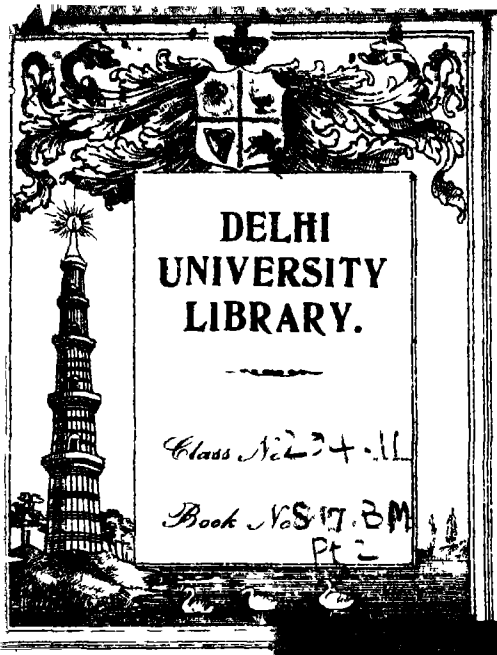




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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME VI

CAMBRIDGE, MASSACHUSETTS
PUBLISHED BY HARVARD UNIVERSITY

1904

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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ABBREVIATIONS

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

AB	= Aitareya Brāhmaṇa
AGS	= Āśvalāyana Grhya Sūtra
Ārs.	= Āṛśānukramanī
AS'S.	= Āśvalāyana Śrauta Sūtra.
AV.	= Atharva-veda
BD.	= Brhaddevatā.
JAOS.	= Journal of the American Oriental Society
JRAS	= Journal of the Royal Asiatic Society of Great Britain and Ireland
KB	= Kausitaki Brāhmaṇa
KZ	= Kuhn's Zeitschrift
MM	= Max Muller
n	= Nīṭimañjanī
Nir	= Yāska's Nirukta
R	= Rājendralāla Mitra
r	= the reading in Rājendralāla Mitra's text
RV	= Rg-veda
s	= Sadgurusūrya
S	= Sāyana
S	= Sarvānukramanī
S'B	= Śatapatha Brāhmaṇa
TB.	= Taittirīya Brāhmaṇa
TS.	= Taittirīya Samhitā
v. r.	= various reading
VS	= Vājasaneyi Samhitā
ZDMG	= Zeitschrift der deutschen morgenlandischen 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 h, नमस्कृत्य rd (Rgvidhāna 1. 1. 1 has नमस्कृत्वा मन्त्रदृग्भः).—अग्रभ्यो B hr³ m¹, अग्रु r.

^a The words *samāmnāyānupūrvāśah* occur also in Rgvidhāna 1. 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 — अथ गच्छति h m¹ b f k n, अथि गच्छति r², अथि गच्छति r.—With the words देवतज्ञो हि मन्त्राणाम् cp Sarvānukramanī, 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 mantradṛṣṭisu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांसं h m¹ b, तद्वितांसं f, तद्वितांसं k, तद्विताणं r² r⁴, तद्विद्वां r.—तदभिप्रायान् h m¹ r f k, त्वभिप्रायान् b

^a Cp Nruktā vu. 3 *evam ośadācāśr abhiprāyaśr ṛṣiṇām mantradṛṣṭayo 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, व b, no particle r.

^a Cp. Sarvānukramanī, Introduction § 1: 'for without this knowledge, *śrauta* and *smṛta* 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 r¹i⁴.

^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.

देवं¹b, देव hd, देवं fkr.—मत्तया hm¹r³r⁴, क्तया bfk r.—तद्देव bfk r, तद्देव hm¹d —
The end of the *varga* is here marked by १ in bm¹, not in hdk.

^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. 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.

सुखाग्निषी तु hm¹r b, सुखाग्निषी तु f, सुखाग्निषसु r¹i⁴ — इक्षते hm¹r, इक्षते bfk r¹r⁴.—ताः सुः r, ता सुः bfk, 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

3] —i. 14, 15 TRANSLATION AND NOTES [Introduction

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

अर्थयत्येव hm^1r , अर्थयत्येव bfr .

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.

सुवन्निरा सुवन्निरा hm^1bfr^2 , सुवन्निरा सुवन्निरा r .—अभिनिस्तदर्थिभिः hm^1r , अभिनिर्मलदर्थिभिः bfr^2 (मदर्थिभिः f), मन्वेष्वर्यानुदर्थिभिः $r^1r^3(r^4?)$.

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 Bhm^1r^3 , प्रवृक्षते r — तामेव देवतां विद्याकन्ते hm^1bfr , तमेवाहः सुसंपन्नं मन्त्रं r .—The end of the *varga* is here marked by r in bfr , not in hm^1r .

^a Cp Nirukta vii. 2 *pratyaksakṛtā madhyamapurusa-yogās tvam stī cātena 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 hr^3fkr^2 , तु देवता bm^1 , तद्देवता^a r — मिधाना hm^1rbfr , मिधानं r^1r^4

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).

दृक्षन्ते देवता यस्मिन् hm^1rbfr , चित्रं तद्दृक्षते चास्मिन् r^1r^4 — एकस्मिन् hm^1r^4 , एकस्मिन् bfr , एतस्मा r^1 — *h has on the margin* चित्रं तद् दृक्षते चास्मिन्नेकस्मां वज्रं द्वयोरिति भाष्ये 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 (*ṛṣi-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*).

हृद्वसो $hm^1 b f k r^2$, हृद्वसो r — च प्रजायते $Bhr^3 m^1$, तस्य जायते r . — अविमुक्तं तु $b f k r d h$ (corrected on margin in h to ^{o} सूक्तानि), अविमुक्तानि (तान्यथ यावत्स्येकस्य) $r^1 r^4$. — The reading of $r^5 a^b$ in the text is that of $Bhr^3 m^1$; instead of this r reads देवतिका तु यावत्सु देवतायास्तदुच्यते h has also on the margin सूयतिका तु यावत्सु देवतायास्तदुच्यते इति माघे पाठः । With reference to $r^5 c^d$, h has on the margin यावत्सर्वः समाप्तिश्च ।

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 सुत् $hr^2 r^3 r^5$, या सुत् $b f m^1$, या सुत् k , या सुत् r . — तच्छब्दः $h d f m^1$, तच्छब्दः r , — हृद्वः k , तद्वि ^{o} b . — वैविध्यमेवं $Bhr^3 m^1$, वैविध्यमेतत् r . — The end of the *varga* is here marked by ३ in $h d m b f k$.

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 $h r b$, मन्त्रेषु $f k$ — ^{o} च वर्गमात्रं $hm^1 b f$, ^{o} च अष्टमाञ्जि r , ^{o} च वर्गमात्रं 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,

मन्त्रो वै $hm^1 r$, मन्त्रो वैः $b f k$ — वै अष्टवः $hm^1 r$, वैः अष्टवः b , वैर्द्वयः $r^1 r^4 f k r^2 r^5$. — यानि $hm^1 r f k$, यानि br^4 — च यानिचित् $Bhm^1 r^3$, प्रसङ्गतः r — $r^8 d = 41^d$

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

^{o} प्रकारिऽपि $hm^1 r b f k$, ^{o} प्रकारेऽपि $r^1 r^4 r^5$

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 (*bhinne*)^b, one should here state the deity from (its) characteristic mark^c.

श्रेष्ठं hm¹r³br⁵r⁷, श्रेष्ठं fkr², श्रेष्ठं r—देवतामिह लिङ्गतः m¹r³b⁵fk, देवता लिङ्ग-
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. *anādisṭa-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 Sarvānukramapī i. 139. ^c Cp. Sarvānukramapī l.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 bfk.—कर्मसु hm¹r³b, कर्म प्र० fkr²—The end of the *varga* is here marked by ४ in hm¹b⁵fk

^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 b⁵fk², देवता नाम्नाम् r¹r⁴, देवतास्मास्मा hm¹r³—उपेक्षेतिह hb⁵fk²,
उपेक्षेति हि m¹, उपेक्षेतिह 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

स्त्वानां r¹, सत्वानां f, सत्वानां all the rest.—वा b⁵fk²r³, च hm¹r.—यद्वाब्द
r¹r⁴, यद्वाब्द hm¹r³b⁵fk

^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 पुराणाः —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 h , 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.'

यदृक्ष्योपवसनात् hm^1rb , यदृक्ष्योप्रवरानात् f , यदृक्ष्योपवसनात् $r^1r^4r^5$ —तथा-मुखायणाच्च यत् bfk , तथामुखायणाच्च r^1r^4 , तथामुखायणाज्जपात् hr , तथा यणाज्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna). Cp the various readings below, l. 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 (*āyana*) of him (*amusa*).'

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

०रथीतराः hm^1rbf , ०रथंतराः kr^2 .—Between इति and तथाङ्क् fk insert नामानि कर्मतत्त्वाद् शोभते, evidently copied by mistake from 27^{ab} .—वाच्यं वैरूप्याद् hm^1rb , वाच्यं वैरूप्याद् $fk r^2r^6$ (०रूप्याद् f), वाच्यं वैरूप्याद् r^1r^4 .—The end of the *varga* is here marked by ५ in $bfdm^1$, not in k .

