. of dā give): that they may guide him to Yama's abode. dhehi: 2. s. ipv. of dhā put.

See Page Number 171, Hymn Number 12 in PDF for Sanskrit Version

12

urū?asa??v, asutr??pā, udumbaláu,
Yamásya dūtáu carato jánām?? ánu;
ta??v asmábhya? d?śáye su??riāya
púnar dātām ásum adyéhá bhadráam.

Broad-nosed, life-stealing, . . . the two as messengers of Yama wander among men; may these two give us back here to-day auspicious life that we may see the sun.

urū-?asáu: the second syllable is metrically lengthened; on the cerebralization of the dental n see 65 b; here we have the normal use of au as āv before a vowel within a Pāda; *broad-nosed*, that is, keen-scented. asutr??pā u-: on the Sandhi see 22; the literal meaning *delighting in lives* implies delighting in taking them, while they wander among men as Yama's messengers. udumbaláu: this word occurs here only, and there is no means of throwing any light on its sense; the au of this dual, as of dūtáu, for ā, shows the same irregularity as in the preceding stanzas. caratas: in order to seek out the lives of those about to go to the abode of Yama. asmábhyam: dat. pl. of ahám. d?śáye: dat. inf., with attracted acc. (200 B 4). dātām: 3. du. ipv. root ao. of dā give; as having already marked us for their victims, let them give back our life to-day.

See Page Number 173, Hymn Number 13 in PDF for Sanskrit Version

13

Yama??ya sóma? sunuta,
Yama??ya juhutā haví?;
Yamá? ha yajñó gachati,
Agnidūto ára?k?ta?.

For Yama press the Soma, to Yama offer the oblation; to Yama goes the sacrifice well prepared, with Agni as its messenger.

juhutā: with metrically lengthened final vowel; 2. pl. ipv. of hu *sacrifice* addressed to those officiating at the sacrifice. Yamám: acc. of the goal (197, 1; cf. 204, 1 b). Agnidūtas: the idea underlying this figurative expression is that the smoke of the sacrificial fire goes up to heaven where Yama dwells.

See Page Number 173, Hymn Number 14 in PDF for Sanskrit Version

14

Yama??ya gh?táavad dhavír
juhóta, prá ca ti??hata;
sá no devé?u a?? yamad,
dīrghám a??yu? prá jīváse.

To Yama offer the oblation abounding in ghee, and step forth; may he guide us to the gods that we may live a long life.

juhóta: the irr. strong form (p. 144, B. 3 α) with a long vowel in the second syllable is here utilized for metrical purposes, as the regular form juhuta has its final vowel lengthened in 13 b. prá ti??hata: *step forward*, in order to offer the oblation; cp. the use of prá bh? *bring forward* an oblation. a?? yamat: inj. of root ao. of yam *extend*; this form constitutes a play on the name of Yama. nas: acc. governed by a?? yamad; cp. ix. 44, 5, sá na? Sómo devé?u a?? yamat *may he, Soma, guide us to the gods*; on the loc., cp. 204 B 1 b. a??yus: cognate acc. (197 A 4). prá jīváse: cp. p. 463, f. n. 8. The meaning of cd is: ‘may he keep us (the survivors) to the worship of the gods (and not lead us to the Fathers), so that we may enjoy long life on earth’ (cp. 12 c, d).

See Page Number 174, Hymn Number 15 in PDF for Sanskrit Version

15

Yama??ya mádhumattama?
ra??jñe havýa? juhotana.
idá? náma r??ibhya? pūrvajébhia?,
pu??rvebhya? pathikr??dbhia?.

To Yama the king offer the most honied oblation. This obeisance is for the seers born of old, the ancient makers of the path.

juhotana: again the strong form to suit the metre (cp. 14 b). pathikr??dbhyas: because they were the first, after Yama had shown the way, to tread the path leading to Yama's abode (the pit?ya??a *the road of the Fathers*). This stanza is a B?hatī in the middle of Anu??ubhs, differing from them only by the addition of four syllables in the third Pāda (see p. 444, 9 b).

See Page Number 174, Hymn Number 16 in PDF for Sanskrit Version

16

tríkadrúkebhi? patati.
 ?á? urvi??r, ékam íd b?hát,
 tri??úb, gāyatri??, chándā?si,
 sárva ta?? Yamá a??hitā.

It flies through the three Soma vats. The six earths, the one great (world), tris?s?ubh, gāyatrī and (the other) metres, all these are placed in Yama.

The meaning of a b in this final stanza is obscure, partly because the subject is not expressed in a, and partly because it is uncertain whether b is syntactically connected with a or not. The probability is that here we have two sentences, one consisting of a, the other of b-d. The first then probably means that the Soma draught is ready for Yama; the second expresses the greatness of Yama by stating that all things are contained in him. tríkadrúkebhis: this word, occurring six times in the RV., always appears in the pl., and always except here in the locative. It is four times directly connected with Soma, and once alludes to it; e. g. tríkadrúke?u apibat sutásya *he (Indra) drank of the pressed Soma in the three vessels*(i. 32, 3). The term tríkadrúka in the ritual of the Brāhma?as is the name of three days in a Soma ceremony. The metaphor of flying is applied to the flowing Soma compared with a bird, as '*the god flies like a bird to settle in the vats*' (ix. 3, 1). The allusion therefore seems to be to the Soma which the priests are called upon to press in 13 a. ?á? urvi???: this expression is probably equivalent to the three heavens and three earths: cp. tísro dya??va? níhitā antár asmin, tísro bhu??mīr úparā?, ?á?vidhānā? *the three heavens are placed within him (Varu?a) and the three earths below, forming a sixfold order*(vii. 87, 5). ékam íd b?hát: by this expression is probably meant the universe, otherwise spoken of as vísvam ékam, idám ékam &c., the *one* being contrasted with the *six*; cp. i. 164, 6, ví yás tastāmbha ?á? ima?? rájā?si . . kím ápi svid ékam? *who propped asunder these six spaces; what pray is the one?* tri??úbh, gāyatri??: *these two names of metres are only mentioned in this and one other hymn of the tenth Ma?ala*. This and the following four hymns (x. 15-18) are among the latest in the RV. The concluding stanza here, as in some hymns addressed to other deities, sums up the greatness of the god by saying that he embraces all things; cp. i. 32, 15 (Indra); v. 13, 6 (Agni).

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PITÁRAS

Two hymns (x. 15 and 54) are addressed to the Pitaras or Fathers, the blessed dead who dwell in the third heaven, the third or highest step of Viśvā. The term as a rule applies to the early or first ancestors, who followed the ancient paths, seers who made the paths by which the recent dead go to join them. Various groups of ancestors are mentioned, such as the Aṅgirasas and Atharvans, the Bhṛgu and Vasiṣṭhas, who are identical in name with the priestly families associated by tradition with the composition of the Atharvaveda and of the second and seventh Maṅgalas of the Rigveda. The Pitaras are classed as higher, lower, and middle, as earlier and later, who though not always known to their descendants, are known to Agni. They revel with Yama and feast with the gods. They are fond of Soma, and thirst for the libations prepared for them on earth, and eat the offerings along with him. They come on the same car as Indra and the gods. Arriving in their thousands they range themselves on the sacrificial grass to the south, and drink the pressed draught. They receive oblations as their food. They are entreated to hear, intercede for, and protect their worshippers, and besought not to injure their descendants for any sin humanly committed against them. They are invoked to give riches, children, and long life to their sons, who desire to be in their good graces. The Vasiṣṭhas are once collectively implored to help their descendants. Cosmical actions, like those of the gods, are sometimes attributed to the Fathers. Thus they are said to have adorned the sky with stars, to have placed darkness in the night and light in the day; they found the light and generated the dawn. The path trodden by the Fathers (pitṛyāna) is different from that trodden by the gods (devayāna).

x. 15. Metre: Triśubh; 11 Jagatī.

See Page Number 176, Hymn Number 1 in PDF for Sanskrit Version

1

úd īratām ávara, út párāsa,
ún madhyamaṁ pitāraṁ somiaṁsaḥ;
ásuḥ yá īyúr avakāḥ tajñaḥs,
té nḥ avantu pitáro háveḥu.

Let the lower, let the higher, let the middlemost Soma-loving Fathers arise; let those Fathers who, friendly, knowing right, have gone to life eternal, favour us in our invocations.

úd īratām: note that cd. verbs are often repeated by means of the prp. (here úd twice) alone. ávare (on the dec., see 120 c 1) &c.: these three words refer to the Pitṛs dwelling in the three divisions of the world, earth, air, heaven (cp. yé paṭrthive rájasi in 2 c; and the division of heaven into three, the lowest, the middlemost, and the third in which the Fathers sit: AV. xviii. 2, 49). Sāyaṇa thinks that here the degrees of their

holiness is meant, but in this same stanza, when it appears in the AV. (xviii. 1, 44), he thinks that degrees of merit or of age are intended; but degrees of age are expressly mentioned in 2 b by pu??rvāsas and úparāsas. ásum: life in the heavenly world, immortal life (the Pitaras are called immortal in AV. vi. 41, 3) as opposed to terrestrial life. īyur: 3. pl. pf. act. of i go.

See Page Number 177, Hymn Number 2 in PDF for Sanskrit Version

2

idá? pitr??bhyo nám? astu adyá,
yé pu??rvāso, yá úparāsa īyú?;
yé pa??rthive rájasi a?? ní?attā,
yé vā nūná? suv?jánāsu vik?ú.

Let this obeisance be made to-day to the Fathers who have departed earlier and later, who have seated themselves in the terrestrial air or who are now in settlements with fair abodes.

pu??rvāsas: in x. 14, 2. 7 the prn. form pu??rve is used (see 120, 2). īyúr: in x. 14, 2. 7 the more distinctive cd. pareyúr appears. a?? ní?attās (pp. of sad sit, cp. 67 a, b; cp. a?? ní?ádyā in x. 14, 5). pa??rthive rájasi: in the atmospheric region above the earth; here the Pitaras in the air intermediate between heaven and earth are meant, while in b and d those in heaven and on earth respectively are intended. suv?jánāsu vik?ú: cp. the frequent ma??nu?ī?u vik?ú *human settlements*, with reference to the Fathers present at the funeral offerings on earth.

See Page Number 178, Hymn Number 3 in PDF for Sanskrit Version

3

a??há? pitr??n suvidátrām?? avitsi,
nápāta? ca vikráma?a? ca Ví??o?:
barhi?ádo yé svadháyā sutásya
bhájanta pitvās, tá iha??gami??hā?.

I have won hither the bountiful Fathers and the grandson and the wide stride of Vis?nu: they who, sitting on the strew, shall partake of the pressed drink with the offering to the dead, come most gladly here.

a??-avitsi (1. s. Ā. s ao. of 2. vid *find*); = I have induced to come to this offering. nápātam: it is somewhat uncertain who is meant by this; according to Prof. Geldner's ingenious explanation Yama (with whom the Pitaras are associated) is intended, because in the VS. (xxix. 60) Vi??u (here coupled with nápātam) is called the husband of Aditi, whose son (TS. vi. 5, 6, 2) was Vivasvant, the father of Yama (see note on x. 14, 1); but it is doubtful whether this later statement was part of the mythological belief of the RV., where Yama is the grandson of Tva?? (x. 17, 1). On the other

hand, the word may be used elliptically to designate Agni = sáhaso nápātam (Agni is called náptre sáhasvate in viii. 102, 7) = sáhasa? sūnám *son of strength*, a frequent epithet of Agni, for which once (vi. 4, 4) sūno *son* alone is used in an Agni hymn; and below (9 c) Agni is invoked to come with the Fathers: a??gne yāhi suvidátrebhi? pitr??bhi?. There is here also a good example of the fanciful interpretations of Sāya?a: Vī??or (= yajñasya) nápātam (= vināśābhāvam) *the non-destruction of the sacrifice*. vikráma?am: Vī??u's third step (= the highest heaven), where the Fathers dwell (cp. i. 154, 5). bhájanta: 3. pl. inj. Ā. of bhaj *share*, with partitive gen. (202 A e). pitvās: gen. of pitú (p. 81). a??-gami??hās: accent, p. 453, 9 A b.

See Page Number 179, Hymn Number 4 in PDF for Sanskrit Version

4

bárhi?ada? pitara, ūti?? arva??g;
ima?? vo havya?? cak?mā: ju?ádhvam;
tá a?? gata ávasā?ámēna;
áthā na? sá? yór arapó dadhāta.

Ye Fathers that sit on the strew, come hither with aid; these offerings we have made to you: enjoy them; so come with most beneficent aid; then bestow on us health and blessing free from hurt.

bárhi?ada? pitara?: see note on viii. 48, 7 c. ūti??: inst. of ūtí (p. 81, f. n. 4). arva??k: *hither*; the vb. a?? gata *come* is easily to be supplied from c. cak?mā: with metrical lengthening of the final syllable. ju?ádhvam: accented because it forms a new sentence (p. 466, 19 b). té: *as such*, as enjoying our offerings. gata: 2. pl. [] ipv. root ao. of gam *go*. áthā: metrically lengthened. dadhāta: 2. pl. pr. ipv. of dhā *place*, with irr. strong form of the pr. stem instead of the normal dhatta (p. 144 B 1 b).

See Page Number 179, Hymn Number 5 in PDF for Sanskrit Version

5

úpahūtā? pitára? somia??so
barhi?ie?u nidhí?u priyé?u;
tá a?? gamantu; tá ihá śruvantu;
ádhi bruvantu; té avantu asma??n.

Invited are the Soma-loving Fathers to the dear deposits placed on the strew; let them come; let them listen here; let them speak for us; let them aid us.

úpa-hūtās: pp. of hū *call*. nidhí?u: the offerings deposited on the sacrificial grass. gamantu: 3. pl. ipv. root ao. of gam *go*. śruvantu: 3. pl. ipv. root ao. of śru *hear*.

See Page Number 180, Hymn Number 6 in PDF for Sanskrit Version

6

a??cyā ja??nu, dak??i?ató ni?ádyā,
imá? yajñám abhí g??īta vísve;
ma?? hi?si??a, pítara?, kéna cin no,
yád va a??ga? puru?átā kárāma.

*Bending the knee, sitting down to the south do ye all greet favourably this sacrifice;
injure us not, O Fathers, by reason of any sin that we may have committed against
you through human frailty.*

a??-acyā (gd. of ac *bend*): note that the suffix -yā is much oftener long than short (164), but in the Pada text it is always short. ja??nu: probably the left knee; cp. the ŚB. ii. 4, 2, 2, where the gods bend the right knee, the Fathers the left knee. In rites connected with the dead, the auspicious direction is reversed, left being substituted for right. dak??i?atās: *to the right* (of the védi *altar*), that is, *to the south*, because the south is the region of Yama and the Pitaras. g??īta: 2. pl. ipv. of 1. g? *sing*. hi?si??a: 2. pl. inj. i? ao. of hi?s *injure*. kéna cid yád a??ga? for kéna cid a??gasā yád, the substantive being put into the rel. instead of the principal clause. vas: dat. of disadvantage (p. 314 B 1). puru?átā: inst. s. identical in form with the stem (97, 1, p. 77). kárāma: 1. pl. root ao. sb. (p. 171); in the sense of an indefinite past.

See Page Number 180, Hymn Number 7 in PDF for Sanskrit Version

7

a??sīnāso aru?i??nām upásthe
rayí? dhatta dāsú?e mártiāya.
putrēbhia?, pitaras, tāsya vásva?
prá yachata; tá ihórja? dadhāta.

*Sitting in the lap of the ruddy (dawns) bestow wealth on the worshipping mortal. To
your sons, O Fathers, present a share of those riches; so do ye here bestow strength.*

a??sīnāsas: irr. pr. pt. Ā. of ās *sit*: 158 a. aru?i??nām: aru?á *ruddy* is the colour of dawn, and the f. of this adj. sometimes appears as an epithet of the dawns; that these are here meant is also indicated by vii. 9, 1; 63, 3, where Agni and Sūrya are said to awake or arise u?āsām upásthāt *from the lap of the dawns*. dhatta and dadhāta: here both the regular and the irr. ipv. of dhā are used (cp. note on 4 d). tāsya vásva?: referring to rayím in b; on the form of the gen. see p. 81. té: anaphoric use (cp. p. 294 b).

