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CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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CAMBRIDGE, MASSACHUSETTS
PUBLISHED BY HARVARD UNIVERSITY

THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

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PART II

TRANSLATION AND NOTES

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CONTENTS

ADHYĀYA I.

Introduction.

VARGA	PAGE
1. Importance of knowing the deities. The Vedic Triad	1
2. Prayer and praise	2
3. Different kinds of hymns	3
4. Hymn deities, stanza deities, incidental deities	4
5. Origin of names	5
6. Śaunaka's view : all names derived from action	6
7. Auspicious names. Different kinds of formulas	7
8. Different kinds of formulas and modes of expression	9
9. Definition of noun and verb	10
0-12. Examples of different kinds of formulas	10
3. The Sun and Prajāpati as the source of all	14
4. The three forms of Agni	15
5. The Triad and the Ātman. Three forms of Vāc	16
6. The chief deity of a hymn	17
7. Names of deities enumerated	18
8. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya	19
9. The three Agnis	20
0. Agni, Jātavedas, Vaiśvānara : essentially identical, but distinguished	21
1. The deities of the three worlds in the descending series	22
2, 23. The deities representing terrestrial Agni	23
4. Other deities associated with Agni	26
5. The groups of deities of the middle sphere belonging to Indra	28
6. Deities and deified objects belonging to Indra's sphere	29

ADHYĀYA II.

Introduction (continued).

1. Deities of Indra's sphere	31
2. Deities of Sūrya's sphere : his three wives	32
3. Deities of Sūrya's sphere (concluded)	34

VARGA	PAGE
4 Surya and Vaisvanara, a form of Agni	35
✓ 5 Five names of Agni Derivation of Agni, Dravinodas, Tanunapāt	36
6 Naraśamsa, Pavamāna Jatavedas	37
7 The twenty six names of Indra Vayu Varuna Rudra Indra (1-4)	39
8 Parjanya Bṛhaspati Brahmanaspati Ksetrasya pati Rta (5-9)	40
9 Vastospati Vacaspati Aditi Ka Yama (10-14)	42
10 Mitra, Viśvakarman Sarasvat Vena Manyu (15-19)	44
11 Asuniti Apam napat Dadhikra Dhatr Tarkṣya (20-24)	46
12 Pururavas (25) Mṛtyu (26) The seven names of the Sun bavitr (1) Bhaga (2)	47
13 Pusan Visnu Keśin Viśvanara Vrsākapi (3 7)	49
14 Derivation of Visnu The incidental names of the deities cannot be enumerated	50
15 Threefold Vāc her terrestrial and middle forms	51
16 Other middle forms of Vāc Her four celestial forms	53
✓ 17 Names of female seers three groups	55
18 Deity in self laudations and colloquies (87 88)	56

Grammatical Section (89-121)

Different kinds of particles (89-93)	57
19 Particles (concluded) Prepositions Genders	58
20 Nouns Pronouns Importance of meaning Rules for construing	59
21 Analysis of words Six kinds of compounds ✓	60
22 Meaning and analysis of words	61
23 Yaska's wrong explanations Dropping of letters	63
24 Word and sense The verb expresses a form of becoming Definition of <i>bhavayttam</i> Six forms of becoming (<i>bhava</i>)	64
25 The deities of the Vyahrtis and of Om	65

The Deities of the Rg veda

26 The first three hymns Authors of Vaisvadeva hymns	67
27 Character of Vaisvadeva hymns	68
28 Passages of the Rg veda addressed to Sarasvatī Indra hymns	69
29 Indra associated with the Maruts in RV 1 6	71
30 The deities of RV 1. 12 and of the Āpri hymn 1 13	73
31 The eleven Āpri hymns	74
32 Tanunapāt and Naraśamsa The deities of the Āpri hymns (ii. 157—iii 30) Idhma a form of Agni	75

ADHYĀYA III.

Deities of Ṛg-veda i. 13-126.

VARGA	PAGE
1. Tanūnapāt. Narāsaṃsa. Ṇa. Barhis	77
2. The Divine Doors. Night and Morning	78
3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭr	80
4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead	82
5. The horse's head of Dadhyañc. The middle Tvaṣṭr	83
6. Vanaspati. The Svāhākr̥tis	85
7. Tanūnapāt and Narāsaṃsa in Āprī hymns. Deities of RV. i. 14 and 15	86
8. Hymn to the Seasons: RV. i. 15	87
9. Three kinds of Vaiśvadeva hymns	89
10. How to ascertain the deity of a hymn	90
11, 12. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns	91
13. Explanation of Dravinodas. Deities of RV. i. 16-18	95
14. Deities of RV. i. 18. Eight names of Prajāpati (69-74)	97
15. Prajāpati's names (continued). Deities of RV. i. 19	98
16. How to ascertain the deity of a stanza, &c.	100
17. Story of the Ṛbhvas and Tvaṣṭr	102
18. Deities of RV. i. 20-22	103
19. RV. i. 22 (concluded). RV. i. 23; Pūṣan Āghr̥ṇi	105
20. Deities of RV. i. 24-30	106
21. Deities of RV. i. 31-40	108
22. Deities of RV. i. 41-47	109
23. RV. i. 48-60. Story of Savya. The Śatarcins	111
24. RV. i. 61-73. The eleven Sauparna khilas. RV. i. 74-89	112
25. RV. i. 90-93. The order (according to the Bāṣkalas) of hymn-groups in Maṇḍala i. 74-164	114
26. RV. i. 94-111. Seers of hymns with refrains. The thousand Jātavedas hymns of Kaśyapa	115
27. RV. i. 105. Story of Trita	118
28. Deities of RV. i. 112-121	119
29, 30. Story of Kaksīvat and Svanaya	120
31. Dānastutis. Narāsaṃsī stanzas. Opinions regarding RV. i. 126. 6, 7	123

ADHYĀYA IV.

Deities of RV. i. 127-iv. 32.

1. Story of Romaśā and Indra. RV. i. 127-136. Praise in the dual	125
2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns	126
3. Story of the birth of Dirghatamas	128

VARGA	PAGE
4 Hymns revealed to Dirghatamas RV 1 140-156	129
✓5 Story of Dirghatamas (continued)	130
6 Deities of RV 1 157-163	132
7 Deities of RV 1 164 The three Agnis The year	133
8 Account of the contents of RV 1 164 (continued)	135
9 RV 1 164 (concluded) RV 1 165 Indra and the Maruts	136
10 Indra the Maruts and Agastya RV 2 169 170	139
11 RV 1 171-178 Agastya and Lopamudra RV 1 179	140
12 Story of Agastya and Lopamudra (concluded) RV 1 180-191	141

Mandala 11

13 15 Deities of RV 11 1-12 Story of Gr̥tsamada Indra and the Daityas	143
16 Deities of RV 11 23-30	146
17 Deities of RV 11 31-35	148
18 Deities of RV 11 36-43 Indra as a Kapīṣṭhala	150

Mandala 111

19 The seer Viśvamitra Deities of RV 111 1-6	151
20 Deities of RV 111 7-29	153
21 Deities of RV 111 30-33 Viśvamitra Sudās and the Rivers	154
22 RV 111 31 an adoptive daughter Viśvamitra and Śakti	156
23 Viśvamitra and Vac Sasarpari Spells against the Vasisthas	157
24 Deities of RV 111 54 60	158
25 Deities of RV 111 61, 62	160

Mandala 1v

26 Deities of RV 1v 1-15	161
27, 28 RV 1v 18-30 Indra's birth and fight with Vamadeva	162
29 The steeds of the various gods	164

ADHYAYA V

Deities of RV 1v 33-vii 49

1 2 Deities of RV 1v 33-58	166
----------------------------	-----

Mandala v

3 Deities of RV v 1-28 Story of Tryaruna and Vṛca Jāna	169
4 Story of Tryaruna (concluded)	170
5 References to RV v 2 2 9 in other works Deities of RV v 29-40	171
6 Atri's Danastuti	173
7 Rnamcaya's gift to Śukra Deities of RV v 41-51	174

CONTENTS

xi

VARGA	PAGE
8. Detailed account of RV. v. 41-43	175
9. Deities of RV. v. 43 (continued), 44, 45	177
10. Deities of RV. v. 51-60	178
11-15. Story of Śyāvāśva	179
16. RV. v. 73-78. Story of Saptavadhri	186
17. Deities of RV. v. 79-87. The S'rīsūktam and six other khilas	187
18. The khilas of Prajāvat and Jīva Putra. Employment of formulas	189
19. Story of the birth of Bhrgu, Aṅgiras, and Atri	191

Maṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46	192
21. Deities of RV. vi. 37, 44, 45, 47	193
22. Deities of RV. vi. 47 (continued) and vi. 48	196
23. Deities of RV. vi. 49-62	196
24. Deities of RV. vi. 63-74. The seven treasures	197
25. RV. vi. 75. Story of Abhyāvartin and Prastoka Śarājaya	198
26. Deities of RV. vi. 75 in detail	199
27. Detailed account of RV. vi. 75 (continued)	200
28. Story of Cāyamāna and Prastoka (concluded)	201

Maṇḍala vii.

29. Pedigree of Vasiṣṭha. Kaśyapa's wives	202
30. Story of Mitra-Varuṇa and Urvaśī	203
31. Birth of Agastya and Vasiṣṭha	204
32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32	206
33. Deities of RV. vii. 33-38	207
34. Deities of RV. vii. 38-43	208
35. Deities of RV. vii. 44-49	210

ADHYĀYA VI.

Deities of RV. vii. 50—x. 17.

1. Deities of RV. vii. 50-66	211
2. Deities of RV. vii. 66-85	212
3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89	213
4. Deities of RV. vii. 90-96	214
5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96	215
6. Deities of RV. vii. 97-104	216
7. Detailed account of RV. vii. 104	218

Mandala viii.

VARGA	PAGE
8 Story of Kanva and Pragatha	219
9 Deities of RV viii 1-21	220
10 Deities of RV viii 5-18	222
11 RV viii 19 praise of Trasadasyu's gifts	223
12 The boons chosen by the seer Story of Sobhari and Citra	224
13 Story of Sobhari and Citra (continued) RV viii 22-25	225
14 Deities of RV viii 26-31 RV viii. 29 is a prthak karma stuti	227
15 Detailed account of RV viii 29 31 Deities of RV viii 32 34	228
16 Indra and Vyamsa's sister Deities of RV viii 35-46	230
17 Deities of RV viii 47-56	231
18 Deities of RV viii 60-67	232
19 Deities of RV viii 68-75	234
20 Deities of RV viii 76-90	235
21 Story of Apala	236
22 Story of Apala (concluded) Deities of RV viii 92 93	237
23 24 Story of Soma's flight from the gods	238
25 Details regarding RV viii 100 Vṛṣṇu helps Indra	241
26 Details regarding the deities of RV viii 101	242

Mandala ix.

27 Deities of RV ix. 1-86	243
28 Deities of RV ix. 87 96 112	245
29 Indra and the seers Value of penance	246

Mandala x

30 Deities of RV x 1-8 Trisṛas and Indra	248
31 Deities of RV x. 9-14	249
32 Deities of RV x. 14 (concluded) 15 16 Three Agnis	250
33 Story of Saranyu RV x. 17	251

ADHYAYA VII

Deities of Rv x 17-98

1 Story of Saranyu (continued)	252
2 Story of Saranyu (concluded) Deities of PV x 17	253
3 Detailed account of the funeral hymn PV x 18	254
4 Formulas in which no deity is mentioned	255
5 Deities of RV x. 19-27	257
6 RV x 27 (continued) RV x 28 Dialogue of Indras and Varuna	258

CONTENTS

xiii

VAEGA

	PAGE
7. Deities of RV. x. 30-33	259
8. The hymn of Dice: RV. x. 34. Deities of RV. x. 35-44	260
9. Deities of RV. x. 45, 46. Story of Ghosā	262
10. Story of Ghosā (concluded)	263
11, 12. Story of Indra Vaikuṅṭha	264
13. Story of Indra Vaikuṅṭha (concluded). Story of Agni and his brothers: RV. x. 51-53	266
14. Story of Agni's flight (continued)	267
15. The meaning of <i>pañca janāḥ</i>	268
16. Story of Agni's flight (continued)	270
17. Story of Agni's flight (concluded). RV. x. 54-57	271
18, 19. Story of Subandhu	272
20. Detailed account of RV. x. 59, 60	275
21. Story of Subandhu (concluded). Deities of RV. x. 61-66	276
22. Details of RV. x. 63-66. Deities of RV. x. 67-72	277
23. Detailed account of RV. x. 71	279
24. Details of RV. x. 72-84. Two khilas	280
25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas	282
26. Account of the Sūryā hymn (continued)	283
27. Derivation of Candramas. Contents of RV. x. 85. 20-30	284
28. Contents of RV. x. 85. 31-43	286
29. Remarks on the Sūryā hymn (concluded)	287
30. Deities of RV. x. 89-93. Story of Purūravas and Urvaśī	289
31. Story of Purūravas and Urvaśī (concluded)	290
32. Deities of RV. x. 96, 97. Story of Devāpi: RV. x. 98	292

ADHYĀYA VIII.

Deities of RV. x. 98-191 (1-98). Conclusion (99-140).

1. Story of Devāpi (continued)	294
2. Story of Devāpi (concluded). Deities of RV. x. 99-101	294
3. Deities of RV. x. 102, 103. The khila of Nakula	296
4. Deities of RV. x. 104, 105. Bhūtamaśa Kaśyapa: RV. x. 106	298
5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108	299
6, 7. Story of Saramā and the Paṇis	300
8. Deities of RV. x. 109-120	302
9. Deities of RV. x. 121-129. Three khilas (<i>namas te; yāṅ kalpayanti</i> <i>no 'rayaḥ; āyusyam</i>)	303
10. Deities of RV. x. 130-137	305
11. The khila 'Bhūmiḥ.' The deities of RV. x. 138-142	306
12. Deities of RV. x. 143-154. Two khilas (Medhāsūktam and <i>ā sūr etu</i>)	308
13. Deities of RV. x. 155-159	309

VĀGGA		PAGE
14	Deities of RV x 160-164 Nairṛta .	Khila (<i>venas tat paśyat</i>) The seer Kapota 310
15	Deities of RV x 165-174	Khila (<i>yenedam</i>) 312
16	Deities of RV x 175-181	313
17	Deities of RV x 182-184	Khila (<i>nejamesa</i>) 315
18	Remarks on the khila 'Nejamesa' Deities of RV x 185-188	316
19	Deities of RV x 189 190	The khila 'Samjñanam' 318
20	RV x 191 The two khilas 'Pradhvaranam,' 'Nairhastyam.' Mahānamnī stanzas	320
21	The Mahānamnis do not constitute a hymn Kuntapa, &c	Remarks on the Praśas, 321
22	Deities of Nivids Nigadas, and Metres	324
23	Deities of Metres, Vedas, Vaṣaṭkara, Svāhakṛtis	The tones (Svaras) 325
24	Deities of the tones	326
25	Deities of the Prastava, Udgitha, Upadrava, Pratihara, Nidhana	327
26	Various deities incidental in Vaiśvadeva hymns	329
27	Remarks about deities and knowledge of them	330
28	Importance of knowing the deities	332

ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

- AB. = Aitareya Brāhmaṇa.
AGS. = Āśvalāyana Gṛhya Sūtra.
Āṛṣ. = Āṛṣānukramaṇī.
AS'S. = Āśvalāyana Śrauta Sūtra.
AV. = Atharva-veda.
BD. = Bṛhaddevatā.
JAOS. = *Journal of the American Oriental Society.*
JRAS. = *Journal of the Royal Asiatic Society of Great Britain and Ireland.*
KB. = Kauṣītaki Brāhmaṇa.
KZ. = Kuhn's Zeitschrift.
M.M. = Max Müller.
n. = Nītimañjarī.
Nir. = Yāska's Nirukta.
R. = Rājendralāla Mitra.
r. = the reading in Rājendralāla Mitra's text.
RV. = Rg-veda.
ṣ. = Ṣaḍguruśiṣya.
s. = Sāyana.
S. = Sarvānukramaṇī.
S'B. = Śatapatha Brāhmaṇa.
TB. = Taittirīya Brāhmaṇa.
TS. = Taittirīya Saṃhitā.
v. r. = various reading.
VS. = Vājasaneyi Saṃhitā.
ZDMG. = *Zeitschrift der deutschen morgenländischen Gesellschaft.*

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m¹, corrected to नमस्कृत्य b, नमस्कृत्य rd (R̥gvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रद्वयः).—ऋग्भ्यो B hr² m¹, ऋक्षु r.

^a The words *samānnāyānupūrvaśaḥ* occur also in R̥gvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि h m¹ r b k, हि तत्सर्वं r¹ r⁴.—अवगच्छति h m¹ b f k n, अविगच्छति r², अधि-
गच्छति r.—With the words देवतघ्नो हि मन्त्राणाम् cp. Sarvānukramaṇī, Introduction § 1:
मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradr̥ṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस् h m¹ b, तद्वितांस् f, तद्वितांस् k, तद्वित्तान् r² r⁴, तद्विदां r.—तदभिप्रायान्
h m¹ r f k, त्वभिप्रायान् b.

^a Cp. Nirukta vii. 3: *eam uccāvacair abhiprāyaṅ ṛṣiṇām mantradr̥ṣṭayo bhavanti.*

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

लौक्यानां Bhm¹r³, लौकिकानां r — वा hm¹fk, च b, no particle r

^a Cp. Sarvānukramanī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished' Cp. also below, i. 21, and Rgvidhāna i. 2 1

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk — सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp below, i. 69, Nirukta vii 5, Sarvānukramanī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m¹b, देव hd, देवं fkr. — मत्तया hm¹r³r⁴, छत्तया b fkr — तद्देव b fkr, तद्देव hm¹d —

The end of the *varga* is here marked by १ in bm¹, not in hdfk.

^a Cp Nirukta vii 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. r. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्वाशिपो तु hm¹rb, सुत्वाशिपो नु f, सुत्वाशिपसु r¹r⁴. — दृश्यते hm¹r, दृश्यन्ते b fkr¹r⁴ — ताः सुः r, ता सुः hfk, ता सुस् m¹, ता सु b

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me, and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येव hm¹r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवद्विर्वा सुवद्विर्वा hm¹bfkr², सुवद्विथ सुवद्विथ r.—अपिभिस्तत्त्वदर्शिभिः hm¹r, अपिभिर्मन्त्रदर्शिभिः bfk² (संदर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r¹r³(r⁴?)

11. When the name of a deity is mentioned in the second person^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm¹r³, प्रदृश्यते r.—तामेव देवतां विद्यान्मन्त्रे hm¹bfk, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyaksakṛtā madhyamapurusaṣogōs taam ill callena sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³fk², तु देवता hm¹, तद्देवता^० r.—^०मिधानां hm¹rbfk, ^०मिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm¹rbk, चिचं तद्दृश्यते चास्मिन् r¹r⁴.—एकस्मिन् hm¹r⁴, एकस्म bfk², एतस्यां r¹.—h has on the margin चिचं तद् दृश्यते चास्मिन्नेकस्यां वङ्गपु द्वयोरिति माथे पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*rṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a *subject-hymn* (*artha-sūkta*).

छन्दसो hm¹bfkr², छन्दोभ्यो r — च प्रजायते Bhr³m¹, तस्य जायते r — ऋषिसूक्तं तु bkr²dh (corrected on margin in h to °सूक्तानि), ऋषिसूक्तानि (तान्यत्र यावन्त्येकस्य) r¹r⁴ — The reading of 15^{ab} in the text is that of Bhr³m¹, instead of this r reads देवतैका तु यावत्सु देवतायास्तदुच्यते h has also on the margin सूयेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः । With reference to 15^{cd}, h has on the margin. यावत्स्वर्थः समायेत अ० ।

16 (The stanzas) which have a common metre are called a *metre-hymn* (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः स्युस् hr²r³r⁵, या स्युस् bfm¹, या स्यु k, यासु r — तच्छन्दः hdfm¹, तच्छन्दः r, छन्दः k, तदृषि^o b — वैविध्यमेवं Bhr³m¹, वैविध्यमेतत् r. — The end of the *varga* is here marked by ३ in hdm¹bfk

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु hrb, मंत्रेषु fk. — °थ यग्माञ्जि hm¹bf, °थ च्छग्माञ्जि r, °थ यग्माञ्जि k

^a Cp Nirukta vii 13 and x. 42

^b Cp. Nirukta i. 20 and vii 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only) In a formula addressed to one divinity certain other (names) are here mentioned,

मजन्ते वै hm¹r, मजन्ते धिः bfk — वै च्छचः hm¹r, धिः च्छचः b, धिश्चचः r¹r⁴fkr²r³. — न्यानि hm¹r¹fk, यानि br⁴. — च कानिचित् Bhm¹r³, प्रसङ्गतः r. — 18^d = 41^d.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि hm¹r¹bfk, °प्रकारेऽपि r¹r⁴r⁵.

20. a deity that is, (such) a hymn is understood to be one

that cannot be definitely described^a. When a hymn is broken up (*bhānne*)^b, one should here state the deity from (its) characteristic mark^c.

°श्रेष्ठं hm¹r³br⁶r⁷, °श्रेष्ठं fkr², °श्रेष्ठं r.—देवतामिह लिङ्गतः m¹r³b⁶fk, देवता लिंग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg. Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramāṇī i. 139. ^c Cp. Sarvānukramāṇī i. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful^a.

यथावच्च hm¹r, तथावच्च b⁶fk.—कर्मसु hm¹rb, कर्म प्र° fkr².—The end of the *varga* is here marked by ५ in hm¹b⁶fk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^aBecause the praisers, at the beginning and end of hymns, proclaim the occasion^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना b⁶fk², देवता नाम्नाम् r¹r⁴, देवतास्तास्ता hm¹r³.—उपेक्षितेह h⁶b⁶fk², उपेक्षिते हि m¹, अपेक्षितेह r¹r⁴.

^a Text, with translation and notes, of the following passage (22-33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'^a

स्वत्त्वानां r¹, सत्त्वानां f, सत्वानां all the rest. — वा b⁶fk¹r³, च hm¹r. — यद्वाच्यद् r¹r⁴, यद्वच्यद् hm¹rbk.

^a This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām* vā above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS except r^1r^4 , which have पीराणाः—मन्वते hr^3 , मन्वते $Bm^1r^1r^4d$ I have chosen the former reading against the balance of the MS evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS, and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d , which is a copy of b , has the latter reading

25. '(viz) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यद्दृश्योपवसनात् hm^1rb , यद्दृश्योपवराणात् f , यद्दृश्योपवचनात् $r^1r^4r^5$ —तथामुथायथाञ्च यत् bfk , तथामुथायथाञ्च r^1r^4 , तथामुथायथाञ्जपात् hr , तथा यथाञ्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna) Cp the various readings below, 1 28.

^a I have assumed this to be the most likely meaning from the use of *upa-vas* ^b Lit 'the condition of being the descendant (*ayana*) of him (*amusa*).'

26. With regard to that (question), Yāska, Gārgya, and Rathī-tara say, 'from four from prayer, from the diversity of objects^a, from speech, and from action.'

०रथीतराः hm^1rbf , ०रथतराः kr^2 .—Between इति and तत्राङ्गर् fk insert नामानि कर्मतस्त्वाह शोभते, evidently copied by mistake from 27^{a,b}.—थार्थवेख्याद् hm^1rb , थार्थवेख्याद् fk^2r^5 (०रूपाद् f), थ च वेख्याद् r^1r^4 —The end of the *varga* is here marked by ५ in $bfdm^1$, not in k

^a *Artha-vaīrūpya* here corresponds to *rūpa* in 25

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance^a, all arise from action.

कर्मतस्त्वाह $br^1r^3m^1bfk$, कर्मणा चाह r —वाच्य $hr^3br^2r^5$, वाक्यं r , काव्यं fk .

^a *Rūpa* here corresponds to *artha-vaīrūpya* and *vācya* to *vāc* in 26

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addiction and extraction, is simply action: and so hear (what) the reasons (are).

यद्दृश्योपवसनात् hr̄b, यद्दृश्योपवचनात् fkr², यद्दृश्या निवासाच्च r¹r⁴.—तथामु-
 व्यायणाच्च यत् hr̄b, तथामुप्यायणाय यत् fk, यद्वा मुप्यायणाच्च r¹r⁴.—तथा तदपि all
 MSS. except b, which has तथावदपि.—कृणुष्वं च m¹b¹fk, कृणुष्वं तु r, कृणु स्वं च hr̄³d.—
 हेतवः Bhm¹r³, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
 matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
 perhaps to the metre). The R̄gvidhāna has instances of the same loose usage (i. 3. 4; iii.
 4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

^a *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably
 owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
 (for *ca yat*) in 25 was probably due to *yadṛchayopavasanāt* being understood by the copyist
 as one expression and the consequent necessity of making up the number nine in some
 other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yadṛchayā (scil. *nāma*) is explained below (i. 30) as *yādṛchikaṅ nāma*.

29. Creatures arise from action; from action (comes) the inter-
 course of beings. And a being comes into existence somewhere: it
 is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹b¹fk².—कर्मतः सत्वसंगतिः hm¹r^b, कर्मतः सत्वसंगतिः f (गागतिः
 kr²), कर्मणः सच्च जायते r¹.—क्वचित् all MSS. except r¹r⁴, which have सतो.—संजायते
 सच्च k, स जायते सच्च hr̄³d, संजायते सच्च fm¹r, संजापयेद्यच्च b, निवसते सच्च r¹r⁴.

30. An accidental name is given somewhere or other: one
 should know that that also is here (derived) from a comparison
 with some (form of) becoming.

तु नामामिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम
 नामापि मिधीयते b.—ऋपम्यादिह hm¹r³r⁴r⁵, ऋपम्यादपि b¹fk², ऋपम्यादेव r.

31. For there is no (form of) becoming unconnected with
 action, nor is any name meaningless. Names have no other source
 than becoming; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तत्रामाह kr².—The end of the *varga*
 is here marked by ६ in hd, by १६ in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यच्च hm¹bfk, यत्तु r.—वसनाच्च hm¹r, वसने च b, वचन च r¹r⁴fk² (चत् f) —
मवत्येव तु m¹rfk, मवत्येव हि hb — स्वस्यादेर्मंगलादिह hm¹bkr²r⁵, स्वस्यादेर्मंगलानि
ह corrected to °दिह f, स्वस्यादेर्मङ्गलानि च r, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कुत्सित° hm¹rb, अपि कत्सित° f, अचिकित्सित° kr².—इह bfk^r, अपि hr⁴.—
विदितान्यपि hm¹rfk, वि[दितान्य]पि b, निन्दितान्यपि r¹r⁴.

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious Cp Nirukta i 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r³, ये r — चैव hr, खैवं bfk — प्रभावाद्देवतात्मनः hr³fr²r⁷, प्रभावा देव-
तात्मनः m¹k, प्रभावाद्देवतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवल्हिका m¹r³r², प्रवाल्हिका k, प्रवल्हिका hdbfr. cp. the various readings in 57.

^a The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii 3 where examples of praise (*stuti*), prayer (*āśis*), narration (*ācāhāyasa*), plaint (*paridevanā*), blame (*nīndā*), and laudation (*prāśaṃsā*) are given

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*vīlapitam*) we have *vīlāpa* in 53 ^b Simply *ākhyāna* in 53 —The end of the *vara* is here marked by ° in m¹dfk, not in b.

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराघस् r^4 , प्रतिरोघस् fkr , प्रतिसेधस् b , प्रतिषेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाच्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रसादापह्नवौ hm^1rfk , प्रसाद्ग्रह्णौ b .—च ह $hm^1r^3r^7$, व ह b , ये ह k , च ये ह f , च यत् r .—सञ्जरो hm^1 , सञ्जरो bfr (cp. various readings in 56).—यच्च Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आक्राशो fk .—भिष्टव^o $hr^3m^1r^7(fr)$, भिष्टव^o kr^2 , भिष्टव^o r .—क्षेपः $hbfk$, आक्षेपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपातश्च $hbfk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). ^c These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k , भविष्यंश्च f , भविष्यश्च br .—युमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीलं fk , स्त्र्यथ r .—सर्ववेदेपु सर्वशः Bhr^3m^1 , सर्ववेदेष्विति स्थितिः r , सर्ववेदेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.' ^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया $hm^1bfkr^5r^7$, तेषां निदर्शनार्थीया r .—धर्षाः hm^1r , धर्षं bfk .—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽत्र कानिचित् hm^1rbfk , विधी कल्पे च देवे च निगद्यन्तेऽत्र कर्हिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in hm^1bfk .

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

°चरितेनेह rbk, °चारितेनेह hm¹f — द्रव्य hm¹b, द्रव्ये rfk. — तदचर° hm¹b, तदाचर° fkr — 42-45 are omitted in r¹r⁴.

^a The text and translation, with notes, of 42-45 have been printed in *Album-Kern*, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः hr³r⁷m¹, विभूतयः fkr

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb'

क्रियाभिनिर्वृत्तिवशेन m¹r, क्रियाभिनिवृत्ति° f, क्रियाभिनिर्वृत्तवशेन h, क्रियाभिनिर्वृत्तिवशेन bfk. — सिद्ध m¹bfkr, सिद्धा h.

^a That is, which expresses sequence of time the expression is taken from *Nirukta* 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्ति° m¹rfb, क्रियाभिनिर्वृत्ति° h — छदन्तशब्दामिहितो hm¹fr, छदन्तशब्दु मिनिहितो b — °विभक्त्यव्यय° hm¹r, विभक्त्यव्यय° fkb The end of the *varga* is here marked by Q in hm¹bfk

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह hr³r⁴m¹bfkr², विविधान्यपि r

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth The utterances which are different from these may also be of many kinds.

मोक्षा आशः hr³r⁴bfm, मोक्षा आशः fkr, मोक्षाश्याशः r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे hm¹rb, मन्त्रः r¹r⁴, मन्त्रो r³fkr.—प्रशंसा भोजस्य hm¹r³b²fkr, प्रसंगाद्भोजस्य r¹r⁴.—
सोमरेः m¹, सोमरिः hr, सोमरि b, सोमर fkr².—माता चेत्य^o hm¹r, माता भेत्य^o fkr¹r²r⁶.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁵; TB. iii. 9. 7⁴; ASS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

ऋद् मोघमन्नं hm¹r, ऋद् मोघमन्न b, ऋग्मोघमन्न f, ऋग्मोघमन kr².—निन्दा hm¹br, तिदा fkr².

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति hm¹r³b²fkr²r⁶, दण्डादि r⁴.—परिदेवना hm¹rb, परिवेदना fkr²r⁴r⁶.—The end of the *varga* is here marked by १० in hb¹km¹.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsīt*: x. 129. 5) is doubt (35); 'I was Manu' (*ahaṃ manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm¹r³b²fkr, आसीदिच्छक् r¹r⁴.—कथना hm¹r, कथना r¹r⁴b²fkr, कच्छना r⁶.—
उच्यति hm¹r³b²fkr, उक्तमे r¹r⁴.

52. 'Here let him say' (*iha bravītu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संलाप b²fkr, संलाप hm¹, सलाप r¹r³r⁴.—ऋगुपोय मे hr²m¹B, तुगुपोय मे r.—प्रति-
पेधोपदेशी hm¹r³b²fkr, प्रतिपेधापदेशी r⁴r⁶.

^a That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*. i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*suderaḥ*: x. 95. 14, expresses) desire (35).

विलापः स्यान् hr³r²r⁷bfkm¹ (no *visarga* btkm¹), विलापञ्च r—अवीरामात्मनः hr³r⁴m¹bfkr², अवीरामिव माम् r

^a *Akhyāna* here corresponds to *pavitṛākhyāna* in 36 ^b *Vilāpa* here corresponds to *vllapttam* in 36, the latter expression is also used in *Nirukta* v 2 with reference to the above passage (i. 179 4) ^c In *Nirukta* vii 3 this passage is, however, described as plaint (*paridevanā*)

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*. AV. i. 13 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

शुनःशेषे m¹r, शुनःशेषे b, शुनःशेषे r⁵, शुनःशे f, शुनःशेष kr², (°री) मत ऋषे r¹r⁴—तुल्योऽहं स्याम् hm¹r¹fk, तुल्यो हं स्याम् b—Instead of ḡ⁴^{ed}, as given in the text according to hm¹r¹bfk, a totally different line occurs in r¹ या कल्पयन्ति नोऽरयः परिचामुक्तमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii 45)

^a Cp below, viii 44, Meyer, *Rgvidhāna* xxiii, xxvii ^b The author here seems to have been unable to quote an example of *saṅkalpa*, and to have contented himself with giving only a definition of its meaning

55 (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitāśa^a; 'the harlot' (*mahūnagnī*. AV. xx. 136 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)^b, again, (expresses) an obstacle (37).

लैतयस्य m¹hfk, लैतयस्य br—यः Bhm¹r³, नुःr—महानन्या^o hm¹r¹fk, महानान्या^o b—स्यात् hm¹, स्यात् fkr², त्वा b, तु r—प्रतिराधो hds, प्रतिरागो kr², प्रतिरोधो bm¹r (cp above, 37).—सुमित्यपि m¹hr³f, सुमित्यपि kr², सुमित्यमि br⁷, सुमित्युत् r—The end of the *varga* is here marked by ११ in hdm¹f, not in bk

^a See *Aitareya Brāhmaṇa* vi. 33 1, and *Sīyana's* comment in *Anfrecht's* edition; also *Haug*, vol ii, p 434 ^b Cp *AB* vi. 33 19, *Haug*, vol. ii, p 435

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svah*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेष hm¹r, प्रमादस्त्वेह b, प्रमादस्त्वेक fkr².—न स स्व hm¹r³f, नमस्व kr², नमश्च r, omitted in b.—अपह्ववः bhr³m¹, अपह्वव f, अपह्वव k, अह्वव r², अभिह्ववः r.—सञ्जरः hr³m¹, सञ्जरः fk.—56^cd and 57^ab are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitataru*: A.V. xx. 133. 1-6)^b.

जामयेऽपह्ववो r⁴, जामन्नपह्ववो r, जामनुपह्ववो r³, यामनुपह्ववो hd, यामन्नपह्ववो b, यामनुपह्ववो fkr², यामंनुपह्ववो m¹.—नेषा hdm¹b³fk, नेति r.—प्रवल्हिका hr³kr², प्वल्हिका fbm¹dr (cp. 35).

^a Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhigava*: see note on i. 39. ^b The Sandhi of *vitatēdi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsīt*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāh santu*: i. 25. 5^c) is a curse (39)^b, while 'blessed' (*bhadram*: i. 89. 8) is a prayer^c in Gotama^d.

मद्रम् hdm¹r, रुद्रम् b³fk².—गौतमे m¹, गौतमे hb³fk². The author of i. 89. 8 (*bhadram karṣhki*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e. g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदि in iii. 36). (In ii. 129 hbm¹ have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

^a The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *sūpa* (49), and once (57) as *abhigāpa*. ^c This is the second example of *āsīs* (35). *Apahnava* in i. 57 (note ^a) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfr^2r^7$, इहार्थजम् r —प्रयोगतम् hm^1r^3fk , प्रयोगे तच् b .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

०तां सूक्तभागिनीम् hm^1bfr , ०ता सूक्तभागिनाम् r^1r^4 , ०ता सूक्तभागिनी kr^2 .—संश्रयन्ते hm^1rb , संश्रयते fkr^2 .—त्वचा^० hm^1rb , तचा^० r^4 , ०त्व आनु^० f , ०त्वा आनु^० kr^2 —The end of the *varga* is here marked by १२ in $hdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution

$hr^3m^1bfr^2r^7$ read $6r^{ab}$ as in the text, r has भवद्भूतं मविष्यच्च जङ्गमं स्थारव च यत् ।

^a *Bhavya* is used above (i 40) in the sense of 'present'

62 Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*aḥṣaram*) and the object of speech (*vācyam*)^a.

एषा hm^1rbfk , एषा^१ r^1 —यद् Bhr^3m^1 , तद् r —च वाच्यं hbr^3m^1b , च वाक् r^6r^7 , च वाच f , च वाचं k , चाव्ययं r

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācyā*) in the Vedāntist formula (cp Vedāntasāra, § 144, and introductory stanza, ed. Bōhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

छलैष $hr^3m^1bfr^2r^7$, छलैव r .—निवेश्य स्वेपु hm^1r , निवेश्यः स्वेपु b , निवेश्यास्वपु^१ f .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names

एतद्भूतेषु hdr, एतद्भक्तेषु m¹, एत भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतमेवैषु r¹r⁴.—व्यञ्जितं hm¹rbfk, व्यञ्जिनं r⁴r⁵r⁷.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm¹r³r⁷, एष च bkr², एव च r.—The end of the *varga* is here marked by १३ in bfm¹hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽग्निर् hm¹rbfk, पवमानाग्निर् r¹r⁴.—°दिवेनस्यति: Bhr³m¹, °प्रिक्षु पावकः r.—असृग्निन्नेव m¹r³r⁵r⁷, °न्नेय f, °न्नेव hd, °न्नेय bkr.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.
^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4², and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईलितः r¹r²r⁵bfk, ईडितः hm¹r.—जातवेदाः r, जातवेदा hdm¹bfk.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivata-kāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapaṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

°यं गतः सह hm¹rbfk, °यं सह संसृतः r¹r⁴.—स सृतः bm¹rbfk, तु सृतः r¹r⁴.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो hr³m¹, मध्यतो bkr.—वायुरेव च hm¹rfk, वायुरेव वा b.

^a Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramāṇi, Introduction ii. 8 (with Śaḍguruśiṣya's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm^1r , तत् fk , तच्च b —तच्च तच्चेह दृश्यते $hr^3m^1br^0r^2$, तच्च तच्चेह दृति t , तच्च तच्चेह यदृति k , तच्च तच्चोपलक्षयेत् r .—The end of the *varga* is here marked by १४ in $hdbm^1fk$

^a Cp Nirukta vii 5 *tasām mahabhagyād ehasakasyā api bahūni nāmadheyāni bhavanti.*

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यद्नेकशः hfr , नामानि यद्नेकशः k , यत्नामानि चैकशः b —योगिताम् hm^1br , योगिताम् $fk r^2$.

^a Cp my Vedic Mythology, p 16 In Nirukta vii 4 the gods are *staretarojanmānah*

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्ता m^1rbfk , प्रतिष्टास्ता hd , प्रदिष्टास्तु r^1 .—तद्गत्तास्त^० hm^1fkr , तद्गत्तास्त b .—केचिदेव वदन्ति ताः hm^1rbfk , नैव केचिद्ददन्ति तु r^1r^4 , ताः r^5 .

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता hm^1fr , श्रेष्ठ्युक्ता kr^2 , श्रेष्ठ्युक्ताः r^4 , पृथुयुरवेन्तक्ता b —लोकादि^० hm^1rsk , लोकारि^० b , लोकाधि^० r^1r^4 .—यद्यद्भक्तिः प्रकीर्त्यते hm^1rbfk , यदन्यद्भक्तिः शीर्त्यते r^1r^4 .

^a Cp Nirukta vii. 4 *ātmā sarvam devasya.*

^b Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp 111 and 392, last line.

74 They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god)

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवायुधं r^4 , तेजस्विवयवाः m^1 , तेजस्ते वयवाः hd , तेजस्ते वायवाः r^3 , तेजस्ते वायवा f , तेजस्ते वायवः (°वस् b) br^1r^6 , तेजस्ते वायवा kr^2 .—यस्य यत् Bhr^3 , तस्य तत् r .

^a See Nirukta vii. 4: *ātmaivaiṣāṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता सुतयो kr^2 , वज्रदेवतायाः सुतयो rd , वज्रदेवता या सुतयो hm^1bf . The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च $hm^1r^3r^5r^7f$ (°स्त्र° f), द्विवत्संततयश्च kr^2 , द्विवत्ससुतयश्च b , द्वन्द्वश्चः सुतयश्च r .—पतीनामेव hrb , पतीनामिव $m^1fkr^2r^3r^6$.—The end of the *varga* is here marked by १५ in $hdbf$, not in m^1k .

16. The chief deity of a hymn.

76. In bringing out (*sampādāyan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुती m^1r , °ताया सुती $hdbfk$.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान्त् सर्वान् hdm^1 , सु तान् सर्वान् r , सु तां सर्वान् b , सुतत्सर्वान् fk , सु या सर्वान् r^1 .—तच्चैद्रे hdm^1fk , तच्चैद्रे b , तच्चैद्रे r , तच्चैद्रे r^1r^4 .

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr^4m^1 (cp. Nirukta vii. 18), निरूप्यते $rbfk$.—यस्यै $hrbf$, यस्यै kr^4 .—सूक्तं च hm^1bfk , सूक्तं तु r .—सैव तच्च $hrbfk$, तच्च तच्च r^1r^4 .—प्रधानं hm^1r , °न fk , °ना b , °नो r^1r^4 .—स्थान् $hrfk$, स्था b , सी r^1r^4 .—या सुताः hdm^1f , यार सुता b , या सुया k , याः सुताः r .

^a Cp. Nirukta vii. 18: *yas tu sūktaṃ bhajate, yasmāt havir nrupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm¹rbfk, इह r¹r⁴—एतेयाम् hm¹rbf, एतेयाम् kr³.—समासेनैवमुक्तञ्चु hm¹rbfk, समापयन्तु तत्सर्वम् r¹r⁴.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

नाम्ना m¹br¹r⁵, नाम्ना hrfk, नाम्नः r⁴—मन्त्रः शक्यो f—The end of the *varga* is here marked by १६ in hdbm¹, not in fk

^a Cp. above, i 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्वान्य^० hrfk, सामान्य^० b.—देवतावद् r¹r⁴, देवता च rbfk, देवतां च hd—81^{ed} is the reading of hdbfk; तुष्टु-----य ताञ्च ता क्षुतिविह b

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūsan, the R̥bhus, the Aśvins,

येस्त्वपिर् rbf, येस्त्वपिर् k, येरपिर् r⁴, यस्त्वपिर् hdm¹.—पूषा चायृमवो hdr, पूषा वायृमवो f, पूषा वायृमवो k, एषा वापृथुवो b, पूषोषा मृगवो r¹r⁴.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuna, separately, and both together,

देवो च m¹br, देवो हि hd, देवो पिं fk.—सह च fkr, अह च b, च सह m¹, च मह hd.—ताञ्चमौ hbrfk, ता उमी m¹.

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrfk, मसः b, मुखः r⁴.—रथसंयुताः hrfk, *सं-उतां b, *संयुतः r, *संयुगः r⁴.

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

सूक्तेर्चर्चन्मिद्य hrbfk, सूक्तेष्वृचु च r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispañkti*), and on the other (are) simple invocations by name.

हविष्पङ्क्ति^० hr³r⁴m¹, हविष्पङ्क्तिः fk, हविषाङ्क्तिः b, हविष्यङ्क्तिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

लक्ष्यते hm¹r¹bf, लभ्यते k, लक्षितम् r⁴.—नामधेयैश्च hm¹r¹bfk, नामभिश्च r¹r⁴.—वलङ्कत्वा hm¹rf, वलङ्कत्वा bk.—बलेन hm¹rf, बलेन k, चलेन b.¹

^a The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr⁴bfkr², सर्वैस्तु rm¹.—नामधेयैश्च Bhr³, नामभिश्च r.—भजतेऽच येः hrfk, लभते च येः b, भजते च यः r⁶r⁷, भजतेऽखिलैः r⁴.

89. All such (hymns) of any (*seer*) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवस्यन्त्यतो hr, व्यवस्यंततो m¹, व्यवस्यत्यतो bfk³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm¹r, इयं bfk.—प्रयोगस्त्वितिपां hm¹rfk, प्रयोगस्त्वे तिपां b—ज्योतिपां त्रिपु hm¹r, ज्योतिःपु त्रिपु r²r⁴, ज्योतिष्वतुपु b, ज्यो पु त्रि च fk—वर्तताम् m¹, वर्त्तताम् bfr, नर्तताम् hd.—The end of the *varga* is here marked by १८ in hd m¹bf, not in k.

* Cp. 1 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led^a (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately

इयं नृभिर् br, यन्नृभिर् hm¹, यत्नृभिर् fk.—च तम् hm¹rbfk, सन्नृ r⁴.—चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

* The root *nī* being etymologically connected with the second part of the name (cp. *nīh paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātāih*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्य hm¹b, हि जतस्य f, हि यत्स्य kr², च जातस्य r That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii 30, cp मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6—यद्वात्र hm¹rbf, यद्वात्रं k, यद्वाय r⁴.—नामानो hm¹fk, नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमो, not to उमो), उमो omitted in f—समाप्तुतः hrf, समाप्तुतः m¹bk, समद्युताः r⁴.

* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni ratnaṃ viduh*) Three others (agreeing with Yāska) are given below (ii. 30, 31).^b *Samāpnutah* (cp. r⁴) would be the usual word in this sense ^c That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)^a: thus some (names) of Agni are mentioned only incidentally.

विद्यजन्नयम् hdm¹r, विद्यजनयम् f, विद्यजन्नयम् b, विद्यजनयम् kr², वृजन्निरयम् r⁴.—एतिपां hrbfk, एक्षु r⁴—कष्यन्ते hr², कष्यन्ते m¹r, कष्यन्ते r⁴, कष्यन्ते bfk.

* Cp ii. 59: *varjann apaḥ*, also i. 63: *varjati*.

94. This (terrestrial) Agni is hairy (*keśī*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinoh*)^a.

अर्चिमिः केश्यं hdm^1r^5 , अर्चिमिः केश्यं f , अर्चिमिः केश्यं r^2 , अर्चिमिः केश्यं k , अर्चिमिः केश्यं b .—वैव hm^1bfk , खैव r^3r^4 , चिय r .—असौ तु r , असौ कु fk , असौ तु hdm^1 , असौ तु b .—तेनैनाम् m^1r , तेन नान् r^4 , तेनैन् hd , तेनैवाम् b , ते तान् fk .

^a Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संलक्ष्यन्ते hdr , संलक्ष्यते m^1 , संलक्षते fk , संलक्षन्ते b .—प्रक्रियासु त्रयः केशिन इत्यृचि hm^1r^4k (इत्यृचि fk), प्रक्रिया ~~~~~~ b [the same lacuna similarly marked occurs in f , but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवीषि च r^4 .—The end of the *varga* is here marked by १९ in $hdbfm^1$, not in k .

^a Cp. Saryānukramaṇi on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न चैवैषां bfk , न चैवैषां hdm^1 , न चैवैषां r , न खैवैषां r^4 .—विभूतिस्थानजन्म वा hdr^3m^1f kr^2 , विभूतिस्थान ~~~ वा b , विभूतिः स्थानजन्म वा r . Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वैश्वानरं hm^1rbfk , वैश्वानरं r^1r^4 .—अग्निं hm^1rb , अपि fk , अपी r^1r^4 .—वैश्वानरः m^1r , वैश्वानर $hdbfk$.—जातवेदासु $Bhm^1r^1r^4$, जातवेदाश्च r .—तथैते hm^1b , तथैते fk , तथैतौ $r^1r^1r^2r^5$, तथैव r .—जातवेदसौ $Bhdm^1r^2r^3$, जातवेदसि r .

^a Cp. above, i. 99, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyeṭe*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

चैकजातत्वाद् hdr, चैकजातत्वाद् m¹, चैकजन्याच्च r¹r⁴, चैकजाताय b, चैकजाय fk —
 यान्निमत्वाच्च तेजसः hm¹r, °त्वा तु तेजसः b, °त्वा सु तेजसः fk, °त्वाच्च तेजसः r¹r⁴ — तस्य
 तस्यैह hm¹r, यस्य यस्यैह r¹r⁴, तस्य तस्य ह् fkr²r⁵, तस्य तस्याह् b — देवत्वं hm¹r fk, देवस्य
 b — च पृथक्श्रुताः hm¹r³ fkr², ते पृथक्श्रुताः r, श्रुतिपु श्रुताः r⁴, श्रुपु श्रुता b.

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99) Cp. below, 1 101

99 When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṅ*) When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वापियम् hm¹r⁴f, यज्ञापियम् r³, यं त्वापियम् b, यत्त्वापियम् r — ब्रूमः r, ब्रूमस् hm¹,
 ब्रूम b, श्रूय fk — सूक्तभाक् तच्च hm¹r b fk, सूक्त भक्त्या तु r¹r⁴ — श्रुतः hm¹br, (°म) श्रुतः fk

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṅ*) of the hymn.

सूर्यः hm¹r³, सूर्यं r b fk — तच्च hm¹r fk, तस्य b. — The second line in r¹r⁴ appears as सूर्यमन्तस्य सूर्यस्य क्षियो वैश्वानरो दिवि. — The end of the *varga* is here marked by २० in hdm¹bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agni) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टी hm¹r, दृष्टौ r¹r⁴, दृष्टौ fk r², दृष्टौ b. — शस्त्रं hm¹r f, शस्त्र k, शस्त्रं b, शस्त्रं
 r³. — प्रतिपद्यते h d r b f k, प्रतिपाद्यते m¹.

^a That is, earth, air, heaven. ^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii 23: *esām lokānām . . . rohāt pratyeva-rohāt cikīrantaḥ . . . hotōjnamārate śastre vaiśvānarīyena sūktena pratipadyate*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again^a this (terrestrial) Agni in the Stotriya^b.

मध्यमस्थाना hr̥b, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹.—इद्रं h̥dr̥s̥m¹ (cp. Nirukta vii. 23), इद्रं f, इन्द्रं r̥bk.—सोतीचि hm¹r̥fk, सोतीचि b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tato āgachati madhyasthānā devatāḥ, rudraṃ ca marutaś ca, tato 'gnim ihasthānam: atroiva stotriyaṃ śaṃsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati)^b.

यथैतद् hr̥³r̥⁴m¹b̥fkr̥², तथैतद् r.—तथा च Bhr̥³m¹, यथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमाश्रितम् hm¹b, चापिमिश्रितम् rk, चापिमिश्रितम् r¹r̥⁴f, चापिमिश्रितम् r⁵.—
०पूर्वेण hm¹r̥³r̥⁴r̥⁵, ०पूर्वेण f, ०पूर्वेण bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः
b.—The end of the *varga* is here marked by २९ in h̥dbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Draviṇodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni^a.

जातवेदाः श्रितो h̥dr, जातवेदा श्रितो b̥fk (सु० f).—वैश्वानरः श्रितः hm¹r̥b, ०र श्रितः f̥d, ०र स्मृतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in *Naighaṇṭuka* v. 1-3, the only essential difference being that 113 (a goddess of the middle sphere, in *Naighaṇṭuka* v. 4) is added in 112. The sequence of the sixteen names in *Naighaṇṭuka* v. 1, 2 is also followed without deviation (106-109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in *Naighaṇṭuka* v. 3 (109^{cd}-114). The twelve Āpī deities (*Idhma-Svāhūkṛtayaḥ*: *Naighaṇṭuka* v. 2) are again enumerated in connexion with RV. i. 73 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāsamsa is contained in him, in him^a is contained
 ॥a, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः श्रि^or, नराशंस श्रि^ohdm¹bf, नराशंसा श्रि^ok — चिनमेनम् m¹fkr, चेतमेनम्
 hdr³, चेतमेतम् b, चैवमेतम् r⁴ — °त्विळः hdm¹, °लः b fkr — पिमेनम् hdm¹r, पिमेतम् b,
 पिमेव तु fk. — संश्रिताः m¹d fkr, संश्रिता b.

* The correct form at the beginning of the pāda here and in 111 would be *etam*;
 I have, however, kept *enam* as the form favoured by the best MSS, and as the only form
 otherwise occurring in every sloka from 107 to 114

108. Night and Dawn^a, and the two Divine Sacrificers are
 contained in him; and the Three Goddesses are contained in him,
 and Tvastr is contained in him.

द्व्यी r⁵, all the rest (hdm¹bkr) द्व्यी (द्विया होतारा Naighanṭuka v 2) — होतारा-
 चेतदाययी hm¹r, होताराचेतदाय्यिती r⁴, °री चेतदाययी b, °रा चेतराय्येः k, °रा
 चेतदाययीः f, °री च तदाययी r⁷ — देव्यस् b fkr, देव्यःस् m¹, देव्यास् hr³d. — तिस्रः श्रि-
 ताश्चिं r, तिस्रश्चिताश्चिं b, तिस्रश्चिनाश्चिं f k, तिस्रः श्रिता ह्यिं hm¹.

* *Naktosāsā*, also in 148 (*naktosāsau*, III. 8), while Naighanṭuka v. 2 has *usāsānaktū*

109. Vanaspati is contained in him, also the Svāhākrtis; and^a
 the Steed, and the Bird, and the Frogs are contained in him.

चिनं hm¹r, चितं b, चिवं fkr² — चेतदाययाः hm¹rb, च तदाययाः fkr².

* The following thirty-seven names, including the eight pairs at the end (109^{ed}-114),
 correspond to the thirty-six in Naighanṭuka v 3, to which ॥ā is added in 112 from v 4

110. And the Pressing-stones are contained in him, and the
 Dice^a, also Narāsamsa^b, the Car, and the Drum, and the Quiver
 (are contained) in him, the Handguard, the Reins, the Bow;

यावाणम् m¹rb, यावणम् hdr³, यावाणम् f, यावणाम् kr² — चिनमचाय m¹r,
 चिनमचाय hd, चितमचाय r⁴, चिवमचाय fkr², चितमचायु b — °धिदिं hr³m¹, °धिदिं
 r⁵r¹, °धिदिव fk, °वेदिव b — भीश्वो hm¹r f k, भीपवो b — नराशंसस् is the reading of
 all the MSS., as well as of two of the Naighanṭuka (see Roth, p 27)

* The sequence of the names in Naighanṭuka v 3 is *akṣaḥ, grāvānaḥ* ^b Narā-
 sāmsa has already occurred above (i 107) as a terrestrial deity (= Naighanṭuka v. 2) and
 the corresponding form in the text of Naighanṭuka v. 3 is *narāśamsaḥ*, which is the form
 explained by Yāska, Nirukta II. 9 (*yena narāś prasasyante sa narāśamsa mantrah*), quoting
 RV I. 126 1 as an example (cp below, III 154) — The end of the *varga* is here marked
 by २२ in hm¹d f k.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are ^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar ^b.

श्रिता अश्वानि hm¹rf, श्रिता आश्वानि kr², श्रिता चाश्वानि r⁴, श्रिता चाश्वानि b.—चैनम् hr³r⁵r⁷, चैतम् b, चैवम् r⁴, चैलम् rkr², चैलम् f.—एणं hd, एतं br, ऐतं fk.

^a Śritā (= śritāḥ) is the plural agreeing with *asvājanī*, *ṛṣabhaḥ*, and *drughanaḥ*.
^b *Ulūkhalam* comes before *ṛṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Iḷā^a, and Pṛthivī^b.

सर्वी औषधयश्च हृ hm¹r³r⁵r⁷, सर्वी औषधयः सह f, सर्वीऔषधयः सह kr², सर्वी औषधयः सह b, सार्वऔषधयस्तथा r.—रात्र्यध्यामाय्य^o hd, रात्र्यध्यामाय्य^o r³r⁵, रात्र्यध्यामाय्य^o m¹, रात्र्यध्यामाय्य^o r, रात्रिरथाक्त्य^o fkr².—^oरखानी hm¹r³fkr²r⁵, ^oरखानी b, ^oरखानिः r.—अद्वेळा hdm¹, अद्वेला fkr, अद्विरा b, अदा द्वावा^o r¹r⁴.

^a Iḷā does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. ^b These feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in *Naighaṇṭuka* v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḷā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds^a forming a pair, and Pestle and Mortar^b (belong) to him, and the two Oblation-carts as they are called.

भजते br¹r⁴r⁶, भजते hdm¹rfk.—एवात्नीं hm¹r¹r³r⁴, एवोर्वीं b fkr.—च रोदसी hm¹rf, च रोदसी b, तु गेदृशी k, तु गेदृशा r².—^oखले चैनं hm¹fkr, ^oखले एव r¹r⁴, ^oपलं चैतं b.

^a *Rodasī* for the *dyāvopṛthivī* of *Naighaṇṭuka* v. 3. ^b *Musalulūkhale* for the *ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)^a and the two worshipped with strengthening oblations^a (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira^b, are contained in him.

०ङ्गती चैनं hm¹br, ०ङ्गतिचैनं fkr², ०ङ्गतिचैव r¹r⁴.—विपाद् सह hm¹rf, विपाद्सह b,

विपाद्दृ k—चापी चैतदाश्रयो hm¹r, चापी चैतदाश्रयाः b, चापि चैतदाश्रया f (श्या) f
kr², चैवाचैतदाश्रयो r¹r⁴.

^a Cp Nirukta ix 41, 42. ^b Explained by the commentators as Indra and Āditya see Roth on Nirukta ix. 41, and the various views stated below, v. 8

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anustubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं hm¹r¹r³r⁴r⁵, लोको वै b, लोके वै rkr²—प्रातः सवनं hm¹r¹f k, प्रात यवनं
b.—चतुं hm¹r, चतुं f, चतुं k, चतुं b.—नुद्वयो चिबृत् hm¹r¹f, नुद्व्यो चिबृत् k, नुद्व्याय
नुवृत् b, नुद्व्य च यस्त्रिवृत् r¹r⁴—The end of the *varga* is here marked by २३ in hm¹b¹k.

^a This and the following four and a half ślokas (115-120^{ab}) are based chiefly on Nirukta vii 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktini*) are *āyam lokah prātaḥsavanam vasanto gāyatrī trivṛtstomo rathamtarāṃ sāmā ye ca devaganāḥ samānātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anustubh*, which, besides the *ekamśastomah* and the *vairājya sāmā*, are there described as abiding on earth (*pṛthivyāyatanāni*) ^b *Anustubh* is curiously inserted between *stomah* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛṣiyam savanaṃ, lokah*)

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimśa (Stoma)^a, the Rathamtara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यद्य साम hm¹r, यद्य साध्यं b, यद्य साध्यं fkr².—आप्याद्य hm¹r³r⁴r⁵b, आप्याद्य
fk, आप्याद्य r.

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वरुणेन hdrfk, वरुणस्य b.

^a The Maruts are not mentioned in Nirukta vii 8, but only Indra, Soma, Varuṇa, Parjanya, Rtaṇah as deities sharing praise with Agni (*arya samstārikā devāḥ*) ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*āgnā-vaiṣṇavam āvṛt, na to rē samstārikā dāvataviṣṇu vedate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

पूषा च hr, पूषा च m¹, पुंसा च r⁶r⁷, पुंसी च fb, पुंगस्य kr².—संचोजयेद् r¹r⁴, संसूयते hdm¹rbfk.—हविः hm¹rb, विः f, विदः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇam havir, na tu saṁstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual. ^b Though the MSS. of both A and B read *saṁstūyate*, and only r¹r⁴ *saṁyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṁstūyete* to have been an early gloss meant to explain *saṁyojayet*, and to have been substituted for the word in later MSS. in the form of *saṁstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṁstūyete*).' I construe *saṁyojayet* with the two accusatives *devatām* and *havīḥ* (cp. ii. 20, *saṁyag vijānan manreṣu taṁ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंजुतस्यापि hdm¹bf, असंजुतस्य वि k, असंजुतस्यापि r, असंस्कृतस्यापि r¹r⁴.—सतो hrb, ततो kr⁴(r²?).—हविरिकं br, हविरिवं hm¹r³, हविरिषा fkr².—निरूप्यते b, निरूप्यते m¹dbrfk.—वह्नं हविषां h (वह्नं च हविषां Nirukta vii. 8), वह्नं हविषा m¹, हविषां वह्नं bkr, हविषो वह्नं r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṁstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mṛgyam udāharāṇaṁ yena saṁstavaḥ*. ^b This line 119^{cd} (*devatāvāhanam*) in all the MSS. comes before 118^{cd} (*devatām artha*^o).

It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^o). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *atīhāsyā karma vāhanaṁ ca haviṣām āvāhanaṁ ca devatānāṇaṁ yac ca hīṁ cid dārṣṭvīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated

दृष्टे च hm¹rfk दृष्टे तु r¹r⁴, दृष्टेषु r⁵r⁷, दृष्टेषु b The line being clearly a paraphrase of the phrase used in the Nirukta vii 8 (*yaś ca kīṇ cid darśitvīśayikam agnikarma*), the original reading was probably *dr̥ṣṭeś ca* or *dr̥ṣṭes tu* (*visaye*) —पुष्टिव्यन्याययो hrf, ग्न्याययो k, ग्न्यामयो b —The end of the *varga* is here marked by २४ in hdm¹bfk.

^a That is, one of Agni's activities is to make objects visible Cp Roth, Erläuterungen, p 104 'und alles was sich auf das Sehen bezieht fällt unter seine Thatigkeit'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases

यद्येन्द्रो m¹d, यद्येन्द्रो hr, याः यद्येन्द्रो f, याद्येन्द्रो k, यत्स्वैन्द्रो br¹r⁴—गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k —गणद्याप्सरसा hdm¹r³r⁵r⁷, गन्धर्वाप्सरसा bfk, गन्धर्वाप्सरसम् r¹r⁴—The evidence of the MSS points to *अप्सरसा* as the original reading. The alteration of *गणद्या*^o to *गन्धर्वा*^o would easily suggest itself, and then the gen pl would naturally be changed (as in r¹r⁴) to the nom for the sake of the construction

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuna, Ka, Mrtyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v 4 5. The order is, however, considerably diversified here, and two deities are added (*Sitā* and *Lākṣa*)

123. Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मन्युश्च hr (मन्युः Naighaṇṭuka v 4), मनुयम् m¹bfr²r⁵—अत्र ह hm¹rbfk, तत्र तु r¹r⁴.

^a *Ksetrasya patih* in Naighaṇṭuka v 4

124. Apām napāt and Dadhikrā, then Suparna, Pururavas, Rta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राय hm¹r, दधिक्राय r³, धवक्राय b, दधिक्रा च r¹r⁴r⁵, दधिक्र स् k—वेनयम् hm¹rf, वेनयम् k, वेनय r⁴, वेन b—तस्मैतस्त्रायये r¹r⁴, तस्म तस्त्रायये b, तद्येन्दुश्च स्त्रियो hdm¹rfk, तद्येन्दुश्च स्त्रियो r⁵r⁷. Though the weight of the MS evidence seems to favour

तथेन्दुश्च स्त्रियो, I have preferred तस्यैतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṅṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेन्दुश्च.—With regard to the expression तस्यैतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरखूश्च.

125. and Tvaṣṭṛ and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm^1br , वाचो r^1r^4 , omitted in fk.—चैव अथर्वाणश्च hm^1r , चैवाथर्वाणश्च fb , चैव वाथर्वाणश्च kr^2 .

126. and so also the Falcon, and Agni, as well as she who is called $\Pi\bar{a}$; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्वेनश्चैवैवम् r^1r^4 , सनश्चैवैवम् b , भृगवश्चैवैवम् hm^1rfk , each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्वेन would then be the only name in Naighaṅṭuka v. 4, 5 omitted in this passage of the BD. (122–129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अश्विश्च hm^1rbfk , आपश्च $r^2 (r^1?)r^4$.—तथेळा चैव या स्मृता hdm^1 , तथेलाश्चैव या स्मृताः b , तथेला चैव याः स्मृताः r , तथेलाश्चैव या स्मृताः fk (the ल in f looks like त्स्, k has त्स्).—विधातेन्दुर् hm^1r , विधातेन्दुर् b , विधातेन्दुर् f , विधातेन्दुर् k .—The end of the *varga* is here marked by २५ in hm^1bfk ; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (kīm), the Maruts, as well as the Aṅgirasas, and the Fathers together with the Ṛbhus.

च वै hm^1rb , चैव kr^2r^4 .—देवो रुद्राणां r^1r^4 , देवो रुद्राणां b , देव भृगूणां k , देव ऋभूणां hdm^1fr . If ऋभूनां were read, the Rudras, occurring as they do in Naighaṅṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṅṭuka occur in the following order: मरुतः । रुद्राः । ऋभवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm^1r , चतुर्भिः d , च उभिः b , चैवभिः fk . The Ṛbhus, not the Ṛtus, occur in Naighaṅṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चतुर्भिः सह occur at the end of a line in Ṛgvidbāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमाप्याद्य hm¹r¹fk, सरमाप्याद्य r², सरमाप्याद्य b — यम्युर्वशी hm¹r, यम्युर्वशी (probably meant for °सी) f, यम्युर्वशी k, यम्युर्वशी b.

129. Earth, Anumatī, Dhenu, Sitā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrānī.

सीता लाक्षा hdm¹fr²r³, सीता लाक्षा b, सीता लाक्षा k, सीतालाक्षा r, श्रीलाक्षे(ला) r¹r⁴ (cp. II. 84) — तथैव hm¹r²r³fb, तथै च k, दितिय r¹r⁴ — चैव इन्द्राप्याद्यैव hm¹r, चैव इन्द्राप्याद्यैव f, चैव इन्द्राप्याद्यैव kr², चैव इन्द्राप्याद्यैव b.

^a Sitā and Lākṣā are the only names in the above passage (122-129) not found in Naughantuka v. 4, 5 ^b See below, II. 84 (also Ārsāukramanī x. 102), and VII. 51.

130. The metre Triṣṭubh^a and Pankti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाद्यथो hdm¹r, एतेष्वेवाद्यथे fkr²r¹, पतयेवाद्यथे b.

^a The statements of this and the following śloka are based on Nirukta vii. 10: *athautānīndrabhaktīni antarikṣaloko mādhyamīnaṃ savanam grīmasa trīṣṭup . . bṛhat sāma, and vii. 11: hemantaḥ panktīḥ . . śākvarā sāmety antarikṣāyatanāni.*

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses^a.

चतु च hrfk, चत व b — बृहत् bfrk, बृहत् hd — चतुर्वीतं hrfk, गृहीतं b — शाक्वरम् bfrk, शाक्वर b — The only MSS accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS used by Rājendralala Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by र्ङ् in hdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to ९१ being repeated after śloka ९२.

^a Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. III, p. 364

1. Deities of Indra's sphere.

1. Śākātāyana, moreover, says that to him (Indra) belong (*asya āśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

द्वौ $hr^3m^1bfr^2r^6$, तौ r .—आश्रयी hm^1r , आश्रये b , आचयत् (साकसूनयः) f . The line r^{ab} omitted in k .—चक्ष hm^1rb , चक्ष fkr^2 .—संख्यया hm^1r , संख्यया fk , मख्यया b , संख्यायां r^1r^4 .

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*samstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

चैव hm^1r , चैव b . In place of संस्तुतचैव पूष्णा f has वृष्टीष्मा, and k वृष्टीया (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athegasya samstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmanaspatiḥ parvataḥ kutso viṣṇur vāyuḥ*.

3. with Bṛhaspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

वृहतसतिना चैव $hdm^1r^3br^6$, वृहसतिना च तथा r , सृहसतिना चैव f , स वृहसतिना चैव kr^2 . As MSS. of both families have the reading वृहतसतिना (following Yaska's etymology वृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The t having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr^2).—नाम्ना अद्यापि पर्यतः hdm^1r^3B , वृहतचैव चै पतिः $r(=r^1r^4?)$.—कासुचित्केचिदित्याङ्ग hm^1r , कासुचित्केचिदित्याङ्ग f , कासुचित्केचिदित्याङ्ग k , काचित्केचिदित्या b .—निपाता hm^1bfk , निपातः r , निपातः r^1r^4 .—स्तुतः hm^1rfk , स्तुता b , स्तुतः r^1r^4 .

^a Bṛhaspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note).

^b Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

^c *Nipātāḥ* is here used like *nipātnaḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nipātabhājah*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिचय A, मिचयु B—श्रूयते $hdm^1r^3r^5r^7$, श्रूयते b, यते fk , सूयते r—सहासहत all MSS (cp R, note 3) सहाः सहत् r—पुनः पूषा च वायुना m^1rfk , पुः पूषा च वायुना hd , पुनः सखा च वायुना b

* That is in Indra's (middle) sphere of Roth, Erläuterungen p 105 The statement about these five couples being praised together, follows Nirukta vii 10 *athapi mitro varunena samstuyate pūṣṇa rudrena ca somo'gnina ca pūṣā vātēna ca parjanyaḥ* ^b In associating Vāyu (not Agni) with Pusan the BD here agrees with the shorter recension of the Nirukta (*vayunā ca pūṣa* Roth, p 201), while the longer recension (as quoted in note *) associates Agni with Pusan see Roth, Erläuterungen p 105, note 3

5. and Parjanya with Vata Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg veda) as a whole, distinguished (as the deity)

वातेनैव च hm^1r^2 , वातेनैव तु r, वातेन चैव $fk r^2 r^5$, वातेनैव b—न्यच वै क्वचित् $hm^1r^3r^5r^7$, वै क्वचित्क्वचित् br, वै क्वचित् fk —सूक्तेष्विषु तु hm^1rfk , सूक्तेष्विषु तु r^1r^4 , सूक्तेष्विषु r^7 , सूक्तेष्विषु b

6. Now the taking up^a of moisture is his function, and the destruction of Vrtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादान hdm^1rbfk , रसादानं r^1r^4 —कर्माख्य hm^1rfk , कर्मा ख्याद् b—सुते: hdm^1r , सुते b, सुतः fk —प्रसुत्व $hrbfk$, प्रसूत m^1 .—The end of the *varga* is here marked by q in $b^1fk m^1d$

* One would at first sight be inclined to favour the reading of r^1r^4 *rasādānaḥ* cp Nirukta vii 10 *rasanupradanam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19) But the reading of the text, *rasādānam*, occurring in MSS of both families, is supported by BD 1 68, where it is said of the middle Agni (Jatavedas) *rasan . . ādaya . . varsati*, and in iv 38 the function of (the middle) Agni is described as *haranam . . vāro visargaṃ punar eca ca* ^b This sloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed. *atāḥsya karma rasanupradanam vṛtravadho yā ca ka ca balakṛtīr indrakarmava tat*

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परस्त fk, य परसु h, यपरसु b, यश्च यसु r¹.—गणः hdr, गता bfk.—वृक्षानस hrfk, वृत्यानस b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapyī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावधिनी hrbfk, देवी लधिनी r¹r⁴.—वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2).—सूर्योपाः hrfk, सूर्योपा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgūminau bhavataḥ*.
^b In this and the following four ślokas (8-12) all the deities enumerated in Naighantuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapyī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमतोर्वाङ् hrf (वङ् f) k, अमतोर्वाग् r⁶r⁷, अमतो वाङ् m¹, अमतो वान् b.—प्रतिलोमास bfkrd, प्रतिलामाःस b.—तदाश्रयाः hr, तदाश्रया b, तदश्रयाः fk, फलोद्दये r¹r⁴.—पुरोदयात् hfr, पुरोदया k, पुरोदपात् b, पुरोदये r¹r⁴ (cp. below, vii. 121).—सूर्या r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāḥ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāḥcaḥ paryāvarantate* with reference to the rays of the sun. ^b Cp. iii. 10: *prāg udayāt*, and vii. 121. ^c The expression *madhyārdine sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapyī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r.—सूर्यस्य तामेवाङ्स r¹r⁴, सूर्यस्य स्तानेवाङ् bfr², सूर्यस्य स्तानेवाह k, सूर्यास्तकाले आङ् hdm¹, सूर्यास्तकाल आङ्गः r.—तु निमुचि r¹, सु निमुचि r², सुति तिमुचि b, सुतिप्वुचि hdm¹rfk.—तस्याश्रये m¹br (cp. above, i. 124), तस्याश्रये hr², तस्याश्रये f, तस्याश्रयो k.—सरण्युश्च hm¹r, सरण्युश्च f, शरण्यश्च b, तसायुश्च k, तसापुश्च r².—वृषाकपिः hm¹rb, वृहस्पतिः fkr².

^a *Tu nimruci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv ṛci*.

11. Yama, Vaiśvānara^a, Visnu, Varuna, Aja ekapād, and Earth (*pr̥thivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

वैश्वानरः all MSS, विद्वानरः Naighaṅṭuka v 6 as well as 5 (both celestial and atmospheric), the latter form occurs above, 1 127 — समुद्रश्च bfk (Naighaṅṭuka v 6 समुद्रः), समुद्राश्च hdm¹r — The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹

^a For a similar discrepancy, cp above, 1 110 (Nārāsamsa and Nārasamsa)

3. Deities of Sūrya's sphere (continued)

12. the Ādityas, the Hairy Ones^a (*keśinah*), and the Sadhyas, Savitr with the Vasus, Manu, Dadhyañic, Atharvan, the All (gods)^b, the Steeds (*vājinaḥ*), the Wives of the Gods

सविता hm¹r, सद्देव b, सदेव fk — वसुभिर् hm¹r, तसुभिर् b, वसुपुषिर् fk — दध्यङ्गु^o dr, दध्यङ्ग^o hm¹fk, दध्यज^o b

^a In Naighaṅṭuka v 6 both *keśi* and *keśinah* occur Both may be meant by the prior member of the compound used in the text, *keśi-sūdhyaḥ* ^b *Vīśve* is occasionally used in the Bṛhaddevatā for *vīśve devāḥ* see Index of Words, *sub voce*

13 That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तृतीयं सवनं लोकः r, असी तृतीय सवनं लोकाः hm¹, असी तृतीयसवनं लोकाः r¹r⁴, असी तृतीयः सवनलोकः b, असी तृतीयः सर्वेन लोमं fkr² (सर्वेन f) — साम च m¹r, सामा च hbfk. — शिशिरोऽथ hrfk, शिशिरो य b

^a This and the next śloka are based on the following statements of Nirukta vu 11 (lines 1 and 6) — *athastāny adityabhaktīni asau lokas tṛtīyasavanam varsa jagati sapta-dāśastomo vairūpaḥ sama* and *śiśiro 'tichandas trayastrīśastomo raivatam sūmeṣu dyubhaktīni* ^b The order of the words in the text, *asau tṛtīyaḥ savanam lokah*, in which all the MSS agree, is a curious transposition, on metrical grounds, of the words of the Nirukta A similar transposition is sometimes found in the case of *pratīkas* (cp i 57, iv 122, v 169)

14 and the thirty-threefold Stoma and that which in arrangement (*lṭpyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres

य लोमः bfk, यः लोमः r, यत्लोमं r¹r⁴, यः सोमः m¹, यः सोमं hd — कृष्या hm¹fk, क्षिप्या b, हृष्या d कृष्या r — छन्दसश्च hdm¹r, छन्दसश्च b, छन्दसाश्च r¹r²r⁴r², (तथा) छद् - - च्छद् (याः) f, (तथा) दद् - - र्यद् (थे) l.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvam*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm¹r, वाङ्गर् k, वाङ्गर् fb.—सर्वमेव तु hm¹r, सर्वमेव हृ fkr², साक्षमेव तु b.—संस्तविकास्त्रयः hm¹r, सस्तविकास्तु ये f, सस्तविकास्तये k, सात्मविकास्तयः b.

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यच्च संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br.—केचित्तु hm¹rfk, केचिन्द् b.—निर्वपन्त्वं hm¹bffk, निर्वपत्य° r, निर्वपति r¹r⁴.—सौर्यं वैश्वानरं hm¹bffk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r.—इविः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m¹, not at all in k.

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsarapeti saṃstavāḥ*. ^b Cp. Śaṅguruśiṣya on x. 88: *saurya vaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹rffk, न सूक्तम् br¹r⁴.—इव hrfk, इह r¹r⁴.

^a RV. x. 88; see Sarvānukramapī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm¹r, प्रवादेन bffk², प्रयोगिण r¹r⁴.—दृष्टा मूर्धन्वता m¹rb, दृष्टा मूर्धन्वता hd, दिष्टा मूर्धन्ता f, दृष्टा मूर्धन्ता k.—सूर्यवैश्वानराग्नीनाम् kr, सूर्यवैश्वानरीराग्नीनाम् b, सौर्यवैश्वानराग्नीनाम् hr¹r⁴m¹fr²r⁷.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*harāṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत् $r(r^1r^4?)$, हरणं रश्मिभिरस्य $hr^3m^1fr^5r^7$ (°हृ, °श्चि° f), हिरण्यश्चि-
भिरस्य k I have adopted the reading of r , against the weight of the MS evidence,
because on the one hand *rasa* or a similar word is necessary (cp 1 68, II. 6, IV 38),
and, on the other, *raśmibhīḥ*, as coming at the end of the line, is superfluous here Its
occurrence here also is doubtless an early corruption due to anticipation helped by the
identity of the first syllable of *rasasya* and *raśmibhīḥ* — कर्मासु च $hr^3bfr^5r^7$, कर्मणासु च
 r —येन नातिविजानन्ति $hδr^3m^1r^2r^5r^7$, येन नातिविजानाति bfk , यागोमानि च पश्यन्ति
 r —सर्वमूतानि br , सूर्यमूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS,
would be an easy corruption of सर्व°, partly owing to the $ū$ of °मूतानि, and partly because
सूर्य° would be in the mind of the copyist The expression सर्वमूतानि recurs in II 31 But
सूर्य मूतानि might have been the original reading — चक्षुषा $hδr^3m^1bfr^5r^7$, तिसार r

* This word is probably meant to express the double phrase of the Nīruktā (vu 21)
athāsya karma rasādānam raśmibhīḥ ca rasādāhanam, 'the taking up and holding of moisture
with his rays.'

20. Now distinguishing correctly in the formulas this dis-
tribution of these (three deities) which arises* from (their different)
powers and spheres,

विजानन् r^1r^4 . विजानं b . विज्ञान hm^1k , विज्ञानं f . विज्ञाय r .

* *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in I: 104, but *vibhūti-sthāna-janma* in
I 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to
them), a man attains to the sphere of, to identity of world (and)
intimate union with, these same (gods)

अध्यापयन्नधीयानो hm^1rfk , °यन्वीयान b — मन्त्रं चैवानुकीर्तयन् m^1r , मसु चैवानु-
कीर्तयं b , ससु चैवानुकीर्तयन् r^1r^4 , मंच चैवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे
चैवानुकीर्तयेत् hd — स्नानं hm^1r , स्नानं bfk . — सालोक्यं r , सालोक्य $hδkf$ (मा° f), सालो-
क्य b — एव गच्छति Bhr^3m^1 , अधिगच्छति r — The end of the *varga* is here marked by
 $ḡ$ in $hδbfm^1$, not in k

5. Five names of Agni. Derivation of Agni, Dravīṇodas, Tanūnapāt.

22 Now as to the hymns, the poets proclaim (in them) five
names of Agni, twenty-six of Indra, and seven of Sūrya

मूळानि $hδm^1rbfk$, मूळेषु r^1r^4 . — यद्विद्यतिस् $hδbr$, °यति: f , °यति m^1k .

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *ṛṥṥhaṅ-nṛvacanaṅ karmajam cp. vibhāgaṅ vibhūti-sthāna-saṅbhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ṛṥ*)^a at the sacrifice, or (because) he unites (his) body (*aṅgaṅ saṅ-nṛ*)^b, he is praised by sages under the name of 'Ag-ni.'

अधरे hm¹r, अयरे bfk.—संनयते m¹fk, सन्नयते hr b, सन्तिष्ठते r¹r⁴.—वांगं hdm¹, वागं fk, चांगं b, चाये r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agraṅṛ bhavati, agram yajñeṣu praṅiyate, aṅgaṅ nayati saṅnamamānaḥ*; cp. above, i. 91.

^b *Saṅ-nayate* is doubtless meant to correspond to Yūska's *nayati saṅ-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *draviṅa*^c—wealth or^d strength—proclaimed him as Draviṅo-das (1).