^a *Artha-vairūpya* 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.

कर्मतत्त्वाद् $hr^1r^3m^1bfk$, कर्मणां वाद् r —वाच्यं $hr^3br^2r^5$, वाच्यं r , वाच्यं fk .

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

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

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

यदृक्ष्योपवसनात् hrb, यदृक्ष्योपवचनात् fkr², यदृक्ष्या निवासाच्च r¹r⁴.—तथासु-
खायणाच्च यत् hrb, तथासुखायणाच्च यत् fk, यद्वा सुखायणाच्च r¹r⁴.—तथा तदपि all
MSS. except b, which has तथावदपि.—कृणुष्व च m¹bfk, कृणुष्व तु r, कृणुस्व च hr³d —
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 Rgvidhāna 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 1 46).

^a *Yadrchayā* 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 *yapāt*
(for *ca yat*) in 25 was probably due to *yadrchayopavasanāt* 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.
Yadrchayā (scil *nāma*) is explained below (i 30) as *yādrchikam 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 r¹b fkr² —कर्मतः सत्त्वसंगतिः hm¹rb, कर्मतः सत्त्वगंगतिः f (मागतिः
kr²), कर्मणः सच्च जायते r¹ —कृचित् all MSS except r¹r⁴, which have सतो —संचायते
सच्च k, स जायते सच्च hr³d, संचायते सच्च fm¹r, संचापायेयच्च 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.—शीपम्यादिह hm¹r³r⁴r⁶, शीपम्यादिपि b fkr², शीपम्यादेच 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, न नामाह f, तन्नामाह 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 addition

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

यस hm¹b¹fk, यत्तु r.—°यसनास hm¹r, °यसनं च b, °यसनं च r¹r⁴fkr² (यत् f).—
मयसि च तु m¹r¹fk, मयसि च हि hb.—स्वस्वादेर्मयसादिह hm¹bkr²r⁴, स्वस्वादे मयसानि
ह corrected to °दिह f, स्वस्वादेर्मयसानि च r, आयासे मयसानि 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° hm¹r¹b, अपि कृतित° f, अचिकित्सित° kr².—इह b¹fk, अपि hr⁴.—
विदिताम्यपि hm¹r¹fk, वि[दिताम्य]पि b, निम्दिताम्यपि 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, वे r — चीव hr, खिव b¹fk — प्रभावादेवतात्मनः hr³fr²r⁷, प्रभावा देव-
तात्मनः m¹k, प्रभावादेवतात्मनः 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),

प्रवर्हिषा m¹r³r², प्रवाहिषा k, प्रवर्हिषा hdbfr. cp. the various readings in 57.

^a The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vi 3, where examples of praise (*stuti*), prayer (*ārā*), narration (*ākhyāna*), plaint (*paridevanā*), blame (*śāṇā*), and laudation (*prāśamsā*) are given

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

^a Corresponding to this (*vilāpita*) we have *vilāpa* in 53 ^b Simply *ākhyāna* in 53—The end of the *varga* is here marked by ॐ in m¹d¹fk, 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);

प्रतिराधस् r^4 , प्रतिरोधस् fkr , प्रतिषेधस् b , प्रतिषेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाक्यं 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);

प्रमादापह्नवी hm^1rfk , प्रसादप्रह्वी b —च h $hm^1r^3r^7$, च h b , ये h k , च ये h f , च यत् r —संजरो hm^1 , सजरो bfk (cp. various readings in 56)—यज्ञ Bhm^1r^3 , नाम r .

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

आकाशो $hm^1r^3br^7$, आकाशो fk —मिष्टव^a $hr^3m^1r^7(f?)$, मिष्टव^a kr^2 , मिष्टव^a r —चैपः $hbfbk$, आचैपः r —उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$ —निपातश्च $hbfbk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhstava*) 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 *abhstava*) ^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 , भविष्यं f , भविष्यं br ,—पुमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीलं fk , स्त्र्यश्च r —सर्ववेदेषु सर्वशः Bhr^3m^1 , सर्ववेदेद्विति स्थितिः r , सर्ववेदेद्विति 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.

वाक्कार्यदर्शनाधीया $hm^1bfkr^5r^7$, तेषां निदर्शनाधीया r —धर्वाः hm^1r , धर्वा bfk —प्राज्ञाये वाच कल्ये च निगद्यतेऽच कानिचित् hm^1rbfk , विधी कल्ये च देवे च निगद्यतेऽच कर्हिचित् r^1r^4 —The end of the *varga* is here marked by $\square$ 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).

°वरित्तिर्ब्र rbk, °वारित्तिर्ब्र hm¹f — ब्रह्म¹b, ब्रह्मे¹rk. — तद्वर⁰ hm¹b, तद्वार⁰ fkr. — 42-45 are omitted in r¹r⁴.

^a The text and translation, with notes, of 42-45 have been printed in Alhum-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.

विमल्लयः hr³r⁷m¹, विमुत्तयः 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.'

क्रियामिनिर्वृत्तिवशेन m¹r, क्रियामिनिवृत्ति⁰ f, क्रियामिनिर्वृत्तवशेन h, क्रियामिनिर्वृत्तिवशेन bfk. — सिद्ध m¹b fkr, सिद्धा h.

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

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*).

क्रियामिनिर्वृत्ति⁰ m¹r f b, क्रियामिनिर्वृत्त⁰ h — छद्वाशब्दामिहितो hm¹f r, छद्वाशब्दमिहितो h — विमल्लयव्य⁰ h m¹r, विमल्लयव्य⁰ f k b. The end of the *varga* is here marked by ९ in hm¹b f k

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.

विविधानोद् hr³r⁴m¹b fkr², विविधान्वपि 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.

प्रोक्ता वाशोः hr¹r³br²m¹, प्रोक्ता वा f k, प्रोक्ता वाशोः 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 hm^1rb , मन्त्रः r^1r^4 , मन्त्रो r^2fk — प्रशंसा मोक्षस्व hm^1rbfk , प्रशंगान्मोक्षस्व r^1r^4 . —
सौमरेः m^1 , सौमरेः hr , सौमरे b , सौमर $fk r^2$ — माता वेत्स hm^1r , माता वेत्सो $fk r^1r^2r^5$.

^a VS xxii. 25, TS. vii. 4. 19³, SB xiii v 2⁶, TB. iii. 9. 7⁴; AS8 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' (*abhidam* : x. 48. 7) there is invective (39);

चक्र मोघमन्त्र hm^1r , चक्र मोघमन्त्र b , चक्रमोघमन्त्र f , चक्रमोघमन्त्र kr^2 . — निन्दा hm^1br , निन्दा $fk r^2$

50. 'May wind waft hither' (*vāta ā vātu* x. 186 1) is a prayer (35); 'staves' (*dandāh*. 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 $hm^1rbfk r^2r^1$, दण्डादि r^4 — परिदेवना hm^1rb , परिदेवना $fk r^2r^4r^6$ — The end of the *varga* is here marked by १० in $hb fkm^1$

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

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

आसीच्च hm^1rbfk , आसीदिच्छक् r^1r^4 — कथना hm^1r , कथना r^1r^4bfk , कच्छना r^6 —
उच्यते hm^1rbfk , उच्यते r^1r^4

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

संज्ञाप $bfkr$, संज्ञाप hm^1 , संज्ञाप $r^1r^3r^4$ — अगुपोप मे hr^1m^1B , वृगुपोप मे r — प्रति-
वेधोपदेशी hm^1rbfk , प्रतिवेधोपदेशी r^4r^5 .

^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' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*sudevah*: x. 95. 14, expresses) desire (35).

विश्रापः स्त्रान् hr³r²r¹bfkm¹ (no *visarga* bfk m¹), विश्रापसु r.—अवीरामात्मनः hr³r⁴m¹bfkr², अवीरामिव माम् r.

^a *Akhyāna* here corresponds to *pavitṛākhyāna* in 36 ^b *Viśāpa* here corresponds to *vilāptam* 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 vdyute* AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

मुनःश्रेपे m¹r, मुनःश्रेपे b, मुनःश्रेपे r⁵, मुनःश्रे f, मुनःश्रेष kr², (०रो) मत चवे r¹r¹—तुषोऽहं स्त्राम् hm¹r¹fk, तुषो ह स्त्राम् b—Instead of 54^{cd}, as given in the text according to hm¹r¹bfk, a totally different line occurs in r¹ या कल्पयन्ति नोऽरयः परि-चायुक्तमिह ते, the first pāda of which is the *pratīka* of a *kṣīra* 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 *samkalpa*, 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' (*mahānagnī* AV. xx. 136. 5) would be a lascivious verse (37), 'bang!' (*bhuk*. AV. xx. 135. 1-3)^b, again, (expresses) an obstacle (37)

लैतशस्त्र m¹hfk, लैतशस्त्र br—यः Bhm¹r³, नुः r—महानग्न्या^a hm¹r¹fk, महानात्मा^a b.—स्त्रात् hm¹, स्त्रात् fkr², स्त्रा b, तु r—प्रतिराधो hdf, प्रतिरानो kr², प्रतिरोधो bm¹r (cp above, 37).—मुनिव्यपि m¹hr³f, धुनिव्यपि kr², मुनिव्यपि br⁷, मुनिव्युत r—The end of the *varga* is here marked by ११ in hdm¹f, not in bk

^a See *Aitareya Brāhmaṇa* vi. 33. 1, and Sāyana's comment in Aufrecht'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 svalḥ* : 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).