See Page Number 181, Hymn Number 8 in PDF for Sanskrit Version

8

yé na? pu??rve pitára? somia??so,

anūhiré somapīthá? Vási??hā?,
tébhīr Yamá? sa?rarā?ó havi??i,
uśánn uśádbhi?, pratikāmám attu.

Those forefathers of ours, the Soma-loving, the Vasis?s?has, who fare after him to the Somadraught, with them let Yama, sharing their gifts, eat the oblations at pleasure, he the eager with them the eager.

anu-ūhiré: the derivation and meaning are somewhat doubtful; most probably pf. of vah *drive*, in this case meaning *who have driven after Yama to the Soma-draught*; it may possibly come from ūh *consider*, then meaning *who have been considered worthy of the Somadraught*. Vási??hās: as one of the groups of ancient seers. sa?rarā?ás (pf. pt. Ā. of rā *give*): sharing with them their gifts to their descendants (cp. 7 b c).

See Page Number 181, Hymn Number 9 in PDF for Sanskrit Version

9

yé tāt??úr devatra?? jéhamānā,
hotrāvída? stómata??ās? arkái?:
a??gne yāhi suvidátrebhir arva??
satyái? kavyái? pitr??bhir gharmaśádbhi?.

Who, gasping, have thirsted among the gods, knowing oblations, having praise fashioned for them with songs: with them the bountiful Fathers, the true, the wise that sit at the heating vessel, come hither, O Agni.

tāt??úr: pf. of t??, with long red. vowel (139, 9); such vowels regularly appear in their short form in the Pada text (cp. note on iii. 59, 1 b). devatra??: in heaven; trā is one of the suffixes which in the Pada text is separated, being treated as the second member of a cd. stomá-ta??āsas: this Tp., *fashioned with praise*, otherwise used with matí = *hymn*, is here applied to persons and thus comes to have the sense of a Karmadhāraya Bv. (189, 1) = ta??á-stomāsas; the latter kind of cd., with a pp. as first member, does not exist in the RV. arkáis: to be taken with the preceding word = *by means of songs*. arva??: 93 b. kavyáis: this word occurs in only two other passages, the original meaning apparently being = *kaví wise* (cp. kavyá-tā *wisdom*); here it may be intended to denote a particular group of Fathers (cp. x. 14, 3). gharmaśádbhis: probably in heaven; cp. x. 16, 10, sá gharmaśádbhis invāt paramé sadhásthe: *may he (Agni) further the gharma in the highest abode*; this word as well as jéhamānās may be intended to contrast with tāt??úr; cp. vii. 103, 9.

See Page Number 181, Hymn Number 10 in PDF for Sanskrit Version

10

yé satya??so havirádo havi?pa??

Índre?a devái? sarátha? dádhānā?,
a??gne yāhi sahásra? devavandái?
páraí? pu??rvai? pitr??bhir gharṃsádbhi?.

They who are true, eating the oblation, drinking the oblation, having the same car with Indra and the gods, with those thousand god-praising remote forefathers that sit at the heating vessel, come, O Agni.

sa-rátham: this word, primarily a Bv., *having the same car*, is then often used as a cognate acc. (p. 300, 4) with yā = go (on a journey) *with the same car* (here with dhā in place of yā); then adverbially (p. 301, 5 b). dádhānās: pr. pt. Ā. of dhā *put*(cp. p. 460, f. n. 3); the pf. pt. Ā. would be dadhāna??s (159). sahásram: agreeing with pitr??bhis: more usual would be sahásre?a pitr??bhis: cp. 194 B 1 b(p. 291); párais: the primary meaning of this word is *farther* (opposed to *nearer* ávara, less often úpara, ántara), *more remote*, then also *higher*; there is no opposition here to pu??rvais (opposed to which are ávara and úpara), which in any case would be in the reverse order, pu??rvai? parái?; the meaning is *the remote, the early Fathers*; cp. vi. 21, 6, párá?i pratna?? *remote, ancient deeds* opposed to ávarāsas *later men*.

See Page Number 183, Hymn Number 11 in PDF for Sanskrit Version

11

Ágni?vāttā? pitara, éhá gachata;
sáda?-sada? sadata, supra?ītaya?;
atta?? havi????i práyatāni barhí?i;
áthā rayí? sáravāira? dadhātana.

Ye Fathers that have been devoured by fire come hither; sit you down each on his seat, ye that have good guidance; eat the oblations proffered on the strew; then bestow wealth accompanied entirely by strong sons.

Ágni-?vāttās: with the voc. accent on the first syllable; the ordinary accent would be Agni-?vātta??s like other Tps. formed with Agni, but such cds. with a pp. as second member usually accent the first (cp. p. 456, 2 α). svātta??s: pp. of svād *sweeten*(cp. 67 b). sáda?sada?: itv. cd. (p. 282 a; p. 454, 10 a), governed by sadata. sadata: 2. pl. ipv. a ao. of sad *sit*(147, 5). supra?ītayas: *having good guidance, well led, coming in good order*; the Pada text does not recognize the cerebralization of the n (65 a, b). atta??, áthā: final a metrically lengthened. prá-yatāni: pp. of yam. dadhātana: irr. strong form (cp. note on 7 d) and suffix tana (p. 925).

See Page Number 184, Hymn Number 12 in PDF for Sanskrit Version

12

tuám, Agna, ī?itó, jātavedo,
ávā? ?havya??ni surabhi????i k?tvi??.

pra??dā? pitr??bhya?; svadháyā tē ak?ann;[]
addhí tvá?, deva, práyatā havi????i.

Thou, O Agni, having been implored, O Jātavedas, hast conveyed the oblations, having made them fragrant. Thou hast presented them to the Fathers; with the funeral offering they have eaten them; do thou, O god, eat the oblations proffered.

ī?itās: by us. jāta-vedas: a very frequent and exclusive epithet of Agni; it is a Bv. as its accent shows, meaning *having knowledge of created things* as explained by the RV. itself: vísvā veda jānimā jātavedā? *Jātavedas knows all creations*(vi. 15, 13); this is also the explanation of Sāya?a here: jāta?, sarva? jagad, vetti, iti jātavedā?. ávā?: 2. s. s ao. of vah *carry*(144, 5). ?havya??ni: for havya??ni (54). k?tvi??: gd. of k? (163, 1). adās: 2. s. root ao. of dā (148, 1 a). ak?an: 3. pl. root ao. of ghas *eat*(p. 170, e). addhí: 2. s. ipv. of ad *eat*.

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13

yé ca ihá pitáro yé ca néhá,
ya??ś ca vidmá ya??m?? u ca ná pravidmá,
tuá? vettha yáti té, jātaveda?;
svadha??bhir yajñá? súk?ta? ju?asva.

Both the Fathers who are here and who are not here, both those whom we know and whom we know not, thou knowest how many they are, O Jātavedas; enjoy the sacrifice well prepared with funeral offerings.

yé ca: supply sánti. vidmá 1. pl. pf. of vid *know*(p. 154, 3); the 1. pl. pr. is vidmás. ya??ś ca: Sandhi, 40 a. yām?? u: 39, and p. 25, f. n. 2. pra-vidmá: *know exactly*. vettha: 2. s. pf. of vid *know*(p. 154, 3). yáti: cp. 118 a. té: supply sánti.

See Page Number 185, Hymn Number 14 in PDF for Sanskrit Version

14

ye?? Agnidagdha?? ye?? áagnidagdhā,
mádhya divá? svadháyā mādáyante,
tébhi? suara??? ásunītim eta???
yathāvaśá? tanúa? kalpayasva.

Those who, burnt with fire and not burnt with fire, are exhilarated by the funeral offering in the midst of heaven, as sovereign ruler do thou with them fit his body according to thy power for this spirit-guidance.

ye?? áagnidagdhā?: that is, buried. mádhya divá?: note that the Fathers enjoy in heaven the funeral offering conveyed to them by Agni, as well as eating the oblations

offered them on the sacrificial grass (11 c). tébhis: in association with them (199 A 1), as they know the path of the dead. svara???: as sovereign lord who acts according to his will (yathāvaśám); the subject is Agni who is addressed in 9 c and 10 c (Agne), and in 12 a and 13 c (jātavedas) or mentioned in 11 a (Ágni?vāttās), and in this stanza itself (Agnidagha??s). tanvā? kalpayasva: *the body* of the deceased; the words svayá? tanvā? kalpayasva (VS. xxiii. 15) are explained in ŚB. xiii. 2, 7, 11: svayá? rūpá? kuru?va yādr??śam ichási *assume thyself the form that thou desirest*; cp. also iii. 48, 4 b and vii. 101, 3 b yathāvaśá? tanvā? cakra (= cakre) e?á? *he has taken a body according to his will*; the corresponding Pāda in the AV. (xviii. 3, 59) reads yathāvaśá? tanvā? kalpayāti *may he fashion our bodies according to his will*; cp. also in the following funeral hymn (x. 16, 4) the hemistich: ya??s te śiva??s tanvò, jātavedas, ta??bhir vahaina? sukr??tām u lokám *with those which are thy auspicious bodies, O Jātavedas, conduct him to the world of the righteous. ásunītim eta??m: dependent, like tanvā?, on kalpayasva: prepare his body and this spirit-leading = prepare it for this spirit-leading*; Agni conducts the *spirit* (ásu|) of the dead man, who is cremated, to the next world (cp. x. 16, 4, just quoted) where it unites with a new *body* (tanu??); cp. x. 14. 8 cd: ástam ehi; sá? gachasva tanva?? *go home; unite with thy (new) body*; and x. 16, 5 sá? gachata?? tanva??, jātaveda? *let him (the deceased) unite with a (new) body, O Jātavedas.*

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HYMN OF THE GAMBLER

This is one, among the secular hymns, of a group of four which have a didactic character. It is the lament of a gambler who, unable to resist the fascination of the dice, deplores the ruin he has brought on himself and his family. The dice (ak?ā??s) consisted of the nuts of a large tree called vibhi??daka (*Terminalia bellerica*), which is still utilized for this purpose in India.

x. 34. Metre: Tri??ubh; 7. Jagatī.

See Page Number 186, Hymn Number 1 in PDF for Sanskrit Version

1

prāvepa?? mā b?ható mādayanti
pravāteja?? íri?e várv?tānā?.
sómasyeva Maujavatásya bhak?ó,
vibhi??dako ja??g?vir máhyam achān.

The dangling ones, born in a windy place, of the lofty (tree) gladden me as they roll on the dice-board. Like the draught of the Soma from Mūjavant, the enlivening Vibhīdaka has pleased me.

várv?tānās: int. pt. of v?t turn. Maujavatásya: coming from Mount Mūjavant as the best. achān: 3. s. s ao. of chand (p. 164, 5). Verbs meaning to please take the dat. (p. 311 h).

See Page Number 186, Hymn Number 2 in PDF for Sanskrit Version

2

ná mā mimetha, ná jihī?a e?a??:
śiva?? sákhibhya utá máhyam āsīt.
ak?ásyāhám ekaparásya hetór
ānūvratām ápa jāya??m arodham.

She does not scold me, she is not angry: she was kind to friends and to me. For the sake of a die too high by one I have driven away a devoted wife.

mimetha: pf. of mith dispute. jihī?a: pf. of hī? be angry(cp. p. 3, f. n. 2). sákhibhyas: dat. (p. 313, 3). ekaparásya: according to the accent this is a Tp. adj., exceeding by one, alluding to an unlucky throw (called kali) in which when the number of dice thrown is divided by four one remains over (while in the best throw, the k?ta, nothing remains over). ápa arodham: root ao. of rudh obstruct. The meaning of the stanza is: 'rejecting the kindly advice of my wife, I gambled and lost'.

See Page Number 188, Hymn Number 3 in PDF for Sanskrit Version

3

dvé?i śvaśru??r; ápa jāya?? ru?addhi;
ná nāthitó vindate mar?ita??ram:
áśvasyeva járato vásniasya
na??há? vindāmi kitavásya bhógam.

My mother-in-law hates me; my wife drives me away: the man in distress finds none to pity him: 'I find no more use in a gambler than in an aged horse that is for sale.'

ápa ru?addhi (3. s. pr. of rudh): turns him away when he asks for money to gamble with. nāthitás: the gambler speaks of himself in the 3. prs. áśvasya?iva: agreeing with kitavásya. járatas: pr. pt. of j? waste away. kitavásya bhógam: objective gen. (p. 320, B b).

See Page Number 188, Hymn Number 4 in PDF for Sanskrit Version

4

anyé jāya??? pári m?śanti asya,
yásya??g?dhad védane vāji?? ak?á?
pita?? mātā?? bhra??tara enam āhur:
'ná jānīmo, náyatā baddhám etám'.

Others embrace the wife of him for whose possessions the victorious die has been eager. Father, mother, brothers say of him, 'we know him not, lead him away bound'.

ág?dhat: a ao. of g?dh *be greedy*, governing védane, loc. of the object (p. 325, 1 c). vāji??: to be read with a short final (p. 437, a 4, cp. p. 441, 4 a); accent, p. 450, b. āhur: pf. of ah *say*. jānīmas: 1. pl. pr. of jñā *know*. náyatā: accented as beginning a new sentence (p. 466, 19 a); final vowel metrically lengthened (cp. p. 441, line 2). baddhám: as a debtor.

See Page Number 189, Hymn Number 5 in PDF for Sanskrit Version

5

yád ādi??dhye: 'ná davi?ā?i ebhi?;
parāyadbhyo áva hīye sákhibhya?,'
níuptás ca babhrávo va??cam ákratam??,
émi??d e?ā? ní?k?tá? jāri?īva.

When I think to myself, 'I will not go with them; I shall be left behind by my friends as they depart (to play)', and the brown ones, thrown down, have raised their voices, I go straight, like a courtesan, to their place of assignation.

ā-di??dhye: 1. s. pr. Ā. of dhī *think*. davi?ā?i: i? ao. sb. of du *go* (of which other forms occur in the AA. and the YV.); some scholars think the sense of play to be so necessary that this must be an irr. form (i? ao. sb.) from div *play* (like a-??havi?am, in a Sūtra, from ??hiv *spit*). ebhis: with the friends. áva hīye: ps. of 1. hā *leave*; *I am left behind* with abl. (cp. 201 A 1). uptās: pp. of vap *strew*. ákrata: 3. pl. Ā. root ao. of k?, accented because still dependent on yád. Here we have a Jagatī Pāda interposed in a Tri??ubh stanza (cp. p. 445, f. n. 7); the same expression, va??cam akrata, by ending a Pāda in vii. 103, 8 produces a Jagatī Pāda in a Tri??ubh stanza. The final vowel of the vb. is here nasalized to avoid the hiatus at the end of the Pāda (cp. i. 35, 6 a); viii. 29, 6 a; see p. 23, f. n. 1). émi íd: *I go at once*(p. 218). e?ām: of the dice.

See Page Number 189, Hymn Number 6 in PDF for Sanskrit Version

6

sabha??m eti kitavá? p?chámāno,
je?ya??mi??ti, tanúā śu??śujāna?
ak?a??s? asya ví tiranti ka??ma?,
pratidi??vne dádhata a?? k?ta??ni.

The gambler goes to the assembly hall, asking himself, 'shall I conquer', trembling with his body. The dice run counter to his desire, bestowing on his adversary at play the lucky throws.

tanva??: accent, p. 450, 2 b. śu??śujānas: as this pt. is the only form of the vb. occurring, and is itself only found in one other passage (also with tanva??), its exact meaning is doubtful; but it must express either fear or confidence. tiranti: 3. pl. pr. of t? *cross*. pratidi??van: dec., 90, 3; dat. with verbs of giving (200 A 1). a?? dadhatas: N. pl. pr. pt. of dhā (156, p. 181, top) agreeing with ak?a??sas; with prp. following (p. 462, 13 a α). k?ta??ni: probably in the specific sense of *the highest throws*, pl. of n. k?tám.

See Page Number 190, Hymn Number 7 in PDF for Sanskrit Version

7

ak?a??sa íd a?kuśíno nitodíno,
nikr??tvānas tápanās tāpayi??áva?
kumārāde??ā, jáyata? punarhá?o,
mádhvā sá?p?ktā? kitavásya barhá?ā.