वापि hm¹r¹fk, वा b, चिव r¹r⁴.—प्रायच्छ्वेन r, प्रायाच्छ्वेन f, प्रायच्छ्वेन hdm¹, प्रायाच्छ्वेन k, प्रयच्छ्वेन hr¹r⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8. ^b The ā in the majority of MSS. seems decisive in favour of *prōyachad* as against *prayached*. ^c Cp. Nirukta viii. 1: *dhanaṅ draviṅam ucayate*

... *balagaṅ vā draviṅam*. ^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, ततनात्तनुः m¹, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r¹r⁴.—वञ्जे hm¹r, यञ्जे bfk.—स्थानोऽयं hm¹r, स्थानोऽयं f, स्थानोऽयं kr², चव b, ययैव r¹r⁴.—The end of the *varga* is here marked by ṽ in hdm¹bfk.

^a Cp. below, iii. 64.

6. Narāśamsa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*praṅām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं hbr⁵r¹fk, अनन्तरं dr.—छपखवः hrb, छपखवः m¹, धूपखचः fk—अमुय hm¹r, अमुच्य b, अमुध्य r², अनुध्य fk

* This expression is borrowed from Nirukta viii 5 *napād iti anantarāyāh prayāyā nāmadheyam* 'Next after a son' is evidently the meaning here of *anantara* ^b Yāska also explains *Tanūnaspāt* as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ajya*. He also quotes Śākapūni's divergent explanation of *Agni* as a 'grandson' (atmospheric waters, plants, *Agni*)

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)^a combined at the sacrifice, therefore poets praise this (*Agni*) as *Narāśamsa* (3) in *Āpri* hymns

पृथक्त्वेन hdm¹f, पृथक्त्वेन kr, पृथक्त्वेन b—समासेषु hr³fm¹kr²r⁵r⁷, समसेषु b, समसेन r—यह्यस्ते m¹bfk, यह्यस्ते hd, यह्यस्ते r, यदास्ते r¹r²(r⁴?)—कारवः hdm¹r bfk, मूरयः r¹r⁴

* This is evidently based on Śākapūni's explanation of *Narāśamsa* as *Agni* (Nirukta viii 6) *narash prasāyo bhavati*. Katthakya's explanation of *Narāśamsa* as sacrifice (*yojā*) is given below, iii. 2

29. And again because the terrestrial *Agni* purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a *Pavamāna* (4)

पुनाति hr, पुति b, जानाति fkr².—य च hm¹r, य च fkr², प्सवः b—वेखानसर्पि-
मिक्षेन hm¹r, वेखोनसर्पिमिक्षेन b, वेखानस ऋपिक्षेन r², वैपानस ऋपिक्षेन k, वीपा-
नसर्पिमिक्षेन f. This sloka is omitted here, but added after 31, in a somewhat altered form,
by r¹r⁴.

* Cp above, i 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as *Jatavedas* (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-ṛetti*) wealth ;

जातवेदाय कथते hm¹r¹fk, जातं वेदाय विद्यते b, जातिर्यद्वाय विद्यते r¹r⁴ (cp
i 92)—यद्येष hm¹kr, यद्येष b, यद्येष r¹r⁴—जातविद्यो hm¹r, जातवेद्यो bfk, जातं वेदो
r¹r⁴r⁷—वित्तं hr³m¹br²r⁵, वित्तं f, वित्तं k, वित्त्वा r—धिवित्ति वा hm¹rb, धिविति वा
fk, य वित्ति वा r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the *Indra* of the middle part (of the universe)^a, is praised as *Jātavedas*^b.

जातः hm¹r, जातं k, जातां bfr¹r⁴.—मध्यमग्निद्वौ hr³m¹bfr², मध्यमग्निद्वौ r.—
After this (31) śloka, r¹r⁴ add 29 in the following modified form:

पुनाति यद्दिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।
वेखानसाग्निर्तैस्सखात्पवमान इति सुतः ॥

The end of the *varga* is here marked by ई in hbfk, not in m¹.

^a Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; ep. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātaiṛ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavitā*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātaiṛ vidyate*).

7. The twenty-six names of Indra: Vāyū, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyū^a (1).

यत्तु चीन् hfr, यत्तु चीन् m¹, य तु चीन् k, यन्तु चीन् br²r⁶, यत्तन्वा r¹, यन्तन्वा r⁴.—
चन्तः hm¹r, चन्त b, चन्तं f, चन्ति r³kr²r⁶r⁷.

^a Vāyū comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: ep. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Op. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vṛṇoti*)^a these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीषीमान्यावृषोत्येको hm¹rbbk, चीनिमानावृषोत्तोक्त्वा r¹r⁴.—तयेनं bfr, तयेनं hm¹.—ग्रत्वा hrbfk, प्राङ्गः m¹.—रुपख्वः hm¹rb, पख्वः f, पराय च k, तु कारवः r¹r⁴.

^a This follows the etymology of Nirukta x. 3: *varuṇo vṛṇōtīti sataḥ*.

34. Because he roared (*arodit*)^a in the air, giving rain with lightning^b to men, therefore he is highly praised by four seers^c as Rudra (3).

अरोदीद् hm¹rffk, रीरुयन् r¹r⁴.—विद्युद्दृष्टिं ददन्नृषाम् hm¹r. विद्युद्दृष्टिमदानृषाम्

fk, विबुद्धिदिरदानुषाम् r^1r^4 .— इत्यभिसंजुतः hm^1rk , (इ)द्रत्यभिसंजुतः f , इत्यभिधीयते r^1r^4 —This śloka (34) is omitted in b.

* This is one of the etymologies of Indra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru* ^b Cp *vātavṛṣṭi*, 'rain with wind.' ^c That is, by Kanva (i. 43), Kutsa (i. 114), Grtsamada (ii. 33), and Vasistha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे hd , इष्टे m^1r , इति fb , इत्ति k .—सर्वस्य hm^1r , सत्वस्य fk , सचंस्य b .—स स्रुतः hm^1rbf , संस्रुतः k —Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk . It is omitted in r^1r^4 .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*vr̥m*)^a in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति hm^1rb (=Nirukta x. 8), इरा ददाति r^1r^4 (इरां ददाति is the second derivation in Nirukta x. 8), इरां दृणाति f , इरां दृणाति k .—द्रुवन् hrb , ध्रुवम् fk —रवेण hm^1rb , रौरवेण fk —The last pāda in m^1 is तेनेद् इति स स्रुतः repeated by mistake from the last śloka—The end of the *varga* is here marked by \ominus in hm^1bf , not in k .

* This is identical with the first of several etymologies given in Nirukta x. 8

8. Parjanya, Bṛhaspati, Brahmanaspati, Ksetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri^b and the son of Urvaśī^c (Vasiṣṭha) speak of him as Parjanya (5)

यदिमां hm^1 , यदिमा fk , यदिमा b —प्राञ्जयत्येको hm^1 , प्राञ्जयत्येक fk , पाञ्जयत्येक b —चर्यो hdr , चर्यो r^1r^4 , च स्रुयो f , चर्यो b , चर्यिस् m^1 .

* The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10 *parjanyas tṛper ādyantaviparītasya tarpayitā janyaḥ, para jetā rā janayitā rā, prārjayitā rā vasānām*. ^b As composer of the Parjanya hymn, v. 83

^c Vasiṣṭha, several times thus referred to by his metronymic (e g. ii. 44. 156, iii. 56; cp v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*janā*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयत्येष यल् h m¹ r, तर्पयन्तिष्वयं fk, तर्पयन्त्ययं b. —लोकान् hfk, लोकान् m¹ r, लोकान् b. —परो जेता h m¹ r b (Nirukta x. 10), पुरो जेता f k r². —यद्वाचेयस्ततो bfk, यद्वाचेयस्ततो r³ m¹, यद्वाचेयस्ततो r, यद्वाचेयास्ततो b, यद्वाचेयास्ततो d. —38 is omitted in r¹ r⁴.

^a As the alternative author of vii. 101, 102: cp. Āṅgīnukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṇi muniḥ*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati^a (6).

बृहता h m¹ r, बृहन्ति f k r², बृहत् b. —°तिरिचितः b, °तिरितीडितः h d m¹ r, °तिःरी-
लिततः i, °ति इतीरितः k.

^a Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma^b (i. e. as Brahmanaspati, 7).

वाग् b, वाक् h m¹ rfk. —पातारं h m¹ r, पानानां fk, पातीमां b. —ब्रह्मणस् h m¹ r, ब्राह्मणस् fb. —°होच सुवज् b, °होचः सुवन् r, °होच सुवं b, °होच सुवन् m¹, °होचं सुवं fk. —This śloka (40) omitted in r¹ r⁴.

^a In RV. ii. 23-26. ^b Nirukta x. 12: *brahmanaspatir brahmanāḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣitau*)^a at the (proper) seasons, distributing food to the nations^b (*kṣitibhyaḥ*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

अन्नं h m¹, अन्नं d, अन्नं r³, चर्यां r. The reading of 41^{ab} in the text is that of h d m¹ r (presumably r³, as r¹ r⁴ omit this line here); this form of the line is added by b f k r² r¹ r⁴ after 60^{ab} (see v. r. there), instead of it bfk, and in addition to it r (= r²; omitted in r³ r⁶), have here—

ददाति यद्दसन्तती चेत्ते य वरजं पुनः । bfk

ददाति यदि सङ्घे त्वृतावम्बरं पुनः । r

which probably represent—

ददाति यदसन् चैवे लृतावम्बरजं पुनः ।

वामदेव $hm^1 bfk$, वामदेवः r , पाकदेव $r^1 r^4$.

^a Nirukta x 13 *ṽsetrasya patih ksetram ksuyater nṛūsakarmanas, tasya pātā vā pālayitā vā.* ^b The amended form of this line as found in some of the MSS (see critical note above) would mean 'because dwelling in the field he again in due season gives rain.' ^c In RV. iv 57

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (*Vāmadeva*) praised him as *Rta*^b (9).

मनसेमं $hm^1 bfk r^1 r^4$, मनसेयं r^2 , मनसोम r^3 .—तु यद्दृश्यं $h d r$, तु यद्दृश्यं $m^1 b$, तु मादृश्यं $f k r^2$, इमं दृश्यं $r^1 r^4$.—शंसत् $hm^1 f r$, सशत् k , संसं b —सत्येन सत्ये चै $h r b$, सत्येन संत्ये चै f , सत्येन संत्ये चै k , सत्ये सत्ये च m^1 .—स एष $hm^1 r b f k$, च एष $r^5 r^7$ —^oनृतम् $hm^1 r b f k$, ^oनृपिः $r^1 r^4$.—The end of the *varga* is here marked by ८ 17 $h d m^1 b f k$

^a *Rta* is explained in Nirukta iv 19 as *satyam rā gayānam vā* Cp also Sāyana on RV. iv 23 8 ^b RV iv 23 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41 cp Roth, Erläuterungen, on this passage

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder · hence he (*Vāmadeva*) again^b spoke of him (as such in) 'the call of *Rta*' (*ṛtasya Slokaḥ*)^c.

रवेणान्तरसेः चिन्ने. $h d m^1 r$, रवेणान्तरसे चिन्ने b , रवेणान्तरसे चिन्ने $f k$, रसं चिन्ने $r^1 r^4$.—स्थितो व्योम्न्येष $h f r$, स्थितो व्योम्न्येष $m^1 k$, स्थितो व्योम्न्येष b —अतस्य श्लोक $hm^1 r b f k$, अतस्य श्लोक k .—इत्येष $hm^1 r b$, इत्येषा $f k$ —पुनश्चिनं $hm^1 r b$, पुनश्चित f .

^a With reference to the meaning 'water' (Nirukta ii 25^o *ṛtam ity udakanāma*); cp below, u 50 ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i e cloud-water, lit 'internal fluid'. *antārāsa*) ^c RV. iv. 23 8^o see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*iāstu*) to the world, protects^a (it), therefore the son of *Urvaśi* (*Vasistha*) proclaims him (to be) *Vāstospati* (10) in four (formulas)^b.

प्रयच्छन् r , प्रयच्छन् $h d$, प्रयच्छन् m^1 , प्रयच्छ b , प्रयच्छ $f k$.—मध्यमः $s h d m^1$, मध्यमस्य

bfkr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वाक्सीप्यति hkr, वाक्सीःप्यतिः k, वाक्सीप्यतिः f, वाक्सीः पतिः b.

^a Nirukta x. 16 : *vāstospatir* : *vāstu vasater nivāsakarmayas, tasya pātā vā pālayitā vā*.
^b RV. viii. 54. 1-3. 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraīḥ* is perhaps to be supplied here, not *ṛgbhīḥ* : but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा hm¹rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹r⁴.

^a Nirukta x. 17 : *vācaspatir*. *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama ^b proclaims him as Aditi ^c (12).

न कुतश्चन hm¹, न कुतश्चैव r¹r⁴, कुतश्चैव b, न कुतश्चैव r:fk².—गौतमो r¹r⁴bm¹, गौतमो hkr. Cp. critical note on i. 58.

^a Cp. RV. x. 90. 1 : *sa bhūmim viśvato vṛtvātīṣṭhat*. ^b In RV. i. 89. 10 (Nirukta iv. 22, 23). ^c Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiranyagarbha ^b, adoring ^c (him), spoke of him as Ka (13).

यच्छर्म hm¹r²r⁵, यच्छर्म b, यच्छस्त r, यद्धर्म k.—कमिच्छन्मनसा सुखम् hm¹r²r⁵, कमिच्छ मनसा सुखम् bfk, एष वीरः शिवः सुखः r.—तेनैवम् hm¹r, तेनैवम् bfk.—अर्चन्नुवाच कम् b, अर्चन्तु वाचकम् r, अर्चन्तुवाच कम् f, इच्छन्नुवाच कम् hm¹r²r⁵r⁷, एव तु वाचकम् kr².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *lah kamano vā kramaṇo vā sukho vā*. ^b The reputed seer of RV. x. 121 ; see Āṅgānukramaṇī x. 59 and Sarvānukramaṇī on x. 121. ^c Cp. *arcantaḥ* in ii. 32.

48. He giving ^a (*prayachan*) offspring here, and gathering (them) goes forth ^b (to the other world) : therefore the seer Yama ^c calls him, the son of Vivasvat ^d, Yama ^e (14).

प्रजाः hr³m¹br, प्रजां fk.—प्रयच्छन् hr³m¹r², प्रयच्छन् bfk, प्रयच्छति r, नियच्छन्निः r¹r⁴.—संगृहीत्वा hr³m¹r⁵r⁷, संग्रहीत्वा fk, संग्रहीत्वा b, संग्रहीत्वा r.—प्रयाति hr, ह याति

bk ह यानि f ह पानि r⁴ — यमो यमम् r¹r⁴, यमा मू b यदो पमा f पदो यमा k
 पुनर्यमम् hm¹r — The end of the *varga* is here marked by *ḥ* in hm¹bfk

^a Nirukta x 19 *yamo yachatiṣṭi sataḥ* ^b Cp RV x 14 1 (commented on in
 Nirukta x 19) *pareyivamsam samgamanam jananam* ^c The reputed seer of RV
 x 14 cp Ārsanukramanī x 6 and Sarvanukramanī on x 14 ^d RV x 14 1 *vas*
vasvatayā yamam ^e Cp Nirukta x 20 *agnir apī yama ucyaṭe*

10 Mitra, Viśvakarman, Sarasvat, Vena, Manyu

49 Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvamitra^a himself praising (him) calls him 'Mitra'^b (15)

मित्रीकृत्य hm¹bfbkr मैत्र छत्र्यै r¹r⁴ — यदिम hm¹r यदिमे fkr², यदेते r¹r⁴

^a In RV III 59 1 (commented on in Nirukta x 22) ^b That is, 'Friend None of the three etymologies given in Nirukta x 21 is here followed

50 Because at the close of the hot months he refreshes the earth with water (*ṛta*)^a, creating the activity^b (*karma*) of every thing (*visvasya*) therefore he (is called) Viśvakarman (16)

निदाघमासान्निगमे m¹r निदामासान्निगमे hd निदाघमासान्निगमे fk निदाघमा
 सान्निगमे b — यदृतेनावति चितिम् hm¹rbb (चिति f) यदृतेनाचति चति kr², यदि सेना
 यवीचिन्म r¹r⁴ — जनयन् hm¹r जनय b जयत् f जनयत् k — तेन स hm¹rbbk तेन तु
 r¹r⁴

^a Cp above II. 43 ^b Cp Nirukta x 25 *viśvakarma sarvasya karta*

51 Because he has lakes (*sarāmsi*) full of ghee in the three worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc (speech) they call Sarasvatī^c

यत्त्रिपु m¹dr यत्त्रिपु hfk यत्त्रपु b — इति माह hm¹rffk इति प्राण b (cp IV 39)
 इतीमन्तु r¹r⁴ — वाच माह सरस्वतीम् all except r¹r⁴ which read दीध्यन्मीर्वशी, 1 e
 दीर्घतमीर्वशी

^a That is Vasistha in RV III 96 4 6 one of these three stanzas being quoted by
 Yāska (Nirukta x. 24) for Sarasvat but without explanation ^b Yāska, Nirukta x 24
 does not explain Sarasvat, merely remarking *sarasvan vyakhjalah* This must refer to
 II 23 where Sarasvatī is stated to be a name of Vāc (voice) RV VI 61 2 being quoted
 as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthana*
strī) are deferred to Nirukta x: 25-27 ^c 51^{ed} = IV 39^{ed}, except that in the latter
 passage प्राणो takes the place of माह Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of r¹r⁴ refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves^a (*venati*)—abides—in them, therefore the seer named Vena Bhārgava^b here calls him Vena (18).

चद्दिनत्वेषु hm¹r³, चद्दिनत्वेषु b, चद्दिनत्वेन्दु r⁶r⁷, चद्दितत्वेषु r, omitted in fk.—आहर्षि-
वेनी hm¹r, आहर्षि वेनी fk, आहर्षवेनी b, आहर्षन्वेनी r¹r⁴ (cp. ii. 47).

^a Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. ^b The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣānukramaṇī x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat^a (*tapas*), desiring (*abhimatya*)^b, created him month after month: therefore Manyu Tāpasa^c calls him 'Manyu.'

मास्त्रिनम् hm¹r, मास्त्रिनां bfk, मास्त्रिनां r¹r⁴.—अभिमत्त्य m¹br, अभिमत्त्य hr³, अभि-
वत्त्य fkr², अभिमत्त्य r¹r⁴.—तपोऽयजः r¹r⁴, ततो वज k, ततो व्रजं fb, ततो व्रजन् hm¹r.
—मन्वुरित्वा^o bfk, मन्वुमित्वा^o hm¹.—The end of the *varga* is here marked by १० in m¹bfk, not in hd.

^a My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3¹ (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sarje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as Yama in 48, Vena in 52, Tarkṣya in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with r¹r⁴) to read *tapo 'grajaḥ*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation *सृत्तम्*, nearly all the MSS. have *visarga* for *anuvāra*. Again, *vrajam* (fb) is very close to *grajam*.

^b Yaska (x 29) derives Manyu from man also though without explaining why he is so called *manyur manyater d'ptikarmanah krodhakarmano vadhakarmano va* ^c Manyu Tāpasa is according to Arsanukramani x 33 and the Sarvanukramani on x 83 the seer of RV x 83 84 The first stanza of the latter hymn is commented on by Yaska Nirukta x. 30

11 Asunīti, Apam napat, Dadhikrā, Dhatr, Tarkṣya

54 Because at the time when beings die he alone leads (*nayati*) (their) spirits^a (*asun*), therefore he is spoken of as Asunīti (20) by Śrutabandhu^b who praises (him)

नयत्यमून् hm¹r पयत्यसी fk पय त्यसी b—सुवता द्युतवन्धुना hm¹r सुवता सुत वन्धुना b सुचनाता सुलवधुना f सुचनाता सुतवधुना k

^a Nirukta x 39 *asunī r asun nayati* ^b The reputed author of RV x 59 the fifth stanza of which is commented on in Nirukta x. 40

55 At the end of the hot months (his) birth takes place in (their) midst^a therefore the seer Grtsamada^b (in) praising (him) calls him Child of Waters^c (21)

मासातिगमे hm¹r मासानिगमे bfk —मध्ये भवत्यपाम् hm¹r मध्ये स्र यत्त्वपाम् r¹r⁴ मध्ये स्रस्र पत्यया fk मध्य स्र पत्यया b—गृत्समद् सुवन् m¹r गृत्समद् सुवन् b गृत्समद् खवन् fk गृत्समद् सुव b गृत्समदस्त्वपाम् r¹r⁴

^a Cp *apsv antar* in RV x 30 4 commented on in Nirukta x 19 not in the middle (sphere)^d as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii 44 and *madhyadhagendrah* in ii 31 ^b In RV ii 30 (cp Nirukta x. 19) ^c Cp Nirukta x 18 *apam napat tanunaptra vyakhyataḥ* see above ii 27

56 Because supporting (*a-dadhat*) the mass of waters contained in the atmosphere^a for eight months, he roars^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhikra (22)

गर्भोघम् m¹rbf गर्भोघम् k—आदधत्सो m¹r आदधत्सो hd आदधत्यो f त्यो k माधत्सो b आहरत्सो r¹r⁴—56^d om tted in fk—क्रन्दत्य* hm¹rb क्रन्दते r¹r⁴—सहन् hr सहन् b—क्रास्तेन कथ्यते hr³m¹br²r⁵r⁷ क्थेति तदोच्यते r¹r⁴

^a Cp *antarasaḥ* above 43 ^b This is one of the three derivat ons given in Nirukta ii 27 (the first part of the compound *dadhat* be ng the same in all three) *dadhat kramāṅīti va dadhat krandat^b va dadhadakari bhavati va*

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the *R̥g-veda*) as 'Dhātṛ'^a (23).

संभृतं hm¹r, संभृतं b.—य मासिकम् hm¹rb, ष्टमासिकम् r¹r⁴.—57^{ab} omitted in *fk*.—
उर्व्या धातेत्युभिः hm¹r, उर्व्या धाते ऋभिः f, अभिः k, उर्व्या द्वाते ऋभिः b.

^a There is no corresponding explanation in the *Nirukta*; all that is there said is (xi. 10): *dhātū sarvasya vādhātū*.

58. In the wide^a (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides^b (*kṣarati*): therefore the seer *Ariṣṭanemi Tārksya*^c has spoken of him thus as *Tārksya* (24).

तीर्थेऽन्तरिक्षे चियति hm¹r (*Nirukta* x. 27 तीर्थेऽन्तरिक्षे चियति), तूर्णे क्षिप्रं वज्रसखा r¹r⁴, तूर्णे क्षिप्रं वज्रसखो fr²k, तूर्णे क्षिप्रं वज्रसखो b.—यद्वा तूर्णे चरत्यसौ hm¹r (तूर्णेर्मर्थं रचति *Nirukta* x. 27), करोत्यसौ r⁶r⁷, यद्विपत्तिं पन्वति f, यद्वियति पन्वति kr², यद्विपत्तिं पवन्वति b, यद्विपातीह धन्विनि r¹r⁴.—तेनैवम् hr³bfr²r⁶r⁷, तेनैवम् r (r¹r⁴?).—The end of the *varga* is here marked by ११ in hm¹bf, not in k.

^a *Nirukta* x. 27: *tārksyas tvaṣṭā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta itā natruktāḥ*): *tīrṇe 'ntarīkṣe kṣiyati tūrṇam artham rakṣaty aśnoter vā*. In view of the etymology in the *Nirukta*, it looks as if *tīrṇe* might have been the original reading of the *BD.*, but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭ* given below, iii. 16.

^b *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the *Nirukta*. ^c The reputed author (*Ārṣṭanukramanī* x. 61) of *RV.* x. 178, the first stanza of which is commented on in *Nirukta* x. 28. *Tārksyarsīḥ* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*kr̥natrāt*)^b: (therefore) *Urūvāsini*^c (i. e. *Urvaśi*) calls him *Purūravas* (25)^d in her own words^e.

रुवन् r, भवन् b, भ f, भन् k, रोदन् hm¹.—हन्तवाद् m¹b, हन्तमाद् hr², हन्तभाद् r, न्वन्तवाद् *fk*.—विष्टजन्नपः m¹r, विष्टजन्नयः f, विष्टजं नमः h, विष्टजन्वयः k, विष्टजन्नपः b.—पुष्टरवसम् hr, पुष्टरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—
°वाक्कीनोश्वासिनी bfr, °वाक्कीनूश्वासिनी hdm¹, °वाक्कीरुश्वाशिनी r¹r⁴.

^a Cp. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by *Yāska* in *Nirukta* v. 13. ^d Cp. *Nirukta* x. 56: *purūravāḥ bahudhā rorūyate*. On the *rava* of various gods, see *Védische Studien* iii, p. 137. ^e In *RV.* x. 95. 7 (commented on by *Yāska* in *Nirukta* x. 47).

60, 61 But because with great din he goes driving on the deceased (*mṛtam*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka^b, himself praises as 'Mrtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60 प्राच्यावयन्नेति kd, प्रत्यावचयन्नेति f, प्रचावयन्नेति h, प्राचावयन्नेति m¹ प्रत्यावयन्नेति b, प्राच्या वय निति r, नेति r¹r⁴ —मृतः fkr², वृतः hm¹r, मृधे r¹, मृधम् r⁴ —Between the two lines of 60 (where it is absolutely out of place) b fkr²r¹r⁴r(r²?) add the line (=41^{ab})

चय¹ चितिभ्यो विदधत्² यत्तुत्पूर्वविशत्⁴ चितौ ।

¹चय b fkr², चेमं r —²विदधत् r, विदधत् b, विर्यत् f, विरजत् r², विरजत् k —³अयत्पूर्व⁰ r, यत्पूर्व⁰ b, यत् अ(?)त्वं f, यत्पूर्व⁰ k, यत्तु + त्वं⁰ r² —⁴विशत् r, विशत् b, पिविशत् k, विशत् fr², पिव (चितौ) r¹r⁴.

61 जघन्यजः hm¹r, जघन्यसः b fkr², जघन्यकः r⁵ —सवर्तयत् r, स्व वर्तयत् r¹r⁴, संवर्तयत् hr³m¹r²r⁶, सवर्तयत् fb, च k —सूर्याद् b fkr²r⁵hr³m¹, सूपी r¹r⁴ —उपस hm¹r, उःसं b, उः f k

^a The explanation of Satabalāksa Maudgalya in Nirukta xi 5: *mṛtyur marayati sato, mṛtam cyāvayati vā satabalāksa maudgalyah* ^b The author of RV x 18 the first stanza of which is quoted by Yāska in Nirukta xi 7 Cp Ārsānukramani x 8, and Sarānukramani on RV x. 18 ^c Twenty-three of these names occur in Naighantuka v 4, and three (Aditi, Dhātṛ, Mrtyu) in v 5 most of them being explained in Nirukta x

62 he alone propels (*pra-sauti*)^a the day-star by reason of that function he is Savitr (1) And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasīṣṭha^b himself (in) praising (him) calls him Bhaga^c (2)

¹दिवाकर b f k, दिवा चरन् r¹r⁴, दिवाकरः hm¹r —प्रसीत्यकः hm¹rb f k, प्रमूत्यकः r¹r⁴ —मासयन् m¹f k, मासयत् hrb, माति यत् r¹r⁴ —चैप स्वर⁰ hm¹r, चैक्य र⁰ br² r³r⁷, चैक र⁰ f k —सुवन्नगम् hm¹r, सुवन्नगम् b fkr³(r²?) —The end of the *varga* is here marked by १२ in h b f k, not in m¹. The end of the preceding line (स्वररिमि.) is marked in h d by १३, and the end of the *varga* (after मगम्) by १३ || १२ ||

^a Cp Nirukta x. 31 *sarita sarvasya prasariṣā* The enumeration of the seven names of Sūrya begins with this sloka I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sa* is regularly used as a transitive, but the nom. otherwise makes good sense 'the day-star (i e Surya) stimulates (in general)' ^b The author of RV. vii 41 2, which is commented on in Nirukta xii 14 ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jara* as applied to the sun in Nirukta iii 16 *ratrer jarayitā sa eva bhāsām*, though the word *bhaga* is there derived from the root *bhāy*

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

अस्तीत्पूषेति hm¹r, अस्तीत्पूषेति b, अस्तीत्पूषेति f.

^a Cp. Nirukta xii. 16: *yad raśmīposanḥ puṣyati tat pūṣā bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe paḍam*, he quotes Śākapūri's opinion that this refers to the three worlds (*prithivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m¹r, सायं पृथक् याति hd, सायं पृथक् याति fk, सायं पृथक् न्वाति b, सौर्यं पृथक् ते श्री r¹r⁴.—त्यये m¹r b f k, चये hd.

^a Cp. Nirukta xii. 25: *leśi, leśā raśmayas, tais tadvān bhavati, kāśanūḍ vā praśāśanūḍ vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकिकशस्त्वेन hm¹r, मां प्रत्येकिकशस्त्वे r¹r⁴, मां प्रत्येकिकयस्त्वेन b, चां प्रत्येकिकयस्त्वेन fk.—यन्मन्यन्ते r, यं मन्यन्ते h d b, य मन्यन्ते fk.—पृथङ् नराः hr, पृथक् नराः m¹d, पृथक् चरा k, पृथङ्चराः f b.—विद्यानरस् hm¹r b f k, वैद्यानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayanīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vr̥sā*), he mounts the firmament, therefore he is *Vr̥sākapi* (7), (in) 'Indra is above all'^b (RV. x 86); (or) this highest bull (*vr̥sā*) goes causing to waver (*kampayan*) with (his) rays^c.

वृषेव br¹r⁴, वृषेक (without visarga) hdr³m¹ fkr², वृषेव r—^०रोहति hm¹r, ^०रोहत b, ^०रोहन fk—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in hdbfk, not in m¹. I have left it there, as all the MSS which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarāḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttarāḥ*) ends a śloka, numbered ९८, 68^a is numbered ९९, 69^{ab} as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

^a Cp below, vii. 141.

^b The refrain of RV x 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii 28

^c This alternative etymology is based on Yāska's in Nirukta xii, 27 *yad ras̥mibhir abhiprakampayann ets tad vr̥sākapiḥ bhavati vr̥sākampanaḥ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i.e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vr̥sākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*· RV. x. 86. 20-22) in the hymn to *Vr̥sākapi*^b, he appears to be bidden^c thus (*iti*) by Indra

मन्त्रेषु hm¹rb, मन्त्रे ह्रु f, मन्त्रे ह k.—त्रिषु hr¹fk, त्रिषु b, त्रिषु r⁵—धन्वेति m¹rbr⁴, धन्वेरि fk, धान्वेति hdr³.—प्रयुक्तो hdm¹, प्रयुक्तो fkr¹, प्रायुक्तो b—वारिपाकपे hm¹r¹b, वृषाकपे kr². It would be best (as in hd) to make śloka 68 end after *var̥sākape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *ras̥mibhir kampayann eti* ^b The irregular formation *var̥sākapa* for *v̥r̥sākapa* seems to be due to the exigency of metre ^c In the three stanzas (x. 86 20-22) *Vr̥sākapi* is addressed and called upon to go home (*astam eḥ*) by the path which procures sleep (*svapnanamsana*: in Nirukta xii. 28, however, explained as that which destroys dreams· *svapnān naśayati*)

69. Viṣṇu^a may be from (the root) *vis* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veris* (*teceṣṭi*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

विष्णातेर् hdm¹r, धिष्णातेर् b, तेर् f, तेर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, विद्य-
सोर् bf, विपसोर् k: the reading of bk looks like a corruption of व्यष्टेतेर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-
devatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सू f, वातः r.—यः
hdm¹, यं k, सः r, सं bf.—The third line of 67 (रश्मि°) and 68, 69 omitted in r¹r⁴.

^a The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,
as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur*
bhavati; viṣṇur viśater vā vyaśnoter vā. The above three explanations are probably meant
to correspond to these: *viṣṇāti = viśtaḥ, viśati = viśati, vceṣṭi = vyaśnoti.* ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,
Indra, and Sūrya^a (respectively), have (thus) been duly stated
in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-
mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate
enumeration does not exist.

नाम्नां तु bfxr, नाम्नां च hdm¹.—पृथक्तेन hdx, पृथक्तेन bfx.—The end of the *varga*
is here marked by १४ in hdm¹bfx.—This śloka (71) is numbered as ३ (= २०३) in hd,
and ४ (= २०४) in m¹.

^a That is, epithets, e.g. *vṛtrahna*, which accompany any of the regular names, e.g.
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya*
haviḥ codayaśindrāya vṛtraghna indrāya vṛtratura indrāyūphomuce iti; tāny apy eke samā-
mananti, bhūyūṃsi tu samāmnānt. Cp. below, ii. 93. ^b i. 86-88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,
middle, (and) celestial, listen to (an account of) her hymns (and)
names according to her sphere.

त्रिविधा तु चा hdx, त्रिविधा तु यः m¹, तुवधामुपा b, (वाम्यया) च विधा तु या
fk.—°स्नानं वि° hm¹r, °स्नानं वि° b, °स्नानानि fk.

73. Now she owns the entire hymn when the rivers on earth,
and when the waters, (and) when the plants^a, being praised,
own it^b.

एषा $hm^1r^3bfr^2$, ह्येषा r^1r^4 , एता r —नद्य सुता hdm^1bfr , नद्यः सुता r , नद्यस्तदा r^1r^4 .—यदा चैनं $r^1r^4bfr^2$, पच वैन r^3 , पचं वैनं hd , पचिवैनं m^1 .—भजन्त्यापो hdm^1r , भवन्त्यापो bfr^2 .—यदा चोपधयो यदा b , य चीपधयो यदा i , यवोपयो यदा k , यदा चीपधयः सदा hdr , तदा चीपधयस्तथा r^1r^4 .

^a Rivers, waters, plants are here mentioned in the same order as in Naighanṭuka v. 3, and above, 112 ^b *Enam*, which all the MSS have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*, cp *v.r* of *starad*, viii 17

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Usas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza ^b.

रात्री च hdm^1r , सत्री च b , सत्री व fk —चोयाः hdr , चोया m^1 , विया $r^1r^4bfr^2$.—पृथिवी च $hdrb$, पृथिवी खिव m^1fk —भूत्वाप्यार्चं hd , भूत्वाथार्चं m^1 , भूत्वावा च fr , भूत्वा व्या च b

^a See below, 75, note ^a ^b As her representatives, being thus *ṛgbhājāh*

75. Also when she becomes Agnāyī^a by name, she appears here (in the R.V.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni

नामतोऽधिया hdm^1r , नामतो मेया b , नामतो जेया fk .—केपुचित् bfr , तु क्वचित् hdm^1 .

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyah* to *Agnāyī*) in Naighanṭuka v 3 (terrestrial deities), Usas and Sarasvatī being added from Naighanṭuka v 5 (atmospheric deities) They also correspond to the list of ten in BD 1. 112 (where they are connected with the terrestrial Agni), the only difference being that Usas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc^a in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only ^b.

मध्ये सत्यं hdm^1r , मध्यसत्यं bfr^2 —मूत्वा विया hm^1r , मूत्विषा च bfr —समयं hbr , समय fk , समयं m^1 —सूक्तं चिभिरु hm^1r , सूक्तत् मिरु b , क्तं चिभिरु fk —The end of the *varga* is here marked by 94 in bfr^1 , not in hd . This sloka (76) is numbered as ८ (=२०८) in hd , and as १० (=२१०) in m^1 .

^a Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romāṣī (and, of course, Durgā) are to be found in Naighanṭuka v. 5 (deities of the middle sphere), *deapatnyah* being added from Naighanṭuka v 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaun, Usas and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. ^b That is, the middle Vāc is *sūktabhāḥ* under these three names alone, while under the remaining names, which are incidental, she is only *ṛṣbhāḥ*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्गे b.—भूत्वर्चं hdrfk, भूत्वर्चं b, भूत्वर्चं m¹.—हत्वा hdrfk, हत्वा m¹, हत्वा r⁶r⁷, हत्वा b.—The first line of 77 (*ṣaiva durgā*) is omitted in r¹r⁴.—तन्नामानि hm¹r, सूक्तार्धानी^o r¹r⁴, स्त्री सुतिर्भाजी च नामाणी f, तस्त्री सुतिर्भाजी च नामाणी सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्त्री सुतिर्भाजि च नामानि सूक्तर्भाजि, i. e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भाजि is omitted), while only सूक्तर्भाजि was substituted in r¹r⁴.—यमीन्द्राणि hdm¹, यमिन्द्राणी r, यमिन्द्राणि b, यमिन्द्राणि f.—भवत्यग्न्या hdm¹r³, भवत्स्वरग्या b fkr², भवत्पथ्या r, ऋचस्त्वग्न्या r¹r⁴.—राका चानुमतिः hdm¹r bfk, राकोपानुमतिः r¹r⁴.

^a What was exactly meant by *ḥṛtā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note^a on 76.

^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svastī, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

गौर्धेनुर्देवपत्न्योऽग्न्या hm¹bfk, गौर्धेनुर्देवपत्न्यो ग्न्या r, गोरीर्गौर्धेनुपत्न्योऽग्न्या r¹r⁴, देवपत्न्यो घ्रा r⁶r⁷.—स्वस्तिय hr³m¹br⁶r⁷, स्वस्ति च fkr², स्वस्त्वघ r.—नैपातिकानि ऋग्भाजि hm¹r, नैपातिकान्यनिग्भाजि b, निपातकान्यनिग्भाजि fk, नैपातिकान् पृथग्भाजि r¹.

^a *Yesām* this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines ^b That is, the incidental (*sat patika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza owning (*rgbhaj*), not hymn-owning (*sūktabhaj*) as the primary names in 76 (as well as 73 and 79)

79. But when this Vāc becomes *Suryā*, she belongs to that (celestial) world thus on becoming *Usas* as well as *Sūryā*, she owns the entire hymn^a.

वाग्मवत्ये^o br, वाक् भवत्ये^o m¹ वाक्ववत्ये^o hd, वाग्मवत्ये^o r¹r⁴, वामासावत्ये^o f—
सूर्यासु hdm¹rb, सूर्यासु f—^oश्रिता bkr, ^oश्रिता f, ^oश्रिता: hd—तथा hdm¹bfr⁵r⁷,
तदा r—सूक्तसुपा rbr⁵r⁷, सूक्तसुखा hdm¹r³lkr².

^a These being the primary names of the celestial Vāc Thus there is a whole hymn to *Surya* (x 85) and a number to *Usas*

80 And when she becomes *Vrsākāpāyī* (and) *Saranyū*^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyurat*)^c, she only owns (a stanza) incidentally^d

द्वे च ते ध्रुवम् hm¹rb, द्वे च ते ध्रुव f, स्वेव तदृचम् r¹r⁴, ते भुवम् r⁷—दुवच्च hdr³,
दुवच्च m¹, दवच्च r, दुचित् fk, क्वचित् r¹r⁴

^a *Usas*, *Sūryā*, *Vrsākāpāyī*, *Saranyū* are all mentioned together in this order as goddesses of the celestial sphere in *Naighantuka* vi 6 ^b *Vrsākāpāyī* and *Saranyū* are each mentioned only once in the RV. (x 86 13 and x 17 2 respectively) ^c That is, as belonging to the celestial sphere, for *Ṛṣhivī* occurs among the deities of each of the three spheres in *Naighantuka* v 3 5 6 This is doubtless due partly to *Ṛṣhivī* being constantly invoked along with (the celestial) *Dyaus*, and partly to the loose use of the 'three earths' in the RV, to denote earth, air, heaven, cp my 'Vedic Mythology,' p 9

^d *Ṛṣhivī* is addressed in only one whole hymn (of three stanzas), v 84, where she is stated below (v 83) to be *madhyamā*, but according to 74, 76, 80 no form of *Ṛṣhivī* is *sūktabhaj*

81. We see that when this Vāc is *Sūryā*, *Gaurī*^a, *Sarasvatī*, they (are) in the hymns to the All-gods (praised) incidentally only.

bfr omit सूर्यामेव सती^o, going on सता गौरी &c., doubtless owing to the preceding line ending with सती—केवला: hm¹rbk, केला: f, केवलाम् r¹r⁴—81^b=1v 36^b.—The end of the *ṛaya* is here marked by १६ in hbfr, not in m¹—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending निपत) १४ (=२१४).

^a A goddess of the middle sphere (*Naighantuka* v 5) omitted in the enumeration above (77, 78) RV 1. 164 41, 42 are given as examples for *Gaurī* in *Nirukta* xii. 40, 41

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad, Niṣad^e, Brahmajyāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा^{brfk}, गोधा घोषा^{hdm¹} (Ārṣānukramaṇi).—^oवारापालीपनिपन्नियत्^{r¹r⁴}
^{m¹bfkr²r⁶}, ^oवारापालीपनिपन्नियत्^{hdr³}.—नामागस्त्यस्त्र^{m¹brfk^d}, नामा - गस्त्यस्त्र^h.

^a RV. x. 39, 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

^e These two are the seers of the khila of seven stanzas beginning *pra dhūrayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: '*pra*, *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmanvādīnyau*] *niṣadupaniṣadau*. ^f Juhū Brahmajyāyā, seer of RV.

x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. ^g Seer of

RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvāśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śaśvatīⁱ,

चन्द्रमाता^{hm¹rb}, चन्द्रमाता^{fkr²}.—च शश्वती^{hdr¹r⁴}, च शश्वती^{m¹r}, तथैव च^{bfkr²}.—83^b = ii. 77^d.

^a x. 86 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vaivasvatī in x. 10 and 154.

ⁱ viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītīmañjarī in which *nārī*, among women (*strīṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śaśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātrī^h, and Sūryā Sāvitrīⁱ, (all these) are pronounced to be female seers^j (*brahmanvādīnyah*).

श्रीर्लाक्षा^{hdm¹}, श्रीज्ञाक्षा^b, श्रीर्लक्ष्मी^{fk}, श्रीर्लक्ष्मी: r.—सार्पराज्ञी^{hm¹r}, सव्यैराज्ञी^b
 b, सार्पराज्ञा: r, सार्वराज्ञा^{kr²}.—वाक् यद्वा मेधा^{hm¹r}, वाङ्मृद्वामेधे^b, वाङ्मृद्वामेधे^{fk}.—इरिता: ^{hm¹r}, इरिता^{fk}, इरिता^b.

^a Supposed seer of the Śrīsūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three ślokas (82-84) are identical with three at the end of the Ārṣānukramaṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities

त्वासा hm¹r, तासा fkr², तासा b—वर्गशुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गशुष्टा च f, वर्गशुसा च k—समूदे hm¹r, समूदे b, समूदे fkr², समूहे r¹.

^a That is, those enumerated in ii. 82

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गशुष्टोत्तमः hm¹r, योश्च रथोत्तमः k, योश्चरथोत्तमः bf —86 is omitted in r¹r⁴ —The end of the *varga* is here marked by १७ in hdbfk, not in m¹ —86^a is numbered as १८ (=२१८) in hd, 87^a as १९ (=२१९)

^a For a definition of *bhāvavṛttam*, see below, ii. 120 ^b According to the Sarvānukramani, seer and deity are identical in the case of Sārparājūi (RV x 189 *ātmadavataṭam*), Vāc (x. 125 *īstāpātmanam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Śāvitri (x. 85 *ātmadavataṭam*) The three others, Sīrī, Lāksā, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramani passages just given, and their interpretation by Śaḍguru-śiṣya), the expression *ātmano bhāvavṛttāni jagau* being equivalent to *ātmanam āstaud devataṭam* in 87 ^c As the object of praise is self

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यक्षथोत्तमः hm¹r, यक्षथोत्तमः b, यक्षथोत्तमः f, योत्तमश्च यः r¹r⁴ —तस्मादात्म-
स्त्वेषु hm¹r, तस्मादात्मस्त्वेषु b, तस्मात्समस्तदेवेषु fk, तस्मादात्मस्त्वेष्वि(ष) r¹r⁴ —स्वाद्य
अपिः श्वेव देवता hm¹r, स्वाद्य अपि श्वेव देवता fb, स्वाद्य अपि देवता k, भवेद्दृष्टव
देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

भवेद्दृष्टिः hm¹r b f k, भवत्यृष्टिः r¹r⁴ —तेनोच्यते hm¹r b, तेनाच्यते fk —वाक्येन m¹kr, वाक्ये च h d f b.—देवता तत्र सा h d m¹r, देवता पु च सा f, देवता य च सा k, देवता तेषु सा r¹r⁴, देवता पु सा b.

^a Cp. Sarvānukramaṇi, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. ^b Cp. *ibid.*, ii. 5: *yā tenocyate sādēvatā*; see also the three lines quoted from the Devatānukramaṇi by Śaṅguruśiṣya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंयहार्ये च hm¹ (and Nirukta i. 4), कर्मोपयहार्ये च fkr, कर्मोपयह्यहार्ये च b, कर्मोपयह्यार्यस्तु r¹r⁴.

^a Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. ^b Cp. Nirukta i. 4: *atha nipātū uccāvaceṣv artheṣu nipatanty apy upamārthe 'pī karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

जनानां hm¹r, प्रजाना f, सनानां k, जनाना b.—पूरणार्थी hm¹r, पूरणार्थी br¹r⁴, पूरत्यर्थ f, पूरणार्थ k.—पूरणार्थोस्त्व⁰ hm¹rb, पूरणार्थी त्व⁰ r¹r⁴, पूरणार्थोस्तु f.

^a Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. ^b Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgachanti, padapūraṇāḥ te mitākṣareṣu anarthakāḥ: kam im id u ū:* 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (*viz.*) *kam, im, id, u*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, im, id, u*^a. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति m¹r (and Nirukta i. 9), कमीमि इति h, वामीमिद्विति b, चामीमिद्विति f, चामिमिद्विति kr².—त्वनेकार्यकाश्च ते hm¹r, वेन्वीचार्यकाश्च ते f, स्वानीचार्यकाश्च ते b, त्वन्वे सार्थकाः स्तुती r¹r⁴.—इवो न चिन्नु hr³, इवो नु चिन्न m¹, इवे न चिन्नु r⁶, इव ना चिन्नु b, इव ना चित्तु f, इव न चित्सु r.—भवन्ति ते hm¹r³b fkr²r⁶, भवन्त्यमी r¹r⁴.—The end of the *varga* is here marked by १८ in hbf, by १७ in k, omitted in m¹.

^a Nirukta i. 9, quoted above, ii. 90, note ^b. ^b Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanānti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation^a.

उपमार्थे hm¹r³r⁵, उपमार्थे br, उपमार्थे fk — प्रतिषेधे स्वनक्षत्रः hr³bfkr²r⁵, प्रतिषेध-
स्त्वनेकशः r, पूरणार्थस्त्वनर्थकः m¹ (cp ii 90^d)

^a Op. Nirukta 1 4 *neti pratishedhārthiyo bhāsūyām, ubhayam anvadhīyām . . . pratise-
dhārthiyah . upamārthiyah*

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*praharaṇa*)^b.

वशात्प्रकरणस्यैते hr³r⁵, वशा प्रकरणस्यैते b, वशाः प्रकरणस्यैते r², वशात्प्रकरणस्यैव
m¹, वशा प्रकरणं स्यैते fk, प्रयोजनवशा ह्येते r¹r⁴

^a The same expression is used in RV Prātiśākhya xii 9 *neyanta tly asti saṅkhyā*, but the VS Prātiśākhya (ii 16 and viii 57) enumerates fourteen, and in the latter passage states that to be the number Yāska, however, mentions twenty-two in Nirukta 1 4 ff, where five of those treated in the VS Prātiśākhya do not occur ^b Op RV Prātiśākhya xii 9 *arthavahat*, 'on account of the sense' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrlingk, p 443. Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no 103. p. 1023

94. The twenty^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action^b; for they differentiate the meaning^c in the inflexions of noun and verb^d.

क्रियायोगेन hm¹r³bfkr²r⁵, क्रियायोगेण r — ह्यर्थे hm¹b, स्वर्थे r³r⁵, ह्यर्थी fk, ह्यर्थान्
r⁴, स्वर्थान् r — विभक्तिषु hm¹r³bfkr²r⁵, विभक्तिभिः r¹, विभक्तिजः r⁴.

^a This number is expressly stated in RV Prātiśākhya xii 6, 7, it is also the number enumerated in Nirukta 1 3, RV. Prātiśākhya xii 6, VS Prātiśākhya vi 24, and in the *Gana prādayah* ^b Cp Pāṇini 1. 4 59° *upasargāḥ kriyāyoge* ^c Cp RV. Prātiśākhya xii 8° *upasargo vivesakti*. ^d Cp Nirukta 1. 3: *nāmākhyātayor arthavikarāṇam*.

95. *Acha*^a, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm¹r^b, उपसर्गा f^k.—ते तु hm¹, ते त b^fk, तेन r.—95-105 omitted in r¹r⁴.

^a *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Atam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A *vārttika* on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter^a. In (regard to) nouns, the employment of which has been stated^b, the subject-matter must be stated in this way^c.

स्त्री च hm¹, स्त्रीत्वं b^fk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hb^fkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hb^fkr, योज्यं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hb^fkr, not in m¹.

^a Cp. above, i. 40. ^b This probably refers to BD. i. 23-45. ^c That is, in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)^a.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm¹bf.—पुनर्यहः b^fkr, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some^a (call them) so according to circumstances (*yathā kathā*)^b.

सर्वे नामानि चैवाङ्गर् hb^fkr, सर्वना^o b, कुर्वन्नामानि चैवाङ्गर् r¹r⁴ (śloka 131).—अन्ये चैवं hb^fkr, अन्यदेव r¹r⁴.—यथा कथा hb^fkr, यथा कथा b, त्वथा यथा r¹r⁴, यथा तथा m¹.

^a *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.
^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹ — तद्गुणायत्त r, तद्गुणायत्तम् m¹, तद्गुणायत्तम् hd, तद्गुणोयत्त fb, तद्गुणो यत्तु k — नानान्वयोपायेः hd, *पायः r, नानान्वयोपाये b, नात्वया fk

^a Cp Nirukta ii. 1 arthanityaḥ parikṣeta ^b That tad must refer to arthaḥ is shown by the expression śabdān arthavafam nayet

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वो च hm¹r, आनुपूर्वो च d, आनुपूर्वे च fk, आनुपूर्वं प्र^o b

101. Gender, root, and inflexion one should, in their respective places, adapt^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)^b.

धातुं विभक्ति m¹kr, धातुविभक्ति hdb, धातुनिविभक्ति f — संगमेत्तच hdm¹, संगमे तच bfk, संगयेत्तच r (cp Nirukta ii. 1: विभक्तीः संगमयेत्) — मन्वे m¹bfk, वाक्वे hd, वाक्व r — तत्तत्पुर्यात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तन्ने तु hd — The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp Nirukta ii. 1 yathārtham vibhaktiḥ saṁnamayet ^b Cp i 4 and 23.

21. Analysis of words. Six kinds of compounds.

102 The analysis of the secondary elements (*guna*)^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*linga*), and the sense of which can be stated.

यावतामिच्च m¹bfkr, याचतामिच्च hd — *मिधेयः स्यात् b, *मिधेय स्यात् m¹, *मिधेयश्च bfk, *मिधेयं च r.

^a The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guna*).

°शब्दं द्विधातुजम् hdm¹, °शब्दार्द्धधातुजम् r, °शब्दद्विधातुकम् f, °शब्दर्विधातुकम् b.—चापि hdfkr, चापि b.—पदं hdm¹, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. ^b That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. ^c As, for example, *itihāsa* (= *itī haṣa*). ^d *Yyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayībhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prūtiśākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍagrha*),

विग्रहान्निर्वचः m¹, विग्रहा निर्वचः hdrfk, विग्रहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, तादृशे fk.—निर्भ्रूयाद् hdm¹, निर्भ्रूयाद् r, निर्वत्वा fk, निर्वर्त्तया b.—दण्ड्य bfr, दण्ड्य hd, दण्ड m¹k.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhojya nirbrūyāt*. ^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soman*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guna*), all this has manifold sense there are ten species (*gunāḥ*, scil., of explanation) in (case of) misunderstanding (*anaragame*)^a.

प्रकृतिर् hdbfk सङ्कतिर् r—दशानवगमे r, दृशानवगमे hdm¹, दशानवगुणे bfk

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*lo nu maryāḥ* viii. 45 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r विशेषे ह्यापिताः b, विशेषे ह्यापिना f, विशेषा द्वापिना k—पलायने hrbfk—यथा वृत्तिः hm¹bf, यथावृत्तिः rk—इतीपते h, इतीप्यते m¹bfr, इतिप्यते k—109^d and 110^{ab} are omitted in d

^a The word *iṣate* in RV viii 45 37 is explained by Yāska in his comment on this stanza (*Nirukta* iv 2) as *palayate*, while in *Naighaṇṭuka* ii 14 it is enumerated among the verbs which mean 'to go'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim* i. 116. 8), the term 'frost'^a (*hima*) is an example

^a Yāska, in his comment on RV i 116 8 (*Nirukta* vi 36), explains *hīmena* by *udakena grīsmante*, cp also Sāyana on L 116 8

111. Yāska has, in the stanza 'To every tree'^a (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man eating' (*pūrusādah*) by taking one word (and) dividing (it) into two^b.

पुरुपादः hdm¹fr पुरुपादः b, पुरुषदः k.—The end of the *varga* is here marked by २२ in hdbf, not in m¹k

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anaragama*) The preceding two slokas may also have been meant to be included in this criticism ^b Yāska, in *Nirukta* ii 36, explains *pūrusādah* as *pūrusan adanāya*, 'in order to devour men' but there is nothing in this to justify the criticism that he took *pūrusādah* as two words

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'^a (*aruṇo māsakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānāṃ kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmaye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhanidhānīm*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*^a, (nor) the sense in *śitāman*^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'^c (*vane na*: x. 29. 1).

०रविज्ञाता hdm¹r, ०रविज्ञाता b, ०रेकिज्ञाता f. —त्वःपदे hdm¹b, त्वपदे fk, त्वःपदा(र्धः) r. —र्धः शितामनि hdm¹, र्धं शिसामनि b, र्धं शिनामनि f, र्धः सिनामनि r. —स्वरानवगमो hdm¹r fk, स्वरानवरामो b. —वने ने० m¹r, वने ने० hd, वेवे ने० b, वने ते० fk.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapāṇi, Taiṭṭīki, and Gūlava.

From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō nā adhāyi*, while the Padapāṭha, reading *vā yō nā adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order^a (of the words) *waś* (arranged) according to the sense in *Śunah-śepam*^b, *Narā-śaṃsam*^c, *Dyāvā nah pṛthivi*^d, *nir-askṛta*^e, and the rest :

प्रभृतिष्वर्थाद् hdm¹, °तिस्वर्थाद् r, °ति अर्थाद् bfk — °सीत्क्रमो hm¹r, °सीक्रमो fk, °सीकुमो b

* That is, in the Kramapātha This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*)

^b For *śunaf cte chepam* in RV. v 2 7, see RV Prātisākhya ii. 43 and xi 8.

^c For *navā vā śamsam* in RV. x. 64 3, see RV Prātisākhya, loc. cit.

^d That is, these words in RV ii 41 20 must be read as *dyāvāpṛthivī nah*, cp Nirukta ix 38.

^e For *nir u svasūram aśṛta* in RV. x. 127 3, cp. RV. Prātisākhya x. 4. xi. 5

116 (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāni*^a, *kapih*^b, *nābhā*^c, *danaḥ*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्यघामु m¹, यामित्यघामु hdr, यामीत्यघामु b, यामित्यघामु f.—The end of the *varga* is here marked by र३ in hdbfk, not in m¹

^a For *atrāni* in RV. x. 79 2.

^b For *vrśā-kapih* in RV x. 86 5, see Nirukta xii. 27.

^c A very frequent form in the RV before consonants beside the rare *nābhau* There is possibly an allusion to Yāska's etymology (in Nirukta iv 21) *nābhīr samnahanāt*.

^d Explained by Yāska (Nirukta vi. 31), on RV i 174 2, as *dānamanasah*.

^e Given by Yāska (Nirukta ii. 1) as an example in *taṭ trā yāmi* (RV. i 24 11 or viii. 3 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*.

^f In RV. x. 85 13, supposed to be = *maghāsu* (the reading of the AV.); see Weber, Naksatra ii. 365, note 7.

24. *Word and sense* The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

सामिधेयं hdm¹rsk, सामिधेयं b.

^a Which are significant hence the sense is the starting-point in interpretation

118. From the sense (of the word), the subject-matter (*pralā-rana*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118^d to 122^d: सन्नेष्वर्थादिविदे[क --- मन्त्रवि]त्तमिः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

निरुक्ते यो यतत hm¹r, निरुक्तो यो यतत f, निरुक्तो जायते k.—रूपमपि द्रुकृत्यरं hm¹r (दुःकृत m¹), रूपमपि दुःकृत्य f, दुःकृत्य k.

^a That is, the Veda. ^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadrām aśnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यथेदमपि hām¹, यथेदमपि r, यथेदमपि f k.—अदृश्यं h dr, अदृश्यं f.—भाववृत्तं hm¹r, भाववृत्तं f k.—वदन्ति dm¹r f k, वदति h, प्रवचन्ते r¹r⁴ (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmah*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

पञ्चिकारा h dr, पञ्चिकारो f k, पट्टप्रकारा r¹r⁴ (p. 56, śloka 128).—जन्मास्तित्वं hr m¹ r¹r⁴ (p. 56, śloka 128), जन्मास्तित्वं f.—परीणामी m¹ fr, परीणामी d, परिणामौ h, परिणामौ k.—वृद्धिर्हानं वि° h dr, वृद्धिहानिवि° f k r¹r⁴ (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in hm¹f, not in k (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. RV. Prātiśākhya ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vāreyaṅgaṇi: *saḍ bhāvavikārā bhavanti*. ^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate &c.*) corresponding to the above nouns.

25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

यथां तु hrfk, यथाः स्युर् r¹r⁴ (p 56, śloka 129) — ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p 56, śloka 129) — अयूह्याः r, अयु f, अभ्यूह्याः hdm¹ (cp Nirukta 1 3 अभ्यूहितयाः)

* The wording is somewhat clumsy, literally 'others which arise from the modification of becoming of these six' The passage of the Nirukta (1 3), on which the above is based, is more clearly expressed *anye bhavavikārā elesām eva vikārā bhavanti.* ^b Cp Nirukta 1 3 *te yathavacanam abhyūhityāh*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskārah*)^a of the Gods and Fathers (appearing in those formulas)

Now hear the divinity of the sacred utterances (*vyāhrti*)^b, individually and collectively.

नमस्कारस्त्वथैव h m¹r, नमस्कारस्तथैव fk, नमस्कारस्त्वैव b — अथ व्यस्तं h m¹r, अथ वास्त fk, अवास्तं b

* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskārah* be read, the meaning would be 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence' ^b That is, the three mystical words *dhūvāh svāh*

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु h m¹r, दैवतं तु fk, दैवतं च b.

* Cp Sarvānukramanī, Introduction ii. 10. *samastānām prajāpatih*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣthin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवस्यो h d b r¹r⁴ (p 56, śloka 133), वाग्देवस्यो r, वाग्देवस्यो f, वाग्देव* m¹, वाग्देवो k — देवः क एव r¹r⁴ b f k r, देवः क एव h d m¹. — The end of the *varga* is here marked after this śloka (125) by रथ in h d m¹, but after 124 in b f k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

* On this sloka is based Sarvānukramanī, Introduction ii. 11, where, however, Vāc and Indra are Downloaded from <http://www.holybooks.com> to Ka.

26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आनेयं hm¹r¹fk, अग्नेये b. — °स आर्षकम् hm¹r³r⁴r⁵, °स आवृणः b, °स आवृणु f, °श्रुत्वावृणु k, °स आदितः r. — ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्वे b, ज्ञेयास्त्वन्वे fk, ज्ञेयास्त्वन्वे r. — From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapāṣṭhāṣṭh* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

स्वेषां hm¹r, तेषां bfk. — °णोऽथाश्विनो hr³r⁴fk²r⁵, °णो द्वाश्विनो b, °ण आश्विन्य r. — धिन्द्रो hr³r⁵, स्विन्द्रो fkr², विन्द्रो b, ऐन्द्रो r. — तो hr³r⁵, धी m¹, वो bfk, चः r. — वैश्वदेवकः hm¹r³r⁵, वैश्वदेवतः bfk, पञ्चमसृचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नान्यः षष्ठाद् r. — विश्वलिङ्गो वा hm¹r³r⁴r⁵b, विश्वलिङ्गो fkr. After this there is a lacuna of four pādas in fk: °लिङ्गो [वा - - शार्चति गो] तमे ध अजिन्वनि. — गायत्रीऽन्वसु यस्तुचः hdr, गायत्री त्व यस्त्रिचः b, गायत्री स्व्यपरस्तुचः r¹r⁴r⁶ (r⁵ or *ca* first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.). — वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवत° r⁴, वज्रदेवत्वम् r², वज्रदेवत्वम् hd. — अन्यन्तु m¹r³, अन्यं तु hb, °मन्त्रसु r¹r⁴. — 128^d = iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāsah*, or in other words it is characterized by the term *viśva*.

^b According to Yaska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods *yat tu kim cid bahudavataṃ tad vaiśvadevānāṃ sthāne yuyate* Cp Roth, Erläuterungen, p 167, also ṣaḍguroṣīṣya on Sarvāṅkramanī l. 139.

129. In^a Luśa^b, Duvasyu^c, Śāryāta^d, Gotama^e, Rjīśvan^f, Avatsāra^g, Paruchepa^h, Atriⁱ, the seer Dīrghatamas^j,

दुवस्यो^r, च वात्स्ये^{hdm¹r³r⁴r⁵} (lacuna in fk) the latter must be a very old corruption as MSS of both families have it The only MSS with the correct reading are apparently r¹ and r⁶.—गौतमे^{hdm¹b}, गौतमे^r, the reading of fk (where the गो of लिंगो seems to have caused the lacuna see note on 128) लिङ्गौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS cp critical note on 1 58—परुक्षेपे^{hr³f}, परुक्षेपे^b, परुक्षेपे^r, परुक्षेपे^{kr²}, परुक्षेपे^{m¹}—अचौ^r (=r¹r⁶), पुत्रे^{b¹kr²r⁵hdm¹r³r⁴} the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (°क्षेपे अचौ).—दीर्घतमस्युषी^{hm¹r}, दीर्घतमस्युषी^b, दीर्घतमस्युषी^f, दीर्घतमस्युषी^{kr²}.—The end of the *varga* is here marked by र्द in hdbfk, not in m¹.

^a The following twenty seers enumerated in 129 131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36 ^c Seer of RV x. 100 ^d Seer of RV. x. 92 ^e Seer of RV. i. 89, 90. ^f Seer of RV vi. 49-52 ^g Seer of RV. v 44 ^h Seer of RV. i 139 ⁱ Seer of RV. vi. 41-43 ^j Seer of RV. i 164

27. Character of Vaiśvadeva hymns.

130. in Vaiśiṣṭha^a, Nābhānediṣṭha^b, Gaya^c, Medhātithi^d, Manu^e, Kakṣivāt^f, Vihavya^g, as well as in many other seers^h,

कक्षीवति^r, कक्षीवते^{hdm¹r⁴}, कक्षीवते^{b¹kr²}.—°ष्वचरिष्यु^{hm¹r³r⁴bkr²r⁵}, °यु चरिष्यु^r.

^a Seer of RV. vii 34-37, 39, 40, 42, 43. ^b Seer of RV. x 61, 62. ^c Seer of RV. x 63, 64 ^d Seer of RV. i. 14. ^e Seer of RV. viii. 27-30 ^f Seer of RV. i 121, 122. ^g Seer of RV. x 128. ^h Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV ; see Aufrecht, RV² vol. II, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthina, and Nābhānediṣṭha) are repeated below in III. 55-59, where twenty more are added.

131. in Agastya^a, Bṛhaduktha^b, Viśvāmitra^c, and Gāthina^d, variations (*vipravādāḥ*)^e are here (in the Rg-veda) apparent in their respective praises.

विश्वामित्रे च hm^1r , विश्वामित्रे च $bfr^2r^5r^4$.—विप्रवादाश्च $hm^1r^1r^4r^6$, विप्रवादास्तु r , विप्रवादाश्च bfr .

^a Seer of RV. i. 186. ^b Seer of RV. x. 56. ^c Seer of RV. iii. 57.
^d Seer of RV. iii. 20. ^e That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska^a and Śāṅḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

वह्नीनां सं^o hm^1r , वह्नीर्वा चं b , वह्नीर्वा सं^o fr .—वैश्वदेवं तद् $hm^1r^3r^4r^5$, वैश्वदेवं तम् r , °देवं त्वम् b , °देवत्वं f , °देव तुम् k .

^a In Nirukta xii. 40: see above 128, note ^b. ^b Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

वदेत्सर्वं $hrbfr$, वदेत्सूचं m^1 .—वद्देवतम् hm^1r^5bfr (Nirukta xii. 40), °देवतम् r^1r^6 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātita*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to क्षुताः (inclusive) are omitted in fr .—इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासां r .—निपातिता hdr , निपातिती $bm^1r^4r^5$, निपातिति fr .—The end of the *varga* is here marked by २७ in bfr , by २८ in hd , not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Pratiḅga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सरस्वतसु bfk , सारस्वतः r —सप्तम $hm^1r^3r^5r^4$, शन्तमा b ,
उत्तरम fkr^2 , सप्तमसु r —एताः प्रउग^o hdr , एता प्रउ^b b , एता प्रउग^o fkr^2 —After 135^{ab}
the following line (not found in $hdm^1r^3b fkr^2r^5$) is added by r

अविध्यमान ऊने वा प्रउगेष्वत आवपेत् ।

—सरस्वतीति $hm^1b fk$, सरस्वती तु r —द्विविधम् hdm^1 , द्विविदम् fk , द्विविधम् b , द्विवि-
धाम् r —असु $hm^1b fk$, ह्यसु r —सर्वामु सा $hm^1r^3r^5r^4$, संदृश्यते r , सदृश्यते b , सदृश्यते fk

* RV. i. 3 10-12, where Sarasvatī appears as a Prauga deity, is explained in Nirukta
xi 26, 27 Sarasvatī again appears as a Prauga deity in RV ii 41 16-18 Cp below,
iv. 92

136. as a river, and as a deity Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवद्देवतावच्च $hb fkr^2$ (Nirukta ii. 23), नदीवद्देव वाग्देव r —तत्राचार्यसु hdm^1 ,
सत्राचार्यसु b सूत्राचार्यसु fkr^2 , सूत्राचार्यसु $r^3r^4r^5$, तथैवमुभयं r —शौनकः $hdm^1r^3r^4bf$
 kr^2r^5 , स्मृतम् r —नदीवन्नगमाः $r^3r^4r^2r^5$, नदीवन्नगमा b , नदीवन्नगमो fk , नदीवद्देवताः
 hdm^1 .—पट् ते $hm^1r^3r^4r^2r^5$, पत्ने fk , पट्टे b —136^{cd}-138^{cd} seem to be omitted in r^1 (and
 r^5), as these five lines are relegated to a footnote by Rājendralāla Mitra

* Cp Nirukta ii 23 *sarasvatīty etasya nadīvad devatāvac ca nṛgamā bhavanti.*

137. (the six being)^a 'Best Mother' (*ambī-tame*: ii. 41. 6)^b,
'Alone' (*ekā* vii 95. 2), 'On the Drśadvati' (*drśadvatyām*: iii.
23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'^c (x. 64 9
and vi. 52 6^b). Yāska, however, regarded this (passage), 'She
with her might' (*nyam śusmebhīh*: vi. 61. 2)^d, to be a seventh.

अन्येका hm^1 , अन्येका fkr , अन्येका b —चित्र इच्च $hr^3r^4r^2(i)r^5$, इम bfk .

* As the first line of the śloka contains pratikas only, one would naturally expect
six separate words to represent them; but according to the reading favoured by the
MSS (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On
the other hand, the reading of bfk , *citra imam*, gives six pratikas; *imam* (x 75-5) is,
moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers.
Citra imam could easily have been corrupted to *citra ic ca*, the second word beginning
with the same letter, and *citra it* being already familiar to the scribe from a previous
occurrence (i. 48) *Citra ic ca* would much less easily be corrupted to *citra imam*. The
it could not have been considered necessary for identification, as another stanza of the
RV also begins *citra it* (x 115 1) For these reasons *citra imam* appears to be the pre-
ferable reading ^b In this passage Sarasvatī is again a Prauga deity; cp. 135, note *.

^c There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhayantī dhīyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Iṣā* and *Bhārati* in an *Āprī* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛsadvatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadvat*.

138. *Aitara*^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

ॐसैतां hr³r⁴fbkr²r⁵, सैनां m¹.—चान्या hr³r⁴m¹br²r⁵, चन्या fk. The anusvāra must have dropped out owing to the following मै०.—०द्विपः hm¹r, ०द्विपः b, ०द्विपि k.—एवैतरो hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere. ^b iv. 14. 7 (among the *yājyānuṅkyā* texts).

^c That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. ^d That is, *Sarasvatī* = *Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ādaha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

चान्यान्यतः hm¹b, चान्यतः fk, चान्योऽन्यतः r.—पलादहृ bfr⁴, वलादहृ kr², पडादहृ hdm¹r.—The end of the *varga* is here marked by र् in bfk, not in hdm¹.

29. *Indra* associated with the *Maruts* in *RV. i. 6*.

140. One (of them), 'What is firm' (*vīṇu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i. e. 6. 7^c)^a is addressed to two deities.

वीळु hdm¹, वीळु bfr, पीळु r³, विष्यु r¹, वित्तु r², वालु r⁵.—इन्द्राय hm¹r³bfr²r⁵, इन्द्रायं r, इन्द्रोऽयं r¹.—एकान्तरायाम् hm¹r, एकांतरास्त्व० fbk.—अर्धर्चो ल्यो dm¹, अर्धर्चोऽन्यो r⁴r⁵, अर्धर्चान्यो h, अर्धर्चान्यो r, ०र्धान्यो b, ०र्धर्चो ल्यो f, ०र्धर्चो ल्यो k.—द्विदेवतः bfrkr⁴r⁵, द्विदेवतः m¹, हि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141 For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus 'both glad (and) equal in brilliance' (*mandū samanavar casa*), or (this means) 'with him who is glad (and) of equal brilliance'^a

मद्भ्रणप्रधानो hm'r °धायो fk, °धावो b—हीत्य चन्द्रो r⁵ हित्य चन्द्रो m¹ हीत्य चद्रो b हीत्य चन्द्रो b हीत्य चन्द्रो f हित्य चन्द्रो k (य²) हीत्य च r²r³r⁴ इय हीन्द्रसु r—मन्द्रु hr²r⁴m¹r मृद्रु b मन्द्रु r², मन्द्रु fk—समानवर्चसा r⁴(=RV) °वर्चस्य hdr³m¹, °वर्चसी r °वर्चस्य bfk

^a These alternative explanations are based on Nirukta IV 12 *mandu mad snu yavam sthaḥ aḥ va manduna teneti syat samanavarcasety etena vyakhyatam*

142 Those to whom (the hemistich appears to be) addressed to two deities^a, explain (the final vowel of) *mandu* as not liable to phonetic combination (*pragrhnanti*)^b One (however) who from his study (of it) recognizes the pada to have only one deity, deserves a hearing,

मन्द्रु hdr मद्र b मद् k मयद्रु r¹r⁴r⁶r⁵—येयामेव hm¹r³r⁴r⁵b येयामेव r एयामेव fkr²—एकदेवत्वम् hdbfk, °देवत्वम् m¹ °द्वैतत्वम् r—विज्ञाया° hdbf विज्ञेया° r विज्ञाना° r¹r⁴r⁵—°ध्ययनात् hrm¹r¹r⁴r⁵, °त्ययनात् fkr² °त्ययत् b

^a The two deities would be the host of the Maruts and Indra, but cp Griffith Translation of the Rig veda on I. 6. 7 and Grassmann Wörterbuch, under *mandu*
^b *Mandu* is treated as *pragrhya* in the *Padapāṭha*

143 as *Rodasi* in the Atharva veda (*atharvāṅgrasa*) is (regarded as one) of the wives of the gods^a

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts^b

अथवाङ्गिरसे hrm¹, अथवाङ्गिरसे b आथवाङ्गरसे f आथवाङ्गरसे k—143^{ab} is omitted in r¹r⁴r⁵

^a In RV v 46 8 *rodasi* is treated as *pragrhya* in the *Padapāṭha* (doubtless because not accented *rodasi*) This stanza also occurs in the Atharva-veda VII. 46 8 It is commented on by Yāska (Nirukta XII. 46) who however explains *rodasi* here as *rudrasya patni* Cp Sūryana on RV v 46 8

^b That the praise of the Maruts is predominant here is supported by the wording of the Sarvānukramaṇi: 'the six (stanzas) *ad aha* (6 4-9) are addressed to the Maruts v 14 *cud* (6 5) *indrena* (6 7) are also addressed to Indra'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃsam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfr^2$, विचिकित्स्यते r .—मरुद्गणं महेन्द्रस्य $h\dot{a}r$, मरुद्गणमहेन्द्रस्य $r^4(r^3r)$ bfr , मरुद्गणेनेहेन्द्रस्य $r^1r^4r^6r^2$, सरुद्गणं प्रधानस्य m^1 .—समांशं hm^1r , समांशं f , शमांशं b , समांसं $r^1r^4r^6k$.—सकलं hm^1r , शाकलं $r^1r^4r^6$, साकला bfr .—The end of the *varga* is here marked by २९ in hm^1bfr .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgnih sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

०दिदेवत्वं hm^1r , ०देवत्विं b , ०देवत्वो fk .—द्विदेवतः $hbfr$, द्विद्वितः $m^1r^3r^4r^6$ (Sarvūnukramaṇi द्विदिदेवतः).—निर्मथ्या^० r^1r^4fk Sarvūnukramaṇi, निर्मथ्या^० $h\dot{a}r^6m^1b$.—०यार्थाव् hdm^1rb , ०यार्थव् fk , ०यार्था r^1r^4 , ०यार्थे r^6 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvūnukramaṇi on RV. i. 12 : *pādo devyagnidaitato nirmathyāhavanīyanu*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^1bfr , देवताः क्षुताः r .—सूयन्ते hm^1r , स्वयते b , यूयते $r^1r^4r^6fk$.—ह्यपिना hm^1rb , पिना fk .—In $r^1r^4r^6$ 146^{cd} reads :

यूयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāsaṃsa in the third, but in the fourth Īa is praised ;

क्षुतश्चेधो hm^1rb , क्षुतश्चेधो fk , समिदसु $r^1r^4r^6$.—सूयते त्विळः hm^1 , सूयते त्विळः r , सूयते न्वितः b , यूयत न्विलः f , यूयतां विलः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktośāsā*) in the seventh, while in the eighth are praised together

द्वयस् hm^1bfk , द्वयस् r —the *Sarvānukramaṇī* has the Vedic form देवीः.—न्याया hm^1rfb , न्याया r^2 , न्याया kr^2 —संजुती सह hm^1r^2 , जुती सह (सं being omitted) b , जुती रहे (the preceding four syllables अष्टम्या सं being omitted) fk , स जुती सह r^2r^1 , तु जुती सह r .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but *Tvastr* is to be known as praised in the tenth.

द्वयाव् hm^1r , द्वयाव् $fk r^2 r^2$, द्वयाद् b —जुतः hm^1r , स्वतः b , श्रुतः fk —The end of the *varga* is here marked by ३० in hdm^1bfk .

31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know *Vanaspati* to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

श्रुतं m^1r^2 , श्रुत b , श्रुत fk , श्रुति $h dr$ —देवोर् hm^1 , देवी $r^2 bfk$, देवो r —०हतीरिति $hm^1r^2 bfk$, ०हतीरिह् r

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)^a.

०या तु विकल्पते $hr^2r^2 bfr^2$, ०या तु विकल्पते m^1k , ०याया विकल्पते r .

^a As to how this option applies, see below, ii 155-157

152. As to the Āpri hymns, including the *Praśas* (ritual summons), they are eleven (in number); or (rather) the *Praśa* hymn^a (consists of) sacrificial formulas, while these other (hymns of the *Rg-veda*) are ten (in number)^b.

सहामोमूक्तानि $hm^1r^2r^2$, सहयमूक्तानि $b fkr^2$, सहैव हितानि r .—ताम्यैकादश सन्ति च $hm^1r^2 b fkr^2 r^2$, सैकादश प्रचक्षते r .—यजूषि $hm^1r^2 b fkr^2 r^2$, यज्ञासि b , यजुषः r —०तराणि तु hm^1rb , ०तराणि च k , ०तराणि t .

^a Which consists of twelve *yajūṅsi*, that is, V8 xxi. 29-40 This is referred to by *Yāska* (*Nirukta* viii. 22) as *praiśāṅam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādasapraiśāṅgāni*) Cp Roth, *Erläuterungen*, p 122 ^b The ten Āpri hymns of the *Rg-veda* are enumerated in the *Anuvākānukramaṇī*, 10-12, p 48 of my edition of the *Sarvānukramaṇī*. See also *ĀSS*, iii, 2 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prajāpatya*)^b, and one used at the horse-sacrifice (*āsvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्य तु hm¹, पुरुषस्य च rbfk.—यजुःष्विव r, यजुष्विव hm¹ bfk.—तानि षट् hm¹ r⁵ bfk r² r⁵, तच्च ह r.

^a That is, VS. xx. 36-46 (cp. ŚB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. ŚB. xii. 8. 2¹⁹); xxi. 12-22 (cp. ŚB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. ŚB. xiii. 2. 2¹⁴). ^d Referred to in Śākh. ŚS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्विधेत तत् m¹ r, यजुष्वद्विधेत तत् h, यजुष्टादये ततः b, यजुषा इत्विव तः fk, यजुःष्वद्विधेयु च r¹ r⁴ r⁶.—प्रेषगतं hm¹ r⁵, प्रेषकृतं bfk r.—सूक्तं यच्च hm¹, यच्च यच्च r, यच्च तच्च fkr², यच्च only b, यत्तु तच्च r⁵ r⁷.—The end of the *varga* is here marked by ३९ in hm¹ bfk.

^a That is, Āprī stanzas belonging to (-gata) or turned into (-kṛta) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Gṛtsamada^a (ii. 3) and in (that of) Vādhyāśva^a (x. 70),

मेधातिथी hm¹ r³ r⁵ r⁷, मेधातिथेरु fkr², मेधातिथिं r.—वन्ति तु hrbfk, वन्ति च m¹.—ऋषी गृत्समदे hm¹ r³ r⁵ r⁷, ऋषिर्गृत्समदो bfk r.—वाध्यये hm¹ r³ r⁵ r⁷, वाध्ययस् r, वाधुवंस् f, वाधुवंस् k, वानुयंस् b.—च hr³ r⁵ r⁷ b, च fk, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithaṃ daiṛghatamasāṇi praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasistha), contain Narāśamsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jama-dagnī^a (x. 110) sang,

अवेद्य hm¹r³r²r⁵r⁷. अवेद्य b, अवे च k, अचिसु r—ददर्श च hm¹r³bfkr²r⁵r⁷, ददर्शे च r.—गस्त्यश्च hm¹r³br⁵r⁷, गस्त्यश्च r, no particle in k—जमदग्निसु r, जामदग्न्यश्च b, जामदग्न्यश्च r⁵r⁷, जामदेवश्च hdm¹r³—There is a lacuna in fk between गस्त्य and यज्जगी.

^a The reading of hdm¹r³, *vāmadevah*, is doubtless a corruption of the incorrect reading *jāmadagnah*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvāṅkramanī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•थेर्चचा यांसु b, •थेर्चचा या तु fk, •थेर्चचो यासु m¹r³r²r⁵r⁷, •थेर्चचोर्याय b, •थेर्चचोर्याय d, •थेस्त्वृचां यासु r

^a Above, ii. 146-150

158. learn the manner (*saṃpadam*) in which they represent (*saṃpadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr³m¹r³r⁵r⁷, यथापि ताः bfk, यथापीकाः r—सर्वम् hr³m¹bfkr²r⁵r⁷, सोऽयम् r—हीध्मः hm¹r³r⁵r⁷, हीध्मी b, हीध्मे r, हीध्मी f—धातेर्वितकृतम् hm¹r³r⁵r⁷, धातेर्वितकृतम् b, धातेर्वितकृतम् fk, धातेर्वितकृतम् r—धातो र, धाते bfk, ह्धिर् hdm¹.—हीध्मः hm¹r bfk, हीध्मे r⁵r⁷.—The end of the *varga* is here marked by ३२ in hm¹fk. The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāsaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यद्धत्यसी तनुम् hm¹r³r²r⁶r⁷, यद्धत्यसी तनुम् b, यद्धत्यसी तनुम् f, सोऽप्युच्यते तनुः
r.—असुतोऽस्य hm¹r³bfkr²r⁶r⁷, अमृतस्य r.