प्रमादस्त्विष hm¹r, प्रमादस्त्विह b, प्रमादस्त्विक fkr² — न स ख hm¹r³f, नमस् kr², नमश् r, omitted in b — अपहृवः bhr³m¹, अपहृव f, अपहृव k, अहृव r², अनिहृवः r. — संज्वरः hrm¹, संज्वरः fk. — 56^d and 57^{ab} are omitted in b

57. 'Let the invoker worship' (*hotā yahṣat* : 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' (*ritatuu* : AV. xx. 133. 1-6)^b

यामयेऽपहृवो r⁴, यामन्नपहृवो r, यामनुपहृवो r³, यामनुपहृवो hd, यामन्नपहृवो b, यामनुपहृवो fkr², यामनुपहृवो m¹ — नैषा hdm¹bfk, नैति r. — प्रवस्तिहृका hr³kr², वस्तिहृका flm¹dr (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 *abhisava* see note on i 39 ^b The Sandhi of *ritatādi* 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' (*aprajāḥ santu* : i 25. 5^c) is a curse (39)^b, while 'blessed' (*bhadram* : i 89. 8) is a prayer^c in Gotama^d.

भद्रम् hdm¹r, बद्रम् bkr² — गीतमे m¹, गीतमे hbfkr² The author of i. 89. 8 (*bhadram karnebhiḥ*) 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 गीतमे, as seers are regularly referred to thus in the locative (cp i 54, ii 129-131), not, e g as गीतमे, 'in the hymn of Gotama' (but वात्सर्मदे in iii. 36). (In ii 129 hbm¹ have all wrongly गीतमे for गीतमे; 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 *sāpa* (49), and once (57) as *abhisāpa*. ^c This is the second example of *āsīt* (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 $hm^1r^3bfkr^2r^7$, इदार्थजम् r .—प्रयोगतम् hm^1r^3fk , प्रयोगे तच् b .

60. These contents (*vākyaārthāḥ*) 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.

•तां सूक्तमाग्निनीम् hm^1bfr , •तां सूक्तमाग्निनाम् r^1r^4 , •ता सूक्तमाग्निनी kr^2 .—संश्रयसी hm^1rb , संश्रयसी fk^2 .—त्वचा° hm^1rb , तचा° r^4 , •त्वा आनु° f , •त्वा आनु° kr^2 .—The end of the *varga* is here marked by १२ in $hbdf$, 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.

$hr^3m^1bfkr^2r^7$ read 61^{ab} as in the text, r has मवद्भूतं मविष्यच्च जडम् खावरं च यत् ।

^a *Bharya* 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 (*akṣaram*) and the object of speech (*vācyam*)^a.

एषा hm^1rbfk , एषा¹ r^1 .—यद् Bhr^3m^1 , त्वद् r .—च वाच्यं hdr^3m^1b , च वाच्यं r^6r^7 , च वाच्यं f , च वाच्यं k , वाच्यं 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 Vedāntasūtra, § 144, and introductory stanza, ed. Bohtlingk).

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.

ऊर्ल्विच $hr^3m^1bfkr^2r^7$, ऊर्ल्विच r .—निवेद्य खेषु hm^1r , निवेद्यः खेषु b , निवेद्याखेषु 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

एतद्भूतिषु hdr, एतद्भूतिषु m¹, एतद्भूतिषु b, एतद्भूतिषु f, एतद्भूतिषु k, एतद्भूतिषु r¹r⁴.—अज्ञितं hm¹rbfk, अज्ञितं¹ 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 bfrk², एष च r.—The end of the *varga* is here marked by १३ in bfrkm¹hd.

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.

पवमानोऽपि¹ hm¹rbfk, पवमानापि¹ r¹r⁴.—०पिर्वनस्पतिः Bhr³m¹, ०पिषु पाववः r—अमुष्मिन्नेव m¹r³r⁵r⁷, ०नेष f, ०नेष hd, ०नेष 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.

ईक्षितः r¹r²r⁵bfb, ईक्षितः hm¹r.—जातवेदाः r, जातवेदा hdm¹bfb.

^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 Śākapūri 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.'

०यं गतः सह hm¹rbfb, ०यं सह संयुतः r¹r⁴—स युतः hm¹rbfb, तु युतः 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 bfrk.—वायुरेव च hm¹rbfb, वायुरेव वा b.

^a Cp. *tesa eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇi, Introduction ii. 8 (with Śaḍgurusūrya'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 hm¹r, तत् fk, तच्च b.—तच्च तच्चैह दृष्टति hr³m¹br⁵r⁷, तच्च तच्चैह दृष्टि f, तच्च तच्चैह दृष्टि k, तच्च तच्चोपलक्षयेत् r.—The end of the *varga* is here marked by १४ in hdbm¹fk

^a Cp. Nirukta vii 5 *tāsām mākābhāgyād ekakasyā api bahūni nāmadheyāni bhavanti*.

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

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

नामानि यदनेकशः bfr, नामानि पदनेकशः k, यन्नामानि वेकशः b —•योनितान् hm¹br, •योनितान् fkr².

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

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

प्रदिष्टास्वा m¹rbfk, प्रतिष्ठास्वा hd, प्रदिष्टास्तु r¹ —तद्गन्तास्तत् hm¹fkr, तद्गन्तास्तत् b.—केचिदेषं वदन्ति ताः hm¹rbfk, निव केचिद्वदन्ति तु r¹r⁴, ताः r⁵.

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 तृष्ठा hm¹fr, •केलुष्ठा kr², •कीलुष्ठाः r⁴, पृथक्पुरस्ताद्ये तृष्ठा b —कीकादि^c hm¹rbfk, कीकादि^c b, कीकाधि^c r¹r⁴ —यद्यन्नतिः प्रकीर्त्यते hm¹rbfk, यद्यन्नतिः प्रकीर्त्यते r¹r⁴.

^a Cp Nirukta vii 4 *ātmā sarvam devasya*.
Indica edition, vol. iii, pp. 111 and 392, last line

^b Cp. Durga on Nirukta, Bibliotheca

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.

तेजस्विषायुधं r^4 , तेजस्विषयवाः m^1 , तेजसे वयवाः hd , तेजसे वायवाः r^2 , तेजसे वायवा f , तेजसे वायवः (°बस् b) br^1r^2 , तेजसे वायवा kr^2 .—यस्य यत् Bhr^3 , तस्य तत् r .

* See Nirukta vii. 4 *ātmatvaissām 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.

ब्रह्मदेवता सुतयो kr^2 , ब्रह्मदेवतायाः सुतयो rd , ब्रह्मदेवता या सुतयो hm^1bf . The MS evidence is in favour of a pāda of nine syllables (cp ii 25 and viii. 62)—द्विवत्सं-सुतयश्च $hm^1r^1r^2r^3f$ (°स्य° f), द्विवत्संततयश्च kr^2 , संवत्ससुतयश्च b , इन्द्रश्चः सुतयश्च r —पतीनामिव hrb , पतीनामिव $m^1fkr^2r^3r^4$.—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 (*bhaktih*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतो m^1r , ञताया सुतो $hdbfk$

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.

सुतान् सर्वान् hdm^1 , सु तान् सर्वान् r , सु तां सर्वान् b , सुतत्सर्वान् fk , सु या सर्वान् r^1 .—तद्येद्रे hdm^1fk , तद्येद्रे b , तद्येद्रे r , तद्येद्रे 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 $rbfk$ —यस्य $hrbf$, यस्य kr^4 —सुतं च hm^1bfk , सुतं तु r .—सिच तच $hrbfk$, तच तच r^1r^4 —प्रधानं hm^1r , ञन fk , ञना b , ञनो r^1r^4 —स्नान $hrfk$, स्ना b , स्नो r^1r^4 —या सुताः hdm^1f , या सुता b , या सुया k , याः सुताः r .

^a Cp Nirukta vii 18. *yas tu sūktam bhajate, yasmai havir nirupyate.*

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 hm^1rbfk , इह r^1r^4 .—एतेषाम् hm^1rbf , एषाम् kr^3 .—समाधिनेवमुक्तसु hm^1rbfk , समापयन्तु तत्सर्वम् r^1r^4 .

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.

वासां $m^1br^1r^5$, वासा $hrfk$, वासः r^4 — मंत्रः श्रवो f .—The end of the *varga* is here marked by १६ in $hdbm^1$, 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.