The dice are hooked, piercing, deceitful, burning and causing to burn; presenting gifts like boys, striking back the victors, sweetened with honey by magic power over the gambler.

tāpayi??avas: causing the gambler to pain others by his losses. kumārā-de??ās: giving gifts and then taking them back like children. punarhá?as: winning back from the

winner, equivalent in sense to the preceding word; Sandhi, 65 b. sá?-p?ktās: pp. of p?c mix. barhá?ā: inst. s. (p. 77); with objective gen. (p. 320).

See Page Number 191, Hymn Number 8 in PDF for Sanskrit Version

8

tripañcāśá? krī?ati vra??ta e?ā?,
devá iva Savita?? satyádharma:
ugrāsya cin manyáve na?? namante;
ra??jā cid ebhyo náma ít k??oti.

Their host of three fifties plays like god Savitr? whose laws are true: they bow not before the wrath of even the mighty; even a king pays them obeisance.

tripañcāśás: the evidence is in favour of interpreting this word as meaning *consisting of three fifties*, not *consisting of fifty-three*, as the number of dice normally used. devá iva Savita??: the point of the comparison is that the action of the dice is as independent of the will of others as the action of Savit?, who observes fixed laws of his own (iv. 53, 4; x. 139, 3), and whose will and independent dominion no being, not even Indra, Varu?a, Mitra, Aryaman, Rudra can resist (ii. 38, 7. 9; v. 82, 2). na??: the only example in the RV. of the metrical lengthening of ná. namante, námas: with dat. (p. 311, k and 312, 2 a).

See Page Number 191, Hymn Number 9 in PDF for Sanskrit Version

9

nīca?? vartanta, upári sphuranti.
ahasta??so hástavanta? sahante.
divya?? á?gārā íri?e níuptā?,
śīta??? sánto, hr??daya? nír dahanti.

They roll down, they spring upward. Though without hands, they overcome him that has hands. Divine coals thrown down upon the gaming-board, being cold, they burn up the heart.

Every Pāda in this stanza contains an antithesis: nīca??—upári; ahasta??sa? — hástavantam; divya??? — íri?e; śīta??? — nír dahanti. divya??s: alluding to their magic power over the gambler; cp. barhá?ā in 7 d. á?gārās: the dice are compared with bits of charcoal lying in a hollow; cp. ŚB. v. 3, 1, 10: adhidévana? va?? agnís, tásya eté ?gārā yád ak?a??? *the gaming-board is fire, the dice are its coals.*

See Page Number 192, Hymn Number 10 in PDF for Sanskrit Version

10

jāya?? tapyate kitavāsya hīna??,
māta?? putrāsya cārata? kúa svit.
??āva?? bíbhyad dhánam ichámāno,
anyé?ām ástam úpa náktam eti.

Forsaken the wife of the gambler is grieved, the mother (too) of the son that wanders who knows where. Indebted, fearing, desiring money he approaches at night the house of others.

hīna??: pp. of hā *leave*. putrāsya: the gambler. tapyate must be supplied with māta??.
??ā-va??: lengthening of final a before v (15, 1 c). bíbhyat: pr. pt. of bhī *fear*. úpa eti:
probably for the purpose of stealing, to explain c. náktam: see 178, 2; 195 A 5 a.

See Page Number 192, Hymn Number 11 in PDF for Sanskrit Version

11

stríya? d???va??ya kitavá? tatāpa,
anyé?ā? jāya???, súk?ta? ca yónim.
pūrvāh?e?? áśvān yuyujé hí babhru??n,
s? agnér ánte v??alá? papāda.

It pains the gambler when he sees a woman, the wife of others, and their well-ordered home. Since he yokes the brown horses in themorning, he falls down (in the evening) near the fire, a beggar.

tatāpa: used impersonally with the acc.; this and the following two perfects may be translated as presents, because they express habitual actions continued into and included in the pr. (213 A a). d???va??ya: gd. of d?ś *see*, agreeing with kitavám as the virtual subject (210). stríyam (p. 88, β): jāya??m as apposition, *a woman who is the wife of others*; that is, when he sees the wives of others and their comfortable homes, he is reminded of the unhappiness of his own wife and the bareness of his own home. áśvān: the brown dice are here figuratively called horses, which he yokes; that is, he begins a long spell of gambling with them. papāda: he consequently falls down, exhausted and overcome, on the ground beside the fire in the evening, having lost everything.

See Page Number 193, Hymn Number 12 in PDF for Sanskrit Version

12

yó va? senāni??r maható ga?ásya,
ra??jā vra??tasya prathamó babhu??va,
tásmai k??omi, ‘ná dhana?? ruadhmi’;
dásāhá? pra??cīs, ‘tád ?tá? vadāmi’.

To him who as the general of your great throng, as king has become the first of your host, I stretch forth my ten fingers—‘I withhold no money—this is truth I say’.

yó va?: no specific die is meant, the expression only implying a chief, in the abstract, of the total number of dice played with. dáśa k??omi pra??cī?: *I put the ten* (sc. fingers) *forward*, that is, I stretch out my two hands. pra??cīs: A. pl. f. of pra??ñc, used predicatively (198, 1). tásmāi: dat. of advantage (200 B 1). ná dhana?? ru?adhmi: that is, ‘I have no money left for you;’ these words in sense come after pra??cīs, expressing what is implied by that gesture. ?tām: predicative, *I say this as true*(198, 1).

See Page Number 194, Hymn Number 13 in PDF for Sanskrit Version

13

ak?áir ma?? dīvyā?; k??ím ít k??asva;
vitté ramasva, bahú mányamāna?;
tátra ga??va?, kitava, tátra jāya??:
tán me ví ca??e Savita??yám aryá?.

‘Play not with dice; ply thy tillage; rejoice in thy property, thinking much of it; there are thy cattle, O gambler, there thy wife’: this Savitr? here, the noble, reveals to me.

This stanza is spoken by the gambler, who in a-c quotes the advice of Savit?. dīvyas: 2. s. inj. of div *play* with ma?? (p. 240). ramasva: with loc. (204, 1 a). tátra: cattle and wife can be regained by acquiring wealth. ca??e: 3. s. pr. of cak?. me: dat. (200 A c). ayám: as actually present. aryás: *noble*, as upholder of moral law.

See Page Number 194, Hymn Number 14 in PDF for Sanskrit Version

14

mitrá? k??udhva? khálu, m??átā no.
ma?? no ghoré?a caratābhí dh??ú.
ní vo nú manyúr viśatām, árātir.
anyó babhrū?a??? prásitau nú astu.

Pray make friendship, be gracious to us. Do not forcibly bewitch us with magic power. Let your wrath, your enmity now come to rest. Let another now be in the toils of the brown ones.

m??átā (2. pl. ipv. of m??, p. 3, n. 2): accented as beginning a new sentence; with final vowel metrically lengthened. nas: dat. (p. 311, f). caratābhí: with prp. following the vb. (p. 468, 20 A). dh??ú: acc. adv. (p. 301, b). In this final stanza the gambler adjures the dice to release him from their magical power.

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PÚRU?A

There are six or seven hymns dealing with the creation of the world as produced from some original material. In the following one, the well-known Puru?a-sūkta or Hymn of Man, the gods are the agents of creation, while the material out of which the world is made is the body of a primaeval giant named Puru?a. The act of creation is here treated as a sacrifice in which Puru?a is the victim, the parts when cut up becoming portions of the universe. Both its language and its matter indicate that it is one of the very latest hymns of the Rigveda. It not only presupposes a knowledge of the three oldest Vedas, to which it refers by name, but also, for the first and only time in the Rigveda, mentions the four castes. The religious view is moreover different from that of the old hymns, for it is pantheistic: ‘Puru?a is all this world, what has been and shall be’. It is, in fact, the starting-point of the pantheistic philosophy of India.

x. 90. Metre: Anu??ubh; 16 Tri??ubh.

See Page Number 195, Hymn Number 1 in PDF for Sanskrit Version

1

sahásraśīr?ā Púru?a?,
sahasrāk?á?, sahasrapāt.
sá bhu??mi? viśváto v?tva??,
áty ati??had daśā?gulám.

Thousand-headed was Purus?a, thousand-eyed, thousand-footed. He having covered the earth on all sides, extended beyond it the length of ten fingers.

sahásraśīr?ā &c.: that is, having innumerable heads, eyes, and feet, as representing all created beings (cp. 2). sahasrāk?ás: of the very numerous Bv. cds. formed with sahasra this and sahasraarghá are the only ones with irr. accent (cp. p. 455, 10 c). daśā?gulám: probably only another way of expressing that his size was greater even than that of the earth. ati??hat: ipf. of sthā *stand*.

See Page Number 196, Hymn Number 2 in PDF for Sanskrit Version

2

Púru?a evédá? sárva?
yád bhūtá? yác ca bháviam.
uta??m?tatvásyésāno,
yád ánnenātiróhati.

Purus?a is this all, that has been and that will be. And he is the lord of immortality, which he grows beyond through food.

Puruṣa is coextensive with the whole world including the gods. bhāvyaṃ: a late and irregular cadence. amṛtatváya: of the immortals, the gods. yád: there is some doubt as to the construction of d; the parallelism of áty atiṣṭhat in 1 d and of áty aricyata in 5 c indicates that Puruṣa is the subject and yád (the gods) the object, and that the former exceeds the latter ánnena, that is, by means of sacrificial food. The words have also been interpreted to mean: *who* (the gods) *grow up by* (sacrificial) *food*; or, *and of that which grows by food*, that is, creatures other than the gods. In these interpretations the meaning of áti does not seem to be sufficiently brought out.

See Page Number 196, Hymn Number 3 in PDF for Sanskrit Version

3

etaṣvān asya mahimā,
áto jyāyāś ca Puṣa.
paḍo 'sya vísvā bhūtaṇi;
tripaḍ asyāmrtaḍ divi.

Such is his greatness, and more than that is Puruṣa. A fourth of him is all beings, three-fourths of him are what is immortal in heaven.

etaṣvān asya: irr. Sandhi for etaṣvām asya (occurring also in x. 85, 45: putraṇa aṣ), is a sign of lateness, this being the regular post Vedic Sandhi (39). átas: equivalent to an ab. after the cpv. (201, 3). jyāyāś ca: on the Sandhi, see 40 a. Puṣa: a metrical lengthening for Púruṣas (cp. the Pada text) to avoid a sequence of four short syllables, cp. 5 b. amṛtam: equivalent to amṛtatvá.

See Page Number 197, Hymn Number 4 in PDF for Sanskrit Version

4

tripaḍ ūrdhvá úd ait Púruṣa;
paḍo 'syehaḍ bhavat púnaḍ.
táto vívaḍ ví akrāmat
sāśanāśané abhí.

With three quarters Puruṣa rose upward; one quarter of him here came into being again. Thence he spread asunder in all directions to what eats and does not eat.

úd ait (3. s. ipf. of i go, p. 130): to the world of immortals. ihá: in this world. púnar: that is, from his original form. tátas: from the earthly quarter. ví akrāmat abhí: distributed himself to, developed into. sāśana-anaśané: animate creatures and inanimate things; this cd. represents the latest stage of Dvandvas in the RV. (186 A 1, end).

See Page Number 197, Hymn Number 5 in PDF for Sanskrit Version

5

tásmād Vira?? ajāyata,
Vira??jō ádhi Pu??ru?a?
sá jāt? áty aricyata
paśca??d bhu??mim átho purá?.

From him Virāj was born, from Virāj Purus?a. When born he reached beyond the earth behind and also before.

tásmād: from the undeveloped quarter of Puru?a. Vira???: as intermediate between the primaeval Puru?a and the evolved Puru?a; cp. x. 72, 4: Áditer Dák?o ajāyata, Dák?ād u Áditi? pári *from Aditi Dak?a was born, and from Dak?a Aditi*. On the Sandhi, see p. 3, n. 2. With c d cp. 1 c d. átho: 24.

See Page Number 198, Hymn Number 6 in PDF for Sanskrit Version

6

yát Púru?e?a haví?ā
deva?? yajñám átanvata,
vasant? asyāsīd a??jya?,
grī?má idhmá?, śarād dhaví?.

When the gods performed a sacrifice with Purus?a as an oblation, the spring was its melted butter, the summer its fuel, the autumn its oblation.

Here the gods are represented as offering with the evolved Puru?a an ideal human sacrifice to the primaeval Puru?a. átanvata: 3. pl. ipf. Ā. of tan *stretch*; this vb. is often used figuratively in the sense of *to extend* the web of sacrifice = to carry out, perform. dhavís: 54.

See Page Number 198, Hymn Number 7 in PDF for Sanskrit Version

7

tá? yajñá? barhí?i práuk?an
Púru?a? jātám agratá?:
téna deva?? ayajanta,
sādhya?? r??ayaś ca yé.

That Purus?a, born in the beginning, they besprinkled as a sacrifice on the strew: with him the gods, the Sādhyas, and the seers sacrificed.

jātám agratás: the evolved Puru?a, born from Virāj (5 b), the same as in 6 a. práuk?an: 3. pl. ipf. of 1. uk? *sprinkle*. ayajanta: = yajñám átanvata in 6 b. Sādhya??s: an old class of divine beings (here probably in apposition to deva??s), cp. 16 d.

r???ayaś ca yé: *and those who were seers*, a frequent periphrastic use of the rel. = simply r???ayas.

See Page Number 199, Hymn Number 8 in PDF for Sanskrit Version

8

tásmād yajña??t sarvahúta?
sá?bh?ta? p??adājiám:
paśu??n ta???ś cakre vāyavya??n,
āra?ya??n, grāmia??ś ca yé.

From that sacrifice completely offered was collected the clotted butter: he made that the beasts of the air, of the forest, and those of the village.

tásmād: ab. of the source (201 A 1). sá?bh?tam: as finite vb. p??ad-ājyám: accent, p. 455, 10 d 1. paśu??n: Sandhi, 40, 2. ta???ś: attracted to paśu??n for tát (p??adājyám); Sandhi, 40, 1 a. vāyavya??n: one of the rare cases where the independent Svarita remains in pronunciation (p. 448, 1); a??n here remains unaffected by Sandhi because it is at the end of a Pāda (p. 31, f. n. 3); this is one of several indications that the internal Pādas (those within a hemistich) as well as the external Pādas were originally independent (cp. p. 465, f. n. 4). āra?ya??n: that is, *wild*. grāmya??ś ca yé = grāmya??n, that is, *tame*; cp. r???ayaś ca yé in 7 d.

See Page Number 199, Hymn Number 9 in PDF for Sanskrit Version

9

tásmād yajña??t sarvahúta
r??ca? sa??māni jajñire;
chándā?si jajñire tásmād;
yájus tásmād ajāyata.

From that sacrifice completely offered were born the hymns and the chants; the metres were born from it; the sacrificial formula was born from it.

r??cas: the Rigveda. sa??māni: the Sāmaveda. jajñire: 3. pl. pf. Ā. of jan *beget*. yájus: the Yajurveda. This is the first (implicit) mention of the three Vedas. The AV. was not recognized as the fourth Veda till much later.

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10

tásmād ásvā ajāyanta
yé ké ca ubhaya??data?
ga??vo ha jajñire tásmāt;

tásmāj jāta?? ajāváyā?.

From that arose horses and all such as have two rows of teeth. Cattle were born from that; from that were born goats and sheep.

yé ké ca: whatever animals besides the horse, such as asses and mules, have incisors above and below. ajāváyā: a pl. Dv. (186 A 2); Dvandvas are not analysed in the Pada text.

See Page Number 200, Hymn Number 11 in PDF for Sanskrit Version

11

yát Púru?a? viádadhu?,
katidha?? ví akalpayan?
múkha? kím asya? káu bāhu???
ka?? ūru?? pa??dā ucyete?

When they divided Purus?a, into how many parts did they dispose him? What (did) his mouth (become)? What are his two arms, his two thighs, his two feet called?

vi-ádadhur: when the gods cut up Puru?a as the victim; here the Padapā?ha again (see note on viii. 48, 2 a, 10 c) accents the prp. in a subordinate clause (p. 469, 20 B). káu: the dual ending au for the normal ā before consonants (cp. note on x. 14, 10 a); ka?? and pa??dā before ū?: 22. ucyete: 3. du. pr. ps. of vac *speak*: Prag?hya, 26 b.