^a Cp. above, ii. 26: *ayasy tanūnapād agniḥ*.

^b Cp. *ibid.*: *asau hi tananāt tanuḥ*.

^c Cp. ii. 27: *anantarām prajām āhur napād iti agniḥ*, and ii. 26^c^d.

^d Cp. *ibid.*: *napād amuṣya caivāyam*

2. Now some say that Narāsaṃsa here is Agni^a. . Again (*atha vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु hm¹r³bfkr²r⁶r⁷, *सन्त्विहेके तु r.—अभिमाङ्गरथेतिरे hm¹r²r⁶r⁷,
हेतुमित्याङ्गरथंतरं fk, हेतुमित्याङ्गरथंतरं b, हेतुमित्त्वाङ्गरध्वरे r.—इति वाध्वरे hm¹r³
r⁶r⁷, इति वा नरः bk, इति चानरः f, इति वादिनः r.

^a This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākapūṇi: narāḥ praśasyo bhavati*.

^b This is the view of Kātthakya, *ibid.*: *narāsaṃso yajña iti kātthakyo: narā asmīn āsināḥ śamsanti*.

3. Others say he is Agni, because he is Narāsaṃsa as the object of praise (*praśasya*) by men seated at the sacrifice^a; and so also say the ritualists (*rtviḥo narāḥ*)^b.

एतमेवाङ्गरथेऽपिम् hm¹r³br⁶r⁷, इतिमेवाङ्गरथेऽपिम् fk, तदाङ्गरथिमेवायम् r.—
ह्ययम् hr³bfkr²r⁶r⁷, त्वयम् r.—प्रशस्य hdb, प्रवास्य fk, प्रशंस m¹, शस्यते r.—चैवर्त्विजो
नरः hr³bfkr²r⁶r⁷, चैवर्त्विजो नरः m¹, चैवर्त्विजो नरः k, च ऋत्विजो नराः r.

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāsaṃsa is (1) Agni: *narāḥ praśasyaḥ* (Śākapūṇi); (2) *yajña: narā asmīn āsināḥ śamsanti* (Kātthakya). The third here added is a combination of the other two: *narāḥ āsinair adhware praśasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate ūbhīḥ*.

^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis^a, and (is derived) from the root *iḷ*, expressing praise^b: Agni is called *iḷāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase ^d.

इलस्युपिष्ठतं b, इपस्युपिष्ठतं f*k*, इपस्त्विपिष्ठतं r², इडस्त्विपिष्ठतं r³r⁵r⁷, इडस्त्विपीष्ठतं hdm¹, इलात्वितिष्ठतं r.—ईद्वेद्य क्षुतिकर्मणः hr³br⁵r⁷, ईद्वेद्य क्षुतिकर्मणः f, ईद्वेद्य क्षुतिकर्मणः kr², हृद्विभिर्गतिकर्मणः r — इळावांस f, इलावांस bk, इळावांस hm¹r.— योक्तोऽपिर् hm¹bk, योक्तोपिर् f, योक्तापिर् r.—इडिना hm¹r³, ईडिना r⁵r⁷, ईडिना fb, अडिना k, इरिया r—वर्धिकर्मणा r⁵, वर्धिकर्मणा hm¹r³, बुद्धिकर्मणा r⁷, वर्त्तिकर्मणा b, वासवर्त्तिकर्मणा f*k*, गतिकर्मणा r.

^a The meaning of this reading (*rst-krtam rūpam*) I take to be this: the form *īa*, it is true, does not occur in the *Rg-veda*, nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpri* stanzas addressed to *īa* (cp. Roth, Erläuterungen, p. 118) I was at first inclined to adopt the reading *rst-krtam*, 'made from the root *st*' (= *st*, cp. Grassmann, Wörterbuch, sub voce *st*), but this seemed incompatible with the following *ides ca* (not *ider vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *st* in his explanation of *īa* (see next note).

^b Yāska (*Nirukta* viii 7) derives *īa* from either *id* or *idh* *ījēh stutkārmana indhater vā* ^c Our author has to say 'Agni is called *īlāvān*,' because *īla* itself does not occur in the *Rg-veda*.

^d The preceding *vā* in *vakto* shows that the *vardhis-* of the MSS must also contain *vā* (that is, *vā rddh-*) The dropping of the *d* in the MSS is doubtless due to confusion with *vardhis* and other derivatives of the root *rdh*, which happens to have the same meaning as *rdh*

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrahmitam*) with food ^a, or because, when sacrificed to, he (Agni) is furnished (*paribrahmitah*) ^b with fuel.

यहुतो hm¹r³r⁵r⁷, यहुतो b, युहतो f, यः क्षुती r—वा सद् m¹dr, वा संद् h, वा सद् b*k*.—परिवृंहितः hm¹r³r⁵r⁷, परिवृंहते f*k*, परिवृंहते b, परिवृंहते r—The end of the *varga* is here marked by 9 in db*k*, not in m¹.

^a That is, the oblations are laid on it. ^b The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribrahmitā*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods) ^a; they follow Agnāyī, and so also Agnāyī (follows) Agni ^b.

द्वारक्षु r, द्वारख b, द्वारख hm¹r³fk²r⁶r⁷ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—*प्रीक्ता* omitted in fk.—*पत्नयः* hdm¹, *पत्नय* b, *पत्नयः* fk, *यत्नतः* r.—^{6^d} follows the reading of hm¹rbfk:

आप्राचीमन्ववर्त्तन् नाग्निं नामाथ एव च r¹r⁴r⁶.

^a This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devēbhyo bhavata suprāyāṇāḥ*. ^b This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākāpūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe grāhadvāra itī kātthakayāḥ; agnir itī śākāpūṇāḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations^a.

ध्रुवं स्थिताक्षासु hr³bfk, ध्रुवास्थितत्वात्तु r¹r⁴r⁶.—संस्तूयन्ते hm¹r³bfkr²r⁶, स्तूयन्ते च r.—स्तुतिष्विव hr³r⁶r⁷, स्तुतिष्वे m¹, स्तुतिष्वथ r, स्तुतिष्यं b, स्तुतिष्यव f.—हविःषु च m¹r, हविष्यु च h, हिवेषु च bfk.

^a Because they, as well as the other Āprī deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsurā*); they too are regarded as related to Agni. For the Dark (*śyāvī*)^a is related to Agni^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time^c (*kālā*).

नक्तोपासी च चे hr³m¹fk²r⁶r⁷, नक्तोपा सा च चे r, नक्तोवात्ये b.—श्वावापेयी hm¹bf⁵r⁷, श्वावापेयी r³d, श्वामापेयी r, भावापेयी k, भावापेयी r².—तक्षीवो^o b²kr, तक्षीवो^o hdm¹.—कलिव तु hb, कले च तु fk, कलिव तु m¹r, किलावमा r¹r⁴r⁶.

^a *Syāvī* is the first of the twenty-three names of night enumerated in Naighaṅṭuka i. 7. ^b Thus *Syāvī*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, *Uṣas* being a part of *Syāvī* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātreḥ aparāḥ kālāḥ*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i. e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens^a (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*)^b her with drops of dew (*hima*)^c; or else this (form) might be (derived) from the root *añc*^d, preceded by the negative (*nañ*)^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*)^f.

हिमविन्दुभिः hm¹r^b, हि विन्दुभिः fk—अपि वाच्य^o hm¹r (Nirukta viii 10 अपि वा - - वाच्य^o) अग्नि वा^o bkr²—अपूर्वाचेर् h^d, नन्पूर्वाचेर् r, नन्पूर्वाचेद् m¹, न पूर्वोचेर् b, न पूर्वोचेर् r, (न पूर्व²) चेर् r², न पूर्वोचेर् k—This śloka is omitted in r¹r⁴r⁶.

* Cp Nirukta ii 18 *usoh kasmādī uchatīti* ^b Nirukta viii 10 *nakṭeti . anakti bhātany avasīyayena*, cp ii 18 on *rātri rāter va syād danakarmanāḥ pradiyante 'syām avasīyayāḥ* ^c *Hima bindu*, in the plural, is here substituted for the plural expression *avasīyayāḥ*, twice used by Yaska in connexion with night ^d That is, *nakṭū* = an *akṭa* as far as the meaning is concerned, the derivation from *añj* (from which comes *vy akṭa* itself) would have been more natural, but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*) Rajendralala Mitra, who has the corrupt reading *pūrvām ver*, refers to RV i 72 9, where the word *reḥ* occurs This is indeed verification gone wrong ^e An early occurrence of the technical form of the negative prefix as used by Pāṇini: ^f Cp Nirukta viii 10 *apī eā naktavyakta-varna*

10 For at first she becomes Gloaming (*dosā*)^a, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*usas*) by name.

दोषा hm¹r¹r⁴r⁶, घोषा fkr—निशीथे सा hm¹r³br²r⁵r⁷, निशीथ सा fk, मध्ये प्राप्ते r—तमस्वती bkr, तमस्विनी hr³r²r⁵r⁷, तपस्विनी m¹ I have preferred तमस्वती, since it is the form which occurs in Naighaṅṭuka i 7 as one of the names of night—सिया hm¹r, शिया b, शिया fkr²—10^{ab} comes first in hm¹r³bkr²r⁵, in r (=r¹r⁴r⁶) 10^{cd} comes before 10^{ab}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm¹—Thus śloka is numbered ३00 in hd

^a *Dosā* and *Tamasvatī*, as well as *Sjāvi* and *Naktā*, occur in Naighaṅṭuka i 7 as synonyms of *Rātri*.

3. The Two Divine Sacrificers The Three Goddesses. Tvastṛ.

✓ 11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*davya*)^b by birth

दिव्याद् bm¹r (Sarrāṅukramāni) देव्याद् hdr³fkr²—अग्नी hm¹r³r⁵r⁷, अग्नी b, omitted in fk, उमौ r—अपेहिं hm¹r³bkr²r⁵r⁷, अपेक्षु r—देव्यो m¹b, देव्यो hdr, देव्यो fk, cp above, i 108—अक्षना hm¹r, अक्षवा bfk, अक्षते r¹r⁶r²r⁵.

^a This agrees with Yaska's explanation in Nirukta viii 11 *davyayau hotārāv ayam eāgnir asau ca madhyamaḥ* ^b That is, *davya* is treated as a patronymic formation from *davya* cp ii 26

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्त्तनी fbk,

^a On the three forms of Vāc, see above, ii. 72 ff. ^b Cp. above, i. 90.

13. *Ṛ̥* follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

०नुगेळा hdm¹, ०नुगेला r, ०नुसेला r¹r⁴r⁶, ०नुसेला b, ०नुशेला fkr².—मध्यं प्राप्ता hdr³b fkr²r⁶r⁷, मध्यं प्राप्ता m¹, मध्ये लीन्द्री r.—अमुं hdr m¹r¹r⁴r⁶, अमू bfk.—स्थिताधि लोके^० hm¹rb, स्थितविलोके^० r¹r⁴r⁶, स्थिता इलोके^० fk.—भवति hm¹, भव d, भवतो fk, भरती b, भारती r.

^a *Anugā*: cp. *anuvartate*, above, iii. 6. ^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to^a all these (three) Agnis^b.

वासे hm¹b, सै d, वासे fk, वै वाग् r.—व्यस्ता b fkr, व्याप्ता r¹r⁴r⁶, व्यस्तान् hdm¹.—समस्ता b fkr, समस्तान् hm¹.—भजत्य^० hm¹r¹r⁴r⁶ b fkr, भजते r.—०मानपि hdr b fkr, ०मानान् r¹r⁴r⁶.

^a Cp. *ṛita* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. ^b Thus not only does *Ṛ̥*, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to *Tvaṣṭr*, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)^d.

यस्तव्यं प्रोक्तः hm¹r³ (०त्व^० r³), यः सोऽयमेव r, यस्तुयामेव r²r⁵r⁷, यःस्तुयामेव fk, यः यामेव b.—सुतिः hm¹r³br²r⁶r⁷, सुतिः f, श्रुतिः kr.—वर्चः स्युः hdbm¹fk, वर्चः स्युः r.—कक्षाप्युक् hdm¹r, कक्षाप्युक् r⁶r⁷, काक्षावीच fkr², कौक्षापीच b, कौत्साचिच r²r⁴r⁶.—चार्त्तवीषु च hdr m¹fkr²r⁵r⁷ b, आर्त्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवी वाध्यथे च कौत्साचिष्वार्त्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹ b fkr.

^a That is, in Āpri hymns, our author agreeing with the view of Śākapūni quoted in Nirukta viii 14 (*agnir iti śākapūnīh*), as well as with the view represented by the Naighanṭuka, where Tvaṣṭṛ is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āpri hymns belongs to the middle group. *mādhya-mikas tvastāsty āhuḥ, madhyame ca sthāne samāmnātah* (Nirukta viii 14). He is stated below (iii 25) to belong to the middle group, when *rūpakartā*. Cp Sieg, Sagenstoffe, p. 14.

^b That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. ^c The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii 37 see below, iii 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. ^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be. Tvaṣṭṛ in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead

16. (*Tvaṣṭṛ*) may be (derived) from *tvīṣ* or from *tvākṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*asṇute*)'^a, or 'he assists (*ut-tārana*) in works (*karmasu*)'^b. therefore he obtains this name.

लक्षतेवा hr³br⁵r⁷, लक्षतेवा m¹, लक्षिते वा fkr², लुप्ततो वा r — तूर्णमश्रुत एव वा hm¹ (cp Nirukta viii 13), तूर्णमश्रुत एव वा r²r³, तूर्णमश्रुत एव च r⁵r⁷, तूर्णमश्रुत एव वा bk, तूर्णमश्रुवतीति वा r — कर्मसूतारणो वेत्ति hr³br⁵, कर्मसूतारणो वेत्ति r²r⁷, कर्मसु तारणो वेत्ति fk, कर्मसु त्वरणा वेत्ति r

^a These three etymologies are derived from Nirukta viii. 13. *tvastā tūrṇam asṇute iti niruktāh; tviser vā syād dīptikarmanas, tvaksater vā syāt karotikarmanah*. In connexion with *tvīṣi-tas*, 'from the root *tvīṣ*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2. 'thou art brilliant (*tvīṣitas*), O Manyu, like fire'

^b This additional etymology may have been suggested by Yāska's (*tvaksateh*) *karotikarmanah*. The suffix *-tar* would be accounted for by *tārana*, while *tvas* would be explained by transposition of letters (as in Yāska's *parjanya* from *tpj*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni^a.

०तमो ररमी hr²m¹r⁵, ०तमो यक्ष b, ०तमो यक्ष fk, ०तमीलक्ष r — चन्द्रसुपाश्रितः hm¹rb, चन्द्रसुपाश्रिता fk, चन्द्रसो ध्रितः r¹r⁴r⁵. — सोऽपि hr²m¹br²r⁵r⁷, सापि fk,

सोऽयम् r .— $\text{°वापिं } hr^2m^1r^5r^7$, $\text{°वापिः } br$, $\text{°वापि } fk$.— $\text{वेह च } hr^3$, $\text{वेद च } m^1r^5$, $\text{वेद व } fbkr^2$, $\text{देव च } r^7$, $\text{वन्दे च } r$.— $\text{यन्मधु } hr^2m^1r^5r^7$, $\text{तं मनुं } fr^2$, $\text{तं मनु } k$.

^a This is the celestial *Tvaṣṭr* who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated *Tvaṣṭr*'s connexion with the heavenly mead, the author goes on to relate the story of how the *Aśvins* obtained it from *Dadhyañic*.

18. ^a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. *Dadhyañic*) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

$\text{ब्रह्मापि } hr^2m^1bfkr^2r^7n(g)$, $\text{ब्रह्मा च } r$, $\text{इन्द्रोऽपि } n$.— $\text{सुताय } hr^2m^1bfkr^2r^5r^7$, $\text{पुत्राय } r$.— $\text{तदधर्वणः } hr^2m^1bfkr^2r^5r^7$, $\text{यदधर्वणे } r$, (सुधत्ता) $\text{यमधर्वणः } n$, (सुधृता) $\text{यमधर्वणः } n(m)$, (सुपता) $\text{यमधर्वणः } n(g)$.— $\text{दीक्षिमत्तरः } hr^2m^1bfkr^2r^5r^7$, $\text{वीर्यवत्तमः } r$.— r^8c^d is omitted in n .

^a The story of *Dadhyañic*, as far as related in the following six ślokas (18–23, excepting r^8c^d), is quoted in the *Nītimāñjarī* on RV. i. 116. 12. It is also told by *Sāyaṇa* (on RV. i. 116. 12), who states that it is narrated at length in the *Sūtyāyanaka* and the *Vājasaneyaka*. It is to be found in the *Satapatha Brāhmaṇa* (xiv. 1. r^{18-25} ; see *Sacred Books of the East*, vol. xlv, pp. 444 f.). ^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

$\text{तमृषिं } hm^1bn$, $\text{तं मृषिं } n(m)$, $\text{तमृषिं } fk$, $\text{तमृषिर् } r$, $\text{तं त्वयिर् } r^1r^4r^6$.— n हि प्रीक्षे $\text{मधुन्वस्मिन् } hm^1rbfk$, $\text{मधौ ब्रह्मन् } r^1r^4r^6$, $\text{चिप्रं प्रीक्षे मधौ तस्मिन् } n$.— $\text{जीवन्तं त्वोत्सृजाम्यहम् } hm^1rbfkn$, $\text{जीवन्तं त्वहमुत्सृजे } r^1r^4r^6$.

20. Now the divine *Aśvins* asked for the mead in secret from the seer; and he told them what the Lord of *Śācī* had said.

$\text{विविक्षे } hr^2m^1r^5r^7$, $\text{विविचेन् } b$, $\text{विविचेन् } f$, $\text{विविचेन् } k$, $\text{विधिवन् } r$, $\text{मिषणी } n$.— $\text{तदाचष्टे } hm^1r^5n(g)$, $\text{सदाचष्टे } f$, $\text{तन्नाचष्टे } n$.—The end of the *varga* is here marked by ४ in hm^1bf , not k .

5. The horse's head of *Dadhyañic*. The middle *Tvaṣṭr*.

21. To him the *Nāsatyas* spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्वेन $hr^3r^5r^7$ Sāyana, आश्वेन $n(g)$, आश्वेन m^1rn , अश्वेन fk , यश्वेन b — भवान् hm^1bfn , इभवत् r .—याहयत्वावा $hr^1r^4r^6$, याहयत्वागं m^1 , याहयत्वा च fk , याहयत्वावि b , याहयत्वं तन् r , याहयत्वं च n — मेन्द्रश्च $hr^2r^3r^5r^7$, मेन्द्रः च f , मेन्द्रश्च m^1 , ऐन्द्रश्च hd , मेन्द्रश्च r — ला वधीत्ततः $hm^1r^3r^5r^7$, लां वधीततः b , लां वधीततः f , लां हनियति r , (दध्यद् म)धप्रवीत्ततः n .

22. Because Dadhyañic had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्वेन $m^1r^5r^7$, आश्वेन $n(g)$, आश्वेन $hrbfn$ — ती तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां $bfnr^2n$ — तदस्येन्द्रो hm^1bfn , तदास्येन्द्रो r .—हरत्स्वं तं bf , हरत्स्वं तद् $n(g)$, हरत्स्वंतरु n , हरत्संतं r , हरत्वाव hr^3m^1 , हरत्त्वान्य r^5r^7 .—न्यधत्ताम् m^1 , न्यधात्ताम् r , न्यवताम् bf , नवताम् kr^2 , नधत्ताम् $hr^3r^5r^7$, अधाताम् $n(m)n(g)$, दधीताम् n (Sāyana has the forms निधाय and प्रवधत्ताम्) — यच्छिरः $hr^3bfnr^5r^7n$, ती शिरः r .

^a The SB. and Sāyana tell the story only as far as the replacing of the head; ep. SB.. *athasya svam śira āhryta tad dhañya prati dadhatuḥ*; Sāyana: *svakīyaṃ mānuṣyaṃ śiraḥ pratyadhattām* The SB uses the expression *āśvyaṃ śiraḥ*, and the verbs *chīd* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañic, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

दधीवश्च $hm^1r^3br^5r^7$, दधीवश्च fk , दधीवश्च च r — चाश्वं hm^1 , चाश्वं r , चाश्व b , चाश्व fk , (दधीवोऽश्वशिरस्य) चाश्व n — छतं MSS and r , क्षिप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदस्यस्तु hm^1r , तदस्यस्तु f , तदस्यस्तु k , तस्यस्तु b , तच्छिरस्तु $r^1r^2(?)r^4r^6$.—प्रादाय $hm^1r^3r^5r^7$, प्रादात्स r , प्रादाय bfn — पर्यन्ते hm^1r , पर्यन्ते bfn .—निमज्जति hm^1r^2 $bfnr^5r^7$, न्यमज्जत r .

25. That 'Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartr*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातिन hm^1rbfn , निपाति च $r^1r^4r^6$.—तस्य न r , तस्य च hm^1 , तस्य (no particle) bfn .—The end of the *varga* is here marked by q in hm^1bfn .

^a Cp. Nirukta viii. 14: *mādhyamīkas tvaṣṭīty āhur, madhyame ca sthāne samāmnātaḥ.*

^b Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and is called *rūpaḥṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ^c See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पालयतीति वा hm¹r¹r⁴r⁶bfk, पालयतीति च r.

^a Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3: *vanānām pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva*: ii. 37), which contains six stanzas.

०पतिरिती^० hm¹, ०पतिवद् b fkr.—०लितः b, ०मितः fk, ०डितः hm¹r.—मन्दस्वेत्यस्य b fkr, मन्दस्वेति च hm¹r³r⁶r⁷.—सूक्तस्य b fkr, सूक्तेन m¹, सूक्ते च hr³.

^a This stanza is commented on by Yūska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17-20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

यास्य hm¹r³br²r⁷, याच r, या fk.—सर्वेषाञ्जन्ति hm¹r³fk²r⁶, सर्वेषां यति r⁷, सर्वेषां जोति b, समस्तेनैव r.

^a Cp. below, iv. 100. ^b Yūska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śākapūṣṭh*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatīḥ? yūpa iti kūtthakayeh, agnir iti śākapūṣṭh*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

°हृतयोऽनेकाश्च $hm^1r^3fkr^2r^5r^7$, °हृतास्वसख्यासु $r^1r^4r^6$, °हृतीष्वसख्यासु r —त्वयं $r^3br^5r^7$, स्वय hm^1 , सोऽय r , omitted in fk

^a Cp the various explanations of the term given in Nirukta viii 20 ^b Cp Yāska's remark (Nirukta viii 22) after stating the various deities with which the *prayajās* and the *anuyajās* had been identified *āgneyā itī tu sthitiḥ, bhaktamātram itarat*, 'it is, however, certain that they represent Agni, everything else is merely an attribute'

30 For he is the maker (*karta*) of oblations (*svāhā*); the making (*krti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता $m^1r^3r^2r^5r^7$, ह कर्ता $hbfbk$, कर्ता च r —खाद्धाना $hm^1r^3bfbkr^2r^5r^7$, देवाना r —हृतिस्त्रासाम् $hbfbk$, सा हृतिस्त्राम् r —सर्वेषाम् $hr^3bfbkr^2r^5r^7$, स तेषाम् r —The end of the *varga* is here marked by $ḥ$ in hdm^1bfbk

^a In this etymology *krti* is explained by *kartr* while there are many *svahās*, there is only one maker of them, that is Agni, the source of all beings (cp i 61)

7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31 Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

°पाद्भि° r , °पादि° hdm^1bfbk —°या च $hr^3bfbkr^2r^5r^7$, °या तु r —नरा° $rbfbk$, नस° f , नारा° hd —समस्यते $hm^1r^3kr^2$, समस्यति fb , समस्यति r^5r^7 , समस्यते r —°वत्सु $m^1r^3br^5r^7$, °वत्स fk , °वस्य hr^3 —तु $hm^1r^3br^5$, तु fk , च r^7 , इह r

^a See above, ii. 155, note ^b. ^b That is, Tanūnapāt and Narāśamsa

32. The (stanza) containing Narāśamsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा खाद् fr , वा खा bk , चाखा hr^3r^5 , च खाद् m^1 —°या च $hr^3fkr^2r^5r^7$, °ये (प्र°) b , °येह r —ज्ञकामो वा $hm^1r^3bfbkr^2r^5r^7$, यथा या खाद् r —भूतिमिच्छेद्यपि यः $hm^1r^3br^5r^7$, भूतिमिच्छे तथापि यः fk , भूरिमिच्छति वापि यः r .

^a That is, the stanza containing Tanūnapāt. ^b That is, apart from their usual sacrificial application as *Āpri* stanzas

33. The hymn, 'Hither with these' (*aiḥhiḥ* : i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the *gāyatrī* metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमेभिर्यद् h, सूक्तमेभिर्यद् m¹r³r²r⁵r⁷, सूक्तमेभिर्य k, इति यत्वेभिर् r.—शस्वति hm¹rb, काश्वति fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*ṛtu*).

पिवेतीद् hm¹r³, पिवेतीमं r²r⁵r⁷, पिवेतीनं bf, इतीन्द्रं तु r.—चद्वादशकम् MSS., चद्वादशकम् r.

^a That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'^a.

चतस्रष्टुभिः सह r, चतस्रष्टुभि सह b, चतस्रष्टुभिः सह fk, चतस्रष्टुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm¹bfk, by २ in h.

^a This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1-4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve Praiṣas for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note¹².

8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the *Ṛtus*, and in the hymn of *Gṛtsamada*^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm¹.—35, 36 omitted in r¹r⁴r⁶.

^a That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr^b with the third, and Agni with the fourth;

चतुर्थ्या चापिमेव च $m^1r^3br^2$, चतुर्थ्या चापिमेव च hd , चतुर्थ्यं चापिमेव च fk , अपिन्तु परया ततः r .

^a With *mukhyayā*, compare *mukhe tu yā*, v. I. ^b On Tvaṣṭr in the Ṛta hymns, cp. above, iii. 15

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four^a beginning with the seventh (7-10) Agni Draviṇodas.

पद्मस्य hdm^1r , पद्मस्यां bfk

^a *Caturbāh*, agreeing with *saptamyādyābāh*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark^b.

न लिङ्गतः hm^1rbfk , तु लिङ्गतः $r^1r^4r^6$ —ह्यासां $hbfr^2r^5r^7$, यासां m^1 , यासां r —
देवतं hm^1rbfk , देवताः $r^1r^4r^6$.

^a Cp. below, iii. 109 ^b That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106, ii. 25; but see iii. 61)

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises^a.

एकादश्या hdm^1r , एकादश्यां bk —रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by \llcorner in bkm^1 , not in hd .

^a In other words that it is a *prākāśata*, one of the three kinds of hymns to the All-gods, cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*viḥakṭa-stuti*).

ब्रह्मदेवे द्विदेवे hm¹r, ब्रह्मदेवते द्वन्द्वे b¹kr², ब्रह्मदेवताद्वन्द्वे r¹r⁴;⁶.—गणैर्वै hm¹r b¹fk, गणैः खैर् r¹r⁴r⁶.—विभक्तस्तुति तद् r, विभक्तस्तुततद् fk, विभक्तस्तुतिमद् b, विभक्तस्तुति तद् hdm¹, समस्तस्तुति तद् r¹r⁴r⁶r²(?); cp. v. r. below, iii. 82; विभक्तस्तुतिः in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29. ^c Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *viḥakṭastutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*pr̥thak-stuti*).

त्रिविधानि hm¹r, त्रिविधा वै b, त्रिविधा वै fk.—पृथक्स्तुति h, षतिः dm¹b¹fk (cp. ष्चुतीर्द in 40 and ष्चुतीति in 43).

43. That which is called 'Separate praise' (*pr̥thak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्स्तुतीति hm¹b¹fk, ष्चुति तु r.—विश्वैः खैः hm¹r, विश्वै खैः f, ष्वः k, विश्वैश्वैः b.—कर्मवैर्गणैः hm¹r b¹fk, स्वकर्मभिः स्तुतः r¹r⁴r⁶.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śūkapūṣi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद् rm¹, उद्दिश्य वद् hdb, (विद्यां) नद्दिश्य चद् f, विश्ववद् k.—देवान्स्तीति hm¹bk, देवां स्तीति f, देवांस्तु यत्र r¹r⁴r⁶.

45. But (the term ^a does) not (apply) at the beginning of the hymn to Bhaga ^b, nor in hymns to Usas, nor in the hymn to Savitr, 'I invoke' ^c (*hṛvayāmi*. i 35), nor in the Sūryā (hymn) ^d, in (regard to) oblation (and) sacrifice ^e (*makha*);

भागस्य सूक्तादी हdm¹r³b²fk²r⁵r⁷. मागो स्वसूक्तादी r⁵. मागोऽथसूक्तादी r (cp 5r) — वीपसेषु वा br⁵, वीपसेषु वा hm¹r³, वीपसेषु वा fk. (न सूयं) स्वीपेषु वा r — मखे हdm¹r³b²fk²r⁵, मुखे rk. — The end of the *varga* is here marked by **ॐ** in hdm¹b²fk

^a That is, *vaisradeva* ^b *Bhāgasya sūktādaḥ = bhāgasya sūktasya ḡdaḥ*: in the first stanza of vii 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaisradevi* ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaisradevi* ^d RV x 85, to the first stanza of which a similar remark applies ^e This, I suppose, means nor are stanzas from these hymns treated as addressed to the All gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*praiṇādāh*) ^a, or where the word 'associated' (*sayoṣāh*) or 'together' (*sayūh*) ^b may be (used).

प्रवादेषु hm¹r³b²fk²r⁵, प्रपादेषु r

^a That is, when names are merely mentioned and do not imply an invocation ^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position

47. But the old Lāmakāyana ^a states even that (hymn) to be addressed to the All gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm¹r³fb, अस्मिन् r¹r⁴r⁵ — प्रसङ्गाद् hm¹r, प्रसन्नाद् bk, प्रसचाद् f — परिकीर्तनम् hm¹rb, परिकीर्तितम् fk. — लामकायनः hd, लोमकायनः m¹r, रोमकायनः b²fk²r⁵.

^a See Indische Studien, vol xiii, p 426

48. The divinity, whether praised or not, (but) indicated somewhere ^a (in the hymn), the seers adore with formulas. That ^b (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm¹r³b²fk²r⁵, संसृतवत् r (cp 81^a) — मन्त्रैस्तद्वययोर्चन्ति hm¹r, मन्त्रैस्तद्वययोर्चन्ति b, मन्त्रैस्तद्वययोर्चन्ति fk, देवत्वामपयोर्चन्ति r¹r⁴r⁵ — वृधेत dr, वृधेत b.

वृद्धेन m^1 , वृद्धेति fk , वृद्धे b .—शास्त्रवित् $hm^1r^3bfr^2r^6r^7$, शास्त्रतः r .— 48^{ab} is nearly identical with iii. 81^{ab}.

^a Cp. the next śloka; also i. 22. ^b The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*pr̥thaktveṣu*).

आदौ हि m^2bfk , आदौ तु r , आदौ ह्य hd (no particle).—मध्ये चान्ते च b , मध्ये चांत्वे च f , मध्ये च वान्ते च hd , मध्ये च चांतिषु m^1 , मध्ये चान्ते च r .—पृथक्त्वेषु hdr^3r^6 , पृथक्त्वेषु m^1r^7 , पृथग्दृषु fk , विधावृत्तु r .—कर्तृभिः $hr^3r^6m^1fr^7$, कर्मभिः kr .— ० खनपदिष्टानि hbf , ० खनपद्विष्टानि m^1 , ० खनपदिष्टानि r , ० खनपदिष्टानि k .—क्वचित् hm^1rbfk , वृत्तवत् $r^1r^4r^6$.

^a That is, though the names of the gods who perform these actions may not be mentioned at the same time (as in RV. viii. 29). ^b That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b: since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm^1r , कर्मैव ताव सावित्रीचां fk , कर्मैव ताव सावित्रीभ्याम् b .—यद्वेनुः सप्र्यनद्धाहौ $hm^1r^6r^7$, यद्वेतुसमद्वाहौ fk , यद्वेनसद्वाहौ b , यद्वेनुसप्र्यनद्धौ r .—वोल्हा दीग्घ्यासुरेव वा hm^1r (च m^1), चोल्हा दीग्घ आसुरेव वा fk , वोल्हा दीग्घ्यासुरेव वा b .—The end of the *varga* is here marked by १० in hdm^1bfk .

^a The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7. ^b Op. below, iii. 78; see also i. 7: *stutis tu karmapā* &c. ^c In VS. xxii. 22: *dogdhrī dhenur voḡhānadvān āśub̄ sap̄tib̄*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aibhik̄*, i. 14):

भग्ने चत् hb , भग्ने चत् m^1 , भग्ने चः r , भासि य fk .— ० दीनयसंसुती hm^1r , ० दींश्चायसंसुती $r^1r^4r^6r^7$, ० दींश्चायसंसुती f , (मि) चाश्चायसंसुती b .—वैचदेवे bfr , ० देवो hd .

^a That is in the first stanza see above III 45 ^b That is in the first stanza
^c See above III. 33 *agnēyam sūktam vaiśvadevam itocyate* cp below III 141

52 as to that they say that, while for the most part employ
 ing in his praise (*stuvan*) other stanzas^a at the beginning and
 end (of a hymn)^b, he (the seer) from association (*pratyogāt*)^c
 or on occasion (*prasangat*) praises another deity at the same
 time^d

न्या सुवन्नृच d न्या सुवन्नृच h न्या सुवन्नृच m¹ न्या सुवन्नृच r³r¹r⁷ न्या सुवन्नृचि
 b न्या स्रच नृचि f न्या सुव नृचि k न्या सुवन्नृचि r —प्रतियोगात् m¹r³r¹r⁷ प्रतियो
 गात् h d प्रातयोगात् f प्रातयोगात् k प्रातयोगात् b r

^a That is stanzas in other metres than those employed in the body of the hymn
 thus the first stanza of the hymn to Bhaga (VII 41) is composed in jagat; the rest in
 tristubh the first and last of the hymn to Savitr (I 35) mentioned above (45) in this
 connexion are also in jagat the rest in tristubh ^b Cp above I 22 and below
 V 171 ^c The reading of some of the B MSS *pratyogāt* through association with
 the early morning⁷ may be due to the influence of the first stanza of the hymn to Bhaga
 (VII 41) which begins *pratar agnim pratar indram &c* ^d That is the first and last
 stanzas of a hymn often show diversity of both metre and deity

53 The deity to whom he addresses statements of an object
 (*arthavadan*)^a is to be known as hymn owning (*sūkta-bhagini*),
 but the one whom he praises on occasion (*prasangena*) is to be
 recognized as incidental (*nīpatini*)^b

वदत्यर्थवादान् h r b k °दात् f °दान् m¹ वदत्यर्थवादा r¹r⁴r⁶ —53^{c d} omitted in
 f k m¹

^a Cp *artham bruranti* in I 9 ^b Cp above I 17 18

54 In four ways^a (*caturdha*) it may be said (*iā*), the hymn
 owning (deity) is mentioned (*bhanyate*) in that hymn in which
 a seer who praises all the royal Rishis or (divine) Rishis^b is
 indicated (*nirdiṣṭa*)^c

चतुर्धा भण्यते तस्मिन् h d चतुर्धा भण्यति चास्मिन् r चतुष्टा ह्यन्यति तस्मि b न तु
 व्याह्रन्यते r¹r⁴r⁶ —सूक्ते वा h d r² सूक्ते चा b सूक्ते वै r —54^{a b} is omitted in m¹ f k —
 सपासु h m¹ r सर्वामु b f k —ऋषीन् h m¹ r b ऋषिन् f k —सुवन्नृचि b d r सुवन्नृचि f
 सुवन्नृचि m¹ b सुवन्नृचिन् k.

^a That is I suppose if the term *vice* occurs in a line hemistich stanza or a hymn
 as a whole see the remark on the nature of a Vaisvadeva hymn above II 133 ^b This

I suppose, is meant for a paraphrase of *viśvān devān*. ^a This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreyā, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīsvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथिर् rbfk, अधिस्व^md, अधिस्व^h.—अस्वस्व^{hm}r, अस्वस्व^{bfkr}r⁵.—वृहदु^{hm} hm¹, वृहदु^{bfkr}.—वसुकर्णश्च hdm¹, च सुकर्णश्च fkr, वसुकर्णश्च b.—शर्यातो r, शर्यातो hm¹, शर्यातो fk, शर्यातो b.—गोतमो लुशः r (=r¹r⁴r⁶), मानवो न चः hm¹bfk, मानवो यमः r³r²r⁵r⁷. I have adopted the reading of r¹r⁴r⁶ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न चः seems to me a corruption of लशः); (4) though मानवः is a patronymic of शर्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r¹r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (अग्नि in i. 126, रुद्र in i. 127, दुवस्यु and अग्नि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in hbfk, not in m¹.

^a Seer of i. 14. ^b Seer of i. 186. ^c Seer of x. 56. ^d Seer of viii. 27-30.
^e Seer of x. 63, 64. ^f Seer of vi. 49-52. ^g Seer of x. 65, 66.
^h Seer of x. 92. ⁱ Seer of i. 89, 90. ^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreyā^a, Paruchepa^b, Kakṣīvat^c, the son of Gāthin (Viśvāmītra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dīrghatamas),

माथिनोर्वसो b, नाथनोर्वसो fk, गाथिरीर्वशः hdm¹, नाथिरीर्वशः r, नाथिरुर्वशः r⁵r⁷. गाथिनोर्वशी must be the correct reading, because there is no seer named गाथि, but only गाथिन (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवी in viii. 70.

^a Seer of v. 50, 51. ^b Seer of i. 139. ^c Seer of i. 121, 122. ^d Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.
^e Seer of vii. 34-37, 39, 40, 42, 43. ^f All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of VIII 39-42) is not credited with any hymn or stanza to the All gods, on the other hand, Nābhānedīstha, who (and not Nābhāka) is mentioned in a previous list (II 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All gods (x. 61, 62). This suggests that in *nīrdīsto* (peculiar enough in this place) we may have a corruption of *nedīstho* ^a Seer of x 100 ^b Seer of I 164

57 Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः bm¹r, विहव्य hdfk — कश्यप ऋषिर् hm¹r, कश्यपश्चरिर् br²r⁵r⁷, कश्यपश्चरिर् f कश्यपश्चरिर् k — पार्थो m¹rbfk पाथो hm²m³, पाथो r¹r⁴r⁶ — दक्षमुतादितिः bdm².
 *मुतादितिः b, *मुतादिति f, *मूतादितिः r, दक्षमुतादितिः r¹r⁴r⁶.

^a Seer of x 128 ^b Seer of x 137 2, and (as an alternative to Manu) of VIII 29 ^c Seer of v 44 ^d KijendraKīla Mitra, reading *namayaḥ*, has here one of his marvellous references to the RV, I 139 9, where the word *nabhayaḥ* occurs ^e Seer of IV 55. ^f Seer of I 3 7 9 ^g That is, Tāva Pārtha, seer of x 93 ^h That is, Aditi Dakṣayani, alternative seer of x 72, cp Sarvānukramani, Ārsānukramani x. 29

58 Juhū^a, and the seer Grtsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusīdin^g, and Trita^h,

चरिर् bldr चरिः m¹, चरिं hk — देवाः सप्तर्षयश्च hm¹r देवा स ऋषयश्च r⁵r⁷, देवोः स ऋष. च b, देवो स ऋषयश्च fk. — यमो विश्वापस b, यमो विश्वापसः f, यमो विश्वापसः k, तापसोऽपि चरिः r, यमो विश्वापसः hdr³m¹r⁵r⁷ I have preferred the reading *अविश्वापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma, (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manu), would not be used alone to designate one of them without any indication to show which was meant, (3) Agni Tāpasa is the seer of a hymn to the All gods. On the other hand, Atri, who occurs in the previous list (II 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gathin, Nābhānedīstha, Atri, reappearing in the present longer list, where they are absent in my text

^a Seer of x 109 ^b Seer of II 29, 31 ^c Seers of x 137 ^d Seer of x 14 and part of x 10 ^e Seer of x 141 ^f Seer of I 106 107, alternative seer of I 105 ^g Seer of VIII 83 ^h Seer of x 1-7, alternative seer of I 105

59 also the four brothers, Bandhu and the rest^a separately (*prthak*)^b, and Viṣṇu^c, and Nejaṃṣa^d, and he who is Saṃvānana^e by name

वधुप्रभृतयश्चैव hdm¹r, वधुप्रभृतयश्चैव b, वधुप्रभृतयश्चैव fk. — संवननश्च m¹rbfk, संचवनश्च hr³.

^a Seers of v. 24 and x. 57-60. ^b That is, in v. 24; cp. Ārṣūnukramaṇī v. 11, where their names are enumerated, and they are stated to be *charcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. ^c The seer of x. 184. ^d The seer of the khila after x. 184. ^e The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹rbfk, सर्वा r¹r⁴r⁰. — अथ च hm¹r, अथ चा fk, अथ वा br⁵r⁷. — सूक्तियु hm¹r, सूक्तेन bfk. — 60^b = 43^d. — The end of the *varga* is here marked by १२ in hdm¹bfk.

^a That is, the seers of Vsiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra^a, because of his being the giver of strength and wealth^b.

पार्थिवो dm¹rfk, पार्थिवे hb. — द्रविष्णोदो मिः br¹r⁴r⁶, °दाम्निः hdm¹rfk (cp. the various readings in 62 and 65). — दानुत्वादेके hdm¹r, दातित्वादेवे bfk. — बलवित्तयोः hdm¹r, बलवित्तयोः b, बलवत्तयोः fk.

^a Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. ^b Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda^a; for he is the giver of strength^b;

B and he is produced by strength, (that is) rubbed^c (*mathyati*) by the seers at the sacrifice.

द्रविष्णोदो मिर् hdm³b, °दाम्निर् m¹m²rfk. — The five lines, 62^{0d}-64, are to be found in bfk^r2¹6¹7⁷ (= B) and m¹ only; they are omitted in hdm²m³r (r¹r³r⁴r⁸) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्यु⁰ m¹, बलेनायमध्यत्यु⁰ fk, बलेनायमध्यत्यु⁰ r²r⁵r⁷, बलेनायमध्यमेत्यु⁰ b. — Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself.

* I take *Dravinodah* here, and in 61, as the nom (in 63 we have the nom pl) of the alternative form *dravinoda* used for metrical reasons instead of *dravinodās* (the nom. of *dravinodas*), which is otherwise employed here (i 106; iii. 65, acc, u 25) ^b Cp above, u. 25 ^c Cp Nirukta viii 2 *balena mathyamāno jāyate*

B 63. They call the oblations wealth (*dravina*)^a, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them^b (oblations), hence they themselves are wealth-givers (*dravino-da*)^c

द्रविण m¹bfk, द्रविणा r²r⁵r⁷—हविषो r²r⁵r⁷, हविषो b, हर्षस्यो fk, हर्षस्यो m¹—
तत स्वयम् m¹b, ततः स्वयम् rfk

* Cp u 25 and Nirukta viii 1 ^b Cp Nirukta viii 2 *ṛtvijo 'tra dravinodasa ucyante haviso dātārah* ^c The plural of *dravinoda* occurs in RV 1 53 1 Yaska uses the form *dravinodas* only.

B 64. Or he (Agni) is (called) *Drāvinodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b, or because he was produced from the middle^c (Agni)

ऋषीणा पुत्र br (Nirukta viii 2), ऋषीपुत्र fk, ऋषिपुत्र m¹.—हृषीणां bfr²r⁵r⁷, इति हृषीणां m¹.—सहसो यदो m¹fk, सहसो यदो b, सहसोपदो r—यतो जज्ञे r²r⁵r⁷. यते यज्ञे m¹bfk—द्राविणोदसः fr⁵, द्रविणोदसः m¹bkr²r⁷

* Cp Nirukta viii 2 *yatho etad agnim drāvinodasam āhṛṣṭi ṛtvijo 'tra dravinodasaḥ . te caṣṇam janayanti, 'ṛṣinām putro adhrāja esa' ity aṣṇa nigamo bhavati* Cp Roth, Erläuterungen, p 116, note ² The words *ṛṣinām putrah* occur in VS v 4 ^b Agni is often addressed in the RV as '*sahas yaho*,' 1 26 10 &c Cp Nirukta viii 2 *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasaḥ sinum, sahaso yahum* The expression *sahas yaho* is used in explanation of *ṛṣinām putrah*, as the priests produce Agni by means of strength (see above, 62) ^c That is, he is *Drāvinodasa* as derived from *Dravinodas*, cp Nirukta viii. 2 *athāpy agnim drāvinodasam āha . esa punar etasmāy jāyate*

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravinoda*); it is then^a that he is called 'Dravinodas' it is only in (hymns) addressed to Agni that mention of *Dravinodas* appears^b.

द्रविणोदापिर् hdm¹r—आपिदेष्वेव दृश्यन्ते br³m, °ष्ववदृश्यते r—प्रवादा द्रविणोदसः bdm¹m²m³, प्रवादाद्भवि° r (Nirukta viii 2 . प्रवादा द्राविणोदसाः)—This sloka (65) is found in A MSS. only, hdr³r (presumably r¹r⁴r⁶) The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65^a would have the normal number of five ślokas, and 65^{ab} is very tautological immediately after 62^{ab}, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B *do*.

^a That is, when he is terrestrial. ^b Cp. Nirukta viii. 2: *ayam evājñir draviṇodā itī śākupūñir: āgneyeṣu eva hi sūkteṣu drāviṇodasāḥ pravādā bhavanti*.

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmaṇaspati is praised

नवकस्येह hm¹r, नवकस्या त्वा b, नवकस्या द्वा r⁶r⁷, नवकस्य त्वो f, °स्य त्वा k.—
तस्योत्तरं च hm¹, °रे तु r, °रे च r¹r⁴r⁶, °रेति b, °र ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m². The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of i. 16 (*ā toā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṃbandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, °धा: r.—
स्थानलोकयो: hmr, लोकस्थानयो: bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a: on this principle (*itī*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्य hm r, प्राजापत्यां b, प्रजापत्यां fk — तथेन्द्र स्थादिति hdm, तथेन्द्रः स्थादिति r, तथा पश्यानि bfk — 69^{ab} reads thus in r¹r⁷ यानि तस्येह नामानि प्राजापत्यानि तानि तु — कथिते द्वे च पट् चान्यान् hmr, कथितेह वपङ्कारा b, कथितेह वपङ्कारा fk, कथितानीह पश्यानि r⁵r⁷.— एषा चाया hdm, एषां चायाः r, तेषा त्वावः r⁵r⁷k, तेषा त्वाव f

* For four of the eight names here stated to belong to Prajāpati, viz Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighantuka v 4 ^b That is, Brahmanaspati in 66, and Sadasaspati in 67

70 The remaining names I will next state (B) — Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (hdr¹r³r⁴r⁶) and m¹, it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half slokas — सप्ततिः hdm¹b, सप्तभिः r, सति fk — कथ hm¹rb, कथ fk.

* Satpati does not occur in the Naighantuka, in the RV it is predominantly an epithet of Indra (cp above, 69) Six of these names of Prajāpati end in *pati*

71. Iaspati, Vācaspati, then Brahmanaspati the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इळसतिर् m¹, इळसति b, इलसति bk, इलसतिर् fr, इडसतिर् r¹ — ततस्तु hm¹r, ततस्तु b सुतस्तु r²r⁶, सुतस्तु fk — तृतीयान्ते तु hm¹r, तृतीयान्ते च bk, तृतीयति च f — प्रथमं b fkr²r⁶r⁷, चतुर्थं hm¹r — The end of the *varga* is here marked by 98 in fbdm², not in m¹k

* That is, Ka The BD mentions one stanza only (i 24 1) as addressed to Ka
^b That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed ^c The genitive *suktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *suktabhāṣy*, for no hymn as a whole is attributed to either Ka or Sadasaspati
^d That is, Prajāpati, to whom x. 121 is addressed The reading of A, *caturtham*, must be wrong as neither a hymn nor a stanza is addressed to Kāma in the Rg veda It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtīya*, and immediately followed by *pañcamam* ^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz i 18 6-8, are addressed

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (as^anute)^a him

Now certain people (*ete*)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. त्वेनं $m^1r^1r^4r^6$, त्वेन hd , तव bfr .—न सूक्तं नाप्य् r , न सूक्तं नाप्य् bfr , सूक्तं नापि $त् r^1r^4r^6$, सूक्तं नानाप्य् $hdr^3m^1m^2m^3$.—अगु° bfr , अचो $hdr^1r^3r^4r^6m^1m^2m^3$.—अच्यते bfr , अच्यते $hr^3r^1r^4r^6$, अच्यते $m^1m^2m^3$. This points to न सूक्तं नाप्य् g as the original reading of B, and सूक्तं न नाप्य् $चोऽच्यते$ as that of A (but in the latter case त्वेन, not त्वेनं, must have been read).—देवतानां m^1br , देवानां च hd , देवानां तु k , देवानां f (no तु).

73. तदाङ्गर् $bfr m^1r$, तदाह hd .—एष $hdr^3bfr r^2r^6$, एव m^1r .

^a Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *ete*. ^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तैरेव चास्य hm^1r , तैरेवास्य प्र° $bfr r^2r^6r^7$.—कल्प्यन्ते $m^1r bfr r^2r^6r^7$, कल्पन्ते hd .—
अस्थानैरयम् $hm^1r^3r^1r^4r^6$, अस्थानिः परम् bfr .

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह m^1bkr , केनेह f , केनेह hd , केनेह r^6r^7 .—साहचर्यात्तु hm^1r , अचर्याद्वा $bfr r^6$.

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यं चैव m^1 , माध्यं चैव hdr , मध्यं त्वेव b , मध्यं त्वेवं $r^2r^5r^7$, मध्यं त्वेच fk .—
पार्थिवस्त्वैव hm^1r , पार्थिवेत्वैव br^5r^7 , पार्थिवे त्वेव f , पार्थिवे त्वेव k .—The end of the *varga* is here marked by १५ in hdm^2m^3bfr .

^a In commenting on the first stanza of i. 19, he remarks (*Nirukta* x. 36): *kam anyam madhyamād evam avakṣyat*? ^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

ह्यसे पीतये चिति hm¹fk, भूयसे वीतये चिति r, ऊयसे तीतये चितद् r¹r⁴r⁶.—विद्युते न तदस्त्रि हि hm¹r, वैद्युते नेत्यतस्त्रिह r²r⁵, वद्युते नेत्यतस्त्रिह fk — अथ स्याद् hm¹r, अतसिद् r¹r⁷, अतिचिद् fk — पृथक् पृथक् hm¹r, क्षुतौ क्षुतौ fkr²r⁵r⁷ — The whole of *varga* 16 (77-82) is omitted in b

^a The words *hūyase pītaye ca* are intended to represent the actual words of the text in 1 19 1^b *gopīthāya pra hūyase* ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

चायेत r²r⁵r⁷, चायेते k, जायेत hm¹r — कर्म कर्मणा hm¹r¹fk, सुर्यकर्मणा r⁵r⁷.

^a The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78 80 have already been mentioned in 50, 51 ^b RV 1 24 3 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share', see AB v. 17 7 *adhi teu deva savitar ite sācitraṃ* ^c See above, in 50

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*; i 90. 9), 'May Varuna be our protector' (*Varuṇaḥ prāvītā bhuvat*; i. 23. 6)^b,

दोग्धी धेनुर्वोढानङ्गान् आयुः hm¹r, दिग्धनवाग् लाद्धानामुप fk — सग्निः पुरंधिया hm¹r, सग्निपुरं धियाः r, सग्नि तथैव च r¹r⁴r⁶ — शनोमिचीया hm¹r¹r⁴r⁶, वनोमिचीया fk, वदणमिचीया r.

^a This line is quoted from VS xxii 22, the last two words *puramdhir yosū* being changed, owing to the exigency of metre, to *puramdhiyā*. It has already been alluded to in 51 50 ^b That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively

80. (and) 'Hither with these, O Agni' (*abhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीच्यास्तत्र देवताः m¹, परीच्यस्तत्र देवताः hdr³, परीच्यं तत्र देवताः r, परीचस्तत्र संस्तवः r⁵r⁷, परीचसूत्रसंभवः fk.—द्विदेववद्द्विदेवतम् hm¹fk, द्विदेववद्द्विदेवतम् r.

^a Already referred to above (iii. 51) in this connexion. ^b That is, Devatā-dvandas imply the praise of two or more gods. ^c *Dvidaina-bahudaivatam* seems to be an abbreviated compound, for *dvidaitava-bahudaivatam*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the v. r. in iii. 48).—द्विदेवते hd, द्विदेवतं m¹, द्विदेवते rfk.—81^{ab} is possibly an early interpolation, as it is almost identical with 48^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. ^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhaktastuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)^b.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विभक्तं hrfk (cp. v. r. in iii. 41; Nirukta vii. 8 has विभक्तिः).—वद्भववद्भवद् hm¹r, वद्भववद्भवद् r⁵r⁷, वद्भवद्भवद्भवद् fk.—यत् fkr⁵r⁷, तत् hm¹r.—संज्ञासु hdm¹, °ज्ञासु r, °ज्ञायु f, °ज्ञायु k.—°स्थासु hm¹fr, °स्थातु k.—ह hm¹fk, हि r⁵r⁵r⁷.—वद्भववद्भवद् hdr,

वङ्गवत्तव m¹, वङ्गवाव fk, वङ्गवाच्यत्र r²r⁵r⁷—द्विपदे यव संजुते hr³m¹r¹r⁴r⁶, द्विवह्वी यव संजुती r, द्विवेदे यव संजुती fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154.—The end of the *varga* is here marked by १६ in hdm¹fk

^a See the definition of *vibhaktā-stuts* above, in 41 ^b I take *bahūsu* to be parallel to *drūdatvate*, and *abakuvat* to *ekavat* ^a The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhaktā-stuts* I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93

17. Story of the Rbhus and Tvastr.

83. In former times^a there were three sons of Sudhanvan, son of Angiras, (*viz.*) Rbhū, Vibhvan, and Vāja^b, and they became pupils of Tvastr.

The reading of 83^{ab} in the text is that of hm¹r, आसन्मुधन्वनः पुत्रास्त्रय अङ्गिरस्य ये r²r⁴r⁷, आस सौधन्वनः पुत्रास्त्रय आंगिरस्य ये fk, अयत्सुयधनपुत्रास्त्रयदीमिरस्य ये b—वाजस्य hm¹r, वायुस्य b fkr².—त्वष्ट्य तेऽमवन् hr³m¹b fkr²r⁵r⁷, ते त्वष्टुरेव च r

^a The following story about the Rbhū making the cup of Tvastr into four is related as an introduction to the Rbhū hymn 1 20 ^b Cp Nirukta xi 16 (on RV. i 110 4) *r̥bhū r̥bhva vāja it̥ sudhanvava āngirasasya trayāḥ putrā babhūvuh*

84. Tvastr instructed them in every art of which he was a master (*tvāstra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-larman*), challenged them^a.

^a That is, to show their skill in the arts they had acquired

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुः hm¹r, ते ततश्चक्रुः b, ततश्चक्रुस्ततश्चक्रुः f, ततश्चक्रुस्ते तद्वद् r⁵r⁷.—तु hdm¹, च b fkr—85^{ab} comes after 89^{ab} in r—धेनुं सर्वदुर्घां m¹r (सर्व^० and सर्व^० r), धेनु सर्वदुर्घां fk, धेनु सर्वदुर्घां b—अमृतं r, अमृते (शवर्) b fkr, (०क्रुः) छृतिः m¹—85^a—89^{ab} in Bm¹ only

B 86. of Brhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

वृहस्पतेरचाश्विभ्यां m¹, वृहस्पतयेऽश्विभ्यां br, वृहस्पते श्विभ्यां f, वृहस्पश्विभ्यां k.—
त्रिवंधुरम् r, त्रिवंधुवम् fk, त्रुबंधुरम् b, सबंधुरम् m¹.—इन्द्राय च हरी br, य इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m¹.

^a That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as had been said, gladdened by him^b.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m¹.—
ज्येष्ठ आहित्यथो दिवि m¹, ज्येषु आहित्यथो दिवि b, ज्येष्ठ आहित्यथो दिवि f, ज्येष्ठो द्वावि-
त्यथाह च r.—उक्ता m¹fr, उक्ता k, उक्था b.—तेन m¹, तत्र r, त b, न °° fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in b (because the sixteenth *varga*
is omitted).

^a Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four.

^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajūpati, summoning all the gods, bestowed immortality (on the Ṛbhūsa)^a.

चैव bfk, चैव r.—देवदेवः m¹b, देवदेव kfr.—°मन्त्र्य अमृ° m¹, °मन्त्र्य मृ° fk,
°मन्त्र्यामृ° b, °मन्त्र्य चामृ° r.

^a Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvā*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आद्यान्त्ययोर bfk, आद्यन्त्ययो r, आद्यान्त्ययोर m¹.—वज्रवत्सुवः f, वज्रवत्सवः r, वज्र-
वत्सुतः b, वहव सुताः m¹ (cp. Nirukta xi. 16: वज्रवत्सिगमाः).

^a That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *tesāṃ prathamottamābhyāṃ bahuvān niyārū bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvā* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere' Yāska goes on to say 'thus there are many (*bahūna*) hymns in the ten books (of the RV) with the plural (*bahuvacana*) of *R̥bhu* and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vīdhu* or *vīdhū* only, not *vīdhan*, is used. ^b Cp RV i. 20. 8 *abhojanta bhāgam devesu yajñīyam*, also AB. III. 30 regarding their share in the evening libation, see Sāyana on RV i. 20. 8, 'Vedic Mythology,' p. 132, l. 16. ^c The word *taḥ* would refer to *sarvān devān* (= *vīśvān devān*) in B (88^c), but to *vīśvān* (85^a) in A, as 85^a-89^ab are omitted in the latter.

90. And Indra drank Soma with them^a (the *R̥bhus*) at that pressing. Now this hymn (beginning) 'This' (*ayam* · i. 20), which follows^a and consists of eight stanzas, is their praise.

सवने सह m¹fk̄r, सवनेः सह hd — इदं सूक्तं hm¹b̄fk, इन्द्रसूक्तं r — त्वयम् hr³m¹r¹r⁶, अयम् b̄fk̄r — अष्टकं hr³m¹br⁶r⁷, अचक f, अचक k, आर्भवं r

^a That is, which follows the one last mentioned (i. 19) in 75 (*sūktena narakena 'pratiyam'*)

91 (In) 'Here' (*īha* · i. 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the *Āsvins*; and then the next four (stanzas) 'The golden-handed' (*hīranya-pāṇīm* · i. 22. 5-8) are addressed to *Savitr*.

०दिरश्विनी hm¹r, ०दितोऽश्विनी fk̄br⁶r⁷ — सावित्र्यद्यत्तत्तथाप्योत्तराः hm¹r⁵, सावित्र्यद्यत्तोऽप्यत् उत्तराः r⁶r⁷, सावित्री तित्त्रद्याप्यत् उत्तराः br, [सा]वित्रीत्त्रिद्यप्यत् उत्तराः fk. The *Sarvānukramanī* has both सावित्र्यः and चतस्रः, cp *ṣaḍguruśiṣya*

^a That is, i. 22, the third hymn mentioned after the digression (iu 78-89), the first being i. 20

92. One^a (9) is (addressed) to *Agni*, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrānī* and *Varunānī* and *Agnāyī*, are praised separately.

एकापेदे तु देवीनां hdm¹, एकापेदे तु देवानां r, एकापेदे च देवीनां r⁵r⁷, एकापि द्वे च देवीनां b, एकापि देवदेवानां fk. There is this marginal note in h: *mantra-lingaciruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अपेदे देवीनामेका. The *Sarvānukramanī* has आपेथी द्वे देवीनामेका — दादभा b, दादभा fk, दादथी hdm¹r. — अनायी
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$r^2r^6r^7$, च आयेयी hdr, चामीयी m¹, चाप्रायी fk, चाप्रायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm¹r, ताः पृथक् br²r⁶r⁷.—The end of the *varga* is here marked by १२ in bf, not in hm¹m²m³dk.

^a We have to choose here between an actual mistake in the text (which ought to state that १, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)^a is addressed to Viṣṇu.

द्वे च स्वात् hdr, मही द्वे b, मही f.—स्योनित्युक् h, स्योनित्युक् m¹, स्योनित्ति f, स्योनित् b, स्योनादिस r.—पार्थिवी सृता hfr⁶, पृथिवी सृताः b, त्वेव पार्थिवी r.—देवानां वात इत्विषा hrbfk, अतो देवा इति देवी r¹r⁴r⁶.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्वाभ्यां hr¹r³r⁴, ताभ्यां bfr²r⁵.—परम् hdr, परः bfk.—तृचो r³r⁶r⁷, त्रिचो hbfbk, चचि r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds^a.

तृचो r³r⁴r⁶m¹r⁶, त्रिचो hbfbk.—आघृण्ये तृचः r, आघृण्येति च bfr², आघृणिरित्युक्ः hm¹r³.—आसक्तो b, असक्तो m¹fr, अशक्तो k.—दध्र f, दध्रः r, दनध्रा b.—पूर्णां दृती रथे fk, पूर्णां दती रथे b, पूर्णं दृती रथे r, पूर्णं दतः रथे r⁵r⁷.—The four lines 95^a to 97^{ab} are wanting in A.

^a *Āghṛṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-ḥṛṇi*, the meaning of *ḥṛṇi* not being stated.

B 96 Therefore (*tat*) he is praised as \bar{A} -ghrni; hence he is lauded (*ribhyate*) by singers (*hīri*)^a. For as their skin (*drti*) is full of mead, the suppliant (*arthan*) also approaches the \bar{A} sṁvins (in the same way)^b.

आपृषिस् m¹fk, आपृषेस् b, आरुषिस् r — तद्युतः m¹, तत्सुयः fkb, तद्युतः r — कीरिमी रिभ्यते m¹, गीरिमी रिभ्यते f:r²b, गीरिमी रिभ्यते k, स गोमि रिभ्यते r — ततः m¹b fkr², यतः r — पूर्णो r, पूर्णः fk, पूर्ण b. — दृतिर् r, दृतिम् fm¹, दृतीम् b, दितिम् kr². — अद्येति m¹, अद्येति fkr², अर्थाति b, अस्तीति r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV, has been corrupted in all the MSS but m¹. It is one of the *stotṛnāmāni* in Naighantuka iii 16. The verb is also otherwise limited to Vedic texts, cp RV vii 76 7 *usa ribhyate vastiṣṭhaiḥ*. Cp Geldner, *Vedische Studien*, iii p 176. ^b That is, Pusan, having a skin (*ghrni* = *drti*) filled with curds on his car, is prayed to as the \bar{A} sṁvins are who have a skin (*drti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartanam madhunā* iv. 45, 3^c)

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23^{ab}), the last in addition to the (preceding) half (23^{cd}, 24) has Agni as its deity.

आ वर्तनिं bfr, आ वर्तनी m¹, आ वर्त्तनी k — दृतेरिव m¹fkr, दृचरिव b — अर्धधा-
न्या° b fkr²r⁵, अर्धधान्या° hr³ (अन्धाध्यर्धा° Sarvanukramanī). I have here assumed a corruption by the transposition of *r* and *e* in दृतेरिव for दृतिरेव (cp R, note ⁶), as the former reading seems to make no possible sense — The end of the *varga* is here marked by १९ in hdm¹bfk. The numbering is thus resumed after the omission of १७ and १८ in hdm, where these three *vargas* (17-19) have an aggregate of nine ślohas only.

^a That is, in the fourth pāda of x 45 3 *drtim vakethe madhumantam aṁvina*

20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*. 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuna.

काव्यावाप्रेयी ऋक् hdm¹, काव्यावा आग्नेय्यृक् r, काव्यावाग्नेय्यृक् b, काव्यावा सग्नेय्यृक् fk.—परं हि यच्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः Δ, वैश्वदेव्युद्गमः b, वैश्वदेव्यनमद्गमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr⁶r⁷, यत्रिति b, यत्रेती⁰ hm¹, यास्वीन्द्रे r.—'न्द्रोलूखलयो hm¹, चन्द्रोलूखलयो: r, सुसलीलूखल⁰ b fkr⁶r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā, Śaḍguruśiṣya*).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma^c.

चर्माधिपवणीयं वा hdr (Śaḍguruśiṣya, Sāyaṇa), चर्माधिपवणीये (वा ?) r⁶, द्वे चर्मखधिपवणे b, द्वे चर्मखद्विपवणे fk.—सोमं वान्वा प्रशंसति hm¹r (Śaḍguruśiṣya, Sāyaṇa), सोमोपात्वा प्रशंसति bk, सोमपात्वा प्र⁰ f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Uliākhala, but without commenting on it. ^b According to a marginal note in h, *ta* has here the sense of *ca*: *tuś cārthe: tena colūkhala-samuccayaḥ: mantra-liṅga-samvādāt*. The Sarvānukramaṇī has *yac cid dhi aulukhaiyau, pare (7, 8) mausalyau ca*. ^c There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *projāpater hariścandrasya antyā catnaprasaṅsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^{ed} is quoted by both Śaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येण^o MSS and r.—आश्विना तृचात् m¹, आश्विनानुचात् r, आश्विना तृचात् hfk b, आश्विनं तृचम् r¹—आश्विनादुत्तरः hr, आश्विनादुत्तरः m¹, आश्विनैत्युत्तरं bfr³r⁷, आश्विने मुत्तरं fk —कस उपसस् hd, कस औपसस्: r¹r⁷, कस औपसस् b, कस औपसस् fk, त्वन्य उपसस् r. The Sarvānukramāṇī has the form उपसस् here. परी तृचावाश्विनोपस्यौ —The end of the *varga* is here marked by २० in m¹bfk.

* Confusion has been caused in the readings of the MSS. owing to the *prātika* of the triplet being *āśvinā* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact *prātika āśvinā* is here represented by *āśvinā*, which I have preferred to read before *trōāt*, as it is better that *uttarah* should be immediately preceded by its ablative

21. Deities of RV. i. 31-40.

103 Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)^a rejoiced in mind gave to Śunahśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

* Indra being the deity of the hymn according to 102

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*. i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-vāda*).

यत्वं hr³fk r²r¹r⁷, यत्तम् b, सुक्तम् r —एद्रे च hr, ऐं एतद्रे द्वे b, एद्रे द्वे f —अन्ते र्थवाद् hr b, अन्ते र्थवाद् m¹, अन्ते र्थवाद् fk —द्रेत्येति तु hr, द्रेत्यग्नि b, द्रेत्य ऋ fk

* That is, the whole of RV i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53). *yaśjām* (*devatāyām*) *vadaty artha-vādōv*.

105. (In) 'I invoke' (*hvyāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuṇa, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽग्रचे r, पादो अयो b, पादो मेघो m¹, पाद अचे b, पादे स्ताप fk.—तृतीयो रात्रिसंस्त्वावः hdr, तृतीये रात्रिसंस्त्वावः m¹, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r⁶, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पक्षेनानि hdm¹, पक्षेमाति bfr.—दृष्ट्वा hm¹r³bfr¹r⁶r⁷, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfr⁵.

^a Cp. Ārṣinukramaṇī i. 11.

^b Loc. cit.: aṅgirasah sutah.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts^a. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmaṇaspati. 'Whom they protect' (*yaṃ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, °त k.—क्रीळं hdm¹, क्रीलं r, क्रीलां fk, क्रीलं r⁷, क्रीलां b.—उत्तिष्ठ B, सूक्तमुद् hm¹r: I have preferred the former reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्यत्यम्.—The end of the *varga* is here marked by २१ in hm¹fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīḷam* . . *mārutam* Ai, that is, 'krīḷam (i. 37), as well as the two following, is addressed to the Maruts' (Ai by the *paribhāṣā* meaning 'three').

22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṃ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पीष्णं सं पूषन्पद्मीद्वयस् hm¹, पीष्णं स पूषन्पद्मीद्वयस् r, पीष्णं स रौद्वय पद्मादिति f, पीष्णं सं रौद्वय पद्मादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वक्ष्णेनात्र hm¹r, वक्ष्णेनास्य B—संस्तवः hfk, संस्तुचः b, संस्तवः r—उक्तमचरिष्या r, उक्तमचरिष्या bfk—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b—The five lines 109^ed-111 are wanting in A, m¹ has them as well as B.

* In iii 39 *ādeśad daivatam jāyama . . na śakyam lingato . jālūm* ^b That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition

B 110. cannot be known from its characteristic mark (*linga*): yet in some places (*liacit*) it (the deity) is stated^a: (thus) in 'Thou, O Agni' (*tvam agne* 1 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संस्तुतः fkb, रति च स्तुतः r

* This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*lingat*) ^b These names all occur in 1 45 1, but the *Sarvānukramanī* says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (1. 43 7-9). 'O Agni' (*agne* 1 44 1) are two (hymns) addressed to Agni (44, 45) With a Pragātha couplet^a the Aśvins are (here)^b praised with Dawn who bears her characteristic mark (*linga-bhāj*)^c. 'Here is Soma, O bounteous ones' (*ayam somah sudānarah*: i. 45 10^ed)

तिस्रः सौम्यो bm¹, तिस्रः सौम्यी fk, तृचः सौम्यो r. The *Sarvānukramanī* has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः—प्र आदिचे b, प्र अदिचे r, प्र चे m¹fk—प्रगाथेनाश्विनी स्तुती r, प्रगाथेने श्विनी b, प्रागाथिचि मे श्विनी स्तुती fk, प्रागाथातिमे र्धे श्विनी स्तुती m¹.—लिङ्गमाजा m¹fkr, लिङ्गमाजो b.

* That is, a couplet consisting of a *bṛhatī* and a *satobṛhatī* ^b That is, in 1. 44 1, 2: cp *Sarvānukramanī ādya dṛtyo śry-usasām ca* ^c That is, she is mentioned by name (as well as the Aśvins and Agni) ^d As his *pratīka* seems to be necessary, and iii^{ab} looks as if it had been known to the author of the *Sarvānukramanī* (see critical note on *tisraś* and note ^b), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities^a. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47)

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{cd} is wanting in A and m¹.—यास्तो r, यास्तौ b, स्ता fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113^b) in m¹, not at all in hd.

^a Cp. Sāyaṇa, Introduction to i. 45: *ayaṇ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोपसे hdm¹, सहोपसे bfk. — संजुतः bfk, संजुतम् hm¹r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Cp. Sarvānukramaṇī: *antyas t̄co rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Śatarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिव् r⁵, रोगापनुद्धि r³, रोगापनुत्तिम् m¹, रोगापनुत्तिर् f, रोगापनुद्धिम् h, रोगापनुत्तं r.—द्विपद्विप r, द्विपद्विप hm¹bfk, (अर्धर्चं तु) द्विपद्विपद् r⁵.— ऐन्द्रः सव्यः hōr, ऐन्द्र सव्य m¹, ऐन्द्राण्यष्ट r⁵, एन्द्र सत्य b, च इसत्य f, चवी यत्य k.

^a Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Śaunaka:

उद्यन्नयेति मन्त्रोऽयं सीरः पापप्रणाशनः ।

रोगघ्नश्च द्विपद्विपश्च भुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to R̄gvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddveṣa it̄ sm̄ṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughaṇāś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṁ ait̄ t̄s̄yordhvamahasa (ādityena sahīyasā &c.)*. ^d Savya being the seer of the group of seven hymns i. 51-57 (see Ār̄ṣ̄ānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115 Of the sage Angiras who wished for a son like Indra, the Bolt-bearer himself became the son^a, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm¹, इक्षितो b, इक्षतो fk, इक्षतो r—वज्रैव hm¹, वज्रैव r, अन्नय च fk, वचयो व b—मूल्यैर् A, मूल्यैर् m¹, मूल्यैर् r, मूल्यैर् fk

^a Cp Sarvānukramanī *angirā indratulyam putram ichann abhyadhyaṅyat savya sindra evāsya putro 'jāyata*

116 Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)^a.

चुद्रसूक्तमहामूक्ता hrbfk, Sarvānukramanī, चुद्रसूक्ता महामूक्ता m¹, Ārsānukramanī, Sarvānukramanī, v r—अन्त्ये hr, Sarvānukramanī, अन्ते b, अन्त्ये fk—मध्यमाः hm¹rbfk, Ārsānukramanī, माध्यमाः Sarvānukramanī, ĀGS iii 4 2 (शतर्चिनो माध्यमाः . . . चुद्रसूक्ता महामूक्ताः)

^a Cp Sarvānukramanī, Introduction ii. 2 (शतर्चिन आद्ये मण्डलेऽन्त्ये चुद्रसूक्तमहामूक्ता मध्यमेयु माध्यमाः); Ārsānukramanī i. 2, ii 1; x i cp. BD, vol. i, p 146; see Roth, Zur Litteratur, p. 26

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू चिद्यत्तु hdm¹r, न चिद्य तु b, न चिद्य तु f, न चिद्य न k—वज्रिमापेयमुत्तरम् m¹b fkr²r⁵r⁷, आपेयं तु ततः परम् r—117^{ed} and 118^{ab} are wanting in hd—The end of the *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राख्यै ततस्त्रोणि m¹r, ऐन्द्राख्यसा श्रीणि b, ऐन्द्रख्यसा इचणि fk—शद्यदि वामिति hm¹r, शद्यदिनामि तु f, शद्यदिनामि तु bk, मद्द द्वेपदानि तु r¹r⁷.

119. are ten addressed to the *Aśvins*^a; (the hymn) 'These' (*imāni*: viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the *Sauparṇa* hymns^c are praised incidentally (*nipātastutiṣu*).

दशश्विनानीमानीति rfk, दशश्विनानानीमानीती^o hd, दशश्विनानमानीती^o m¹, दशश्विनानीमानि b.—इन्द्रावरुणयोः सुतिः r, इन्द्रावरुणयोः सुतिः hd, इन्द्रोऽलूखलयो स्थितिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇī on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁶r⁷ read:

उपान्त्यं सप्तमे ऋचं न भेवावरुणं विदुः ।

—सौपण्येषाम् hbfk, सुपण्येषाम् m¹.—याः काश्चिन् hr³bfr⁶r⁷, यास्ताश्चि k, काश्चिच्च r.—निपात^o hr, निपाता b, निपाता k, निपाताः fr⁶r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the *Aśvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh *Vālakhilya* hymn of the RV. (viii. 59), the seer of which, according to the *Sarvānukramaṇī*, is *Suparṇa* and the deity Indra-Varuṇa. This collection is spoken of in the *R̥gvidhāna* i. 20. 3 as 'the eleven purifying *Sauparṇa* hymns' (*sauparṇāni pavitrānti sūktāny ekādaśa*). Of the ten *Aśvin* hymns we know only the pratikas of two, viz. *śasvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (*ĀGS.* iii. 12. 14 and *Sāyana* on AB. viii. 10. 4); cp. Meyer, *R̥gvidhāna*, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śasvan nūsatyā yuvayor mahitoam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.

^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, *Prolegomena*, p. 508. ^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Aśvins* and Indra-Varuṇa, are mentioned in these eleven *Sauparṇa* hymns are only incidental (*nipātini*, not *sūktabhūj* or *rgbhūj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantāḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ*: i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ^o r, सूक्तान्या^o hm¹ b, सूक्तानामा^o fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) *Dadhyañc*, *Manu*, and *Atharvan* are incidentally mentioned^a. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the *Maruts*,

इत्येति *hd*, इक्येति *b*, इच्छेति *fkr²r⁵r⁷*, इत्येति *r*.—निपातिताः *b¹fkr*, निपातिनः *hm¹*.—प्र ये ततः *hrf*, प्र येततः *k*, यये ततः *b*, प्रयत्नतः *m¹*.

* This follows Nirukta XII 33, 34 (on I. 80. 16). *dadhyān . . atharvā . . manuh . . tesām nipāto bhavaty andryām ꣳci*.

122. being four (85-88). 'To us' (*ā nah*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two^a (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāh*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam* i. 89. 9)^b

चत्वार्या नो *hbr*, चत्वार्यापी *fkr²*.—विश्वदेवे *hm¹*, विश्वदेवे *r*, विश्वदेवेर् *k*, विश्वदेवे *fb*, इति सूक्ते *r¹r⁴r⁶r²*.—द्वे देवानां सुतिर्मते *hd*, द्वे देवानां सुतिर्मता *r*, द्वे (द्वे *fk*) देवानां सुतिर्मतः *b¹fk*, देवानां सुतिश्चत्तरा *r¹r⁴r⁶r²*, द्वे देवानां सुतिं विदुः *m¹*.—मद्रं *r*, रुद्रं *hm¹fk*, रुद्रं *b*—यावच्छतं *r*, यावच्छतं *b¹fk*, यावच्छतं *b*—122^{cd} and 123^{ab} are omitted in *r¹r⁴r⁶*—The end of the *varga* is here marked by र४ in *hb¹fk*, but in *m¹* after 123^b.

^a I supply *ꣳcau* here, and take *punaḥ* to indicate a repetition of *dve (ꣳcau)*. ^b There is no reference to these four stanzas in the *Sarvānukramanī*.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāh*: i. 90. 6) the supreme (*parama*) mead is also (*api*)^a desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तृचे *br*, तृचो *fk*, तृचस् *hm¹*.—मध्वपीयते *r*, मध्वपीयते *fk*, मध्वपीयते *b*, मध्वमिष्यते *hdm¹*.—After 123^{ab} *r* adds the following line (omitted in *Am¹b¹fk*).

शान्त्यर्थां शं न इत्येया विश्वदेवो ऋगिष्यते ।

—कथिता^a *hm¹r*, कथ्यते *br²r⁵r⁷*, कथते *fk*

^a That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāh*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnisomau*—*agnisoma*) is addressed to Agni associated with Soma.

श्रीपसम् b, श्रीपसम् hm¹r, एपसम् fkr², एधसम् r¹r⁴r⁶.—ससोमस्था° hdm¹, च सोमस्य r, च सोमस्था° fk, च सोमस्था° b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes : 116-126) ; after the seer Paruchepa (127-139) follows Kutsa (94-115) ; after Kutsa, Dīrghatamas^a (140-164) : always (*śasvat*) these two^b (sets respectively) ; in this order (*evam*) is read (the text of the R̥g-veda).

श्रीतमाद् hdr, शीतमाद् m¹bfk, Anuvākānukramaṇī.—In r¹r⁴r⁶, 125^{ab} reads as follows :

श्रीतमो नाम य ऋषिः कुत्स आङ्घ्रिरसः परः ।

—शय्यते द्वे एवमधीयते hm¹r³, इति ते द्वे एवमधीयते r¹r⁴r⁶, चित्त्वमधीतारस्त्वधीयते r⁵r⁷, चित्त्वमधीतारस्त्वधीयते b, सय्यत्वधीतारस्त्वधीयते f, सय्यत्वधीमारस्य वीयते k.—The end of the *varya* is here marked by २५ in hm¹bfk.

^a That is, while the order of the Śākales is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskales, as shown by the form in which this śloka appears in the Anuvākānukramaṇī (see BD., vol. i, p. 146): *kutsād dīrghatamā ity eṣa tu bāskalahaḥ kramaḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the R̥g-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam* : i. 94) : he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{abc}) of the stanza 'Foremost, O Gods' (*pūrvodevāḥ* : i. 94. 8) have the gods as their deities ; then half of the last (stanza : i. 94. 16)

जातवेदसं hm¹r, जातवेदसं b fkr⁶r⁷.—योऽङ्घ्रिर्चम hdm¹, योऽङ्घ्रिर्चं r, योऽङ्घ्रीर्चं f, योऽङ्घ्रिर्चं b.—126^{ed} is found in hm¹r, but is omitted in b fkr⁶r⁷.