सत्त्वाम् $hrfk$, सामान् b —देवतावद् r^1r^4 , देवता च $rbfk$, देवतां च hd — 81^{cd} is the reading of $hdrfk$, तुष्टु - - - च तासु ता क्षुतिष्विह b

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

येस्त्वपिर् rbf , येस्त्वपिर् k , धीरपिर् r^4 , यस्त्वपिर् hdm^1 .—पूषा वाय्वृमवो hdr , पूषा वाय्वृमवो f , पूषा वाय्वृमवो k , एषा वाय्वृमवो b , पूषोवा मृमवो r^1r^4

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

देवो च m^1br , देवो हि hd , देवो विं fk — सह च fkr , ज्यह च b , च सह m^1 , च मह hd .—तावुमो $hbrfk$, ता उमी m^1 .

84. the All-gods, Savitr, Tvastr (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 r^4 — रचसंयुताः hfk , रचं - उतां b , रचंयुतः r , रचंयुवः r^4 .

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.

दुतिर्दमिष हrbfk, दुतिर्वृषु 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 (*haviṣpaṅkti*), and on the other (are) simple invocations by name.

हविष्यङ्कि^० h¹3r⁴m¹, हविष्यङ्गिः f k, हविषाङ्गिः b, हविष्यङ्गिः 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.

सञ्चते hm¹r b f, सञ्चते k, सञ्चितम् r⁴ — नामधेयस्य hm¹r b f k, नाममिष r¹r⁴. — वसन्तत्वा hm¹r f, वसन्तत्वा b k — वसेन hm¹r f, वसेन k, वसेन b

^a The same expression, *balahrts*, 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.

सर्वेस्य hr⁴b f k r², सर्वेषु r m¹ — नामधेयस्य Bhr³, नाममिषिष r — मजतेऽच येः h r f k, मजते च येः b, मजते च यः r⁵ 17, मजतेऽखिलेः 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.

अवस्यत्यतो hr, अवस्यंततो m¹, अवस्यत्यतो b f k r³r⁴

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.

अद्यं hm¹r, इद्यं bfk. — प्रथोऽनस्त्वितिषां hm¹r fk, प्रथोऽनस्ति तिषां b. — ष्वोतिषां चिनु hm¹r, ष्वोतिःषु चिनु r²r⁴, ष्वोतिष्वनुषु b, ष्वो षु चि च fk — वर्तताम् m¹, वर्तताम् bfk r, वर्तताम् hd. — The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

^a Cp. i. 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 नृमिर् br, यमृमिर् hm¹, यन्नमिर् fk — च तम् hm¹r bfk, सक्तृ r⁴. — चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

^a The root *ni* being etymologically connected with the second part of the name (cp *nīḥ parah* in Nirukta vii. 14)

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātāḥ*), 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 यन्नस्य 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 — यद्वाच hm¹r bfk, यद्वाच k, यद्वाच r⁴. — नामानौ hm¹fk, नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to हमौ, not to उमौ), उमौ omitted in f. — समामृतः hrf, समामृतः m¹b k, समामृताः r⁴

^a 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 (*jātāṁ veda tāni vāṇam viduḥ*). 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

विकञ्जयन् hdm¹r, विकञ्जयन् f, विकञ्जयन् b, विकञ्जयन् kr², वज्रनिरयन् r⁴. — एतिषां hrbfk, एकसु r⁴ — कक्षन्ति hr⁴, कक्षन्ति m¹r, कक्षन्ति r⁴, कक्षन्ति bfk.

^a Cp. ii. 59: *varjann apah*, also i. 68: *varṣati*

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

अग्निमिः केस्यं hdm^1r^5 , अग्निमिः केस्यं f , अग्निमिः केस्यं r^2 , अग्निमिः केस्यं k , अग्निमि केस्यं b .—अथ hm^1bfk , त्वि r^3r^4 , अथ r —असौ तु r , असौ तु fk , असौ तु hdm^1 , असौ तु b —तेनान् m^1r , तेनान् r^4 , तेनान् hd , तेनान् b , तेनान् 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 (*prakṛyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संलक्ष्यते hdr , संलक्ष्यते m^1 , संलक्ष्यते fk , संलक्ष्यते b .—प्रक्रियासु चयः केसिन् इत्युचि hm^1rfk (यत्युचि 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 हवीचि च r^4 .—The end of the *varga* is here marked by १० in $hdbfm^1$, not in k .

^a Cp. Sarvānukāmanī 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 चैवेयां bfk , न चैवेया hdm^1 , न चैवेयां r , न चैवेयां r^4 —विभूतिस्त्राणज्ज वा hdr^3m^1f kr^2 , विभूतिस्त्राण -- वा b , विभूतिः स्त्राणज्ज वा r Cp. विभूतिस्त्राणसंभवम् 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 (*śṛita*) Vaiśvānara, Vaiśvānara is contained in Agni, Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a

वैश्वानरं hm^1rbfk , वैश्वानरे r^1r^4 —अपि hm^1rb , अपि fk , अपी r^1r^4 —वैश्वानरः m^1r , वैश्वानर $hdbfk$ —जातवेदासु $Bhm^1r^1r^4$, जातवेदासु r —तथेति hm^1b , तथेति fk , तथेति $r^1r^1r^2r^5$, तथेति r —जातवेदसि $Bhdm^1r^1r^1$, जातवेदसि r

^a Cp. above, i. 90, and Nirukta vii. 20 etc. *uttare jyotsiḥ jātavedasī ucyete*

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.

वैश्वजातत्वाद् hdr, वैश्वजातत्वाद् m¹, वैश्वनवाद् r¹r⁴, वैश्वजाताद् b, वैश्वनाद् fk —
 क्षाप्रिमन्वायु तेजसः hm¹r, स्वा तु तेजसः b, स्वा सु तेजसः fk, स्वाद्य तेजसः r¹r⁴.—तस्य
 तस्यैह hm¹r, यस्य यस्यैह r¹r⁴, तस्य तस्यैह fkr²r⁵, तस्य तस्याह b—देवत्वं hm¹r fk, देवस्य
 b—च पृथक्कुताः hm¹r³fkr², ते पृथक्कुताः r, कुतिषु कुताः r⁴, कुषु कुता 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, i. 101

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

यन्त्वापेयम् hm¹r⁴t, यच्चापेयम् r³, यं त्वापेयम् b यन्त्वापेयम् r—ब्रूमः r, ब्रूमस्य hm¹,
 ब्रूम b, ब्रूय fk—सूक्तमाक् तच्च hm¹rbfk, सूक्तं भक्त्या तु r¹r⁴—कृतः hm¹br, (म) खतः 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 (*bhāṣā*) of the hymn.

सूर्यः hm¹r³, सूर्य रbfk — तच्च hm¹rfk, तस्य b — The second line in r¹r⁴ appears as सूर्यमत्तस्य सूर्यस्य ज्यैषो विद्वानरो दिवि.—The end of the *varga* is here marked by r² in hdm¹bf, not in k

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

101, 102. Now the terrestrial and the middle (Agnis) 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,

वृष्टी hm¹r, वृक्षी r¹r⁴, वृष्टी fkr², वृष्टी b.—यस्य hm¹rf, यस्य k, यस्य b, यास्यं
 r³—प्रतिपद्यते hdrbfk, प्रतिपद्यते 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 *enām lokānām roṣāt pratyava-roṣāt cikṛīṣataḥ* . . . *hotāgñimārute śāstre 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 hrb, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹ — इद् hdr³m¹ (cp. Nirukta vii 23), इद् f, इद् rbk — सोषिये hm¹rfk, सोतीये 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 *tata āyachati madhyasthānā devatāh, rudram ca marutā ca, tato 'gnim stasthānam atraiva stotriyam śamsati*

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

यथेत्द् hr¹i⁴m¹bfi², तथेत्द् r — तथा च Bhr³m¹, 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.

वापिमिश्रितम् hm¹b, वापिमिश्रितम् rk, वापिमिश्रितम् r¹i⁴f, वापिमिश्रितम् r⁵. —
पूर्वेण hm¹r³i⁴r⁵, पूर्वेण f, पूर्वेण bkr — निबोधत hm¹r, निबोधता fk, निबोधतः
b — The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

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

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfk (यु० f) — वैश्वानरः श्रितः hm¹rb, २२
श्रितः fd, २२ श्रुतः 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 Naighantuka v 1-3, the only essential difference being that *Īā* (a goddess of the middle sphere, in Naighantuka v 4) is added in 112. The sequence of the sixteen names in Naighantuka v 1, 2 is also followed without deviation (106-109^a^b). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighantuka v 3 (109^c^d-114). The twelve Āpri deities (*Idhma-Svāhākṛtayaḥ* Naighantuka v 2) are again enumerated in connexion with RV i 13 (ii. 147-150) and the etymology of these names is discussed in ii 158, iii 1-30.

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

नराशंसः शि^or, नराशंसं शि^o hdm¹bf, नराशंसा शि^ok — वैनमेनम् m¹fkr, वितमेनम् hdr³, वितमेतम् b, विसमेतम् r⁴.—खिळः hdm¹, खः b fkr.—पिमेनम् hdm¹r, पिमेतम् b, पिमेव तु fk.—संश्रिताः m¹dfkr, संश्रिता b.

^a 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 śloka 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 Tvaṣṭr is contained in him.