See Page Number 201, Hymn Number 12 in PDF for Sanskrit Version

12

brāhma?ò 'sya múkham āsīd,
bāhu?? rājanía? k?tá?;
ūru?? tād asya yád váiśya?;
padbhya?? śūdr? ajāyata.

His mouth was the Brāhman, his two arms were made the warrior, his two thighs the Vaiśya; from his two feet the Śūdra was born.

In this stanza occurs the only mention of the four castes in the RV. brāhma?ò 'sya: Sandhi accent, p. 465, 17, 3. rājanyàs: predicative nom. after a ps. (196 b). k?tás attracted in number to rājanyà?, for k?táu (cp. 194, 3). yád váiśyas: the periphrastic use of the rel. (cp. 7 d and 8 d), lit. *his two thighs became that which was the Vaiśya*. padbhya??m: abl. of source (77, 3 a, p. 458, 1).

See Page Number 201, Hymn Number 13 in PDF for Sanskrit Version

13

candrāmā mánaso jātás;
cák?o? su??ryō ajāyata;
múkhād Índraś ca Agníś ca,
prā?a??d Vāyúr ajāyata.

*The moon was born from his mind; from his eye the sun was born; from his mouth
Indra and Agni, from his breath Vāyu was born.*

Note that candrá-mās is not analysed in the Pada text. cák?os: ab. of cák?u used only in this passage = the usual cák?us; in the Funeral Hymn (x. 16, 3) su??ryas and cák?us, va??tas and ātma?? are also referred to as cognate in nature.

See Page Number 202, Hymn Number 14 in PDF for Sanskrit Version

14

na??bhyā āsīd antárik?a?;
śīr??ó dyáu? sám avartata;
padbhya?? bhu??mir, díśa? śrótrāt:
táthā loka??m?? akalpayan.

*From his navel was produced the air; from his head the sky was evolved; from his two
feet the earth, from his ear the quarters: thus they fashioned the worlds.*

na??bhyās: ab. of na??bhi inflected according to the ī dec. (p. 82 a). śīr??ás: ab. of śīr??án (90, 1 a; p. 458, 2). sám avartata: this vb. is to be supplied in c; cp. ádhi sám avartata in x. 129, 4. akalpayan: ipf. cs. of k?p; they (the gods) fashioned.

See Page Number 202, Hymn Number 15 in PDF for Sanskrit Version

15

sapta??syāsan paridháyas;
trí? saptá samídha? k?ta??;
deva?? yád, yajñá? tanvāna??,
ábadhnan Púru?a? paśúm.

*Seven were his enclosing sticks; thrice seven were the faggots made, when the gods
performing the sacrifice bound Purus?a as the victim.*

paridháyas: the green sticks put round the sacrificial fire to fence it in, generally three in number. saptá: as a sacred number. tanvāna??s: cp. 8 h. ábadhnan: 3. pl. ipf. of bandh; cp. púru?e?a haví?ā in 6 a and tá? yajñá? Púru?am in 7 a b. paśúm: as appositional acc. (198).

See Page Number 203, Hymn Number 16 in PDF for Sanskrit Version

16

yajñéna yajñám ayajanta deva??s:
ta??ni dhármā?i prathama??ni āsan.
té ha na??ka? mahima??na? sacanta,
yátra pu??rve Sādhia??? sánti, deva???

*With the sacrifice the gods sacrificed to the sacrifice: these were the first ordinances.
These powers reached the firmament where are the ancient Sādhyas, the gods.*

ayajanta: this vb. ordinarily takes the acc. of the person worshipped and the inst. of that with which he is worshipped (308, 1 f); the meaning here is: they sacrificed to Puru?a (here appearing as a sacrifice, like Vi??u in the Brāhma?as) with the sacrifice in which he was the victim. té mahima??na?: probably the powers residing in the sacrifice. This stanza is identical with i. 164, 50.

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RA??TRĪ

The goddess of night, under the name of Ra??trī is invoked in only one hymn (x. 127). She is the sister of U?as, and like her is called a daughter of heaven. She is not conceived as the dark, but as the bright starlit night. Decked with all splendour she drives away the darkness. At her approach men, beasts, and birds go to rest. She protects her worshippers from the wolf and the thief, guiding them to safety. Under the name of náкта n., combined with u?ás, Night appears as a dual divinity with Dawn in the form of U?a??sā-náktā and Náкто?a??sā, occurring in some twenty scattered stanzas of the Rigveda.

x. 127. Metre: Gāyatrī.

See Page Number 203, Hymn Number 1 in PDF for Sanskrit Version

1

Ra??trī ví akhyad āyati??
purutra?? devi?? ak?ábhi?:
viśvā ádhi śríyo 'dhita.

Night approaching has looked forth in many places with her eyes: she has put on all glories.

ví akhyat: a ao. of khyā see(147 a 1). ā-yati??: pr. pt. f. of ā + i go(95 a). devi??: accent, p. 450, b; metre, p. 437, a 4. ak?ábhis: 99, 4; the eyes are stars. ádhi adhita: root ao. Ā. of dhā put(148, 1 a). śríyas (A. pl. of śrí??: 100 b, p. 87); *the glories* of starlight.

See Page Number 204, Hymn Number 2 in PDF for Sanskrit Version

2

a?? urv àprā ámartiā
niváto devi?? udváta?:
jyóti?ā bādhate táma?.

The immortal goddess has pervaded the wide space, the depths, and the heights: with light she drives away the darkness.

a?? aprās: 3. s. s ao. of prā fill(144, 5). devi??: cp. 1 b. jyóti?ā: with starlight.

See Page Number 204, Hymn Number 3 in PDF for Sanskrit Version

3

nír u svásāram ask?ta
U?ása? devi?? āyati??:
ápéd u hāsate táma?.

The goddess approaching has turned out her sister Dawn; away too will go the darkness.

nír ask?ta: 3. s. root ao. of k? do; the s is here not original (Padapā?ha ak?ta), but is probably due to the analogy of forms such as ní?-kuru (AV.); it spread to forms in which k? is compounded with the prps. pári and sám (pari?k??vánti, pári?k?ta, sá?sk?ta). U?ásam: Dawn here used in the sense of *daylight*(dec., 83, 2 a). nír u — ápa íd u: in the second clause the pcl. is used anaphorically (p. 221, 2), with special emphasis (íd) on the second prp., = and the darkness will also be dispelled by the starlight (cp. 2 c). hāsate: 3. s. sb. Ā. of the s ao. of 2. hā go forth(p. 162, 2).

See Page Number 205, Hymn Number 4 in PDF for Sanskrit Version

4

sa?? nõ adyá, yásyā vayá?
ní te ya??mann ávik?mahi,
v?k?é ná vasatí? váya?.

So to us to-day thou (hast approached), at whose approach we have come home, as birds to their nest upon the tree.

sa??: p. 294, b; a vb. has here to be supplied, the most natural one being *hast come*, from āyati?? in 3 b. yásyās . . te for tvá? yásyās, a prs. prn. often being put in the rel. clause. ya??man: loc. (90). ní . . ávik?mahi: s ao. Ā., *we have turned in* (intr.). vasatím: governed by a cognate vb. to be supplied, such as *return to*. váyas: N. pl. of ví bird (99, 3 a).

See Page Number 205, Hymn Number 5 in PDF for Sanskrit Version

5

ní gra??māsō avik?ata,
ní padvānto, ní pak?í?a?,
ní śyena??saś cid arthína?.

Home have gone the villages, home creatures with feet, home those with wings, home even the greedy hawks.

ní avik?ata: 3. pl. Ā. s ao. of viś enter. gra??māsas: = *villagers*. ní: note the repetition of the prp. throughout, in place of the cd. vb.: a common usage.

See Page Number 205, Hymn Number 6 in PDF for Sanskrit Version

6

yāváyā v?kía? vr??ka?,
yaváya stenám, ūrmie;
áthā na? sutārā bhava.

Ward off the she-wolf and the wolf, ward off the thief, O Night; so be easy for us to pass.

yāváyā: cs. of *yu separate*; this and other roots ending in *ú*, as well as in *i*, *?*, may take *Gu?a* or *V?ddhi* in the cs. (168, 1 *c*), but the *Padapā?ha* invariably gives *yavaya*; the final vowel is metrically lengthened (in *b* it is long by position before *st*). *v?kyàm*: accent, p. 450, 2 *b*. *áthā*: final metrically lengthened (cp. p. 214).

See Page Number 206, Hymn Number 7 in PDF for Sanskrit Version

7

úpa mā pépísat táma?,
k???á?, víaktam asthita:
Ú?a ??éva yātaya.

The darkness, thickly painting, black, palpable, has approached me: O Dawn, clear it off like debts.

úpa asthita: 3. s. *Ā.* of root *ao.* of *sthā stand*. *pépísat*: int. pr. pt. of *piś paint*, as if it were material. *ú?as*: Dawn, as a counterpart of Night, is invoked to exact = remove the darkness from *Rātrī*, as one exacts money owing. In hymns addressed to a particular deity, another who is cognate or in some way associated, is not infrequently introduced incidentally. *yātaya*: cs. of *yat*.

See Page Number 206, Hymn Number 8 in PDF for Sanskrit Version

8

úpa te ga?? iva??kara?,
v??ī?vá, duhitar diva?,
Ra??tri, stóma? ná jigyú?e.

Like kine I have delivered up to thee a hymn—choose it O daughter of heaven, O Night—like a song of praise to a victor.

úpa a?? akaram (1. s. root *ao.* of *k?*): I have driven up for thee my song of praise, as a herdsman delivers up in the evening the cows which he has herded since the morning; cp. i. 114, 9, *úpa te stómān paśupa?? iva?a??karam I have driven up songs of praise*

for thee like a herdsman. व॑र्ण॑वाः 2. s. ipv. Ā. from व॑ *choose*. b is parenthetical.
stómam is to be supplied with अ॑क॑राम. जि॒ग्यु॑ः dat. of pf. pt. of जि॑ *conquer*(157 b a).

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HYMN OF CREATION

In the following cosmogonic poem the origin of the world is explained as the evolution of the existent (sát) from the non-existent (ásat). Water thus came into being first; from it was evolved intelligence by heat. It is the starting-point of the natural philosophy which developed into the Sāṅkhya system.

x. 129. Metre: Triṣṭubh.

See Page Number 207, Hymn Number 1 in PDF for Sanskrit Version

1

naṅsad āsīn, nó sád āsīt tadaṅnī;
naṅsīd rájo nó víomā paró yát.
kím aṅvarīvaṅ kúhaṅ kásya śármannṅ
ám̐bhaṅ kím āsīd, gáhanaṅ gabhīráṅ

There was not the non-existent nor the existent then; there was not the air nor the heaven which is beyond. What did it contain? Where? In whose protection? Was there water, unfathomable, profound?

Cf. ŚB. x. 5, 3, 1: náṅiva vaṅ idám ágréṅsad āsīd náṅiva saṅd āsīt *verily this* (universe) *was in the beginning neither non-existent nor existent as it were.* tadaṅnīm: before the creation. āsīt: the usual form of the 3. s. ipf. of as *be*; the rarer form occurs in 3 b. nó: for ná u (24). víomā: the final vowel metrically lengthened (cp. p. 440, 4 B). parás: adv.; on the accent cp. note on ii. 35, 6 c. aṅavarīvaṅ: 3. s. ipf. int. of vṅ *cover*(cp. 173, 3); what did it *cover up = conceal* or *contain*? kúhaṅ: *where* was it? kásya śárman: who guarded it? kím: here as an inter. pcl. (p. 225). ám̐bhas: cp. 3 b, and TS., aṅpo vaṅ idám ágre salilám āsīt *this* (universe) *in the beginning was the waters, the ocean.*

See Page Number 208, Hymn Number 2 in PDF for Sanskrit Version

2

ná mṅtyúr āsīd, amrṅtaṅ ná tárhi.
ná raṅtriā áhna āsīt praketaṅ.
aṅnīd avātaṅ svadháyā tád ékaṅ.
tásmād dhānyán ná paráṅ kíṅ canaṅsa.

There was not death nor immortality then. There was not the beacon of night, nor of day. That one breathed, windless, by its own power. Other than that there was not anything beyond.

ra??tryās: gen. of ra??trī (p. 87). áhnas: gen. of áhan (91, 2). a??nīt: 3. s. ipf. of an
breathe(p. 143, 3 a). tásmād: governed by anyád (p. 317, 3). dha for ha: 54. anyán ná:
33. parás: cp. note on 1 b. āsa: pf. of as *be*(135, 2).

See Page Number 208, Hymn Number 3 in PDF for Sanskrit Version

3

tāma āsīt támasā gū?hám ágre;
apraketá? salilá? sárvam ā idám.
tuchyénābhú ápihitam yád a??sīt,
tāpasas tán mahina??jāyatáikam.

Darkness was in the beginning hidden by darkness; indistinguishable, this all was water. That which, coming into being, was covered with the void, that One arose through the power of heat.

gū?hám: pp. of guh *hide*(69 c, cp. 3 b γ, p. 3 and 13). ās: 3. s. ipf. of as *be*(p. 142, 2 b);
this form is also found twice (i. 85, 1. 7) alternating with āsīt. b is a Jagatī intruding in
a Tri??ubh stanza (cp. p. 445, f. n. 7). ābhú: the meaning of this word is illustrated by
ā-babhu??va in 6 d and 7 a. mahina?? = mahimna?? (90, 2, p. 69).

See Page Number 209, Hymn Number 4 in PDF for Sanskrit Version

4

ka??mas tād ágre sám avartata??dhi,
mánaso réta? prathamá? yád a??sīt.
sató bándhum ásati nír avindan
h?dí prati??yā kaváyo manī?a??.

Desire in the beginning came upon that, (desire) that was the first seed of mind. Sages seeking in their hearts with wisdom found out the bond of the existent in the non-existent.

ádhi sám avartata: 3. s. ipf. Ā. of v?t *turn*, with sám *come into being*; ádhi *upon* makes
the verb transitive = *come upon, take possession of*. tād *that* = tād ékam in 2 c, the
unevolved universe. One of the two prps. here is placed after the vb. (cp. 191 f, and p.
468, 20 A a). yád: referring to ka??mas is attracted in gender to the predicate n. rétas.
satás: they found the origin of the evolved world in the unevolved. prati-í?yā: the gd.
in ya has often a long final vowel (164, 1) which is always short in the Padapā?ha.
manī?a??: inst. of f. in ā (p. 77).

See Page Number 210, Hymn Number 5 in PDF for Sanskrit Version

5

tiraści??no vítato raśmír e?ām:
 adhá? svid āsi??3d, upári svid āsī3t?
 retodha?? āsan, mahima??na āsan;
 svadha?? avástāt, práyati? parástāt.

Their cord was extended across: was there below or was there above? There were impregnators, there were powers; there was energy below, there was impulse above.

raśmís: the meaning of this word here is uncertain, but it may be an explanation of bándhu in 4 c: the cord with which the sages (referred to by e?ām) in thought measured out the distance between the existent and non-existent, or between what was above and below; cp. viii. 25, 18, pári yó raśmínā divó ántān mamé p?thivya??? *who with a cord has measured out the ends of heaven and earth*; cp. also the expression su??tra? vítatam (in AV. x. 8, 37) *the extended string* with reference to the earth. āsīt: accented because in an antithetical sentence (p. 468, 19 B β). The ī is prolated, and that syllable (and not ā) has the Udātta, as in the final syllable of a sentence in questions (Pā?ini viii. 2, 97); the second question upári svid āsī3t is quoted by Pā?ini (viii. 2, 102) as coming under this rule, but without accent. retodha??s and mahima??nas are contrasted as male and female cosmogonic principles, to which correspond respectively práyatis and svadha??. In TS. iv. 3, 11, 1, mention is made of tráyo mahima??na? connected with fertility. svadha??: this is one of the five examples of a N. f. in ā left uncontracted with a following vowel: it is probable that the editors of the Sa?hitā text treated these forms as ending in ā?, while the Padapā?ha gives them without Visarjanīya, doubtless owing to the greatly increasing prevalence of the nominatives in ā.

See Page Number 211, Hymn Number 6 in PDF for Sanskrit Version

6

k? addha?? veda? ká ihá prá vocat,
 kúta a??jātā, kúta iyá? vís???i??
 arva??g deva?? asyá visárjanena:
 áthā kó veda yáta ābabhu??va?