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prārta*)^a

The last hemistich (i. 94. 16^{cd}) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m¹r — वाच hm¹r, सुताप्रा r¹r⁴, सुताप्री r⁶. — तु वा यषां r⁵r⁷, यषां च b (one syllable short), यषां hm¹rf (two syllables short) — पादेषु तृभिः rk, पादेषु सृभिः b, पादैः सुतिभिः hm¹r — 127^{ab} in hm¹r (wanting in bkr⁵r⁷) In r⁵r⁷, the four pādas of the tristubh stanza 126^{ab} and 127^{cd} have been turned into four anustubh lines as follows

रम कुत्त आङ्गिरसो ददर्श जातवेदसम् ।
 पूर्वा देवासतो देवास्त्रिभिः पादेषु संयुताः ॥
 षोडशर्चे तथा सूक्ते जगाद् चतुरित्यसी ।
 अन्त्येऽर्धर्चे तु वा यषां सिद्धोक्तानां सुती गणः ॥

These MSS. also insert 125^{ed} between the first and second of the above lines

^a There can be no doubt that 126^{cd} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{cd} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Grtsamada, Vasistha^b, Nodhas^c, Agastya^d, Vimada^e, Nabhāka^f, Kutsa there are no similar (*samānadhar-miṇah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods

नोदका hm¹r¹r⁴r⁶. नोदके bkr — वङ्गदेवतेषु hm¹. देवतेषु dbr, देवतेषु f — द्विदेवेषु hbkr, द्विदेवेषु m¹. — समानधर्मिणः hm¹r³bkr⁵r⁷, समानदेवधर्माः r.

^a In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. ^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. ^c Seer of i. 58-64 58, 60-64 end with the same refrain ^d Seer of i. 166-168 which end with the same refrain ^e Seer of x. 21 and 24 • all the stanzas of the former and half of those of the latter contain the refrain *v: so made* .. *virakṣase* ^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhanām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. ^e Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Dravinodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

श्रीपसायप्रये hd, श्रीपसायप्रये bfk, श्रीपसायप्रये m¹.—द्विषोदशेऽप्रये hm¹r, द्विषोदशे वरं b, द्विषोदशे वरं fk.—विश्वानरस्येति rfk, विश्वानरस्येति ये hdr², omitted in b.—r has उत्तम् after विश्वानरीयम्.—129^{cd} is omitted in r¹r⁴r⁶.

^a Cp. Sūyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākāpūṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदस्यं m¹hr, जातवेदस्यं fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m¹, सूक्तं सहस्रमेक k, सूक्तस्य सहस्रामक b.—कश्यपार्यं m¹r (Sarvānukramaṇī), कश्यपारिषं b, कश्यपा ऋषि fk.—130 is omitted in A. After 130 Mitra adds from one (r⁶) or two (r⁶r¹) of his MSS. three lines not found in A or bfr²:

दृचाया सहस्रचान्तं सूक्तं नानाविधं भवेत् ।
नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।
नानादिवतमेकार्षं इन्दोभिश्चिसुत्पथम् ॥

^a The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated lines in R cp. the śloka in Ṣaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Ṣaḍguruśiṣya states that 'Sannaka himself has referred to these khilas in indexing the seer' (*rṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. ^c Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)^a; there are (then) three (105-107) addressed to the All gods, (beginning) 'The Moon' (*candramās* i. 105 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by ३६ in hm¹bfk.

^a The *Sarvānukramanī* states RV 1 101 1 to be *garbhāsraviny upanīsat*, and in *Ṛgvidhāna* 1 23 3 it is described as *garbhāpramocanī*

27. RV. i. 105. Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkī*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी^o r, शाला^o hm¹r³r⁵, शला^o b, शिक्का^o f (cp RV सालावृक) — गाः सर्वास्त hm¹r, ताः सर्वास्त Br³ — एवापजहिरे r, एवोप^o hd, एवो^o m¹, एवाच bfk, एवाय^o r⁵r⁷.

^a Cp RV 1 105 18 *aruno mā sakrd vṛkuḥ pathā yantaṃ dadarśa h* ^b Cp RV 1 105 17 *trītaḥ kūpe vaktāh* ^c On the story of Trita in the well cp Geldner, *Vedische Studien*, iii 170 ff

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)^a.

स तत्र सुपुत्रे सोम hm¹r, तत्र सोमं सुपावासी bkr⁵r⁷. — चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac chūtrava bṛhaspatīh* occur in RV. 1. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuna and of Aryaman ?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m¹. — तत्त्वतः m¹, तत्त्वत् b, तत्त्वत् r, तत्व fk. — सर्वदृक्त् m¹, सर्वदृक् fb, सर्वदृक् k, सर्वं दृक् r — क्त m¹fk, क्त b, च r — वक्ष्यस्यार्थम् r, वक्ष्यस्यार्थमूये^o b, वक्ष्यस्यार्थम् r, कूप-स्यार्थम् r. Downloaded from <https://www.holybooks.com>

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृनामि m¹fk, क्षुपे कृतामिर् b. — ब्रह्मितान्यद्भान्वेवाभवन्म r, ब्रह्मितान्यङ्गान्वेवाभवन्म b, ब्रह्मनान्यङ्गरेन्वेवामवेन्म fk, ब्रह्मानान्यङ्गरेवामवेन्म m¹. — सर्वानहं m¹r, सर्वानह bf, सर्वबह k. — °को न पश्यति bkr, °को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m¹br, °देवा गणास् hfk. — जग्मुस्त्रितस्त्र hdm¹, जग्मुस्ते तस्त्र r, आजग्मुस्त्रस्त्र bkr²r⁵r⁷. — The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्पतिस्त्रितस्यैतत् h m¹r, बृहस्पतिस्त्रितस्यैतं r¹r⁴r⁶, बृहस्पतिस्त्रितस्यैतत् f, बृहस्पतिस्त्रितस्यैत b. — सूक्तस्त्र h m¹bfk, सूक्तेन r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āyāgūṣa*.

138. (The verse) 'I praise' (*īle* : i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^{cd}-25) should be (regarded as) addressed to the Aśvins^a. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

°पृथिवीर् br⁵r⁷, °पृथिवीर् fk, °पृथिव्याद् hdm¹r. — °लेति आमेयः r, °लेत्वामेय b, °लेचेत्वामेयः r⁶r⁷, °लेत्वामेयः hdm¹, °लेत्वामयनि fk. — राज्यपसोः m¹r, °सो fk, °स h, रात्रिपस्ये b.

^a Cp. the quotation in Śaṅguruśiṣya (p. 93) from the Devatānukramaṇī: *īle dyāvā-pṛthivīyor āyāgūṣa pādaḥ paro 'gnaya āśvinaṃ tac ca sūktam*.

139. 'These' (*īmāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: 1. 120. 12) is destructive of evil dreams.

पर सौर्यं hm¹r¹r⁴r⁶, ततः सौर्यं bfr — त्वन्ये न्या Am¹, त्वन्ये अर्धर्गं r, त्वन्ये अर्धर्गं fk, त्वन्ये अर्धर्गं b. The reading of A is supported by the Sarvānukramanī *antya duh-svapnanāśini*, cp also Rgvidhāna 1. 25 1, Sūjana on i. 120 12, Pischel, *Vedische Studien*, 1, p 1 — नाशनी Ak, नाशनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra* i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuh*: i. 123. 1) are addressed to Dawn (*auṣase*) In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

ग्रीयसे मृधुत्तरे hdm¹, ग्रीयसे मृधुत्तरे r, मृधुवः मृधुवे अघीयसे b, यवः मृधुवे अघीयसी fk — दानं च hm¹r, दान तु bfr⁵n

^a 140^{ed}-150 are quoted in the Nītimañjari on RV. 1. 126 7 The following story is told to show under what circumstances RV 1 125 and 126 were revealed to Kaksivat The name Bhāvya, which occurs in RV 1 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksivat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans^a.

काचीवतं कदित्येति hdm¹, कचीवतं कदित्याति r¹r³r⁴r⁶, काचीवतं वादिले b, कचीवतं वादिर्येति fk, कचीवता विदित्येति r — 141^{ed} and 142^{ab} omitted in fk; 141 omitted in n. — परोक्षं hdr, परोक्षे br⁵ — The end of the *varga* is here marked by २८ in hdm¹b, but after 141^b in fk

^a It is mentioned as *parokṣavastadeva* in the Kausītaki Brāhmana xxiv 9 (one of the sections on the Svarasāmans); cp below, v. 44, 45.

20. Story of Kaksivat and Svanaya.

142 Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*līla*), Kaksivat fatigued on the way fell asleep within the forest.

सन्निवृत्यं hdb, स्वं निवृत्यं n. — किल hdm¹, प्रति br — 142-153 wanting in r¹r⁴r⁶ (142^b and 153 both end with the word किल).

^a That Downloaded from <http://www.holybooks.com>

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो *hm¹rn(d)*, भावयव्यसुतो *b*, भावयव्यस्ततो *fkr⁶n(ab)*. The reading 'सुतो' is supported by Śāyana (on RV. i. 125. 1, where the story of Kākṣīvat is told), who calls Svanaya भावयव्यस्य पुत्रः 1.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अद्येनं *hdfr*, अद्येन *k*, आद्येनं *b*, आहिनं *n*.—'गोत्राविरोधतः' *hd b fkr*, 'गोत्रावरोधतः' *n*.

145. Then after waking him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः *hdm¹*, तदा *b fkr*, तथा *n*.—145^{cd} and 146^{ab} are omitted in *r⁶*.

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments^a,

कन्या *b fkr⁶n*, कन्यां *hdm¹r*.—दशभारविभूषिताः *b*, दश भारविभूषिताः *n*, दश भारविभूषिता *fk*, दश भारसमन्विताः *r⁶*, दिव्याभरणभूषिताम् *hdm¹r*.—The reading कन्या दश is preferable, as apparently based on the words चधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kākṣīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in *bf*, not in *hm¹k*.

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kākṣīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथान्छावान् *b*, रथान्छावान् *d*, रथान्छावो *b*, रथान्छास्य *r⁶n*, रथान्छास्य *fk*, रथान्छान् *r*, रथान्छान् *m¹*. (The word छावान्, occurring in RV. i. 126. 3, would easily

be corrupted cp b) — वीङ्ङान् वे hdm¹r, द्वीनसेय b, द्वीपिनो ये: r⁵n, द्वीपनी ये: fk.
(The word *vudanya* does not occur in RV. i 126 3, but is an epithet of *asva* in RV. i 118 9) — धनकुय्य hdm¹fk, धनकूय्य r, धनं कुय्य b or धनं कूय्य r⁵ (I have preferred धनकूय्य as a dvandva owing to the following अजाविकम्, and because this reading occurs in B as well as A)

^a The expression *vadhūnam vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i 126 3 Cp critical note on *kanyā dasa* above 146 ^b A similar distinction between *dhana* and *kupya* is found in Manu vii 96 There is no reference to these, nor to sheep and goats, in the text of the hymn

148 Further he gave (him) a hundred necklets and a hundred bulls This is told in the next hymn with (the stanza) 'A hundred' (*śatam* i. 126. 2) and so forth^a.

धुपमाणां च hm¹r अयमाणा bfk, शतमद्याना r⁵n — एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुत्तरे सूक्ते b, एव तदुत्तरे सूक्ते fk — शतमित्यादिनोदितम् hm¹r, शतमित्यादि चोच्यते r⁵, चोच्यते b, सूच्यते fk, स्पृच्यते n — The line 148^{cd} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{cd} being taken by the following line in A and m¹

गवा सहस्र पष्टिष^b सर्वाः खल्वरिधायसः । ^b hdm¹, पष्टीय r.

This line must be spurious, as it repeats the sense of 149^{cd}, which is common to A and B Its inclusion would, moreover, give five and a half slokas to the *varga* instead of five The line 148^{cd} is more appropriate here, as it interrupts the sense after 150

^a Having thus referred to RV i 126. 2, 3 the author, in the following sloka, enumerates the gifts over again in close adherence to the wording of those two stanzas

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

गवां चैव br, गवाश्चैव hm¹fk — पद्युपाधिकम् br⁵, पद्यताधिकम् m¹, पद्यथाधिकम् hfr, पद्यथादिकम् n.—149 150 omitted in d

^a The text of the hymn (i 126 2, 3) has *nishān śhatam asvān . vadhūmanto dasa ratha sah . saṣṭīk sahasram . . gavyam*.

150 Kaksivat, who obtained^a (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*pṛātah* . i. 125) to his father.

प्रातः hm¹rbfk, ततः r⁶n.—The end of the *varga* is here marked by ३० in bfk², not in hd.

^a The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh*: 125. 2).

The three ślokas 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukramāṇi), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kākṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kākṣīvat's father, being pleased with the wealth Kākṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kākṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काचीवंतं m¹, कचीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kākṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh*: i. 125. 2).

प्रातरित्युक्ते m¹, प्रातरित्सूक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the R̥g-veda)^b.

यानिः hm¹r, यानि bfk.—राज्ञां hm¹r, राज्ञा bkr⁶.—प्रतीयाद् hdr, प्रतीयात् r⁶r⁷, प्रतीयात् k, ता प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m¹, (सुती) दृष्टा यानु वरिष्ट r⁶r⁷, दृष्टरिषु b, दृष्टरीषु fk.

^a Otherwise called 'Praise of Gifts' (*dānastuti*) on the relation of the latter to Nārāyaṇī stanzas cp Bloomfield, Hymns of the Atharva veda, SBE xlu, p 688 f

^b After 154 m¹ adds the following three lines (=iu 82)

विमलसुति तद्विद्याद् वज्रव्यवह्वस तत् ।
 आशीर्वादेयु संघामु कर्मसंख्यामु देवताः । ७०
 बह्या ह वज्रव्यव द्विपदे यत्र संजुते ।

155. The five (stanzas) 'Lively' (*amandān*. i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife^a. Śākapūni thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संपवादो वृचेन hm¹r¹r⁴r⁶, द्वे च्चची संपवादः fk, द्वे रिचो संपवादः b, द्वौ च्चची संपवादः r—संपवादं r, संवादं bfk, संपवादो hdm¹—रोमशयेन्द्रराक्षोर् hm¹r, अस्यामथवैव ताभ्याम् bfk, अस्य स्या अथ वैव ताभ्याम् r²r⁶r¹

^a Cp Pischel, Vedische Studien, vol 1, p. 1 ^b in 155-iv 3^{ab} are quoted in the Nītumañjarī on RV : 126 6, 7

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife^a (in connexion) with Indra. Bṛhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

दृचेऽस्मिन् m¹r⁵, वृचेऽस्मिन् b, वृचेस्तस्मिन् hd, त्वृचेऽस्मिन् r.—156^{ab} is omitted in fk—सुतां hm¹r, स ता fkr²r⁵, च ता n.—रोमशां r, रोमसा b, रोमशा hdm¹, येमशा k—राक्षे hrh, राक्षो fk—The last pāda is repeated in b only—The end of the *varga* is here marked by ३९ in m¹bfk, by २९ in hd—After इति वृहद्देवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

^a According to the Sarvānukrmanī, : 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp Sāyana on l. 126, introduction, and on stanzas 6 and 7

^b Sāyana also, on : 126. 7, states that Romaśā was the daughter of Bṛhaspati.

1. *Romaśā and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm¹r, तत्सर्वं Bn.—°गामायु hm¹r, °गामाय bkfn.—°सहायः hm¹bfn, °सखायः r, °समेतः n.—प्रीत्यार्चयत्तं hdr, प्रीत्यार्चयं तं m¹, प्रत्यर्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r⁵r⁷.—विधिनिव राजा hm¹r, विधिना च राजा br⁵r⁷ (°ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Brhaspatī) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm¹r, दृष्टा r²r⁵r⁷, दृष्टा bkfn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाल° hdfn, वाल° bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm¹, जगादोपोप मे f, जगादो योप मे b.—°या सांत्व्य hdm¹, सान्व्य r¹r⁴r⁶, °या शांत्व b, °या शांत्व fk, °यर्चाथ r.—प्रहृष्टः सो न्वन्नजत् hdm¹, प्रहृष्टोवाचन्नजत् r¹r⁴r⁶, प्रहरिषादन्वन्नजा b, प्रहरिषादंन्नजत् f, प्रहृषादन्वन्नजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृषाद्, which leaves the sentence without a verb.—साथ hm¹r¹r⁴r⁶b, सोऽथ fkr.—पतिं पतिव्रता hm¹r¹r⁴r⁶, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

^a The quotation from the BD. in the Nītimañjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चिद्वाणि m^1r , पश्चिद्वाणि $hdbfkr^6r^7$.— 0 वृगत्र hm^1r , 0 वृगेका r^5r^7 , 0 दं त्रिगव b , 0 दं त्रिग च f — 0 पर्वतो $bfkr$, 0 पर्वता hdm^1 (as part of the pratika).— 0 त्विन्द्र hm^1 , इन्द्रं तु $bfkr$, त्विन्द्रं तु $r^1r^4r^6$ —मेने इह यास्कः $hm^1r^4r^6$, मेने यास्क fk , मेने यास्का b , मेने यास्क एके r

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvvat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*. i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अनु क्षुतः $hm^1r^1r^4r^6$, सूयेतर्षु r , सूयेतर्षी b , 5^{ab} omitted in fk —पर्वतवदि यज्ञो m^1 , पर्वतदि यज्ञो $r^1r^4r^6$, पर्वतवृद्धियज्ञो hd , पर्वतो विद्धि यज्ञो b , पर्वतो विद्धि यज्ञो r —द्विवत्सुती m^1r , द्विवत्सुती hd , द्विवत्सुती b —चन्द्रमाहुः hdm^1 , चन्द्रमाहुः $r^1r^4r^6$, चन्द्रमाहुः b , चन्द्रमाहु r —आ त्वा वायोर्ध्रुव b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्ध्रुव fk , आ त्वा वायोर्ध्रुव hdr^3 , आ त्वायोर्ध्रुव r , आ त्वा यावो चाप m^1 —The end of the *rarga* is here marked by 9 in $hdbfk$, not in m^1 .

^a The *Sarvānukramanī* shows that *nava* must be read *ā tvā saḥ vāyavyam tu . . stīnam nava, caturthyādyaḥ pañcagandryaś ca, ā tvā* has six stanzas, it, as well as the following (*tu*), is addressed to Vāyu, *stīnam* (136) has nine stanzas, the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu)⁷

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6 There five (stanzas: i. 136 1-5) have Varuna and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest Couples (of deities: *die die*), including the Two Worlds (*rodasi*), are praised together (*samstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (7^{ab}); the rest (7^{cd}) is distributed (in praise)^d.

पञ्च वरुणमित्रदेवा hbk , पञ्च वरुणं मित्रदेवा r —दिवादिभ्यः hdr , दिभ्यः bfk , दिभ्य आवाः r^5 .—परं द्वे $bfkr$, पदे द्वे hdm^1 .—द्वे द्वे पदे hm^1r , द्वे परं bfk , द्वे वा परं (संस्तुती) r^5 .

^a *Dvādaśīhyāḥ kathitābhyaś pare doe*, the *Sarvānukramanī* has *antye lingitadevatye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*samstuti*) as

opposed to *vibhaktā-stuti* (cp. Nirukta vii. 8, and above, i. 117). ^o That is, Rodasī (deal) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuṇa are praised separately (*vibhaktā-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrausaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities ^a.

असु श्रीपट् bfr⁶, एतत्सूक्तं hm¹r.—^oदेवतेषु hm¹r⁶fk, ^oदेवतेषु b.—The Sarvānukramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm¹r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśaḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvaiṣpadāḥ*) or with three (*traiṣpadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्धुचः hm¹r¹r⁴r⁶, संक्षवः r, संक्षव bfk.—पादार्धर्चा bfk, पादा अर्धर्चो h^d, पादा अर्धर्चो m², अर्धर्चो r¹r⁴r⁶ and अर्धर्चा r (both without पादा).—^oवैपदाश्च hm¹r, ^oवैवदाश्च b, (म्) ^oवैवदाश्चा f.—^oवैवदेवाः hm¹r, ^oदेव्या bfk, ^oदेव्यः r⁵r⁷.

^a Cp. above, ii. 133: *pādāṅ vā yaśī vārdharcam rcaṅ vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nipāta-bhāy*) in it

दध्यद् ह मे hd, दध्यद् ग m¹, दध्यद् मे r, दह मे bfk —ऽस्यामात्मानं वा तेषु r, स्यामात्माय वा तेषु bfk, वायर्वाणः स्त्रीति Am¹.—शशंस जन्म Am¹, शस स्वजन्म b, शस-त्वजन्म r, संसत्वजन्म fk —तस्यां तु bfk, त्विच hdm¹r¹r⁴r⁸ (one syllable short) —The end of the *varga* is here marked by र in hdbfkm¹.

* The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānah* is nominative, and this name does not occur in the stanza, and the perfect *śafamsa* is used along with the present *śauti* ^b *Tasmād* seems to mean since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. ^c The Sarvānukramanī simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhrgu^a.

* This and the next four ślokas (11-15) are quoted in the Nītimañjarī on RV. 1
147 3

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनोयान् hm¹r¹r⁴r⁸, यवीयान् br, अत्रवीद् fkn —प्रत्यमायत Am¹, प्रत्यपेधत् fkrn, प्रत्यपेधत् b.

13. 'Here am I previously engendered; you must not cause a commingling of seed' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रमतिपेधं hm¹r, तं शुक्रमतिघ्नानं r⁸, त शुक्रमतिघात bn, ते शुक्रं पतिघ्नानं fk — न मनये बृहस्पतिः hm¹r, बृहस्पतिरमर्षयत् fkr⁸n, बृहस्पतिरयंमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness)

तं गमे hdm¹r, गमे तं bfn

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्यतपद्देवान् $hm^1 r^4 b f k r^2$, भ्यवद्देवान् $r^3 r^5 r^7 n$, इत्यतपत्तोकार् r .—अकस्माद् $hm^1 r^3 b f k r^2 r^6 n$, एतस्माद् r .—तन्नेत्रे m^1 , तं नेत्रे hdb , वन्नेत्रे fk , (देवा सु) ता नेत्रे r , तस्याधी $r^1 r^4 r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in $hdm^1 k$.

4. Hymns revealed to Dīrghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vedīṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samidhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यपेः पराणि षट् br , षड्भिः त्वमिं तमित्यतः $r^1 r^4 r^6$, प्राष्टापयेः पराणि च $hm^1 r^3$. As all the MSS. have चतुर्मिर्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and षट्) must be right; that of A (प्र, 143, and अष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in *f*, the whole of 16 and 17 in *k*.

^a That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तेर् br , सूक्ते fm^1 , सूक्ते hd .—मैचीम् m^1 , मैची $hbfr$, मिची d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं त्वेव $hdm^1 r$, दितिं यासुः $br^6 r^7$, द्विती यासु fk (i. e. the reading of B is यासुः for त्वेव in A).—कुत्से चेह $hm^1 rb$, कुत्से वेह fk , कुत्सो वेह $r^5 r^7$.—18^b = v. 87^b, vi. 94^b, viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' ^b That

19, in RV. i. 94 15 ° Or according to the reading of B. 'Yāska considered Aditi to be Agni in RV. i. 94 15, and Śaunaka in this passage' Yāska in introducing RV. i. 94 15 remarks (Nirukta xi 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form) The three (hymns) after this (l. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu lam* : i. 154. 1), are addressed to Viṣṇu ;

The reading of 19^{ab} in the text is that of hm¹r, अ॒पि॒र॒भिः प्र॒सक्त॒त्वाद्बृ॒ह्वापी॒रन्व॒कीर्त्त॑यत् r⁵, अ॒पि॒र॒भिः प्र॒सक्त॒त्वाद्बृ॒ह्वा॒पान्व॒कीर्त्त॑यत् b, अ॒पि॒र॒भिः प्र॒सक्त॒त्वाद्बृ॒ह्वा॒या त्वम॒कीर्त्त॑येत् fk (प्रकाशत्वा k)

20. and with the three stanzas 'Forth your' (*pra vah* : i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām* : i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र व॒द्य ति॒ष्टभि॒र्हु hd (cp Sarvānukramanī ऐन्द्र॒द्याद्य॒सृचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र व॒द्यत्त॒ष्टभि॒र्हु m¹r³, ता वां च॒त॒ष्टभि॒र्हु r⁵r⁷, या चा च॒त॒ष्टभि॒र्हु bfk, प्र वः पानं च॒तुर्भि॑सु (तु) r. Here we see not only how easily च॒त॒ष्ट^० is substituted for च ति॒ष्ट^०, but the masc form च॒तुर्भिः for the fem. च॒त॒ष्टभिः in the BD.—अ॒ग्नि॒र्हु hm¹r³b⁵fk⁵r⁷, तु r.—ता वा॒मि॒त्यु॒चि hm¹r³br⁵r⁷, वा॒क्य॒मि॒त्यु॒चि fk (त्यु॒चि k), अ॒पि॒त्त्वे॒त्यु॒चि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m¹.

5. Story of Dirghatamas (continued).

21. ^aHis attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down^b into the waters of the river.

परि॒चारि॒णः hm¹r, परि॒चार॒काः Bn.—व॒धा hdm¹r¹r⁴r⁶, व॒धा b, अ॒द्य r, -स्यो॒ि fk, अ॒पो n—अ॒पा॒द॒धुः r¹r⁴r⁶ (RV. i. 158 5), अ॒पा॒द॒धुः hm¹fkⁿ, उ॒पा॒द॒धुः r, आ॒द॒धुः b

^a The following four and a half śloka (21-25^{ab}) are quoted in the Nīṭamaṅjarī on RV. l. 18 1 and l. 158 5, cp Śāyana on RV. l. 158. 3, 4. ^b Cp. RV. l. 158 5 *dasā yad in susumbdham avōdhuḥ*, cp Nirukta iv 6 *tritaṅ kṛpe'cahitam*

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast^a.

चितनो hm¹r (=RV. i. 158. 5), चिनतो r¹r⁴r⁶, चित fk, चितनो b.—अपाहनत् hdr, उपाहनत् m¹, अपाहत fk, अपातद् b, अपाहरत् n.

* Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṃ dāsa uro amāv api gḍha.*

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn, सहसा m¹.—वृतं m¹r²r⁵r⁷n, वृतां fk, वृतः b.—°न्यनुदक्षेव r²r⁵r⁷, °न्यनुदक्षेव fkn, °न्यनुदाक्षेव b, °न्यनुदक्षेव m¹.—तत्तोदोन्मोहित b, ततोदान्मोहितो r²r⁵r⁷, तत्तोदोन्मोहिति (भृशम्) m¹, तत्तोदोन्मोहिति (भृशम्) fk, न तु दानहतो n.—This śloka is omitted in hdr, but is found in b fkr²r⁵r⁷m¹n.

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नप्र b, तं पुपुं r⁶r⁷n (g), तन्नप्र fn (ab), तन्नयं n, नयः सर्वाः hdm¹r (नयः occurs in RV. i. 158. 5). That नयः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तँ after तु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् fkr⁵r⁷n, समुदक्षिपत् b (the plural changed to the singular probably owing to the loss of the plural नयः), समुत्खिदन् hdm¹r. The form छदक्षिपन् occurs again below, iv. 88.—युक्तां m¹r²r⁵r⁷, युक्ताम् b, युक्ताम् fk, दासीम् n.—24^{cd} is wanting in hdr, but is to be found in Bm¹n.

* Cp. RV. i. 158. 5: *na mā garan nadyo māṛṣtamāḥ,* 'the most motherly streams did not swallow me up.'^b I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksīvat and others.

राज्ञा m¹r²r⁵r⁷n, राज्ञां b f k.—प्रहितां दासीं भक्तां r²r⁵r⁷, प्रहिता दासी भक्ता m¹ b f k, प्रहितां चाल्वा शुद्धां n.—मत्वा महातपाः r²r⁵r⁷, मत्वा मतपाः b, मत्वा मतयाः f, मत्वा रमे तथा m¹, (कृत्वा) रमन्मुनिः n.—25^{ab} not in hdr, but in Bm¹n.—जनयामास चीत्याय hdr, सोऽजीजनद्दृश सैकान् b f k r²r⁵r⁷ (°काद् r²r⁵r⁷), सा च कचीषतं जज्ञे n.—25^{cd} omitted in m¹.—The end of the *varga* is here marked by य in hdb, by ई in f, not at all in m¹k.—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Ās*vin: but with the two (159, 160) following (beginning) 'Forth' (*pra*. i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव चैव hm¹r, तुष्टाव विव bfk, तुष्टावेति व f (सुताभ्याम्) r⁵r⁷.—^०व्यौ तु hm¹r, ^०व्यौ ते b, ^०व्यौ त fk, ^०व्या त r⁵r⁷.

27 (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परं bfk r⁵r⁷, पर hm¹r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if पर were read, there would be no reference to 163 as a hymn

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुध्यास् m¹r, सयुध्यास् hdbf, सयुध्यास् k—तस्य m¹bfr, तच्च hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c, and of the oblation (*havis*)^d,

मविष्यं चाह मृतवत् hm¹r²r⁵r⁷, मविष्यंतं च मृतवत् bfk (०तत् f), हविष्यं चाह मृतवः r.—तस्य m¹, तस्यन् hd, तस्मिन् r, तत् bfk.—मांसस्य मूनस्य hm¹r, सीनस्य च मांसस्य bfk r⁵r⁷ (०नस्यं r⁵r⁷)—चरुणां r⁵r⁷, चतुर्णां hm¹r⁵, चतुषां r, वरुणां b, वरुणां fk—हविष्यस्तथा hm¹r⁵r, क्व विपान्तायां r⁵r⁷, क्विविद्या bfk.

^a Cp i. 162. 9. *afasya krasaḥ*; see also 10, 12, 13 ^b The form occurring in the RV (i. 162. 13) is *sūnāḥ*; if the reading of hm¹r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māmsasya* would mean 'flesh collected in the baskets', cp. RV. i. 161. 10: Downloaded from https://www.holybooks.com

māṅsaṃ . . sūnayaḥ ṛbhṛtam. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *carūpām* occurs. ^d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)^a, and of his body (*gātra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śūla*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् hm¹r²kr², यद्विशस्य च कीर्तनम् fb, यद्विशस्य च कीर्तनम् r⁶, स्वधित्च प्रकीर्तनम् r (by mistake from the next line).—गात्रस्य शूलस्यूपानां m¹, गात्र-शूलस्यूपानां (no च) hd, गात्रशूलस्यूपानां च r²r⁶, गात्रशूलस्यूपानां च b, गात्रशूलस्यूपानां च f.—The end of the *varga* is here marked by $\ddot{\text{e}}$ in m¹b¹fk, not in hd.

^a Both *vāsas* and *adhivāsa* occur in i. 162. 16. ^b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ^c Cp. i. 162. 18: *gātrā . . . paruṣ-parur . . . vi śasta*; cp. 19: *āvasya viśastā*, and 20: *mā te . . . a viśastā . . . gātrāṇy asinā mithū kaḥ*. ^d Cp. i. 162. 11: *te . . . abhi śūlaṃ nihatasya*. ^e The word *sthūṇā* does not occur in the hymn, but its equivalent *śva-yūpa* is used in i. 162. 6, and *svaru* in 9. ^f The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)^c is stated to be addressed to the All-gods.

हागस्य hm¹r³b¹kr⁵, भागस्य r.—सह सुतिः m¹r, सह श्रुतिः h, च कीर्तनम् fkr²r⁵, च प्रकीर्तनम् b.—चाच इन्द्रा° r, चाचिन्द्रा° MSS.—31^{ab} is omitted in d, 31^{ad} in f.

^a The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). ^b In i. 162. 2 along with the goat. ^c The term *asyavāmīyaṃ* (*sūktam*) is also used in Ṛgvidbāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, खत्र, वत्र hd — चात्र कीर्तनम् hm¹r, चानुकीर्तनम् b — 32^{ab} omitted in fk — वक्ष्यामि b m², वक्ष्या fk — चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents of RV. i. 164. 1 make the emendation आतरस्त्र certain. — 32^{cd} wanting in hdr.

* Another instance of the nom. being loosely used for the acc; cp : 28 and Meyer, Rgvidhāna, p. ix.

33 Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)^a (his) seven rays are praised^b.

भाता तु hdr, आ तु m¹, भाता च bfk — तृतीयोऽत्र hm¹r, तृतीयोक्तः r⁵, तृतीयोक्त bfk. — सुताः hm¹r, सुताः bfk.

* Cp RV. i. 164. 1. *trītyo bhṛtā ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni *ayam agniḥ*. ^b The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects^a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons^b.

पाति hm¹r, वाति bfk, वानि r²r⁵. — अहोरात्रान् r⁵, अहोरात्रा hbfb, अहोरात्र^o m¹r — दिनान् hm¹r⁵fk, दिवान् b — ऋतून्च hm¹r, रज्ज्व f, सन्तर्क्य b, पचांस्य r⁵. — परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵. — 34^b = VII. 24^b.

* Especially in RV. i. 164. 7. The same expressions are used of Sūrya in VII. 24. ^b Yāska, Nirukta iv. 27, explains *trīnābhi* (RV. i. 164. 2) as referring to the seasons, *dvādaśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni vṛṣatsā ca* (ibid) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च त्रिधा br²r⁵, च तुमा f, त्रिधा hr. — द्वादशधेव च hm¹r, द्वादश वापि च bfk, द्वादशधापि वा r⁵. — 35^{ab} has the following form in Śāyana: त्रिधा द्वादशधा षोडशधा सप्तधा तथा. — कीर्तयत्युपिः bs, कीर्तयत्युपिः hr (°तं h), कीर्तयत्युपिः f — The end of the *varga* is here marked by ◉ in hdbfk, not in m¹.

* That is, RV. i. 164. 12-16. ^b This śloka is quoted by Śāyana on AV. xix. 53. 2, being introduced with the words *śāhā ca śaṃako'py āha*

B. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

चेन्नानं hdr³b, चेन्नं नानं⁵, चन्नानं m¹fkr.—गौरीं hdr, गौरी m²bfk.—धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगो पंच hdr³, धर्मपूर्वयुगानां च b¹kr²:⁵.—साध्यान् hdm²r, साध्यां b, साध्या f.—देवगणां hdm¹r, देवगणा f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetra-jñāna*; see below, iv. 40 and cp. *kṣetra-jñāna* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajōtam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāni prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि अग्निं b¹fk, कर्माणि स्वग्निं hdr.—जगति b¹kr²r⁵, जगती hm¹r.—स्वास्तु⁵ br²r⁵, स्वास्तु⁵ fk, स्वानं hdm¹r.

^a In i. 164. 44: *vapata ekaḥ . . . vívram eko abhi caṣṭe . . . ūhrājir ekasya dadṛṣe na rūpam*. ^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिभिर्वारो b¹kr², रश्मिभिर्वारां r⁵, रश्मिभिश्चिह्नं hm¹r.—विसर्गं m¹r, विसर्गः hd, विसर्गं b, विसर्गं fkr².—चाच hdm¹br, चास्त्रं fkr²r⁵r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cāhobhāḥ*. ^b Cp. above, i. 68 and ii. 19. ^c In i. 164. 51^{ed}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणी hm¹r, वाक्प्राणी b¹fk.—प्राणी hr¹r³r⁴r⁵m¹, प्राणा b¹r, प्राण k.—39^d = ii. 51^d.

* In ii 51 Sarasvatī is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164 52^d *sarasvantam avase johavīmi* ^b Cp. ii. 51, where Sarasvatī is identified with Vāc in the same words

40. The body joined with the organs of sense is designated *kṣetra*. Prāna alone knows it: hence he (Prāna) is spoken of as 'he who knows the body' (*kṣetra-jña*).

चिचं hrbfk, चचं m¹.—चिचञ्च bkr, चिच hd.—The end of the *varga* is here marked by ँ in hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is Soma; and the three lords^e (*adhīpa*) are his purifiers^f.

मेघे m¹kr², मेघे f, मेघ b, मेघः r—धूमः r, धूम b, धूमे m¹fkr².—वास r, वास f, पास b, पाय k—^oधिपाः m¹br, ^oधिपा fk.—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁶.

* This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164 43 ^b Cp. Meghadūta 5. *dhūma-nyotih-salila-marutān samaspātah . . meghah*. ^c That is, as the envelope of the cloud, cp op cit 61 ^d That is, in RV i 164 43^e ^e That is, the *trayaḥ keśināḥ* in RV. i. 164. 44 ^f As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indrām mītram*: i. 164. 46), are addressed to Sūrya^b; the last (stanza) to Sarasvatī (i. 164. 52) may optionally (*vā*) be addressed to Sūrya^c.

स्यात् m¹r, स्या bfk.—^oस्तुतिः m¹br, ^oस्तुति f, स्तुति k—इमे सीर्यो m¹, इमी सीर्यो r, इमे सीर्यो b, इमे सीर्यो fk.—सीरी वास्या m¹b, सीरी वास्या r, सीरी चरत्या f, सीरं चरत्या k.

* Cp Sarvānukramaṇī: *gauriḥ it . . etad-antam vaiśvadevam*. ^b Cp Sarvānukramaṇī. *indrām mītram sūryam* ^c Cp Sarvānukramaṇī. *antyaḥ sarasvate sūryāya vā* This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramaṇī, and it must therefore belong to the original text of the BD

A 43. Now this hymn contains little praise^a: it lauds knowledge. And because it contains many statements, water (*salila*)^b is (also) mentioned (in it)^c.

अल्पसाव वितञ् r¹r²r⁴r⁶m¹, अल्पसाववितञ् hd.—ज्ञानमेव r¹r²r⁴r⁶m¹, ज्ञानमेव hd. r² must in R's note on this line be a mistake for r³, for bfk, with which r² regularly agrees, omit this śloka, while hr¹r⁴r⁶, with which r³ otherwise agrees, have it.

^a The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyepa jñāna- . . -praśaṃsā ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's,

मारुतैन्द्रसु fk, मारुतैवसु b, मारुतैन्द्रसु hdm¹r.—परमः सृतः hm¹r, परमसतः fkr⁶r⁶, परम स्थितः b.—सर्वाः hm¹r, तत्र bfk⁶.—सहान्वय्या hm¹r, सहाव्यया dfk, संहान्वय्या h.

^a Ślokas 44-55 are translated by Sieg, *Segenstoffe*, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Cp. Sarvānukramaṇī: *ṛṣi-yādyaṃjo marutāṃ vāhyam*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)^a of the triplet there^b is attributed^c to another^d.

मारुतसृच hm¹r, मारुत्वस्त्रि r⁶r⁷, मावस्त्रि b, मरुतस्त्रि fk.—उत्तरः hm¹r³, उत्तराः br⁶r⁷, उत्तसः f, उत्तमः kr (cp. Sarvānukramaṇī, अन्वसृचः).

^a With *kartṛtvam* = *ārśakam* cp. *krtvā* = *ārṣtvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is probably the *Ārśānukramaṇī*, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*ṛṣiyādyaṃjām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛsīh*).^d That is, to one who is different from those of 1-12 I regard 45^{cd} as a later supplementary addition, both on account of the wording (*karitva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts^b.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹fkr Sieg. p. 108, note⁴, gives इतिहासः as the reading of b — परिकीर्त्तये m¹b, परिकीर्त्तये f, परिकीर्त्तये k, परिकथ्यते r — मरुद्भिस्तु hm¹r, मरुद्भिस्तु b fkr²r¹.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns 1. 165-178, may be a later addition, as the author of the BD usually begins a story without any introduction, and, 1. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{cd}, 45^{cd}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole *śloka*, or half a *śloka*, beyond the normal number. ^b The text of 46^{cd}-54 has been printed by Oldenberg in ZDMG xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvatah*) aware of their dialogue.

ते वैन्द्रम् r²r³r⁵r⁷, ते वैन्द्रम् hdm¹, ते वैन्द्रम् b, तच्चैन्द्रम् fk.—वेद hdm¹r, बोधि fr²r⁵r⁷, बोधि bk (the former is probably the better reading, cp. विदित्वा तपसा below, 59)—तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, न तु तः b

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts^a also with the three hymns (i. 166-168) 'Now that' (*tan nu* · i. 166. 1).

निरुप्येन्द्र hm¹, निरुप्येन्द्रं dr, निरुप्येद्र fk, निरुप्यमि b.—तन्विति hdm¹r³r¹r⁴r⁶, तदिति fkr, वदिति b—च विमिः b fkr, तु विमिः r¹r⁴r⁶, पञ्चमिः hm¹r³ (Sarvaṅkramanī-mārut hi Ai=three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं—The end of the *varga* is here marked by ९ in hbfk, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*niryutam*) for Indra to the Maruts^b.

इति धिपेन्द्रं hm¹r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r²r¹r², इत्यनेनेन्द्रं ik.—सहस्रमिति धितया hm¹r, सहस्रं त ऋचा चयं r²r¹r², सहस्रं त इवा चयं fb, सहस्रं त इवा चयं k.—गिरुषं hm¹r, गिरुषं f, गिरुषं b, गिरुषं k, गिरुष्य (चययिः) n.—इच्छति hdm¹r, इच्छतः fbr¹r²n, इच्छ k:—Sieg, p. 109, note ², prefers the reading इच्छतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

^a The four and a half ślokaś, 49^d-53, are quoted in the Nītimatījari on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir niryuta marudbhyaḥ saṃpraśitsāṃ colāra; sa indra etya paridevayāḥ colre.*

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*avakṣyo*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तद्वायम् bfr²r¹r², तद्वायम् k, तद्वायम् hdm¹r.—इन्द्रो Bhdm¹, त्विन्द्रो r.—तमप्रचीत् hdm¹r, ततोऽप्रचीत् Bn.

^a Cp. l. clow, vl. 38: *viditā teṣāṃ tava bhāvam.* ^b 50^d closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śaś: kaś tad vada yad abhūtata?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śaś* by *śantanaḥ*: see Roth, Erläuterungen, p. 6. ^c Yāska, loc. cit., explains *abhūtata* by *abhūtata*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kiṃ naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्धमंचरि r²r¹r², कस्यचित्त्वर्धमंचरि b, कस्यचित्त्वर्धमंचरि ik, कस्यचित्त्वर्धमंचरि r, कस्यचित्त्वर्धमंचरि m¹hd (स्त्वधो hd), कस्यचिन्नार्धमंचरौ a, कस्यचिन्नार्धमंचरौ n(abgm). cp. RV. i. 170. 1, अग्नि संचरेणं.

^a 51^d is a 1. supplem. of RV. i. 170. 1^d: *large cit=enyaty, cittaṃ eva=cittaṃ evaśāntam, artha-saṃcāre=artha saṃcāreṇa, śaśapāṭim=ri śaśyāti.* In Nirukta i. 6 *abhūta* is explained by *abhyūta=atbhūta*. ^b *Bhrātaraś tava=RV. i. 170. 2: Bhrātara marutaś tava.*

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhṛtāḥ*. i 170 3) Indra reproached Mānya^c (Agastya)

संप्रकल्पस्य fkr^2r^5n (cp RV. i 170 2, कल्पस्य), संस्रकल्पस्य b , संप्रकल्पस्य hdm^1r — नः $br^2r^5r^7n$, RV, न f , न k , च hdm^1r — इति त्वस्यां hm^1rfk , इति त्वस्यां b , इत्येतस्या n

^a *Marudbhīḥ samprakalpasva*, cp RV. i 170 2: *tebhīḥ kalpasva sadhuyā* ^b *Vadhīr mā nāḥ*, cp RV *ibid mā nāḥ samarane vadhīḥ*. ^c Mānya, as the name of the poet, occurs in RV i 165 14, 15 Cp Sieg, p 108, line 7

53. But Agastya in the (stanza) 'Ready' (*aram* i. 170. 4) pacified the agitated (*lśubdha*) Indra After propitiating him, he made over the oblation to them (the Maruts)^a.

त्वरमित्यस्या hm^1rfk , त्वरमित्प्रित्या b , त्वरमत्प्रीत्या n — शुद्धम् hm^1r , शुद्धम् b , क्रुद्धम् $fkr^2r^5r^7n$ — प्रशामयत् hm^1r , प्रसादयत् br^2r^5n , प्रसाधयत् r^7 , प्रसादयन् fk (cp TB ii 7 11 on RV i 165 *tān kayāśubhīyenaśamayatām*, and TMB XXI 14 5 *agastyo . tenaśamayat*, quoted by Ludwig, vol 1, p 498) Further passages in Sieg, pp 110, 111 — संवननं brn , संवनं fk , संगमनं Am^1 — The end of the *varga* is here marked by 90 in hdf , by 99 in b , not at all in m^1k .

^a The second line (53^{cd}) is probably meant to refer to the contents of RV. i 170 5, though Indra is there invoked to taste the oblations, not the Maruts

11. RV. i 171-178. Agastya and Lopāmudrā: RV. i. 179.

54 Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised

घ B, च hm^1r — निपातिने ऐन्द्रेषु r , निपातिनेन्द्रेषु hdm^1bfk , निपातिषु ऐन्द्रेषु r^5r^7 . — मरुतः स्तुतान् m^1 , मरुत स्तुतान् hd , मरुतस्तु तान् r , मरुतः स्तुताः br^5r^7 , मरुत स्तुतिः k , मरुत स्तुतीः f — Before 54, $bfkr(r^2r^5r^7?)$ add the following śloka (wanting in $hr^1r^4r^6m^1$)

पूर्वया सात्वयदिन्द्रो* ह्यगस्त्यं ज्येष्ठांम्यया ।

एवं संवननं ह्यत्वा प्रादात्तेभ्यः स तद्विः ॥

* r , सात्वयादिन्द्रो f , सात्वयादिन्द्रो k , सात्वयादिन्द्रो b ^b r , *गस्त्यं ज्येष्ठां f , *गस्त्यं ज्येष्ठां k , *गस्त्यं b The correct form of the first line was probably पूर्वया सात्वयदिन्द्रमगस्त्यं ज्येष्ठांम्यया, 'with the previous stanza (i 170 4) Agastya conciliated Indra from a desire of his affection' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{cd}.

55. Pleased at heart the seer praised the Maruts again separately ^a in the two (171, 172) hymns, 'To you' (*prati* : i. 171. 1), but Indra with the six following ones (173-178).

तांस dr, तां hm¹bfk. — पृथक्पृथक् bkr²r⁵r⁷, पुनः पृथक् hm¹r. — प्रति fhm¹, प्रिति hdr, प्रीति k. — इन्द्रं षड्भिः परैश्च सः hdm¹r, गायत्पड्भिः शचीपतिः B (गायन् r²r⁵r⁷).

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah* : i. 173. 3-6) is praised with them ^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm¹, ते सहा k. — This śloka appears in bfm¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutoatyāh*, is based on it.

^a Cp. Sarvānukramaṇī : *marutvāns tv indro devatā*.

57. The seer ^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*) ^b.

ऋतौ bfr¹r⁴r⁶, ऋतु^o hm¹r. — ऋधिर् hrbfk, ऋधेर् m¹. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya. ^b The Nītimāñjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvih* : i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity ^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*) ^b, sang the last two (stanzas : 5, 6).

सर्वे m¹fr, सर्वे hbk. — श्रुत्विनं m¹, उत्त्विनं r(r¹r⁴r⁶), न त्विनः hd, न त्वितत् b, न त्विनः r²r⁵, न त्विनं fk, न त्वितत् r⁵r⁷. The evidence of the Sarvānukramaṇī (cp. also Sūyaya) leaves no doubt as to श्रुत्विनः having been the original reading; see note ^b.

^a Cp iv 47 *sarvādāṃ tapasā veda*, and iv 50 *vyākāya . tadbhāvam*. ^b Cp Sarvānukramanī *sarvādāṃ frutvāgnitevāsī brahmacāriṇītye . apāśyat*, and Eṅyana on RV. 1 179 5 *sambhogasamlāpam śruteḥ tatprāyaścittāṃ cikīrṣur uttarābhyām āha*

60 The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son'^a.

प्रयस्य hm¹r³r⁵, प्रयस्य r, प्रयस्य b, अयसतां fk—गुरु r, गुरु m¹bfk, गुरु hd—
°वजिध्रतुः hm¹r, °मिजिध्रतुः bf, °मिजध्रतुः k—°मावनाया असि bfkr, °भी ह्यनागो
ऽसौति Am¹.

^a RV. 1 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp 120-126

61. Then with the five hymns (i 180-184), 'Your (coursers) through the regions' (*yuvō rajāmsi* i 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'² (*lataṛā* i. 185),

कतरेति परेण hdr¹r⁴r⁵, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण rfk,
सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah* i 186), all the dwellers in the sky (*viśvān divaukasah*)^a; (with) 'The draught' (*pitum*: i 187), Food—'Kindled' (*samidhah* i 188) is an Āpri hymn^b—and (with) 'O Agni, lead' (*agne naya*: i 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹bfk—समिद्धोऽद्याप्रियो bf, समिद्धो ह्याप्रियो kr²r⁵r⁷,
समिद्धाप्सो hr, समिद्धाष्यो d, सामिद्धाष्यो m¹ (cp Sarvānukramanī समिद्ध आप्रियः)—
विमये नयेति च hm¹r, ये च नयापये bfk²r⁵r⁷ (Sarvānukramanī अपि नय... आपियम्)

^a That is, the All-gods (*viśvān devān*). ^b According to the reading of A, this statement as to i 188 must be taken parenthetically, the following *agnim* being governed by *ustāca* in 61^o. The reading of A is irregular in its Sandhi (*sarvāddhāpṛyāḥ* = *sarvāddhāpṛyāḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca

63 'The resistless' (*anarvāṇam*: i 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*lanlatah* i 191)^a, is of esoteric import (*upanīṣat*)^b. Some consider this to be a praise of Waters, Grass, and the Sun^c.

परम् hm¹r, पराः b, परा fkr²r⁵r⁷.—सुतिं hdk, सुतिं b, सुतिं f

^a Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopanīṣat* = *kaṅkata upanīṣat*). ^b On the meaning of *upanīṣat* as used here, cp. Śaṅguruśiṣya on RV. i. 50. ^c Cp. Sarvānukramaṇī: *kaṅkataḥ . . upanīṣad . . ap-ṛṣṇa-suryaṃ viśaśaṅkāvān agastyah prōbravit*.

64. Or Agastya, in fear of poison^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure^b (*naṣṭarūpa*)^c.

ददर्श तदगस्त्यो वा hm¹r, ददर्शतदगस्त्यन्तु B.—अदृष्टास्त्यो hm¹B, अदृष्टास्त्यो r.—
नष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्त्रास्त्यो hm¹B, सूक्तस्त्रास्त्यो r.—दृचः m¹, दृचः bdr³,
दृचः bf, द्विजः k, त्वृचः r.—The end of the *varga* is here marked by १२ in bfk, not in
hdm¹.

^a Cp. the quotation from the Sarvānukramaṇī in note ^o on the preceding śloka. ^b No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *vṛścika*, which occur in it, the sense of the former is quite uncertain, while that of *vṛścika*, though meaning *scorpion* in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

Maṇḍala ii.

13. Deities of RV. ii. 1–12. Ṛṣṭsamada, Indra, and the Daityas.

65. Ṛṣṭsamada praised Agni (with) 'Thou' (*tvam* : ii. 1). Then 'With sacrifice' (*yajñena* : ii. 2) and 'Agni kindled' (*samidhho agnih* : ii. 3) are (respectively) addressed to Jātavedas and Āprī stanzas. Then with the seven (hymns : 4–10) 'I call' (*huve* : ii. 4) (he praised) Agni.

अस्मीद् hm¹r, स्मीति r⁵r⁷, स्मिति f, सति k, वेत्ता b.—जातवेदस्मम् bfr²r³, जातवे-
दासम् hū, जातवेदसम् m¹r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹rns, संयोज्य bfr²r⁵r⁷.

^a The Nīlmañjarī on RV II 12 1 quotes 66-69, Sāyana quotes 66 68, b-sides giving two other versions of the story

67 Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed

इद्रमिति hm¹rn, इन्द्र इति bfrs — मत्वा तु hm¹rks, मत्वा द्वा bn, मत्वा तौ tr⁵ — चोमी Bm¹ns, चैव hdr

68 The seer becoming aware of the intention (*bhava*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ* II 12).

^a Cp above, 59: *vuditeu tayor bhavam*

69 The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*)

उक्तेषु hm¹rfb, कीर्त्येषु r¹r⁴r⁶ — भोक्तावायु विवेश ह hdm¹r, भीतो मुमुपतुच्छदा Bn (the latter reading is more in keeping with RV II 15 9 *svapnenābhayupyā cumurim dhunim ca jagantha*) — निवर्हयत् hdm¹, न्यवर्हयत् r, न्यवर्हयत् b, त्ववर्हयत् f — The end of the *varga* is here marked by १३ in hdbf, not in k

14. Grtsamada and Indra.

70. Having smitten them down, Śakra addressed Grtsamada the seer. 'Look upon me, friend, as one beloved; for you have become dear to me';

अपि hm¹r, इद् br⁵r⁷, इद्र f, इन्द्र k — मां hm¹bfr, मा rr¹r⁴r⁶ — पश्य hm¹rbbf, पश्य r¹r⁴r⁶ — प्रियत्वं hm¹bfr⁵, प्रियत्वं rr¹r⁴r⁶ (Mitra thinks the correct reading of this passage should be मासं खे पश्य प्रियत्स्वम्!) — द्यागतो hm¹r, चागतो bfr, चागतो r⁵.

71. 'Ask a boon of me; and may your penance never fail' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वर hm¹r, वरान् bfr — वर Am¹, वरः bfr

^a The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhīmahe*)^b to thee;

इन्द्र धीमहे hdm¹, इन्द्रमीमहे r⁶, इन्द्र धीमहि r, इन्द्र वामहे kr², इन्द्रा वामहे f, इन्द्रा वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6^{cd}: (*dheḥi*) *yoṣaṃ rayiṣām, ariṣṭiṣu tanūnām, svādmanāṃ vācaḥ*.

^b The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahi* in R is doubtless due to the influence of that form in the Śāvitri (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, जन्मनि जन्मनि f, ह्यजनि जन्मनि hdr¹r³r⁴r⁶m¹ (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जन्मनि for जन्मनि).—त्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁶, चङ्गतम् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, मापगाच f, मापगाच्च r⁵r⁷, मापच्च b.

^a That is, probably, in every form thou assumest. ^b This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakṣiḥ [vad rathītaraḥ]*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तद्विं fk, तदिमं m¹.—वार्यम् f, वार्यम् b, चार्यम् m¹, चार्यम् r.—श्रेष्ठान्युचान्वया r, श्रेष्ठानि चान्वया m¹, श्रेष्ठानप्रियांत्वया b, श्रेष्ठानप्रियांत्वया fk.—This śloka is not found in A, but bfk m¹ r have it.—The end of the śloka is here marked by १४ in bfk, not in m¹.

^a That is, the prayer of Gr̥tsamada stated in 72, 73.

15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरापाद् hdm¹, रथांगं B.—तु Bhdm¹, त्वां r.—ऋषिश्चास्य hm¹r⁵b, स विश्वास्य k.

76. And thus they went together to great Indra's abode There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

धिव hm¹r, ती च bfk — *सदनं hm¹r, *भवनं b¹r¹r¹, *भुवन fk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harvāhana*) again addressed him.

तमृषि चाभ्यपूजयत् r²r³r⁴r⁶d, तमृषिमभ्यपूजयत् hm¹, तमृषिद्याभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for *विद्याभ्य^o ?), तमद्यागुपूजयत् f

^a Cp below, v 79 where the same verb (*pūj*) is used of a king receiving a seer

^b Cp the same expression below, v 24

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gr̥tsamada by name^c.

त्वमस्मान् r, त्वगस्मान् b, त्वमस्माद् hdm¹, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

^a Cp Yāska's etymology, Nirukta ix 5: *gr̥tsa it̥ medhāvīnāma gr̥nāteh stutikarmanah*.

^b Cp Ārsānukramanī ii 2 *aurasah śunahotrasya*, and Śadguruśisya on Sarvānukramanī, introduction to Mandala ii *śunahotrāputrah*. ^c Cp Śadguruśisya, *ibid pāścād indrenoktagr̥tsamadanāmā* The reference he makes to the 'Bṛānukramana' can only be intended for a paraphrase of the corresponding passage in the Ārsānukramanī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhī* · ii. 11 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm¹r, ब्रह्मणस्पतिः bfk — The end of the *varga* is here marked by १५ in hbfb, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*linga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

दृष्टलिङ्गामिरेव च hm¹r, दृष्टलिङ्गस्त्वैः सह r¹, दृष्टलिङ्गस्त्वैः सह b, दृष्टलिङ्गस्त्वै सह fk (cp. Sarvānukramanī on ii 23 *वार्हस्पत्यास्तु दृष्टलिङ्गाः*) — तमव्यभि^o bfr, तमव्यभि^o

k, तमभ्यमि^o hdm¹r¹r²r⁷.—^oमिरित kr⁵, ^oमिरिति r³, ^oमिरिदि hd, ^oमिरित r⁷, ^oमिरत m¹fr, ^oमिरव b.

^a The Sarvānukramaṇī has the same word *dr̥ṣṭāliṅgū*, which Ṣaḍguruśiṅya explains as follows: *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*.
^b That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79^c because 80^a^b is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or^a (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*)^b.

सहेन्द्राब्रह्मणस्पती hrbfk, महेन्द्राब्रह्मणस्पती dm¹.—^oति प्रसङ्गाद्वा hm¹r, ^oतिप्रसक्त-त्वाद् bfr²r⁵.—^oयतिमेव च hm¹bfk, ^oयतिमेव वा r⁵.

^a As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Bṛhaspati is *ṛgbhāj* (80) or *nipātabhāj* (81).
^b The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛhaspatyās tu dr̥ṣṭāliṅgūḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed^a.

To Mitra, Varuṇa, Dakṣa, Aṃśa, Tuvijāta^b, Bhaga, Aryaman, द्वयोः hdr³, तयोः m¹r.—82^a^b is not to be found in bfr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varya* has six śloka with this line included, the latter is probably a later addition. Cp. note on 83^a^d.

^a That is, though praised under different names, their activity cannot be distinguished in these hymns.
^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣātaḥ* is explained as *bahujātaḥ ca dhātā*. In BD. vi. 147, 148^a^b (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like^b.

वारुणे bfr²r⁷, वारुणी hdm¹r³.—इत्याद्या hdm¹r³, इत्या br⁵r⁷.—स्वमाद्य^o r³bfk, स्वमाद्य^o m¹, स्वमाद्य^o hd.—^oप्रणाशिनी k, ^oप्रणाशिनी fb, प्रणाशिनी: hdm¹r³.—83^a^d occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp above, iv. 64, note ^a). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

^a The reading of the B MSS would mean 'The (stanza) "Who me" in (this) hymn to Varuna' The comparison of vi. 78 makes this reading *vārune* seem more likely to have been the original one than *vārūni* ^b The reading of m¹ looks like *duhsvapnāgha*^o, 'the sin (caused) by evil dreams' Some MSS of the Sarvānukramanī add the words *upāntyā duhsvapnanāśini*, and the R̥gvidhāna, i. 30 1, describes this stanza as *duhsvapnanāśamāni*

84 'Upholders of law' (*dhr̥tavratāh* : ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*rtam* ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi k̥ratum* ii. 30. 6) Indra-Soma are praised together

परं तु यत् hm¹r, पर ततः br⁵, परं तमः f, पर यतः r², परं मतः k.

85 But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam* : ii. 30 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo nah* : ii. 30. 9) is (in) praise of Br̥haspati; the stanza 'That of yours' (*tam vah* ii. 30. 11) is (in) praise of the Maruts

मध्यमा तु r, मध्यमा तु hdm¹b, माध्यमा तु fkr²—वृहस्यतिभुतियो मस् b, वृहस्यतिभुतियो मास् fkr², वृहस्यतिभुतियो उस् r⁵, वृहस्यतिं तु यो मसु hdm¹r—तस्य च्चद् r⁵, स्वरि रिन् f̄k, तत्सविद् b, उत्तमा hm¹r. the reading of the B MSS. is supported by the Sarvānukramanī: *yo no b̥r̥haspatyā tam vo māruti*—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*. ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya* : ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭr̥ or to Indra.

स्याद् b̄fkr²r¹, स्यात् hm¹r², तु r—आदावस्येति चास्य तु b, आदावस्य चास्य तु च्चक् f, आया च्चक् चान्तिमास्य तु r⁵r², मूक्तादावस्य चास्य च्चक् r², मूक्तादावस्य चास्य लृक् b̄d, मूक्तादावस्य लक् m¹, मूक्तादावस्य तु r—^aयोस्त्वाद्यौ m¹, ^bयोस्त्वाद्यौ h̄dr², ^cयोस्त्वाद्यो f, ^dयोस्त्वाद्यौ r, ^eयोस्त्वाद्यौ r¹r¹r¹, (यावा) गृवि त्वाद्यो b—br¹r¹r¹ have

अद् at the beginning of the line before चावा० (instead of at the end of the preceding line).—वाय चिंद्रो m^1 , वाय चिंद्रो b , वाय चिंद्रो d , वाय चिन्द्रा r^3 (cp. Sarvānukramaṇī: द्वे ऐन्द्रो त्वाद्यौ वा), तद्येन्द्रो r , चिंद्रयोथवां f , चिंद्रयोथवा b , चिंद्रो वर्वो r^6r^7 .

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

यद् गुह्यावास् b , यद् गुह्यावास् m^1d (यद् d), यद् गंगावास् b , यद् चवावास् fk , यद् मुवावा० $r^1r^4r^6$, यद् लीङ्गोम्यास् r .—तथान्त्या hm^1r^6fk , अन्त्या सुता: $r^1r^4r^6$.—87^{cd} are found in B only, not in Am¹.

^a In TS. iii. 3. 11^b the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11^{3d}); these are again preceded by four to Dhātṛ (TS. iii. 3. 11²⁻³).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

त्विति ते स्मृते $r^2r^6r^7$, त्विदिति स्मृतम् b , त्विति स्मृते fk .—चतस्रस् $r^2r^6r^7$, च ॥ तिस्रस् fk , चे तिस्रस् b .—तत्रादी $fr^2r^6r^7$, तत्रादा k , सूत्रावो b .—दधाति नो $r^2r^6r^7$, ददाति ना fk , ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad ctya*)^b,

वामतसु $hm^1r^1r^4r^6$, वामदेवसु b , वामदेवसु fk , वामदेवो r .—मृगं hm^1r^3 , मृगान् $bfk r^1r^4r^6$ (मृगं in RV. ii. 33. 11).—विभ्यदेव ऋषिः स्वयम् hdm^1 , विभ्यतेत्य ऋषि स्वयम् f , विभ्य तेभ्य रिषि स्वयम् b , विभ्यतेभ्य ऋषिः स्वयम् r , (स्तीत्य) ध्वनि निप्रस्थितांस्तुहि (the last two syllables come from the following line) $r^1r^4r^6$.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवासीत् h^d, ब्रूनेवासी b, ह्ये चासी t, इद्रमसीत् r²r³r¹—90^{ab} 1^a omitted in m¹r.—ततः परे h^dr, स्वतः परे br², तः परे fk—The end of the *varga* is here marked by १७ in bfk, not in hdm¹

18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūsan (40), Soma, Pūsan, and Aditi as well, are praised

°त्यार्तवे hbk, °त्यर्त्तवे t, °त्वामवे r—सोमापीण्ये b, सोमपीण्यो (कुताः) t, सोमा-पूण्ये hm¹r (सोमापीण्यम् Sarvānukramanī)

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3), next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra* : 19) praises the two Soma carts. Agni is there incidental (*nipāta-bhāṣā*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts^b.

°वायवी पद्माथ A, °वायव्यं व्यङ्गन्ते b, °वायव्यं विदात्त t, (विद्र) वायव्या अन्त्यासु r—प्रवगास b, प्रवगास hdm¹r¹fk.—अभिस्त्रव h^drk, अस्त्रव b.

^a On these deities cp above, ii. 27-35, also Sarvānukramanī on RV. i. 3 and ii. 41.

^b According to the Sarvānukramanī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^c.

93 Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*īaiāśā*)^c.

सुति hm¹rs, सुतं b¹kr².—ववाशास्त्राय दक्षिणाम hm¹rs, ववासि प्रति दक्षिणाम r²r³r¹, ववाशे प्रति दक्षिणाम b, ववासि प्रति दक्षि f

^a Thus and the following sloka are quoted by Śaṅguru-śiṣya (p. 104) on RV. ii. 43

^b Cp Nirukta ix. 4 : *grīsamadam artham abhyutthitam kapiñjalo 'bhāvarāśe*, cp Sarvānu-
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kramaṇi on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.² vol. ii, p. 8. ^a Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ^b is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapīñjala* is the first of the khila after RV. ii. 43.

94. He (Gṛtsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि^o hm¹r, एताभ्यामभि^o, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm¹rb, प्रशास्त्रं f.—गां यस् b, गायस् r, गाय f, गायस् hd, गायिस् m¹.—^oभ्यगच्छ हdr, ^oध्यगच्छ b, ^oध्यगच्छन् r^o,⁷, ^oध्यगच्छत् f.—गाधिपुत्रस् hd, गाधिपुत्रस् r, गाधिपुत्रस् fk, गाधिपुत्रस् b.—यत्परं च hm¹r, यत्परैति चा f, यत्परैति च b, तत्परे च r^or⁵r⁷.

^a That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. ^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class. ^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nīpātāh*)^b.

वैश्वानरीये च fkr^or⁵r⁷, वैश्वानरीये ह b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the *pratīka* of iii. 3). I have omitted the syllable च because it is redundant after यत्परे च, and because it would give the *pāda* thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च। वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (in 2) beginning "vaiśvānarāya" (is addressed to Agnī, instead of Vaiśvānara), and no account is then taken of in 3 — आप्यो hd आभ्यो m¹, आमो r, आमियो bfr²r⁵r⁷, आमिया k — द्वे अपये hm¹r, द्वे च ये ये b, द्वे च ये fk, द्वे अपये s — लच hm¹r, लख bfr²r⁵r⁷s, तख k — दावापृथिव्या उपसो निपाता r²kr⁵r⁵r⁷, दावापृथिव्या उपसी निपाता fb दावापृथिव्यावुपसो निपाता m¹, दावापृथिव्यौ तु निपातमाजाद् r, Ṣadgurusisya (cp v r) — पितरश्च hm¹rs, पितरोऽथ r³bfk r²r⁶r⁷

* On the Sandhi °व्या उपसो see introduction to Sarvānukramanī, p x, and footnote ², Aufrecht, Aitareya Brāhmana, p 427, last § ^b Nipāta is here used = nipātin
The last three pādas of 96 are quoted by Ṣadgurusisya, p 105

97. In (hymns) addressed to Agnī, Vaiśvānara, Varuna, Jāta-vedas are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison

सू येतेका hm¹r, सूयेतेको B — यचास्तुतिर्वा hm¹r, तचान्यस्तुतिर्वा B — निपात्यर्थाद्यो° hdm¹, निपात्यर्थाद्यो° r¹r³r⁴r⁵, निपात्याद्यो° b, निपात्यास्त्वामु° fk, निपात्यास्ताद्यो° r — °पमार्थाद्य hdm¹, °पमार्थाद्य r, °पमार्थाच्च fk

* The first pāda has only ten syllables ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile

98. The royal seers^a, the Grtsamadas, the Vasisthas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Angrases, the Atris, Aditi, the Bhojas^b, the Kanvas, the Bhrgus, the Two Worlds (rodasī), the Regions (dīśah)^c,

कुशिका bfk, कुशिको hdm¹r — गीतमाद्य hd, गीतमाद्य m¹bfr — भोजा hm¹rb, माजा fk — कख्या m¹, कख्यो hdr, कख्या b, कख्या kr²r⁵r⁷, कख्या f

* Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi ^b That is, liberal patrons, here spoken of as a class (as in RV x 107) ^c Mentioned below also (viii 128) as incidental in hymns to the All-gods

99 when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agnī, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnanti) with the deities who own the hymn (sūktabhāḥ)^b.

°सौम्या° hdr, °सौर्या° B. — °माहतेपु ऐन्द्रा° r, °माहते धेन्द्रा° hdm¹, °माहतेसैन्द्रा° b, °माहतेसैन्द्रा° fk — °सौर्योपसेपु r, °सौर्योपसेपु hd, °सर्वोपसेपु m¹, °सौम्योपसेपु r²r⁵r⁷.

सीन्वीपस्तेषु b, सीन्वीपस्तेषु f.—सुतासु hm¹r, सुतास्ताः r⁶r⁷, no तु or ताः in bfk.—
 देवताः सूक्तभाजः r, देवताः सूक्तभाजाः hm¹r³, देवता सूक्तभागिनी bfk, देवतां सूक्तभागि-
 नीम् r⁷, सूक्तभागिनाम् r⁶.—The end of the *varga* is here marked by १९ in bfk.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū su na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupi*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a: iii. 8. 1-5).

एते br, ये ते hm¹fk.—काय्याव् r, कय्याव् hd, कय्वम्¹, काल्वाव् bfk.—यीष्याव् hd, यीष्याव् m¹ bfk, यीष्यी ह्य r.

^a The correct *pratika* is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn: iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपेभ्यो) hd, शेषेभ्यो वज्रभ्यो m¹1³, शेषो वज्रभ्यो b.—
 व्रश्चनी योक्ता hdm¹, व्रश्चना योक्ता bfk⁰, व्रश्चनाः योक्त्रो r⁶r⁷, व्रश्चिनी योक्ता r.—पष्टमै-
 न्द्रायमुच्यते hdr, (योक्त्रो) द्राप्ती ऐन्द्रायमुच्यते r⁶1⁷, इन्द्रायैन्द्रायसु b, इन्द्रायैन्द्रायसु⁻⁻⁻fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ: śaṣṭhyādyābhitr bahavo, 'ntyā vras̥cīny, aṣṭamī vaiśvadevī vā*. ^b The text of the Sarvānukramaṇī (also Śāyana) has *vras̥cīnī*, but Ṣaḍguruśiṣya (*adhikaraṇe tyuṣ*) must have read *vras̥cīnī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim usasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indras ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अपिमुपसं वैश्वदेवो hdm¹r³r⁴r⁵bfr², वैश्वदेव्यपिमुपसं r the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp Sarvānukramani: agnim usasam adyāntye vaiśvadevyau) — दधिक्रामिति Am¹, दधिक्राव्येति fkr, दधिक्रामिति b — इन्द्रश्च¹ r⁵r⁷, इन्द्रश्च² b, इन्द्रश्च³ f, इन्द्रेति hm¹r — परो hdbfk, परा r

103. And (the triplet) 'Let them go forth' (*pra yantu* · iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram* · iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājūh* iii. 27. 1) praises the seasons; 'Rub ye' (*manthata* iii. 29 5) praises the priests.

मादताम् Bhm¹, मादताम् r — अल्विज स्वीति hd, अल्विजः स्वीति r, अल्विजयेव br²r⁵r⁷, अल्विजयेव fk — मन्यत hdm¹fk, मन्यतः br

^a Cp Sarvānukramani: *treau vaiśvānariya-mārutau* the last word is explained by *Fadguraśya* with *dvitīyasya* (*trcasya*) *māruta* 'gniā See Geldner, *Vedische Studien*, iii, p 160 ^b Cp *op cit*, pp 159, 160

104. But in the (stanza) 'Misty' (*purisyāsaḥ* iii 22. 4) he (the seer) lauds the fires on the altar (*dhisnya*). Now they are there to be recognized as the Divine Sacrificers

क्षेयायेव hdbz, यूपायेव fkr² — तव तु hm¹r, तव ह bfr²r⁵. — The end of the *varga* is here marked by २० in bdm¹f, not in k

21. Deities of RV. iii. 30-33 Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इह्नोति hm¹r, इहन्ति त्वा bk, इत्यति त्वा f. — विश्वामित्रः r³bfr²r⁷n, °मित्र hd, °मित्र r — समूहिरे hrbfk, समूहिरे r²r³r⁷, °य संवदन् m¹, स संवदन् r¹r⁴r⁵.

^a That is, RV. iii. 30-53, not 30-52, because iii 33 is excepted; for similar statements cp v. 12 and 105 ^b 105^{cd} and 106^{ab} are quoted in the *Nītamajari* on RV. iii. 33 1

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipās and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्यार्थं hm¹rn(m), संनिज्यार्थं fk, संनिष्ठार्थं b, स इज्यार्थं n.—सुदासा सह यनृपिः b, सुदासा सह यनृपिः f, सुदास स्र ह यनृपिः hdm¹, सुदासः सोऽहरचनम् rn.—शमित्येते hdm¹, शमित्येते r, शमित्येते f, अभ्येत्येते b, अत्येते k.

107. In that (hymn) there appear statements (*pravādāh*) in the dual, plural^a, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3^{ab}) or in the (successive) *pādas* (*pacchah*) 'Down to thee' (*ni te* : 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b ;

पच्छो वा hdr, पच्छे वा m¹, पक्ष वं b, पक्ष वं f, पक्षं वं k.—°वन्ति ते hdm¹, °वन्ति ते bfk, °वन्ति ते r.

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^c.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteh*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

°वचः श्रुतेः hdm¹r, °वचश्चुचे b, वचश्चुचे fk.—एताभिर्चर्गिभर्वा hd, एताभिर्चर्गिभ वा f, एताभिर्चर्गिभर्वा r, एताभिर्भर्गिर्वा b, एताभि वा k.

^a According to the *Ārṣānukramaṇī* iii. 7 (followed by the *Sarvānukramaṇī*) stanzas 4, 6, 8, 10 are spoken by the rivers (*nādīvacāh*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The *Sarvānukramaṇī* has in this passage clearly borrowed from the *Ārṣānukramaṇī*.

^b The same expression (*śruteh*) is used in the *Sarvānukramaṇī* in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2) ; the *Ārṣānukramaṇī* (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. *Ṣaḍguruśiṣya*, p. 106).

109. (*viz.*) with the sixth, the eighth, the fourth, and the tenth ; the rest (*itarāh*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

पञ्चाष्टम्या hf, षष्ठाष्टम्या dm¹, षष्ठाष्टम्यां b, पञ्चाष्टम्यां k, षष्ठाष्टम्योम् r.—चतुर्थ्या च दशम्या hdm¹f, चतुर्थ्या च दशम्यां rbk.—The end of the *varga* is here marked by २० in m¹, by २१ in hdf, not at all in bk.

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The *Sarvānukramaṇī* says : *ṣaṣṭhisaptamyoś tv indrastutiḥ*.

22. RV. III. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*fathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat* III 31)^d. In the stanza 'Not' (*na* III. 31. 2) the giving of inheritance to a daughter is forbidden^e

ज्ञेयीं स्त्रि० hdx, ज्ञेये चि० b, ज्ञयावि० fk — नाम fkr²r⁵r⁷, तामु b, चारी hdm¹r — 111
तस्या hm¹r, तस्या bfk — रेतो वा hdm¹r, रेतोधा bfr⁵r⁷, रेतोद्या k — तच्छासदिति
hm¹r, तत्सादिति b, तच्छासदिति f — प्रतिविध्यते hm¹r, प्रतिवेधति fk, प्रतिवेचति b

^a That is, of the series of twenty-three (above, 105), viz III 53 ^b That is, III 53 r ^c *Sikcoll resto* is meant for the equivalent of *sekam rñjan* in RV III 31 r^e
^d RV III 31 r is commented on by Yāska, Nirukta III 4, cp Sayana on RV. III 31. r, 2, see Geldner, *Vedische Studien*, III, pp 34. 35 ^e RV III. 31 2 is commented on by Yaska, Nirukta III 6

112 And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्याद्याह B, तस्याद्येव A — सुतम् m¹, सुतम् the rest — शक्तिना hm¹r¹r³r⁴r⁵,
दक्षिणा r, दक्षिणा bfk — गाधि० hdm¹, गाधि० bfk

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter I take *jyesthavat* to be = *jyestham* (*bhrātaram*) *iva* ^b Son of Vasistha ^c The form Gāthi (not Gādhi) is supported by the AB and Sarvānukramanī, introduction to Mandala III ^d 112^ed-116^{ab} are quoted by Sadguruśiṣya on RV III 53, the first two lines, however, only in an adapted form; cp *Indische Studien*, I 119 f; Muir, *Sanskrit Texts*, I 343.

113, 114. was forcibly deprived of consciousness He sank down unconscious But to him the Jamadagnis^a gave Speech called Sasarpārī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*a-matim*)^d.

निगृहीतम् hm¹r, गृहीत्वा bfk, गृहीत्वा r²r⁵r⁷ — वनाद्येतः hm¹r, वनाद्येतः b,
वनाद्येत. fk, यज्जनाद्येतः r²r⁵r⁷ — यधीद्द् hm¹r, यधीद्द् bfk — तस्मै bfr, तस्मै k, तस्या

hdr¹r⁴.—ब्राह्मीं तु hm¹r_g, ब्राह्मीं च bfk.—113^{cd} and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112^{cd} and 113^{ab} being paraphrased by him as well as Śaḍguruśiṣya).—114. सूर्यचयादिहाहृत्य Am¹, चयादिहाहृत्य b, चयादिहावृत्य fk, चयादिहागत्य r, सूर्य-
चेरमन आहृत्य §.—ददुखि hm¹r, तां ददुर r²r⁵r⁷, ददुर्वे §, ददुर fk, ददु b.—अमतिं
तामपाहृन्त् hm¹r, अमतिं तामपाहुदत् §, अमतिं तामवावत् b, अमतिर्यामचावयत् f.—
The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

^a Cp. RV. iii. 53. 15, 16.

^b Sasarparī is called *sūryasya dūhitā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Śakti.

^d The word occurs in RV. iii. 53. 15 (*sasarparīr amatīṃ bādhamānā*).

23. Viśvāmītra and Vāc Sasarparī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmītra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चाख्यां m¹r¹r⁴, उपेति चाख्या b, उपेति चाख्यां hd, उपेति चाख्या f, उपेत्य
चाख्यां r, उपेत्य वाचं r^b, उप प्रेतिति (the fuller *pratīka*) §.—बुबोधयत् hm¹r, न्वचोजयत् §,
न्वचेतियत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii.
53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to बुबोधयत्, as the
syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not
uncommon in the BD. (e.g. above, 113, *avasīdat*).—हृष्टात्मा hm¹r_g, प्रतिष्ठात्मा b, प्रति-
ष्ठात्मा fk.—तानृषीन्त्वपूजयत् hm¹r bfk, तानृषीन्त्वचेतयत् r⁶r⁷, जमदग्नीनपूजयत् §.