देवी fr⁵, all the rest (hdm¹hkr) देवी (देवा होतारा Naighantuka v. 2).—होतारा-वेतदाश्रयी hm¹r, होतारावेतदाश्रितौ r⁴, श्री वेतदाश्रयो b, श्री वेतराश्रयिः k, श्री वेतदाश्रयीः f, श्री च तदाश्रयी r⁷.—देवस् b fkr, देवःस m¹, देवास hr³d.—तिस्रः श्रिताश्विनं r, तिस्रश्चिताश्विनं b, तिस्रश्चिनाश्विः fk, तिस्रः श्रिताश्विनं hm¹

^a *Naktosāsā*, also in 148 (*naktosāsau*, in 8), while Naighantuka v. 2 has *usāsānaktā*

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

वैन¹ hm¹r, वितं b, विव fkr² — वेतदाश्रयाः hm¹rb, च तदाश्रयाः fkr²

^a The following thirty-seven names, including the eight pairs at the end (109^{cd}-114), correspond to the thirty-six in Naighantuka v. 3, to which Iḷa is added in 112 from v. 4

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

यावाशम् m¹rb, यावाशम् hdr³, आवाशम् f, आवशम् kr² — वैनमषाश m¹r, वैनमषाश hd, वितमषाश r⁴, वितमषाश fkr², वितमञ्जाम् b — अधिश्चिन् hr³m¹, अधिश्चिन् r⁵r⁷, अधिश्चिः fk, अवेश्चि b — भीश्वो hm¹r fk, भीश्वो b — नराशंसस् is the reading of all the MSS, as well as of two of the Naighantuka (see Roth, p. 27)

^a The sequence of the names in Naighantuka v. 3 is *akṣāh, grāvānah* ^b *Narāśamsa* has already occurred above (i. 107) as a terrestrial deity (= Naighantuka v. 2) and the corresponding form in the text of Naighantuka v. 3 is *nārāśamsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena nārāḥ prāśasyante sa nārāśamsaḥ mantrak*), quoting RV i. 126. 1 as an example (cp. below, in 154).—The end of the *varga* is here marked by २२ in hm¹dfk

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.

अग्निं चाग्निं $hm^1 r^1$, अग्निं चाग्निं kr^2 , अग्निं चाग्निं r^4 , अग्निं चाग्निं
b — वेधम् $hr^3 r^5 r^7$, वेधम् b , वेधम् r^4 , वेधम् rkr^2 , वेधम् f . — एनं hd , एनं br , ऐवितं fk .

^a *Śrūtā* (= *śrūtāh*) is the plural agreeing with *asvājani*, *ṛṣabhaḥ*, and *drughaṇah*.

^b *Uluḥkalam* comes before *ṛṣabhaḥ* in *Naighantuka* v. 3.

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

सर्वी औषधयश्च h $hm^1 r^3 r^5 r^7$, सर्वी औषधयः सह f , सर्वौषधयः सह kr^2 , सर्वौषधयः सह b , सर्वौषधयस्तथा r — रात्र्यप्ताप्य^a hd , रात्र्यप्ताप्य^a $r^3 r^5$, रात्र्यप्ताप्य^a m^1 , रात्र्यप्ताप्य^a r , रात्र्यप्ताप्य^a fkr^2 — रश्मिणी $hm^1 r^3 fkr^2 r^5$, रश्मिणी b , रश्मिणीः r — अदेका hdm^1 , अदेका fkr , अदिरा b , अदिरा यावा^a $r^1 r^4$.

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

भजेते $br^1 r^1 r^5$, भजेते $hdm^1 fkr$ — एवालीं $hm^1 r^1 r^3 r^4$, एवोर्वा $b fkr$ — च रोदसी $hm^1 r^1$, च रोदसी b , तु मेदशी k , तु मेदशी r^2 — ऋक्षे च $hm^1 fkr$, ऋक्षे एव $r^1 r^4$, ऋक्षं चितं b .

^a *Rodasi* for the *dyā-āprthivī* of *Naighantuka* v. 3.

^b *Musalolūkhale* for the

ulūkhalamusale of *Naighantuka* 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 Sīra^b, are contained in him.

ऊती च $hm^1 br$, ऊती च fkr^2 , ऊती च $r^1 r^4$ — विपाद् सह $hm^1 r^1$, विपाद् सह b .

विषादह k.—चापी वीतदास्यो hm^1r , चापी वीतदास्यः b, चापि वीतदास्यः f (चो f) kr^2 , विषादेतदास्यो r^1r^4 .

^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 Anuṣṭubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं $hm^1r^1r^2r^4r^6$, लोको वै b, लोके वै rkr^2 —प्रातः सवनं hm^1rfk , प्रात यवनं b.—चर्तुं hm^1r , चर्तुं f, चर्तुं k, चर्तुं b.—गुह्ययो चिबुत् hm^1rf , गुह्य ओ चिबुत् k, गुह्याय गुबुत् b, गुह्य च यस्त्रिबुत् r^1r^4 —The end of the *varga* is here marked by २३ in hm^1bfk

^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 *ayam lokah prāṭhasavanam vasanto gāyatri trivṛtstomo rathamtarāṇ sūma ye ca devaganāḥ samāmnātāḥ prathame sthāne*. . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekavimśastomah* and the *vairājam sūma*, are there described as abiding on earth (*prthivyāyatanāni*). ^b *Anuṣṭubh* 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, ṛṣiyaṇ savanaṇ, lokah*)

24. Other deities associated with Agni.

116. the Gāyatri, 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).

यस सव्यं hm^1r , यस सव्यं b, यस सव्यं kr^2 .—आप्यास $hm^1r^3r^4r^6b$, आप्यास fk , आप्यास 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 Naighanṭuka v. 5, 6.

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

वरुणं $hdfk$, वरुणं b

^a The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̥taṇā as deities sharing praise with Agni (*asya samastavikā devāḥ*) ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV with Viṣṇu (*agnā-vaiṣṇavaṇ havir, na to ṛk samastavikī dāṣṭayisu vidyate*) 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, पुंशच kr².—संयोजयेद् r¹r⁴, संयुजते 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 havṛ, na tu samstavaḥ*). 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 *samstūyate*, and only r¹r⁴ *samyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyete* to have been an early gloss meant to explain *samyojayet*, and to have been substituted for the word in later MSS in the form of *samstūyate*. 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 (*samstūyete*)'. I construe *samyojayet* with the two accusatives *devatām* and *havṛ* (cp. n. 20, *samyag viyānan mantresu tap tu karmasū 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,

असंयुतस्यापि hdm¹bf, असंयुतस्य वि k, असंयुतस्यापि r, असंयुतस्यापि r¹r⁴.—सतो hrb, ततो kr⁴(r²)—हविरेकं hr, हविरेवं hm¹r³, हविरेषा fkr²—निरूप्यते h, निरूप्यते m¹dbfkr.—वह्नें हविषां h (वह्नें च हविषां Nirukta vii 8), वह्नें हविषा m¹, हविषां वह्नें bfr, हविषो वह्नें 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 (*samstava*). 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 *mrgyam udāharaṇam yena samatavaḥ*. ^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 dṛste ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based *atkāśya karma vāhanam ca havisām avāhanam ca devatānām yac ca kṛm cid dārṣṭotṛṣayikam agnikarmastat*.

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.

इष्टे च hm¹r¹fk, इष्टे तु r¹r⁴, इष्टेषु r⁵r⁷, इष्टेषु b The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kin cid dārstvīsayikam agnikarma*), the original reading was probably *dṛstē ca* or *dṛstes tu* (*visaye*) — पृथिव्याभ्यामथो hi f, गन्वाभ्यो k, गन्वाभ्यो b — The end of the *varga* is here marked by २४ in hdm¹bik

^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 Thätigkeit'

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.

यक्षेद्भो m¹d, यक्षेद्भो hr, याः क्षेद्भो f, याक्षेद्भो k, यस्तेद्भो br¹r⁴ — गणः सोऽयम् hdm, गण सो यम् b, गणो यम् f, गणो यः म् k — गणश्चाप्सरसां hdm¹r³r⁶r⁷, गन्धर्वाप्सरसां hfk, गन्धर्वाप्सरसस् r¹r⁴ — The evidence of the MSS points to *अप्सरसां* as the original reading. The alteration of *गणश्चा* to *गन्धर्वा* 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, Varuṇa, 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 Naighantuka v 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣī)

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

मनुष्य hr (मनुः Naighantuka v 4), मनुष्य m¹bfkr²r⁵ — यच ह hm¹r¹bfk, तच तु r¹r⁴.

^a *Ksetrasya patih* in Naighantuka v 4

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

दधिक्राव hm¹r, दधिक्राव r³, धवक्राव b, दधिक्रा च r¹r⁴r⁵, दधिक्र fk — वेनच hm¹r¹f, वेनचस् k, वेनच r⁴, वेन b — तक्षीतस्त्रायये r¹r⁴, तक्ष तस्त्रायये b, तथेक्षुस् स्त्रियो hdm¹r¹fk, तथेक्षुस् स्त्रियो r⁵r⁷. Though the weight of the MS. evidence seems to favour

तथेदुश्च स्त्रियो, I have preferred तक्षेतस्त्रायये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighantūka v. 4, 5, (3) णयये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्त्राणा स्त्रियः (see Nirukta xi 22), (4) तक्षेतस्त्र could have been corrupted to तथेदुश्च. —With regard to the expression तक्षेतस्त्राययेऽदितिः ep n 10 तस्त्रायये सरश्चुश्च.