Who knows truly? Who shall here declare, whence it has been produced, whence is this creation? By the creation of this (universe) the gods (come) afterwards: who then knows whence it has arisen?

vocat: a ao. inj. of vac. kutás: b has one syllable too many (p. 441, 4 a). arva??k: the sense is that the gods, being part of the creation, are later than the period preceding the creation, and therefore can know nothing of the origin of the universe. áthā: with metrically lengthened final vowel (p. 440, 4; cp. 179, 1).

See Page Number 211, Hymn Number 7 in PDF for Sanskrit Version

7

iyá? vís???ir yáta ābabhu??va;
yádi vā dadhé yádi vā ná:
y? asya??dhyak?a? paramé víoman
s? a?gá veda, yádi vā ná véda.

Whence this creation has arisen; whether he founded it or did not: he who in the highest heaven is its surveyor, he only knows, or else he knows not.

a and b are dependent on veda in d. asya: *of this* universe. b is defective by two syllables (p. 440, 4 a): possibly a metrical pause expressive of doubt may have been intended. vyòman: loc. (90, 2). véda: the accent is due to the formal influence of yádi (p. 246, 3 a).

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YAMÁ

Three hymns are addressed to Yama, the chief of the blessed dead. There is also another (x. 10), which consists of a dialogue between him and his sister Yamī. He is associated with Varuṇa, Bṛhaspati, and especially Agni, the conductor of the dead, who is called his friend and his priest. He is not expressly designated a god, but only a being who rules the dead. He is associated with the departed Fathers, especially the Aśvins, with whom he comes to the sacrifice to drink Soma.

Yama dwells in the remote recess of the sky. In his abode, which is the home of the gods, he is surrounded by songs and the sound of the flute. Soma is pressed for Yama, ghee is offered to him, and he comes to seat himself at the sacrifice. He is invoked to lead his worshippers to the gods, and to prolong life.

His father is Vivasvant and his mother Saraṅyū. In her dialogue with him Yamī speaks of Yama as the ‘only mortal’, and elsewhere he is said to have chosen death and abandoned his body. He departed to the other world, having found out the path for many, to where the ancient Fathers passed away. Death is the path of Yama. His foot-fetter (páṇī) is spoken of as parallel to the bond of Varuṇa. The owl (úlūka) and the pigeon (kapóta) are mentioned as his messengers, but the two four-eyed, broad-nosed, brindled dogs, sons of Saramā (sārameyāu) are his regular emissaries. They guard the path along which the dead man hastens to join the Fathers who rejoice with Yama. They watch men and wander about among the peoples as Yama’s messengers. They are besought to grant continued enjoyment of the light of the sun.

As the first father of mankind and the first of those that died, Yama appears to have originally been regarded as a mortal who became the chief of the souls of the departed. He goes back to the Indo-Iranian period, for the primaevial twins, from whom the human race is descended, Yama and Yamī, are identical with the Yima and Yimeh of the Avesta. Yama himself may in that period have been regarded as a king of a golden age, for in the Avesta he is the ruler of an earthly, and in the RV. that of a heavenly paradise.

x. 135. Metre: Anuṣṭubh.

See Page Number 212, Hymn Number 1 in PDF for Sanskrit Version

1

yásmín vṛkṣé supalāśé
deváí? sa?píbate Yamá?,
átrā no viśpáti? pita??
purā?am?? ánu venati.

Beside the fair-leaved tree under which Yama drinks together with the gods, there our father, master of the house, seeks the friendship of the men of old.

yásmín: the loc. is often used in the sense of *beside, near* (cp. 203, 2). sa?píbate: *drinks Soma with*. átrā: with metrically long final vowel (cp. 433, 2 A). nas: *our i. e. of me* and the other members of the family. pita??: my deceased *father*. purā?a??n: ancient ancestors; Sandhi, 39. ánu venati: that is, associates with them.

See Page Number 213, Hymn Number 2 in PDF for Sanskrit Version

2

purā?a??m?? anuvénanta?,
cáranta? pāpáyāmuya??,
asūyánn abhy àcākaśa?:
tásmā asp?haya? púna?.

Him seeking the friendship of the men of old, faring in this evil way, I looked upon displeased: for him I longed again.

In this and the preceding stanza a son speaks of his father who has gone to the world of Yama. amuya??: inst. s. f. of the prn. ayám used adverbially with shift of accent (p. 109); with this is combined the inst. s. f. of the adj. pāpá similarly used, the two together meaning *in this evil way*, that is, going to the abode of the dead. asūyán: *being displeased*, that is, with him, opposed to asp?hayam, *I longed for him*, that is, to see him again. acākaśam: ipf. int. of kās, with shortening of the radical vowel (174).

See Page Number 213, Hymn Number 3 in PDF for Sanskrit Version

3

yá?, kumāra, náva? rátham
acakrá? mánasa??k??o?,
éke?a? viśvāta? pra??ñcam,
ápaśyann ádhi ti??hasi.

The new car, O boy, the wheelless, which thou didst make in mind, which has one pole, but faces in all directions, thou ascendest seeing it not.

In this stanza (and the next) the dead boy is addressed; he mounts the car which he imagines is to take him to the other world. acakrám: perhaps because the dead are wafted to Yama by Agni. éka and viśvātas are opposed: though it has but one pole, it has a front on every side. ápaśyan: because dead.

See Page Number 214, Hymn Number 4 in PDF for Sanskrit Version

4

yá?, kumāra, pra??vartayo
rátha? víprebhias pári,
tá? sa??ma??nu pra??vartata,
sám itó nāví a??hitam.

The car, O boy, that thou didst set rolling forth away from the priests, after that there rolled forth a chant placed from here upon a ship.

The departure of the dead is followed by a funeral chant. praáavartayas: 2. s. ipf. cs. of v?t *turn*; accent, p. 464, 17, 1; p. 469, β; analysed by the Padapā?ha, as prá ávartayas; cp. note on viii. 48, 2 a. ánu prá avartata: 3. s. ipf. Ā. of v?t: accent, p. 464, 17, 1; p. 466, 19; p. 468, 20 a. víprebhias: the priests officiating at the funeral; abl. governed by pári (176, 1 a); Sandhi, 43, 2 a. sám a??-hitam: accent, p. 462, 13 b. nāví: the funeral chant is placed on a boat as a vehicle to convey it from here (itás) to the other world.

See Page Number 214, Hymn Number 5 in PDF for Sanskrit Version

5

ká? kumārám ajanayad?
rátha? kó nír avartayat?
ká? svit tād adyá no brūyād,
anudéyī yátha??bhavat?

Who generated the boy? Who rolled out his car? Who pray could tell us this to-day, how his equipment(?) was?

These questions seem to be asked by Yama on the deceased boy's arrival: Who was his father? Who performed his funeral? With what equipment was he provided for the journey? nír avartayat: cp. yá? pra??vartayo rátham in 4 a b. anudéyī: this word occurs only in this and the following verse; it is a f. of anu-déya, which occurs in the sense of *to be handed over*; the exact sense is nevertheless uncertain. It not improbably means that with which the deceased was supplied for the journey to Yama's abode.

See Page Number 215, Hymn Number 6 in PDF for Sanskrit Version

6

yátha??bhavad anudéyī,
tátō ágram ajāyata;
purástād budhná a??tata?;
paśca??n niráya?a? k?tám.

As the equipment was, so the top arose; in front the bottom extended; behind the exit was made.

The sense of this stanza is obscure, chiefly because the object of which the details are here given is uncertain. The car on which the deceased is supposed to be conveyed may be meant. There is evidently correspondence between yáthā and tátas, ágram and budhnás, purástād and páśca??d. There is no doubt about the grammatical forms or the meaning of the individual words (except anudéyī). If the reference is to the car, the general sense of the stanza is: in proportion to the equipment is the height of the top, the space on the floor in front, and the size of the exit at the back.

See Page Number 215, Hymn Number 7 in PDF for Sanskrit Version

7

idá? Yamásya sa??dana?
devamāná? yád ucyáte.
iyám asya dhamyate nā?i??r.
ayá? gīrbhí? pári?k?ta?.

This is the seat of Yama that is called the abode of the gods. This is his flute that is blown. He it is that is adorned with songs.

The boy here arrives at the abode of Yama. sa??danam: note that the vowel of this word is always short in the Pada text, the compilers of which seem to have regarded it as a metrical lengthening; sa??danam occurs about a dozen times in the RV., beside the much commoner sádanam. nā?i??s: with s in the nom. (100, I a). There is one syllable too many in c (cp. p. 428, 2 a). ayám: Yama. pári?k?tas: note that the Pada text removes the unoriginal s (p. 145, f. n. 1; cp. note on x 127, 3 a). gīrbhís: dec. 82; accent, p. 458, c 1.

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VA??TA

This god, as Va??ta, the ordinary name of wind, is addressed in two short hymns. He is invoked in a more concrete way than his doublet Vāyú, who is celebrated in one whole hymn and in parts of others. Vāta's name is frequently connected with forms of the root vā, *blow*, from which it is derived. He is once associated with the god of the rain-storm in the dual form of Vātā-Parjanya??, while Vāyu is often similarly linked with Indra as Índra-Vāyu??. Vāta is the breath of the gods. Like Rudra he wafts healing and prolongs life; for he has the treasure of immortality in his house. His activity is chiefly mentioned in connexion with the thunderstorm. He produces ruddy lights and makes the dawns to shine. His swiftness often supplies a comparison for the speed of the gods or of mythical steeds. His noise is also often mentioned.

x. 168. Metre: Tri??ubh.

See Page Number 215, Hymn Number 1 in PDF for Sanskrit Version

1

Va??tasya nú mahima??na? ráthasya:
rujánn eti, stanáyann asya ghó?a?
divispr??g yāti aru?a??ni k??vánn;
utó eti p?thivya?? re?úm ásyān.

(I will) now (proclaim) the greatness of Vāta's car: its sound goes shattering, thundering. Touching the sky it goes producing ruddy hues; and it also goes along the earth scattering dust.

mahima??nam: the vb. can easily be supplied, the most obvious one being prá vocam according to the first verse of i. 32, Índrasya nú vīrya??i prá vocam, and of i. 154 Vī??or nú ka? vīrya??i prá vocam. ruján: similarly the Maruts are said to split the mountain with the felly of their cars (v. 52, 9), and their sound is thunder (i. 23, 11). stanáyan: used predicatively like a finite vb. (207) or eti may be supplied. aru?a??ni: alluding to the ruddy hue of lightning, with which the Maruts are particularly associated. asya: accent, p. 452. utó: 24. p?thivya??: inst. expressing motion *over*(199, 4).

See Page Number 217, Hymn Number 2 in PDF for Sanskrit Version

2

sá? prérate ánu Va??tasya vi??ha??:
áina? gachanti sámāna? ná yó?ā?
ta??bhi? sayúk sarátha? devá íyate,
asyá vísvasya bhúvanasya ra??jā.

The hosts of Vāta speed on together after him: they go to him as women to a festival. The god, the king of all this world, united with them, goes on the same car.

sá? prá īrate: 3. pl. pr. Ā. of īr; p. 468, 20 a. vi??ha??s: though the derivation is vi-stha (not analysed in the Pada text), the meaning is uncertain. It is probably the subject with which yó?ās are compared, the sense being: the rains follow the storm wind (apa??? sákhā in 3 c), and accompany him on his course. sarátham: an adv. based on the cognate acc. (197, 4). īyate: from ī go according to the fourth class, from which the pr. forms īyase, īyate, īyante, and the pt. i??yamāna occur; c is a Jagatī Pāda.

See Page Number 218, Hymn Number 3 in PDF for Sanskrit Version

3

antárik?e pathíbhīr i??yamāno,
ná ní viśate katamác cana??ha?
apa??? sákhā prathamaja?? ?ta??vā,
kúa svij jātá?, kúta a?? babhūva?

Going along his paths in the air he rests not any day. The friend of waters, the first-born, the holy, where pray being born, whence has he arisen?

pathíbhīr: inst. in local sense (199, 4). i??yamānas: see note on 2 c. áhas: acc. of duration of time (197, 2); cp. also 4 b and the Padapā?ha. apa??? sákhā: as accompanied by rain (cp. note on 2 a). prathama-ja??s: 97, 2. ?ta??vā: 15 c. kvà: = kúa (p. 448). jātás: as a finite verb (208); cp. x. 129, 6 b. kúta a?? babhūva = what is his origin (cp. x. 129, 6 d); on the use of the pf. cp. 213 A a.

See Page Number 218, Hymn Number 4 in PDF for Sanskrit Version

4

ātma?? deva??nā?, bhúvanasya gárbho,
yathāvaśá? carati devá e?á?
ghó?ā íd asya ś??vire, ná rūpá?
tásmai Va??tāya haví?ā vidhema.

Breath of the gods, germ of the world, this god fares according to his will. His sounds are heard, (but) his form is not (seen). To that Vāta we would pay worship with oblation.

ātma??: cp. x. 90, 13, where Vāyu is said to have been produced from the breath of Puru?a; and x. 16, 3, where breath is allied to wind. gárbhas: Vāta is here called *germ of the world* as Agni is in x. 45, 6. asya: accent, p. 452. ghó?ās: cp. 1 b. ś??vire: 3. pl. Ā. pr. of śru with ps. sense (p. 145, γ). ná rūpám: the vb. d?śyate is here easily supplied. vidhema: with dat. (200 A f).

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VOCABULARY

Finite verbal forms are here given under the root from which they are derived, as also the prepositions with which they are compounded, even when separated from them. Nominal verbal forms (participles, gerunds, gerundives, infinitives), on the other hand, appear in their alphabetical order.

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ABBREVIATIONS

a. = adjective. A. = accusative. Ā = Ātmanepada, middle voice. AA. = Aitareya Āra?yaka. ab. = ablative. acc. = accusative. act. = active. adv. = adverb, adverbial. ao. = aorist. Arm. = Armenian. Av. = Avesta, Avestic. Bv. = Bahuvrīhi compound. cd. = compound. cj. = conjunction. cog. = cognate. corr. = correlative. cpv. = comparative. cs. = causative. D. = dative. dat. = dative. dec. = declension. dem. = demonstrative. den. = denominative. der. = derivative. Dv. = Dvandva compound. ds. = desiderative. du. = dual. emph. = emphatic, emphasizing. enc. = enclitic. Eng. = English. f. = feminine. ft. = future. G. = genitive. gd. = gerund. gdv. = gerundive. gen. = genitive. Gk. = Greek. Go. = Gothic. gov. = governing compound. I. = instrumental. ij. = interjection. ind. = indicative. indec. = indeclinable. inf. = infinitive. inj. = injunctive. inst. = instrumental. int. = intensive. inter. = interrogative. ipf. = imperfect. ipv. = imperative. irr. = irregular. itv. = iterative. K. = Karmadhāraya compound. m. = masculine. mid. = middle. L. = locative. Lat. = Latin. lc. = locative. Lith. = Lithuanian. N. = nominative. n. = neuter. neg. = negative. nm. = numeral. nom. = nominative. OG. = Old German. OI. = Old Irish. OP. = Old Persian. op. = optative. ord. = ordinal. OS. = Old Saxon. OSl. = Old Slavonic. P. = Parasmaipada, active voice. pcl. = particle. pf. = perfect. pl. = plural. poss. = possessive. pp. = past passive participle. ppf. = pluperfect. pr. = present. prn. = pronoun. proh. = prohibitive. prp. = preposition. prs. = person, personal. ps. = passive. pt. = participle. red. = reduplicated. ref. = reflexive. rel. = relative. rt. = root. s. = singular. sb. = subjunctive. sec. = secondary. sf. = suffix. Slav. = Slavonic. spv. = superlative. syn. = syntactical. Tp. = Tatpuru?a compound. V. = vocative. vb. = verb, verbal. voc. = vocative. YV. = Yajurveda.