116. himself praising Speech with the two stanzas 'Sasarparī' (*sasarparīḥ*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīra*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{cd} in bfk.—०नदुहस्य bfk r⁶, ०नदुहं च hm¹r (RV. iii. 53. 18 has अनकुत्सु): though all the MSS. have दु, consistency requires कु in the text.—
गृहान्मज्जन् hm¹r, गृहान्मज्जन् b, गृहान्मज्जन् f.—After 116^{cd} bfk m¹r (not hdr¹r³r⁴) add
the line:

अनसोऽङ्गानि चोत्पाप्यानङ्गाही गृहात्मनौ ।

117. And then going home he deposited (them^a there) in person (*svasarireṇa*).

But the four stanzas which follow (iii 53. 21-24) are traditionally held to be hostile to the Vasisthas^b

ततश्च b f k r, तन्वद्य h d m¹ — स्वशरीरेण b f k, स्वशरीर च r, स्वां शरीर च h d m¹. — आह्वयरीददे m¹, आह्वयरीददे h d (= गृह्णयरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f — The following line is added in B after 117^{ab}

रथ च स्वशरीरेण¹ गृहान्गृह्णयरीददे³ ।

¹ f k m¹ r, शरीर च b ² b r, आह्व f m¹, अह्व k ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{cd} seem to be corruptions of the lines which they respectively follow, and which are common to A and D. In m¹, 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS)

स्त्रिरावित्यनसोऽंगान्यनदुह च व्र गृहान्ब्रजन् ९६ ।

तन्वद्य स्वा शरीर च गृहानाह्वयरीददे

अनसोऽंगानि चोत्पाप्यानद्वाही गृहात्मजी ९७ ।

ततश्च स्वशरीरेण गृहान्त स्वयमाप ह

रथ च स्वशरीरेण गृहानाह्व चरीददे ९८ ।

— द्वेपिण्यः स्मृताः h m¹ r¹ r³ r⁴ r² (?), द्वेपिणीर्विदुः r, द्वेपिणी विदुः f b, द्वेपिणी विधिः k

* That is, the cart, its parts, and the oxen. Cp RV III. 53. 20 ā gṛhebhyaḥ. ā vimocanāt, 'until we reach home and unyoke' ^b On 117^{cd}-119 cp Indische Studien, I. 120, Muir, Sanskrit Texts, I, p. 344, Roth, Zur Literatur, pp. 107, 108, Sāyana on RV III. 53. 21, Śaḍgurusīśya (p. 108), who quotes Ṛgvidhāna II. 4. 2, Max Müller, RV.² vol. II, p. 23

118 They were pronounced by Viśvāmitra, they are traditionally held to be 'imprecations' (*abhiśāpa*) They are pronounced to be hostile to enemies^a and magical (*abhicārīka*) incantations

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r³ r⁴ r² r², याः प्रोक्ता h m¹ r (cp Sarvānukramāni अमिश्रापास्ताः) — The reading of 118^{cd} in the text is that of B, instead of it A has द्विद्वेपिण्यः स्मृता विद्यादमिचारिषु शब्दन्ते. — द्विपद्वेषान्शु f, द्वेषद्वेषान्शु b, विद्वेपिण्यः h d m¹, विद्वेपिण्यः r¹ r³ r⁴ r². — विद्या चैवामिचारिकाः b, विद्या चैवामिचारिः f. — The end of the *arga* is here marked by २३ in h d b f k,

^a Cp Ṛgvidhāna I. 19. 4, I. 20. 1

24. RV. III. 53. 21-24. Deities of RV. III. 54-60.

119. The Vasisthas will not listen to them. This is the unanimous opinion of their authorities (*ācāryāka*)^a. great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^o hdm¹fk, महान् br.—दीपश्च जायते hd, दीपः प्रजायते bfr.—119^{cd} is omitted in r¹r^d.

^a That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्त्तिनेन hbrg, कीर्त्तिनेन m¹, कीर्त्तिनेन fk.—श्रुतेन bfrs, श्रुतेन hdm¹, corrected on margin to श्रुतेन in h.

^a This śloka is quoted by Śaḍguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.² vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a *devānām asuratvaṃ tad ekaṃ mahat*)^b.

The Aśvins, Mitra, the Ṛbhū are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekaṃ*).
^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Ṛbhū (iii. 60. 5-7) is addressed to Indra and the Ṛbhū.

स्वार्मवे in all MSS and r—मूक्त उत्तमः hd, मूक्त उत्तम b, मूक्त उत्तमे fk, मूक्तः स उत्तमः r—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (=६०५).

* The All gods are mentioned in it *sa devān viśvan biśharts*. There is no reference to this statement in the Sarvānukramanī ^b 123^{ab} is found in hdm¹r only, being omitted in bkr²r⁵

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii 60. 3, 4) Indra is incidental. After 'O Usas, with strength' (*uso vājena* iii. 61) the fifth^a

(hymn), which is addressed to Dawn, there follow in the final (hymn. iii 62) six triplets addressed to separate deities the first (1-3) is addressed to Indra-Varuna, and the following one (4-6) to Brhaspati :

124^{ab} is found in bfm¹r, but is omitted in hdr¹r⁴r² (?)—पूर्वे दृचे br, पूर्वदृचे f—पञ्चमात् r, पचमात् m¹, पचगात् bfk—श्रीपसाद् b, श्रीपसाद् m¹, श्रीपस्याद् hd, उपासा fk, उपसाद् r (Sarvānukramanī on RV iii 61 उपस्यम्)—उत्तरास्विने पट् पृथग्देवता-सृचाः Am¹r² (०ताः सृताः m¹), उत्तर पृथग्देवता चाः b, उत्तर पद्मि चं—ग्देवता—च fk, उत्तरे पद्मिः सृता चग्देवता वृचैः r—तथा परः hdm¹r³, ततः परः r, तदुत्तरः r⁵, (वाहस्यत्) उत्तरः bfk

* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Usas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuna. And with that (final triplet) Jamadagni^a praised the two gods who delight in law (*rtāvrdhau*)^b.

मैत्रावरुण उत्तमः Lm¹r, पक्षामत्यक्षु यक्षुचः bfk¹r¹.—०चिष A, ०चिषु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

* According to the Ārānukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. ^b This epithet of Mitra-Varuna occurs in RV. iii. 62 18 as *rtāvrdhā*

Māṇḍala iv.

26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead^a,

पपाचान्वाणि यच्छुनः Δm^1 , च आन्वाख्ययचच्छुनः Bn. — यस्य वै $hm^1 r$, यस्य च $r^2 r^6 r^7 n$, यस्य व b, यस्य य fk . — °ण आहरद् n, °ण अहरद् r, °ण अहरन् m^1 , °ण हरद् fk , °ण चाहरद् $r^2 r^6 r^7$, °णाहरद् hb.

^a Cp. RV. iv. 18. 13: *śuna āntrāpi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79. — 126 is quoted by the Nītimatījari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)^a.

सूक्तेरिति तु $hr^2 r^4 m^1 b$, सूक्तेरिति च $r^6 r^7$, सप्तौरिति च b, तप्तौरिति च fk , सूक्तेरितेषु r.

^a The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105. — 126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three^a (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. i. 2-4) Agni is incidental (*nipātabhāḥ*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa^b.

°स्त्रीत्याङ्ग् bfk , °स्त्रीति चाङ्ग् r, °स्त्रीतीत्याङ्ग् hd, °स्त्रीति त्याङ्ग् m^1 . — अन्ये निपातिनम् $m^1 br$, अन्ये निपातिनम् hd, अन्ये निपातनं f, अन्ये निपातने k.

^a This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. ^b Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*liṅgoktadarivata*)^a. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यपिरेव तु hm¹r, प्रत्यपिरित्युते b, प्रत्यपिरित्युने r⁵, प्रत्यपिरुच्यते fk —After 129^{ab} bfk have the following corrupt śloka·

उत्तमामुपसं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च स्तौति कर्मणौ तत्प्रवर्द्धितम् ॥

—सोमकमेव तु hm¹r, सोमकभूपतिम् br⁵r⁷, *पतिः fk.—The end of the *varga* is here marked by र्द्ध in hbfkm¹.

* Cp Sarvānukramani: *lingokladatvataraṇa to eke.*

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10) Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)'^a,

चायुषोऽर्थाय Bhm¹, चायुर्थाय r —अज्ञसा न जनिष्ये हं hm¹b, अज्ञसा न जनिष्ये ह f, अज्ञसा तु जनिष्येऽह r, जनिष्याम r¹r⁴r⁵, जनिष्याण r³.—मुवाषर् hr¹fk, मुवाण b, मुवाणा m¹.—गर्भमेव Am¹r²n, गर्भ एव kr, वार्भमेव b, गर्भयेत f —तु Ar², तम् bkn

* Cp RV iv. 18 2 *nāham ato nīr aya durgahattat* On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f, cp also Pischel, *Vedische Studien*, II, pp. 42-44. The Nītumañjarī on RV iv. 18 13 quotes 130^{cd} and 131^{ab}

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*)^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r²r², अन्वज्याद् bfk, अन्वगात्त् r, अन्वगात् hdm¹, अन्वगाद् n —जातमाचो hm¹b, जातमाचम् r¹r²r³r⁴r⁵, जातवो fk —*जुहाव तु hm¹, *जुहाव तम् bfk.

* That is, in RV. iv 18 2 *mā mātarāṇa amuyā pattare kah* Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note ⁴, would read *anvaśāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)^a, for ten days and nights, vanquished him with might.

योधयन् hm¹r, योधयेत् r¹r⁴r⁵r²(?), याचयन् fk, धावयन् b —रात्रीश्च r, रात्राश्च f, रात्रिश्च m¹, रात्र्या च bk, रात्र्यश्च A.

* That is, after violence had thus been done to him by Indra = *indrena bolātīkṣā*

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who thus' (*ka imam*· iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1) ;

स्वयं तेना^० hm¹r^३, स्वयमेवा^० kr^६r^७, स्वयमेव (व्यभि^०) f, स्वयनेव्य^० b, स्वयन्नेवा^० r.

^a Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikrīṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratīka* of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratīka* instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्युमध्ये Am^१, मन्युमध्ये bkr^२, मन्युं मध्ये r.—धीर्यकार्याणि hm^१r, वीर्यकार्याणि fbk, धैर्याद्याद्याणि r^१, धैर्यायद्याणि r^४r^६.—तानृषिः hm^१r, तानृषिः bkr^६, चारिषु r^१r^४r^०.—
The end of the *varga* is here marked by २^७ in hm^१b, not in k.

^a The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संस्तवस् hdm^१r^३, संस्तवस् bkr^२r^६.—सुतिरिवास् हि r^५r^७, सुतिर्द्धतस् हि hdr, सुतिचिवस् हि b, सुतिविसस् हि fkr^२.

^a That is, the seer praises himself as if he were Indra; cp. Sarvānukramāṇi: *indram ivātmānam ṛsis tuṣṭāvendro vātmānam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

त्विति br, त्वेन m^१, त्वेव hr^१r^४, त्वे fkr.—सोमेनेन्द्रः सुतः सह bkr, सोमेनेन्द्रः सुतः सह f, सोमेन्द्रौ च सुतः सह hdr^३, सोमेन्द्रौ च सह सुतौ m^१, सोमेन्द्रः संसुतः सह r^१r^४.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra And in the stanza here 'Good wealth' (*vāmam* IV 30 24) Bhaga, Pūsan, and Aryaman are praised

सोमप्रधानान्^{br}, प्रधानान्^{Am¹fk²} — कौटुकिर्^{hd} कौटुकिर्^{fk^m1^r}, कौटुक^{r¹r⁴r⁶},
कौटुकः^b — चैतेन^{Am¹} चानेन^{fbr}, चान्येन^k — वृचिने^{hd} वृचिने^{hd} संजुताम्^{hm¹b^fkr}, ते वृचिने-
न्द्रसंजुता^{r¹r⁴r⁶}

138 मेने आचार्यः^{b^fk}, मेने आ^o r²r⁶r⁷, मेने त्वाचार्यः^{hm¹r} — वाममृचि संजुताश्च^{hd}
वाममित्यृचिसंजुताश्च^r वाममित्यृचि संजुता^B — मगः^{hd}, मनः^b, नमः^k नमः^f

B 139 Pūsan is (here) called 'Karūlatin'^a according to a Vedic text (*śruti*)^b he is 'toothless' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* IV 31 15) praises the Sun^c

कृल्लतीति^{fk^r} कमुल्लतीति^b — स्त्रीतीत्याहा^o r, स्त्रीतीद्याहा^o b स्त्रीताद्याहा^o f,
स्त्रीतीसाहा^o k — This sloka (139) is not found in A. — m¹ omits 138^od as well as 139
probably owing to 138^{ab} and 139^{cd} ending similarly (शाकट)ायनः and (श्वल)ायनः —
The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138^{ab}) in m¹,
after 138^{cd} in hd, not at all in k

^a The word occurs in RV IV 30 24, which is commented on by Yaska, *Nirukta* VI 30, 31, cp Roth, *Erläuterungen*, pp 96 97 ^b That is, SB I 7 4⁷, quoted by Yaska, *Nirukta* VI 31 ^c There is no reference to this statement in the *Sarvanukramani*

29 The steeds of the various gods.

140 The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohīṭ*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*nyut*)^a

हरयो ह्यथा^{hm¹r^b}, हरया ह्यथा^f, हरयाद्यथा^k — अपेरथासु^{r¹r⁴r⁶b^fkr²r⁵},
थसु^{hd^r}, थस्य^{m¹} (cp द्वारस्य in v r on 1 107) — हरितथैव^{hm¹r}, हरितः^{प्रोक्ता^B}

^a This and the following two slokas closely follow *Naighaṅṭuka* I 15

141. The Ass^a is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vajun*) of Pūsan, but Dappled mares (*prsatī*) are the horses of the Maruts, while ruddy (*aruni*) Cows are those of the Dawns

रासमो^{fk²r⁶r⁷m¹}, रासमो^{hd^r}, रासमा^{br} (the *Naighaṅṭuka* has रासमावद्यिनो., but the ^oतो before इध्विम्याम् in all the MSS seems decisive in favour of रासमो) — सहितो^{hd^m2^r}, महितो^{fk} मोहितो^{r²r⁶r⁷}, रोहितो^{br} (this is an evident substitution in order to get a plural agreeing with रासमाः) — पुण्यस्य^{hm¹r}, पुण्यसु^B — पुण्यतो^{br⁶r⁷},
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वृषयोत्या° f, वृषयोत्या° k, वृषती hm¹r.—तथोपसाम् B, तथोपसः hdm¹r (अरुष्यो गाव उपसाम् Naighaṅṭuka).

^a Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)^a is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

श्यावा hm¹rf, श्यामा r¹r⁴r⁶, श्यावा bk.—देवताभिस्तु hm¹r, देवताभिश्च B.—स्तूयन्ते ऽष्वत्पथो hm¹r³, स्तूयन्ते ऽप्यते r¹r⁴r⁶, स्तूयते स्वत्पथो br (°यन्ते r), स्तूयतस्वत्पथो f.

^a Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव त hd, तमेव (no तु) fk.—विद्यात्तस्वा° hm¹r, विद्यास्तस्वा° b, विद्यास्तस्वा° fk.

^a That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragṛhyāni*)^d.

हयो° b, हयोः r, हयो° fk, अर्धश hm¹r³, अर्धस r¹r⁴r⁶.—इहोचते b fkr, उच्यते hm¹.—चत्वार्यतश्च वि° hr, चत्वारि परमा b fkr²r⁶r⁷.—°ज्ञेयान्यप्र° hr fk, °ज्ञेयान्याप्र° b, °नेयान्याप्र° r²r⁶r⁷.—विद्रधे hdm¹, विद्रधेः r, विद्रधेः b, विद्रधेः f, विद्रधेः k.—The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रधेः (विद्रधेः k) ॥ न्या प्रतिगृह्यानि विः ॥—The end of the *varga* is here marked by ३९ in hm¹bf, and by ३९ in k.

^a That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas.

^b Cp. Nirukta iv. 15: *aśvayoh samstaveh*, and Sarvānukramaṇi: *antyābhyaṃ indrāśvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24.

^c *Atah*, that is, after the word *kanīnakā* in the text of iv. 32. 23. ^d That is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni saptamyā ekavacanāni śākapūṇiḥ*. Cp. *Vedische Studien*, iii, p. 88, note ²; Oldenberg, *Prolegomena*, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, *R̥gvidhāna*, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*· iv. 33. 1) begins a group of five hymns addressed to the Rbhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राया hdb, दधिक्राया r³r⁵, दाधिक्राव्या m¹r, दाधिक्राव्या f, दाधिक्राव्य k, दधिक्राव्यां r²—मुखे तु या hm¹r³r, (०याम) उतो हि वाम (pratika of iv 38 1) br⁵, सुतो हि वाम fkr² The reading मुखे तु या (cp मुख्या in 37) seems to be favoured by the *Sarvānukramanī*: दाधिक्र हि वावापृथिव्याया.

2. Then with indirect (*parolṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat*: iv. 40-5). [५०, 5]. [५०, 5].

अमुतो dr, अमुता m¹, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोवीर् and the following वाग्मिर्) — नाममिद्य hd, नाममिद्यु br, नाममि m¹, नाममृमि fk.—०यचि A, ०यृचा B.

B 3. In the Aitareya (Brāhmana) 'The Swan' (*hamsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuna (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kah*: iv. 43. 1).

सुते hm¹r, इन्द्रास् bfk, इन्द्रात् r⁵ (this represents the pratika of iv. 41. 1, इन्द्रा) — ०द्विनानि ऋ: r¹r²r¹r⁵br², ०द्विनानि च hdm¹, ०द्विनापिचः (f) r. — 3^d is omitted in fk. — 3^{ab}, though found in Bm¹ only, is probably original, as it is supported by the statement of the *Sarvānukramanī*: अन्त्या सौरी. Without it the *varga* would have an odd line, with it the *varga* has six ślokas, like the first *varga* of the first and of the second *adhyaṅga*.

^a In AB iv. 20 5 this stanza is connected with the sun (*hamsa*)

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*. iv. 47. 1), 'Enjoy' (*vihī*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vayu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46 2-7) being six.

विहीत्विषु hdm¹r, विहीत्वाः b, विहीमांत्वा r⁵r⁷.—fk omit 4^{abc}.—इन्द्रः A b, इन्द्राः fk, ऐन्द्राः r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्तम्भोत्तमो b, तस्तम्भेत्यंतमो m¹, तस्तम्भोत्तमो hdr³ (°भो° r²), संभोत्तमो fk, तुस्तम्भोत्तमो r.

^a That is, Indra and Bṛhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूतं तु वाहस्यत्सु hm¹b, सुरातं सू वाहस्यत् f, सुरातं सू वाहस्यत् k, वाहस्यत्सु तु तत्सुत्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इद्म्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परि m¹b f k r, परं h, परिं d.—पुरोधातुः br, पुरोधातु fk, पुरोधात्तु hd, पुरोधातुः m¹.—कर्मशंसा m¹r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in h b f k, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Sāyana, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तत्परं च r, तद्यत्परं च b, चसुत्तरं च fk.—तिस्रः चित्रपत्याः br, तिस्रः चित्रपत्या fk, चित्रपत्याञ्चसु hdm¹r³ (चि° r³): the reading of the Sarvānukramāṇī तिस्रः चित्रपत्याः has decided me in favour of the reading adopted in the text (cp. above,

in 111) The तु which has dropped out after तिस्सस् (making the pāda one syllable short) I have restored from the reading तुचसु — शुनदेवी hm¹r, शुनदेव br²r²r², शुनं देव fk — खृगुत्तरा m¹, खृगुत्तरा fr²r²r², त्रिगुत्तरा k, पृगुत्तरा: b, खृगुत्तमा r, खृगुत्तमा hd

8. Śuna here is Vāyu, Sira is Sūrya (for) they say that Śuna and Sira are Vāyu and Sūrya Yāska, however, considered Śunāsira to be Indra^a, (and) Śākapūni thinks those two (Śuna and Sira) to be Sūrya and Indra^b.

यास्क इन्द्रं तु hm¹r, इन्द्रं यास्कसु bfa — मूर्येन्द्रो ती hr, मूर्येन्द्रो तु s, इन्द्रामूर्यीं b, इन्द्रामूर्यीं f, इन्द्रामूर्यीं k

^a His view, in Nirukta ix 40, agrees not with this, but with the explanation given in 8^d *śunāsirau śuno rāyuh (śu ety antarikse), sira ādityah saranāt* Yāska does not quote Śākapūni's view ^b This śloka is quoted by Sadguruśiṣya on RV iv 57

9. Now these two, Śuna and Sira, are praised in the fifth (stanza iv. 57 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā The verse (pāda) 'Prosperously our shares' (*śunam naḥ phālāh* . iv 57. 8^a) praises agriculture; 'Prosperously the ploughers' (*śunam kināsāh* iv. 57. 8^b), men who live by agriculture.

द्वे तु सीतायै पृथी A, द्वौ तु सीतायै पृथी m¹, सीतायै पृथी त्वथ bfr (शी^o b, शि^o f, सि^o k)

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt* : iv. 58) belongs to the Middle Agni.

सुतः पादेऽथ पर्जन्यस् Am¹, शुनं पादे पर्जन्यं bfr — ०य त्वस्तृपिर् m¹, ०यं त्वस्तृपिर् hd, अन्वस्तृपिर् r², अन्व्यान्त्वृपिर् r¹r⁴r⁶, तीवृपिः bfr, तीवृपिः k — धर्मकामो hm¹r², धर्मकामो r¹r⁴r⁶, छयिकामो bfr — छयि वा hr bfr, छयिवद् r¹r⁴r⁶.

11 As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*āditya*) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आपियम् fkr²r²r², ह्यापियं Am¹b — वाप्याज्यमूक्तं m¹r¹r⁴r⁶, वाप्याज्यमूक्तं hdr², यदाज्यमूक्तं r, यदाद्यमूक्तं f, याज्याद्यमूक्तं b — हि दृष्टं Am¹b, पदिष्टम् (kr²r²r²) — गव्यधिके

सौर्यमेतद्वदन्ति Δm^1 , गवां सुतिं वा सूक्तमेतद्वदन्ति r, गवां सुति वा सूक्तमेतद्वन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुतिं च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in $hm^1 bfk$.

^a RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyaṃ bhavati*. (The reading of hdr^3 alludes to AB. v. 16. 1: *yad vā ājī ca praiti ca tat saptamasyāhno rūpam*.) ^b Op. Sarvāukramaṇī: *samudrād . . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā*.

Maṇḍala v.

3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛṣa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28) ^a.

स्वर्मानुदृष्टं $hm^1 r b f k$, स्वर्मानुदिष्टं $r^2 r^6 r^7$.—स्वापहत्य hm^1 , °स्व अपहत्य r, °स्वापाघ्न्ये b, °स्वापघ्न्ये $r^2 r^6 r^7$, °स्वाघ्न्ये k °स्वापाघ्न्ये f.

^a That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, Ṛṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris ^a.

च अश्वमेध $m^1 r$, चाश्वमेध hd .—ऋणंचयः hdm^1 , also in $b f k r^2 r^6$ (where this śloka comes later), इति चयः r.—परीक्षाः hdr , परीचा $m^1 f$.—This śloka is omitted here by B ($b f k r^2 r^6$), but occurs after 28 in the following form:

त्रैवृष्णस्त्र्यह्यो राजाचाश्वमेध ऋणंचयः ।

सूयमानाः परीक्षाः स्युरचिष्विते क्वचित्क्वचित् ॥

m^1 (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्र्यह्यो राजा अश्वमेध ऋणंचयः ।

सूयमानाः प्रतीक्षा स्युरचिष्विवे क्वचित्क्वचित् ॥

^a The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King^a Tryaruna, son of Trivrsa, of the race of Iksvāku, was riding in his chariot, and his domestic priest, Vrśa, the son of Jana, took the horses' reins

ऐत्वाकुर Am¹n(gh), ऐत्वाकुर fkrn(abcm), ऐत्वा b — संजया^o MSS, स जया^o n—दृशो hrb, दृशो fkr²

^a This story (14-23) is quoted in the Nīṭimañjarī on RV v 2 9. It is also given by Śāyana on RV v 5 1, in two metrical forms, as derived from the Śātyāyana and the Tāndya Brāhmana. The whole story is examined by Sieg. Sagenstoffe, pp 64-76. Cp Hillebrandt, ZDMG xxxii, pp 248 ff, Geldner, Festgruss an Roth, p 192, Oldenberg, SBE. xlvii, pp 366 ff, Ludwig, Rig-veda, iv, p 324

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

धेव hm¹r, धेवं bfkn — राजेन A, राजा तं B

16 He (Vrśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k — अन्यदेशं hm¹fkn, अन्य देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked

ननाशास्त्र hm¹r³fkr²r⁶r⁷n(ab), ननाशास्त्र b, ननाशास्त्र r, ननाशास्त्र n(c) — अग्नेः A b, अग्ने fkr, गुरोः r¹r⁷n — प्राप्तानि hm¹r³bfkr²r⁶, प्राप्तानि r¹r⁴r⁶. — हव्यानि hm¹r, पच्यानि r¹r⁴r⁶, शक्यानि fkr², चाक्यानि b, चान्यानि r⁶n — ह्यपच्यत hdr¹r⁴r⁶, द्यपच्यति m¹, अपच्यन्त b, अपच्यते fkr², जीर्यन्ते r⁶n — The end of the *varga* is here marked by ३ in hbf, not in m¹k.

4 Story of Tryaruna (continued).

18 Hence the king distressed went to Vrśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wantung in r — तम् hm¹r³r³r⁷n, तम् b, तं (i) f, नाम् k, च r. — आनीत्या hm¹r, आनीय bfkn. — वृशं जानं hdr, दृशं जानं m¹, दृश यातं fkn, दृश यानं b the *Sarvānukramanī* and the *Tāndya Brāhmana* have the form वृशो जानः (see Max Müller, RV.² vol II, p 35, near bottom) Mitra, however, has the marvellous note: सवृषं यान-

मित्येष पाठो भवितुमर्हति (sic)

19. Vṛṣa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
 न्विहृदरम् m¹, न्विहृदरम् hdr, न्विहृन्दरम् b, न्विहृन्दरम् fk.—पिशाचीं तां r³bj⁵r⁷,
 पिशाचीन्तां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निपत्यः hm¹r, निपत्तेः b, निचासः f, निवासः kn.—आसद्यां hm¹bn(ab), आसद्यां f,
 मासं वां rn(c), मासाद्यं k.—त्वमिति लृचा hm¹r, त्वं युवेत्यृचा b, त्वं युवेत्यृचा r⁵n, त्व
 युमेत्यृचा k, त्व युवेत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹r⁴r⁶.—ध्रुवंस r²n, ध्रुवंस b f k, वृशस h d r, दृशस m¹.

^a Sieg, Sagenstoffe, p. 70, nota¹, compares *agni lumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;
 and it burned the Piśācī where she sat.

22^{ab} is in B only (b f k r² i⁵ r⁷).—समाद्यान्तं fr²r⁵r⁷, समाद्यातं bk.—प्रकाशयन्
 r²r⁵r⁷, प्रकाशयत् b, प्रकाशयान् fk.—तां स h d r, तांश्च m¹, तां तु b k n, तं तु f.—
 यत्रोपविशत् h b r, यत्र चोपरिविशत् f, यत्र यत्र निविशत् n(c), यत्र यत्र निवाशत् n(abm).—
 The end of the *varga* is here marked by ५ in b f k, not in hm¹.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāṃṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*).

मल्लवित्राहणे b , मल्लवित्राहणो r^5 , मल्लामित्राहणो $fk r^2$, मामवीत्राहणो $hm^1 r$, वल्लविद्राहणे $n(c)$, वल्लविद्राहणे $n(ab)$, मल्लवित्राहणे $n(h)$ मल्लावीत्राहणे $n(g)$ — 23^d is found in B and m^1 only, being wanting in A — इति युतिः $bfm^1 r$, इति युतिः k , इयं युतिः n

* That is, the two stanzas v 2 2 and 9 ^b That is the Nidāna book contains a quotation mentioning these stanzas from the Bhallavi Brāhmana. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text see Sieg, Sagenstoffe, p 65

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole), for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vadhī*)

मवेदेव $hm^1 r$ मवेदेव b , मवेदेश fk — व्यपेक्षया $hm^1 r$, विवक्षया $bfr^2 r^5 r^7$, विवक्षया k — वाक्यान्वेषा हि Am^1 , वाक्या हि bfk , वाक्या मन्त्रा हि $r(r^2 r^5 r^7?)$ this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS from the following line (त्राहणे मन्त्रा) — विधिदृष्टेन Am^1 , विधिगन्धेन r , विधिगन्धेन bfk — चोदिता $Am^1 k$, चोदिताः bfr

* That is, a Brāhmana sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use I am, however, very doubtful about the emendation *bāhya*, which may entirely vitiate the sense of the line

25 Formulas (thus) appear in a Brāhmana pointed out in a particular passage (*ekadeśa*) · so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stolūya*)^b in the Aitareya.

एकदेश $hm^1 r$, एकदेश fk , एकदेश b — जामदग्न्यस्तथाप्यस् m^1 , जामदग्न्यस्तथाप्यः $r^1 r^4 r^6$, जामदग्न्यस्तथाप्य b , जामदग्न्यो यथाप्रियः r , जामदग्न्यो यथाप्रियः r^5 , जामदग्न्यो यथाप्रिय r — स्तोकीयान् Br^5 , स्तोकीयान् hm^1 , स्तोकीयान् r

* That is, RV. x 150, quoted in TB iii 6 3¹ as well as in VS xxx 25, cp. above, ii. 156, and below viii 37 ^b RV i 75 and iii 21, quoted in TB iii 6 7¹ as well as in AB ii 12 3 6 (cp commentary, Aufrecht, p 258)

26 Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya* : v. 5 1) The stanza 'Thereon' (*edam*. v. 26 9) is optionally (*tu*)^a addressed to the All gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm¹, आप्रः r¹r²r⁴r⁶.—अत्र तु hm¹r, अत्रिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा अन्वया r, वांत्या hf b, पांत्या k.

^a The Sarvānukramaṇī has *antya liṅgoktadevatā*, but the commentator Jagannātha explains: *antya vaiśvadevī vā*. ^b Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning 'Three' (*trī*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^a).

ऐन्द्राणि द्वादश चीत्यु^o m¹, चीणीत्यु^o hdr, ज्यान्यु^o b, चीद्राद्वादशं सूक्तात्यु^o f, द्वादशान्यादीत्यु^o r⁶r⁷.—त्वञ्च Am¹r², चञ्च b fkr.—उश्नेति तु hm¹r, उश्नेति च b fkr.—पादेन सं ह यद्दामनेन च A, पादो यः सं ह यदां परञ्च यः B (परस्त्रयः r⁶r⁷).—The end of the *varga* is here marked by ५ in b fkr, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated ^a.

^a After this B (b fkr²r⁶) and m¹ add the śloka which in A forms an introduction to the story of Tryarūṣa (see note on v. 13).

B 29. In ^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

स्वयम् b fkr, स्वयम् m¹.—राजर्षीन् br, राजन्यान् m¹, राजसान् fk.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. Ṛṇapcasya, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Ārṣānukramaṇī, v. 13, 14, Tryarūṣa and Trasadasya are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhṛyah*) in consequence of (their) request (*adhyeṣaṇāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीर्येषणाक्षिभ्यो r, आशीर्येषणाक्षिभ्यो b, आश्र्येषणाक्षित्यो f, आश्र्येषणाक्षित्यो m¹—
अपि br, पि m¹k—विशति b, विशति: m¹rfk

* In RV v 27 1. 2 3
reference is probably to RV v 27 4

^b That is, to the seers to officiate for them, the
^c Cp RV. v 27 1, 2 *daśabhīḥ sahasraih*

śata ca vimśatim ca gonām

B 31. (and) a golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth

श्रीवर्णं fm¹, श्रीवर्णं k, श्रीवर्णं b—नृपोऽचये r नृपोचये b, नृपोचये f, नृपोचये m¹—अश्वमेधः m¹, अश्वमेध fkr, अश्वमेध b—चोष्णा m¹, चोष्णा fb, चोष्णा k, चोष्णा r (RV v 27 5 प्रथम् . उच्यते.)—The end of the *varga* is here marked by ई in bfk, not in m¹, nor of course in hd

* Cp RV v 27 1 *anavanta . gava*

7. Rnamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32 Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वभास r, वभास m¹, वभास bfk—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हि नात्मने r—अग्रहीनृपतिर्ह्यपि: r, अग्रहानृपितो द्वयि. m¹, अग्रहानृपित अयि: f, अग्रहानृपितर्ह्यपि: b

* This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Śarvānukramani (*nātmātmane dadyaś śi sarvāṣo atrīḥ kecit*) and in the Āraṇukramani (v 14, 15) 'or Atri Bhauma alone is here the seer, for in the act of giving (read *danakriyayam*) one and the same person cannot be proclaimed (*na śaryate*) as both giver and receiver' Cp Sadgurusīśya, p 115

B 33 Rnamcaya chose the seer Babhru^a, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed So he (Babhru) sacrificed for him (Rnamcaya)^b

अग्नेः मुत्तमृषि बभ्रुम् rn, गौरीवीतिमृषि शक्र्यम् m¹, गौरीवीतिमृषि शक्र्यम् b, गौरीचिनिमृषि शक्र्यम् f—सोऽययाजयत् rn सोऽययाजयत् bfk m¹

* Gaṇviti (the reading of bfm¹) cannot be right, as he is the seer of v 29, while the hymn in question is v 30 (see 36), in which Rnamcaya and Babhru are mentioned together (v 30 14), cp Śarvānukramani on v 30 *babhrur rnamcayo 'py atra rejs stutah*
^b 33-36^{ab} are quoted in the Nītilakṣyaḥ on RV v 30 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvira*).

ददौ च रीशमो n, ददौ च रीशनी f k, ददौ रागो रीशनी b, ददौ तदीशनी r, ददौ तदाशनी m¹ (cp. note *).

^a Cp. RV. v. 30. 14: *ṛṣamcaye rājāni ruśamānām*. ^b Cp. RV. v. 30. 12: *gavāṃ catvāri dadataḥ sahasrā ṛṣamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptāḥ pravṛje . . ayasmeyāḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12-15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41-51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m¹nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य शर्षिर् f k.—36. तत् fbm¹r, चत् ka.—°देवानि एका° r, °देवीन्व एका° b, °देवान्य एका° f, °देवान्यिका° hr¹.—पराख्यतः hm¹r, पराणि तु b fkr^dr¹.—The end of the *varga* is here marked by ७ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.

^b This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29-36^{ab}) belonged to the original text of the BD, is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmane dadyāt*) while the words *sarvāsv atriṇ kecana* are probably due to 32^{ab} (*rājñāḥ prati ca tat sūktaṃ babhāsa iti kecana*). In the second place, the four *vargas* 6-9 have, in hd, only six ślokaḥ (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b.

^d Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

8. Detailed account of RV. 41-43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52-61). Iḷā, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut. v. 42. 3*) Savitr (*is praised*), Śaunaka said

प्रेति इलाभीत्युचि तु सुता १, प्रेतिकाभीत्युचि तु सुता m^1 , प्रेतिकाभीत्युचि तु संसुता *hd.* प्रेतोद्गाभीत्युचि तु संसुता r^2 , प्रेतोलामि न च्वा सुता $br^2r^6r^1$, प्रेतोलामि न च्चसुता $f-37^{ed}$ in Bm^1 only — उदित्युचि तृतीयाया m^1 , द्वितीयया^१न्यया सुतः १, द्वितीयाया मविता शौनको व्रवीत् *is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in b*

* Cp Sarvānukramani on v 52 *mārutam ha tat (ha=4 tat=6)*

38 The triplet 'Invoke' (*upa v 42. 7-9*) is addressed to Brhaspati; the next stanza (*v 42 10*) is addressed to the Maruts, 'Praise him' (*tam u štuh v. 42. 11*) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra sūstutih v 42. 14*),

hm^2bfk have no यो (the pratika of v 42 10), which makes the first pāda one syllable short. I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वार्हस्यस्युचो यो. makes the first pāda end in the middle of तुचो — रौद्री तु A, रौद्री स्यात् *fk*, रौम्यात् *b*

B 39 the deity is variously stated by Śaunaka and other teachers Śākapiṇi (considered) Ilaspati, Galava Parjanya-Agni,

39^{ab} is found in bkm^1 only there is no reference to it in R (though some of his MSS must have it) — °रिता m^1k , °रिता: *bf* — इळस्यति: *hd.* इळस्यति: *r.* इळस्यति m^1 , इळस्यति *fk*, इळस्य *b*.

40 Yaska^a thought Pusan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara 'This' (*eṣah v. 42. 15*) is addressed to the Maruts, 'Together' (*sam. v. 42 18*) is addressed to the Aśvins^b.

मासुत्वेष समाश्विनी Am^1bfk , मासुत्वेषसमाश्विनम् *r.*

^a RV. v. 42 14 is not commented on in the extant text of the Nirukta ^b The Sarvānukramani gives no details about RV. v 42 except on stanza 11 *ekadafi raudrī*

41 'Adhvaryus' (*ādhvaryavaḥ v. 43 3*) is addressed to Vāyu; 'The ten' (*daśa: v. 43. 4*) is addressed to Soma, while that which follows (*v. 43. 5*) is addressed to Indra.

B The following (6) 'They deck' (*añjanti. 7*) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha- 8*) praises the Aśvins

ऐन्द्री परा तु या hm^1r , ऐन्द्रर्गसाविति $r^b r^1$, ऐन्दुगसावि ते b , ऐशुखे सावि ते f , ऐडमुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—घर्मं $m^1 b$, धर्मं fkr .—परा-
जन्ति r , पराजन्त्य° bfk , पराजन्ति m^1 .— 41^{cd} in Bm^1 only.—The end of the *varga* is here
marked by ८ in bfk , not in hdm^1 .

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{cd}) the celestials (*divaukasah*)^a are praised.

प्रेति वां r , प्रति वा b , प्रत वा fk , प्र तव्यसः m^1 .—पूपणं चोर्द्धर्चं b , पूषणं चोर्द्धर्चं f , चोर्द्धर्चो k , पूषणं वार्धर्चो m^1 , पूषणं या चित्वर्द्धर्चं r .—सुता एति r , सुताविति bfk , सुवा-
विति m^1 .—This śloka is found in Bm^1 only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśoc marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati^a,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43^{ab} in m^1 follows 45^{ab} .

^a The Sarvānukramaṇī gives no details for v. 43.

B 44. 'Him as of old' (*taṃ pratnathā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा देव्दिन्द्री वा r , सोमी वादेव्दिन्द्री वा fk (ना k), सोमी वा देव्दिन्द्री वा b , सोमी वां दिन्द्री वा m^1 .—प्रजापतेः $bfk r$, प्रजापते m^1 .—कौपीतकिः $b r$, कौपीतकिः fk .

^a There is no statement about this stanza in the Sarvānukramaṇī. ^b That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prajāpatyāny anruktāni parokṣa-vaikṣodevāny avadhīyante*.

B 45 Among these it is spoken of as the third^a after it comes the (hymn) 'I invoke the gods' (*devan hune* x 66)^b

In the couplet 'The Spouses of the Gods' (*devanām patnih* v 47 7, 8) the spouses of the gods are praised

इदं परम् r इदं पुरम् bsk, इदं पुरा m¹—°रिति तु hm¹r °रिति च bsk—The end of the *varga* is here marked by ॐ in hbf not in m¹k

^a That is I suppose according to its position in the RV it is second in the order in which the Brāhmana enumerates them (see above 44 note ^a) ^b That is Kaus tuki afterwards (in xiv 9) enumerates three hymns which are directly (*pratyaksam*) addressed to the All gods viz PV x 65 x 66 x 36 x 66 corresponding to v 44

10 Deities of RV v 51-60

46 And with three^a of the four^b (beginning) 'This' (*ayam* v 51 4-7) Indra Vayu are praised while 'O Vayu, come' (*vayav a yuh* v 51 5)^c (praises) Vayu (only)^d With the stanza 'The car (*ratham* v 56 8) is here praised Rodasi whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f

वायवा याहि hd m¹ वायवृष्णीति b वायवृक्षेति r वायु वृष्णीति f वायु वृष्णीति k—
नृचा f लृचा b वृचा r लृचि m¹ नृच hd—यस्मा b r यस्मा fkd यस्मात् hm¹—Instead of this *tristubh* r¹r⁴r⁶ have a *sloka* which m¹ has in addition to it

अथ चतुर्णामिति च इन्द्रवायू¹ त्रिभिः सुती ।

वायवा याहि [वि] वायु² रथ त्विति³ तु रोदसी ॥

¹ °युम् m¹ °यु r¹r⁴r⁶ ² m¹ वायुर्द्वितीययान्त्येकार r¹r⁴r⁶ ³ रथ लृचि m¹ रथान्विति r¹r⁴r⁶

^a For *stribhik*

^b For *catasram* The *iti* should follow *ayam* not *catasram*

^c Here R has in connexion with his corrupt reading *ṛkka* *iti* one of his marvellous references to the PV (VII. 37 4 where the word *ṛkva* occurs)

^d The Sarvaṅkramanī makes no statement about these stanzas

^e Cp 47

^f The Sarvaṅkramanī has no statement about this stanza

47 But in the (stanza) 'Hither, O Rudras' (*a rudrasah* v 57 1) the host of the Rudras is praised^a Now this is the name of the host of the Maruts they are called Rudras

°क्षेतन्नाम Abk °क्षेत मोम f °क्षेतन्ना m¹, °क्षेते नाम्ना r—श्रुता A, सुता B

^a There is no reference to this stanza in the Sarvaṅkramanī

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhik*: v. 60. 8)^a.

०धिरचं m¹ b¹ r¹, ०धिरचं fk, ०धिरियं hd, ०धिरिमौ r.—चोमाव० hdr, चोमाव० bf, चोमाव० r⁵ r¹.—48^{ed} in the text follows the reading of Δm¹; in B (also m¹) the line has the following form:

यदुत्तमे वृचिर्धर्च ईळिऽपि संसृती वृचि (b, वृचि m¹ fkr) ।

^a Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iṣe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dr̥ce*: i. e. 1^{ab}, 6^{ed}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8^d, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyaṃ ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मध्यमा m¹ r, माध्यमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm¹ only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m¹ it is marked after ०मध्यमौ (48^b), after which that MS. adds the B form of 48^{ed}.

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him^a.

दाभ्यो all MSS. and b, दाभ्यः Sarvānukramaṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.² vol. ii, p. 45.—श्रुतः hm¹ rñṣ, श्रुतिः b fkr⁵ r¹ n(gh).—राजाचिम hds, राजचिम m¹, राजर्षिम n, राजर्षिर् br, राजर्षेर् fk.

^a This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śyāya, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थं hm¹rns, कार्यवन्तं bkr³r¹.—°लिः स्थितः fkr, °लि स्थितः hm¹bs

^a Sijana on RV v. 61 speaks of him as atri-kula-nandana

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भगवत्तं hm¹frs, भगवन्तं bkn.—ज्ञावाश्वया° hm¹r, ज्ञावाश्वया° r, ज्ञावाश्वस्त्वा° s, ज्ञावाश्वस्त्वा° n—55^{ad} is omitted in br¹r⁴r⁶

53. who had been gladly taught by his father all the Vedas with their members (*anga*) and subordinate members (*upānga*) Then Arcanānas having gone with his son, performed the sacrifice for the king

This sloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm¹rbfn, यज्ञेऽथ sadguruśisya (one MS यज्ञे च)

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice. 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m²—The end of the *terça* is here marked by ११ in b, not in hdm¹fk It is marked by ११ in h (not in d) after भार्यया (59^b), and after 58 in f

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣaḍguruśiṣya, u (and, I believe, m², but I have not specially noted the reading of that MS.), त महमहं f^k, ते पुत्रीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣaḍguruśiṣya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अविपुत्रो m¹fkr^g, अविपौत्रो n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Niti-majjari MSS. ^b As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)^a of the Veda ; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.

नी तु m¹n^g, नी हि fkr.—वेदसां वा m¹rn, all MSS. of Ṣaḍguruśiṣya but two (which have देवसां वा), न्वेदसां वा f, वेदसां वा k.—तथा m¹fkrn, three MSS. of Ṣaḍguruśiṣya, यथा four MSS. of Ṣaḍguruśiṣya.—अपिर् g, अपि fkm¹, अपिं rn.

^a This emendation, which I made in Ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. ^b Vasukarṇa ; cp. my explanatory note on Ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note ², would read *ṛṣiṃ mantradṛśam*, but the two words in agreement would be tautological. ^c Cp. Ṣaḍguruśiṣya, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm¹r, प्रावीचत्तथा r²r⁰r², प्रावीचत्वश्च f, प्रावीचतश्च k, प्र चन च b ; the whole line in Ṣaḍguruśiṣya runs : इति तद्वचनं युत्वा प्रत्याचष्ट मुनिं नृपः ।—नेव hm¹r³g, नी न brn, नी न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl

वृत्ते यज्ञे *hrs*, वृत्ते यज्ञे *m*¹, यज्ञे वृत्ते *bfkn*—कन्याया *hdm*¹, कन्याया *bfkrns*—
निय न्यवर्तत *m¹rns*, निय न्यवर्तत *hd*, न स्र निवर्तते *fkr²r²r²*, न स्र निवर्तते *b*.

61 So these two returned, they both met

B Śaśiyasī and Taranta and king Purumilha

ततस्त्री *Am*¹, ततश्चु ती *bn* ततश्चु तो *fk* ततः शुतो *r²r²r²*—निवर्त्यायु *r*, विवर्त्यायु
hd, निवर्तेत *Bn* The emendation निवर्तेताम् is based on the reading of B, on the
necessity of a dual middle form, and the assumption that in A the second त dropped
out, and that निवर्ताम्^o became corrupted to निवर्त्यायु, as a gerund seemed required
for the construction, and आयु is often used thus (see index of words sub voce *āśa*)
Then °मावेवा^o became तावेताव^o, which is very pleonastic after ती तु, the causative for
the simple gerund is also clearly wrong—नुमावेवामि^o *b*, उमावेवामि^o *n*, उमावेवापि
fk, तावेतावमि^o *hdm²r*—61^{ab} is altogether different in *Sadguruisiya*.—61^{cd} is found here
in *m¹bfkn*, in A this line appears at 80^{cd}, where it is repeated in *m¹*—61^{cd} is not in
Sadguruisiya

62 Now the two kings Taranta and Purumilha were seers,
sons of Vidadaśva These two kings themselves paid homage
to the two seers

वेददश्च्युपो *rn*, वेददश्च्युपो *fk*, वेददश्च्युपो *b*, वेददश्चिमी *Am*¹: the *Sarvānukramani* has
वेददश्च्यो, the form of the name in the RV. is वेददश्चि, while वेददश्चिन् is not found
elsewhere—नृपती *m¹br*, नृपतिः *hr¹r¹r¹k*, नृपति *f*.

63. And the king (Taranta) showed the seer's son to his royal
consort; and with Taranta's approval she gave manifold wealth,

त नृपः *hm¹r*, वे नृपः *bfkr²r²n*—तरन्तानुसता चैव *Am*¹ (°वं *hd*), तरन्तानुसतेनैव
bfk—मादाद् *m¹fkrns* अदाद् *hd*, आदाद् *b*—The end of the *varga* is here marked
by १२ in *bfk*, not in *hdm*¹

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī
B Father and son, (thus) honoured by the institutors of the
sacrifice, went to their hermitage to Atri

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m¹fk, °वानिमां r, °वांसु तां Ṣaḍguruśiṣya.—अथहं r, Ṣaḍguruśiṣya, अथाहं m¹, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form तुल्यरूपानिवात्मनः Am¹bfrk², तुल्यरूपान्महात्मनः rRṣ.—64^{cd}-67^{ab} are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{cd} is not found in Ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के षेति hḍ, केवेति bfrk.—रद्रसूनुनवुध्यत Ḍ, रद्रपुत्रानवुध्यत ṣ, अषित्वानन्ववुध्यत br, अषित्वानन्ववुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्वुद्धा r¹r³r⁴r⁶, इत्याभिर्वुध्वा hdm¹, इत्यादिभिर्वुद्धा ṣ, इत्यग्निः षड्भिः bfrk.—तांस्तथा hḍr, तांस्ततः b, तांसुतः fk, तानृषिः ṣ.—अतिक्रमं rṣ, अचिक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अषिर् ṣ, तं मेने ह्युषिर् hḍ, तं मेने m¹ (I have not noted whether अषिर् or ह्युषिर्), तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pṛṣni (the Maruts) as they went along,

यत्न fkr, यात्न r¹r⁴r⁶, यत्न hdm¹, यत्न s, यत्न b —यत्न hfkrs, यात्न A.—69^{cd}, 70, 71^{ab} omitted in n —सुत्या तथा hbfk, सुत्यानया m¹r—71^{cd} omitted in Sadgurusīya —The end of the *varga* is here marked by १३ in m¹bfk, not in hd

14. Story of Śyāvāśva (continued).

72 taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य s, अमुच्य ते स्वकण्ठेभ्यः r⁵, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य सूकवेभ्यो b The line in Sadgurusīya runs: अथास्व मरुतो वचमान् स्वचोभ्योऽवमुच्य ते —तदा ददु hm¹r, ददुस्तदा bkn, तदुस्तदा f—मुमहा-
यशाः nss, तु महायशाः hm¹r, मुमहातपाः B —Sadgurusīya has an additional line after 72^{ab}, and Śāyana another after 72^{cd}

^a Śāyana on RV v 61 17 quotes 72^{cd}-79^{ab}

73 went in thought to the daughter of Rathaviti. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathaviti,

स सद्य ऋषिर् hdk, Sadgurusīya (w¹), स सद्य कषिर् f, स संध ऋषिर् b, स सत्यसृषिम s, प्रादुर्भूतयिम n —प्रवच्यन् As, सदेच्यान् b, देषान् k, देषां (नथ^o) f, विवधू rs

^a Sieg, p 53, note ¹, wishes to read *rsim*, but this is against the MS evidence, and unnecessary

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam* v. 61. 17, 18); and to her (Night) who did not see^a Rathaviti, he discerning (him) with the eye of a seer,

°थ्याभ्या Anss, °त्यग्भ्या b, (स्त्रोम)मृग्भ्या f, (स्त्रोम)मृग्भ्या k —दीत्ये hm¹rss, दूत्ये r²r⁵s, देवी b, दिवी f, दिवी k —न्ययोजयत् hm¹r, न्ययोजयेत् bfk, न्यवेद्यत् nss —
तपस्यन्त hm¹rs, अपस्यन्त s, अपस्यन्ती br²r⁵, अपस्यन्ती fk

^a Cp Sieg p 53 note ², and p 57, line 2

75 said, 'Here he dwells' (*esa kṣeti* v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm¹r —प्रचोदितः hrfkss, प्रचोदितः b, प्रयोदितः n

^a Cp RV. v 61. 19 *esa kṣeti rathavitiś . . . parvateso aparitāh*

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दारभ्यं hrsk, दारभ्यं b, दारुभ्य s, दातुम् ds.—स्वितः hdm¹r, स्वित्वा Bns.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹rs, संयोगम् bfkns.—प्रत्याचचि यत् s, प्रत्याचच यत् hd, प्रत्याचक्षि यत् m¹bfk, प्रत्याचचीय four Ṣaḍguruśiṣya MSS., प्रत्याचिचिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm¹rks, म वै मे b, मे मा स्र ns.—क्रुधः Bss, क्रुधः n, क्रुधाः hm¹r.—स्वयमृपिः hm¹rnss, स्वयं चर्पिः kr²r⁶r⁷, स्वयं चर्पि f, स्वयं चर्पिः b.—भगवन्पुः hm¹rs, भगवन्पुः fkn, भगवान्पुः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुपामित्थिदम् hrs, क्षुपामित्थिनम् ns, क्षुपा तेऽस्विति B.—पूजचित्वा स्वयं hdm¹, पूजचित्वाथ तं bfk, चार्चनाना स्वयं r¹r⁴r⁶.

^a 79^{cd} appears in a modified form in Ṣaḍguruśiṣya: the better reading there is *pādyaṛghyamadhuparkam* (instead of *pādyaṛghyaṃ madhuparkam*) because *pādya* and *arghya* are different honorific gifts; cp. AGS. i. 24. 7: *viṣṭaraḥ, pādyaṃ, arghyaṃ, ācamaṇiyaṃ, madhuparka, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīlha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*riena* : v. 62-72) are addressed to Mitra-Varuṇa.

शुक्रम् hdrks, शुक्रम् b, शुक्लाम् f — अजुञ्जे hm¹r, सोऽजुञ्जे b, सोऽनुयञ्जे k, सोऽनुयञ्जे f.—80^{cd} occurs as 61^{cd} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp note on 56) would have the normal number of five slokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm¹

^a Sieg, p 54 note ⁵, wishes to read *śuklam* for *śukla*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS has), while there is no reason why a familiar word like *śukla* should have been changed to *śukla* ^b Cp *Sarvānukramanī* on RV v. 62: *matravaranam vai tat* (vai=5, tat=6)

16 RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanīṣat*) praise consisting of five^a stanzas (v. 78 5-9) with a view to childbirth

गर्भार्थं hd, गर्भार्थां fbkr — पञ्चो^० hm¹r⁵, पञ्चसू^० fr, पञ्चसू^० bk

^a Cp *Sarvānukramanī*: *antyaḥ pañca garbhāśūviny upanīṣat* Sadguruśiṣya, with reference to this, remarks (p. 122) that *upanīṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadīṣatvāt*). According to Śāyana the last three stanzas only (7-9) are *garbhāśūviny upanīṣat*. Aufrecht, in his abstract of the *Sarvānukramanī*, has '5-7'. this should be corrected to '5-9'.

82^{cd}-84. There is a sacred tradition (*śruti*) that the seer^a after incurring seven failures (*aparādhān*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king^d cāṣṭīṅ him, in a trough (made) of a tree (*vṛṣadroni*)^d, into a chasm (*rbīsa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* · v. 78).

82^{cd}. सप्त ह्रस्वापराधान्वे r¹r⁴r⁵, सप्तह्रस्वोऽपराधान्वे hdm¹r⁵, सप्तह्रस्वोऽपराधे तु r, सप्तह्रस्वोऽपराधे तु b, सप्तह्रस्वोऽपराधे तु fk.—83 अयिः हतो r, अयि हत्वा hdm¹, अयो हत्वा r², अयिहतो fkr⁵r⁷, अयिसाता^० b — वे श्रुतिः hdr, नः श्रुतम् bkr⁵r⁷.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताग्रमे f, तताग्रम् k.—84 अयोसे ना r⁴r⁶, अयोसे ह b, अयोस्ते ह fk, अयोन्वे ह r⁵r⁷, अयि से ह hr, अयि स्नेह d, अयि चेह m¹.—स्वतं hm¹r¹fk, स्वितं b, स्वतो (स्वतो) hm¹r⁴r⁵—अभारतः hdy, अश्वमेधः A

^a That is, Saptavadhri, the seer of RV. v. 78. ^b This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' ^c That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Ásvins* are described as releasing Saptavadhri by *rending a tree (erksa)*. ^e This word occurs in the preceding stanza (v. 78. 4), where the *Ásvins* come to the rescue of Atri in a chasm (*rbāsa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the *Ásvins*^c.

B This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)^d.

85. समुद्धृत्य hm¹bk, समुद्धृत्य f, समुद्धृत्य r.—वृचः स्वस्त्रिय m¹, वृच स्वस्त्रिय hd, चिच-
स्त्रिय b, चिच स्वस्त्रिय fk, चिचस्त्रिय r⁶r⁷.—गर्भार्थं hdm¹, गर्भार्थं bkr⁶r⁷.—स्वप-
तस् hm¹rb, रूपतस् r⁶r⁷, सप्ततस् f, तपतस् k.—86. ज्ञेये स्वधिभ्यामितरे ऋची hm¹r,
ज्ञेयावधिभ्यामितरौ वृची B.—86^{cd}=viii. 66^{ab}. This line is wanting in A, but is found
in m¹ as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m¹
or hd (as the line is wanting in these two MSS.).

^a The versified story told by Sāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Ásvins*. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The *Ásvins* are invoked in these two stanzas. ^d Cp. *R̥gvidhāna*, ii. 17. 1^{cd}-4^{ab}, quoted by Śaḍguruśiṣya, p. 123.

17. Deities of RV. v. 79-87. Kḥilas.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्त्वात् m¹, तत्तस्यात् b, तत्त्वस्या fk, तत्तस्यास् r.—जरायु^o bm¹, जरायु^o fk,
जरायु^r.—This śloka is not found in A, but m¹, as well as B, has it.—87^b=iii. 76^d;
iv. 18^b; vi. 94^b; viii. 62^d.

^a That is, this aggregate of five stanzas (*tad* in 86^d). ^b That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words. ^c Which occurs in RV. v. 78. 8. ^d Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* v. 83) Parjanya is praised; but in 'Verily' (*bat* v. 84) the Middle Earth^a is praised.

अहेति वै A, अहा वद B—वक्ति त्वस्मिन् A, तु वक्तियेति B—सुता B, तु वाक् A

^a In Nirukta xi 37 (on RV v 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthanā strīyah* xi 22-50), see Naighantuka v 5

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* v. 82 4) destroys evil dreams

'Forth to the sovereign lord' (*pra samrāje* v 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī*: v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशनी kr, द्रुचं दुःस्वप्नप्रशासनम् m¹—°राजे इंद्रा° hdb, °भ्राज इंद्रा° fk, °राजे पद्मम् r—इन्द्राग्नेन्द्रा° hm¹B, पद्मेन्द्रा° r—°प्रमुत्तरम् hm¹r, °प्रमुच्यते r²r¹, °गन्धमुच्यते f, °गन्धमुच्यते k, °प्र उच्यते b—89^a is not found in A, but m¹, as well as B, has it

90. The following hymn 'Forth' (*pra* v 87), the last (of the Mandala), is addressed to the Maruts while making incidental mention of Visnu (*viṣṇu-nyanga*).

B It is called *Evayāmarut*^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na*: vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णु नगं m¹, विष्णुन्यङ्ग b.—उत्तमम् hr², उत्तरम् dbfkr—नेद्रे fb, नेद्रे k, नेद्रे r.—90^c is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn

^b That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB vi 30 15 and the comment, on that passage, of Sayana, who remarks that, at the midday libation, instead of the *Evayāmarut* hymn an Indra hymn, '*dyaur na*' (vi 20), which makes mention of Visnu (*viṣṇu-nyanga*), should be substituted

91. But the hymn of Fortune (*śrīśūlta*)^a is a benediction. the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāḥ*) in it.

°वादसु hm¹r, °वादी स्वात् bkr², °वादी स्वा f, °वादास्य r⁶r⁷.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r⁶r⁷, स्त्रीपुत्राणां kr⁽²⁾.—पट् bkr⁶r⁷r⁴r⁶, तु hdr.—तस्याद्वा° hm¹r, तस्याद्वा° r¹r⁴r⁶, स्वाद्वा° bkr², (no तत्).—लक्ष्म्यपनुदम् hm¹r, °लक्ष्म्यपनिर्नोदः r¹r⁴r⁶, °लक्ष्म्यापनिर्नोदे bf, लक्ष्मीं पतिर्नोदे kr², °लक्ष्म्यपनिर्नोदे r⁶r⁷.—तत्र A, तत्र B.—The end of the *varga* is here marked by १७ in bkr¹, not in hd.

^a This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Müller, RV.² vol. iv, pp. 523–528, where it has twenty-nine stanzas; the first fifteen with a commentary. In R̥gvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, R̥gvidhāna, pp. xxi, xxii.

^b This must refer to the six khilas which follow the *śrisūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāvīśat* (four stanzas), (2) *cikīto yasya nāma* (five stanzas), (3) *mayi śleṣa mā vadhīḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbha yonim* (seven stanzas), (6) *agnir etu prathamo devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *caḥṣṭ ca*.

^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnīḥ* for the attainment of sons.

^d Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jīvapuṭra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jīvapuṭra^c (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) ‘Flow together’ (*saṃ sravanti*)^d various kinds of females having milk are praised together.

प्रजावल्जीवपुत्रौ hdm¹, प्रजावल्जीवपुत्रौ r¹r³r⁴r⁶bkr², प्रजावान् जीवपुत्रो r, प्रजावान् जीवपुत्रा r⁵. °पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्तुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—यद्यस्त्रिन्यः r, यद्यस्त्रिन्य b, पद्यस्त्रिन्य bk, यद्यस्त्रिन्यः hm¹r³r².—संस्तवन्तीति hdm¹r¹f, संस्तवतीति k, संस्तवतीति b.—92^cd-102 are omitted in r¹r⁴r⁶.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jīvapuṭrābhyaṃ haikē*; cp. Stenzler’s note, p. 34; Meyer, R̥gvidhāna, p. xxv. ^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: ‘*ā te, sapta, prajāvān, garbhārthāśistutiḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. ^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agnīś, pañca, jītaputra, āgnī-rārunam. The first stanza is quoted by Stenzler critical notes, p 48, and the first two are quoted in Paraskara GS 1 5 11. The first is almost identical with AV 11 23 2. Cp Meyer, Rgvidhāna, p xxi, Indische Studien, v 315. ^a As all the MSS agree in reading *sam svarantī* ¹st, this may be a various reading of the pratīka, and not a corruption of *sam svarantu* ¹st, but the Kashmir MS of this khila has *sam svarantu* as well as AV 11 26 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. 11 26 1-5 the first three in a different order (2=AV 1, 3=AV. 2)

93. In benedictions ^a, in (enumerations of) technical names, in leading ritual forms ^b, a deity is incidentally mentioned (*nīpāta-bhāḥ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*)

°संस्वाप्तु देवता hm¹b, °सस्वा तु देवता fkr², °संस्वाप्तु देवता: r — °वाक्यात् m¹br,
°वाक्या hdr³fkr² — 93^{ab} = 11 82^{ab}

^a Such as the *śrisukta*, in which Agni is incidental (see above, 91)

^b Cp.

above, 11 82

94 (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fk, मन्त्रप्रयोगमन्त्राणां hdm¹r³ — °धा-
यकाः br, °धानकाः r², °धा - काः f, °धानका k, °धानिकाः hdm¹r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinivaya*), as the *Brāhmanas* and *Sūtras* do

95 Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*sam-vijñāna*), may express what is secondary (*guna*)^a.

गुणाभिधायकानि r, गुणभिधायकानि b, गुणाभिधायनानि hm¹f — सविज्ञान°
hm¹bf, सविज्ञान° r — 95^{cd} is omitted in k

^a For instance, *Jātavedas* might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp *Nirukta* vii 13 *yaś tu samvijñāna bhūtam syat prādhānya stut*

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a: this is (to be) understood.

प्रधानगुणभूताः स्युर् r, प्रधानगुणभूता स्युर् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सचं MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति चः श्रुतम् Ṣaḍguruśiṣya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimañjarī (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bns, जगामाशरीरिणी hdm¹rfsk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)^a.

तदासुर् hdm¹s, तदास्युर् b, तदाच्यम् f, ददाच्यम् kn, तद्वाभ्याम् r.—प्रास्यद् s, प्रास्य hdm¹r³n, प्रास्यं fkr², प्राच्यं b, प्रास्यं r.—चिभ्यो hdm¹rfsk, चिभ्यां b, चिपो n.—अङ्गारिष्वङ्गिरा hdm¹r³s (Nirukta iii. 17), अङ्गारिभ्योऽङ्गिरा rn, अङ्गारिभ्योऽङ्गिरा b, अङ्गारचाङ्गिरा kr², अङ्गारसाङ्गिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgārā āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुती s, प्रजापतिं सुती n, प्रजापतिं तु ती b, प्रजापतिस्तु ती hdm¹rfsk.—दृष्टा दृष्टा bfrn, दृष्टा दृष्ट s (two MSS.), दृष्टा तुष्टा s (one MS.), दृष्टा द्रष्ट k, दृष्टा दृष्टा hdm¹.—भवेद् hm¹r³bfn, भवस्व s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह s — प्रत्यभापत hfkrd, भापमाणां तु s, भापमाण तु hdm¹—The end of the *varga* is here marked by १२ in m¹bfk, not in d

Mandala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102 Brhaspati was the son of the seer who was born from the coals (Angiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹fbr^bn, विदधीति hdk

* As the account of the sixth Mandala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Mandala coincides with the beginning of a *varga* in the BD

103. and who was a preceptor among the Maruts, was (thus) the grandson of Angiras. Now this sixth Mandala is stated to be his and his sons' s.

मरुत्खासीद् r, मरुत्खासीर् b, मरुत्ससि fk, मरुत्ससि hd, मरुत्वति m¹.—गुर्यस्य r, गुरीर्यस्य hdm¹, गुर्यस्य fbk, गुरीर्यस्य r²r³, मुदव्यस्य r¹r⁴r⁵.—सपुत्रस्य तु तस्येद fbkr, ससपुत्रस्य तस्येत्न A.

* Bharadvāja is the seer of the great majority of the hymns of Mandala vi, a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104 In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba*: vi 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्विंशदेवाच r⁵, एकान्विंशदेवाच b, एकान्विंशदेवाच fkr², एकान्विंशतिथैव hdk, एकान्विंशतिथैव m¹.—देवो यो A, द्वौ देवौ B

^a This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

नू मे *h d r*, न म *m¹ r¹ r⁴ r⁵*, न्त म *b*, च म *f*, त्व म *k*.—सृते *br⁵*, सृती *fk*, तु ते *hm¹ r*.—106^{cd} is omitted in *fk*.—The end of the *varga* is here marked by २० in *b*, not in *h d m¹ fk*.

^a 106^{ab} is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad itī tv eṭe vaiśvadevyāṃ rcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādāśyau vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramaṇī: *dvītyāindrī vṅgntyas ca pādah*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsarāṅśaḥ*: vi. 37. 3) Vāyu and Indra are praised together^a.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्रश्च संसृती *hm¹ r*, इन्द्रवायू सह सृती *br⁵ r⁷*.—107^{ab} omitted in *k*.—चात्र *br*, चात्र *m¹ f*, omitted in *k*.—107^{cd} is found in B and *m¹* only.

^a There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra^a.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya āmayat*: vi. 45)^b is (in) praise of Bṛbu^c.

108^{ab} is found in B and *m¹* only.—य आनयदिति त्वस्र A, शरीरं चक्षुरित्यस्रं *m¹ r b f k* (चक्षुर् *b*, वक्षुर् *fk*).—तृचोऽधीति वृषसृतिः *A m¹*, तृचोऽधीति वृवोः सृतिः *r*, त्रिचे वीति त्रिवासृतिः *b*, तृचे ताति वृवासृतिः *f*, त्रिचे तात ववासृतिः *k*.

^a The Sarvānukramaṇī makes no mention of this triplet. ^b The reading of B (*śarīraṃ cakṣur ity asyaṃ, tree 'dhīti bṛbustulīḥ*) would mean: 'The body (is praised) in

the stanza "The eye" (*cakṣuḥ*), in the triplet "above" (*adhī*) there is praise of *Dṛṣu*^a *Cakṣuḥ* is the pratika of the khula which precedes RV. vi 45 In Aufrecht's RV. (p 676 f) it contains three stanzas But in the Kashmir collection of khilas (ii 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV vi 45), and in the Anukramanī at the beginning of Adhyāya ii it is described with the words *cakṣur, aka (= ekā), atmastulīḥ* ° Cp Sarvānukramanī-
īpce 'nīye brh̄as tal s̄ā dāratam

109 And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kīlāyam* · vi 47 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितर kr, पितर hb पितरः d — शयुञ्ज hm¹r, मंयुञ्ज b, वायुञ्ज fk — वृचस्थान्ते m¹, वृचस्थान्ते hdr, मूकस्थान्ते B — स्वकन् B, स्वयम् hdm¹r — °ति तु सौम्यः पञ्चर्च उत्तरः hdr¹r²r³m¹, °त्येताः पञ्चर्चः सौम्य एव वा bkr

^a The *seer* of RV vi 44-46, 48 there is nothing in the last *pāda* of 45 to indicate that Śamyu's father is praised Śaṅgurusīya, however, remarks that according to a Vedic authority *Dṛṣu* was a relative (*bandhu*) of Śamyu ^b That is, the group of Indra hymns ending with vi 46, cp above, v 105. ^c The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47 1-5, on the other hand the wording of B (*etāḥ pañcārcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramanī: *pañcārcaḥ saumyaḥ*

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmana)^a they are stated to be Anupānyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}. — इन्द्रस्यैन्द्रो b, इन्द्रस्यैन्द्रा f, इन्द्रस्यैन्द्रा k, इन्द्रस्यैन्द्रो r, इन्द्रस्यैव m¹. — निपातोयाः b, निपातोयाः fk, निपातेन m¹, निपातोऽय r — सूयन्ते b, सूयन्ते m¹ fkr — 110 is found in B and m¹ only.

^a In AB iii. 39 1 it is stated that the four stanzas RV vi 47. 1-4 are to be repeated as anupānyā stanzas to Indra *svādus kīlāyam madhūman utāyam īndrasyaīndrīr anupānyāḥ samatā*

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Brhaspati, the last verse (*pāda*) Indra

वृतीयञ्ज लिङ्गम् hm¹r¹r²r³, वृतीयोऽर्थादिङ्गम् bfk, वृतीयोऽर्थात्त्रिङ्गम् r — The end of the *varga* is here marked by २९ in bfm¹, not in hdk

^a 111^{ab} is quoted by Ṣaḍguruśiṣya on RV. vi. 47. ^b The reading *ṛṣiyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vidvaṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāvavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm¹, पदं यत्त b, पदं यत्तद् f, पदं यत्त k.—ऋचक्षु तिस्रक्षु hdm¹, ऋचस्य तिस्र b, ऋचस्य तिस्रो f. —With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS, ii. 6. 5; Ṣaḍguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{ca}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Ṛṇapāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛṣni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{cd} and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m¹:

113^c. त्वृचः परो b, त्वचः ॥ पुरो f. —मारुतः bfk. —पृश्निसूक्ते b, पूश्निसूक्ते f, पूष्णिसूक्ते k. —In hdm¹ the whole pāda reads आदित्यो वा मरुतः पृश्निसूक्ते । आदित्यो वा being taken from 114^a.

113^d. हृचः परो b, हृचा परो f. —वैश्वदेव fb, वैश्वदेवं k. —In hdm¹ this pāda reads प्रगाथस्त्वच वज्रदेवतोऽक्ष्यः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇī: *ṛṇapāṇikaṃ pṛṣnīsūktam*; see Ṣaḍguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Prśni (22)^b.

114^a. वा स्याद् *fb*, वा सा *k*—This pāda in *hdm*¹ reads आ मा पूषन्निति पीण्य-
यतस्रस्=114^b.

114^b आ मो पूषन्निति पीण्ययतस्रः *b*, आ मो पूषन्निति पाण्याय तिस्रः *f*, च मो
पूषनि स्ते पाण्याय तिस्रः *k*—This pāda in *hdm*¹ reads वृचः परो मासतः पृथिवीकृते=113^c.

114^c. तत्र विद्यात् *fk*, तत्र विद्याद् *b*—This pāda in *hdm*¹ reads आदित्यो वा
मासत एव वा स्याद्=114^a.

114^d अत्तरयुभ्योः *b*, युत्युलोः *f*, युलोः *k*.—कीर्तना पृथये च *b*, कीर्तिता प्रियायये
च *fk*.—This pāda in *hdm*¹ reads अन्त्या बुभूकीर्तिता पृथयो वा ॥—The end of the *varga*
is here marked by २२ in *hbf*, not in *dk*.

* The only practical difference between the above statements about RV vi. 48 and
those of the Sarvānukramanī is, that in the latter the option of *lingoktadevatā* includes
stanza 13 Cp. BD vol 1, p 122, note ⁶ ^b Sadguruśiṣya remarks that the wording of
the Sarvānukramanī, *antyā dyāvābhūmyor vā prāner vā*, is in imitation of another Anu-
kramanī the passage meant is undoubtedly BD v. 114^d

23. Deities of RV. vi. 49-52.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-
52) are addressed to the All-gods: the second stanza (vi. 49 2)
(praises) Agni, and the fourth (49 4) Vāyu, then the fifth (49 5)
the Aśvins, but the seventh here praises Vāc (49 7), the eighth
49. 8) Pūsan, the ninth (49 9) Tvastr, 'Of the world' (*bhuvanasya* .
49. 10) Rudra, then the two next (49 11, 12)

116 सौत्यृक् तु सप्तमी *hdm*¹, सौत्यृक् यावीरवी *b*, सौत्यृक्वावीरवी *fk* (*ie* पावी-
रवी, the pratika of vi. 49 7)—^aथोत्तरि *hdm*² *b*, ^aथोत्तरम् *k*.

117. are addressed to the Maruts. (With) 'Who the spaces'
(*yo rajūmsi*: vi. 49. 13) the seer sang of Viṣṇu ^a. 'To' (*abhi*:
vi. 50 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50 8) is ad-
dressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni
(9) as well as to the Aśvins (10) (beginning) 'And' (*uta*. vi. 50.
9, 10)^b.

माहृत्यो यो *hd*, माहृत्यो यो *b*, माहृत्यो यो *m*¹, माहृत्यो (no यो) *fk*—जगावृषिः *hd*,
जगावृषिः *m*¹, जगावृषिः *b*, जगावृषिः *f*, जगावृषिः *l*.—अभ्येन्द्रोति स *b*, अभ्येन्द्रोति च

f, अग्नीद्रात्रि च k, अहिर्बुध्याकं hm¹, अहिर्बुकं d.—रोदस्वामियुताग्नी b, रोदस्वामियुताग्निनी hdf, रोदस्वायेयुताग्निनी k, रोदस्वामियुताग्निनी m¹.

^a The Sarvānukramaṇī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *agneyī* and *āśvini*, it is probably meant—*dehātī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as *Rodasī* is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agnīparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya b. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो चोदु त्वद् b, सौर्यो चेदु त्वद् fk, सूर्यो वोदु त्वद् hdm¹.—The text of 118^d follows hdm¹, वयं पौष्णानि वं चिन्द्रात्पौष्णमुपोत्तमं b, वयं मेषुयोत्तमं f, वयं भूष्णमयोत्तमौ k, that is, probably = वयं पौष्णानि पद्भे[ता]न्विन्द्रात्पौष्णमुपोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramaṇī. ^b The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathītamaṃ kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119^{ab} is found in bfk^{m1}, not in hd.—ऐन्द्रामि bfk, ऐन्द्रामं hd.—The end of the *varga* is here marked by २३ in bfh, not in dk.

24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

चीपसे चिव hdm¹, चीपसे वीवीद b, चीपसे वीचंद्र f k — तु वपुर्विति hd, तु पुनन्विति m¹, स्याद्वपुर्न तत् b, स्याद्वपुर्न तत् f.—120^c in bfk only.—श्रिभ्यां f k, स्त्रिभ्यां b — राद्वर्न b, राद्वर्न f k (cp vu 44)

* There is no stanza beginning with *upa* in or near RV vi 66.

121. There is one to Mitra-Varuna, (viz.) 'Among all beings your' (*viśeṣām vah satām* · vi. 67). 'Obediently' (*śruṣṭi* · vi. 68) is addressed to Indra-Varuna; the following one, 'Together' (*sam* : vi. 69) is addressed to Indra-Viṣṇu.

समिन्द्रा^o hd, समिन्द्रा^o b, सं वामिन्द्रा^o f — परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā* : vi. 74) those two (gods) are praised.

सवितेन्द्रासोमो hd, सवितेन्द्रासोमो m¹, सवितेतीन्द्रो सोमो bfk — ती क्षुता b, ता क्षुतो f k, संक्षुतो hdm¹ (cp. 118^c)

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*calravartin*)^a.

सर्वेया चक्रवर्तिनाम् f k, सर्वेया चक्रवर्तिनाम् m¹, पूर्व्वेयी चक्रवर्त्तनीम् b — This śloka is found in bfk m¹, but not in hd, nor presumably in the other A MSS. (cp above, 112, note) — The end of the *varga* is here marked by २४ in bfk.

* This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin

25. EV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sārñjaya^b, having been conquered in fight by the Vāraśikhas^c, came to Bharadvāja^d.

सार्ञयः hm¹, सार्ञयः d, सार्ञयः f, शार्ञयः n, यार्ञयः k, मार्व्ययः b — आवग्मत्तुर् kn, आवग्मत्तु f, आवग्मत्तो b, अमिन्नमत्तुर् hdm¹ (this would make a *pāda* of nine syllables). — वारशिखिर् n, वारिशिखिर् hdm¹, वारशिखोर् f, वारशिखो k, तारशिखि b — युधि hdm¹ n, सुवि f k, युवे h

* Cp. RV. vi 27 5. 8. ^b Cp. RV. vi 27. 7, vi 47 22. 25 ^c This is the form of the name in RV vi. 27. 45 ^d This *varga* (124-129) is quoted in the *Nīlmaṅjarī* on RV. vi. 27 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasīkhas in fight.

अभिगम्योचतुस्रीं hm¹k, अभिगम्य ततस्रीं b.—तं hm¹b, तु fk. —प्रसाद्या° hm¹bfk, प्रगम्या° n.—चारशिखिर् n, चारशिखिर् b, चारशिखिर् fk, चारिशिखिर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).⁷ That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चचवन्धुन् n, चचवन्धुं hdm¹, चैचवन्धुन् k, चैचवन्धुन् f, चैचवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

ती तु hdm¹, तु ती bfk. —कुरुष्वेती hdm¹n, कुरुष्वेती bfr, कुरुष्वेती k, कुरु पुत्र r^br⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्वेति bkrn, जीमूतस्वेव hdr³, जीमूतीयेन r¹r⁴r⁶. —पृथक्त्वि° hm¹r, पृथक् ते° fk, पृथक्त्वे° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु स्वीति B.—द्वितीया तु hm¹r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. ^b This *varga* (129-133) is quoted in the *Nītimañjarī* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

स्त्रीयुगलौ चतुर्थी A, स्त्रीति चालौ चतुर्थी B_b — तु hdm¹, तुग् b, च r¹r³r⁴r⁶, च्छग् fkrn — सारथिं hdm¹rbfn, सारथि k — संस्रुताः hm¹r, तु स्रुताः bn, त स्रुताः k, त स्रुताः f

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10)

अश्वान्शु hm¹r, अश्वानत् b, अश्वान् - fk — स्त्रीति आ° rn, स्त्रीत्या° hdm¹, स्त्रीत्या° fk.

132 The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14)

इयं चैकादशी hm¹r², इयुधिं चैकादशी r¹r⁴r⁶, इयुमेकादशी bkr

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15^c)

दिग्ध r, दिग्भ्य hdr², दिग्भ्य b, दिग्ध f, दिग्ध k — इयुः स्रुतः r, इयु स्रुतः hdr²r⁵k, इयु स्रुतः f, इयु स्रुतिः b — अयोमुखी hm¹rb, *मुखी fk — तु अर्धेऽस्त्र hdm¹r, त्वर्धे सं b, त्वार्धे सं fk, अर्धेर्चं r⁵ — परे hdm¹bkr², परम् r. — The end of the *varga* is here marked by र्धे in m¹bf, by र्धे in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*bādhyatah*); the last (19) is (in) praise of him who is about to fight, and in the last verse (19^a) the seer utters prayers on his own behalf.

134. योक्क्ष्यां B, योक्क्ष्या A. — युदादेः hdm¹r, युदादेश्वा r¹r⁴r⁶, योदादेः r², यादादे fk, योदादे b — कवचस्य तु hdb, कवचस्य तु fk, कवचस्य च r. — वध्यतः A, वध्यत m¹, वन्तत b, वद्यता fk, वध्यन्त् r

135. स्रुतिश्चत्तमा Δm¹, देव्युत्तमा r, देविगुत्तमा bf, दीविगुत्तमा k. — अयिर् m¹b fkr¹, अयिर् hdr — आत्मन आशियः hdm¹r, आशियमात्मनः bfk

136. ^aNow the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन)र्वारशिपान् f, (पुनर)थं-रशिपान् k.

^a This and the following two ślokas (136-138) are quoted in the Nītimāñjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतुदन्वी m¹b¹skrn (aghm), च तिरुदन्वी n(bc).—^oकाम्यया m¹b¹fk n, ^oकाङ्क्षया r.—
निदुष्टाव m¹skr (Sarvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m¹b¹fk n, आसाद्य r.—हर्षुपीया^o f, हर्षुपीया^o b, हर्षुपीया^o r, हर्षुपीया^o k, पर्युपीया^o m¹ (हरिषुपीया RV. vi. 27. 5).—जघानैनान् m¹rn(m), जिघानैनान् fk, जिघानेनां b, जघानेनां n.—हृचीपतिः bn, शृचीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m¹ it is marked by २७, but at the end of 136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. ^aNow these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

ती तु Am¹, एवं Bn.—ततो Am¹fk, ताव् r, wanting in b.—भ्यावर्त्तिसार्ज्ञयौ hm¹r, भ्यावर्त्तिसार्ज्ञयै b, भ्यावर्त्तिसार्ज्ञयो f, भ्यावर्त्तिनः शशी k, प्रस्त्रोकः शार्ज्ञयो मृधे n.—ददनुर्विधिं वसु hm¹r b f k, विविधां दधिणां ददी n.