125. and Tvastr 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 , वैवाथर्वाणश्च fb , चैव वाथर्वाणश्च kr^2

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

क्षेनक्षेवैव r^1r^4 , सनक्षेवैव b , भुगवक्षेव hm^1rfk , each group of MSS thus showing both readings (as above in 124) But भुगवः is improbable, because (1) the name occurs below (128), (2) क्षेन would then be the only name in Naighantūka v. 4, 5 omitted in this passage of the BD (122-129) भुगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः. —अपिश्च hm^1r , bfk , आपश्च r^2 (r^1r^4) r^4 —तथेका चैव या स्मृता hdm^1 , तथेकाश्चैव या स्मृताः b , तथेका चैव याः स्मृताः r , तथेकाश्चैव या स्मृताः fk (the $ख$ in f looks like $त्स$, k has $त्स$) —विधातेन्दुर् hm^1r , विधातेबुर् 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 (him), the Maruts, as well as the Angirases, and the Fathers together with the Rbhus.

च वै hm^1rb , चैव kr^2r^7 —देवो रुद्राणां r^1r^4 , देवो रुषणां b , देव मृगुणां k , देव अमृणां hdm^1f If अमृणा were read, the Rudras, occurring as they do in Naighantūka v. 5, would disappear from the present passage of the BD altogether The names in the Naighantūka occur in the following order मरुतः । रुद्राः । अमवः । अङ्गिरसः । पितरः । Hence both Rudras and Rbhus are to be expected in the present śloka —चतुर्भिः hm^1r , चतुर्भिः d , च तभिः b , चैवभिः fk The Rbhus, not the Ṛtus, occur in Naighantūka v. 5 चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading अमृणा in the preceding line. The words मरुतश्चतुर्भिः सह occur at the end of a line in R̥gvidhāna i 9. 4.

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

सरमास्याच hm¹r¹fk, सरमाप्यच r⁵, सरमास्याच b.—यमुर्वशी hm¹r, यमुर्वशि (probably meant for यशी) f, यमुर्वशि k, यमुर्वशि b

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

सीता साचा bdm¹fr²r³, सीता लसा b, सीता सासा k, सीतिसासा r, सीताचे (सा) r¹r⁴ (cp u 84) — तथेव hm¹r²r³fb, तथे च k, दितिव r¹r⁴. — वेव दक्षासाथेव hm¹r, वेवेन्द्रासाथेव f, वेवेन्द्रासाथेव kr², वेवेन्द्रासाथेव b.

^a Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4. 5 ^b See below, ii. 84 (also Ārsāukramani x. 102), and viii. 51.

130. The metre Trīṣṭubh^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);

एतेष्वेवाग्रयो hdm¹r, एतेष्वेवाग्रये fkr²r¹, पतसेवाग्रये b

^a The statements of this and the following śloka are based on Nirukta vii 10 *athastānimdrabhaktīm antarīksaloko mādhyamānam savanam grīmas trīṣṭup brhat sūma*, and vii. 11 *kemaṇṭah panktiḥ . . śākvaram sāmety antarīksūyatānām*

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

चतु च hr¹fk, चत व b — बृहत् bkr, बृहत् hd — यज्ञीतं hr¹fk, यज्ञीतं b — शाक्वरम् hr¹fk, शाक्वरं 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 Bājendralāla 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 २६ in bdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०), the error is due to ११ being repeated after śloka १२

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

1. Deities of Indra's sphere.

1. Śakatāyana, moreover, says that to him (Indra) belong (*asyaśrayau*) 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 — आश्रयौ hm^1r , आश्रये b , आश्रयत् (साकसूत्रयः) f . The line r^{ab} omitted in k . — यक्ष hm^1rb , यक्ष $fk r^2$. — संख्या hm^1r , संख्या fk , मख्या 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 xi, line 5 respectively.

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

देव hm^1r , देव b . In place of संस्तुतदेव पूष्णा f has वृक्षिष्मा, and k वृक्षिष्वा (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) *athqasya samstavikā devāḥ agniḥ somo varunaḥ pūṣā bṛhaspatir brahmanaspatih parvataḥ kuto viṣṇur vāyuh*

3. with Brhataspati^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.

बृहतस्यतिना देव $hdm^1r^1br^6$, बृहस्यतिना च तथा r , बृहस्यतिना देव f , स बृहस्यतिना देव kr^2 As MS of both families have the reading बृहतस्यतिना (following Yaska's etymology बृहतः 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 (1) and at the beginning in another (kr^2) — नास्वा यस्यापि पर्यतः hdm^1r^3B , बृहतस्य दे पतिः $r(=r^1r^4?)$ — कासुचित्केचिदिदित्वाङ् hm^1r , कासुचित्केचिदिदित्वाङ् f , कासुचित्केचिदिदित्वाङ् k , काचित्केचिदिदिवा b — निपाता hm^1bfk , निपाताः r , निपातः r^1r^4 . — सुताः hm^1rfk , सुता b , सुतः r^1r^4

^a Brhataspati 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 *Nipātah* is here used like *ṣpātinaḥ*; cp. Nirukta x. 13 *kāś cid (devatā) ṣpātābhūjah*.

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

मिषसु A, मिषसु B—अयते hdm¹r³r⁵r⁷, अयते b, यते fk, अयते r—सहासकत् all MSS (cp R, note 3), सहाः सकत् r—पुनः पूषा च वायुना m¹r¹fk, पुः पूषा च वायुना hd, पुनः सखा च वायुना b

* That is, in Indra's (middle) sphere cf. Roth, Erläuterungen, p 105 The statement about these five couples being praised together, follows Nirukta vii 10 *athāpi mitro varunena samstūyate pūṣṭā rudrēna ca soma gnmā ca pūṣā vātēna ca parjanya* ^b In associating Vāyu (not Agni) with Pūṣan the BD here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā* Roth, p 201), while the longer recension (as quoted in note *) associates Agni with Pūṣan see Roth, Erläuterungen, p 105, note 3

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

वातेनेव च hm¹r¹, वातेनेव तु r, वातेनेव fk r²r⁵, वातेनेव b—अथ वै क्वचित् hm¹r³r⁵r⁷, वै क्वचित्क्वचित् br वै क्वचित् fk—सूक्ष्मेषु तु hm¹r¹fk, सूक्ष्मेषु तु r¹r⁴, सूक्ष्मेष्वेति r⁷, सूक्ष्मेष्वे तु b

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

रसादानं hdm¹r¹bfk रसादान r¹r⁴—कर्माख hm¹r¹fk कर्मा खाद् b—कुतेः hdm¹r, कुते b, कुतः fk—प्रमुख hrbfk, प्रभूतं m¹.—The end of the *varja* is here marked by १ in bfk m¹d

* One would at first sight be inclined to favour the reading of r¹r⁴ *rasādānam* cp Nirukta vii 10 *rasānupradānam*, '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 (*Jātavedāsa*) *rasān ādāya . varsati*, and in iv 38 the function of (the middle) Agni is described as *haranam . vāro visargam punar eva ca* ^b This śloka is based on Nirukta vii 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vrtra, and the accomplishment of every mighty deed *athāsya karma rasānupradānam vṛtravadho yā ca kṛ ca balakṛtv 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 परसु fk, य परसु h, यप्परसु b, यसु यसु r¹. — यवः hdr, यता bfk. — युष्मानस hrfk, युत्मानस b.

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

देवावशिनी hrbfk, देवी लक्ष्मिनी r¹r⁴ — वृषाकपायी all MSS., वृषाकपायि r (cp R's note 2). — सूर्योषाः hrfk, सूर्योषा b — पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp Nirukta xii. 1. *tāsām (dyuthūnānām devatānām) aśvinau prathamāgāminau bhavatah*

^b In this and the following four ślokaś (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 1 108, and 1 125). The list begins with the same four names Aśvins, Uṣas, Sūryā, Vṛṣākāpāyī. ^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,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r⁶r⁷, अमुतो वाङ् m¹, अमुतो वान् b. — प्रतिबोमास् bfkrd, प्रतिबोमाःस् h — तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, यतोदये r¹r⁴ — पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r¹r⁴ (cp below, vii 121). — सूर्या r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāṁ* are doubtless suggested by Nirukta vii 24 *amuto 'rvāṁkāṣṇa paryāvarante* with reference to the rays of the sun. ^b Cp iii 10 *prāg udayāt*, and vii 121. ^c The expression *madhyamdine sthite* also occurs in Rgvidhāna 1 9 2.