- a, prn. root *that* in á-tas, á-tra, á-tha, a-smái, a-syá.
a?ś *attain*, v. aśnóti, aśnuté: see aś.
á?h-as, n. *distress, trouble*, ii. 33, 2 3; iii. 59, 2; vii. 71, 5.
ak-tú, m. *ointment; beam of light*; (clear *night*, x. 14, 9 [añj *anoint*]).
ak?-á, m. *die* for playing, pl. *dice*, x. 34, 2. 4. 6. 7. 13 [perhaps *eye = spot*].
ak?-án, n. *eye* (weak stem of ák?i), x. 127, 1.
á-k?īya-mā?a, pr. pt. ps. *unfailing*, i. 154, 4 [2. k?i *destroy*].
akhkhalī-kr??tyā, gd. *having made a croak*, vii. 103, 3.
Ag-ní, m. *fire*, ii. 12, 3; iii. 59, 5; viii. 48, 6; x. 34, 11; *god of fire, Agni*, i. 1-7, 9; 35, 1; ii. 35, 15; v. 11, 1-6; vii. 49, 4; x. 15, 9. 12; 90, 13 [Lat. *ig-ni-s*, Slav. *og-nī*].
agni-dagdhá, Tp. cd. *burnt with fire*, x. 15, 14 [pp. of dah *burn*].
agní-dūta, a. (Bv.) *having Agni as a messenger*, x. 14, 13.
agni-?vāttá, cd. Tp. *consumed by fire*, x. 15, 11 [pp. of svād *taste well*].
ág-ra, n. *front; beginning; top*, x. 135, 6; lc. *ágre in the beginning*, x. 129. 3. 4.
agra-tás, adv. *in the beginning*, x. 90, 7.
a-ghn-ya??, f. *cow*, v. 83, 8 [gdv. *not to be slain*, from han *slay*].
a?kuś-ín, a. *having a hook, hooked, attractive*, x. 34, 7 [a?kuśá *hook*].
1. á?g-a, n. *limb*, ii. 33, 9.

2. a?gá, emphatic pcl. *just, only*, i. 1, 6; x. 129, 7 [180].
 á?gāra, m. *coal*, x. 34, 9.
 Á?gira, m. name of an ancient seer, iv. 51, 4.
 Á?giras, m. pl. name of a group of ancestors, v. 11, 6; x. 14, 3. 4. 5. 6; s., as an epithet of Agni, i. 1, 6; v. 11, 6 [Gk. ?γγελο-ς ‘messenger’].
 ac *bend*, I. P. ácati. úd-, *draw up*, v. 83, 8.
 a-cakrá, a. (Bv.) *wheelless*, x. 135, 3.
 á-cit, a. (K.) *unthinking, thoughtless*, vii. 86, 7.
 a-cít-e, dat. inf. *not to know*, vii. 61, 5.
 á-citti, f. (K.) *thoughtlessness*, vii. 86, 6.
 a-citrá, n. *darkness, obscurity*, iv. 51, 3.
 á-cyuta, pp. (K.) *not overthrown, unshakable*, i. 85, 4.
 acyuta-cyút, a. (Tp.) *moving the immovable*, ii. 12, 9.
 ácha, prp. with acc., *unto*, viii. 48, 6.
 aj *drive*, I. P. ájati [Lat. *ago* ‘lead’, ‘drive’, Gk. ?γω, ‘lead’].
 a??- *drive up*, vi. 54, 10.
 úd- *drive out*, ii. 12, 3; iv. 50, 5.
 ajá-māyu, a. (Bv.) *bleating like a goat*, vii. 103, 6. 10 [māyú, m. *bleat*].
 a-jára, a. (K.) *unaging*, i. 160, 4 [j? *waste away*].
 á-jasra, a. (K.) *eternal*, ii. 35, 8 [*unfailing: jas be exhausted*].
 ajāví, m. pl. Dv. cd. *goats and sheep*, x. 90, 10 [ajá + ávi].
 a-jur-yá, a. *unaging*, iv. 51, 6 [jur *waste away*].
 añj, VII. P. anákti *anoint*; Ā. a?kté *anoint oneself*, viii. 29, 1.
 añjas-ā, adv. *straightway*, vi. 54, 1 [inst. of añjas *ointment: = with gliding motion*].
 añj-í, n. *ornament*, i. 85, 3; viii. 29, 1 [añj *anoint*].
 á-tas, adv. *hence*, x. 14, 9; = ab. *from that*, iv. 50, 3; *than that*, x. 90, 3.
 ati-rātrá, a. (celebrated) *overnight*, vii. 103, 7 [ra??trī *night*].
 átka, m. *robe*, ii. 35, 14.
 áty-etavái, dat. inf. *to pass over*, v. 83, 10 [áti + i *go beyond*].
 á-tra, adv. *here*, i. 154, 6; ii. 35, 6.
 á-trā, adv. *then*, vii. 103, 2; *there*, x. 135, 1.
 Átri, m. an ancient sage, vii. 71, 5.
 á-tha, adv. *then; so*, vi. 54, 7.
 Áthar-van, m. pl. name of a group of ancient priests, x. 14, 6.
 á-thā, adv. *then*, viii. 48, 6; x. 14, 10; 15, 4. 11; 129, 6; *so*, x. 127, 6.
 átho, adv. *and also*, x. 90, 5 [átha + u].
 ad, *eat*, II. P. átti, ii. 35, 7; x. 15, 8. 11. 12 [Lat. *edo*, Gk. ?δω, Eng. *eat*].
 á-dabdhā, pp. (K.) *uninjured*, iv. 50, 2 [dabh *harm*].
 Á-diti, f. name of a goddess, viii. 48, 2 [*unbinding, freedom*, from 3. dā *bind*].
 ad-dha??, adv. *truly*, x. 129, 6 [*in this manner: a-d this + dhā*].
 a-dyá, adv. *to-day*, i. 35, 11; iv. 51, 3-4; x. 14, 12; 127, 4; 135, 5; *now*, x. 15, 2 [perhaps = a-dyavi *on this day*].
 á-dri, m. *rock*, i. 85, 5 [*not splitting: d? pierce*].
 ádri-dugdha, Tp. cd. *pressed out with stones*, iv. 50, 3 [pp. of duh *milk*].
 ádha-ra, a. *lower*, ii. 12, 4.
 adhás, adv. *below*, x. 129, 5.
 ádhi, prp. with lc., *upon*, i. 85, 7; v. 83, 9; vii. 103, 5; with ab. *from*, x. 90, 5.

ádhy-ak?a, m. *eye-witness; surveyor*, x. 129, 7 [*having one's eye upon*].
 adhvará, m. *sacrifice*, i. 1, 4. 8; iv. 51, 2.
 adhvar-yú, m. *officiating priest*, vii. 103, 8.
 a-dhvasmán, a. (Bv.) *undimmed*, ii. 35, 14 [*having no darkening*].
 an *breathe*, II. P. ánti, x. 129, 2 [Go. *an-an* 'breathe'].
 án-agni-dagdha, pp. (K.) *not burned with fire*, x. 15, 14.
 án-abhi-mlāta-var?a, a. (Bv.) *having an unfaded colour*, ii. 35, 13.
 á-na??a-vedas, a. (Bv.) *whose property is never lost*, vi. 54, 8.
 an-amīvā, a. (Bv.) *diseaseless*, iii. 59, 3; n. *health*, x. 14, 11 [ámīvā *disease*].
 án-āgas, a. (Bv.) *sinless*, v. 83, 2; vii. 86, 7 [a??gas *sin*; Gk. ?v-αγής
 'innocent'].
 an-idhmá, a. (Bv.) *having no fuel*, ii. 35, 4.
 á-nimi?-am, (acc.) adv. *unwinkingly*, vii. 61, 3 [ni-mí?, f. *wink*].
 á-nimi?-ā, (inst.) adv. *with unwinking eye*, iii. 59, 1 [ni-mís, f. *wink*].
 á-nivísamāna, pr. pt. A. *unresting*, vii. 49, 1 [ni + viś *go to rest*].
 án-irā, f. (K.) *languor, ailment*, vii. 71, 2; viii. 48, 4 [írā, f. *refreshment*].
 án-īka, n. *face*, ii. 35, 11 [*an breathe*].
 ánu, prp. with acc., *along*, x. 14, 1. 8; *among*, x. 14, 12.
 anu-kāmám, (acc.) adv. *according to desire*, viii. 48, 8.
 anu-déyī, f. *equipment* (?), x. 135, 5. 6 [f. gdv. of anu-dā *to be handed over*].
 anu-paspaśāná, pf. pt. Ā. *having spied out*, x. 14, 1 [spaś *spy*].
 anu-madyá-māna, pr. pt. ps. *being greeted with gladness*, vii. 63, 3.
 anu-vénant, pr. pt. *seeking the friendship of* (acc.), x. 135, 2.
 ánu-vrata, a. *devoted*, x. 34, 2 [*acting according to the will* (vratá) of
another].
 án-?ta, n. (K.) *falsehood*, ii. 35, 6; vii. 61, 5; *misdeed, wrong*, 86, 6 [?tá *right*].
 an-enás, a. (Bv.) *guiltless*, vii. 86, 4 [énas *guilt*].
 ánta, m. *end*, iv. 50, 1; *edge, proximity*: lc. ánte *near*, x. 34, 16.
 antár, prp. with lc., *within*, i. 35, 9; ii. 12, 3; 35, 7; iv. 51, 3; vii. 71, 5; 86, 2
 (= *in communion with*); viii. 48, 2; *among*, viii. 29, 2. 3 [Lat. *inter*].
 antári-k?a, n. *air, atmosphere*, i. 35, 7. 11; ii. 12, 2; x. 90, 14; 168, 3 [*situated
 between heaven and earth*: k?a = 1. k?i *dwelt*].
 ánti-tas, adv. *from near*, iii. 59, 2 [ánti *in front, near*].
 ándh-as, n. *Soma plant; juice*, i. 85, 6 [Gk. ?vθ-ος 'blossom'].
 án-na, n. *food*, ii. 35, 5. 7. 10. 11. 14; pl. 12; x. 90, 2 [pp. of ad *eat*].
 anyá, prn. a. *other*, ii. 35, 3. 8. 13; x. 34, 4. 10. 11. 14; 129, 2; with ab. = *than*,
 ii. 33, 11; anyó-anyá *one-another*, vii. 103, 3. 4. 5; anyé-anyé, *anyay???*-
anyay??? *some-others*, x. 14, 3; ii. 35, 3 [cp. Lat. *aliu-s*, Gk. ?λλο-ς 'other'].
 áp, f. *water*, pl. N. a??pas, ii. 35, 3. 4; vii. 49, 1. 2². 3. 4; 103, 2; A. apás, v.
 83, 6; inst. adbhís, x. 14, 9; G. apa??m, i. 85, 9; ii. 12, 7; 35, 1. 2. 3. 7. 9. 11.
 13. 14; vii. 103, 4; x. 168, 3; L. apsú, ii. 35, 4. 5. 7. 8; vii. 103, 5 [Av. *ap*
 'water'].
 apa-dha??, f. *unclosing*, ii. 12, 3.
 ápa-bhartavái, dat. inf. *to take away*, x. 14, 2 [bh? *bear*].
 apa-bhartr??, m. *remover*, ii. 33, 7 [bh? *bear*].
 á-pásyant, pr. pt. (K.) *not seeing*, x. 135, 3.
 ápas, n. *work*, i. 85, 9 [Lat. *opus* 'work'].
 apás, a. *active*, i. 160, 4.

- apás-tama, spv. a. *most active*, i. 160, 4.
 Apa??? nápat, m. *son of waters*, name of a god, ii. 33, 13; 35, 1. 3. 7. 9.
 ápi-hita, pp. *covered*, x. 129, 3 [dhā put].
 apīc-yā, a. *secret*, ii. 35, 11 [apīc contraction of a presupposed api-añc].
 a-praketá, a. (Bv.) *indistinguishable*, x. 129, 3 [praketá perception].
 á-pratīta, pp. (K.) *irresistible*, iv. 50, 9 [prati + pp. of i go].
 a-pram?śyá, gdv. *not to be forgotten*, ii. 35, 6 [m?ś touch].
 á-budhya-māna, pr. pt. *unawakening*, iv. 51, 3 [budh wake].
 abhi-k?ipánt, pr. pt. *lashing*, v. 83, 3.
 abhí-tas, adv. *on all sides*, iv. 50, 3; with acc., *around*, vii. 103, 7.
 abhimāt-ín, m. *adversary*, i. 85, 3 [abhímāti, f. *hostility*].
 abhí-v???a, pp. *rained upon*, vii. 103, 4.
 abhi??i-dyumna, a. (Bv.) *splendid in help*, iv. 51, 7 [dyumná, n. *splendour*].
 abhi??i-śavas, a. (Bv.) *strong to help*, iii. 59, 8 [śavas, n. *might*].
 abhīti, f. *attack*, ii. 33, 5 [abhí + ití].
 abhi??-v?ta, pp. *adorned*, i. 35, 4 [1. v? cover].
 á-bhv-a, a. *monstrous*; n. *force*, ii. 33, 10; *monster*, iv. 51, 9 [*non-existent, monstrous*: -bhū be].
 á-manya-māna, pr. pt. Ā. *not thinking = unexpected*, ii. 12, 10 [man think].
 á-martya, a. (K.) *immortal*, viii. 48, 12; f. ā, x. 127, 2.
 a-mitra, m. (K.) *enemy*, ii. 12, 8 [mitrá friend].
 ámīta-var?a, a. (Bv.) *of unchanged colour*, iv. 51, 9.
 ámī-vā, f. *disease*, i. 35, 9; ii. 33, 2; vii. 71, 2; viii. 48, 11 [am harm, 3. s. ámī-ti].
 amu-y-a?, inst. adv. *in this way, so*, x. 135, 2 [inst. f. of amú this used in the inflexion of ayám].
 á-mūra, a. (K.) *wise*, vii. 61, 5 [*not foolish*: mūrā].
 a-mr??ta, a. *immortal*; m. *immortal being*, i. 35, 2; vii. 63, 5; viii. 48, 3²; n. *what is immortal*, i. 35, 6; x. 90, 3; *immortality*, x. 129, 2 [*not dead, m?ta*, pp. of m? die; cp. Gk. ?μβροτος ‘immortal’].
 am?ta-tvá, n. *immortality*, x. 90, 2.
 ámbh-as, n. *water*, x. 129, 1.
 á-yajvan, m. (K.) *non-sacrificer*, vii. 61, 4.
 a-y-ám, dem. prn. N. s. m. *this*, iii. 59, 4; vii. 86, 3. 8; viii. 48, 10; x. 34, 13 (= here); he, i. 160, 4; x. 135, 7.
 a-ya??s, a. *nimble*, i. 154, 6 [*not exerting oneself*: yās = yas heat oneself].
 a-rapás, a. (Bv.) *unscathed*, ii. 33, 6; x. 15, 4 [rápas, n. *infirmary, injury*].
 ára?-k?ta, pp. *well-prepared*, x. 14, 13 [*made ready*].
 ár-am, adv. *in readiness*; with k? *do service to* (dat.), vii. 86, 7.
 á-rāti, f. *hostility*, ii. 35, 6; iv. 50, 11; viii. 48, 3; x. 34, 14 [*non-giving, niggardliness, enmity*].
 a-rí, m. *niggard, enemy*, gen. aryás, ii. 12, 4. 5; iv. 50, 11; viii. 48, 8 [*having no wealth*: ri = rai; 1. *indigent*; 2. *niggardly*].
 á-ri??a, pp. (K.) *uninjured*, vi. 54, 7 [ri? injure].
 ar-u?á, a. f. i??, *ruddy*, x. 15, 7; n. *ruddy hue*, x. 168, 1.
 ar-u?á, a. *ruddy*, i. 85, 5; vii. 71, 1.
 a-re?ú, a. (Bv.) *dustless*, i. 35, 11 [re?ú m. *dust*].
 ark-á, m. *song*, i. 85, 2; x. 15, 9 [arc sing].