^a This and the following śloka are quoted in the Nītimāñjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga ^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

द्वयान् Am¹, द्वौ च B.—तद्वि A, तद्वि B.

II.

p d

* Garga, son of Bharadvāja, is stated by the Sarvānukramanī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsānukramanī, vi. 6, 8. ^b Though the number of stanzas is not mentioned, the plural *ābhū*, together with the contents of the passage in the RV, indicates that vi. 47 22-25 (cp Sarvānukramanī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne: vi. 27. 8*).

This śloka is not found in A or m¹, but only in bkr²r³r⁴ after it bfk repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn^a are occasionally^b (*pra-sangāt*) celebrated, Rāthītara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)^c.

प्रसङ्गात्त्विह m¹, प्रसङ्गात्त्विह A, प्रसङ्गात्त्विह b, प्रसङ्गात्त्विह f, प्रसंगान्निह k, प्रसङ्गात्त्विह r—राथीतर स्तुती hdm¹r¹r⁴r⁶, राथंतरीस्तुतः b, भारथतरीस्तुतः f, भारथंतरिस्तुतः k, राथीतरीस्तुतः r—The end of the *varga* is here marked by २८ in m¹fk, by २० corrected to २८ in b, not at all in hd.

^a That is, RV vi. 75, as the one under discussion. ^b That is, Heaven and Earth, Pūsan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuna (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

Mandala vii.

29. Pedigree of Vasistha. Kāśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kāśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m¹r¹bn, मारीचिः hdfk.—मुनिः A, मदन् B—वाया hbm¹r¹bfk, वाता r¹r⁴r⁶.

^a The following passage (143-155) is quoted in the Nītamajjari on RV. vii. 104 16.

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुदाला m¹, दनुदाला f, दनुदाला k, तुदावला b, दनुदना n (दनुषा g, दनुषी m, दनिया h)—सिंहिका मुनिः r, सिंहिकाविगी m¹kr²n, सिंहिकाविगी f, सिंहिकाचि b, सिंहिकाविधी u(g)—क्रोधावया r, गोधा वृषा fm¹n, गोधा वृषा b, गोधा वृषा k—वरिष्ठा bkra(gb), वरिष्ठा n—सुरभिर् b, सुरभिर् f, सुरभिर् k, चतुभिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

^a The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Variṣṭhā and Surabhi, instead of which Pradhū and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir dttir danuḥ kālā danāyuh siphikū tathā,
krodhā pradhū ca vītvū ca vinatā kapilā munih,
kadrūf ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुद्वैवेति bm¹n, कद्रुद्वैवेति kr.—*सुराद्यैः hm¹r, *सुराः सिद्धाः bn, *सुरा सिद्धा fk.—145^c=vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा° Bn, इन्द्रगो A.

B 147. (These were) Bhaga, Aryaman, and Aṃśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

*व्यंमांशुश्च r, *व्यंमांसश्च fk, *व्यंमांशुश्च m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तवज्जे hm¹r, जज्ञते br⁶, जज्ञेऽथ n, यज्ञोऽथ fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रेश्च वरुणः सह f, मित्रेस्व वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणश्च च r¹r⁶, वरुणः सह r²r³.

149 ^aOf these two Ādityas when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b It fell into a jar containing water that stood overnight

सत्त्वे ns सत्त्वे ABm¹ — तत्कुम्भे hr²r⁵r⁷ns त कुम्भे m¹k त कुम्भे f तस्तत्त्वे b कुम्भे तु r — न्यपतद् hm¹rs ह्यपतद् fkr²r⁵r⁷n चपतद् b

^a The following passage (149 155^{ab}) is quoted by Sayana on RV vii 33 11 (translated by Seg Sagenstoffe p 105 f) ^b Cp Āruka v 13 *tasya darśanan mitra varunayo retaf caskanda* also Sarvanukramanī 1 166 *mstravarunayor dikṣṭayor urvāśm apsarasam drstiva vasatīvare kumbhe reto patat* Cp above v 99

150 Now at that same moment two vigorous ascetics the seers Agastya ^a and Vasistha, there came into being

^a On the story of the birth of Agastya see Sieg Sagenstoffe pp 100 108

B 151 Now the semen having fallen in various ways—in ३ jar, in water, on the ground—the sage Vasistha best of seers, was produced on the ground ^a,

पतिते शुक्ले m¹r¹fk n पतित रेत^a bs — कलशेऽथ m¹bkr कलशे च s — समूत चापि^a m¹rs सवभूवर्षि^a n स वभूवर्षि^a bk स भूवर्षि^a f — This sloka is found in B and m¹ only

^a As this does not agree with 149 and 155 we probably have a later add t on in these three lines (151 152^{ab})

B 152 while Agastya was produced in the jar, (and) Matsya ^a, of great brilliance, in the water

Then Agastya, of great glory, arose being the length of a peg (*śamyā*)

महाद्युति^a hrs महामुनि n मह fक भवद्भहान् m¹ — महायशा A महातपा Bns — 152^{ab} is found in B and m¹ only — The end of the *targa* is here marked by ३० in hm¹fk not in bd.

^a Cp Seg Sagenstoffe p 106 note ²

31 Birth of Agastya and Vasistha

153 Because he was meted with a measure, he is here called Manyā ^a, or else (because) the seer was born from a jar ^b For measurement is made with a jar also

हि भोयते hm¹r¹fk महोयते b (कुम्भे नावी) ह भोयते r¹r¹r¹ — 153^{cd} is omitted in n

^a In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. *Sieg, Sagenstoffe*, p. 106, note ^a, and p. 108, top. ^b That is, *Agastya* was called *Mānys* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), *Vasiṣṭha* was (found) standing on a lotus (*puṣkara*)^a.

°धानं तु hm¹rbfkn, °धानं च s.—लक्ष्मते br¹r⁴r⁶ns, लक्षते fk, लक्षणम् hdr, (परिमाणं सु)लक्षणम् m¹.

^a This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वत्र पुष्करं तत्र Am¹, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तत्र bfnk, सर्वतः पुष्करं तं हि s.

^a Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by *Yāska, Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. *Roth, Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇatah*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

श्रीध्वकर्मणः hm¹r, श्रीध्वकर्मणः b, श्रीध्वकर्मणा fr⁶r⁷, श्रीध्वकर्मणि k.—हीद्म् hm¹r, चिद्म् br⁵r⁷, चिद्म् fk.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

B For this appears from the *Brāhmaṇa* (passage) 'The seers (saw not) *Indra*' (*ṛṣayo vā indram*)^a.

सोमभागानथ Am¹, सोमभागांस्तत् B.—ब्राह्मणात्तद्धि m¹r, ब्राह्मणा तद्धि bfk.—157^{cd} is found in B and m¹ only.—The end of the *varga* is here marked by ३९ in m¹ b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

^a TS. iii. 5. 2¹: *ṛṣayo vā indram pratyakṣam nāpaśyan; taṃ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai elānt stomabhāgān abravīt*.

32. Vasistha and his descendants. Deities of RV. vii. 1-32.

158 Vasistha and the Vasisthas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am¹ — ब्रह्मकर्मणि hm¹ bfk, वै ततोऽभवन् r — यज्ञेषु hm¹ r, याज्ञेषु b, जातेषु fk — दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r

^a Cp RV vii 33 II *uta asī matravaruno vasiṣṭhaurvafyū brahman manaso 'dhi jātaḥ*, TS III. 5. 2¹ *tasmad vasiṣṭho brahma karyah*

159. Therefore one should honour with fees all such descendants of Vasistha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins

येऽद्यापि Am¹, अद्यापि B — सदस्याः स्युस्तु A, सदस्यास्त्विह B — कर्हिचित् Ab, कर्मणि fkr — अर्हयेद् bdr, अर्हये m¹, पूजयेद् B — मासवेदी श्रुतिस्त्वियम् Am¹, पुद्गर्षे मासवो श्रुतिः B

160. Now the seer, the son of Mitra-Varuna (Vasistha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āpri stanzas

तुष्टावापिम¹ hdm¹, तुष्टाव चापिम¹ r, तुष्टाव वापिम¹ bfk — त्वपिम¹ hdm¹, नो तु im bfk r (इत्यपिम) — आप्रयस्तत्र hdm¹ r, आप्रियस्तु fk, आप्रियस्त b.

^a That is, vii 1-17, deducting vii 2 as an Āpri hymn, on this method of stating the figures, cp. above, iv. 16; v 12, 103 &c

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*te ha*: vii. 18), are addressed to Indra,

162 being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them) In the (stanza) 'No one Sudās's' (*nakiḥ sudāsah*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹ bfk, not in hd.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuh* : vii. 18. 22-25). 'White-robed' (*śvityañcah* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्भ्यः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमिन्द्रे fkr², संवादमिन्द्रसूक्तं r⁵r⁷.—द्वित्वंचस्तु hā, °द्वित्वंचस्तु r¹r³r⁴r⁵, द्वित्वंचस्तु b, °द्वित्वंचं तत्तु r, स्यतिस्तु f, स्यतिस्त्व k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *caturbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra* : vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām* : vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ* : vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तत्र तु Bhdm¹, यानि r.—अहिं तत्र hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि fk.—बुध्म hdb, बुध्य m¹r, मध्यम् fk.

^a The reading adopted in the text is supported by the Sarvānukramaṇī: '*abjām*' *aher*, *ardharca uttaro* 'hīrbudhnyāya.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सद्सि fk.—मेघान्त r, मेघांस b, मेघांसि m¹, मेघांसि fk.—एति वा bkr, एवति वा f, एतीता m¹.—तेषु मध्यमः r, न्येय मध्यमः m¹, तेषमधीनः b, तेषमधानः fk.—बुध्ने हि bf, ~ हि k, बुध्यति r, बुध्ये हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād*: *etiṅtarikṣe* . . . *nirhrasitopasarga āhantiṅiti*. ^b Cp. Nirukta x. 44: *yo* 'hiḥ *sa budhnyo*: *budhnam antarikṣaṇ, tannivāsāi*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* vii. 38. 6^a) is addressed to Bhaga, so a sacred text (states)

मूक्त hm¹r, सूक्त bkr²r⁵ — °देवतः hdm¹, °देवतः B, °देवताः r — र्ध्वं च मायो hm¹r³B, र्ध्वं च पादो r — इति श्रुतिः m¹fr²r⁵r⁷, इति श्रुतः hdr³, इति श्रुतिः bk — 167^d in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m¹bf, not in hdk

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii 38. 5^a)^a has the Dragon for its divinity

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii 38 6^a), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1^a)^b.

तृतीयोऽथ hm¹r, तृतीयोऽथ bfk — पञ्चम्यामहिदेवतः Am¹, प्रथमायामृचि श्रुतिः bfk, प्रथमायामृचि श्रुतः r — 168^c^d is wanting in A and m¹.— नूनं भगो m¹r, नूनं भगो b, नूनं भगो न भगो f, न भगो न भगो k

^a There is no reference to this pāda in the Sarvānukramanī. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp next śloka)

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ūrdhvah* : vii. 39 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं f — पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पञ्चार्धं f, पञ्चार्धं k — पञ्चोर्ध्वं भगदेवतः Am¹r², पञ्चोर्ध्वं भगदेवताः r, पञ्चार्धं भगदेवताः b, पञ्चार्धं भगदेवता f, पञ्चार्धं भगदेवता k — 169^a^b is wanting in A and m¹.

^a The whole pāda in RV. v. 82 3 is: *sa hi vaiśānari dāyase surāṅs savitā bhagah*
^b It is perhaps owing to this remark that the Sarvānukramanī states the deity of RV. vii 38 6^a to be Savitr or Bhaga *bhagam it bhago vārdharaḥ*

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātah*: vii. 41. 1)^c.

उपस्थान्या hm¹, ऊडासांत्वा b, उदासांत्वा f, उदासांत्वा k (अन्वोपस्था Sarvānukramaṇī), उपसोऽन्या r.—द्रष्टृयो चाग्निरेव च b, तद्रष्टृ चाग्निरेव वा f, तद्रष्टृ चाग्निरेव च k, दृष्ट्या चाग्निरेव वा r⁶r⁷, द्रष्टृ स्त्रीत्याग्निरेव वा m¹, द्रष्टुं स्त्रीत्याग्निरेव वा hd, द्रष्टुं स स्त्रीत्याग्निरेव वा r.—प्रातरित्थिस्तां भगमेव hm¹r, प्रातरित्थितां भाग्निमेव br²r⁶r⁷, प्रातुरित्थितां भाग्निमेव fk.

^a *Āsir* for *āsir* on account of the metre. ^b Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; cp. *Sarvānukramaṇī: ādya līngoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasaṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावन्ते तु hd, आदावन्ते च m¹, आदावन्तेपु r⁶r⁷, आदावन्तेपु fk, आदावन्तेपु b, आदावन्ते तु r.—ह्युपयः hd, ह्युपय b, ह्यय f, ह्ययं k, (च) ऋपयः m¹, (ते तु) ऋपयः r.—सूक्ते ऽस्मिन् Bhm¹r³, सूक्तेपु r.—त्वन्वा Bhm¹r³, मान्वा r.—अन्यास्तत्र fkr²r⁶r⁷r³, अन्यास्तत्र b, मान्वास्तत्र r, अन्यास्तत्र hd m¹.

^a Cp. above, iii. 52 (note also the v. r. there, *prātaryogāt*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mītra, Varuṇa, Āśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṇ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṃstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitah*)^c.

सालोक्यात् hdm¹r, कालाद्वा B.—गणस्थानाद् hdm¹r, गणस्थानाद् b, गणस्थाना^o f, गुणस्थाना^o k.—भक्तितो hm¹r, भक्तिती b, भक्तिनो fk.—न्यास्तु hm¹r, न्यास्तु bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

^a 172^a=i. 19^a, 98^a; vii. 144^c. ^b Thus Indra is associated with the troop of the Maruts. ^c Cp. i. 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्र हद्र, दधिकं फ्र—रीद्रम् हद्र, सिद्रम् ब्र, सेंद्रम् क—दाधिके हद्र, दाधिके ब, दधिके म¹फ्र, दधिका र—प्रथमायास्तु Am¹, प्रथमायां तु B

174. may be recognized^a. 'O Waters' (*āpaḥ* · vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza vii 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus

देवी वा हद्र¹रु²ब्र³क, देवी तु र¹र⁴र⁶.—174^d is omitted in r¹r⁴r⁶.

^a That is, by their names occurring in the stanza, cp. Sarvāṅkramanī. *ādyā* *layoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods^a. 'Whose chief the sea' (*samudraṅjyeṣṭhāḥ* : vii. 49) is (in) praise of the Waters

शस्त्रे हद्र¹, शस्त्रे र², सचे र, मचे क, शस्त्रे ब्र.—समस्तं हद्र¹, समस्तं च ब्रक.—समुद्रज्येष्ठा अर्षां हद्र, समुद्रज्येष्ठेत्वा र¹र⁴र⁶, समुद्रादित्वां ब्र, समुद्रादित्वा क—175^a^b omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by ३५ in m¹ब्रक, not in हद्र.—The last *pāda* is not repeated here in either b or f.

^a See *ĀSS* viii 12. 24, quoted by Śāyana on RV. vii 48 4: *daśame 'hni varṣadeva-śastra ārbhavanipiddhānam, sūtryate hi rbhukṣana ity ārbhavam itī*, cp below, vi 108

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

चयस् m^1r , मयस् fb , मयस् k .— r^{cd} is not found in A, but only in B and m^1 . It must be original as the detailed statement of the Sarvānukramaṇī is founded on it: *ā mān: maitravaruṇy, āgneyī, vaifodevī, nadistutth*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasi*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

°देवत्यौ $bfkdr$, °देवत्यो m^1 , °देवत्यौ h .—वास्तोप्यत्वाम् hd , वास्तोप्यत्याम् b , वास्तोप्यत्वाम् r , वास्तोप्यतिम् fk .—चतस्रसु Am^1 , चतस्रस्र fk , चतस्र सु: b .—प्रस्त्रापन्व ऋचः स्मृताः B (प्रस्त्रापन्वो मृचः b , प्रस्त्रापत्यो मृच f , पश्चापत्यो मृचः k , प्रस्त्रापिन्य ऋचः r), त्वष्टी प्रस्त्रापिनी स्मृताः A (°पिनी स्मृताः $r^1r^2r^4r^6$, °पिनी स्मृताः hd), सप्त प्रस्त्रापिनी स्मृताः m^1 .

^a Cp. Sarvānukramaṇī on vii. 55: *asfau: vāstospatyādyā . . śeṣāḥ prascūpinya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m^1 alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्त्र, ऋष्टी being then supplied in A and ऋचः in B.—In *R̥gvidhāna* ii. 26. 5 this hymn is described as *prascūpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka^a, the divine father.

परं Am^1 , ततः B.

^a There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine Aśvins.

सुतो तु br , सुतो सु fk , सुतो तौ hm^1 .—परैर् Am^1 , सुतो B.

5. (In) 'When to-day' (*yad adya*. vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryah*. vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5^{ab}) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuh* vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यद्वैकोत्सूर्यसिद्धिम् hm¹bfk (यद्वै° fk), यद्वैकोत्सूर्य इति तिष्ठ r—सौर्यम् hdm¹, सौर्यं r, तद्वत् bfr²r³r⁷, तद्वत् k.—इति तु hdr, इति (no तु) bfr²r³r⁷m¹—The end of the *varga* is here marked by १ in m¹bfk, not in hd

* There is no statement about this stanza in the Sarvānukramanī. Cp below (9).

2. Deities of RV. vii. 66-85.

B 6 Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*. vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*. vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अन्याः सर्वा ऋचः सौर्यां br, अपत्या सर्वा ऋचः सायं fk, अपत्या ऋचः सर्वास्ता m¹ (the plural of सौर्यी would be more consistent with 5 and 9 than that of सौर्यं) — This and the following three ślokas (6-9) are found in B and m¹ only

* Cp below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas'

B 7. 'These chastisers' (*ime cetārah*. vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे चेतारं fkm¹r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS are as follows. सत्ते मिचो t, स ते मिचो k, स तेन मिचो b, सवे मिचो r, ऋते मिचो m¹ — मिचसु तत् m¹bfk, मितः सुतः r

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*. vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuna, Aryaman, Bhaga

चादित् m¹bfr²r³, चादित् r (=r⁷)

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuh*: vii. 66. 16) to be a prayer^a.

^a That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādya daśādityāḥ*, Sarvānukramaṇī *caturthyādya daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uśāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m¹r bfk, एभिः hd.—^०द्रावरुणेति Am¹, ^०द्रावरुण्यती^० b, ^०द्रावरुणानि r; the whole line is चत्वारिंशो वृष्यो सुतिः in f, चत्वारिंशो सुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—खन्न आचरत् hm¹r, खन्नमाचरत् fkn(cgū), खन्नमाचरन् bn(am)s, खन्नवचरत् n(b), चीर्यमाचरत् r⁵.

^a 11^{cd}–15^{ab} are quoted in the Nītimafjari on RV. vii. 55. 2; and 11^{cd}–13 in Śāyana on RV. vii. 55. 3. ^b See *Vedische Studien*, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6: *svapnāś caned anytasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṇi jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuṣvapat*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तत्र bfk rns, तं तत्र hd, त्वं तत्र m¹.—^०भ्यधावत् Am¹, ^०भ्यवर्तत् Bns.—12^{cd} and 13^{ab} are not found in A, but in B and m¹ only.—दृष्टुम् m¹n(b)s, दृष्टुम् fk, दृष्टुम् b, दृष्टुम् rn.—13. द्वाभ्यां m¹bfks, विभिः rn.—असुष्वपत् m¹bfr, असुष्वयत् k, असुष्वपत् n, ह्यसुष्वपत् s.—स तं Am¹, एवं Bns.—प्रस्त्रापयामास bfrn, प्रस्त्रापयामास k, प्रस्त्रापयामास hdm¹s.

* The anomalous form *nyasusvapāt* is evidently based on the refrain of RV vii 55 2-4, *nī su svapā* I was therefore tempted to make the emendation *nyasusvapāt*

^b The reading of B *evam* connects 13^{cd} with 13^{ab}, that of A *sa tam*, 13^{cd} with 12^{ab}

^c Cp Vedic Studies, II p 56, note².

14, 15 Then king Varuna bound^a him with his fetters Bound (thus) he (Vasiṣṭha) praised his father (Varuna) with the next (*utah*)^b following four (hymns) 'The wise' (*dhīrā* vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

श्वेः पाशैः प्रबधधत् Am¹ (प्रति^o m¹), स्वान्पाशाभ्यमुक्षत Bn —स बद्ध hm¹rkfn, स बुद्ध r¹r⁴r⁵, स बुध्वा b —^oभिरित hdr, ^oभिरत bfk.

15 ततः पिता hm¹bf, बध. पिता k, तथाभ्यया n — 15^{cd} is the reading of Am¹, instead of it, but after 14^{ab}, Bm¹ read

बद्धः स¹ चारुणैः पाशैर्ध्रुवान् लिति² इक्षते ।

¹ r²r⁴r⁷, बद्धे सा k, तद्धः स b ² r²r⁵r⁷, ध्रुवान् लिति b, ऋचान् लिति fk

Both forms of the line are omitted in n —The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*pitā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in hd

* Here the root *bandh* is conjugated as an *Ātmanepada* of the fourth class; cp v 134 and vi. 23 (*dakṣyati* in A) ^b That is, after the group 82-85 mentioned in 10

^c The anomalous form *pramocire* must be meant for the 3 plur perfect passive (by false analogy from forms like *pecire*) The whole line has been adapted from RV. vi. 88 7. *dhruvāsu trāṅṅsu kṣītsu kṣiyanto ty asmat pāsam varuno mumocāt* The reading of B would mean. 'In the stanza *dhruvāsu trā* he appears bound with the fetters of Varuṇa'

4. Deities of RV. vi. 90-96.

16 The next three hymns 'Forth with longing for the heroes' (*pra vīrayū*: vii. 90-92), are addressed to Vāyu Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvait*)^a.

तास्वी^o Am¹, ताद्यै^o D —^oवायव्याः स्तुती m¹r¹r³r⁴r⁵, ^oवायव्याः स्तुती hd, ^oवायव्याः स्तुतो r, ^oवायव्या भवो bfk —याम् hm¹r, यास्तु r²r⁵r⁷, यास्तु fk, यास्तु b

* See Sarvānukramanī on RV. vi. 90 *andryas ca ya dvait akṣah*; cp also Sadgurāṅgīya.

B 17. 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*): the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pāda*)^b.

वायव्या m¹bfk, वायव्या: r.—प्राउगी^o m¹r, प्राउगी^o b, प्रासुगी^o fkr².

^a That is, AB. v. 20. 9. ^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena*: vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah*: vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā*: vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā*: vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)^a.

प्र सोता चर्ग^o br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता न च स्मृताः occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim*: vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra*: vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ*: vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ*: vii. 96. 4-6).

द्वे च सरस्वान्त इति B (द्वे च bfk^{r2}, द्वे च r⁵r³), स्तुतश्चैव सरस्वांस्तु Am¹. I have preferred the reading of B (with the emendation च्च for द्वे च) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तृतीया सरस्वते . . परास्मिन् गायत्र्यः सरस्वते.—च तिष्ठमिः hdr³, चतुष्टमिः m¹r¹r⁴r⁶, चतुर्ध्वेः r, चतुर्भवे b, चतुर्भवे fk.—The end of the *varga* is here marked by ४ in bfk, not in hdm¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm¹r³B, वर्षसहस्रायि r —रथेनेमां hdr, रथेनेमान् b, रथेन मा fk —द्रुवन् r, द्रुवत् hd, द्रुवत् fk, क्रवन् h

* The story of Nāhusa and Sarasvatī is briefly referred to by Śāyana on RV vii 95 2

21 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly' The rivers replied to the king, 'How can we, who have but very little power,

बहुत br⁵, हत fk, पहत r¹r⁴r⁶, बहय hdm¹r³—भागान्ने hdm¹r³, मा सर्वो r¹r⁴r⁶, मा सर्वो fk, मा: सर्वो: r⁵, मा: सर्वो b—वाथवेकयः Δm¹r², प्यथवेकयः b, यथवेकय fk (स k), वाथनेकयः r—नयः स्वल्प° hm¹bfk, नयथाल्प° r

22 bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī she will bring them for you, Nahusa'

भागान्सर्वान्ने hdm¹, भोगान्सर्वान्ने r, सर्वान्भोगान्ने bfk —सचे all MSS and r—वार्षसहस्रिके hdm¹rb, वर्षसहस्रिके r²r⁵, वर्षे सहस्रिके fk —ते B, त्वा A —नाङ्गप m¹r, नाङ्गपः hdf, नाङ्गतः k, न्यद्युःपः b

23 Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee

जगामाशु Am¹, जगामाश B—आपगा A, पावनी B (b, °नां fkm¹)—सरस्वतीम् all but m¹, which has समुद्रगाम्.—23^{cd} is the reading of B, प्रतिजवाह सा चिनं पयः सर्पिंस दुह्यति is that of Am¹ I have preferred the former as it more closely follows the words of RV vii 95 2 घृत पयो दुदुहे नाङ्गपाय

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuna (*Vasiṣṭha*) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii 95 2)

No MS marks the end of the *varga*, but that it ends here is indicated by the fact that the figure ५ is in b placed after 26^{ab}, which in that MS by mistake ends similarly, viz प्रथमस्य तृतीयया (see critical note on 26)

6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yañic*: vii. 97) is addressed to *Brhaspati*; (then comes) a (hymn) addressed to *Indra* (vii 98); but the two following (99, 100) after that are addressed to *Viṣṇu*, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*trisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वार्हस्यत्वमिन्द्रं hm¹r³, यग वहस्यमिन्द्रं च f, यग वहस्यमिन्द्रं च k, वार्हस्यत्वमिन्द्रं च b (no यज्ञे), द्वे वार्हस्यत्ये ऐन्द्रे च r, ऐन्द्रे यज्ञे दिवः सूक्ते r¹r⁴r⁶.—तु परे ततः Am¹, च ततः परे B.—उरुमिन्द्राय hm¹ (उरमित्यिन्द्राय S), उक्तमिन्द्राय r, उक्तमिन्द्राय bk, उक्तमिन्द्राय f.—तिस्रः स्युः br, तिस्र स्य f, तिस्रश्च hdm¹k.

A. 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

^a 26^{ab} is the reading of Am¹; instead of this line B has :

आशीर्चक^b प्रथमा तत्र प्रथमस्य तृतीयया ।

^b r, आशीर्भव m¹f, आशी भव k, आशी b.

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{cd} is not found in A, but in B and m¹ only. 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25^a; while 26^c repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line : सौतीन्द्रं प्रथमा त्वच अन्त्या त्विन्द्रावृषती । cp. Sarvānukramaṇī on vii. 97 : यज्ञे . . ऐन्द्रादि वार्हस्यत्वमन्त्येन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmapaspati. (The hymn)^a 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

सौतीन्द्रा^a Am¹, सहेन्द्रा^a B.—मण्डूकान् bfkSs, मणुकां m¹, मण्डूका r³r⁶r⁷, माण्डूकम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī : मण्डूकांस्तुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

II.

F f

राषोषं $m^1r^1r^1r^1br^5nS, s$ (or r), रषोषं $hrfks$ — 28^{cd} , occurring here in B and hdr^2 (but omitted here in $m^1r^1r^1r^1$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सौदासि: (B) — तस्मिन् hd , क्रुचः Bs — The end of the *varga* is here marked by ξ in m^1bf , not in hdk

* 28^{ab} is quoted in the Nīṭamañjarī on RV. vii. 104. 16

7. Detailed account of RV. vii. 104.

29 The stanza 'Who the simple' (*ye pākaśaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आपेयो m^1dr , सापेयो h , *पेयो b , *पेया fk

30. The stanza 'As if I' (*yadī vāham* · vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jīgātī* 17) is addressed to the pressing stones, while 'Spread out' (*vi tisthadhvam* 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृता hm^1r , यो मेतीन्द्रः स्तुतो द्वयोः bk , यो मेतीन्द्रस्तुती द्वयोः f , यो मेतीन्द्रः स्तुतोऽर्चया r^1r^1 — याव्यो hdm^1r , वरामो b , वरामो f , वरामो k

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing^a

*सोमी लृगु^० hm^1 , *सोमीलृगु^० r , *सोमी लृगु^० f , *सोमी नृगु^० b , *सोमी दृगु^० k — स्वाशियम् bkr , स्वाशिप hdm^1 . — लृचि hdr , लृचि bfk , दृचे $r^1r^1r^1$.

^a I have preferred the reading *āsisam* to *āsisah* because it is supported by the *Sarvānukramanī* on RV. vii. 104. *pra vartayeti pañcatandryo mā no rakṣa ity āser ālmana āfūh*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

दिवि चैव hdm^1 , दिवश्चैव br , दिवश्चैव fk . — पृथिव्या च hdm^1 , पृथिव्याय br , पृथिव्योय fk — पालनम् m^1bkr , पालनम् hd . — उलूकयातुं rs (and RV. vii. 104. 22).

उलूकयातु all the MSS. (°यान्तु r^7) except r^5 .—This śloka is omitted in $r^1 r^4 r^6$ according to R, p. 163, note ⁶, but this statement contradicts his preceding note ⁶.

^a 32^{cd} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या अष्टम्यां hd, (°स्य?) अष्टम्यां $r^1 r^8 r^4 r^6$, सूक्तस्याष्टम्यां $m^1 fk$, सूक्तस्याष्टम्यां b, सूक्तस्याथाष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa ^a who, in consequence of a curse, had been transformed into a demon (*raḁṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m^1 , क्रुचः B.—वसिष्ठो hdm¹r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितसदा hrbfk, दुःखितः सदा m^1 .— $34^{ab} = 28^{cd}$ (cp. v.r. there).—वै श्रुतिः Am¹, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm¹.

^a For Sudās, as above, iv. 106, 112.

Maṇḁala viii.

8. Story of Kaṇva and Pragātha.

35. ^a Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावूपतुः hdr, °ज्ञा औपतुः b, °जाता उपेतुः fk. It would have been more consistent to print °ज्ञाता ऊपतुः (cp. iv. 96^c and note ^a).

^a The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Ṣaḁguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*) ^a on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm¹.—स्वपत् hdm¹r³ fr²n, स्वपत् k, (शिरो) स्वपत् n, अमात् $r^1 r^4 r^6$, स्वपन् br.—कण्वस्त्रीत्संगे hm², कण्व-स्यत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसूत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्गे $r^2 r^6 r^7$, कण्वस्त्रीसूत्सङ्गाव् r.—नान्वबुध्यत hdm¹ (°ता d), नावबुध्यत $r^1 r^4 r^6 n$, नान्वबु-ध्यत b, न त्वंबुध्यत f, न त्वबुध्यत $r^2 r^6 r^7$, न त्वंबुध्यत k.

* The MS evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *scapan* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शमुकामसु hrbfk, हनुकामसु n — पापामिशङ्कया hm¹rb, पापानिशङ्कया f, प्रापतिशङ्कया k, पतितशङ्कया n — बोधयामास hdn, बोवयामास b, योजयामास fk — दिधुचन्निव m¹rn, दिधुचन्निव hd, विधुचन्निव f, विधुचनुव k, दिवचन्निव b

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, त मा d, भावं तं fk — प्रगाथः hdrk, प्रथमः b — प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdr.

* Cp above, iv. 50, 59

39 The seer, being (thus) the son of either Ghora or Kanva^a, saw, in company with many other members of his family, the eighth Mandala.

धीरो hm¹r, घोरी bfk, घोरो r¹r²r⁴r⁵. — काण्वो hdf, काण्वी b, कारावो k, कण्वी m¹r — वङ्गमिः सह hdm¹b, वङ्गचि सह fk, वङ्गमिः पितुः r — सहित च्छपिर्. hdm¹r (तः r), सहितः सखि b, सदित्चिंपि f, सदित्तिरिपि k. — The end of the *varga* is here marked by ८ in bfk, not in hd.

* Cp Śarānukramaṇī on RV. viii. 1. *sa ghorah san bhrātuh kancasya putratān agāt*; Ārsānukramaṇī viii. 3. *pragātho ghorajo munih, sa hi ghorasya kancasya bhrātō san putratāṇi gatah.*

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit*: viii. 1-4) in the stanza 'Downward his mighty' (*anv asya sthūram*: viii. 1. 34), Śāśvatī, daughter of Angiras, living (*vasantī*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्ती kr², वसन्ती bfr³.

* That is, living with him as his wife, though he had been turned into a woman

^b On Śāśvatī and nārī, see above, II. 83 and note.

^c Cp. Śarānukramaṇī. *putnī*

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41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhī*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग सुतवान् hdm¹, तमासङ्गः सुतवान् r, तं मासंतं छतवान् b¹r⁷, तं मासं छतं छतवान् f, तं मासं छत छतवान् k.—स्वस्व A, तस्व B.—सुहीत्वृग्भिश्चतुर्भिः परिकीर्तितम् all MSS. (सुहि सुहीति चतसृभिः S).

^a Op. Sarvānukramaṇī on RV. viii. 1: *āsaṅga yaś strībhūtā pumān abhūt sa medhyātithaye dānaṃ dattvā stuhī stuhīti cetasṛbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Saśvatī, daughter of Aṅgiras (34). See also Ṣaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbhīḥ* is, as we have seen, frequently used alone as an alternative for *cetasṛbhīḥ* (cp. next śloka), it seems hardly possible that *ṛgbhīḥ caturbhīḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *cetasṛbhīḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇī has *cetasṛbhīḥ*, the Nīṭimāfijarī *ṛgbhīḥ cetasṛbhīḥ* (Sieg, p. 41), and the Āṅgīnukramaṇī *ṛcām cetasṛām*. In the Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhīndu, king of Kāśī (*kāśīya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yaṃ*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

काशस्व hbr, कास्वस्व d, कामस्व fk.—पाकस्थान्दसु hm¹r, °स्थान्दस्व br²r⁶, °स्थानिश्च fk.—भोजस्व hm¹r, भोजस्व b, भोजस्व f, भोजिश्च k.

^a Op. Sarvānukramaṇī on RV. viii. 2: *antyābhyaṃ medhātithir vibhīndor dānaṃ tuṣṭāva*. ^b See note ^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śākaṭāyana thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm¹r⁸, तु B.—उत्तरम् hm¹r, उत्तराम् b, उत्तमम् fk¹6.

^a 43^{ab} is quoted by Ṣaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūrcam rādhaḥ*: 19).

ऐन्द्राणामिह hm¹r, °ष्णां त्विह k, °सां त्विद f, °ष्णां त्विह b—The end of the *varga* is here marked by ९ in m¹bfk, not in hd

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the *Asvins*, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* 37^{ab}), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of *Kaśu*^a.

सप्ततृशतमी b, °चिशतमी f, °चिसतमी k, °तृशतमा hd, चिशत्तामे r, °विशतमा m¹—इत्यर्धेचो¹ hm¹B (°चो f), त्वार्धेचो¹ r—दानस्तुति: b(S), नावस्तु f, (कर्षा)नस्तु k, दानस्तव: hm¹r—स्रुता b, omitted in fk, स्रुत: hm¹r.

^a Cp Sarvānukramanī on RV viii 5 *antyaḥ pañcardharcās caudyaśya kaśor dānastutih*

46 'Great' (*mahān*: viii 6) is addressed to *Indra* in (the stanza) containing (the word) 'ancient'^a (*pratna*: viii. 6. 30), Śākapūni, as well as *Mudgala*, son of *Bhrmyaśva*, thinks *Agni Vaiśvānara* is praised

सिं वैश्वानरः सुतम् br, सिर्वैश्वानरः सुतः Am¹.—46^{ab} is omitted in fk—महानेन्द्र प्रतपत्याम् Am¹, महानिन्द्रं प्रनेपत्याम् b, महानितीन्द्रदेवत्याम् r.—भार्ग्यश्चैव r⁵, भार्ग्यश्चैव hm¹br, भार्ग्यश्चैव f, भार्ग्यस्तु k

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46-48) the gift of *Tirindira*^a is recorded 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the *Maruts*; and the three 'Hither to us' (*ā nah*: viii. 8-10) are addressed to the *Asvins*.

नेरिदिर hdm¹r, नेरिदिर bfk—प्रेति आ r, प्रेत्या hdm¹bfk—°द्विनामि च hm¹r, °द्विनाम्यतः B

^a Cp Sarvānukramaṇī: *tyco 'ntyas tirindirasya pārśvayasya dānastutih*.

48 'Thou' (*tvam*: viii. 11) is addressed to *Agni*. 'Which, O *Indra*' (*ya indra*: viii. 12. 1) are six (12-17) addressed to *Indra*; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god *Vāstospati* is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Āśvins.

०दितिः सुता hm¹r, ०दितिस्यथा B.—पथ्या चतुर्थी सप्तम्या r¹r⁴r⁶, पथ्यां चतुर्थी सप्तम्याम् hd, पथ्या चतुर्थीसप्तम्योर् m¹, पथ्यां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m¹bfk, not in hd.

^a The Sarvānukramaṇī does not specify these three stanzas.

11. RV. viii. 19 : praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anīla*)^a are (respectively) praised in successive verses (*pac-chah*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पहस्त्व^० A, पच्छोस्वाम् r, पद्वास्वोम् f, पडासोम् k, पाद्वास्वोम् b.—०मित्राणां Am¹ ०मित्रास्तु r²r⁵, ०मित्रासं bfk.—प्रगाथो Am¹, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति सदा hdm¹, इति तदा r³.

^a Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnisūryānīlānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatīh*) cows,

सुतो hdr, सुति bfk.—सप्ततीः br, सप्तमी fk, सप्ततिः m¹, सप्तयः n.—51^{ed}-57^{ab} are not found in A, but in B and m¹ only.

^a The following six and a half ślokas (51-57^{ab}) are quoted in the Nītimañjarī on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वोद्गाणां m¹fk^{rn}, अश्वोराद्गाणा b.—तथेवासो m¹, तथेवास्तौ b, तथेवासो fkn, उरभाणां r.—वृषभं fkr, वर्षभं b, विविधं m¹.—श्वावं m¹n(m), शावं n, शावं n(h), शावं bfr, श्रावं k.—अग्नेसरं m¹frn(a), अग्नेशरं kr², अग्नेचरं b, आसेसरं n.—पतिम् r, प्रति m¹fk^r²n, पथि b.

* See RV VIII 19 37 *tisrñāṃ saptaśatnām śyāvah pranetā . . diyānā n patih*, cp the enumeration of gifts in RV VIII 46 22, 23

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*. VIII. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

शस च *m¹bfrn*, शस ह *r*—शक्र च all MSS *r* and *n* (cp v 137)—शचीपतिः *m¹bfr*, सुरदरः *n* (cp v 137^d)

B 54 (said), 'O seer, choose a boon' Humbly the seer replied to him 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमृषिर् *br*, तमृषिम् *fm¹*, तमृषीम् *k*—काकुत्स्थ *rn*, काकुत्थ *b*, काकुत्स्थः *l*, काकुत्स्थः *f*—कन्याः पचाशद् *frn*, कन्याः पचाशद् *b*, पच कन्याशद् *k*—रमये *bfrn(b)*, रमयेत् *m¹*, रमय *n*—54^{cd} 55 omitted in *r⁷*—The end of the *varga* is here marked by ११ in *bfr*

* This most probably refers to the *pañcāśatam tadhūnām* mentioned above (51) Note the nom *pañcāśat* used for the acc ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St Petersburg Dictionary, under *kakutstha*)

12. The boons chosen by the seer. Story of Sobham and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch^a treasure^a, the lotus^b treasure^b always remaining in my house

शौचं *m¹bfr*, युगपत् *r⁶*.—मद्गृहेष्व^a *m¹r*, मद्गृहेष्व^b *n*, मद्गृहेष्व^c *fk*, मृष्व^d *b*

* Prosperity departs with its disappearance cp *Pañcatantra*, II 10; *Indische Sprüche*, 3950 ^b That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् *m¹frn*, प्रासादान् *bk*—कर्मासी *m¹bfr*, कर्मा तु *n*—कुर्वीत *m¹bn*, कवीत *fk*, करोतु *r*—वाटी च *m¹kn*, वाटां च *f*, वाटी च *b*, वाटीश्च *r*—सुरद्रुमैः *r*, सुरद्रुमैः *b*, सुरद्रुमै *fk*, सुरद्रुमाः *m¹*.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

°सर्धासां m¹bn, °सर्धासां f, °सासर्धासां k, °सर्धायां r.—°द्रमुत्तरम् Am¹, °द्रमतः परम् B.

58, 59. When^a Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari)·praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving^b.

सोमरेद्यैव Am¹, सोमरेद्यैव B.—यवान् जजुर् m¹r, यवा जजुर् hd, यवां चजुर् bfk.—59. °नुष्टाव इन्द्रं r, °नुष्टविन्द्रं hd bfk.—आखवः Bn, आखुं च Am¹.—59^{cd} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{cd}–62^c are quoted in the Nītimañjarī on RV. viii. 21. 18. ^b 59^{cd} seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dṛṣce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows^a

संस्तुतो hm¹r³fk²r⁶r⁷, स स्तुतो r.—चित्रं ऋषये तु गवां ददौ hm¹r, चित्रो यद्ददौ तद् दृचेन ह r⁶r⁷n, चित्रो ददौ गा अलृचेरिह b, चित्रो दादौ गात्र च्लृचेरिह fk (चुलृ° k).

^a The wording of the Sarvānukramaṇī, *antye dṛṣce citrasya dānastutih*, would seem to favour the reading of B (*citra yad dadau tad dṛṣcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै *hbr*, सहस्रं तु *n*—विजयाह *m*¹, विजयाह *hd*, निर्जयाह *brn*.—चोवाच *hdm*¹*r*, प्रोवाच *br*^b*n*—अपे: *hdr*, अपे *m*¹*b*, अचि *n*, चि (श्रुति) *fk*—This śloka is omitted in *fk* with the exception of the three syllables चि श्रुति (*sic*)

62. having been begotten in an animal womb. Do you (rather) praise the gods' And (yet) with the last (stanza, viii. 21, 18) he (the seer) praised him again. And with the hymn 'Hither that' (*o tyam*: viii. 22) (he praised) the Āsvinas^a.

समुत्पन्नो *Am*¹, समुन्नतो *Bn*—देवता *b*, देवता: *v*, देवना: *f*, देवाना: *k*, देवतां *r*, देवन्नो *hd* (doubtless due to the preceding उपन्नो), देवं नो *r*², देवन्नो *m*¹.—Instead of *62*^d and *63*^{ab} as given in the text (according to *hdm*¹*rbfk*), *r*¹*r*⁴*r*⁶ read

(श्रुत्वा) चित्र मूर्तिः परैस्त्रिभिः ।

अग्निनावपिमिन्द्र चामितुष्टाय देवताः ॥

hd, but not *m*¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (*b*) and eight (*d*) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to *62*^b (देवता स्तोतुमर्हसि).

* With *62*^d and *63*^a cp. *Sarvānukramanī o tyam āsīnam . . iltva . āgneyam*.

63 The (hymn) 'Laud thou' (*ūṣva*: viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah*: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo susāmanṇe*: viii. 24. 28-30), is addressed to Dawn^a.

यथा वरो मुयाम्ण *hdbfk* (चरो *fk*), यथा वरः मुसान्ने *r*

* The *Sarvānukramanī* says nothing about this triplet being addressed to *Uṣas*, but states that it is a *dānastuti* of *Varu Sausāman*, of which nothing is said here.

64. Now it is these eight deities altogether who cleft *Vala*: *Uṣas* and *Indra* and *Soma*, *Agni*, *Sūrya*, *Bṛhaspati*^a,

अष्टौ तु *hm*¹*r*, अष्टौ च *b*, अष्टा च *fk*.—सहितास्त्वैता *hdm*¹*bfk*, सहिता एता *r*—वलम् *bk*, वलम् *fr*, वलम् *hdm*¹.—सोमदाधिः *hdbfk*, सोमदाधाधिः *r* (cp *r* in vi. 33).

* This remark is suggested by the mention of *Vala* in the last stanza of RV. viii. 24

65. *Aṅgiras* and *Saramā*. Now at the beginning of the next hymn 'You two as such' (*tā vām*: viii. 25) there are nine (stanzas) addressed to *Mitra-Varuna*, but the next twelve^a

The end of the *varga* is here marked by १३ in $m^1 bfk$, not in *hd*.

^a According to the *Sarvānukramaṇī* only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of *RV. viii. 26-31. viii. 29* is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from *Ukṣanyāyana*' (*ṅjram ukṣanyāyane*: viii. 25. 22-24)^a.

वरू $hm^1 r$, चतू *b*, चछ *fk*.—यज्ञादाद् $hm^1 r$, यद्दाद् *b*, यद्दा (पचे) *f*, यद्दा (न्नचे) *k*.—After 66^{ab} *r* adds (apparently from $r^1 r^4 r^6$) the line:

इन्द्रो वेत्तेतयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in $hdm^1 bfk$ nor in $r^2 r^3 r^6$, and which *R* already has (with slight variations) as 59^{cd}. The line in that place is found in *B* and m^1 only (see note ^b on vi. 59).—कीर्तितं तु वृचि (त्वस्मिन्) $hm^1 r$, कीर्त्तनं तन्निचि *fk*, कीर्त्तिन्नतदि चिचि *b*.—त्वस्मिन् $hm^1 bfk$, तस्मिन् *r*.—ऋजमुजख्ययने *hdr*, ऋजमुख्य - षोयने *f*, ऋजसुरख्य - षोयने *k*, ऋजमुख्यषोयने *l*.

^a The *pratika* must be read with *vyūha*, *ṅjram ukṣanyāyane*, on account of the metre.—The *Sarvānukramaṇī* makes no mention of a *dānastuti* here.

B 67. (What) the *Aśvins*, being pleased, bestowed on *Suṣāman*, is told here^a: (*viz.*)

'Of you two' (*yuvoh*: viii. 26) is addressed to the *Aśvins*: 'Do thou yoke^b' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to *Vāyu*.

तदिहोक्तं *br*, तादिहोक्तं *fk*, ताविहोक्तं m^1 .—सुषामणि *f*, सुषामणि *b*, सुषामनि *r*.—67^{ab} is not found in *A*, but in *B* and m^1 only.—युवोर्युक्तं *r*, युवोर्युक्तं *fk*, युवोर्युक्तं hm^1 , युवोर्युक्तं *hd* (the fuller *pratika* of viii. 26. 1).—वायव्या उत्तरासु याः $hdm^1 r$, वायव्या उत्तरी तुची *bf*, वायव्यावुत्तरी तुची *k*.

^a This must refer to the following hymn: *Suṣāman* is mentioned in the second stanza.

^b The *pratika yukṣva* is necessary in *A*, as there would be no clue to the stanza meant: cp. *Sarvānukramaṇī viṅśatyādya vāyavyāḥ*. The reading of *B*, *uttarasu tṛcau* is, however, more definite.

68. *Manu*, as he was named, whom *Savarṇā*^a obtained as a son from *Vivasvat*^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe* viii. 27).

सवर्णा bfrs, सरण्यु hdm¹ — मनुनाम all MSS, r (s, v r), मनु नाम s — The text of 68^d follows the reading of hdm¹r bfk; the reading of r¹r⁴r⁶ is विश्वदेवानि मुक्तानि वगादापिरिति स्वयम्

* I have followed B in reading *savarnā*, as this is supported by *Sadguruśiṣya*, p. 139: *manur nāma savarnatah savarnāyām saranyūchāyāyām jālah*, the metronymic, too, of *Manu* is *sāvarns* Cp BD vii 1 ^b 68^{ab} is quoted by *Sadguruśiṣya* on RV. viii 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten *dvipadās* with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities^a.

श्वेता hm¹r³B, त्वक्षिन् r.—ह्यासु कर्मणि: hm¹r bfk, ह्यासा नवनि: r¹r⁴r⁶.

^a Cp above, iii. 40-43

70 Now where the deities are praised by their respective actions and qualities, there is what is called *separate praise of action* (*prthak-karma-stuti*) Such a (hymn) is addressed to the All-gods

यत्र तत्र hm¹bfk, यत्र यत्र r — 70^d follows the reading of Am¹; the reading of B is पृथक्रमनुतोक्तं तद्विद्याद्विश्वदेवतम् — The end of the *varga* is here marked by १४ in bfk, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (*dvipadās*) the first 'Brown' (*babhruh*: viii. 29. 1) is addressed to *Soma*, but the next stanza (2) is addressed to *Agni*; (then comes) one addressed to *Tvaṣṭr* (3), and *Indra* (4) and *Rudra* (5), *Pūsan* (6), *Viṣṇu* (7), a stanza addressed to the *Aśvins* (8);

72. the ninth is addressed to *Mitra-Varuna* (9), the tenth stanza is (in) praise of the *Atris*^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii 31) the sacrifice (*iyyā*)^b is here praised.

मित्रावरुण्यु bfr, मित्रावरुणी लृग् hdm¹.—दशम्यद्विसंस्तवः m¹, दशम्याद्य संस्तवः b, दशम्याद्य संस्तवः d, दशमी मित्रसंस्तवः b, दशमी मित्रसंस्तवा r, दशमी संस्तवः fk.—

०प्रसङ्गाच्च hm¹r, ०प्रसङ्गान्तु b, ०प्रसंगा तु fk.—य इत्यत्र त्रयी स्तुता hdm¹, यजिरेवाच संस्तुता r, यजे वाच प्रकीर्तिता b, यजे पाच प्रकीर्तिता fk.

^a The deities in the text of RV. viii. 29, 10 are in the plural: according to Sāyana's comment they are the Atris. The readings *mātra* and *asvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture '*ya' iyyāgtra*' is supported by the Sarvānukramaṇī, which describes the hymn thus: *yo yajāti . . atra iyyāstavo yajamānaprasaṃsā ca*. The reading *trayī stutā* may be a corruption of *prahūrītā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यजताम् br, यज्ञानाम् m¹fk.—यज्वा r, यज्वाम् b, यद्वा m¹, यद्वा f, युद्वा k.—मञ्ज्विति r, मञ्ज्विति b, मञ्ज्विति fk, यद्भ्रिति m¹.—This śloka is not found in A, but in B and m¹ only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī*: viii. 31. 5-9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्वनोर् br, यज्विशर् fk, यद्वाशीर् m¹.—या दंपती च्चः m¹, या दंपतीव्युचः br, या दंपती - - चः f, या दंपती तुचः k.—आ शर्माशीरितु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m¹, अर्थशर्मासिरपी fk (०वी k).—पौष्णो परि b, पौष्णो परि m¹f, पौष्णो परि k.—मिचोर्द्यमा bfk m¹, मिचार्द्यमा r.—यथा b f k r, तथा m¹.—This śloka is not found in A, but in B and m¹ only.

^a Cp. Sarvānukramaṇī, *yā iyyādi pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī reṣṭ*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*pra kṛtāni*: viii. 32-34), are addressed to Indra.

स्तुतास्त्वच m¹b f k, स्तुतस्त्वच r.—75^{ab} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyamsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* viii 33 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अध इत्यत्र r, अध इत्यत्र b, अध्यय इत्यत्र fk, अय इत्याह hdm¹ — कन्या त bkr, कन्या त f, तस्या तु hdm¹ — स्त्रीलिङ्गेनेन्द्रमव्रवीत् hdm¹br, स्वासिगतं । उद्व्रवीत् f, सासिगतो ब्रह्मव्रवीत् k

^a That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyana on RV viii 33 19 this stanza is addressed to Āsaṅga Plāyogī when he was a woman (cp above, vi 41) ^b And had assumed the disguise of a woman because Vyamsa was his enemy

77. the eldest sister of Vyamsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)^a. 'By Agni' (*agninā*. viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra

व्यसस्य r²r⁷, पुसस्य r¹r⁴r⁶, व्यसस्य b, व्यस्य f, व्यसस्य k, पुसस्य hdm¹r³. — तस्तेव hm¹br, तस्य व f, तस्तेव k, तयेव d — युवकाम्यया hdm¹r³fk²r⁶r¹, युवकाम्यया b, वधकाम्यया r (=r¹r⁴r⁶) — परे ततः hdm¹r, ततः परे bfk (cp vi 25 and 79)

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural 'because of his (Vyamsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyamsa)', his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuna; but in the latter (42) Varuna hymn the last triplet 'Hither you two' (*ā vām*. viii. 42. 4-6) is addressed to the Aśvins

ऐन्द्रां (परम्) Am¹, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr — ऐन्द्रां Am¹, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr — वाक्षणे m¹bkr¹r⁴r⁶, वाक्षणे hdr².

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam*:- viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kānita Prthuśravas gave to Vaśa Aśvya^a

इमे समाधेये hdm¹b¹fk¹, इमे तु चाधेये r¹r⁴r⁶.—एन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am¹.—वशायाञ्चाय ss, वशायाख्याय hdm¹r, वशायाद्याय bf, वसाथाद्याय k.

^a 79^{cd} and 80^{ab} are quoted by Saṅguruśiṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा^o hm¹r, स एलेवमा^o ss, श्येत्येवमा^o b, श्येत्येवमा^o f, स चित्येवमा^o k.—°दिभिः Am¹ss, °दिना B.—The end of the *varga* is here marked by १६ in m¹b¹fk, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunītho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ kṛntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m¹b¹fk.—द्विचत्वारिंशत् br, द्विचत्वारिंशत्का fk, °रिशके m¹.—82. गिरिं निहत्य m¹r, गिरिं निहत्य b, गिरिं नि - f, गिरिं नि - - k.—वज्रेण m¹r, वज्रेण b¹fk.—हताः r, हता b¹fk, हताम् m¹.—ऋषिस्तु स्वयम् r, ऋषिस्तुस्वयम् b, ऋषिस्तु स्वयम् fk, ऋषिस्तु त्वयम् m¹.—81, 82 are not found in A, but in B and m¹ only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदेवते hdm¹, °दित्यदेवते fbr, °दित्यदेवता k.—स्वादोरिति स्मृतम् hm¹r, स्वादोरभचितम् fk, स्वादोरभचितम् b.

^a The Sarvānukramanī has borrowed the words *antyaḥ pañcosase*'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यो तु Am¹, पराखि चाष्टौ B — तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तन्म-
तेजसा f, तिग्मतेजसा k.— ऐन्द्राख्यच hdm¹, ऐन्द्राख्यति b, ऐन्द्राख्यमि kr, ऐन्द्राख्यमि f.—
वज्रदेवतः hdm¹bfk, वज्रदेवतः r

* In the reading *andrayā abhi*, the latter word is of course the pratīka of the first Vāikhilya hymn (viii 49) Cp. below, 86, note *

85 The last stanza, 'Agni has appeared' (*acety agnih*: viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii 56 5^d) Whatever wealth Praskanva gave to Prṣadhra,

अग्न्यापेर^o hm¹r, अग्न्यापेय्य^o b, अग्न्यापेय^o fk — सूर्यमन्त्रं पदं r^or¹, मयमत्प पदं b,
सूर्यमन्त्रं पदा f, सूर्यमन्त्रपदां k, सूर्यमन्त्रपदा hm¹r — In r¹r²(i)r⁴r⁵ 85^{ad} reads अन्वे-
त्यपिरिति लखास्ततोऽपिः सूर्य एव तु — पृपधस्य hm¹r, पृपत्रस्य b, पृपधुस्य f, पृपधुस्य k,
पृपधस्यु r^o (on the corruption of स्य to स्य and स्यु cp. 1. 92, iii 6) — यद्वसु fr, यत् वसु
k, चद्वसुट् b, यद्वसु m¹, यद्वसु hd — The end of the *varga* is here marked by १० in
m¹bfk, not in hd

* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-
ever, is not elsewhere used in the BD with this sense, while *pada* is often so used

18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrit*: viii 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii 61-66)

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*upāta*) of the Gods;

तन्नूरीदिति m¹hr, तन्नूरीति fk, भूरीदिति तु hd — त्विह संस्तुतम् Am¹, परिकीर्ति-
तम् B — 86^{ab} is not found in bfk²r⁵. — निपातमाह hm¹r, निपातमाह fkr², निपा-
तेनेह r⁵r¹, निपातनेहद् b.

* It is to be noted that the BD makes no mention of the last Vāikhilya hymns (viii 57-59) This is in agreement with the Kashmir Khila collection, which (Adhyāya iii 1-74) only contains the first eight (viii 49-56), introduced with the words 'Vāikhilyāḥ pare'stau (ii 19) 'in the following (adhyāya) the eight Vāikhilya hymns (are given)' —

The eleventh Vāḥkilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven *Suparṇa* hymns.—Only two of the MSS. of the *Sarvānukramanī* used by me notice the Vāḥkilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्कसृचं खितं hdm¹r¹, तृचे यास्कसृचं खितं r, यास्को ऽस्ये ऽर्धं तृचं चैनं r², यास्को ऽस्येर्धं तृचं चैनं b, यास्को चं तृचं चैनं fk (चिचं k).—त्यान्वित्यत्र r, त्यान्वित्यत्र hdm¹, त्यान्वित्यत्र b, त्यानित्यं तु k, त्यानिं तत्र f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान् m¹r, मीनां bfk.—जालं m¹r, जाले k, जलं b.—वद्धोदधिपन् r, वध्वा चाधिपन् m¹, वद्धा चाधिपत् f, वध्वा चाधिपत् k, वाद्वाद्धिपन् b.—88-90^{ab} are not found in A, but in B and m¹ only.

^a *Udakṣipan*: cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांसु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः fkr, धीवरा b, धीवरान् m¹.—बुद्धयं मा वो br, बुद्धयं मा वो f, बुद्धयं मा वो k, बुधभावा m¹.—भूत् bkr, भूः m¹.—स्वर्गं r, स्वर्गं च m¹, स्वर्गे fk, स्वर्गं b.—तत्रैषां hdm¹, त्रैवैयां br, त्रैवैया fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion 'Hither thee as a car' (*ā tvā ratham* viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā śat* viii. 68. 14)^a praises the seasons^b.

अभिसंवन्धाद् *h d r*², आत्तिसंवन्धाद् *m*¹, अतिसंवन्धाद् *r*¹*r*⁶, इति संवन्धाद् *r*⁴, अभिसंवधा *f*, अभिसंवधा *k*, [मानुत्वा omitted] दर्भिसंवन्धा *b*, गर्भिसंवन्धात् *r* — स्तूयतेषां *r*, स्तूयतेषा *h d*, स्तूयतेषा *m*¹, स्तूयन्त्येनां *r*²*r*³*r*⁷, स्तूयत्येजां *b*, स्तूयत्येजां *f k* — स्तूयत्युत् *h m*¹*r*, स्तूयत्युत् *b*, स्तूयत्युत् *f k*

^a *Upa mā śat* owing to the metre for *upa mā śat it* ^b The *Sarvānukramani* says nothing of the *Rtus* in RV. viii. 68 14, but includes that stanza in the *dānastuti* (14-19) *Sadgurusūrya* explains the discrepancy as due to the *Devatānukramani* (quoted by him p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{a d} and 92^{a b} (on RV viii. 68)

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of *Rksa* and *Aśvamedha* (viii. 68. 15-19). The first hemistich (11^{a b}) of the couplet 'He has drunk' (*apāt* viii. 69 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{c d}, 12) has *Varuna* as its divinity. 'Thou' (*tvam* viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाद्यमेधयोर्व *h d* (अर्चाद्यमेधयोर् *S*), आर्चाद्यमेधयोर्व *m*¹*r*, आर्चापत्यद्यमेधाय *b*, आर्चापत्यद्यमेधाय *f* — परा: *h d m*¹*b s*, परा *f k r* — अपादिन्द्रस्य *h m*¹*r*, अपादिन्द्रस्य *b f k*. — 93 शियो वरुणदेवतः *h d b f k*, शियो वरुणदेवतः *r*³*m*¹*r*²*r*⁵, शिया वरुणदेवता: *r* — सूक्तमुत्तर *Δ m*¹, सूक्तमुत्तर *b*, सूक्तमुत्तर *f*, सूक्तमुत्तर *k*, सूक्ते उत्तर *r*

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut*: viii. 73) is addressed to the *Aśvins*. The two following hymns, 'Of every house' (*viśo-viśaḥ*: viii. 74, 75), are addressed to Agni.

पयःपशोपधीनां च *h m*¹*r*, *धीनां वा *b f k i*²*r*⁵. — 94^b = iii. 76^d, iv. 18^b, v. 87^b, viii. 62^d.

95. With the two stanzas 'I' (*aḥam*: viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{ca} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १० in bfk.

^a 95^{ca} was probably known to the author of the *Sarvānukramaṇī*: cp. *antyaś tisraḥ* . . . *śrutarvaṇo dānastutiḥ*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना^o b f k r, आत्मदाना^o m¹.—परया परुष्णोमिन्द्रं Am¹b, परया परुष्णी-
धिमिन्द्रं f, परया मारुधीमिन्द्रं k, परुष्णीं परया चेन्द्रं r.—त्विति r, त्विति h d b f k.

^a This line considered in connexion with the next seems very redundant and is probably a later addition.

^b The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahi*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं ऋत्नुरिदं सौम्यं h m¹ b, अत्नुरिरं सौम्यं f, अत्नुरिरं सौम्यं k, सौम्यस्य त्वयमित्यस्य r.—चीळीन्द्राणि पराष्यतः h m¹ b, पराळीन्द्राणि यानि तु r.—वैश्वदेव्युगवीवृधत् h d r, वैश्वदेव्युगवीवृधत् m¹, वैश्वदेवस्युगवीवृधत् b, वैश्वदेवे स्युगवीवृधत् f, वैश्वदेवेन स्युगवी-
विधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमापेयमुत्तरम् h m¹ r b f k, आपेयं तु ततः परम् r¹ r⁴ r^o.—The text of 98^{ca} follows the reading of Am¹; the reading of B, चीष्याञ्चिनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. * There was once a girl Apālā, daughter of Atri, who suffered from skin disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk — दृष्ट्वा brbfk, दृष्ट्वा r¹r⁴,⁶

* The following passage (99-106) is quoted in the Nīṭmañjari on RV. viii 91 7 and Śadguruśiṣya on RV viii 91 (pp 142f) see BD vol 1, p 135. Cp Śāyana in his introduction to RV viii 91, where he gives a prose version of the story, besides quotations from the Sātyāyana Brāhmana in his comment on RV. viii 91 1, 3 5, 7. See also M. M., RV.² vol iii, pp 33 38, where extracts from the BD, Śadguruśiṣya and the Nīṭmañjari are quoted, Aufrecht, Indische Studien, vol 17, p 1 ff quotes and translates this BD passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्थे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तैवसा n, तेन सार्धं तु सायगात् s — 100^{cd} comes after 103^{ab} in A, it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh* : viii 91. 1).

कथितस्ततः m¹fn, कथितं सुतः bk, कथितः सुतः r — This sloka is not found in A or s, but in B and n, 101^{cd} is in m¹ also.

102. She pressed Soma in her mouth; B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi* : viii 91. 2), and Indra drank it from her mouth,

सा मुपाव मुखे hdm¹, सा मुपाव मुखात् r, सा मुपाव मुपात् bfk, सा मुपाव तथा n, मुपाव स्वमुखे s — इन्द्रस m¹bfsks, इन्द्रसु A. — 102^{6a} are not found in A, but in B only. Śadguruśiṣya has two entirely different pādas in place of 102^{6a}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii 91. 4-6) she addressed him (saying),

स तद्गृहात् hdr, स तद्गृहात् m¹, शतकनुः Bn — जगादिभं तृचेन तु hdm¹r, जगादिभ

चिचेत् सा b, सोममिन्द्रं वृचेव सा f, असीं व्रूते वृचेन सा r⁵r⁷, कुरु तात् चिकीर्षितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form :

निरगात्स क्वचित्पूर्वं मचयित्वा गृह्णाम्नुनेः ।

ऋग्भिः सुत्वा नगादेन्द्रं कुरु मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २९ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm¹n_g, सुत्वचां br, सुन्वचां f.—तेन m¹bfkr, तस्यै n.—104^{ed} is not found in A or g, but in Bm¹n only.—Śaṅguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् g, रथे अद्रिणा ताम् n.—सुत्वक् सा तु ततोऽभवत् hm¹r_g, ततः सा सुत्वचामवत् bfkri⁵r⁷n.

^a Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^{ab} follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि षपितायां सर्वस्यां शब्दकोऽभवत् । (सर्व^o bfkⁿ, पूर्व^o r)

The reading of A is favoured by that of Śaṅguruśiṣya :

तस्याः पूर्वहता या त्वग्नातिः सा शब्दकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

इतिहासमिद् Am¹ इतिहासमिम् B—याक्मागुरी Am¹ (°री hd °रि° m¹r³r⁴r⁵)
याक्माठरीः याक्मातरी bfk याक्मालवी r⁵r⁷—खिद् पान्तमित्युत्तरे च ये hm¹r¹,
सूक्ते पान्तमिन्द्रे तत परे bfr

^a Cp *Vedische Studien* 1 p 292 f ^b The Sarvānukraman combines the two statements in describing the hymn as an *itihasa andrah*

B 108 But the last (stanza) of the latter (viii 93 34) is pronounced in the Aitareya (Brahmana)^a to be addressed to the Rbhus, for on the third Chandoma (day)^b this hymn is chanted (*sasyate*) as one addressed to the Rbhus^c

त्वामवी m¹b त्वामववी f चामवी r—उत्तरखीतरेयके br इन्द्र खीतरेयक m¹
(प्रोक्ता) त्खीतरेयके f—छान्दोगिके r(m¹f) छद्गिके b छद्गिके f वृद्गिके k.—
This sloka is not found in A but in B and m¹ only—The end of the *varga* is here marked by २२ in bfk.

^a AB v 21 12 cp Sarvānukraman *antyaindrarbhoḥ* ^b See *chandoma* and *chandomika* in the St Petersburg Dictionary in the smaller Dictionary Böhtlingk accepts the reading *chandogika* here = Chandogya Brahmana ^c Cp BD v 175

23 Story of Soma's flight from the gods

109 The following hymn, 'The cow' (*gauh* viii 94), is addressed to the Maruts, the following six 'Hither to thee' (*a tva* viii 95-100), are addressed to Indra

B In the second hymn of these (96) they say there is a story (*itihasa*)

^a Soma, oppressed by fear of Vrtra fled from the gods,

आ ली° br ह्या ली° Am¹fk—इतिहास fkr इतिहास b—109^{cd} is not found in Am¹ but in B only—अपक्रम्य तु Am¹s अपचक्राम B

^a The following passage (109^{ef} 115) is quoted by Sayana on RV viii 96 13 (cp RV 1 130 8) cp var lect MM RV² vol 1 p 39 f See *Vedische Studien* vol 11 p 49 f The story refers to RV viii 96 13-15

110 and he betook himself to a river named Amśumatī^a in (the country of) the Kurus Him approached with Brhaspati only^b, the slayer of Vrtra^c,

नाम्ना hdm¹bfk नामा r¹r³r⁴r⁵n (°ती°) नाग्नीम् r नाम s—अभ्यतिष्ठत् hm¹r³r⁴r⁵
अभ्यतिष्ठन् b अभ्यतिष्ठत् f त्व्यतिष्ठत् r¹r³r⁴r⁵ न्यतिष्ठेत् n—कुहन् r¹r⁵n कुन्त् b कुत्त f
गुहन् Am¹—क्विन् अभ्ययाद् r क्विनाप्यभ्ययाद् hdm¹ क्विनाप्ययाद् b, क्विनाप्ययाद् f
दृचान्वयाद् r¹r¹ सोऽभ्ययाद् s सोऽभ्ययाद् n

^a Cp. RV. viii. 96. 13: *ava drapso anśumatim atīṣṭhat.* ^b Cp. viii. 96. 15: *brhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14: *brhaspatinaiva yujā.* ^c This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योच्यमाणश्च^r r⁴ r⁶, योत्स्यमानं hdm¹ fks.—सुसंहृष्टैर् hrbfk, च संवृष्टैः r¹ r⁴ r⁶.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतात्सोमं r¹ r⁴ r⁶.—व्यवस्थितः hdrbk, व्यवस्थितं r¹ r⁴ r⁶.

^a The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṣvā tūn āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृचमायान्तं hdm¹ rbfk, मन्वानं पुचमायान्तं r¹ r⁴ r⁶.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹ r, सोमेहि hdfb, सोमैसहि k, सोम मेहि r¹ r² r⁴ r⁶, सोम मेहि s.—113^{cd} is not found in A, but in Bm¹ only.—अनर्थं kr, अन्वर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113^{cd} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A श्रीजक्षिव m¹s श्रीजक्षिव b नंजंक्षिव f—देवानादाय Am¹s देवाना यन्त br देवानात f

115 And having drunk (him) they slew in battle nine times ninety^a demons All this is related in the triplet 'Down' (ava viii 96 13-15)^b

अव इत्यस्मिन्नुचे bdm¹, अपि य तस्मिन्नुचे r¹r³r⁶ अथव द्रप्स इत्यस्मिन्नुचे s अथव द्रप्सन्नुचे B

* Cp vi 5r vii 5r ^b 109^{cd}-115 is translated in *Vedische Studien*, vol iii p 50

B 116 (The seer praises) Indra, and the Maruts, and also Brhaspati^a for these are the deities of the triplet, Śaunaka says that Indra alone (is the deity)

इन्द्र च bfk m¹—बृहस्पतिम् bkm¹ *पति f—116^{ab} is found in bfk m¹ only—क्षेता hm¹r³B तस्य r

* In connexion with the following line 116^{ab} seems necessary Mitra makes no reference to it, though it must be in his B MSS also As the names are in the accusative in the MSS I have assumed the ellipse of *stanti* which has frequently to be supplied in the BD though hardly ever in so forced a way as here

B 117 But in the Aitareya (Brāhmana)^a it (the triplet) is said to be addressed to Indra Brhaspati

With the triplet 'Here I' (ayam viii 100 1-3) Nema son of Bhrgu, praised^b Indra without seeing him^c

उक्तो m¹bfk उक्ता r—117^{ab} is found in B and m¹ only—तुचेनेन्द्रम् hrhbk तुचे नेन्द्रम् dr⁵r⁷—अपश्यत् hdm¹bf, अपश्यत् तम् r⁵r⁷, अपस्यंति k अदृश्यन्तम् r¹r⁴r⁶

* AB vi 36 12 ^b *Tuṣṭāra* from 118^a ^c *Apasyams iam* is necessary because it is Nema who does not see Indra

118 And Indra (then) with a couplet (4 5) (says), 'Here I am, behold me, seer^a'

B For Nema, being alone (ela) while praising (Indra) had also said, 'There is no Indra^b'

तुचेनायम् br, दृचेनाहम् m¹fk पराभ्या तु hd—अह पश्य च मामृपे br अहं पश्य च मामृपे m¹ अहं पश्य च मा तुपे f अयमस्तीति मामिति hd.—118^{cd} is found in B and m¹ only—सुवत्सेव r सुवनेन b सुवन्तेन m¹ सुवतेन fk—The end of the *varga* is here marked by २४ in bfk

* Cp RV viii 100 4 *ayam asmi jaritah pafya maṣṭha* ^b Cp ibid 3 *nendro asiti nema u tva aha*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—ऋषिस्तं दृष्ट्वा hdm¹, ऋषिस्तु दृष्ट्वा r, तं दृष्ट्वापिञ्च br²r⁶r⁷, तं दृष्ट्वापिञ्च f.—मुप्रीतो hdr, संप्रीतो fk, संप्रीती b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dṛṣṭvā ccaindra ātmānam astaut*. ^b This and the further details (119^{cd}—124^{ab}) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm¹r b, पानम् fk.—सौपर्णी km¹r, सौवर्णी bfr²r⁵, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

°तप्येमान् A, °वृत्त्येमान् r²r⁶r⁷, °वृत्त्येमां f, °वृत्तोमां b, °वृत्तेमां k, °वृत्तितान् s.—स्वया hdm¹s, स्वयं r, स्वयं bf, स्वयं k.

^a The following three ślokas (121^{cd}—124^{ab}) are quoted by Śāyana on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकं हन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तुं b, तन्नाशकं तुं fk.—हनित्ये तिष्ठस्व विक्रम्याद्य Am¹s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m¹, उद्यतस्त्रिव hdr¹r⁴r⁶, उद्यतस्त्र तुं bfrs, उद्यतस्त्रु तुं k.—123^{bc} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26 Details regarding the deities of RV viii 101

124 All this is proclaimed in the stanza 'Friend Viṣṇu' (*salhe viṣṇo viii 100 12*) But the first four stanzas of the hymn (beginning) Specially' (*rdhak viii 101 1 4*) are addressed to Mitra Varuna

प्रोक्त Bs सर्वे A.—अपिणोक्त सखेतृचि A सखे विष्णविति तृचि B सखे विकुविति तृचि f सखे विष्णुर्विति तृचि b विष्णविति सखे तृचि r सखे विष्णो इति तृचा a

125 and the three verses^a of Forth (*pra 5^{abc}*) are to Mitra^b, Aryaman and Varuna^c the fourth (*5^d*) is to all the Ādityas such is (here) the praise

वा पादाङ् r पादस्य A, पादो (र्थे^o) m¹ पादस्त्व bfk—चार्यं rhd (च) अर्थं r¹r²r³r⁴ (दो) र्यं m¹ (त्व) अर्थं bfk—चयस्युर्थं hdbk चयस्यं f न चयस्युर्थं r चयस्युर्थं m¹

^a The MS evidence favours the singular (*padaf ca*) but this with the following *trayaḥ* is very forced *pra* is a verse to Mitra (and one) to Aryaman (and one) to Varuna (altogether) three ^b The dative *mitraya* is probably used beside the genitives *aryamaṇā* and *varunaṣya* because the stanza begins with *pra mitraya* ^c According to the *Sarvāukraman* Mitra and Varuna only The name of Aryaman occurs in *5^d*

126 But the following stanza (6) has the Ādityas as its deities 'Hither to me' (*a me 7, 8*) is a couplet addressed to the Aśvins, there are (then) two addressed to Vayu (9 10) two to Surya (11 12) one to Usas (13), or (the seer here praises) the light^a of the sun and moon

परा त्वादित्यं hm²r पर्मादित्यं b वरामादित्यं f—सौर्यं m¹ सौर्यं (wrong sandhi for सौर्ये) hr²B सौर्यौ (dual of सौर्ये) s चोत्तरे (सौर्ये) r—उपस्था bfs उपस्था k श्रीपस्था r²r¹r² उपस्था hdr² सौर्यं (श्रीपसी) r—प्रमा वा r²bfr²r²r² प्रमा वा hd प्रमा वाङ् k प्रमा वाङ् m² (सूर्यप्रमास्तुतिर्वा s)—चन्द्रसूर्ययो hm²r²B (श्रीपसी) तृगिय परा r

^a Another instance of the elliptical use of the accusative (*prabham*) governed by *stauti* to be supplied cp note on 116^{ab}

127 Generations truly' (*praja ha 14*) is addressed to Pavamānā while with the two stanzas 'The mother' (*matu 15 16*) the Cow is praised 'Thou O Agni great' (*tvam agne brhat*

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने र, चाग्ने ह॒दम^१॒क, चग्ने b.—128^{cd} and 129 are not found in A or m^१, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

व्याख्यातं र, व्याख्याता bfk.—The end of the *verga* is here marked by २६ in bfk.

^a The Sarvānukramaṇī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryoḥ*) are praised like Pavamāna^b.

नवमे त्विह मण्डले B, नवमे मण्डलपिभिः Am^१ (h॒dr^३; *नेऽर्पिभिः r^१r^४r^०m^१).—
*वदाप्र्यस्तु hm^१r, *वदाप्रियः f, *वदाप्रोयः bkr^२.—*स्तुताः MSS., *स्तुतः r.

^a Cp. Sarvānukramaṇī: *navamaṇḍalam pavamānaṇ saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāḥ*), while in the triplet 'Our protector' (*avitā nah*: ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *Lepardin* in 11, and *āghrī* in 12; *ayam somah pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā nah āghrī pavayyo cō*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te · ix 67. 23, 24*), are addressed to Agni; 'By both of these' (*ubhābhyām · 25*) is addressed to Savitr; the next stanza (*26*) is addressed to Agni and Savitr^a.

सावित्री अ० r, सावित्र्यपि^o hm¹, सावित्र्यापि^o d (but the ā of °त्र्या^o is obliterated with yellow pigment), सावित्र्याग्न्या^o bfk The Sarvānukramanī has सावित्र्यपिसावित्री (also in Sāyana's quotation), but °त्र्यपि^o is probably a misprint, as my index has āgnīsāvitrī.

* According to the Sarvānukramanī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr

133. 'May they purify me' (*punantu mā · ix. 67. 27*) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam · 29*) is addressed to Agni, and the two next, 'Who' (*yaḥ · 31, 32*), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येति hr², उत्तरे च इत्येति d, पदुत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B

* Cp Sarvānukramanī *te pāvamāny-adhyetr-stuṣi* (RV. ix 67. 31, 32 begin with the words · *yaḥ pāvamānir adhyeti*) With regard to the reading of the B MSS. in 133^o cp Meyer, *Rgvidhāna*, p xxiii (middle)

134 In the hymn 'At the rim' (*sraḥve: ix 73*), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram: ix. 83*) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm¹r, निरुक्त b, विरक्त fk—स्रक्तेऽपि r, स्रक्तेति hdm¹, स्रक्ते यो bf, स्रक्ते यो k.—°वसापि Am¹ (°वसापि r¹r⁴r⁶), °वसात्र B—चोच्यते hm¹r, वाच्यते bk—The end of the *varga* is here marked by २७ in m¹bfk, not in d

* I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *sraḥve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS and as giving an adequate sense. ^b There is no mention of Agni raksohan here in the Sarvānukramanī, but Sāyana on RV. ix. 73 5 explains *apa dhāmanī · tvacam asikānim by rāksasam . . apaghnanī* ^c There is no reference to this statement in the Sarvānukramanī. Cp *Nirukta* xiv 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*)

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīrah*: ix. 87. 3^b) should be held to be addressed to Ṛbhū^a. Now three gods are here^b mentioned incidentally (*nīpāta*) in three verses (*pāda*)^c:

आर्मवसु r, आर्मवस्त fk, आर्मवसु m¹, आर्त्तवसु b.—भवेत्याद् fr, भवेत्याद् k, भवे पाद् m¹, भवेत्याद् b.—ऋसुधीर r, ऋसुधीर m¹, क्रतवीर bfk.—निपातैसु चिभिः पादैः r, निपातै चाष्टायास् fk, निपातैनेवाष्टायास् bm¹.—इहोदिताः bfr, इहेरिताः m¹.—135 is found in B and m¹ only.

^a There is no reference to this *pāda* in the Sarvānukramaṇī. ^b This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136^{ab}. It is not clear to me of what 135^c, according to the reading of bfk m¹ (which is one syllable short), is a corruption. ^c That is, RV. ix. 96. 6^{abc}.

136. three (deities) are mentioned^a with these three (verses), each containing a couplet^b, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6^{abc}); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul^c.

तिस्रोक्तास् m¹ r, तिस्रोक्ता hd, तिस्रोक्तां b, तिस्रोक्तं fk.—त्रिमिस्त्वैतेर् kr, त्रिमिस्त्वैते m¹, त्रिमिस्त्वैते b, त्रिमिस्त्वैते d, त्रिमिस्त्वैते b, °त्वैतेर् f.—दृचा दृचैः hd m¹, दृचैर्दृचैः r, दृचैर्दृचा b, हचैर्दृचा fk.—सूर्यवचात्मवचापि hd, सूर्यवचात्मवचापि r¹ r⁶, सूर्यवचात्मवचायम् B.—सोम एव वा Am¹, सोम इत्यपि B.—136^c = 134^c.