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

वृषाकपायी all MSS., वृषाकपायि r — सूर्यस्य तामेवाङ्स् r¹r⁴, सूर्यस्य खानेवाङ् bfr², सूर्यस्य खानेवाङ् k, सूर्याखाने आङ् hdm¹, सूर्याखाने आङ् r. — तु निमुषि r¹, सु निमुषि r², सुति निमुषि b, सुतिष्वुषि hdm¹rfk — तस्याश्रये m¹hr (cp above, i. 124), तस्याश्रमे hr², तस्याश्रये f, तस्याश्रयो k — सरस्वस्य hdm¹r, सरस्वस्य f, सरस्वस्य b, तस्यापुष्य k, तस्यापुष्य r² — वृषाकपिः hm¹rb, वृहस्पतिः fkr²

^a *Tu nimruca* 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 1 126), and of A MSS (in agreement with some B MSS, fk) showing a corruption in a seemingly correct form *stutye vci*.

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

विश्वानरः all MSS., **विश्वानरः** Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i 127 — **समुद्रश्च** bfk (Naighaṇṭuka 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, i 110 (Nārāsaṃsa and Nārāsaṃsa)

3. Deities of Sūrya's sphere (continued).

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

सविता hm¹r, **सदेव** b, **सदेव** fk — **वसुभिर्** hm¹r, **तसुभिर्** b, **वसुपुभिर्** fk — **दध्यङ्** dr, **दध्यङ्** hm¹fk, **दध्यङ्** b

^a In Naighaṇṭuka v 6 both *keśi* and *keśinah* occur Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ* ^b *Vāc* is occasionally used in the Bṛhaddevatā for *vāc* *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 तृतीयं सवनं लोकाः** hm¹, **असी तृतीयसवनं लोकाः** r¹r⁴, **असी तृतीयः सवनलोकः** b **असी तृतीयः सर्वेण सोम** fkr⁴ (सर्वेण f) — **साम** च m¹r, **सामा च** hbfk. — **शिशिरोऽच** hrfk, **शिशिरो च** b

^a This and the next śloka are based on the following statements of Nirukta vii 11 (lines 1 and 6) — *athaitāny ādityabhaktiṃ asau lokas trīyasavanam varṣa jagatī sapta-*

daśastomo vairūpam sāma and śīśro 'tichandās trayastṛimsastomo raivatam sāmety dyubhaktiṃ.

^b The order of the words in the text, *asau trīyam 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 pratikas (cp. i 57, iv 122, v 169)

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

य सोमः bfk, **यः सोमः** r, **यत्सोमं** r¹r⁴, **यः सोमः** m¹, **यः सोम** hd — **क्षुप्या** hm¹fk, **क्षुप्या** b, **क्षुप्या** r, **क्षुप्या** r — **हव्यश्च** hdm¹r, **हव्यश्च** b, **हव्यश्च** r¹r¹r⁴r², (तथा) **हव्यश्च** (याः) r, (तथा) **हव्यश्च** (ये) k

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 :—

वाङ्मर् hm¹r, वाङ्मर् k, वाङ्मर् fb — सर्वमेव तु hm¹r, सर्वमेव ह fkr², साक्षमेव तु b — संखविकास्त्रयः hm¹r, संखविकासु ये f, संखविकासु ये k, साक्षविकास्त्रयः b.

^a Cp above, i 73

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

यच्च संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br — केचिन्नु hm¹r fk, केचिन्हे b. — निर्वपन्व^a hm¹b fk, निर्वपन्व^a r, निर्वपन्ते r¹r⁴ — सौर्यवैश्वानर hm¹b fk (Nirukta vii 23, last two lines), सौर्यं वैश्वानरं r — हविः 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 samvatsareneti samstavah* ^b Cp Sadguru-śrīya on x. 88 *saurya vaiśvānariyam sūryadevatyam vaiśvānara-guṇāgnidevatyam 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-sāktam*). (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹r fk, न सूक्तम् br¹r⁴ — हव hrfk, हह r¹r⁴

^a RV x 88, see Sarvānuakramani and Sāyana'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, प्रपादेन hfrk², प्रयोगेण r¹r⁴ — इष्टा मूर्धन्वता m¹r h, इष्टा मूर्धन्वता h d, इष्टा मूर्धन्ता f, इष्टा मूर्धन्ता k — सूर्यवैश्वानरापीनाम् kr, सूर्यवैश्वानरीरापीनाम् b, सौर्यवैश्वानरापीनाम् hr¹r⁴ m¹fr²i⁷

^a *Mūrdhanatā*: 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 (*harana*) 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.

हरत् हरस्यैतत् $r(r^1r^4?)$, हरत् हरिमिवास्व $hr^3m^1fr^5r^7$ (•स्व, •स्मि f), हिरस्मि-
मिवास्व 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. i 68, ii. 6, iv. 38),
and, on the other, *raśmibhāṣ*, 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 *raśmibhāṣ* — कर्मसु च $hr^3bfr^5r^7$, कर्मसामु च
r.—येन नातिविजानाति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति bfk, यानोमानि च पश्यन्ति
r—सर्वभूतानि br, सूर्यभूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS.,
would be an easy corruption of सर्व°, partly owing to the ā of भूतानि, and partly because
सूर्य° would be in the mind of the copyist The expression सर्वभूतानि recurs in ii 31 But
सूर्यं भूतानि might have been the original reading —चतुषा $hdr^3m^1bfr^5r^7$, तिसरा r

* This word is probably meant to express the double phrase of the Nirukta (vii 11)
athāśya karma rasādānam raśmibhāṣ ca rasādharāṇam, '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^a from (their different)
powers and spheres,

विजानन् r^1r^4 , विजानं b, विजान hm^1k , विजानं f, विद्याय r

^a *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 —मन् विवानुकीर्तयन् m^1r , मन्नु वेवानु-
कीर्तयं b, सन्नु विवानुकीर्तयन् r^1r^4 , मन्च विवानुकीर्तयेत् fk (•येत् corr to •यत् f), मन्ने
विवानुकीर्तयेत् hd —ज्ञान hm^1r ज्ञान bfk —साकोक्चं r, साकोक्च $hdkf$ (भा° f), सायं-
कोक्च b.—एष महति Bhr^3m^1 , चधिगहति r.—The end of the *varga* is here marked by
8 in $hdbfm^1$, not in k.

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

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

सूक्तानि hdm^1rbfk , सूक्तेषु r^1r^4 —चक्षिंशतिसु hdb , •शतिः f, •शति 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 *prthak-nīrvacanam karmaṇam* cp. *vibhāgam vibhūti-sthāna-sambhavam* in 20

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

अधरे hm¹r, अधरे bfk.—संनयते m¹fk, समयते hrb, सन्निष्ठते r¹r⁴.—चानं hdm¹, चानं fk, चानं b, चापे r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14 *agranir bhavati, agram yajñesu pranyate, aṅgam nayati samnamamānah*, cp. above, i. 91.

^b *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati sam-namamānah*

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

वापि hm¹rfk, वा b, विव r¹r⁴ — प्रायच्छेन r, प्रायच्छेन f, प्रायच्छेन hdm¹, प्रायच्छेन k, प्रयच्छेन br¹r⁴: cp RV i. 96. 8 प्र यसत् (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 *prāyachad* as against *prayached* ^c Cp Nirukta viii. 1 *dhanam dravinam ucyate . . . balam vā dravinam*.

^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 (*drāvi-*) 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, तननात्तनुः m¹, तनना तनुः k, तननात्तनुः b, तपसा तनुः r¹r⁴ — यक्षे hm¹r, यक्षे bfk — खानोऽयं hm¹r, खानोऽयं f, खानोऽयं kr², यव b, यक्षेव r¹r⁴ — The end of the *varga* is here marked by ¶ in hdm¹bfk.

^a Cp below, iii. 64

6. Narāśansa, Pavamāna, Jātavedas.

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

अनन्तरां hbr⁵r⁷fk, अनन्तरं dr.—ऊपस्यः hrh, ऊपास्यः m¹, धूपस्यः fk.—अमुष्य hm¹r, अमुष्य b, अमुष्य r², अमुष्य fk

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

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

पृथक्तेन hdm¹f, पृथक्तेन kr, पृथक्तेन b —समासेषु hr³fm¹kr²r⁶r⁷, समसेषु b, समलेन r —यक्षस्ते m¹bfk, यक्षस्ते hd, यक्षस्ते r, यक्षस्ते r¹r²(r⁴?) —कारवः hdm¹r¹bfk, सूरयः r¹r⁴

* This is evidently based on Śākapūṇi's explanation of Narāśamsa as Agni (Nirukta viii 6) *naraś prasāsyo bhavati*. Kāthakya's explanation of Narāśamsa as sacrifice (*yajña*) 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, वानाति tkr² —य च hm¹r, य च fkr², प्सवः b —वेखानसर्षिमिलेन hm¹r, वेखोनसर्षिमिलेन b, वेखानस ऋषिलेन r², वेखानस ऋषिलेन k, वीषानसऋषिलेन 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 Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth ;

जातवेदाश्च वध्यते hm¹t¹fk, जातं वेदाश्च विध्यते b जातिर्यद्वाश्च विध्यते r¹r⁴ (cp i 92).—यद्येष hm¹kr, यद्येष b, यद्येष r¹r⁴ —जातविद्यो hm¹r, जातवेद्यो bfk, जातं वेदो r¹r⁴r⁷ —विक्तं hr²m¹b¹r⁶, विक्त f, विक्त k, विक्त्वा r —धिवेति वा hm¹r¹b, धिवेति वा fk, य वेति 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 hm^1r , जातं k , जातां btr^1r^4 .—मध्यमग्नेहो $hr^3m^1bfk^1r^2$, मध्यमग्नेहो r .—
After this (31) śloka, r^1r^4 add 29 in the following modified form

पुनाति यदिदं विश्वं ह्येषोऽपिः पार्थिवोऽप्यु सन् ।
वैश्वानरात्रितिस्रस्तापवमान इति क्षुतः ॥

The end of the *varga* is here marked by ई in $hbfbk$, not in m^1 .