arc *sing, praise*, I. árcati. sám-, *praise universally*. pf. ān?cé, i. 160, 4.
 arc-ant, pr. pt., *singing*, i. 85, 2; viii. 29, 10.
 ar?a-vá, a. *waving*, viii. 63, 2; m. *flood*, i. 85, 9.
 ár-tha, n. *goal*, vii. 63, 4 [*what is gone for: ? go*].
 arth-in, a. *greedy*, x. 127, 5 [*having an object, needy*].
 ar-páya, cs. of ? go. úd- *raise up*, ii. 33, 4.
 aryá, a. *noble*, vii. 86, 7; x. 34, 13; m. *lord*, ii. 35, 2.
 Arya-mán, m. name of one of the Ādityas, vii. 63, 6.
 ár-vant, m. *steed*, ii. 33, 1; vii. 54, 5 [*speeding: ? go*].
 arva??k, adv. *hither*, x. 15, 4, 9; *afterwards*, x. 129, 6.
 arva??ñc, a. *hitherward*, i. 35, 10; v. 83, 6.
 árh-ant, pr. pt. *worthy*, ii. 33, 10³.
 av *help*, I. P. ávati, i. 85, 7; ii. 12, 14; 35, 15; iv. 50, 9, 11; vii. 49, 1-4; 61, 2;
 x. 15, 1, 5; *quicken*, v. 83, 4.
 ava-tá, m. *well*, i. 85, 10; iv. 50, 3 [*áva down*].
 a-vadyá, n. *blemish*, x. 14, 8 [gdv. *not to be praised, blameworthy*].
 avá-ni, f. *river*, v. 11, 5 [*áva down*].
 ava-pásyant, pr. pt. *looking down on* (acc.), vii. 49, 3.
 ava-má, spv. a. *lowest; nearest*, ii. 35, 12; *latest*, vii. 71, 3 [*áva down*].
 ava-yātr??, m. *appeaser*, viii. 48, 2.
 áva-ra, cpv. a. *lower*, x. 15, 1; *nearer*, ii. 12, 8 [*áva down*].
 áv-as, n. *help*, i. 35, 1; 85, 11; ii. 12, 9; iii. 59, 6; x. 15, 4 [*av help*].
 ava-sa??na, n. *resting place*, x. 14, 9 [*unbinding, giving rest: áva + sã = si tie*].
 avás-tāt, adv. *below*, x. 129, 5.
 avas-yú, a. *desiring help*, iv. 50, 9.
 a-vātá, a. (Bv.) *windless*, x. 129, 2 [*va??ta wind*].
 av-i-tr??, m. *helper*, ii. 12, 6.
 a-vi??ra, a. (Bv.) *sonless*, vii. 61, 4 [*vīrá hero*].
 a-v?ká, a. (K.) *friendly*, x. 15, 1 [*not harming: vr??ka wolf*].
 a-vyathyá, gdv. *immovable*, ii. 35, 5 [*vyath waver*].
 ás *reach, obtain*, V. ásnóti, ásnuté, i. 1, 3; 85, 2; ii. 33, 2, 6; iii. 59, 2; vii, 103, 9.
 abhí-*attain to* (acc.), i. 154, 5.
 ás-man, m. *rock*, ii. 12, 3 [Av. *asman* ‘stone’; Gk. ?κμων ‘anvil’].
 ás-va, m. *horse*, ii. 12, 7; 35, 6; iv. 51, 5; v. 83, 3, 6; vii. 71, 3, 5; x. 34, 3, 11; 90, 10 [Lat. *equu-s* ‘horse’, Gk. ?ππο-ς, OS. *ēhu*].
 ásva-magha, a. (Bv.) *rich in horses*, vii. 71, 1 [*maghá bounty*].
 Ásv-ín, m. du. *horsemen*, name of the twin gods of dawn, vii. 71. 2. 3. 6.
 a??áu, nm. *eight*, i. 35, 8.
 as *be*, II. P.: pr. 2. ási, i. 1, 4; ii. 12, 15; 33, 3; 3. ásti, ii. 12, 5; 33, 7, 10; vii. 71, 4; 86, 6; x. 34, 14; pl. 1. smási, vi. 54, 9; viii. 48, 9; 3. sánti, i. 85, 12; x. 90, 16; ipv. ástu, v. 11, 5; vii. 86, 8²; x. 15, 2; sántu, vii. 63, 5; op. sya??ma, iii. 59, 3; iv. 50, 6; 51, 10, 11; viii. 48, 12, 13; ipf. 3. a??s, x. 129, 3; āsīt, x. 34, 2; 90, 6, 12, 14; 129, 1⁴. 2². 3². 4. 5²; a??san, x. 90, 15, 16; 129, 5²; pf. āsa, vii. 86, 4; x. 129, 2; a??sur, iv. 51, 7.
 ápi-*be or remain in* (lc.); syāma, iii. 59, 4; x. 14, 6.
 pári *be around, celebrate*, 2. pl. stha, vii. 103, 7.

- prá-be *pre-eminent*, ipv. astu, iii. 59, 2.
 ás-at, pr. pt. n. *the non-existent*, x. 129, 1. 4.
 a-saścát, a. (Bv.) *inexhaustible*, i. 160, 2 [*having no second*, saścát: sac follow].
 ás-ita, (pp.) a. *black*, iv. 51, 9.
 á-sa?m???a, pp. (K.) *uncleansed*, v. 11. 3 [m?j wipe].
 ás-u, m. *life*, x. 14, 12; 15, 1 [1. as exist].
 asu-tr??p, a. (Tp.) *life-stealing*, x. 14, 12 [t?p delight in].
 ásu-nīti, f. *spirit-guidance*, x. 15, 14.
 ásu-ra, m. *divine spirit*, i. 35, 7. 10; v. 83, 6 [Av. *ahura*].
 asur-yà, n. *divine dominion*, ii. 33, 9; 35, 2.
 asūyánt, pr. pt. *displeased, resentful*, x. 135, 2.
 ás-ta, n. *home, abode*, x. 14, 8; 34, 10.
 asmá, prn. stem of 1. prs. pl.; A. asma??n *us*, viii. 48, 3. 11; x. 15, 5; D. asmábhyàm *to us*, i. 85, 12; x. 14, 12; asmé *to us*, i. 160, 5; ii. 33, 12; Ab. asmád *from us*, ii. 33, 2; vii. 71, 1. 2; *than us*, ii. 33, 11; G. asma??kam *of us*, vi. 54, 6; L. asmé *in or on us*, ii. 35, 4; iv. 50, 10. 11; viii. 48, 10; asma??su *on us*, iv. 51, 10.
 a-smín, L. of prn. root a, *in this*, ii. 35, 14; iv. 50, 10; x. 14, 5.
 á-smera, a. (K.) *not smiling*, ii. 35, 4.
 a-smái, D. of prn. root a, *to him*, ii. 35, 5. 12; *for him*, x. 14, 9; unaccented, asmaí *to or for him*, ii. 12, 5. 13; 35, 2. 10; vi. 54, 4; vii. 63, 5; x. 14, 9. 11.
 a-syá, G. of prn. root a, *of this*, ii. 33, 9; x. 129, 6; 168, 2; unaccented, asya *his, of him, its, of it*, i. 35, 7; 154, 5; 160, 3; ii. 12, 13; 35, 2. 6. 8. 11; iv. 50, 2; vi. 54, 3; vii. 86, 1; viii. 48, 12; x. 34, 4. 6; 90, 3³. 4. 6. 12². 15; 129, 7; 135, 7; 168, 1.
 ás-yant, pr. pt. *scattering*, x. 168, 1 [as throw].
 a-syái, D. f. of prn. root a, *to that*, ii. 33, 5.
 ah say: pf. 3. pl. āhur, ii. 12, 5; v. 11, 6; vii. 86, 3; x. 34, 4.
 áha, emphasizing pcl., *indeed*, i. 154, 6; v. 83, 3; vii. 103, 2.
 áhan, n. *day*, viii. 48, 7; x. 129, 2.
 ahám, prs. prn., *I*, viii. 86, 7; x. 15, 3; 34, 2. 3. 12.
 áhar, n. *day*, vii. 103, 7.
 áhas, n. *day*, x. 168, 3.
 a-hastá, a. (Bv.) *handless*, x. 34, 9.
 áh-i, m. *serpent*, ii. 12, 3. 11 [Av. *aži*, Gk. ?χι-ς ‘viper’, Lat. *angui-s*].
 á-h??āna, pr. pt. Ā. *free from wrath* [h? be angry].
 Ā, prp. with ab. *from*, ii. 35, 2; iv. 50, 3; 51, 10; with L., *in*, i. 85, 4; ii. 35, 7. 8; iii. 59, 3; viii. 48, 6.
 a??, pcl. *quite, very*, ii. 12, 15; with D., viii. 48, 4.
 a??-gata, pp. *come*, vii. 103, 3. 9 [gam go].
 a??-gam-i??ha, a. spv. *coming most gladly*, x. 15, 3.
 a??g-as, n. *sin*, vii. 86, 4; x. 15, 6 [cp. Gk. ?γος ‘guilt’].
 a??c-ya, gd. *bending*, x. 15, 6 [a?? + ac bend].
 a??-jāta, pp. *produced*, x. 129, 6 [jan generate].
 a??j-ya, n. *melted butter*, x. 90, 6 [a??-añj anoint].
 ā?i, m. *axle-end*, i. 35, 6.
 a??-tata, pp. *extended*, x. 135, 6 [tan stretch].

- ā-tasthiva??s, red. pf. pt. *having mounted*, ii. 12, 8 [a?? + sthā *stand*].
 āt-mán, m. *breath*, x. 168, 4 [Old Saxon *āthom* ‘breath’].
 Ādityá, m. *son of Aditi*, iii. 59, 2. 3. 5.
 āp *obtain*, V. P. āpnóti; pf. āpa, iv. 51, 7 [Lat. *ap-iscor* ‘reach’, *ap-ere* ‘seize’].
 ā-bhis, I. pl. f. of prn. root a, *with these*, v. 83, 1.
 ā-bhú, a. *coming into being*, x. 129, 3.
 āmá, a. *raw, unbaked*, ii. 35, 6 [Gk. ?μ?-ς ‘raw’].
 ā-yat-i??, pr. pt. f. *coming*, x. 127, 1. 3 [a?? + i *go*].
 āyas-á, a. f. i??, *made of iron*, viii. 29, 3 [áyas *iron*].
 āy-ú, a. *active*; m. *living being, mortal*, iii. 59, 9 [i *go*].
 a??-yudh-a, n. *weapon*, viii. 29, 5 [a?? + yudh *fight*].
 a??y-us, n. *span of life*, vii. 103, 10; viii. 48, 4. 7. 10. 11; x. 14, 14 [*activity*: i *go*].
 āra?yá, a. *belonging to the forest*, x. 90, 8 [ára?ya].
 ā-róhant, pr. pt. *scaling*, ii. 12, 12 [ruh *mount*].
 āvis, adv. *in view*, with k?, *make manifest*, v. 83, 3.
 āś-ú, a. *swift*, vii. 71, 5 [Gk. ?κú-ς].
 āśu-héman, a. (Bv.), *of swift impulse*, ii. 35, 1.
 ā-sām, gen. pl. f. of the prn. root a, *of them*, iv. 51, 6.
 a??s-īna, irr. pr. pt. Ā., *sitting*, x. 15, 7 [ās *sit*].
 a??-hita, pp. *placed in* (lc.), viii. 29, 4; x. 14, 16; with sám *placed upon* (lc.), x. 135, 4 [dhā *put*].
 a??-huta, pp. *to whom offering is made*, v. 11, 3.
 I *go*, II. P. émi, x. 34, 5; éti, iv. 50, 8; x. 34, 6; 168, 1²; yánti, vii. 49, 1;
approach (acc.), viii. 48, 10; áyan, pr. sb. *pass*, vii. 61, 4; *attain*, vii. 63, 4; pf. iyúr, x. 15, 1. 2.
 ánu-*go after*, vi. 54, 5; *follow* (acc.), viii. 63, 5.
 ápa-*go away*, x. 14, 9.
 abhi-*come upon*. ipf. a??yan, vii. 103, 2.
 áva-*appease*: op. iyām, vii. 86, 4.
 a??-*come*, ii. 33, 1; v. 83, 6; *go to*, x. 14, 8.
 úpa a??-*come to* (acc.), i. 1, 7.
 úd-*rise*, vii. 61, 1; 63, 1-4; ipf. ait, x. 90, 4.
 úpa-*approach*, vii. 86, 3; 103, 3; x. 14, 10; 34, 10; *flow to*, ii. 35, 3.
 pārā-*pass away*, pf. iyúr, x. 14, 2. 7.
 pári-*surround*, ii. 35, 4. 9.
 prá-*go forth*, i. 154, 3; x. 14, 7.
 ánu prá-*go forth after*, vi. 54, 6.
 ví-*disperse*, x. 14, 9.
 sám-*flow together*, ii. 35, 3; *unite*, vii, 103, 2.
 ichá-māna, pr. pt. Ā. *desiring*, x. 34, 10 [i? *wish*].
 i-tás, adv. *from here*, x. 135, 4.
 í-ti, pcl. *thus*, ii. 12, 5²; vi. 54, 1. 2; x. 34, 6 [180].
 it-tha??, adv. *thus*, ii. 35, 11; *truly*, i. 154, 5 [id + thā; 180].
 í-d, emphasizing pcl. *just, even*, i. 1, 4. 6; 85, 8; 154, 3; ii. 35, 8. 10; iv. 50, 7. 8; 51, 9; vii. 86, 3. 6; x. 14, 16; 34, 5. 7. 8. 13; 127, 3 [Lat. *id*: 180].

í-d-ám, dem. prn. n. *this*, i. 154, 3; ii. 12, 14; 33, 10; iv. 51, 1; v. 11, 5; x. 14, 15; 15, 2; 90, 2; 129, 3; 135, 7; *this world*, v. 83, 9; = *here*, vi. 54, 1 [111].

í-da??nīm, adv. *now*, i. 35, 7.

idh *kindle*, VII. Ā. inddhé.

sám-*kindle*, 3. pl. indhate, ii. 35, 11; pf. īdhiré, v. 11, 2.

ídh-má, m. *fuel*, x. 90, 6 [idh *kindle*].

índ-u, m. *drop, Soma*, viii. 48, 2. 4. 8. 12. 13. 15; pl. iv. 50, 10; viii. 48, 5.

Índra, m. name of a god, i. 85, 9; ii. 12, 1-15; iv. 50, 10. 11; v. 11, 2; vii. 49, 1; viii. 48, 2. 10; x. 15, 10; 90, 13.

indr-iyá, n. *might of Indra*, i. 85, 2 [Índra].

i-nv go, I. P. ínvati [secondary root from i *go* according to class v.: i-nu].

sam-*bring*, i. 160, 5.

imá, dem. prn. stem, *this*, A. m. imám, ii. 35, 2; x. 14, 4; 15, 6; N. m. pl. imé, vi. 54, 2; viii. 48, 5; n. ima??, ii. 12, 3; x. 15, 4; ima??ni, vii. 61, 6; 71, 6 [111].

i-y-ám, dem. prn. f. *this*, v. 11, 5; vii. 61, 7; 71, 6²; x. 129, 6. 7 [111].

írā, f. *nurture*, v. 83, 4.

ír-i?a, n. *dice-board*, x. 34, 1. 9.

ír-ya, a. *watchful*, vi. 54, 8.

i-va, enc. pcl. *like*, i. 1, 9; 85, 5. 8²; ii. 12, 4. 5; 33, 6; 35, 5. 13; iv. 51, 2; v. 11, 5; 83, 3; vii. 63, 1; 103, 5²; viii. 29, 8; 48, 4². 6. 7²; x. 34, 1. 3. 5. 8; 127, 7. 8 [180].

i?-irá, a. *devoted*, viii. 48, 7.

i??á-vrata, a. (Bv.) *accordant with desired ordinances*, iii. 59, 9.

i??ā-pūrtá, n. (Dv.) *sacrifice and good works*, x. 14, 8 [i?-ā, pp. du. of yaj *sacrifice* + pūrtá, pp. of p? *fill, bestowed*].

i-há, adv. *here*, i. 1, 2; 35, 1. 6; ii. 35, 13. 15; vi. 54, 9; vii. 49, 1. 2. 3. 4; x. 14, 5. 12; 15, 3. 5. 7. 11. 13²; 90, 4; 129, 6.

i?ā, f. *consecrated food*, iv. 50, 8.

ī go, IV. Ā. i??yate, x. 168, 2; *approach*, īmahe, vi. 54, 8.

antár-go *between* (acc.), i. 35, 9; 160, 1.

īj-āná, pf. pt. Ā. (of yaj), *sacrificer*, iv. 51, 7.