^a *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. ^b I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavīnām; ṛṣīr vīprāṇāṃ, mahiṣo mṛgāṇām; śyeno gṛhṛāṇām, svadhītīr vanānām*. ^c RV. ix. 96. 5, 6 are commented upon in the Nirukta *Parīśiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramaṇī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तन्त्यां hdr, वर्त्त्यन्त्यां f, वर्तन्त्या k, वर्त्ततां b.—जीवथ b, जीवथा fk, जीव्यथ hdr.

^a That is probably, the seers of the ninth Maṇḍala: cp. 141. ^b This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. Nirukta vi. 5: *īndra ṛṣīm papracha, durbhikṣe kena jīvātī; teṣāṃ ekaḥ pratyvūca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live b.'

हृषिर् br, क्रमर् m¹, चर् fkr² (जालम् Nir) — अखन्दनं bm¹(Nir), अखन्दन fr, अखन्दनं kr² — वनम् bfm¹r(Nir), दनम् kr² — समुद्रः all MSS., उद्धिः Nir — पर्वतो brNir, पर्वता m¹fk — In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिचि नव वृत्तयः.—This śloka is not found in A

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated ^b This is, of course, the answer of the seers, cp 137, note b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp *Indische Studien*, ii. 158. Somewhat similar enumerations are found in Manu x 116 (*dāta jivanahetavaḥ*), and Yājñavalkya iii 42 (*āpattau jivanani*): cp the *Mitākṣarā* on this passage

139. In praising (Indra) the seer Śīśu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam* · ix. 112) in the presence of the (other) seers.

सुवनेष Am¹, अथ सुवन् B — हृषिर् fk, रिषिर् b, हृषिर् hm¹r — हृषिणाम् f, रिषिणाम् b, हृषिणाम् hm¹r.—एव Am¹, एव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सवांसु Am¹, त्वप्रवीत्सवांसु bfk, (ः) प्राप्रवीत्सवांसु r — तपध्वं hm¹r, तपध्वं b, तपस्य f — न ह्यृते तपसः शक्यमिन्द्रं b, न गृह्यते तपः शक्यमिन्द्रं fk, न ह्यृते तपसा शक्यं विना hd, न ह्यृते तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r²r³r⁴r⁵, नातप्ततपसः शक्यमिन्द्रं r — छच्छं bfk, छत्त्वं hm¹r

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pātamāni*)

शुवन् hm¹r, प्रवन् b, प्रवन् f, वृजन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वान् परान् hm¹.—वंशान् hm¹r, वंशान् bfk.—च hm¹r, ताः bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यच्चा^o hm¹r, यचा^o bfk.—वाग्देहभोजनेः r, वाग्देहभोजनेः f, वाग्देहभोजनेः b, वाग्देहतो जनैः hdr^a, वाग्देहदी जनैः r¹r⁴r⁶.—स्वाध्यायफलमश्नुते A, अग्निस्वलोक्तमिष्यात् B, अग्निस्वलोक्तमिष्यात् m¹.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Āgvidhāna* (iii. 2. 5), which with reference to the *Pāvamāni* verses says: *svādhyāyapunyaṃ atulaṃ pūtaḥ prāpnoti cāksayam*.

A 144. The *Pāvamāni* *Gāyatrīs*^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

न्ते m¹r, न्ते hd.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *Āgvidhāna* iii. 1. 1: *svādīṣṭhayettī gāyatrīḥ pāvamānīr japed dvijaḥ*; cp. Nirukta v. 2, 3. ^b Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ ajasram*. ^c Cp. *Āgvidhāna* iii. 3. 5: *prāṇān āyamyā ca dhyāyēd ante devān pītṛn ṛṣīn*; cp. also iii. 4. 2, 3.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेद्यद् hm¹r, ध्यायेभ्यश्च fk, व्यायेभ्यश्च b.—स्वोपवर्तेत hbfkr, स्वोपतिष्ठेत् r⁶r⁷.

^a Cp. *Āgvidhāna* iii. 3. 6: *sarasvatīṃ cārcayīta payo 'mbumadhuharspiṣā*; and iii. 2. 3: *akṣayyaṃ ca bhaved dattāṃ pītṛbhyah paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्ते शतं bfk. —पावमानम् r, सीजमाचम् bfk².—अनुवाकास्तु fkr, व्वाश्च b.—The end of the *varga* is here marked by २९ in bfk.

* This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Mandala in the Sarvāukramanī appears to be based on it *navamam mandalam pāvamānam saumyam*. As the *varga* comes at the close of a Mandala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp above, v. 102, note *) If any of them is a later addition, 144 is the most likely to be such.

Mandala x.

30 Deities of RV. x. 1-8 Trisiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre* x. 1-7), but Trisiras, son of Tvastr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā* x. 8).

त्वाङ्गसु hm¹r, त्वाङ्गसु f, त्वाङ्गसु k, तु त्वाङ्गसु b

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream. such is our sacred tradition.

तस्य hdr, तस्य br².—This śloka is omitted in fkr²

149. Trisiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)*. ³⁰¹

सहि hm¹rb, सह fkr²r⁵—मियकाम्यया Am¹, चयकाम्यया B—⁰रूपधृक् hdm¹fk, ⁰रूपधृक् b, ⁰रूपधृक् r.

* Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trisiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमृषि महितं bfr, तमृषि महितो k, तमृषम् महितस् r¹r⁴r⁶, महितस् r³, तं सृष्टन्-
हितस् hd, तं सृष्टन्महितस् m¹.—बुबुधे hm¹r, विविदे bfk.—तान्यागु hdbk, तस्यागु
r¹r⁴r⁶.—शिरासि चीखथाक्वित् hdr², शिरासि चीखचिक्वित् m¹r, शिरास्येवाक्वि-
दत्तमु: r²r⁷, शीर्षास्याक्वित् प्रमु: f, शीर्षास्याक्वित्त्तमु: b

* The expressions used in RV. x. 8. 9 are *avābhīnat* and *trīṣṭā firā parā tark*.
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151. The mouth with which he drank Soma became a francoline partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviñka*); while that with which he ate food became a partridge (*tittiri*)^a.

सुरापानम् hdbfk, सुरापानम् m¹r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78-80).

31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmā*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹rbfk, तीव्रा r¹r⁴r⁶.—यखाद् hm¹rbfk, यख्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

ऋषिर् bfr, हृषिर् Am¹.—°पनुत्वर्थे MSS. and r (cp. various readings of रीगापनुत्ति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am¹, औ चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāṃsam* : x. 14) the Middle Yama^a is praised.

युजे वामच B, युजेत्वितेन Am¹ (युजत्विते^o r¹r³r⁴r⁶).—परियिवांसमित्यत्र bfr, परियिवांसमित्यित्स्मिन् hr¹r⁴r⁶, °त्वित् (त्सूयते) d, परियिवांसं सूक्तेऽस्मिन् m¹.—155^a, 156^{ab}, and II. K k

सं in 156^d are omitted in r¹r⁴r⁶ (doubtless because 155^d begins with स्तूयते and 156^d begins with संस्तूयन्ते)

^a Cp Nruktā x: 18, where Yāska, in commenting on the words *mādhyaṃh pitarāḥ* in RV x. 15 1, remarks *mādhyaṃko yama sty āhus, tasmān mādhyaṃikān pīṭṇ manyante*.

156. Then the Atharvans, the Bhrgus, the Aṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरो पितरः fk.—सह hdm¹bfk, च ह r—तच्च hdkr, त्यच्च bfm¹—The end of the *varga* is here marked by ३९ in hm¹bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Angirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5^c) he (himself appears as) a Father.

संस्तुतो दृश्यते b fkr, दृश्यते संस्तुतो m¹—मन्त्रेषु वऋशः पादे b fkr, मन्त्रेषु वऋशपादे m¹.—157-159^{ab} are found in B and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samśkārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣā*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised). The following (hymn) 'Let them arise' (*ud iratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

^a Cp. Sarvānukramanī *īścaḥ śrabhyām* ^b Cp Sarvānukramanī, *udīratam* .. *pīṭṇam*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharākṣas^a.

उत्तरेण तु hm¹r³, परेष्वेव r.—160^{ab} is found in Am¹ only, not in hkr²r⁶ (nor presumably r⁷).—च अम⁰ r, च म⁰ hd, चाम⁰ fk, वाम⁰ b.—सहरक्षा च नाम चः B, सहरक्षाश्चिना सह A, सहरक्षचना यमः m¹.

^a That is, *havyavāhana* is the Agni of the gods; *kanyavāhana*, of the Fathers; and *saharākṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वैतत्कव्यवाहनसंस्तुतिः Am¹, स्वाह कव्यवाहनमेव तु B (तु hfk, च r²r⁵r⁷).—द्वैवस्व hm¹r³f, द्वैवस्व br⁶, द्वैवस्व kr.—०मुरस्व च Am¹, ०मुरस्व तु B.—The end of the *varga* is here marked by ३२ in hm¹bfk, not in d.

33. Story of Saranyū : RV. x. 17.

162. Tvaṣṭr^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm¹bfks(RV.), (०युस) त्रिशिराविह n, सदृशी च ह r¹r⁴r⁶, (०युस) त्रिशिराश्च ह s(AV.).—सरण्युं rs(RV.), सरण्युं hds(AV.), सरण्युं bfk.

^a The following story, vi. 162—vii. 6, is quoted in the *Nītimaṣjari* on RV. i. 116. 6 and by Śāyana on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the *Nītimaṣjari* in M.M.'s RV.² vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's *Zeitschrift*, vol. i, p. 442. It is also translated by Muir, *Original Sanskrit Texts*, vol. v, p. 228. Cp. *Nirukta* xii. 10, 11 on the story of Saranyū, and Roth, *Erläuterungen*, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, *Sanskrit Reader*, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्युं s, सरण्युं br²r⁵r⁷, सरण्योर् m¹, सरण्योर् f, सरण्युं hd, सरण्युं n.—वज्राते hm¹rbfkn (*Nirukta* xii. 10), वाति ते s.—तौ चायुमी hm¹rbfk, तावयुमी s.—यमादेव MSS. rs, यमी स्वातां s(AV.).—यमः hm¹rs, यमी bfk. The last pāda in Śāyana (RV.) reads: ह्यास्तां यम्या च द्वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m¹bd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed

दृष्टा m^1rs , दृष्टा bfk , सृष्टा hd , दृष्टा ns (AV), दृष्टा $r^1r^4r^6$ —मिथुनं MSS rs , तद्युग s (AV)—मूलापचक्रमे $bfkrs$, मूला प्रचक्रमे s (cp Nirukta xu 10° प्रदुद्राव), मूलापचक्रमे $hdr^1r^4r^6m^1$

2 But Vivasvat, in ignorance (of this), begot Manu on that (substitute) He (Manu) became a royal seer, like Vivasvat in brilliance

तस्यामजनयन् m^1bfkrs , तस्यां प्रजनयन् hd —राजर्षिरभवत्तोऽपि Δm^1 , राजर्षि-
राशीत्स मनुर् Bns

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विद्याय m^1br , विद्याय hdr^2 , विज्ञानाय f —अश्वरूपिणी $hbrs$ (AV), अश्वमूरी fk , आश्वरूपिणी s —वाजी MSS rs , अश्वी s (AV.)—सलक्षणः $m^1bfkr^1r^4r^6ns$, सलक्षणः hdr^2 , अश्वलक्षणः r .

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरख्युस Δm^1 , सरख्युस्तं Bn , सरख्युसु s , सरख्युस s (AV)—विदित्वा Δm^1 , विद्याय Bns —हयरूपिणम् hm^1rfsks , हररूपिणम् b , हरिरूपिणम् r^1 —मैथुनायोपचक्राम hm^1r , मैथुनायापचक्राम b , मिथुनायापचक्राम $r^2r^5r^7$, मिनायोपचक्राम fk

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

योगेन MSS rs , योगेन s (AV.)—शुक्र $fkdrns$, शुक्र hm^1s (AV), द्युक्त् b —उपा-
जिघ्रस bfr , उपजिघ्रस hdk , उपजिघ्रति $r^1r^4r^6s$ (AV.)—तद्युक्त् rns , तद्युक्त् d , तद्युक्त् b , तद्युक्त् f , तद्युक्त् hm^1s (AV).—The end of the *varya* is here marked by १ in bfk , not in hdm^1 .

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमावाचुक्रात् *rnf* (°कु° *f*), °मावाचुक्रात् *b*, °मावाशुक्रात् *h*, °मावाशुक्रात् *d*, °मावाचुक्रात् *k*, आघ्रातमावाचुक्रं तत् *s*.—यौ सुताव् *hm¹bs*, यौ सुताव् *fkr*, यौ तु ताव् *s* (AV.), यौ तु तौ *r¹r⁴r⁶*.—अश्विनाव् *hdm¹bkrns*, वाजिनाव् *r¹r⁴r⁶*.

^a The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimafjarī quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे *hdm¹r⁶bfk*, तृचे *r⁶r⁷*.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वापमेयाव् *r⁶r⁷*, द्वापमेयाव् *fk*, द्वापमेयाव् *b*, द्वी त्वापमेयाव् *r*, द्वी त्वापमेयाव् *hd*.—पौष्णस्त्रिस्तान्याः परास्तु थाः *hm¹r*, पौष्ण पौष्णस्त्याः परास्त्रियः *b*, पौष्ण पौष्णस्त्या परपस्त्रिचः *f*, पौष्णः पौष्णस्त्यापरस्तुचः *r²r⁶r⁷*.

^a The Sarvānukramāṇī says nothing about the last two pūdas of x. 17. 3 being addressed to Agni. ^b The reading of B is somewhat more explicit: 'The third pūda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11–13), Soma is praised indirectly (*parokṣa*).

लृगचैका *hr*, तृगचै *d*, तु तत्रैका *b*, तु तत्रैका *r⁶r⁷*, त्रिका *fkr²*.

10 But the next (stanza), 'Rich in milk' (*payasvati* · 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas x 18. 1-4) are (in) praise of Death and are applicable (*llpta*) in the funeral (*antya*) ceremony^c.

अद्देवता° hm¹r, अद्देवत्या° b fkr²r³r⁷—°वाद्दो वा hm¹r, °वाहः b, °वाद्दः fk —
मृत्योरन्त्ये m¹, मृत्योरन्त्ये hd, मृत्योरन्ते r, मृत्योः चाती b, मृत्योः शानी f—कृष्णाद्य m¹r,
कृष्णाद्य hd, कृष्णाद्यु br³, क्ति.र्मसि f—The end of the *arga* is here marked by २ in bfk,
not in hdm¹

^a The correct pratika is *payasvatih* ^b Cp Sarvānukramanī *catasro mṛtyu-*
deratāh, AGS iv 6 10 ^c Cp below, vii 15: *antyakarmanī*

3. Detailed account of the funeral hymn RV. x 18

B 11 The (stanza) 'These' (*ime* x 18 3) prays for long life for those who have escaped death, 'For the living this' (*imam jivebhyah* 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)^a.

आशास्ते m¹fk, आशास्तु br—इमे ज्योग् r, इमो ज्यो b, इमे यो m¹, इमो यो (जीवन) f—आशास्ते m¹kr, °स्त f, आशास्ताक् b—तेभ्यः परिधिकर्मणि br, मूर्तेभ्यः परि-
कर्मणि fkm¹—This sloka is found in B and m¹ only.

^a RV x 18 4 *imam jivebhyah paridhīm dadhami*, cp Sāyana, AGS iv 6 9

12 'As' (*yathā*. x 18 5) is addressed to Dhātr; the next to Tvaṣṭr (6), then with another (7), 'These wives' (*imāh*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a

तथैवाञ्जनकर्मणि B, तथा परिधिकर्मणि A the latter reading is probably due to a clerical error repeating the last word of the preceding sloka, which in that case (though occurring in B only) must have been original. The preceding sloka mentions the stanza which refers to the *paridhi*, the present sloka mentions the one which refers to *añjana*—
This sloka is wanting in m¹

^a Cp RV x 18 7. *imā nārī . aṅṅjanena sarpsī sā sam vśanta*, AGS iv 6 11, 12

13 With the (stanza) 'Rise up, O woman' (*ud īrsīa nārī* . x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her)

मृतं पत्न्यनुरोहति m^1 , मृतं पत्यन्यनुरोहति hd , मृतपत्नी तु रोहती r , मृतं पत्नी तु रोहति fk , मृतं पत्नीं तु रोहतीं b , मृतमन्वारोहति $r^1r^4r^6$.—निगद्य m^1 , निगत्वा hdr^3 , निगदात् bfk , निगता $r^1r^4r^6$.

^a Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b : *mṛtaṃ patnīm tu rohatiṣi*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvārunukṣantīm ud iṣveti nivartayet*; and with *rohatiṣi* cp. below, vii. 130: *sūryām ārohatiṣi patim*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) ^a.

This śloka is not found in A, but in B and m^1 only.

^a That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9) ^a for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m^1 only.—The second line follows the reading of B; the reading of Am^1 is:

शान्धर्थं च जपत्यस्त्रां धनुरित्युत्तरामृचम् । (जपत्य° $r^1r^3r^4r^6$, जपत्य° b).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादादानो मृतस्य) and as *अस्त्रां* in A seems to make no sense.—*यस्मादेताः* (= *वृचः*) B, *यस्मादेते* (= *वृचः*) Am^1 : cp. next śloka.—*इमशानि चान्धकर्मणि* B, *इमशानिष्वन्धकर्म सु* Am^1 (°ध्वन्ध° hdm^1 , °ध्वन्ध° $r^1r^3r^4r^6$).—The end of the *varga* is here marked by ३ in *bfk*, not in *hd*.

^a Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9) ^a to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned ^b, one should state the deity from the ceremony.

वृचस्त्रास्त्र r, वृचस्त्रादी bfk, वृचस्त्रास्त्र Am¹.—देवतां मृत्युर् r, देवता मृत्युर् hdm¹, देवता मृत्युम् b, देवता मृत्यच् fk\

* I have preferred the reading *trcasya* to *depcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramanī states RV. x 18 7-13 to be *pr̥medhāh* b Cp. note * on l. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas. x. 18. 10-13) here, 'Approach' (*upa sarpa*. 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹r bfk, प्रजापतिरिद् जगौ r¹r⁴r⁶.

* Cp Sarvānukramanī on the last stanza of RV. x. 18: *antyā . . prājāpatyā vā sāgnuruktā*, on which ṣadgurussisya remarks. *sā cagnuruktā. aprakāśadevatābhūdhānā* See his further discussion on the word *anrūktā* and my explanatory note, p 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticīne*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

18^{cd} follows the reading of Am¹ (°हानि अप° r, °हान्यप° hdm¹) The reading of B is^c

प्रतीचीनि अचं स्वेतामपवृज्योत्तरामु तत् 1 (°ज्योतरामु bfk).

19 अहःमु Am¹, अहसु fkr²r⁵r⁷, अहस b—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdr bfk (RV. x. 18 14: प्रतीचीनि भामहनि . . दधुः)—इत्याशास्ते r, इत्याशांस्ते b, इत्याशांस्त f, अभ्याशास्ते Am¹—न्ययाशियः r, त्ययाशिरः b, ल्युपाशियः f, समाशियः hdm¹r².—सां rf (RV), सा m¹b k.—प्रयतः fkr², प्रयतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, °यत् k—19^{cd} is found in B and m¹ only.

* Cp AGE. iv. 5 7. ^b This is an attempt to interpret the obscure last stanza of RV. x 18° *praticīne mām ahanī srāh parṇam teaṁ dadhuh*, &c If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*gatā*) taken away (my) other (past) days, have placed me in (future) days' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuh* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1^{ca}) is, however, addressed to Agni-Soma^a.

इतीदं तु Δ, इतीयं तु m¹, इदं सूक्तं B.—प्रथमायास्तु Δm¹, प्रथमायास्तु B.—The end of the *varga* is here marked by § in hbfk, not in d.

^a Cp. Sarvānukramaṇī : *āpaṃ gavyaṃ vā . . agnīyomiyo dvīṅyo 'rdharaṇā*.

5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सूक्तमुच्यते Δm¹, सूक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6.

^b Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

^c This hymn begins with a single verse instead of a stanza : *bhadraṃ no api vātaya manaḥ*. The Sarvānukramaṇī remarks : *ādyāḥ ślopadā, pāda eva vā śāntyarthaḥ*. On this pāda cp. Oidenberg, *Prolegomena*, p. 511. 21^c = *Ṛgvidhāna* iii. 8. 6^a; cp. the whole śloka there :

daśāḥṣaraṃ tu śāntyarthaṃ bhadraṃ na iti saṃsmaret;

nīyaṃ japeḥ chucir bhūtā : mānasaṃ vindate sukham.

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

ऐन्द्राणाम् Δm¹b, ऐन्द्राम् fk, ऐन्द्राय r.

23. 'Happy' (*bhadraṃ* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

पराश्वसत् hm¹bfk, पराश्वतः r.—मत्तः सन् hm¹rb, मत्तः स r¹r⁴r⁰, मत्तेन f, मतेन k.

24. how he moves among beings, how he rains and protects* is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u x. 27 7-14*)^b.

पाति Am¹, वाति B—°स्त्रिष्टयामि B, °स्त्रिष्टयर्चं तु Am¹—°भूर्विति Am¹, °भूरिति B.

* Cp above, iv 34 *parās tu kathayanty agnum yathā varsati pāti ca* ^b The details regarding x. 27 given in this and the following ślokas (24-29) are altogether passed over in the Sarvānukramanī This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramanī

25. (The stanza) 'Seven' (*sapta . x. 27. 15*) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānam meṣam 17*) adores Agni, Indra and Soma.

मरुत स्त्रीति hdbfk, मरुतः स्त्रीति r—स्त्रीति वज्रम् A, पर्जन्य स्त्रीत्यु^० B—The end of the *varga* is here marked by ५ in f only

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so. 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{cd}) 'Crying aloud' (*vi brosanūsaḥ : 18*) (praises) Agni, but the next (stanza) Sūrya (19).

धंर्वीऽपरस् B, धंर्वीत्तरस् Am¹—सूर्यमेव तु Am¹, सूर्यमर्षति B.

27. 'These two of mine' (*etau me : x. 27. 20*) and 'This which' (*ayam yah : 21*)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vṛṣe-vṛṣe : 22*) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām : 23*) the three

27^{ab} follows the reading of hm¹r bfk, the reading of r¹r¹r⁵ is:

एता उमी लेताविति स्रूयेते वज्रमुत्तरा ।

वेन्द्रं bfr, वेन्द्र k, (धनु)विद्री hd, विद्री r³, वेद्री m¹r¹r⁴r⁵.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*padā : x. 27. 23^d*) both Sun and Wind are praised together.

अन्त्ये hm¹r, अन्त्यो bfk.—स्रूयेते च पदे r, स्रूयते च पदे bfk, पदे स्रूयते hm¹r²r³r⁷.

29. In the (stanza) 'This is thy life' (*sā te jivātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा *hm¹rb*, सूर्यश्च एव वा *fk*.—विश्वो ह्यन्वसु *Am¹*, विश्वो ह्रीत्वच *bfk*, विश्वो ह्रीत्वच *r*.—संवाद ऋपिः *hm¹r*, संवादमृपे *f*, संवादी मृपे *k*, संवादं मृपेः *b*.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's^a.

B The daughter-in-law of Indra^b, seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of *Am¹* is:

युग्मा एव तु भ्रक्ष्च अयुग्मा एव तु त्वृपिः । (°क्रस्त्रायु° *hdm¹*).

क्षुपेन्द्रस्या° *m¹r*, क्षुपेद्रस्या° *fk*, सुपेन्द्रस्या° *b* (इन्द्रस्य क्षुपाS).—°गतान्देवान् *r*, °गतान्देवा *m¹*, °गतां देवी *b*, °गता देवा *fk*.—30^c^d-32 are found in B and *m¹* only.—The end of the *varga* is here marked by *ई* in *bfk*, not in *m¹*.

^a Cp. Sarvānukramaṇī: *indrasya yujaḥ, śiṣṭā ṛṣeḥ*; Āreṇukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānāy vasukrah*. ^b Cp. Āreṇukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*paro-kṣavat*)^a (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma^b.'

यज्ञं *m¹bfk*, यज्ञे *r*.

^a Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30^c and 31^a, both found in B only. ^b Cp. RV. x. 28. 1: *mama .. śvaśuro nā jagāma: jakṣīyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedī*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चणादित्य *m¹b*, चणादित्य *k*, चणादित्य *f*, चणादित्य *r*.—वेद्यामुत्तरस्याम् *m¹r*, वेद्या-मत्तरस्याम् *f*, वेद्यामुत्तरस्याम् *b*.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza)

तृतीयया hm¹r, तृतीयेया b, तृतीयेया fk. — चतुर्थ्या hm¹r^bf, चतुर्थ्या k — सुतो hm¹r³B, सुतिः r.

34. Now (the hymn) which (begins) 'Hither' (*ā* x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*. x 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā* : x 33. 1) is addressed to the All-gods, the following couplet 'Together me' (*sam mā* 2, 3) is addressed to Indra

एति hm¹f, एती b, एदी k, प्रति r — वैश्वदेवं तु Am¹, वैश्वदेवं तत् B — उत्तरम् Am¹, उत्तमम् B — स मेत्वेन्द्रो hm¹r^bfk, तस्यास्त्वेन्द्रो r¹r⁴r⁶ — दृचः m¹r^bfk, दृचः hr³.

35 The following two (stanzas) adore Kuruśravana Trāsada-syava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b, अर्चन्तः r²r³r⁷, अर्चन्त fk, अर्चन्ति Am¹ — परे द्वे hm¹r^bfk, पराः पद् r¹r⁴r⁶ — चासदस्यवम् hm¹r, चासदस्यच bfk — तन्नपातम् hm¹b, तन्नःपातम् fk, तं नपा- तम् r — The end of the *varga* is here marked by ७ in bfk, not in hdm¹.

^a Cp Sarvānukramanī द्वे कुरुश्रवणस्य चासदस्यवस्य दानसुतिः ।

8. The hymn of Dice : x 34. Deities of RV. x. 35-44.

36. four^a (stanzas beginning) 'Of whom' (*yasya* : x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśravas^b. The hymn which (begins) 'The lively' (*prāvepāh* : x. 34) is called the praise of Dice.

मविषा इति b¹kr, मविषा भेति hdm¹. The Sarvānukramanī has the former pratīka

^a Another instance of *caturbhūh* = *catasrbhūh* ^b *Tan-napātam* from 35 Cp RV. x 33. 7. *upamaśravas napāt mitrātither lā* See also Sarvānukramanī *myte mitrātithau rājāsi . r¹ir upamaśravasam putram asya (kuruśravanasya) vyāśokayat*

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice^b. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अत्राचान् hdm¹s, तत्राचान् bfr²r¹s.—37^a in Sāyana reads: अत्र द्वादशचाक्षीति.—
नवम्याद्या च hm¹r¹s, °द्याथ B.—चानुशासति hm¹r, चानुशासि s.—137^{cd} (त्रयोदशी
&c.) is found in hdm¹r¹s only, not in bfr²r¹s.—अचांसु शेपा निन्दन्ति hdm¹, अचांसु
शेपानिन्दन्ति r, अचांसु शे^o r^o, अचांसु शेपानैद्रत्व^o f, अचांसुत शेचां निद्रत्व^o b.

^a The first four pādas of 37 are quoted by Śaḍguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhīr navabhis tv aksāh kitavaś caiva nindyante*. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.² vol. iv, p. 11.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣaḥśiprasaṃsā cāḥśakitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12-14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमिन्द्रम् m¹k₁, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—पष्या तु याः सुताः m¹r, पष्या तु चा सुताः hd, पष्यां तु संसुता b, पष्यां तु संसुतः kr²r¹7, पष्यां तु संसुत f.—
निपातिनीस्ताः hdr, निपातिनी ताः m¹, निपातिनस्ताः B.—सूक्तान्ति B, सूक्तान्यो Am¹.—वैश्वदेवो B, वैश्वदेव्यो Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्यो.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ* : x. 39-41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11^{ab}) of the last stanza of the Indra hymns (42-44)^a Brhaspati^b is praised.

चीणि ऐन्द्रा° r चीख्नेन्द्रा° hdbfk — °त्तमायासु सतोऽर्धर्चे r, °त्तमायासु सतो
 र्धर्चे k, °त्तमायासु सतोऽर्धर्चे fr⁵ (या: r⁶), °त्तमायासु सतो र्धर्चे b, °त्तमायासु अर्धर्चे तु
 Am¹ (त्वर्ध° hdm¹) — 40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghosā) —
 The end of the *varga* is here marked by □ in bfk, not in hdm¹

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain

^b The *Sarvānukramanī* does not mention Brhaspati in the refrain of RV. x. 42-44

9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12^e) and the All-gods (12^d) are praised in the respective verses (*pacchah*)^a.

°त्तमेन तु B, °त्तमा तु या Am¹ — पक्षो Bhm¹r³, पद्या° r

^a The *Sarvānukramanī* makes no mention of this hemistich.

B 42. ^aGhosā, daughter of Kaksīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years

पष्टि fm¹, पष्टि° bkrn — 42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the *Nitumāṅgarī* on RV. i. 117 7 — The author here goes back to the *Asvīn* hymns (39-41) mentioned in 40

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*)

महती चिन्ता fm¹bn, महती चिन्ता r, महती चिन्ता k — प्रपद्ये हं m¹rn(g), प्रपद्ये हं
 b, प्रपद्ये हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेती m¹rn(g), यथेती fk, यथानी b, तथेती n — मामकदात m¹bfkra(g),
 मामकी तात n — आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराधीवय m¹,
 आराधीवाप्त n, आराध्य प्राप n(g) — °मृतहनने fkr, °मृतहते m¹br⁵. — विपम् m¹fk,
 धियम् r⁵, धिपम् b — 44^{cd} (आयुरा° &c.) omitted in n

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised^a by me.'

रूपवत्तां च rn, रूपवन्तां च b, रूपता चिव f, रूपता चिव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—ये स्तोष्येते bfkⁿ, यी स्तोष्येते m¹, धिः स्तोष्येते r.—मयाश्चिनौ bfrn(g), समाश्चिनौ kn.—The end of the *varga* is here marked by Q in bfk, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stosyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stosyete* is the form intended (cp. 46: *stutau* . . *afsinau* . . *prītau*).

10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vāṃ pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Subastya as a son.

46. सूक्ते द्वे यो वां परि m¹n, सूक्तात्त द्वे यो वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि घोषा b.—भगान्तरम् m¹bfkⁿ(g), भगान्तेरे n.

47. विजरारोगां rn(g), विजरारोगा k, विजरारोगा bf, विजरारोगान् m¹, विजरारोगा n.—सुभगां m¹rn, शुभमाश्रु fk, शुभमाश्रु b.—सुहृत्स्व च सुतं rn, सुहृत्स्वश्च सुतं f, सुहृत्स्वं स्वसुतं m¹, सुहृत्स्वसुतं b.—सुनिम् m¹b¹fkⁿ, मुनेः n, मनीः r⁵n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghōṣā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तत् m¹b¹fk, ददतुस्ती r.—यज्ञासत्विति m¹br, यं नासत्विति f, ये नासत्विति kr².—कीर्यति m¹b¹fk, कीर्तति r.—काचीवत्त्वि r, काचीवता fk, कचीवता m¹b.—न तस्यामाचुरो नया f, ने तस्यामाचुरो नया m¹, न तस्यां माचुरो नया kr²r⁶r⁷, न तस्यामाजरो नया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁵) his A MSS. (r¹r³r⁴r⁵) do not contain the passage, and his three B MSS. (r²r⁶r⁷) have the reading न तस्यां माचुरो नया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunthā by name. She, desiring a son like Indra, performed very severe austerities^a.

सेह्नी hm¹fk, सेह्नी r (इह्नी S).—सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहत्तापः b—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding *śloka*, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four *ślokas* each.

^a Cp Sarvānukramanī vikunthā nāmāsuriṅdratulyam putram ichantī mahat tapas tepe

11. Story of Indra Vaikuntha

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her^a, as he wished to slay the Daityas and Dānavas.

कामोक्षेभे f, कामाक्षेभे k, कामाक्षेभे m¹, कामां क्षेभे ld, कामा क्षेभे b, काम क्षेभे r¹r⁴r⁶—विविधान् यरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line)—तस्यां hdm¹rb, तस्यात् fk(S).

^a Cp Sarvānukramanī. tasyāḥ svayam etendrah putro jayāḥ.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties^a and seven groups of seven.

एकदा दानविः hdfk, एकदानविः m¹, एक्य दानविः br¹r⁴r⁶ the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m¹), and to write एक्य would be an obvious way of replacing the lacking syllable—समसञ्जतः b, समसञ्जते fk, समसञ्जत r, समसञ्जति hdm¹—तेषां hm¹r, तेषां bfk.—सप्तकान् B, सप्तधा Am¹.

^a With jaghāna tesām navatir nava, cp RV. I. 84. 13 jaghāna navatir nava; the latter words recur in Mahābhārata, II. 24. 19 (see Hopkins, JAOS, xxii, p. 389) Cp BD vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

भित्वा r, भित्वा hdm¹b, नित्वा fkr²r⁵r⁷.—खवाङ्ग° hm¹r, खवल° bfk.—हैम-
रौष्यायसी: Bm¹, हैमवत्यायसी: r¹r⁴r⁶, हैमशव्यायसी bd.—हत्वा hdrfk, कित्वा b.—
पृथिव्यादिव्यव° hdm¹bfk, पृथिव्यादिव्यव° r. Mr. A. B. Keith suggests the very neat
correction पृथिव्यां दिव्यव° (i. e. diviṣva°) owing to पृथिव्यां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा
in यथास्त्रानं is well explained by the आदि in पृथिव्यादि°.—52^{cd} is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

वृत्तादयामास hdm¹, वृच्छा° r, वृत्तादयत्तवान् b, वृच्छादयत्तवान् r²r⁵r⁷, व्युदयन्
सर्वान् fk.—प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° hd.—दिवि Am¹, अपि r, अयि b; fk omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indra Vaiṣṇṇa (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राक्षिष b.—This and the following śloka are
omitted in r¹r³r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

वाध्यमानास्तु hdm¹, वाध्यानास्तु b, वध्यमानास्तु r, वधिमानास्तु f, वेधिमानास्तु k.—
तेनापि bkr, ते सर्वं m¹, ते सार्धम् hd.—तत्रवोधाय r, तत्रवोधाय b, तत्त्ववोधाय fk,
तत्रवाधाय hdm¹.

^a Cp. *sa buddhvā caṣṭmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), 'We have grasped' (*jaḡḡbhma*:
x. 47)^a, as he took him by the hand.

स चैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp. *Sarvānukramāṇi: jaḡḡbhma . . saptagur vaiṣṇṇam indraṇi tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three^a (hymns) 'I was' (*aham bhuvam* : x. 48-50) ;

ततः स hm¹rb, ततश्च fkr²r⁵r⁷—बुद्धा r, बुधा fk, बुधा hdm¹, बुता b—तुष्टावाहं hm¹bf, तुष्टाव चाह r²r⁵r⁷, तुष्टाव चाहं k

^a Cp Sarvānukramanī on RV x 47 *sa saptagustutisamhṛṣṭa ātmānam uttarais tribhis tusṭāva*

58 proclaiming his deeds, which he performed in days of yore, and how he made king Vyamsa of Videha lord of Soma^a—

यथाकरोच्च Am¹, यथाकरोत्स br, यथाकरोत्स fk—व्यसं hdm¹fr, व्यसं r¹r⁴r⁶, व्यसं k—सोमपति hm¹r, सोमपतिरु r¹r⁴r⁶, सो उपतिं b, सो उपति (ब्रुप) fk, सोमपति r⁵—
The end of the *varga* is here marked by १२ in bfk, not in hdm¹

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuntha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasistha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others^a—

वेदेहो hm¹, वेदेह r⁵, विदेहो b fkr—ईजे च Am¹, ईजे स b fkr—सारस्वतादिभिः hm¹rfk, सास्वतो दितिः b

^a This stanza gives a parenthetical explanation about Vyamsa, the construction running on from 58 to 60. The curse of Vasistha, it appears, relegated Vyamsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra)

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might

शक्तिमत्तां r, शक्तिमत्वा b, शक्तिमत्वा m¹fl—व्यपाक्रियाम् b, व्यपाक्रिया f, व्यपाक्रिया m¹, व्यपाक्रियाम् r—ब्रुयु सर्वेषु Am¹, विष्णुलोक्यु fkr, विष्णुलोके b—आत्मनो Am¹, आत्मन्ये (वा०) B—वीर्यमचयम् hm¹r⁵, वीर्यमचयम् f, वीर्यमचयम् b, वीर्यमचयम् r.

61. ^a When the brothers ^b Vaiśvānara, Agni Gṛhapati and Yaviṣṭha, Pāvaka, and Agni Sahaṣsuta ^c had been shattered by the Vaṣaṭ call,

भ्रातृव्यप्रौ b, भ्रातृवर्गौ hdm¹r²r², भ्रातृवर्गौ (cp. v. r. vii. 116: वीर्यैः and वाप्रे) fk, भ्रातृवर्ग n, अग्नी च rp, अग्नी तु r⁶r⁷ (भ्रातृवु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुती hdm¹r³r², सहस सुते r⁶, सहसः सुती r, स्थितैर्युते n.

^a The following passage (61-81^{ab}), as quoted by an old MS. (p) of Śaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nīlīmāṣjari on RV. x. 51. 8. Cp. Sāyana's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). ^b My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (ṣ) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa vṛkṣeṣu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gṛhapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahaṣsuta (shortened for the sake of metre to the compound form Sahaṣsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102; *agnih pāvakaḥ, sahasaḥ sutayor vāgnyor gṛhapatī-yaviṣṭhāyor vāḡgnyatarāḥ*; according to Śaḍguruśiṣya, Agni Gṛhpati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters ^a, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am¹.—देवेभ्यः B, सौचीको Am¹.—सौचीकोऽग्निर् BS, सद्यादग्निर् Am¹p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

श्री MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm¹, वेचत f, वेपन्त p.—देवा हत्वामुरान् hdm¹, हत्वा सर्वामुरान् b.—युधि hrm¹p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk.

14. Story of Agni's fight (continued).

64. Now Yama and Varuṇa ^a espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम् hm¹rf वरुणश्चैव पश्यताम् n (यने भिवा)वरुणी चान्वपश्यताम् b—उमविन Am¹p उमी चैन bn

* On Varuna's powers of vision cp above III 134

65 On seeing him the gods said 'O Agni, bear our oblations, and accept boons^a from us, do thou O brilliantly shining one, attend upon us,

B do thou thyself graciously make the paths trodden by the gods easy to traverse'

दृष्ट्वा देवास्त्विन hdrp दृष्ट्वान्वेन m¹ देवाश्चैनम् bn देवा चैन fk—वर Am¹ वरान् np वरा b वन् f (वह)न् k—चास्मत्तम् hm¹np चास्मात्तम् b चात्मान् fk मत्तय r—देवयानान् m¹ देवयानात् f *जानात् k देवयाना bn—मुगान्वय fm¹n मुगान्वय b—The third line of 6₃ is found in bfk m¹n but not in hdr

* The reading *varun* seems preferable to *varam* because several boons are asked by Agni (73 74) and especially because the express on *sarcan eva varan dadu* is used in 76

66 Agni then answered them 'What all ye gods have said to me I will do, but let the five races enjoy my priesthood'^a—

*चाय तानपि हrbk *च तदामिस्तान् p—विश्वे देवा m¹rbfkn विश्वानरा° r¹r⁴r⁶. विश्वे ब्रूत hdr³ विश्वे ब्रूत p—यदूच माम् b यदय मा fk यदाय माम् m¹ यदाय माम् r, *य दातु मा r¹r⁴r⁶, यथात्त माम् p यथाक्रमान् hdr³ प्रयच्छत n—जुयन्ता तु Am¹p जुयन्ता च D—होत्र hdm¹r³pB होत्र r

* Cp RV x 53 5 *pañca jana mama hotra a jusantam*

✓ 67 now the fire at the entrance of the shed (*śulamukhya*) that which is brought forward (*pranita*)^a, the son of the Lord of the House^b, the northern and the southern fire these are held by tradition (*smṛta*) to be the five races

शान्तामुख्य hdm¹r³bp शास्त्रामुख्य fk शास्त्रमुख्य r—The end of the *varga* is here marked by 98 in bfk not in hdm¹

* That is the Āhavan ya fire ^b That is the Garhapatya fire

15 The meaning of *pañca janāh*.

✓ 68 Men, Fathers, Gods, Gandharvas Serpents Demons^a,
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b

मनुष्याः पितरो *hm¹r*, मनुष्याः पशवो *bfl*.—यचराचसाः *m¹bf*, (असुरा) राचसा-
स्तथा *p*.—68^{cd} is found in *m¹bfk*, but not in *hd*, nor is it mentioned in *r*.

^a The last two are probably meant to form one group so as to make five altogether.
^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rāksāsījity eke*. (Op JRAS., 1894, p. 20.) Here also the last two, Yaksas and Rāksasas, are meant to form one group. The two lists in 68^{ab} and 68^{cd} have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rāksasāḥ*; but for *manuṣyāḥ* and *uraḡāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska ^a and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्त्रीपमन्यवावितान् *hḍr*, यास्त्रोयमन्यवावितान् *r¹r⁴1⁶m¹*, यास्त्रोयमनचवितान् *k*,
यास्त्रोपमनचवितान् *p*, यास्त्रोयमत् चवितान् *b*.

^a In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note ^b) which is practically the same as that of 68^{cd}; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69^{cd}. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rāksasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasāḥ, śarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajāmāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च *b*, यजमानस्य *hd:m¹r¹fkp*.—ध्वर्युस्तथोद्गा० *m¹*, ध्वर्युश्च उद्गा० *fk²r²*,
ध्वर्युरथो० *b*.—ब्रह्मा चिति *m¹*, ब्रह्मणे तान् *b*, ब्राह्मणे तान् *fk¹r²*.—वदन्ति तान् *m¹*, वदति
तान् *b*, वदति तान् *fk²r²*.—70^{cd}-72 are found in *b¹fk²r²m¹*, but not in *A*.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādīn*). They are stated to be Gandharvas and Apsarasas, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya, ^a Brāhmaṇa ^b—

'and (continued Agni) whatever other terrestrial creatures (*pṛthivījātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹fkr².—य यज्ञियाः b, य यज्ञियो fkr², प्ययज्ञियाः m¹ (cp यज्ञियासः in RV x 53. 4) —The end of the *varga* is here marked by १५ in bfm¹, not in k.

* See above, 69, note ^a ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a,

अध्वरेऽध्वरे b m¹r, अध्वरे धरे b, अध्वरे (only) f, एवमध्वरे kr²

* This and the following śloka are based on RV x. 51 8

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः bdm¹r³b fkr², पयः पशुः r, (सोम) वयः पशुन् p —मद्देवत्यानि m¹n, मद्देवत्या नु bdr³, मे देवत्यानि fkr², मद्देवत्यानि bpr¹r⁴r⁶—°देवतोऽशु च m¹krp, °देवतोऽशु च f, °देवतोऽशु च b, °देवतोऽशु हि n, °देवतशुचः bdr³.

75 This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñah* : x. 51. 9⁶); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धिं r³, इत्येतत्प्रत्यार्धिं bdr³b fkr², एव प्रत्युचुः n.—यस्य Am¹r⁶, तस्य b fkr².—75^{ab} is found in bdr³fkr²r³n, but is wanting in r³r⁴r⁶m¹p

76 and thirty gods^a gave all (these) boons Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्य bf—सर्वानिव hm¹r, सर्वानितान् bfp—देवैः पुरस्कृतः hm¹r, देवेषु संजुतः b fkn (°स्त्व° f)

* Cp RV x 52 6; see my 'Vedic Mythology,' p 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotṛ* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूमाङ्गानि m¹, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—हीचम् hdm¹r³bk, हीचम् fr: हीच is the word used in RV. x. 5r. 4.—दिश्यात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m¹bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejanā grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धे तेजनं b, सुगंधं तजन (°न्त् kr²) fkr².—स्नायु hdm¹p, स्नायुः bfr, प्रायुः kr², सुचु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātam ātmā, &c.* Cp. BD. vi. 106, 15r.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशास्तु hd, केशास्तु bfk^r.—नखानि च hm¹rbfk, नखास्तथा p.—अन्त्राणि hdr, अंत्रानि fk, अंत्राणि b.—चैवाप्यवका bfkp, श्वेत्सास्त्रेव hdm¹r.—°तशर्कराः hdm¹bf kr²p, °तशर्कराः r³, °तकर्कराः r.

^a Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*^o) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51–53)

विविधा hdm¹, विविध^o fk, विविधं br.

^a Cp. Sarvānukramāṇi: *agniḥ . . . devaiḥ samavadad uttarais tribhiḥ.*

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)^a after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadrunam* x 55 5) Sun and Moon are praised

ऐन्द्रे सूक्ते hm¹r ऐन्द्रसूक्ते fkp ऐ सुक्ते b—तु ता सु ते bkr तु ता सु ते f जुता सु ते b जुता सु ते d—81^{ed} and 82^{ad} are not found in A but in B and m¹ only

* On the *pratīka tam su te* see my note in the JRAS 1894 p 15 showing the constant confusion in the MSS between *suta* and *stata* (cp also the various readings of *sahasute* above 61)

B 82 The praise here also appears as of Breath and of Soul^a

The two (hymns) 'This' (*idam* x 56 57) are addressed to the All gods In the second (57)^b there is a triplet (3-5) to Mind (*manas*)

वैश्वदेवे च hm¹r °देवस्या b °देवस्या fk—द्वितीयेऽर्थमणशुच hdr³ द्वितीयेऽर्थमणो वृष r द्वितीयेऽर्थो वृष m¹ द्वितीये गिरिसा जुति fkr² द्वितीये गिरिसा जुति b—The end of the *varga* is here marked by १८ (instead of १७) in bfk not at all in hd

* RV x 55 5 is commented on in this sense also in Nirukta xiv 18 Cp DD vi. 134 136 ^b This *pada* (82^d) in B is identical with 102^d in A and B and may have been due to its occupying a similar position on the following page in the original of B In any case there is no mention of the *Aṅgirases* in the text of RV x 57 Nor is there any trace of *Aryaman* in it On the other hand *manas* is invoked to return in x 57 3 5 I have accordingly made the emendation मनसस् (cp 85^b) र्थमणस् is probably due to मनसस् by the loss of one स becoming मनस् the lacking syllable then being supplied by र्थ with the consequent change of न to ए

18 Story of Subandhu RV x 57-59

83 The first (stanza) is addressed to Indra (x 57 1) the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tal*) for its deity

B This (hymn) praises the Fathers^a also (and) should be recited (in that sense) by priests (*artvija*)^b The hymn^c (beginning) 'Which' (*yat* x 58) coming next after that

प्रथमेन्द्री द्वितीयापेय्य hm¹r bfk प्रथमा त्वेन्द्रयेन्द्रापी r¹r⁴r⁶—तत्सोमदेवता hdm¹r fk चन्द्रोमदेवता b—83^b in r¹r⁴r⁶ appears as आर्लिञ्जामपर तु यत् which is practically identical with 83^d This indicates that though 83^{ed} does not occur in A (but in Bm¹ only) it was known to the copyists of some A MSS—आर्लिञ्ज यत्तद् b आर्लिञ्ज यद् f आर्लिञ्ज च यद् kr² आर्लिञ्ज वा यद् m¹—उत्तरम् bm¹ fkr²

* The *pitara* are invoked in x 57 5 ^b Cp Sayana's introductory remark on RV x 57 *mahap ityajate py etad itivibh r jayyam* ^c *Suktam* belongs to 84

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्रुकामस्य m^1 , पक्रुकामस्य fkr^2 , चक्रुकामस्य b .—संमोहाद्भवसंज्ञस्य fkr^2 , सांमाहंतष्टसंज्ञस्य b , संमोहाच्च विसंज्ञस्य m^1 .—शत्रुणाभिहतस्य m^1 , शत्रूणाभिहतस्य b , शत्रूणां दमिहतस्य fkr^2 .—तु $bfkr^2$, च m^1 .—This śloka is found in B and m^1 only.

85. Subandhu's life is (here) recalled^a (*jivāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः hm^1r , जीवाधृत्तिं b , जीवाधृत्तिं f , जीवाधृत्तिं k .—सुवन्धोर्वा hm^1b , सुवन्धोर्था fk , सवन्धोर्वा r .—यदि वा hm^1rb , यद् वा f , पाद् वा k .—मनसः स्रवः m^1r , मनस स्रवः $hd bfk$ (°व bfk).—°स्त्राको $hd rbfk$, °स्त्राकुः $r^1r^4r^6$, °स्त्राके m^1 (cp. v. r. 96).—रथप्रोष्ठः br , रथप्रोष्ठाः f , रथप्रोष्ठाः kr^2 , रथप्रोष्ठान् hr^3 , °ष्ठान् d .

^a In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *aiṣṣvāko rājāsamātiḥ*.

^c Cp. RV. x. 60. 5: *asamātiṣu rathaprosṭheṣu*.

^d This word belongs to 86; cp. Sarvānukramaṇī: *purohitāms tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्वैपदा थे hd , द्वैपदा ने b , द्वैपदान्ये m^1 , द्वैपदान्ये f , द्वैपदान्ने k .—किराताकुली bkr , किराताकुलि f , किराती कुली hdm^1r^3g , कली $r^1r^4r^6r^6$.

^a Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*.

^b On these two names cp. S.B. i. l. 4¹⁴ and the Sātyāyanaka in M. M., RV.² vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त hm^1r , पुरोवंती fk , पुरोवंतः b .—वरिष्ठी hm^1r , वसिष्ठी fk .—गत्वा hdr , युक्ता fk , wanting in b .—गौपायनानभि hdm^1r , गोपायनान्नहि b , नौपायनानिह fk .—None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau natvā purodadhe*; cp. Śaḍguruśiṣya, p. 153.

19. Story of Subandhu (continued).

88 fell upon Subandhu with their crafty power and their magical art (*yoga*) From the pain (caused) by their attack, he swooned and fell

मायाबलाच्च *hm¹r*, मायाच योसाच्च *b*, मायात्वयात्बलाच्च *f*, मायात्वयात्बलघ *k* —
मुबन्धुम् *hdm¹r*fk, वसुधम् *b* —°मिषेततुः *hdrb*, मिषेचतुः *f*, °मिषेवतु *k*.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्वामुम् *hm¹rb*, स्वसम् *f*, स्वम् *k*. — आनुच्य *m¹r*, आलोच्य *hdr²r⁵*, आनुच्य *r²*,
आनुच्य *b*, अमिनुच्य *fk* — गतासी *hdm¹r*, आतरि *bn*, omitted in *fk*.

^a Cp Sarvānukramanī *subandhoḥ prānān acikṣipatuh* ^b 89^{ad} and 90^{ab} are quoted in the Nītimañjarī on RV v 60 12

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā* x. 57); for bringing back his soul (*mana-ūvartana*) they had recourse to (*abhī-yā*) the hymn 'Which' (*yat* x. 58)^a.

क्षेयुः *hm¹r*, ययुः *b*fk. — मनश्चावर्तनं तस्य *b*fk(S), मनश्चावर्तनं तस्य *r²*, मनश्चावर्त-
यन्तोऽस्य *hdm¹r* — भयुः *hm¹rb*, भययः *fk*

^a Cp Sarvānukramanī *mā . . svastiyayanam joptvā . yat . mana ūvartanam jepuh*

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri* x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)^a.

भेयजार्थं *hd*, भेयजार्थं *m¹r* (cp RV x. 59 9 भेयजा) — तव *hdm¹r²r²*, त्वव *r*, प्रति *b*fk (the pratika of RV. x. 59, because 91^{ab} is wanting in these MSS)

^a Cp Sarvānukramanī *pra tāri . . nirṛter apanodanārtham jepuh*

92. Now the three verses 'Not at all' (*mo su* : x. 59. 4^{abc}) are addressed to Soma, the last (4^d) to Nirrti^a: this whole stanza being addressed to Soma and Nirrti. The following two (stanzas : 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hm¹r, मो ध्वित्स्याः bf, मो ध्वित्स्याः k.—नेर्द्धती r, निर्द्धती hdr³ bfr².—नीतिः क्षुतिः परे h, नीतिक्षुतिः परे d, नीति क्षुतिः परा r, नीतिरतः परे bf, नीतिरतिः परे k.

^a The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska^a thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfr (not at all in hdm¹) thus giving five and a half ślokas to this *varga* (if 91^{ab} is included) and leaving five and a half for the next.

^a Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar nah*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8-10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमसु hdm¹.—श्चि तु सृताः hdr³m¹, इति तु सृता r, रिचः संसृताः b, अच संसृताः f, अच संसृतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble^a.

ये hdm¹r, ते bfr.—त्वय हdr, चैव m¹, त्विन्द्र b, (तुष्टुचि) त्विन्द्र f, त्विन्द्र k.

^a Cp. Nirukta iv. 21: *rapo rīpam iti pūpanāmanī bhavataḥ*.

96. Then with the four stanzas^a 'Hither' (*ā*: x. 60. 1-4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्साकुम् hdr ऐत्साकुत् f, ऐत्साकु k, ऐत्साकम् bm¹ cp the various readings above, vii 85 and v 14

* Here we have *ṛgbhīś catasṛbhīś* but in vi 41 *ṛgbhīś catasṛbhīś*

97. And their mother^a praised the king with (the stanza) 'Of Agastya' (*agastyasya* x 60 6) ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame

अगस्त्यस्तेति माता च hdr bfk अगस्त्यस्य स्वसा माता n — सुतः स bm¹rs सुतः स fk, सुतस्य hd — सत्रीडस् hdr, त्रीनुस् b, omitted in fk, सुत्रीतस् s (सुतीऽसमाति) सहष्टः n

* Cp. *Ār-ānukramanī* x 24 *svasa agastyasya mataḥsam* ^bThe following passage (97^{cd}-101) is quoted in Sayana on RV x 60 7 Parts of it (97-98^{ab}, 99^{cd}-100^{ab}) are also quoted in the *Nitmaḥjanī* on RV x 60 12

98 As among the Atris^a they had also praised Agni with a dvipada hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhī*)^b is the spirit

मुक्तिनाथ^o bfk n मुक्तिनाथ r मुक्तिनेया Am¹ — द्विपदेन यथात्रिपु hm¹r fkn(h)s पदतुपु n यदतुपु n(m) द्विपद यत्तदत्रिपु r¹r⁴r⁶ द्विपद यत्तददिपु b — अपिरव्यत्र^o hdm¹, अपिरित्यत्र^o r, अथापिरत्र^o b f s अथापिरपि k. — एतान् rs एनान् m¹, चैनान् b चैनाम् fk, देवान् hdr³ — परिधसु^o s परावसु. Am¹r⁵, परित्सु b, परित्सुम् fkr n — The end of the *varga* is here marked by २० in bfk not in hdm¹

^a That is, in RV v 24 ^b Cp Sāyana on RV x 60 and his quotation from the *Śatṛāyansaka* in M M, RV² vol 17, p 175

21. Story of Subandhu (concluded) Deities of RV. x. 61-66

99 of Subandhu, that of this scion of Ikṣvaku also has been guarded by me desirous of the welfare (of both)' Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*parāśa*),

मुबन्धोरस्य चैत्साकोर् r¹r⁴r⁶br², मुबन्धोरस्य चैत्साको fk, मुबन्धोरस्य चैत्साकोर् s, मुबन्धुरस्य चैत्साकोर् hdm¹, मुबन्धुरस्य चैत्साको r — हितार्थिना hm¹rs, हितेपिष b, हितेपिषा fk — प्रदायानुं hm¹r³r²s, व्यासु bk, व्यासु f व्यासून r, व्यासु n, व्यासु n(hm) — शीवेत्युक्त्वा hm¹rs, शीव त्युक्त्वा fkn, शीवत्युक्त्वा b — च hm¹r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिद्विं प्रति hm¹r, चिद्विं पुनः bfn. — हृष्टासौ hdm¹r, श्रेयिण bfr².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the Sarvānukramāṇī, they summoned back his life with stanzas 7-11: *parābhīṣ subandhor jīvitam ākroyan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Aṅgirasas.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm¹b (लब्धसंचं S). — इत्यस्यां hm¹r, इत्युभ्यां bfk. — °सृष्टान् hdk, °सृष्टत् b. — °ङ्गिरसां क्षुतिः hdb, गिरिसा क्षुतिः k, °ङ्गिरसा क्षुतिः f (cp. 82).

^a Cp. Sarvānukramāṇī: *tam antyayā labdhasanjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pra nūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of Savarnā (*sāvarnya*)^c.

सख्यं चिद्रेण सह कीर्तयन् hdr, दानं च सकां चिद्रेण शान्तम् bm¹, दानं च सखा चैव शान्तं f. — सावर्ण्यस्य hm¹fr (= RV. x. 62. 9), सावर्ण्यस्य bk. — 103^{cd}-106 are omitted in r¹r⁴r⁶. — The end of the *varga* is here marked by २९ in bfk, not in hdm¹.

^a Cp. v. 164.

^b Śāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8: neither comes from the BD.

^c The Sarvānukramāṇī has the metronymic form *sāvarnī*. RV. x. 62. 9 has *sāvarnya* and 11 *sāvarnī*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods: (so) he came upon 'Her that well guards' (*sutrāmānam* : x. 63. 10) (and) 'Her that is great' (*mahim ū ṣu*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौत्यभ्ययादृयिः hm¹r, सौत्यंभ्ययादृयिः bfk (सि^o bk).—महीसू पु hm¹bf, महीसु पु d, महिमू पु r, महिमूपि kr²

* AV vii 6 2; VS xxi 5, TS 1 5 11^b; quoted in AB. 1 9 8, AŚS. iv. 3 (cp. Sāyana on RV. x. 63 10) It does not occur in the Kashmir collection of khilas

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svastināh* 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts'

पथ्यास्वस्ते b, पथ्यास्वस्ति m¹fr, पथ्यास्वस्तिं hd — आध्वर्यवेषु हि hdm¹r, आध्वर्यवे ऽपि हि b, आध्वर्येय हि fk

* Here Pathyā svasti is one goddess, otherwise Pathyā and Svasti are treated as two goddesses, as in Naughantuka v 5 ^b According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti, but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse ^c This is evidently a passage from a Brāhmana of the Yajur-veda

106 So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuna; 'Bhuyyu from distress' (*bhuyyum amhasaḥ*: 12) is addressed to the Āśvins^a.

मध्यमा तु m¹, मध्यमा तु hdrfk, मध्यमात् b.

* None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vasādeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौत्यापि च r, सौत्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103^{ab} and 103^{cd}.—अधेमां r, रमां hdm¹bfk (one syllable short) —मद्रा hm¹r, रद्रा bfr²—आप्रियः hdm¹bf, आप्रियाः kr². आश्रियः r, (अश्रापेयमथ)श्रियः r¹r¹r².

^a *svasti dāya* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and *Manu* might be considered to be alluded to in the words *vasisthāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though *Manu*, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Bṛhaspati* (67) *Brahmaṇaspati* (appears) in a hemistich (7^{ca}). In the hymn to the All-gods here (72) *Bṛhaspati* is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmaṇaspati' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)^a.

These three lines are entirely omitted in *hḍr*; *m*¹ omits the second and third *pāda*; *fk* omit the second *pāda*. Thus *b* is the only MS. which has the lines complete. *ब्रह्मणस्यते* *b* (108^b).—*लिङ्गवाक्यान्विकारमः* *b*, *लिङ्गवाक्यविकारते* *fk*, *लिङ्गं वाक्यं विकारते* *m*¹.—The end of the *varga* is here marked by २२ in *bfk*.

^a That is, in both hemistichs *Bṛhaspati* is praised under the substituted alternative name of *Brahmaṇaspati*. 67. 7^{ca} as well as 72. 2^{ab} begins with *brahmaṇaspatih*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Bṛhaspati* praised next (*atha*)^a with a hymn (71)^b.

अमृतं *hḍm*¹*r*, *अजरं* *bfk*.

^a That is, after the one last mentioned, the *Āpī* hymn, in 107.

^b This śloka

is quoted by *Ṣaḍguruśiṣya* on RV. x. 71 and by *Sāyaṇa* on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं *hḍm*¹*r*, *०नार्थं* *bk*, *जीवितार्थं* *f*.—*प्रायेणाच हि* *hḍm*¹*r*, *०णात्तनु* *b*, *०णात्तनु* *f*.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhik*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

स्वव hm¹r स्वव k स्ववम् bf—यथाभिर्निन्द्यते hdm¹r तथा हि निन्दते b तथाहि निन्दते r² तथा हि निन्दिते fk—चग्मिं b चग्मिं fk वृग्मिं r चग्मिं hdm¹—व्यामिर् hm¹r fk (सूक्ते) नामिर् b

112 And how the wise found that (speech) when she was located among the seers^a, and how they divided her at the sacrifice—all this is here told in the third (stanza x 71 3)

यथेताम् bfk ये चैताम् hm¹r ये चैनाम् d.—°न्वविन्दन्त m¹r °न्वविन्दन्ते bfk °न्वविन्दते b च विन्दते d—विद्वासर्पिगता सतीम् bm¹ विद्वासर्पिगता सतीम् r² विद्वासर्पिगता सती f विद्वासर्पिगता सतीम् hdr³ विद्वास ष्यपिता शचीम् r—यथा च व्यन्नजन् fk यथा च व्यमन् b तथा च ह्यमजद् hdm¹r—तदचोक्त m¹r तदाचोक्त bfk तदशक्त hd

^a Cp RV x 71 3 *tam anvarindann psitu pravistam tam abhyta vy adadhuh purut a*

113 But in the tenth the wise man is lauded (x 71 10), while in the last stanza he (the seer) states the distribution (*vinnyoga*) of the (four) chief priests and of their rites at the sacrifice

दशम्या hm¹r³f दशम्या bkr—त्वृचा hm¹r त्वृचा b तृचा fr²r³—यज्ञे hm¹r चैर् f यज्ञैर् k ययज्ञैर् b—The end of the *varga* is here marked by २३ in hm¹bfk not in d

24 Denties of RV x. 72-84 Khasas

114 Now in the following (hymn x. 72) Dakṣa^a is praised and also the eight sons of Aditi^b Dhātṛ, Indra, Varuna, Mitra, Amśa, Surya Aryaman, Bhaga^c

तु स्रयते चोक्ताष्टी hdm¹ तु स्रयते चोक्ता षष्टी r तु स्रयते चास्यक्ताष्टी r¹r⁴r⁶ तु स्रयते चास्यक्ताष्टी b तु स्रयते चास्यक्ताष्टी f—देवादिते m¹r देवादिते fk देवादिते b देवा दिस् hd चादितये r¹r⁴r⁶—मित्रोऽश्र मूर्योऽयंमा hdm¹r मित्र मूर्योऽयागो यं b मित्र मूर्योऽयागो यंमा f

^a The corruption of the text is here probably due to a contract on by which the MS. nearly always remove the hiatus between the pādas of a line. The verb *srayate* indicates that a nominative singular follows. The conjecture *dakso* cannot be said to have palaeographical support but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza *ad ter dakso ayajata daksad v ad tih pari* and is invoked in the fifth *aditer hy ajantisa dakso ya duk ta tara*. The *Sarvanukraman* throws no light on the passage the hymn being simply described as *dakṣam*. ^b Cp stanza 8 *astam putraso ad ter ye jatah*

^c Cp the enumeration of seven Ādityas in iv 82 (where five of the above names occur) and the list of twelve (B) in v 147 (where seven of these names occur). On the names of Ādityas cp my 'Vedic Mythology' § 19 p 43

115. The two hymns (beginning) 'Thou hast been born' (*janī-ṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तैर्वर्गैः hm¹r, सप्तैर्द्विभि b, दशैर्विभि fkr³(r²?): cp. v. r. vii. 61.—प्रधानतः hm¹r, द्युभक्तयः f, द्विभक्तयः kr³(r²?), द्युभक्तयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्वे r, मान्वेन् b, मान्वेन् d, मान्वे bfk.—मम व्रते hm¹r, म व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hrdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇī: *mama: prājāpatyo hrāyo, vaiśvadevam tu, vivāhārthāsis te, anuṣṭubhaṃ tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāhkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास अभिये Am¹, पराकदास अभियं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudāman, gṛhapatē*; and is thus described in the Anukramaṇī: *ud: aṣṭau, Parāgadāsaḥ*.

^b The hymn being designated by the name of the reputed author as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. R¹/dhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākadāso dvesyārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Usas.

119 The fourth stanza there is addressed to Mitra-Varuna^a, while the last but one (x. 85. 7) is addressed to Indra and Agni^b.

Sāvitrī and Sūryā^c are one and the same wife of Vivasvat,

मैत्रावरुण्युक् तवास्त्रि hdr, मैत्रावरुण्युक् चतुर्थी bm¹, मैत्रावरुण्युत्तुर्थी f — चतुर्थ्येन्द्राण्युत्तमा r, चतुर्थ्येन्द्राण्युत्तमा hd, पंचम्येन्द्राण्युत्तमा m¹, पंचम्येद्री ततः परा bfk

^a It begins with the pāda *imām me mitrāvarunau* ^b It begins with the two pādas *anena brahmanōgye tvam, ayam cendro na iditah* This makes the correction of *andrayā* to *andragnyā* certain ^c Cp *Sarvānukramanī sāvitrī sūryā* On the three forms of Sūryā see BD ii 8-10, cp M M, RV² vol. iv, p 27

120, who is praised as Vrsākapyāī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati = sūrya*).

एषा Am², ह्येषा bfk^r — विमञ्च प्रैति hm¹r, विमञ्चावेति fk, विमञ्चावेति b

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vrsākapyāī at the end of days, she goes down.

उषाः r¹r²fk, उषा hdm¹rb — पुरोदयात् b (=BD u 9), पुराद्या f, पुरोदये hm¹r — मध्यदिने स्थिति hm¹r (=BD u 9) भूत्वा दिनादिषु b, भूत्वा दिनातिषु fk — भूत्वा वृषा^a hdm¹r, सुता वृषा^a bfk — श्यी च hm¹r, श्यीति bfk — दिनस्त्रिष्वगच्छति b, दिनान्तेष्वेव गच्छति fr², दिनाद्येव गच्छति k, दिनान्तेष्वनुकीर्तिनी hr, श्यीर्तनी dm¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā^a is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं^a hm¹bfk, सूर्यतं^a r — सीर्यावाच hd, सीर्यावाच r, सूर्यावाच bm¹, सूर्याधाच fk — ह्युगच्छति hd, ह्युगच्छति r, पिहोच्छति bfk — स्वृमिष्यते hdm¹r, स्वषाच्यते b, स्वषोच्यते f — श्रीयधिः hd, श्रीयधिः r², श्रीयधिः r, श्रीयधः b, श्रीयधः fk. I have preferred the reading श्रीयधिः because of RV. x. 85. 3: सोमं मन्थति पपिवान् यत्सपिय-श्रीयधिम

^a The *Sarvānukramanī* describes this hymn as *ātmadarśanam*, and *Sadguruisya* explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī*: x. 85. 6-13) the evolutional section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm¹k.

^a The pāda *sūryāyai bhāva-vṛttam tu* is identical with Ṛgvidhāna iii. 22. 3^c, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat*: x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

इच hdr, omitted in bfk.—सूर्यम् b, सूर्य - म (वोतरार्चति) fk, सूर्य hdm¹r.—सौर्याचन्द्रमसी b, सूर्याचन्द्रमसी hdm¹rfk (this perhaps represents an original सूर्याचन्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza: x. 85. 19) the first two verses are addressed to the Sun (19^{ad}), while the following two (19^{ed}) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमी hdm¹r, तु पूर्वो b, तु पूर्वो f.—और्ष्वामो hdm¹b, और्ष्वामो r.—125^{ed} (in addition to the preceding word परी and the following सूर्याचन्द्रमसौ) is omitted in fk.

^a Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

अहोरात्रे hdm¹r, अहोरात्रौ bfk²: cp. अहोरात्रावित्तिके, Nirukta xii. 1.

^a The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aknuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north ^a.

अधुवाते hdm^1r , धुवाते b , व्यधुवाते t .—लोकान् hdm^1 , लोकान् r , सर्वे bfk —पृथक् पृथक् करतो b , पृथक् पृथक् च वरतो fk , पृथक् पृथक् धेरतुर् hdm^1r^2 , पृथक् पृथक् ते चरतु r .

^a This is evidently a paraphrase of RV. x. 85. 18 *pūrēparam carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*iryatvāya*) them well ^a.

सुवीरयति तानि या m^1 , सुवीरपतितानि b , सुवीरः पतितानि वा $fk r^2$ —सु ईर्यत्वा याति m^1 , सु इरयत्वा याति b , सु इयत्वा याति $fk r^2$ —संदधत् m^1 , संबद्धत् b , स दधत् fk , स दद्धत् r^2 —128, 129 are omitted in A, but are found in $b f k r^2 m^1$.—The end of the *varga* is here marked by रई in $b f k$

^a This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarati* or *svavati* or *svīryati* (*sūryah sarter vā svavater vā svīryater vā*). The BD follows the first and the third etymology *sarati* = *sarati*, *su virayati* and *su iryatva* (condition of one who is to be well instigated) = *svīryati*. With Yāska's *svīryati* cp his etymology (in Nirukta i. 7) of *vira* from *vīryati* (probably = *vīryati*).

27. Derivation of Candramas. Contents of RV. x. 85 20-30.

B 129. The Moon (*candramāh*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) ^a.

चाह द्रमति b , चाह द्रवति $fk r^2$, चाह द्र इति m^1 (चाह द्रमति Nirukta xi. 5)—वा चायन् $m^1 b f k$, वा चायन् r^2 .—चायनी द्रमति वा चायन्चायनी द्रमुत्युत् b (the *lino* from वा चायन् is here repeated), चायनिद्रमुच्यते m^1 , चायनिद्रमुच्यते t , चायनिद्रतुमुच्यते kr^2 . I am doubtful whether I have succeeded in restoring 129^b correctly—वमेः पूर्वं m^1 (वमेवो पूर्वं Nirukta xi. 5), चाम यव b , वमे यवे k , वमे यवे kr^2 .—समेतानि r^2 , समेनाति $b f k$, समेनति m^1 .—निर्मिमीतेऽथ चन्द्रमाः m^1 , निर्मिमीते न चन्द्रमाः b , निर्मिमाति य चन्द्रमोः fk , निर्मिमीते य चन्द्रमोः r^2 .

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given (1) *cāyan dramati*, (2) *cāru drama*, (3) *cāram dramati*; (4) *cam*

(*dramati*): (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting^a (the car of) her husband, and in the next distich (21, 22) the *Gandharva Viśvāvasu*.

°रोहती h m¹r b, °राहसी f, °राहसी k.—चिव h d m¹r, चाच b f k.

^a The fem. from the weak base, *ārohatīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampati*) who have started (*yātau*)^a, but with the following five (24-28) the wife as she reaches the house (of her husband).

यी ती h d m¹r, चाती b, चात्ये f k r².

^a I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā*^o might easily have become *yau* owing to the influence of the following °*tau stau*^o; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā rjvajaḥ santu pānthā yebhiḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhava sati*)^b,

वरदानं h d m¹r, रादार्ये f, परदाप b.—तत स्त्रिया b, ततस्त्रिभिरु h d r, तत स्त्रि m¹, तत स्त्रिदा f.—विरागस्य b m¹d, वर्वरागस्य h, निरागस्य f k.—विभवे h d m¹r f k, विभगे b.—Between the two pādas of 132, f k r (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध्व इति वाससः ।

तद्युक्तया तया सशर्षो निन्दते¹ पत्युरेव च । ¹ f, निन्दिते r [निन्दति].

अगुत्तरा नृतीयस्य²

² r, तदीयस्य f.

—The end of the *varga* is here marked by २^o in b f k, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28 RV x 85 31-43

133 (that is) except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband^a

The stanza '(The diseases) which' (*ye* x 85 31) is destructive of consumption (*yaḥṣma*)^b, in the couplet 'May not' (*mā* 32, 33) (the seer) praises the waylayers

हरण हdr धारण m¹ दारण fk दारण b — प्रतिपिधति hdm¹r प्रतिपिधति bfk —
 *नाशिनी hdkS *नाशिनी m¹r *नाशिनी bf — वृचे मा hdm¹r वृचेन bk वृचने f

^a In order to keep 132 and 133 separate in translation I have changed the construct on the taking hold by the husband of the garment' &c — According to the Sarvanukramani 29 30 are applied to release from the guilt of touching the wife's garment *dve radhurasahsamsparśamocanyau* (see Śaḍgurus sya) According to the commentator Jagannatha they censure the touching of the wife's garment *radhurasahsparśaninda*
^b Cp Sarvānukramani *para yakṣmanasins*

134 But (the stanza) 'Rough is this' (*trstam etat* x 85 34) states what sort of man deserves (to receive) the bridal dress^a And various directions^b are given to her relations

वृष्टमेतदिति hd वृष्टमेतदिति m¹ त्रिष्टमेतदिति fk त्रिष्टमेतदिति b त्र्यष्टमे चदिति (!)
 r — आशास्ते hfkR आशास्ति Am¹ — घ्रातिभ्यश्चा° hm¹r जातिभ्यश्चा° b श्वानि
 भियश्चा° f श्वानिभ्यश्चा° kr²

^a Cp the text of RV x 85 34 *suryam yo brahma vidyāt sa id radhuryam arhats*

^b Cp the text of RV x. 85 35 *atśanam viśanam atho adhvokartanam*

135 by the woman, who is bound^a And evolution^b (*bhavarvrtti*) is here told, in the following (stanza x 85 35)

B With the stanza 'I grasp thy' (*grbhnumi te* 36) as he then takes her hand, prayers for wealth

वदा hm¹r वध fk वश b — ते श्वचा हस्त m¹ त रिवा यो हस्त bfk² (हस्त f) —
 गुरुन्नधनाशिय m¹ गुरुन्नशाशिय b गृह धनमाशिय r² गृह धनशाशिय fk — 135^{cd}
 and 136^{ab} are found in bfk²m¹ only

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp the words of the text *suryayaḥ pakya rūpani* &c.

B 136 are uttered (by the husband) In the following (stanza x 85 37) are also prayers for her with the object of union

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया m¹, परयास् bfkr².—०शियाशास्ते hdr, ०शियाशास्ते m¹, ०शीराशास्ते b, ०शिश शास्ते f, ०शेषःशास्ते kr².—ताभ्यां b, त्वाभ्यां f, तायां r², ताभ्यः hdm¹r.—सहेव च hdm¹r, सह क्वचित् bfkr².

B 137. in the triplet 'Having no evil' (*aghora-*: x. 85. 44-46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā naḥ*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in bfkr²m¹ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रै, but m¹fkr² complets it with the corresponding part of 138, viz. ०मानाश्च यथारूपं विशेयतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रै)मामेद्रावत्या वृहसतेः. The variations of the MSS. are: प्रैमानाश्च रूपं विशेयतः m¹, प्रैमानाश्च यथारूपं विशेयतः fk (०शेषः f), प्रैमानाश्च यथारूपं विशेयतः r².—प्रैमा^o I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमान्.—The end of the *varga* is here marked by २८ in b, not in f.

^a The emendation *imām*, pratika of 45, and *aindrī* seem probable, as Indra is invoked in that stanza.

^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā bhaspateh* can only be correct if the khila of one stanza beginning *āhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)^a and with the institutor of the rite (*yājamanāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

नियच्यन्ते hdr, निमच्यन्ते b.—नृणामपि hdr, नृणामिह b.—आर्त्विष्या hdm¹r, प्रार्त्विष्या b.—याजिमानाश्च b, यजमानाश्च m¹r, यजमानश्च hd.—This śloka is omitted in fk excepting the end, मानाश्च यथारूपं विशेयतः, which, in all the MSS. (m¹fkr²) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m¹ (which has these syllables here also) as well as fk has the plural termination ०mānāh there.

^a I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yajamānāḥ The adjective *ārtiḥya* occurs above, vii 83, where, it is to be noted, six out of eight MSS read *ārtiyya*, cp critical note on vii 83

139. And in those stanzas here in which respectively (*pratyrcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāsamsa (*nārāsamsi*)^a.

प्रतिकीर्त्यन्ते hdm¹r, परिकीर्त्यन्ते b, कीर्त्यन्ते fkr² — देवतायेह यामु याः hdm¹r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr². — वदेत्ता hdm¹rb, वदेता r²r³, वेदा ता f — देवतां तामु hdr, देवतां भु b, देव - - - ह्यु fk — नाराशंसीर् b, नाराशी fk, नराशंसीर् hdm¹r

^a On Nārāsamsi stanzas cp above, ii 154, cp RV x. 85 6 *raḥbhīḡsīd anudeyī nārāsamsi nyocanī*

140. And they declare that these stanzas addressed to Usas^a form as a whole (*sarrathā*) a (hymn) concerned with evolution (*bhāvarvita*)^b; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

श्रीपसीः b, श्रीपसाः f, उपस्यः hdm¹r, उपस्यः d — सर्वथा चैता hdr, सर्वथा चैता m¹, सर्व एवेता bf — भाववृत्तं bfr, °वत्त b, °वत्यं d — प्रचषते hdm¹r, निगद्यते bf — पाद-शैवाच r, पादाशैवाच hdm¹r. — The whole of 140 is omitted in k, and 140^{ad} in bf

^a Sūryā being a form of Usas; cp above, vii 119-121 on the three forms of Usas, also ii 79

^b The eight stanzas x 85 6-13 have already been stated to have this character (*sūryayai bhāvarvitam*)

^c This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35^c: cp above, 135 note ^b.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi, for that brown (*kapila*) bull (*vṛṣan*) is Indra^a and Prajāpati: 'Indra is superior to all'^b.

असी हि hdm¹bf, असी तु r — वृषा hdm¹r, वृषः bf — 141^{ad} is wanting in k

^a Cp ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilāḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.² vol. iv, p 27 (var lect on RV. x 86)

^b The refrain of RV. x. 86, which is also quoted above, ii 67.

142. (The hymn) beginning 'The demon slayer' (*raḥśoḥaṇam* x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m¹, ०दि चापेयं r¹, r¹, ०दिरापेयं bfk.—वैश्वानरं च hdm¹r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २० in m¹bf, by २८ in k, not at all in hd.

^a Cp. above, l. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89-93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्रं r, तथेन्द्रात् f, तथेन्द्रात् bkr².—तथा has probably been inserted because the *pāda* had become a syllable short owing to the contraction *cāntya*.—पुरुषसूक्तं hm¹r, पीरुषं सूक्तं bfk² (पीरुषं S).—च अन्वया r, चान्वया hdbfk.—पीरुषस्य bfk, पुरुषस्य hm¹r.—अभजन् r, अभजत् hdm¹, व्यभजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्र्यां b, ऐत्यां f, ऐतां k, एतां r², अस्यां hm¹r.—सीमोऽच hm¹r²bfkr², सीमसु r.—144^c = i. 19^a ; i. 98^a ; v. 172^a (cp. Nirukta xi. 5).—144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच सुतः सीमो निपातभाक् ।

^a I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the *Sarvānukramanī*, which makes the express statement: *pañcamy aindryāmī*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhūj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m¹.—ऐन्द्रेषु हि निपातोऽच Am¹, ऐन्द्रो ह्येय निपा-
तसु bkr.

* Cp v. 142, where Rāthītara (not Rathītara) is quoted as stating certain duties to be *śūkṭabhaḥ*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तर तु यत् hm¹r, प्रेति घाव्यं षडुत्तरम् b, प्रेति माकूतदुत्तरम् f.—तवा-
सुंदसु hm¹r, तवासुंहिसु b, तमासुंहिसु f

B 147. and with the two stanzas 'Forth this to Duhsīma' (*prā tad duhsīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings^a.