ī? *praise*, II. Ā., i??e, i. 1, 1.

i??-ya, gdv. *praiseworthy*, i. 1, 2 [ī? *praise*].

īm, enc. pcl. (acc. of prn. i), i. 85, 11; ii. 12, 5; 33, 13²; 35, 1; vii. 103, 3 [180].

i??ya-māna, pr. pt. Ā. *going*, x. 168, 3 [ī go].

īr *stir, set in motion*, II. Ā. i??rte.

ānu sá? *prá-speed on together after*, x. 168, 2.

úd-*arise*, x. 15, 1; v. 83, 3.

prá-, cs. īráya, *utter forth*, ii. 33, 8.

īs *be master of, overpower*, II. Ā. i????e, with gen., viii. 48, 14.

i??ś-āna, pr. pt. Ā. *ruling over, disposing of* (gen.), vi. 54, 8; x. 90, 2; m. *ruler*, ii. 33, 9.

ī? *more*, I. i????ati, -te, from (ab.), v. 83, 2.

ī?-itá, pp. *implored*, x. 15, 12 [ī? *praise*].

U, enc. pcl. *now, also*, i. 35, 6; 154, 4; ii. 33, 9; 35, 10. 15; iv. 51, 1. 2; v. 83, 10²; vi. 54, 3; vii. 61, 6; 63, 1. 2; 86, 3. 8; viii. 48, 3; x. 14, 2; 15, 3; 127, 3²; 129, 1² [180].

uk-thá, n. *recitation*, iv. 51, 7 [vac *speak*].

1. uk?*sprinkle*, VI. uk?áti, -te, x. 90, 7.
pra-*besprinkle*, x. 90, 7.

2. uk?*grow*.

uk?-itá, pp. *grown strong*, i. 85, 2 [2. uk? = vak? *grow*].

ug-rá, a. *mighty*, ii. 33, 9; x. 34, 8; *fierce, terrible*, ii. 33, 11; viii. 29, 5.

uchánt, pr. pt. *shining*, iv. 51, 2 [1. vas *shine*].

u-tá, pcl. *and*, i. 85, 5; 154, 4; ii. 12, 5; 35, 11; iii. 59, 1; iv. 50, 9; v. 83, 2². 10; vi. 54, 6; vii. 63, 5; 86, 2; viii. 48, 1. 5. 8. 14; x. 34, 2; 90, 2; utá vā, vii. 49, 2²; = *and*, viii. 48, 15 [180].

utó, pcl. *and also*, x. 168, 1 [utá + u].

út-tara, cpv. a. *upper*, i. 154, 1 [úd *up*].

út-sa, m. *spring*, i. 85, 11; 154, 5 [ud *wet*].

ud *wet*, VII. P. unátti, undánti [cp. Lat. *und-a* ‘wave’].
ví-*moisten, drench*, i. 85, 5; v. 83, 8.

ud-án, n. *water*, i. 85, 5 [Go. *watō* ‘water’].

udan-vánt, a. *water-laden*, v. 83, 7.

úd-ita, pp. *risen*, vii. 63, 5 [i *go*].

udumbalá, a. *brown* (?), x. 14, 12.

ud-vát, f. *upward path*, i. 35, 3; *height*, v. 83, 7; x. 127, 2 [úd *up* + sf. *vat*].

upa-k?iyánt, pr. pt. *abiding by* (acc.), iii. 59, 3 [k?i *dwel*].

upa-má, spv. a. *highest*, viii. 29, 9.

upa-yánt, pr. pt. *approaching*, ii. 33, 12 [i *go*].

úpa-ra, cpv. a. *later*, x. 15, 2 [Av. *upara* ‘upper’, Gk. ?περο-ς ‘pestle’, Lat. *s-uperu-s* ‘upper’].

upári, adv. *upward*, x. 34, 9; *above*, x. 129, 5 [Gk. ?πέρ, ?πείρ = ?πέρι, Lat. *s-uper*, Old High German *ubir* ‘over’].

úpa-śrita, pp. *impressed on* (lc.), vii. 86, 8 [śri *resort*].

upa-sádyā, gdv. *to be approached*, iii. 59, 5 [sád *sit*].

upá-stha, m. *lap*, i. 35, 5. 6; vii. 63, 3; x. 15, 7.

upa-hatnú, a. *slaying*, ii. 33, 11 [ha-tnu from han *slay*].

úpa-hūta, pp. *invited*, x. 15, 5 [hū *call*].

upārá, m. *offence*, vii. 86, 6 [upa + ara from ? *go*: *striking upon, offence*].

ubj *force*, VI. P., ubjáti.
nir-*drive out*, i. 85, 9.

ubhá, a. *both*, i. 35, 9; x. 14, 7 [cp. Lat. *am-bo*, Gk. ?μ-?ω ‘both’, Eng. *bo-th*].

ubhá-ya, a. pl. *both*, ii. 12, 8.

ubhaya??-dat, a. *having teeth on both jaws*, x. 90, 10.

ur-ú, a., f. urv-i??, *wide*, i. 85, 6. 7; 154, 2; vii. 61, 2; 86, 1; x. 127, 2 [Av. *vouru*, Gk. ε?ρú-ς].

uru-kramá, a. (Bv.) *wide-striding*, i. 154, 5 [kráma, m. *stride*].

uru-gāyá, a. (Bv.) *wide-paced*, i. 154, 1. 3. 6; viii. 29, 7 [-gāya *gait* from gā *go*].

uru-cák?as, a. (Bv.) *far-seeing*, vii. 63, 4 [cák?as, n. *sight*].

uru-vyácas, a. (Bv.) *far-extending*, i. 160, 2 [vyácas, n. *extent*].

- uru-śá?sa, a. (Bv.) *far-famed*, viii. 48, 4 [śá?sa, m. *praise*].
 uru-?yú, a. *freedom-giving*, viii. 48, 5 [from den. uru-?ya *put in wide space, rescue*].
 urū-?asá, a. (Bv.) *broad-nosed*, x. 14, 12 [urú + nás *nose*].
 urviya??, adv. *widely*, ii. 35, 8 [inst. f. of urvi?? *wide*].
 urv-i??, f. *earth*, x. 14, 16 [urú *wide*].
 uś-ánt, pr. pt. *eager*, vii. 103, 3; x. 15, 8² [vaś *desire*].
 U?-ás, f. *Dawn*, ii. 12, 7; vii. 63, 3; 71, 1; x. 127, 3, 7; pl. iv. 51, 1-9; 11 [1. vas *shine*; cp. Gk. ?ός (for *āus-ōs*), Lat. *aur-ōr-a*].
 usrá-yāman, a. (Bv.) *faring at daybreak*, vii. 71, 4 [usrá *matutinal*, ya??man, n. *course*].
 usr-fyā, f. *cow*, iv. 50, 5 [f. of usr-íya *ruddy* from us-rá *red*].
 Ū, enc. pcl., ii. 35, 3; iv. 51, 2 [metrically lengthened for u].
 ū-tí, f. *help*, i. 35, 1; viii. 48, 15; x. 15, 4 [av *favour*].
 ūrú, m. du. *thigh*, x. 90, 11, 12.
 u??rj, f. *vigour, strength*, vii. 49, 4; x. 15, 7.
 ūrjáyant, den. pr. pt. *gathering strength*, ii. 35, 7.
 ūrdh-vá, a. *upright*, ii. 35, 9; *upward*, x. 90, 4 [Gk. ?ρθό-ς for ?ρθ-?ό-ς; Lat. *arduus* ‘lofty’].
 ūrdhvám, acc. adv. *upwards*, i. 85, 10.
 u??rmyā, f. *night*, x. 127, 6.
 ūr-vá, n. *receptacle*, ii. 35, 3; *fold, herd*, iv. 50, 2 [1. v? *cover*].
 ? go, V. P. ??óti, int. *álarti arise*, viii. 48, 8 [Gk. ?ρ-ν?-μι ‘stir up’].
 abhí-*penetrate to* (acc.), i. 35, 9.
 prá-*send forth*, III. íyarti, vii. 61, 2.
 r??k-van, m. pl. name of a group of ancestors, x. 14, 3 [*singing* from arc *sing*].
 r??k-vant, a. *singing, jubilant*, iv. 50, 5 [arc *sing*].
 r??c, f. *stanza*, ii. 35, 12; *collection of hymns, ?gveda*, x. 90, 9 [arc *sing, praise*].
 ?cás-e, dat. inf. with prá, *to praise*, vi. 61, 6 [arc *praise*].
 ?-?á, n. *debt*, x. 127, 7.
 ??ā-ván, a. *indebted*, x. 34, 10 [??á *debt*].
 ?tá, n. *settled order*, i. 1, 8; iv. 51, 8; *truth*, x. 34, 12 [pp. of ? go, *settled*].
 ?tá-jāta-satya, a. *punctually true*, iv. 51, 7 [*true as produced by established order*].
 ?ta-jñá, a. *knowing right*, x. 15, 1.
 ?ta-yúj, a. *yoked in due time*, iv. 51, 5; vii. 71, 3.
 ?ta-spr??ś, a. *cherishing the rite*, iv. 50, 3.
 ?ta??-van, a. *holy*, ii. 35, 8; x. 168, 3; *pious*, vii. 61, 2; f. -varī *observing order*, i. 160, 1.
 ?tú, m. *season*, vii. 103, 9 [*fixed time*: from ? go].
 ?té, adv. prp. with ab., *without*, ii. 12, 9 [loc. of ?tá].
 ?tv-íj, m. *ministrant*, i. 1, 1 [?tú + íj = yaj *sacrificing in season*].
 ?dūdára, a. *compassionate*, ii. 33, 5; *wholesome*, viii. 48, 10.
 ?dhthrive, V. P. ?dhnóti.
 ánu-*bring forward*, op. 2. s. ?dhyās, viii. 48, 2.
 r??dhak, adv. *separately*, vii. 61, 3.

?bh-ú, m. pl. name of three divine artificers, iv. 51, 6 [*skilful*, from rabh *take in hand*].
 r???-i, m. *seer*, i. 1, 2; iv. 50, 1; x. 14, 15; 90, 7.
 ??-?í, f. *spear*, i. 85, 4 [?? *thrust*].
 ??-vá, a. *high, lofty*, vii. 61, 3; 86, 1.
 É-ka, nm. *one*, i. 35, 6; 154, 3, 4; vii. 103, 6⁴; viii. 29, 1-8. 10; x. 14, 16; 129, 2, 3 [prn. root e].
 eka-pará, a. *too high by one*, x. 34, 2.
 éke?a, a. *having one pole*, x. 135, 3 [ī?ā + *pole* of a car].
 e-tá, dem. prn. stem, *this*: n. etád, iii. 59, 5; acc. m. etám *this*, x. 14, 9; *him*, x. 34, 4; inst. eténa, v. 83, 6; n. pl. eta??, x. 15, 14; m. pl. eté *these*, vii. 103, 9 [prn. root e + tá *this*].
 éta-śa, m. steed of the Sun, vii. 63, 2 [éta *speeding*, from i go].
 eta??-vant, a. *such*, x. 90, 3 [prn. etá *this* + sf. vant].
 e-na, enc. prn. stem of 3. prs. *he, she, it*: acc. enam *him*, ii. 12, 5; iii. 59, 3; vii. 103, 2; x. 14, 11; 34, 4; 168, 2; acc. pl. enān *them*, vii. 103, 3; gen. du. enos *of them two*, vii. 103, 4 [prn. root e].
 én-as, n., ii. 12, 10; vii. 71, 4; 86, 3.
 ena??, inst. *by it*, x. 14, 4; adv. *thither*, x. 14, 2 [inst. of prn. root a].
 e-bhis, I. pl. *with them*, x. 34, 5 [prn. root a].
 e-bhyas, D. pl. *to them*, x. 34, 8 [prn. root a].
 e-vá, pcl. *thus, just*, i. 1, 3; ii. 12, 1; iv. 51, 9; vi. 54, 1, 2; x. 90, 2 [prn. root e; cp. 180].
 e-va?? (= evá), adv. *thus, just*, ii. 33, 15; iv. 50, 8 [prn. root e].
 e-?á, dem. prn.: N. s. m. e?á? *this*, x. 168, 4; *he*, ii. 12, 15; vii. 63, 3; viii. 29, 6; f. e?a?? *this*, x. 14, 2; *she*, x. 34, 2 [from prn. root e + sa].
 e-?ām, G. pl. m. *of them*, i. 85, 3; vii. 103, 5². 6; x. 34, 5, 8; 129, 5 [prn. root a].
 Ók-as, n. *abode*, iv. 50, 8 [*wonted place*: uc *be wont*].
 ój-as, n. *might*, i. 85, 4, 10; 160, 5 [uj = vaj; cp. Lat. *augus-tu-s* ‘mighty’, ‘august’].
 oajā-yámāna, den. pr. pt. Ā. *showing one’s strength*, ii. 12, 11 [ójas].
 ój-īyā?s, cpv. a. *mightier*, ii. 33, 10.
 ó?a-dhī, f. *plant*, v. 83, 1, 4, 5, 10; vii. 61, 3 [áv(a)s-a *nurture* (av *further*) + dhī *holding*, from dhā *hold*].
 Ká, inter. prn. *who?* i. 35, 7; x. 129, 6; 135, 5²; G. kásya, x. 129, 1; du. káu, x. 90, 11²; with cid: I. kéna cid *by any*, x. 15, 6; pl. N. ké cid *some*, viii. 103, 8.
 ka-kúbh, f. *peak*, i. 35, 8.
 ka-tamá, inter. prn. *which (of many)?* i. 35, 7; iv. 51, 6; with caná *any*, x. 168, 3 [Lat. *quo-tumu-s*].
 kati-dha??, adv. *into how many parts?* x. 90, 11 [ká-ti *how many?* Lat. *quot*].
 ka-dā, inter. adv. *when?* vii. 86, 2; with caná, *ever*, vi. 54, 9 [ká *who?*].
 kánikradat, int. pr. pt. *bellowing*, iv. 50, 5; v. 83, 1, 9 [krand *roar*].
 kán-īyā?s, cpv. *younger*, vii. 86, 6 [cp. kan-ya??, f. *girl*; Gk. καινός ‘new’ for καινός-ς].
 kam, pcl., i. 154, 1 [*gladly*: cp. p. 225, 2].
 kár-tave, dat. inf. of k? *do*, i. 85, 9.
 kalmalīk-in, a. *radiant*, ii. 33, 8.

kav-í, m. *sage*, v. 11, 3; vii. 86, 3; x. 129, 4 [Av. *kavi* 'king'].
kaví-kratu, a. (Bv.) *having the intelligence of a sage*, i. 1, 5; v. 11, 4.
kaví-tara, cpv. a. *wiser*, vii. 86, 7.
kavi-śastá, pp. (Tp.) *recited by the sages*, x. 14, 4.
kav-yá, a. *wise*, x. 15, 9; m. pl. name of a group of Fathers, x. 14, 3.

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[\[P. 14, line 27,\]](#)for śitipa??do read śitipād?.

[\[P. 28, line 1,\]](#)read [Page Number xxxii, Line Number 2 in PDF for Sanskrit Version]

[\[P. 31, line 29, and p. 46, l. 29,\]](#)for yó read y?.

[\[P. 48,\]](#)head-line, for i. 12, 4 read ii. 12, 4.

[\[P. 51, line 31,\]](#)for yó read y?.

[\[P. 60, line 13,\]](#)for no read n?.

[\[P. 69, line 2,\]](#)for ?á? read ?a?.

[\[Pp. 68, 70, 71, 75,\]](#)head-lines, for APA? read APĀ?.

[\[P. 118,\]](#)head-line, for APAS read ĀPAS.

[\[P. 125, line 12,\]](#)for viśvácak?ās read viśvácak?ās.

[\[P. 128, line 3,\]](#)for nu?? read nu???

[\[P. 139, line 14,\]](#)for vibhi??dako read vibhi??dak?.

[\[P. 142, last line, and p. 143, line 11,\]](#)for anyó read any?.

[\[P. 144, head-line,\]](#)for MA??ŪKAS read MA??ŪKĀS.

[\[P. 179, line 26,\]](#)for té read te??

[\[P. 184, line 17,\]](#)for tē read te??.

[\[P. 224, head-line and line 1,\]](#)for abhīti read abhi??ti.