^b Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only—अप्सरासूर्वशी पुरा hm¹r, अप्सरा उर्वशी परा b, अशरा उर्वशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m¹, not at all in d

* There is no reference to this *dānastuti* in the *Sarvānukramāṅī* ^b The following passage (147^{cd}-153) is quoted by M M, RV,² vol. 1v, p. 31, cp Sadguruśārya's version, pp. 155-158, quoted by Sāyana in his introduction to RV. x. 95; Sāyana also quotes the SB version of the story. The present passage is translated in *Vedische Studien*, vol. 1, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's^a (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra^b,

संवासम् hm¹r, संवादम् bkr¹r².—असूयन् hm¹r, अनिहन् b, अनीहन् fk.—
इन्द्रवधायि तस्य तु hm¹r, लिन्द्रवधायि r¹r²r³, इन्द्रवधोयितानि तु b, इन्द्रवधोयि-
तानि तु fk

* Cp *Vedische Studien*, vol. 1, p. 256, note ². ^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु विचोगार्थं m^1r , ०थे hd , स तयोस्तु विभागार्थं $r^1r^4r^6$, स तयोर्विप्रयोगार्थं bfk .—भिन्धि r , भिन्दि m^1 , भिद् r^3 , भिदि hd , भिध्व b , भिधि fk .—तयोरु hr^3bfb , (भिन्धि) नयोरु r .—वच्च hr , वच्च fk , यच्च b .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित् b , भिदति hdm^1 , भिदति r , भेदी fk .—समायया b , ज्वमायया fk , (०ति) मायया m^1r , omitted in hd .—०हीनस्तु hm^1r , ०हीनः सः b , ०हीनं स fk .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a *Urvasī*, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिरूपामिवोर्वशीम् hdm^1r , अभिरूपामथोर्वशीम् bfk (अधि^० f).—अभिरूपाभिः hdr , अभिरूपा b , चाभिरूपाभिर् f .—पञ्चभिः पार्श्वती वृताम् hm^1r , वृतां चतस्रभिः स्वतः b , वृतां (वृत्तं f) चतस्रभिः स्वतः fk , ०भिः स्वतः r^2 .

^a In the light of the older form of the story in the *SB*, it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasī* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd , तामाह पुनरेहीति r , तामुपाङ्घतः प्रीत्या bfk , पुनराङ्घत प्रीत्या m^1 . *Mitra* combines both readings, adding a third *pāda*, so as to make the following two lines:

तामाह पुनरेहीति नेति सा त्वन्नवीनृपम् ।

तामुपाङ्घत प्रीत्या दुःखात्सा त्वन्नवीनृपम् ॥

—त्वयाब्धेह hdr , त्वया ह्येह m^1 , तवेहाथय b , तवेहाथ f , तं चेहाथ k .—मां पुनः hm^1r , मां नृप b , मां नृपा fk .—The end of the *varga* is here marked by ३९ in $hbfbk$, not in m^1d .

32 Deities of RV x. 96, 97 Story of Devāpi x 98

153 This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yaska^c considers a dialogue, but Śaunaka a story,

चाख्यानम् bkr चाख्यातम् Am¹

^a Cp the example given above, 153 for 'narrative' *ākhyānāvī tu haye jāye* (x 95) Geldner translates as if the text had *pratyākhyānam ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x. 95 *haye jāye vacamsi mīra kṛnava cañai nu* ^c This view cannot be gathered from Nirukta v 13, x. 46 47 xi 36

154 (that is, the hymn beginning) 'Ho' (*haye* x 95) The following one, 'Forth thy' (*pra te* x 96), is addressed to Indra 'Which' (*yāh* x 97) is (in) praise of Plants B In (its) employment this (hymn) of Bhiṣaj^a is applicable to the cure of consumption (*yakṣma*)

श्रीपधीस्तव m¹r, श्रीपधीस्तव b शुधधीस्तव f श्रीपधीस्तव hd (श्रीपधिसुति. S) —मिपजस्वितद् m¹, मिपजस्वितद् b, मिपजस्वितद् sk —154^{cd} is wanting in hdr, but is found in bkr¹ (and probably in Mitra's B MSS, though he has no note)

^a Cp Ārjānukramani x. 45 *ya oṣadhī tu suktasya ṛṣir atharvano bhīśak*, see also Sarvanukramani

155 ^a Now Devāpi, son of Rṣiṣena, and Śamtanu of the race of Kuru were two brothers^b, princes among the Kurus

पेणन्तु hm¹r पेणन्तु b पेणो हि f, पेणे हि k —कीरव्यदेव hm¹r कीरव्यदेव b, कनीयादेव skr² —भारतौ bkr²r²pn Nirukta, भारती Am¹f

^a The following passage, vii 155 viii 9 is quoted in an old MS of Sadgurusīya and has been printed by me in the JRAS 1893 pp 22 24, it is also quoted down to viii. 7^{ab}, in the Nīṭamañjari on RV x. 98 8 It has been translated Sagenstoffe p 130 by Sieg who has examined the whole story of Devāpi in its various versions pp 129-142 ^b As the present passage is clearly based on Nirukta ii 10 and *dhāratāu* occurs there I have preferred this reading to *dhāratāu*

156 Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣena, was afflicted with skin disease

कनीयांश्चिव hm¹rp, यवीयांश्चिव b, वीर्यवांश्च च fk.—तु अष्टिपेणसुतो rp, तु आष्टि-
पेणसुतो hdr³m¹, त्वाष्टिपेणसुतो fk, स्वाष्टिपेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रजाः hm¹rp, छन्दयेयुस्तत्तु राज्यं r¹r⁴r⁶, अवछन्दन् प्रजास्तं तु राज्ये bf, अवह - च प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरी h, गते कुरी m¹pd, गुरी गते bfk, गुरी मृते n.—स मुहूर्तमिव m¹rbfkpn, मुहूर्तमिव स h, सा d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty - let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years

ततोऽभियुक्ते कौरव्ये hm¹r¹fk, अभियुक्ते तु कौरव्ये b—तस्मिन्नाद्रे शतं समाः hm¹rb, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta II. 10, I have preferred the reading राज्ये द्वादश to राद्रे शतं

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty^a.

^a That is, in passing him over and anointing his younger brother

4 Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands^a, Devāpi replied :

द्येन राज्येन hm¹rp, द्येन राज्ये च bfk, द्येन राज्ये च r¹r¹r⁶.—प्रह्नु तु प्राञ्जलिस्थितम् r¹fk, प्रवचं प्राञ्जलिस्थितम् r¹, प्रह्नु तु प्राञ्जलिं स्थितम् b, प्रह्नु प्राञ्जलिस्थितम् hdr, प्रवचु प्राञ्जलिः स्थितः r¹r¹r⁶.

^a Cp. above, v 76 : stātrā prahvañ kṛtañjalī

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by 9 in hm¹b¹fk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शतनुः hm¹r, स कौरवः bfkpn.—स चास्य चक्रे hm¹rp, चकार सोऽस्य b¹kr²n.

7. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to' (*bṛhaspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीवृग्मिर् bkrn, प्रतीकच्चिर् p, प्रतीखित् Am¹.—चैव hdr¹r⁴r⁶m¹bkrn, चैवं r.—बोधिते m¹fr, वाधिते k, बोधितो b.—^γ^{cd} and ⁸^{ab} are found in B and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Bṛhaspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Bṛhaspati. ^c Sieg would read *bodhito*, agreeing with the subject (Bṛhaspati) in ⁸^{ab}: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,'

then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine speech; and therewith

आखे br, अखे(ति) fkr², अखे m¹.—द्युमतीं m¹, क्कमतिं b, द्युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, द्वीवीं fkrp.—च सः hm¹rp, तु सः bkr.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīṃ vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bkr.—अपिं च hdr, अपिं तु bkr.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bkr.—प्रकाशनेत्यां Am¹bkr², प्रकाशने तियां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a *Sarvānukramaṇī*: *ṛtvikstutīr vā*; the option, according to Śaḍguruśiṣya, is owing to the statement of the BD, that this is a *ṛtvikstutī*, while the *Devātānukramaṇī* states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra* x. 102), Śākatāyana^a considers a narrative hymn: Yāska^b (thinks) that it is addressed to the Mallet (*drughana*) or to Indra, but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासमूक्तं तु Am¹, इतिहासं प्र ते मूक्तं b, इतिहासं प्रात मूक्तं fk, इतिहासं प्रेति मूक्तं r², सेतिहासं प्रेति मूक्तं r¹.—यास्को द्रौघणम् hdm¹, यास्केन्द्रो घनम् (!) r, घणम् r⁴r⁶, वाचो द्रौघणम् b, वाक्तो द्रौघणम् f, वाक्तो द्रौघणम् kr² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol II, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV x. 102 9, beginning *drughano drumayo ghanas. tatretihāsam acaksate*.

12. By this (hymn) Mudgala Bhārmyasva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a

आजावनेन hm¹r, आजावने तु fkr², आजीवन तु r¹—मार्म्यश्च SNir. मार्म्याय hdm¹. मार्म्याय r, मार्माय f. मार्माय kr². मार्म्याय b, मार्म्याय r¹—वृषम् r¹r⁴bfkr²Nir. अपमं hdm¹r (cp अपमेण S)—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एव f, युक्ता चिन्द्रं m¹, युक्ता चिन्द्रं hd

^a Cp Nirukta ix. 23 *mudgalo bhārmyasva ṛṣir vrsabham ca drughanam ca yuktvā saṅgrāme vyarahityāṅṅṣu jṅṅya*, cp also RV. x 102 5 *tena mudgalaḥ pradhane jṅṅya*. See Sarvānukramanī and Śadgurūsisya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amisām*: 12)^a the goddess Aprvā is praised.

युधन् r, युध b, यद्वा f, यद्वा k, यद्वा m¹.—अयं kr, अय f, अयत् b—ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं bfk—अथादेवो r, अथा देवो ख hdm¹, अथा देव् b, अथा देव् f, अथा दिव् k, (अपान्था) अप्थादेवो S.—13^{ab} is found in B and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix 32, as addressed to Aprvā. Cp Sarvānukramanī and Śadgurūsisya.

B 14. The fourth (stanza) should be (regarded as) addressed to Bṛhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^a, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी वार्हसत्या *hm¹r* (= S), चतुर्थी वार्हसत्या *fk*.—आवलप्रसहामिति *r*, नाकुलेत्यसहामिति *b*, नाकुलेत्यसहामिति *f*, नाकुले प्रसहामि च *m¹*.—14^{ab} is found in B and *m¹* only.—द्वृचि तु मरुतः *hr²*, द्वृचि तु मरुतः *m¹*, द्वृचि तु मारुतः *d*, द्वृचि च मरुतः *r*, द्वृचस्तु मारुतः *fk^r*, द्वाचस्तु मारुतः *b*.—प्रेति ब्रह्मेति *hdm¹*, प्रेति श्रुतिं *r*, प्रीतिव्येद्री वै *b*, प्रीतिव्येद्री वै *fk*.—ब्रह्म यत्परम् *bf*, ब्रह्म वै परम् *k*, परमं तु यत् *hm¹r*.

^a That 14^{ab} is original is indicated by the recurrence of the words *catvāthī bārhaspatyā* in the Sarvānukramaṇī.

^b This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir collection: *brahma; daśa; vāmadevya nakulas; saurī, gharmastutir, bārhaspatyā, sāvitri (aṣṭir): gharmaparā etās; sauryas cāndramasasyās ca śeṣū, jagatyah*. The first stanza: *brahma jajñānaṃ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 42r). The third stanza, beginning *mahān mahī*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14^o. There can be little doubt that the pratika *mahān* is the original of the corruptions in the MSS.

^c By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antya[aindrī] māruti vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)^a, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)^b, Savitr, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*)^c.

तत्रानिरुक्तसूक्तादावृगेका *hm¹r*, तत्रानिरुक्तवैश्वदेत्यृचेका *b*, तत्रानिरुक्ते वैश्वदेत्यृचेका *f*.—धर्मपराद्यं *r*, धर्मपराद्यं *fk^r*, धर्मं परा च *m¹*, धर्मं पराद्यं *hdb*.—अभीति या *hdrb*, अभीतयः *fk*.—The end of the *varga* is here marked by ३ in *bfk*, not in *hdm¹*.

^a In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza = AV. iv. 1. 1. The second stanza (*tyaṃ vai pitre*) is described in the Anukramaṇī of the khila collection as *gharmastutiḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14^o) has already been stated to be addressed to Bṛhaspati and is so described in the khila Anukramaṇī.

^b This stanza (*abhi tyam devam savitarān*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the aṣṭi metre and is referred to in SB. xiii. v. 1¹¹ as an atichandas verse.

^c This agrees with the statement of the Anukramaṇī (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khula collection as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used)

4 Derties of RV x 104, 105. Bhūtāmśa Kāśyapa RV. x 106

16 The six stanzas of the rest of the hymn (adore) Sun and Moon together^a

Now with the (hymn) which comes after this (beginning) 'It has been pressed (*asavi* x 104) Astaka^b praised Indra

सुतग्रेयस्य hm¹r, *ग्रेयसु bfk — सूर्याचन्द्रमसौ सह hm¹r सूर्याचन्द्रमसौ श्रुति bfk

^a With regard to this khula on the form and contents of which we can now speak with certainty cp Meyer Rgvidhana p xxii and Oldenberg, Prolegomena p 364 f

^b On Astaka cp Sadgururisyā on RV x 104

17 The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, Glorious One?' (*Jada vaso* x 105) Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)^b

कोत्स hm¹r, चीत्स fk कोत्स b — कदा वसो hm¹r कदा वसोत् bfk — मुमि चक्षेव नाम स्याद् hdm¹r¹r⁴r⁵ मुमिच इति नामास्य bfk — इतरत्पदम् bfk *र पदम् hdm¹r (cp u 73)

^a As to Durmitra cp Sadgururisyā on RV x 105 and Oertel The Jaiminiya version of the Durgahjvī Legend in the Transactions of the Oriental Congress of Paris Sect on Aryenne p 229

^b Cp Sarvanukramani: *kautso durmitro namna sumitro gunatah sumitro ca namna durmitro gunatah*

18 Now Bhūtāmśa Kāśyapa^a, being desirous of offspring, in days of old performed rites, for this most excellent of sages had not obtained any children

प्रजा क्वाशित् hdm¹r प्रजा वै स bf प्र वै स k

^a It is somewhat strange that Yaska in Nirukta xii. 40 on RV x 106 should have the identical words *bhutamśah kasyapa afvinam* which are used in the Sarvanukramani to describe that hymn. This looks as if some sort of Anukramani had already existed in Yaska's time

19 His wife said to Bhūtāmśa 'I will bear as many sons as you wish (only) praise the gods in pairs'

इक्षसि hdm¹fk, इक्षमि b, इक्षसि r.—इन्द्रश्च सुहि hdm¹b, इन्द्रश्चसु हि r, इन्द्र
सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the *Āśvins* own the hymn (*sūktabhāgin*).

तमभ्ययसु hdr, °यंसु bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तान्य-
वेक्ष्याथ तच्चक्रे hm¹r, जातान्यवेक्ष्य संचक्रे fkr², जातान्यवेक्ष्य संचक्रे b.—The end of the
varga is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the *Āśvins* because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse^a (*pada*).

भावाद् hm¹rfk, भावद् b.—च ह्य° hm¹rb, च त्व° fk.—प्रागन्त्याद् f, प्रागन्त्ये k,
प्रागन्त्या b, प्रायेणाच hm¹r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm¹r.

^a Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekalīnga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm¹r, अमितुष्टाव bfk.—प्राजापत्याय hm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)^a.

दक्षिणानां च hm¹r, दक्षिणानां हि bfk.

^a That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramapī with the words *dakṣiṇāṃ taddātṛṇ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasū. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm^1r , सित्युपारनिवासिनः bfr^2 .—न्यगूहंस fr , न्यगूहंस b ,
निगूहंस hdm^1 , निगूहंस $r^1r^1r^2$.

* Cp. Sarvānukramanī: *panibhīr asuvair nṛgūlha gāh*

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापयद् $fk m^1r$, ताथ पयद् b , तथा पयद् hd —दूत्येऽथ $hdm^1r^1fr^2$, दूती तु r ,
दूती b .—The end of the *varga* is here marked by ५ in bf , not in hdm^1 .

* Cp. Sarvānukramanī: *anyeṣum saramam devatunim indrena prahstām*

6. Story of Saramā and the Pani (continued).

26. In the (hymn) 'What?' (*hym* · x. 108) the Pani demons interrogated her with the uneven stanzas^a, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यत्रायुजाभिस्तां m^1fr , किमित्यत्राभिस्तां hd , किमन्यत्रायुतामिस्ता b .—पययो
ऽसुराः hm^1r , पययः सह bfr

* Cp. Sarvānukramanī: *ayugbhāṣ paṇayo mītriyantāḥ procuḥ*

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथात्रवीक्षान् hdm^1 , °त्ता r , तानत्रवीक्षु b , सानत्रवीक्षु fk —दूत्येन्द्रो विचराम्यहम्
 hm^1r , दूतीन्द्रस्य चराम्यहम् bf (cp. RV. x. 108. 2 इन्द्रस्य दूतिरु . . चरामि)—त्रत्र चा°
 hdm^1fk , प्रजाद्या° r —त्रिपयन्ती hm^1r , त्रिपयन्ती bfr .—गाव्येन्द्रस्य पृक्षतः f , गाव्येन्द्र-
स्य पृक्षति k , गाव्येन्द्रस्य पृक्षतः b , ऐन्द्रोर्गाव्येव पृक्षताः hdm^1 , ऐन्द्रोर्गाव्येव पृक्षति r .

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart^a, Saramā; be our sister here^b.

दूतीं ताम् hdm^1r , ता दूतीम् bfr .

* With the words *mā gās tram*, cp. iv. 73: *māḡpāyās tuam* ^b Cp. Oldenberg's
remarks, ZDMG, 1898, p. 414 f., on Oertel, JAOS., vol. xix, part II, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28^{ed} and 29^a is based on RV. x. 108. 9: *svasāraṃ tvā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhājāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, नवां b, शनवां fk.—माहिता इ m¹, मोहिता इ fk, मोहिताहे b.—29^{ab} is found in b f k m¹, not h d r.—सूक्तस्यास्त्रान्धया चर्चा b, सूक्तस्यात्वया चर्चा fk, सूक्तस्य चान्धया चर्चा h m¹ r, सूक्तस्यान्तपद्यर्थी r¹ r⁴ r⁰.—युग्माभिस्त्विद h m¹ r, °भिस्त्विद b f, °भिस्त्वेव k.

^a Cp. Sarvānukramaṇī: *sā tūn yugmāntyābhīr . . pratyūcaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिवेयं h m¹ r b f, पिबामि r¹ r⁴ r⁰.—तु पयस् h m¹ r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by इ in b, by १इ in fk, not at all in h d m¹.

^a Oldenberg (*loc. cit.*) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m¹ r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m¹, पयः h d r³, वरं r, परं b f k.—संवचनं h d m¹ b, °सं वचनं fk.—ततः h m¹ r, च यत् b f k.—32^{ab} is repeated in b.—°विस्ताराम् h m¹ r, विस्तीर्याम् b f k.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्जयम् hdb, च दुर्जयम् r—न्द्रस्य hm¹r, ंद्रोऽय bfk

* That is, regarded from where Indra was

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आमुरस्य hdm¹r अमुरस्य bfk—तु Am¹, हि B—कृदः b, कृद हdm¹r, कृद fk

35 went, trembling with fear, back again to the Panis. The Lord of bay Steeds^a (Indra) on his car, by the track which followed her steps^b,

सा मयोद्विषा hm¹r, च मयाद्विषा fk, भावयाद्विषा b—पदानुसारिपद्वत्या hdm¹, पयसस्तस्य तद्वान्या fkb, पयसस्तस्य पद्वत्या r—हरिवाहन^a hm¹r, सुखमज्ञसा fk, सुखमज्ञसा b—The end of the *varga* is here marked by ॐ in b, not in hdm¹fk

^a Or, according to B 'easily and quickly'

^b Or, according to B, 'by her vomiting of the milk,' which made a track

B Desties of RV. x 109-120.

36. went and smote the Panis and brought back the cows

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'iadan* x 109) addressed to the All gods

अघान च पणीन् hm¹rb, अघान पाणीन्तांस् fkb—गाद्य ताः hdr, ताद्य गाः bfk—
०देव तु hm¹r, ०देव स्यात् br², ०देव स्या fk.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया सुह-
र्षगौ m¹bfkr² (जुर्जुर् ० r²)

^a This is the reading of B, cp Ārsinukramanī *te 'eadann itī sūktasya brahmayājā juhūr munīh* A's reading of the last pāda (37^{ab} being here omitted) means '(then come) also the Āpri stanzas of Jamadagni' (x. 110) This reading has the appearance of an abridgement of 37^{ab}

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya* x. 110)

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manṣiṇah* x. 111 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā* x. 114) is addressed to the All gods. Some, however, think^a that here are praised

37. जामदग्निं b, यामदग्निं fkr², जामदग्निः m¹.—°द्वो बाग्नी° m¹, °द्वो बाग्नी° b, °द्वो ज्यो प्री° f, °दाज्योप्रिय° kr².—37^{ab} is found in b fkr² m¹, not in hdr.—युगपद्भि ब्रजन्तं तं hm¹r, ब्रजन्तं युगपत्सर्वे fkr², ब्रजन्तं युगपत्सर्वे b.—वैरूपा ऋषयस्त्रिभिः hdm¹, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परैः fkr².

38. मनीषिणः b fkr², निगीषिणं hdm¹r.—सुतान् hdr, सुतं b, सुवं fkr.

^a This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ*: x. 115) which is addressed to Agni.

जगाद्विर् हुम¹r, ददर्शविर् b fkr.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नापियम् fk, राक्षोघ्नापियम् b, रक्षोघ्नापियम् hm¹r (आपियं राक्षोघ्नम् S), आपियं तु परं ततः r¹r⁴r⁶.—लावम् f, लाचम् b fkr, लवम् hd, तावद् r.—आप्याः r, आप्या hdm¹, आया f, दाया k, आय b.—पष्यां m¹ b fkr, पष्या b.—निपातितः hm¹r, च संस्रुता b, च संस्रुतः fkr².—The end of the *varga* is here marked by ८ in b fkr, not in m¹.

^a 40^e is quoted by Śaḍguruśiṣya on RV. x. 119; cp. Ārṣānukramapī x. 53^{cd} also quoted by Śaḍguruśiṣya, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṃ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संस्तवः hm¹r³ b fkr², संस्रुतिः r.—वक्ष्येन्द्राभिसोमानाम् hm¹r b fkr, सोमाभिवक्ष्यानां तु r¹r⁴r⁶.—इमं न hm¹r, त्विमं तु fk, त्विमं तु b.

^a Cp. Sarvānukramapī: *agni-varuṇa-somānām ... aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc})

चतस्रस्त्वच hm¹r, चतस्र इति bfk—सोमसु hm¹r, सोमस्य fk, सोमस्य b—पथ्या च hm¹r, पथ्या तु bfk—नवम्या hm¹r³, नवम्या bfk², नवम्याम् r.

* According to this, Agni is seer and deity of RV. x. 124 1 4, while, according to the Sarvānukramanī, Varuna and Soma are seers of 1 as well as Agni.

43 But the remaining three (x. 124 5, 7, 8) are addressed to Varuna^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (aham. x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuna belongs

तिष्ठ m¹br तिष्ठ fk, तच्च hdr³—इन्द्रमेवोत्तमं पदम् hdm¹, इन्द्रमेवोत्तम पदम् r, इन्द्रमेवोत्तमो जगो bfk³(r²?)

* The Sarvānukramanī makes no specific statements about RV x. 124 5-8 simply remarking *sista yathānupatam* ^b According to the Sarvānukramanī the whole of 9 is addressed to Indra *andry uttamā*

44. 'Not him' (*na tam* x. 126)^a. The following hymn is to Rātrī (x. 127) That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)^b is a benediction. But that which follows,

रात्र्याः hm¹r, रात्र bfk—वैसुत hdr, वैसुक b, वैसुते fk—आशीर्वादः bfk, त्वाशीर्वादः hm¹r—यत् hm¹bfk², तत् r

* According to the Sarvānukramanī this hymn is addressed to the All gods; but as the three names Aryaman, Mitra, Varuna occur in all the stanzas of the hymn but the last, the statement of the BD is more exact. ^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV x. 128, are here passed over. The first consists of one stanza only, beginning a *yaśmīn devarūṣaye*. The second consists of four stanzas, beginning *ā rātrī pāṛthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV x. 128 comes a third, which consists of a single stanza, beginning *urvaścaro mīdrum amato karūmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyate* referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti no 'rayaś* and described in the accompanying Anukramanī with the words *yām caṭvāriṃśat, pratyān kṛtya-nāśanam aśik, panktyantam*. It is mentioned by its pratika *yām kalpayanti* in Rgvidhāna iv 6 3 and described there, iv 8 4, as *kytyā sūktam*, quoted also in Kauśika Sutra xxxix. 7 (cp Bloomfield, Atharva veda, SBE, xlu, p 602, on AV. x. 1) Cp Meyer, Rgvidhāna, pp xxv, xxv, Oldenberg, Prolegomena, p 506 f

45. '(The spell) which our foes prepare' (*yām kalpayanti no'rayah*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरचः hdm¹r, न इति b, नति f, नतिं k. — कृत्वा^o m¹r, कृत्वां hd, कृत्वा bfk. — नाशनमात्मनः hdm¹r, दैवतमुच्यते bfk. — नासद्यत् hdr, नासेद्यत् f, नासद्य b, नेति यत् r¹r⁴r⁶, नाशियत् k. — The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parisīṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāgāṇa*, and are described as counteracting sorcery, *kṛtyāpratiharāṇāni*. ^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyaṃ : daśa ; dākṣāyanāḥ . . . hiraṇyātmatutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note¹. This khila is also mentioned in the Ṛgvidhāna iv. 9. 1: *āyusyam āyurvarcasyaṃ sūktam dākṣāyanam*; cp. Meyer, p. xxiii. ^c The expression used in the khila Anukramanī, *hiraṇyātmatutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next^a, 'The sacrifice which' (*yo yajñah*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सृते hdm¹r, च या bfk².

^a Cp. Ṛgvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*vjānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

भूमिश्च hm¹r, पूषा च bfk². — अश्विनौ चोत्तरे ततः Am¹, अश्विना उत्तरेण तु bfk².

48. 'Forth, well' (*pro ṣu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minimasi*: x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

मो खेद्दे hbf, मो खेद्दे m¹r. — °देव्यक् तु hm¹r, °देव्यक्तात् b, °देव्यक्तात् ik —
दुस्थानः m¹, दुस्थान hdbf, °स्थाने kr

* The Sarvānukramanī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim.* x 136) is addressed to the Hairy Ones^a; in that which follows, 'And, O Gods' (*uta devāh.* x 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यपि r, केश्येपि hd, केश्यापि b, केश्यापि f — केशिनं hfk, केशिनः hdm¹r (केशिनं S) — उत bf, उद् k ह्युत hdr, ह्युत m¹ — देवानामच चाया स्याद् A, अगाया तव देवाना B — वातदेवसृचः परः B, वायव्यसृच उत्तरः A. As the text of the RV names Vāta in these stanzas, not Vayu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B

^a The reading *keśinam* would mean, 'is addressed to the Hairy One', but as the Sarvānukramanī has *keśinam* and Śāyana (on x. 137 1) has the explanation *agnisurya-rāyadevatākam*, I have preferred to read *keśinam* as referring to the 'Three Hairy Ones' (cp above, 1 95)

^b The Sarvānukramanī gives no details about this hymn, describing it simply as *vaśvadevam*

50 The stanza 'May they protect' (*trāyantām.* x 137. 5) is addressed to the All-gods, but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

°देव्यक् तु hdr, °देव्यक् m¹, °देव्यक् स्याच् b, °देव्यक्ता (खेद्दे) f — °देवतः hm¹b, °देवतः r, °देवत ik — परः hm¹r, ह्युतः br², ह्यतः ik — स्यादेतद् hr²m¹, स्यादे तद् r, मूक् स्याद् bf — विद्यमिपञ्च hdb, विद्यमिपञ्च ik, विद्यमिपञ्च m¹. — रपसो वा विनाशनम् hm¹r, रपसद्यापनोदनम् bkr². — The end of the *varga* is here marked by 90 in b, by 9 in ik, not at all in dm¹.

11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih.*)^a, is addressed to Lakṣmī^b. The next hymn, 'Of thee' (*tava:* x. 138), is addressed to Indra. In the (hymn) 'Sun rayed' (*sūryaraśmih.* x 139) the first triplet (1-3) is addressed to Savitr.

लाचं bfk, लाद्या hdm¹r.—त्वस्मिन् hm¹r, त्वस्य b, त्वस्या fk.

^a This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pītā, aryamā te pītāmahāḥ*, follows *yāmi kalpayanti* in the Kashmir collection. The pratīka of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138.

^b *Lākṣū* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣū*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4-6): he is spoken of incidentally either as Indra or Sūrya^b.

परीचक्षु hm¹r, परीचं तु bfr².—वैष hm¹r, वैव b, वैव fkr².

^a That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The Sarvānukramaṇī has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne aha*: x. 141)^b,

प्रकीर्तिता: bfr, तु कीर्तिता: m¹.—तवे त्वमे bfr, तवत्वमे m¹.—यत्परम् m¹f, यत्परम् b, यत्पराम् kr.—This śloka is found in B and m¹ only.

^a That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a); but this is the only position in which it might be genuine.

^b This line, as giving the pratīkas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agneyaṁ vaiśvadevaṁ ca*, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*darśāḥ*), adored Agni severally^b.

च अयम् m¹r, चायम् hd, वायम् b, (विश्वदे)वायं fk.—तु वृचा: m¹r, तु वृचा: r³, उवृचा: hd, तु यवृचा: b, तु यवृचा: f (वृचा: S).—अग्निम् r, यिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

^a If 53^{cd} is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the Sarvānukramaṇī which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5 ^b That is, each with a couplet Cp. Sarvānukramanī · *ayam asṭau, devrūh sārṅgūh . . . āgneyam*; and see Sadguruśiṣya's explanation of *devca* as 'seer of two stanzas'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit* · x. 143) is addressed to the Aśvins. 'This' (*ayam* x. 144), following after that, is addressed to Indra 'This (plant) I dig' (*imām khaṇāmi* · x. 145), the hymn which Indrānī herself sang,

ततः परम् hm¹r, अतः परम् bfk.—यस्त्वयम् bm¹r, यस्त्वयम् hdk.

56. they declare to be an esoteric (*upanīṣada*) evolutionary (*bhāvavṛtta*)^a hymn of six stanzas
B Now in (this) hymn she (the seer) praises the potent herb *pāthā*^b with its extended leaves^c.

मूळं hm¹r, पङ्कं fk, यद्ग b—प्रचक्षते hm¹r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m¹, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठा तु fkr².—महीपथिम् bkr², महीपथि f, महीपथीम् m¹—56^{cd} is found in B and m¹ only

^a Cp. above, II. 120, 121, v. 87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramanī has no reference to this, but speaks of the hymn as *upanīsat* (Sadguruśiṣya *upanīsat-samyānam*) ^b As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (IV. 11. 3, 12. 1, 4) the form *pāthā*, which also occurs in AV. II. 27. 4, and this was perhaps the original form here. ^c The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a

'O Aranyānī' (*aranyānā* · x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat* · x. 147, 148) are addressed to Indra.

पतिसंवननी b, पतिसंवननी f, पतिसंवननी r², पतिं संवननी m¹.—त्वन्त्याः b, त्वन्त्याः fk, त्वं पान्याः r², त्वं पान्या m¹.—सपत्न्यपनोदिकाम् m¹b, सपत्न्यपनोदिकाम् fr², सपत्न्यपनोदिकाम् k.—अद्रुत्तरे b, अद्रुत्तरे d, तद्रुत्तरे m¹r, मुद्रुत्तरे bfk.

^a The Sarvānukramanī has *sapatnībādhānam*, with which expression cp. Rgvidhāna IV. 12. 3 *sapatnīm bādhatē tena*

58. 'Savitṛ with bonds' (*śavitā yantraīḥ* : x. 149) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamiddhaś cit śam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)^a.

मेधासूक्तमतः परम् bfr, मेधां मेधीत्तरं तु यत् hdm¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmiḥ*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Rgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāśah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आदिेयमासुरित्यस्माच्च hdm¹r, आदिेयं त्वासुरेत्विते k, अदिे त्वासुरेत्विते^o bf.—छास MSS. and r.—प्रचवते hm¹r, वदन्ति तु bfr².—59^d=56^b.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *pratīka* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūs : sapta ; ātharvaṇas subheṣajaḥ ; āgneyaṃ ; prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, samkṛtir, abhikṛtir, utkṛtayaḥ [utkṛtiḥ]*. The RV. *Prātīśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by *Uvata* as the name of a *ścer*). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *śaubheṣaja*, 'derived from *Subheṣaja*,' that is the *ścer* who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-vātaḥ*) and the *Anukramaṇī* (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;

तत्र hm¹r, चत्र fk, यत्र b—इति द्वेषे hdr, इति तु द्वेषे m¹, इति त्वेषे bfk—Before 60, bfk¹r insert the following śloka

शीनको विश्वदेवं तु मन्यते शाकटायनः ।
मुक्तेऽस्मिन्देवतास्त्रिस्र एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii 53^{ab}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{ab} in several, if not all, the B MSS. With the first line cp. viii 11^{cd}.

* The Sarvānukramanī has the same expression, *alaksminānam*, cp. Rgvidhāna iv. 15 2: *alaksminākanārtham*

61. and Indra (is praised) in the (stanza) 'When' (*yat* . x. 155. 4), the All-gods in the stanza 'Around' (*pari* . 5) And the (hymn) 'Agni' (*agnim* x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam* . x. 157) is addressed to the All-gods.

इन्द्रेष्वेव hdm¹r, इन्द्रं चैव bfk—चापिम hdr, त्वपिम bkr²

62 Indra^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character^b

प्राधान्यतस्त्वच hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह क्षुतः hm¹r, च संक्षुतः bfk.—मरुद्भिश्च hdbk, महद्भिश्च r.

* The Sarvānukramanī simply describes x. 157 as *vaishadevam* without any reference to Indra. ^b This pāda occurs in four previous passages . iii 76, iv 18; v. 87; vi 94

63. Now 'May us the Sun' (*sūryo nah* : x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau* : x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives

सीर्यं तु hr, मूर्यं तु m¹, सीर्यं स्याद् b, सीर्यं स्या fk—यत्वेतद् m¹r, यत्वेतद् hfb, य त्वतद् k—स्वान्गुणाम् m¹r, स्वा गु^o hd स्वगुणां bfk—तत्र hfb, तत्र r.—च श्रसति hm¹bfk, प्रशंसति r—The end of the *varga* is here marked by १३ in bfk, not in hdm¹

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*livrasya* : x. 160) is addressed to Indra. 'I release' (*muñcāmi* : x. 161) is a remedy destructive of consumption (*yaḥsma*). This hymn of Prājāpatya's^a is spoken of as destroying 'royal consumption' (*rāja-yaḥsma*)^b.

भियज्यं hm¹r, भियजं fk, omitted in b.—राजयद्वाह्यं m¹, °हनं hdbfkr.

^a The seer of this hymn is stated by the Ārṣānukramaṇī and the Sarvānukramaṇī to be Prājāpatya Yakṣmanāśana. ^b The hymn is described in the Sarvānukramaṇī as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

लिङ्गोक्तदेवतम् hm¹rbs, °देवतम् fk.—राचीघ्नाग्नेयमित्युक्तं f, राजोघ्नाग्नेयमित्युक्तं b, रचीघ्नाग्नेयमित्युक्तं hm¹r²r²k (cp. v.r. on viii. 40), गर्भसंस्कारसंयुक्तं r.—यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v.r. on viii. 63).—°ह्ययेति तु hm¹r, °ह्ययेति च bk, °ह्येति च f.

^a 65^{ab} is quoted by Śaḍguruśiṣya on RV. x. 161.

^b Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena. 'From the eyes' (*akṣībhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab} = v. 87^{cd}.—चितद् m¹, चिनं b, चिवं fk.—चिन्यं तु चिनस्तत् पश्यत् hdr, भाववृत्तं परं चितद् Bm¹ (चितद् m¹, चिवं kr², चिनं b).

^a This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: t̥cam; veno; bhāvavṛttam tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the Sarvānukramaṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

प्रिखि च bfk, प्रिखि तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीर्घतपाः r¹r⁴r⁶, दीर्घ-तमाः hd, °तमा fk.

^a There is no mention of Indra and Agni here in the Sarvānukramaṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁶, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD—*०*विधानि bfr, ०विधानि hd, ०विधानि m¹.—स तम् m¹r, यतम् bfr², सुतम् hdr³—कपोत सुतवानुषिः bfr. कपोतो मेर्द्धतस्तदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k

^a Cp the words of RV x 165 3 *āstryāp padam kṛnute agnīdhane*

15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāh* x 165) it is stated to have the object of expiation^a. '(Make) me a bull' (*rsabham mā* x 166) is destructive of rivals 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*)

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सीमो वृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70

^a Cp Sarvānukramanī *prayascittam idam*, adding *vaśvadevan*, of which nothing is said here ^b This is a khila of thirteen stanzas which precedes RV x. 167 and which begins *yenedam bhūtam bhuvanam bhavisyat* Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tav me manah śivasamkalpam astu*. The first six stanzas are identical with VS xxxiv 1-6, except that the first and the fourth appear in inverted order in the VS It is described thus in the Anukramanī *yena saptonā, mānavah (manasah?) śivasamkalpo, mānasam* From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, II 51 ff.), it is quoted under this name in Manu xi 25r The Rgvidhāns, iv. 20 3, quotes this khila by its pratika (*yenedam*), cp Meyer, p xxv f, Oldenberg, Prolegomena p 507

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)^a saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya* : x. 167). Varuṇa, Vidhātr, Anumatī^b, Dhātr, Soma, Bhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfr, cp critical note on 69.

^a Cp Ārānukramanī x 86 *vīśvāmītrojamadagni (= Sarvānukramanī) १११ [१११] gāthīnabhārgavaḥ* ^b 70^c has one syllable too many, cp 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)^a. With the following (hymn) 'Of Vāta' (*vātasya* : x. 168) Anila praised his father^b.

तत्र hbfk, लत्र m¹r.—तृतीयायामृचि सुताः hm¹r, तृतीयामिचि सुता b, तृतीया-
मिति संस्रुतः fk.—परेणास्तीद् hm¹r, परेणास्तीद् bfk.—अनिलः b, अनिलं hdm¹rfk.

^a Sarvānukramaṇī : *tṛtīyā līngoktadevatā*; cp. Ṣaḍguruśiṣya. ^b Cp. Ārṣānu-
kramaṇī x. 87 : *vātāyano munḥ sūktaṃ vātasyety anilo jagau*.

72. The seer Śabara^a saw the hymn which (begins) 'Refreshing' (*mayobhūh* : x. 169). Now various kinds of milch kine are there praised^b.

यत्सूक्तम् hm¹r, तत्सूक्तम् bfk.—ह्वर ऋषिः r, ह्वरो ऋषिः hdm¹, ह्वर r¹r⁴r⁶,
स्वमरा ऋषिः fk, स्वमरा रिषिः b.—तत्र तु hm¹r, तत्र च bfk.—72^c = v. 92^e.

^a The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.
^b The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt* : x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam* : x. 171) is addressed to Indra; 'Come hither' (*ā yāhi* : x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā* : x. 173. 1) are two hymns (173, 174) for consecrating a king^a who has been anointed^b.

आ याही^o b, आ याहि^o fk, त्वा याही^o m¹r, न्वा याहि^o h, चा याहि^o d.—ःस
स्रुतिः hd, ःसः स्रुतिः m¹r, ःस स्रवः b, (ःप)संस्त्रवः fk.—राज्ञेऽभिषिक्ताय hm¹rs, राज्ञो
ऽभिषिक्तस्य bfr².—चानुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे s.—The end of
the *varga* is here marked by १५ in hbfk, not in m¹d.

^a The Sarvānukramaṇī describes these two hymns as *rūjā stutiḥ*; cp. Ṛgvidhāna
iv. 22. 4. ^b 73^{cd} is quoted by Ṣaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175-181.

74. Ārbudi^a saw the next (hymn) 'Forth you' (*pra vaḥ* :
x. 175) as (in) praise of the Pressing Stones. Now that which
follows this (x. 176) is addressed to Agni: there the stanza
'Forth the sons' (*pra sūnavaḥ* : x. 176. 1) is addressed to the
Rbhus.

याव्यां hd, याव्या bfk, याव्या r.—ःवृदिः hm¹fr, ःवृदिः b, ःवृदः k, ःवृदः r².—
यत्ततः hm¹bfr, यततः r¹r⁴r⁶.—ःर्भव्यक् प्र hm¹r, ःर्भवा प्र fk, ःर्भव्यण b.

^a Cp. Sarvānukramaṇī : *pra vaḥ . . ārbudīr grāvṇo 'staut*.

75 Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam* x 177), some regard this as addressed to Surya, while others (think that it is) destructive of sorcery (*māyabhedā*^a)

पतगसु हद्र पतसु म¹, - - - - - fkr—तथापरि hm¹r अथापरि b अथापरि fkr

^a The Sarvanukramanī uses the same word to describe this hymn, cp Rgvidhāna iv 22 5 *māyabhedanam etat*

B 76 In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza x. 177 2) is praised Vāc, the goddess who cherishes in her heart^a the speech which is well known (*viditam*)^b

मायामेदे म¹fkr मायामेद^o b—सुतेत्याह म¹, सूतेत्याह b fkr—देवी विमर्त्ति म¹ देवी विमर्त्ति b देवी विभर्त्ति f *भमर्त्ति kr—या म¹bf पा kr—वाच विदिता सती^m म¹b वाच विदिता सती f वाचा विदिता सती r—This sloka is found in Band m¹ only

^a Cp the words of RV x. 177 2 *patamgo vacam manasa bibharti dyotamanam*

^b This perhaps alludes to the four kinds of speech spoken of in RV i 164 45 *tanu vidur brahmanah turyam vaco manusya vadanti*

77 The hymn 'Forthwith this' (*tyam ū su* x 178), which has Tarkasya for its deity, they regard as a charm for good luck (*svastyayana*)^a 'Up' (*ut* x 179) are two (hymns) addressed to Indra (179, 180) while that which follows, 'Both extension' (*prathas ca* x. 181), is addressed to the All gods

त्यम् पु तार्क्ष्यदेवत्य म¹fkr² (ताक्ष^o kr²) त्यम् पु तार्क्ष्यदेवत्य b, त्यम्त्विति तु सौपर्णो हद्र The reading of the B MSS is favoured by the Sarvanukramanī which describes the hymn as तार्क्ष्यम्—उदेद्रे हद्र उदेद्रे म¹ उदेद्रे f उदितेद्रे b उदेद्रे r—वैश्वदेव तु हद्रm¹r वैश्वदेव स्यात् b fkr—चेति च hm¹r चेति तु b no particle in fkr

^a Cp Rgvidhāna iv 23 2 *tyam ū su iti svastyayanam*

78 In it the first three seers^a have declared their own power how the Rathamtara chant (*stotra*) and how the Brhat chant,

*चक्षुस् hm¹r *चक्षुस् b, *चक्षुस् fkr—तथावा हद्र तथावा fkr—अपयस्त्रय हद्र, अपयस्त्रय fkr, अपयस्त्रय b—The end of the *varga* is here marked by १६ in b fkr not in hdm¹

^a That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathaṃtara, the Bṛhat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr^a is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभूतो hd, संभूतः m¹, संभूतो br, संभूता (घर्माः) fk.—चोपलक्ष्यते hr bfk, चापलक्ष्यते m¹, (वादये) वाच दृश्यते r¹r⁴r⁶.—Instead of 79^{ed}, given in the text according to the reading of hdr, m³bfkr² have substituted a line which has already occurred twice before in B MSS.:

सूक्तेऽसिन्देवतास्त्रिस्त एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

अस्तीत्यरेण सूक्तेन तयुर्मूर्धा बृहसतिम् ।

^a Cp. RV. x. 181. 3: *ā sūryād abharan gharman ete*.

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyam tvā*: x. 183)^b,

यजमानस्य hm¹r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः hm¹r, केचिदेव वदन्ति ताः b.—80^{ab} is omitted in fkr².

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atā karad yajamānāya śaṃ yoḥ*. ^b 80^{ed} = *Ārṣānukramaṇī* x. 95^{ed}, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—लिङ्गैरेवात्र लक्षिताः bf, लिङ्गैरेवार्थलक्षिताः kr², लिङ्गैरेवाच देवताः hdr.—प्रथमा हि वदत्यथ hm¹r, प्रथमायामृचि सुताः b, प्रथमायामृचि स्मताः f.—This śloka is omitted in r¹r⁴r⁶.

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. *Sarvānukramaṇī*: *anurcam yajamānapatnihotrāśiṣaḥ*.

82 the second for the woman desiring a son, while the third (expresses) self praise of the seer Now the hymn which (begins) 'Visnu' (*visnuh* x 184) they declare to be addressed to the All gods^a

०सव स्तृपि hdm¹r³ ०सवस्तृपि r ०सवस्तृपि bfk—सूक्त तु hm¹r यत्सूक्त bfk—
प्रचचते hm¹r तदुच्यते bfk

^a The Sarvanukramanī describes this hymn as *lingoktadavata*

83 In it the seer utters prayers with a view to his wife's (obtaining) offspring^a Now the following (hymn) is 'O Nejamasa' (*nejamesa*)^b It is stated to be optionally (applicable *va*)^c with a view to offspring

खदार० hm¹r खदारे bfk—पर hm¹rb परे kr²—नेजमेपेति hm¹r³kr² मजमेपेति
b नेजमेपि हि r—गर्भार्थं वा तदुच्यते hdm¹r¹r⁴,⁶ गर्भार्थं तावदुच्यते r गर्भाश्रीरेव वोच्यते
b गर्भाश्रीरेव नोच्यते fk—The end of the *varga* is here marked by १७ in bk by २७
after 83^{ab} in f not at all in hdm¹ Owing to the transposition of 84 85 the figures
indicating the end of *vargas* 17 18 19 have got shifted but come right again at 20

^a Cp Sarvanukramanī *garbhārthasik* ^b This khila of three stanzas coming before RV x 18, in the Kashmir collection is identical with Aufrecht's xxiii Between *yenedam* and this the Kashmir collection has one of two stanzas beginning *yasam udhas caturbilam* and coming before RV x 170. ^c I am uncertain as to the exact sense of *va* here Perhaps it means that the hymn is addressed to Nejamasa but may be ceremonially applied for the purpose of obtaining offspring Its three stanzas are prescribed along with five others in the ritual during pregnancy by the *Gṛhya Sūtras* e.g. AGS i 14 3 cp Stenzler pp 3, 37 This khila is also mentioned in *Rgvidhāna* iv 23 3 cp Meyer p xxiii It is translated and examined with reference to its deity Nejamasa by Winternitz JRAS 189, pp 149 155

18 The khila 'Nejamasa' Deities of RV x 185-188

84 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c

चक्षे bm¹, चक्षी r these two and the following three syllables (सि पुव०) omitted in fk—पुवकामाया m¹r पुवकामाय b कामाय fk—सवाग्देन fkr²r¹r⁵ सर्वो गर्धेन b चक्षमर्धेन m¹ चक्ष्वादेर्धे च r—यत्कृतम् fkm¹r¹r¹r⁵, यत्कृतमम् b तत्कृतम् r—आशियो योगमेत हि all MS^c and r—चक्षी m¹, चक्षी r चक्षी b सर्वो f यदो k, यदो r²—
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गोधिन $m^1 r^1 r^4 r^0$, गी वेनु *fk*, गीवेनु r^2 , गी वेनु *b*.—मन्यते all MSS. and *r*.— m^1 is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ($bfkr^2 r^1 r^4 r^0$) have them between 130 and 131, where they are absolutely out of place. I'd omit them altogether.

^a The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyat me* &c.) may be taken to represent the whole khila of three stanzas.'^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter *e*^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)^b the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)^c.

°कम्पार्थे $m^1 kr$, °काम्पार्थो *b*.—नास्ति $m^2 rf$, नास्ति *k*, नास्ति *b*.—माठरः *r*, मांवरः $m^1 bfk$.—आख्याते $m^1 bfk r^2$, आख्यात° *r*.—वाक्कुला *b*, वाक्कुला *r*, वाक्कुलान् *f*, वाक्कुला *k*, वात्सल्या m^1 .—आव्ययोरिति *b*, भद्राव्ययोरिति *f*, न्भद्राव्ययोरिति *k*, स्त्रीव्ययोरित् *r*, स्त्रीरूपोहत m^1 .

^a That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. ^b This remark refers to the verb used in the second stanza: *yatheyaṃ pṛthivi . . garbham ādadhē* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings *-e*, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādadh-te*, 3rd pers., beside *ādadh-e*, 1st pers. ^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिच्च $hm^1 r$, माहिच्च *b*, माहच्च *fk*.—सूर्यवरुणमित्रायाम् $hdm^1 r$, पृथ्वार्षमभिचेष्ट्व *b*, मूर्धामिभिचेष्टा° *fk*.—°तरिषु तु $hm^1 rk$, °तरिषु च *bf*.—86^{be} is omitted in $r^1 r^4 r^0$.

* I have preferred this reading because Varuna and not Surya is mentioned in RV x. 185 and this identical pada (*varunaryamamītraṇam*) has occurred twice before in 108^a and v 50^o ^b 'Very few' is taken over from the next line

87 except in this are these three gods only praised This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying
B It is recognized (*dr̥sta*) as also benedictory in the valediction of travellers ^a (*yātam*)

देवा m¹, देवा hbfk वाता r —वे श्रुतम् hdm¹, विश्रुतम् br, विश्रुतम् fk —यातयपि
b यातमपि f, यातमपि m¹kr

* The emendation *yātam* is supported by the use of *adhvānu* in RV x 185 2 and by the words of the Rgvidhāna iv 23 3 *māhī śrutam avo 'stv itī svastīyane jāpet* Cp RV viii 83 6 *ksiyanto yanto adhvānu a deva vrdhaya hūmahe* This hymn is described as *svastīyānam* in the Sarvānukramanī also

88 (Then) 'Ula praised his father Vata^a (in) 'May Vata' (*vatah* x 186) The next (hymn) is addressed to Agni (x 187) But in the ten books (of the Rg veda) the (hymn which begins) 'Forth' (*pra* x 188) is the one (which is) clearly addressed to Jātavedas^b.

वात आपेयमुत्तरम् hdm¹ आपेय प्रापये परम् hbfkr —दाशतयीषु hdm¹r दाश
तयीषु r², दाशतयीषु b दाशपीषु f —तु hm¹r²fk च b —The end of the *varga* is marked at the end of the next sloka in bf, not at all in hdm¹k See note at the end of the preceding *varga*

* Cp above 71 ^b Because Jātavedas is the only name here mentioned, this hymn is described as *jātavedasyam* in the Sarvānukramanī also

19 RV. x 189, 190 The khula 'Samjñānam'

89 Whatever elsewhere is spoken of as addressed to Jātavedas^a is (really) addressed to Agni As to the hymn 'Hither this bull' (*āyam gauh* x 189), Sarparājūi sang of herself (in it)^b.

दश्रवापेय hdm¹r²b²fk², देव त्वापेयम् r —स्वय जगौ Am¹, जगौ स्वयम् B

* In 1 67 Jātavedas is explained as the Middle Agni. Besides x 189 the Sarvanukramanī describes only one hymn i 99 as *jātavedasyam* and the BD also i 58 94, ii 2

^b Cp Sarvanukramanī *sarperajūi, atmadaivatam sauryam ca*

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākrapūṇi, and the teacher Śakāṭāyana,

तस्मात्सा देवता तत्र hm¹r, तस्य स्याद्देवता सैव b, तस्य स्या देवता स्यव f.—सूर्यम् hm¹rīk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m¹rībfk, चाचार्यः hd.—शाकटायनः hdm¹r²bkr², रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāvavṛtta*)^a hymn (x. 190)^b

ददृशीथाघमर्षणः hm¹r, ददृशीद्वाघमर्षणः b, ददृशीधर्मर्षणः f.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo*: *bhāvavṛttam*. ^b With reference to this hymn, b has on the margin the following lines:

आयेये अघमर्षणसूक्तके ॥

देवता भाववृत्तसु ऋषिश्चैवाघमर्षणः ।

इन्द्रस्त्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्माच्च m¹, यस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92^{ad}, 93^{ab} are wanting in r¹r⁴r⁶.

^a Cp. R̥gvidhāna iv. 23. 5: *pavitṛṇāṇi pavitṛam tu japed evāghamarṣaṇam*. ^b 92^{ad} and 93^{ab} appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-erasing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*samjñānam*)^a is (in) praise of knowledge.

तदादीनीति b, °दीनीति d, °दानीति fk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁶.—संज्ञानं ज्ञानसंस्वः hm¹r, संज्ञा ज्ञानसंस्वः b, संवज्ञानं संस्वः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anīhavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94 Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*sam-sam it* x. 191. 1) and 'Forth, of sacrifices' (*pradhvarānām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु hd, चतुर्थं यत्तु b, चतुर्थं (निर्हस्त्यम्) r¹r⁴r⁶—चेत्यापिचे एव ते hdm¹r, स्वापेज्यावेते b, स्वापेज्यावेते f—सृते hdm¹frb, सृता k, चमे तत्रापिदेवते r¹r⁴r⁶

^a This is the khila which in the Kashmir collection comes after *samyānam*. It consists of three stanzas and begins *nairhastyam senadaranam*. It is thus described in the *Anukramanī nairhastyam, tream, nirhastyah (nirahastya MS), sapatnaghnam senadaranam, ānusubham brāhmadāhyam*. I assume that *caturtham* means it is the fourth, counting from x 190 (1) *aghavarasana*, (2) *sam-sam it*, (3) *samyānam*, (4) *nairhastyam*. RV x. 191 1 (*sam-sam it*) is mentioned out of the order of the order of the hymn of which it is the first stanza, so that it may be coupled with *pradhvarānām* as addressed to Agni. The order in which the Rgvidhāna mentions these four khilas is (1) *aghavarasana*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samyānam*. Cp Meyer, *Rgvidhāna*, p xxvi, Oldenberg, *Prolegomena*, p 507

^b This khila of seven stanzas beginning *pradhvarānām pate vasi*, follows *nairhastyam* and is thus described in the *Anukramanī pra, sapta, kasyapo jamaḍogair, uttama śamyur, ādyāḡneyi, gyaṭri, doiti, jaṣpottamāḡfiḥ pā'ktam, tr'yaḡksarastutis saḡvaṣup, catvriḥ saumi, pañcamī sauri*. The last stanza is identical with the last of *samyānam* (*tae cham yor ā vr̄nīmahe, &c*), and is at the same time the concluding stanza of the RV according to the Baskala recension, cp Oldenberg, *Prolegomena*, p 495. ^c *Āgneyya* must be the right reading, as from the above statement of the khila *Anukramanī* and from that of the *Sarvānukramanī* on RV x 191 *ādyāḡneyi*, only the first stanza of each of these hymns, not the whole of both hymns (*ājneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuna, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञाने b, संज्ञान hdm¹r, संवञ्जनि ik—अद्याद्यिनो hdm¹r, तथाद्यिनो bfk—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyāre* is probably due to the following *tr'iyāyām*

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशियोऽभिवदन्ति ताः hm¹rbfk, स त्वाशीवीद् उच्यते r¹r⁴r⁶.—96^{cd} and 97 are wanting in r¹r⁴r⁶.

^a That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation ^a.

संवननं f, शिवननं r², संवर्त्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in Āṅgūnukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

^a In Ṛgvidhāna iv. 24. 4, 5 *saṃ-sam* is described as *saubhrātīkaraṇaṇ mahat*, and *saṃjñānam* as *sandhīharam*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years ^a.

महानाम्न्य ऋचो hdr, महानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रश्चैव यो वदेत् hm¹r, ऐन्द्रास्तच्च वेद b, (ता) देद्रास्ताश्च यो वेद f.—सो हीं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm¹r, खराध्यते r¹r⁴r⁶, खरध्यास्त्री b, खरध्यासि f, खरंध्यास्त्रे kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

^a Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

taḍ vai yugasahasrāntaṇ brāhmaṇaṇ puṇyam ahar viduḥ.

21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas ^a. The deities which appear in praise ^b therein, own the hymn (*sūktabhāḡ*) ^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तृचाधमं m^1b , त्रिचाधमं f , त्रिचाधमं kr^2 — मूक्तमाजस fb , मुक्तानाहस kr^2 — तस्मिं m^1b , तस्मिन् fr^2 . — सुतो m^1 , सुतो bkr^2 — दृश्यते याः मूक्तमाजः m^1 , दृश्यते यः मूक्तमावा skr^2 , दृश्यते यः स मूक्तमाव b — प्रधानमूक्तम् $bfbm^1$, प्रधानमूक्तम् r^2 .

* According to this RV. 1 99 would not be a *sūkta*. ^b Cp iv 143. *stutau yasyeha dr̥ṣyate*, see also vi 16 ^c 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmnīs^a are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣtam*) in a Brāhmana^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids^c, as one applies (*āha*) the designation of hymn to the Praisas^d.

ऐन्द्रोच्चो b , ऐन्द्रो च्चो m^1f , ऐन्द्रा च्चो kr^2 — विद्यात् m^1 , विद्या bkr^2 . — दृष्टं m^1bkr^2 . — ब्राह्मणे b , ब्राह्मण skr^2 , ब्रह्मणः m^1 — मूक्तवादी निवित्सु m^1b , मूक्तगव्दी भवित्सु skr^2 . — प्रेषिष्याहा skr^2 , प्रेषिष्याह m^1 , प्रेषिष्याह b .

* These stanzas (= Ati Ār iv) form the khila which follows *prādhvarānām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anusūkṣiṣo dīśaḥ*, and are thus described in the Anukramanī *vidā dāśa, . . . atndram pūvamānam ānusūbham, &c*. They are described in the R̥gvidhāna, iv 25, as constituting the end of the R̥g-veda Saṃhitā. Cp Oldenberg, Prolegomena, p 509 f ^b Cp AB v. 7 2: *indra eā etāhīr mahān ātmānam ntrānimita, tasmān mahānānnyah*; cp. also KB xxii 2 ^c That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohana hymn to Indra-Varuna is treated as a Nivid (AB. vi. 25 7). ^d That is, the *praisikam sūktam*, which consists of twelve Praisas; see above, ii 152, 154.

B 101. One should understand that these^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)^b and are separated by pādas^c, as the Aitāsa (*pralāpa*)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

मूक्तकदेशा m^1skr^2 , मूक्तकदेशा b . — कुत्याः m^1 , कुम्याः b , कुत्याः skr^2 — निशास्त्राः b , निशास्त्राः f , निशास्त्राः k , निशास्त्राः r^2 , नितांताः m^1 . — यथेतयो m^1 , यथेतसो skr^2 , यथेसो b — देविनिपादिसंघा skr^2 , देवतयादिसंघा m^1 , देवनीयादिसंघा b — कुन्ताये b , कुन्ताये fk , कुन्ताये r^2 , कुन्ताये m^1 — एकं हि मूक्तम् b , एकं मूक्तम् skr^2 , एकमूक्तम् m^1 .

^a That is the Nivids in the Nivid-sūktas and the Praiṣas in the *praiṣikaṅ sūktam*.
^b The word *kuntāpā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpā section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpā-nāmakaṅ tṛṅśadṛcaṅ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpā section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitāsa pralūpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nisāstāh*, 'separated' (see St. Petersburg Dictionary under $\sqrt{śās}$), though greatly tempted to make the correction *vi-śastāh*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktāṅ viśaṃset*. ^d In the Kuntāpā hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralūpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpā hymn includes the Aitāsa pralūpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—स्वात्मनापते: hm¹r, त्वपिदेवतम् bkr².—
 आपेयमेन्द्रं वैष्णव्यं hdr, ऐन्द्रं च वैष्णवं चैव b, विद्रं त्वा वैष्णवा चैव fk, विन्द्रं त्वा वैष्णवं
 चैव r².—पीष्यं चैव तु पञ्चमम् hdm¹, पीष्यं देवन्तु पञ्चमम् r, पीष्यं चैवमतः परम् b,
 पीष्यं चैवमनः परम् fr², पीष्यं चैवमनः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣṇa-daiṣvānt*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेया ये च hdr, प्रिया ये च b, प्रियां ये च fk, प्रिया एय m¹.—हविषु स्यात् hm¹r, हविर्यस्यात् b, हविर्यसा fk—देवताम् hdm¹, देवताम् bfk, देवतास् r.—च ते hbfr², च ये m¹, तु ये r—The end of the *varga* is here marked by २१ in hbfr, not in m¹d. The fact that h marks the end of the previous *varga* after १४ and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that ११-१०१ belonged to the original text; a conclusion corroborated by these lines being composed in the tristubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

लिङ्गिश्च देवताः hdm¹rbfk, लिङ्गोक्तदेवताः r¹r⁴r⁵.—निगदेन hdm¹r, निगदेषु bfr²—कल्याणुगा hm¹r, कल्याणया k, कल्याण f, कल्याण b.

^a See St. Petersburg Dictionary, sub voce. ^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Br̥haspati the Br̥hatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिकः kr².

^a On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramanī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrīyā aṅgī, uṣṇihś savitā, anuṣṭubhāḥ somāḥ, br̥hatīyā br̥haspatīḥ*. Cp BD vol. i, p 153

106. The Pañktis and the Trīṣṭubhs, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यासु hm¹r, यश्च fk, याश्च b

^a According to the VS. Anukramanī the Pañktis belong to Varuna and the Trīṣṭubhs to Indra *pañkter varunas trīṣṭubha indrah*. ^b VS. Anukramanī: *jagatyā eīśe devāḥ*

107. The Virājes belong to Mitra, the Svarājes to Varuna^a. The Nicrīs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's^b:

खराजो *br*, खराजा *fk*, स राजो *hdm*¹.—इन्द्रस्य निवृतः *hdm*¹, निवृतः *b*, इन्द्रस्या-
तिधृतिः *r*, इन्द्रस्यतिधृतिः *fk*.—सुरिज *hdm*¹, मूरिज *bfr*.—107^{ed} is omitted in *r*¹*r*⁴*r*⁶.

^a Cp. VS. Anukramaṇī: *virājo mitraḥ, svarājo varuṣaḥ*. ^b No statement, VS. Anuk.

A 108. or these two ^a may belong (to the god) in whose sphere ^b (they are), or they may (both) have Vāyu for their deity ^c.

But all the Atichandas metres have Prajāpati for their deity ^d.

प्रजापतिदेवताः *hm*¹*r**fk*, प्रजापतिदेवताः *b*.—108^b = 122^d.—The end of the *varga* is here marked by २२ in *bfr*, not in *hdm*¹.

^a That is, *nicṛt* and *bkurj* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (108^{ab}) is found in A and *m*¹ only. It has this position in *m*¹, but comes after 107^{ab} in A.

I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramaṇī: *atichandasāḥ prajāpatiḥ*.

prajāpatiḥ.

23. Deities of metres, Vedas, Vāṣaṭkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by *pādas*,

all *Dvipadās* are sacred to Puruṣa, *Ekapadās* are traditionally held to be sacred to Brahmā ^a.

पीरुष्यो द्विपदा सर्वा *b*, पीरुष द्विपदाः सर्वा *d*, पीरुषा द्विपदाः सर्वा *m*¹*r*, द्विपदा पीरुषं इन्दो *bfr*².—ब्राह्म्य एक^o *hm*¹*r*, ब्राह्मी लेक^o *bfr*².—109^{ab} is found in A and *m*¹ only.

^a Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (*ṛc*) are sacred to Agni ^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya ^b.

समस्ता ऋच *hm*¹*r*, समस्त ऋच *fk*, समस्तसूच *b*.—आग्नेय्यो *hm*¹*r*, आग्नेया *bfr*.—
सैव *hm*¹*r*, सैव *fk*, सैव *b*.—सामानि *m*¹*fr*, नामानि *hd*, मामानि *b*.

^a Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ*. ^b Cp. *ibid.*: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vaṣat' is sacred to the All-gods, (and) the sound 'him' (*himlāra*)^a. (The Āgur formula) 'We who sacrifice' (*ye yajūmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

हृपं hdm¹r, तपं b, त्रयं fk — वाक्पूर्वं hm¹r, वा पूर्वं bfk. — °पिदेवतः hdb, °पिदेवताः f, °पिदेवतः m¹

^a *Himlāra* is mentioned with *vasaḥkāra* in AB iii. 23. 4. ^b The formula used at the beginning of the *yājñā*. See Haug, *Āitareya Brāhmana*, vol. II, p. 133, note. ^c Cp AB ii. 28. 5 *āgur vajrah*

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

स्वधेव hm¹r, स्वधेव b, तथेव fkr². — तालव्यः hm¹rb, तालवाः f. — प्रथमः hm¹sr, प्रथम bkd.

^a Cp. below, 116. ^b Cp below, 117. See VS Prātisākhya viii 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*saṁśrīta*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Atisvāra*^e as formed by a protraction (*karṣaṇa*) of the low (tone).

°सद्यितः hdm¹r, °संद्यतः b, °संमृतः fk — °सो मन्द्र उच्यते hm¹br, °सोमंद् --- च्यते fk. — मन्द्र कर्पणसंयुक्तम् hdb, मन्द्र कर्पणसंयुक्तम् m¹, मन्द्रकर्पणसंगम् b, मंत्रकर्पणसं-सक्तम् fk. — अतिस्वारं hdb, अतिस्वरं f — प्रशंसति hm¹r, तु तं विदुः B — The end of the *varga* is here marked by २३ in m¹, after 115^a in fk, also in b, but by ३३, not at all in hd.

^a Cp. below, 117. ^b Cp. below, 118. ^c Cp below, 118. ^d Cp. below, 119. ^e This form of the name, used also in 116, is not otherwise found, the usual form of the name, *atīsvāra*, is used below, 120; cp the definition given there: *vikarṣaṇa man- drasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsaras in the (next) tone.

कुष्टं hm^1rb , सर्वा k , omitted in f .—मनुष्याः प्रथमं स्वरम् hm^1r^2 , मनुष्याः प्रथमस्वरम् fk , मनुष्यः प्रथमः स्वरम् b , मनुष्यास्त्वित्रैस्त्रिभिः r .—पशवः $hdm^1r^3bfr^2$, वसवः r .—This and the following two ślokas (114-116) come before 113 in bfr^2 .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣasas, and Asuras employ the low tone (*mandra*).

उपमुञ्जते hdr , (ऋ)पोपमुञ्जते f , चोपमुञ्जते b , चौपमुञ्जते r^2 , वूपमुञ्जते m^1 , वूपमुञ्जते $r^1r^4r^6$.—मन्द्रं b , मन्द्रा fk , मन्द्राः hm^1r .—115^{cd} is omitted in $r^1r^4r^6$.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*kruṣṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु hdm^1r , अतिसारस्तु bfr^2 , अतिस्वार्यस्तु $r^1r^4r^6$.—सर्वस्य hm^1bfr , शेषस्य r .—वैद्यदेवः m^1dbfr , वैद्यदेव hr .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm^1r , आदित्यदेवतः bfr , चेदन्व एव तु $r^1r^4r^6$.—भुवोर्दिशं समाश्रितः $hdm^1r^3bfr^2$, भुवोर्दिशसमाश्रितः b , भुवोर्दिशश्रितस्तथ यः r .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनस्तु hm^1rbfr , आपियस्तु $r^1r^4r^6$.—कर्णौ hdb , कर्णौ fk , कर्णौ r .—त्वच hm^1r , त्वच b , त्वच fk , त्वेयु $r^1r^4r^6$.—The end of the *varga* is here marked by २४ in bfr , not in hdm^1 .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाक्षुः hdr चाक्षुः m¹, चक्षुः b, चक्षुः f, चक्षुः k—सूर्यदेवतः hd, सूर्यदेवतः
bfr—117^{ab} is omitted in r¹r⁴r⁶—उच्यते hdm¹r, श्रीरस. b, श्रीरसः fk

120 But that which is formed with the protraction of the low (tone) is called Atisvārya it is to be known as sacred to Mitra-Varuna. It is located^a in the position of the low (tone).

विकर्षेण तु hm¹r³, विकर्षेण तु hd, विकर्षेण तु fkr², कर्षणेनैव r¹r⁴r⁶—युक्तोऽति-
स्वार्यं m¹r, युक्तो निस्वार्यं hd स्वरो तिस्वार्यं f, स्वरो तिस्वार्यं b—स मैवावक्ष्यो hm¹fr,
स मैन्द्रावक्ष्यो k, सा मैन्द्रावक्ष्यो b—मन्द्रस्वानसमाहितः r¹r⁴r⁶, मन्द्रस्वानसमानि पट्
hdm¹r³, मन्द्रस्वानि समानि पट् bfr

^a *Samakṭāh* being used in much the same sense as *samakṭāh* in 117^d and 118^b
The reading *samānt saḥ* seems to be a corruption due perhaps to the following *saptanam*

121 These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three^a are the three Lords of the World^b.

सामस्वराणां hm¹rbfk, इति स्वराणां r¹r⁴r⁶—एते देवा इहोदिताः hdm¹rbfk,
उक्ताः सामसु देवताः r¹r⁴r⁶

^a That is, of the three tones of the Rg veda. ^b That is the three forms of
Agni, spoken of in 1 73 as the three chief lords of the world, *lohadīpatayas trayah*

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni, the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्यो hdb वाग्देवत्यो m¹fr—यवापेयः hm¹r, यवापिन्द्रः b, यवापिदेः f—
प्रक्षावक्ष्येव hm¹r, प्रक्षाव सवर्षं b, प्रक्षाव सवर्षं f—उद्गीथोपद्रवावेन्द्रो hd (०थोप० d),
उद्गीथापद्रवावेन्द्रो r, उद्गीथोपद्रवावेन्द्रो m¹, उद्गीथोपद्रवा चद्रो b उद्गीथोपद्रवाचद्रो
f—वा वायुदेवते hdm¹r, चोमयदेवते b चोमयदेवते fk The feminine dual^a देवते is perhaps
due to a mechanical repetition of the pāda स्याता वा वायुदेवते occurring above, 167^d

123 Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All gods, by pronouncing them with the sound 'hm' and with the sacred syllable^a Om (*pranava*) at the beginning^b.

निधन hm¹r, निवन fk, निवन b—कीर्तनात् hm¹r, कीर्तितम् b—123^{cd} is omitted
in fk—The end of the *varga* is here marked by २५ in b, not in hdm¹ (nor in fk as
123^{cd} is wanting).

^a In the Brāhmana account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāre*, (4) *upadrava*, (5) *nāhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note ³⁹; cp. Śāyana on AB. iii. 23. 4: *hīṃkārādāyaḥ pañca sāmāṃsū vaiśvadevāvayavāḥ*. ^b Cp. Śāyana, l. c.: *udgātrā pañhi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīṃkārāḥ*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

व्यस्तमस्तानां hm¹r, व्यवस्तमस्तानां b.—124^a is omitted in fk.—देवताविद्वेषेत hm¹r, देवता तद्वेषेत f, देवता तद्वेषेति k, देवता तद्वेषेति b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛigus, Soma, Sūrya, and Sūryā^b, Pathyā svastī, the Two Worlds for whom formulas are stated^c, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वाणो m¹r, अथर्वणो bk, अथर्वणो f, अथर्वा hd.—सोमसूर्याः hdm¹r fk, सोमसूर्या b, अंशोऽर्थमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—चीकृतमन्त्रे hdm¹r, भीकृतमन्त्रे fk.—गुंगुर् hdfkr, गुगूर् b.

^a With the names enumerated in this and the following three ślokas (125–128) cp. those contained in i. 125–129. ^b As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound = Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). ^c I take this dual to be added to *Rodasī* in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and *Rodasī* in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ṛ̥ā^a, the Āptyas^b, Vidhātṛ, Anumati^c, together with the Aṅgirases,—these should be (regarded as) deities for whom formulas are stated^d.

अमुनीतिरिक्का hdm¹, अमुनीतिरिक्का r, प्रमुनातिरेला b, पमुनातिरेला k, प्रमुनातिरेला f.—वा स्याद् hdm¹r³r⁶, वा स्यात् f, वा स्या k, वा धीः r, चाप्या b.—०तानुमतिर्व्या r.

°तनुमतिद्वया hd, °तानुमतिद्वया m¹, °नानुमतिद्वया l, °तानुमतिद्वया b, °नानुमतिद्वया f.—अङ्गिरोमिः सहिताः स्युर् hm¹rb. अङ्गिराः सहिता स्युर् k, अंगिराः सहिता स्युर् f.

^a Cp Nirukta xi. 48 ^b Cp 1 128. ^c The correction *ka yā* is supported by the same collocation, *ka yo*, lower down (130) ^d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Ilaspati, and Rathaspati;

°पतिर्गोः hdm¹kr², °पतिर्षो b, °पति । गोः f, °पतिर्षोः r¹r³r⁴r⁶—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोवः f, सुधन्वा नं न गोधः k, सुधन्वा न गोधः r², सुधन्वा गोभ्यः r¹r⁴r⁶, सुधन्वा ननद्यः hdm¹r³.—°र्यमा वातजूतिर् hdm²r, °र्यम चेतपङ्कर् b, °र्यम यो तयस्युर् f, °र्यम यो तपस्युर् ॥ २ k—°पतियापि hdm¹r³r², °पतिष्व r, °पति आपि bfk

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā* Saudhanvana and Agohya are commented on in Nirukta xi. 16 ^b This seems to be a corruption, as there is no deity of this name anywhere, it may stand for the epithet of some deity, like *tavyāta* as the name of an Āditya in BD iv. 82, see note there.

128. the Rbhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता भाय पत्नी hdm¹bfk, पर्वता भाय पत्नीर् r, वा गावस्य पत्नीर् r¹r⁴r⁶. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables, it probably crept into the text as a gloss on पाः. Besides, देवपत्नीर् occurs in the next line—देवपत्नीर्दिशस्य hr, देवी पत्नी दिशस्य m¹, देवपत्न्यो दितिस्य b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k—The end of the *varga* is here marked by र्द् in bfk, not in hdm¹.

^a Cp above, u. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुक्रान्ता hm¹r, अनुक्रान्ता b, अनुक्रान्तां fk.—^aन्यथा hm¹r, ^bनाथा b, ^cनथो fk.—
अनुपेर् hm¹r, अनुपेर् bfk.—मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the R̥g-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm¹fr, दाक्षेण bk.—बुद्ध्या r, बुद्ध्या hm¹bfk.—वाङ्मयुत्विन hr bfk, वङ्मयुत्विन m¹.—निधीगैः hdr, निधीगैः bkr², मि^o f.—उपास्यास्ताः hm¹r³bfkr², उपास्तव्याः r.—देवता या hdbfk, देवतस्य r¹r⁴r⁶.—या ऋचो b, याः ऋचो fk, यास्तृचो hdm¹, यास्तृचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

कर्म hdm¹r, कर्म bk.—जुषन्ते hm¹r, जुषन्ते b, जुष्यते fk.—देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासो m¹.—हविर्ना^o hdm¹r¹r³r⁴r⁶, हविर्वा r, हविर्वा^o bfk r².

^a Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodaivatavit*. ^b Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhott, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iheta*).

Therefore one should offer an oblation (only) after carefully committing (*samnyasya*) the deity to mind^a.

अविज्ञान^o hdr, अविज्ञात^o bfk m¹r¹r⁴r⁶.—हविर्नैव हि h^d, हविर्नैव न m¹, हविर्नि-

वेन fk, हविर्नेवेत्त b, हविर्नाशन्ति r—देवतम् m¹k, देवतम् hdbf, देवता: r—मनसि संन्यस्य m¹dr, मनसि स न्यस्य b, मध्ये: संन्यस्य f, मनुष्येय संपस्य b—देवता hdm¹, देवता bfr—I have conjecturally placed २^७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS

* Cp VS. Anukramanī, loc cit *samnyasya manasi devatām havir hūyate*.

28. Importance of knowing the deities.

133 * He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session^b.

स्वाध्यायमपि m¹bfr, also h (but corrected on margin to °मेव), °यमेव d, °यसुत r¹r⁴r⁶—°विच्छूचि: hm¹r, °वित्छूचि: b, °विद्वि: fk, °विक्षूते: s—स सत्रसदिव r, स तत्रसदिव: bfr, असत्रसदपि hdm¹r³, स तत्र दिवस s (w¹)—सत्रसन्निरपीड्यते hm¹s (w¹), °पीड्यते r¹r⁴r⁶, °पीड्यते r, स्वर्गसन्निरभिव्यते b, स्वर्गसन्नियते fk.

* This śloka is quoted by Sadgururīṣya, with a few slight variations, p 167, 10, 11

^b That is, by the gods cp VS Anukramanī, loc cit *svādhyāyam apy yo 'dhiṣṭe mantradatvatayāḥ*, so 'musmīn loke devav apīdyate

A 134 In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity^a; and applying them wrongly one is here deprived of their fruit^b.

अपिच्छन्दो hd, अपिच्छन्दो m¹r—तत्फलञ्च r, तत्फलं hdm¹.—This and the following four ślokas (134-138) are found in Am¹ only.

* Cp the adaptation of 135^{ab} in Sadgururīṣya, p 166: *ṛsichandodatvatadi vījñānaṃ phalam ucyate* ^b Cp Sarvānukramanī, introduction, § 1

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāna*) is here established (*rihitā*).

अपिच्छन्दोदेवतादि rs, °देवतादि hdm¹—प्राणदृष्टिर्वि° hdr, प्राणदृष्टि वि° m¹.

* 135^a is quoted by Sadgururīṣya, p 166, śloka 2

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)^b.

अविदित्वा hdm¹r.—अपि hd, अपि^o m¹r.—योऽध्यापयेत् r, आध्यापयेत् hd.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Śāyana in his introduction, M. M., RV.² vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyāñ bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatās chandobhir abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*ādharma*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṁdhi*) (and) the stanzas (themselves).

--प्रार चानाप्रारं b, आप्रार वाय्यनाधारं f, आत्मारं वाय्यनाधारं k, आत्मानं वाय्यनाधारं r², आत्मानं साय्यनाधारं r³, आत्मानं स्वाय्यनाधारं hm¹, आत्मानं त्वात्मानाधारं d, आप्रस्र वा अनाप्रस्र r.—विविच्यारं hm¹r¹fk, विचित्यारं b.—^oत्तनि hm¹rb, ^oत्तनी fk.—ईचमाणो hdr, ईच्यमाणो m¹, वीचमाणो b, वच्यमाणो fk.—ह्युनौ hm¹r, व्युतो bfk.—संधिम् hm¹r, संधि fk, संधि (रिचो) b.—द्वैतवित्पटेत् hdb, द्वैतवित्पटेत् m¹, द्वैत्व - एत् f, द्वैत्व - एते k.

^a Cp. Vedāntasāra, 1: *ātmanam akhilādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṇ vidhy akartāram avijayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme

ब्रह्मामृतम् hm^1r , ब्रह्मानतम् fk , ब्रह्मासत्तम् b —योनि सदसतोर्धुवम् hdm^1r , योनि सदसतो व्रत fk , योनि सदसदो व्रत b —महद्वाणु च hdm^1r , महत्स्वाणु च b महद्य एव f , महद्द्वाराव k —विश्वेश hm^1r , विश्वस bf , विश्व स k —विशति hdm^1rfk , विशति b —The last pāda is repeated in $hdbsk$ —The end of the *varga* is here marked by २८ in m^1bfk not in hd

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