* Op. above, i 99, where a hymn to Jātavedas means one addressed to the Middle Agni, cp. also i 67. ^b Two etymologies of Jātavedas have already been given in i 92, *jāto vidyate* and *jātair 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*, *jātavitta*, *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 enam viduh*, is followed by the second in i 92 (*jātair vidyate*).

7. The twenty-six names of Indra: Vāyu, 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 Vāyu ^a (1)

यत्तु चीन् hfr , यत्तु चीन् m^1 , य तु चीन् k , यत्तु चीन् br^2r^6 , यत्तन्वा r^1 , यत्तन्वा r^4 —
चंनः hm^1r , चंन b , चंत f , चंनो $r^3kr^2r^5r^7$

* Vāyu comes first in the Naighantuka (v 4) in the list of the duties of the middle sphere cp Nirukta v 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 Naighantuka v 4, the three others appearing in Naighantuka v 5 Cp above, i 122-129

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

बीथीमान्यावृषोद्यिको hm^1r^1bfk , बीथीमान्यावृषोद्यिको r^1r^4 .—तथैन् bfr , तेनेन् hm^1 —शतृवा $hrbfk$, प्राङ्गः m^1 —छपख्यवः hm^1rb , पख्यवः f , पराय च k , तु कारवः r^1r^4

* This follows the etymology of Nirukta x 3 *varuno vr̥noti satah*

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 hm^1rfk , रोक्ष्यन् r^1r^4 —विश्ववृष्टि ददन्नुषाम् hm^1r , विश्ववृष्टिमदावृषाम्

fk, विबुधिरदाम्बुधाम् r^1r^4 . — इत्थमिदं सुतः hm^1rk , (५) इत्थमिदं सुतः f, इत्थमिधोचि r^1r^4 .—This śloka (34) is omitted in b.

* This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam uti hārdraṇkam*. Yāska remarks that the name may also be derived from the root *rw*. ^b Cp. *vātavṛṣṣi*, 'rain with wind.' ^c That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (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).

इहे hd , इहे m^1r , इति fb , इति k — सर्वस्य hm^1r , सत्त्वस्य fk , सत्त्वस्य b . — स सुतः hm^1rbf , संसृतः 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 (*dṛṇāt*) refreshment (*irām*)^a in the sky, accompanied with great roar, therefore the seers called him Indra

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

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

8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Īta.

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

यदिमा hm^1 , यदिमा fk , यदिमा b — प्रार्थयस्वो hm^1 , प्रार्थयस्व fk , प्रार्थयस्व b — चर्वी hdr , चर्वी r^1r^4 , च चर्वी f , च चर्वी b , चर्विस् m^1 .

* The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10 *parjanyas tṣper ādyantaviparīṭasya tarpayitā janyaḥ, paro jetaḥ vā janayitā vā, prāṇayitā vā rasānām*. ^b As composer of the Parjanya hymn, v. 83.

^c Vasiṣṭha, several times thus referred to by his metonymic (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 (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयत्येव यज् hm¹r, तर्पयत्येव्यं fk, तर्पयत्येव्यं b — लोकाज् hfk, लोकाज् m¹r, लोका
b — परो जेता hm¹rb (Nirukta x 10), पुरो जेता fki² — यद्वापेयसुतो bfk, यद्वापेयसुतो
r³m¹, यद्वापेयसुतो r, यद्वापेयासुसुतो b, यद्वापेयासुतो d — 38 is omitted in r¹r⁴.

^a As the alternative author of vii 101, 102 cp Ārsānukramanī on those hymns
agniputraḥ kumāro vā vasistha vā svayam munih, and Sarvānukramanī *ete kumāra āgneyo*
'paśyad vasistha eva vā vṛstikāmah.

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

बृहता hm¹r, बृहन्ति fki², बृहत् b — ऽतिरीक्षितः b, ऽतिरितीक्षितः hdm¹r, ऽतिःरी-
क्षिततः f, ऽति इतीरितः k

^a Cp Yāska's etymology (Nirukta x 11) *brhaspatir brhataḥ pātā pālāyitā vā, brhataḥ*
being explained by Durga as *mahato asya jagata udakasya vā* (p 113 *brhataḥ patnā*

40. Speech is Brahma and truth is Brahma, this whole world is Brahma, therefore Śaunahotra^a (Gṛtsamada) praising sang (of him) as protector (*pātārāṇ*) of Brahma^b (1 e as Brahmanaspati, 7).

वाक् b, वाक् hm¹r fk — यातार hm¹r, यानाना fk, यातोमा b — ब्रह्मणस् hm¹r,
ब्राह्मणास् fb — ऽहोच सुवज् b, ऽहोचः सुवज् r, ऽहोच सुव b, ऽहोच सुवज् m¹, ऽहोच
खवं fk — This śloka (40) omitted in r¹r⁴

^a In RV ii 23 26

^b Nirukta x 12 *brahmanaspatir brahmanah pātā vā pāla-*
gitā vā

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

अन्न hm¹, अन्नं d, अन्नं r³, अपा । The reading of 41^{ab} in the text is that of hdm¹r
(presumably r³, as r¹r⁴ omit this line here), this form of the line is added by bfk r² r¹ r⁴
after 60^{ab} (see c r. there), instead of it bfk, and in addition to it r (= r², omitted in
r³r⁶), have here—

ददाति यद्वसन्तर्त्ता विचि य वरजं पुनः । bfk

ददाति यदि सङ्क्षेचे स्मृतावम्बरजं पुनः । r

which probably represent—

ददाति यद्वसन् वेवे त्वावम्बरं पुनः ।

वामदेव hm¹bfb, वामदेवः r, पाकदेव r¹r⁴.

* Nirukta x 13 ksetrasya patih ksetram kṣiyater māsakarmanas, tasya pātū vā pālayitā rā^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 mund (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसेम hm¹bfbkr¹r⁴, मनसेय r², मनसोम r³—तु यद्वसन् htr, तु यद्वस m¹b, तु भाद्वस fkr², इमं दृशं r¹r⁴—शसत् hm¹fr, सशत् k, संस b—सत्येन सत्ये वे htrb, सत्येन सत्ये वे f, सत्येन सत्ये वे k, सत्ये सद्ये व m¹—स एष hm¹rbbk, य एष r¹r⁷—ऋतम् hm¹rbbk, ऋषिः r¹r⁴—The end of the *arga* is here marked by ८ in hdm¹bfb

* Rta is explained in Nirukta iv 19 as *satyam rā yajñam va* Cp also Sāvana on RV iv 23 8^b RV iv 23 8 (in illustration of *rta*) is commented on by Yaska 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' (*rtasya śloka*)^c.

रवेणानारसेः चिप्रिः hdm¹r, रवेणानारसे चिप्रि b, रवेणानारसे चिप्रि fk रस चिती रवेणती r¹r⁴—स्थितो व्योम्नेष htr, स्थितो व्योम्नेष m¹k स्थितो व्योम्नेष b—अतस्य लोक hm¹rbb, अतस्य लोक k—इत्येष hm¹rb इत्येषा fk—पुनश्चिन् hm¹rb, पुनश्चिन् f

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

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

प्रयच्छन् r, प्रयच्छन् htr, प्रयच्छन् m¹, प्रयच्छ b, प्रयच्छ fk.—मध्यमः स hdm¹, मध्यमस

bfkr (cp critical note on 1 92 *jātak san and jātasya*).—**वासोऽप्यति** hdr, **वासोऽप्यति** k, **वासोऽप्यति** f, **वासोः पति** b

* Nirukta x 16 *vāstuspatir vāstu vasater nvāsakarmanas, tasya pātū vā pālayatā vā*
 b RV. viii 54 1-3, 55 1. *Caturbhūh*, here and in some other passages of the BD (see Index of Words), refers to stanzas, not hymns *Mantrah* is perhaps to be supplied here, not *rgbhūh* but see vi 41, where *rgbhūh caturbhūh* 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

* Nirukta x 17 *vācaspatir vācah pātū vā pālayatā vā*

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

न कुतश्च hm¹, **न कुतश्च** r¹r⁴, **कुतश्च** b, **न कुतश्च** 1fkr² — **गोतमो** r¹r⁴hm¹, **गोतमो** hfkf — Cp critical note on 1 58

* Cp RV x 90 1 *sa bhūmim vāsato vrtātisthat* ^b In RV 1 89 10 (Nirukta iv 22, 23) ^c Nirukta iv 22 *aditir adinā deramātā*

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

यच्छर्म hm¹r¹r²r³, **यच्छर्म** b, **यच्छर्म** r, **यद्धर्म** k — **कमिच्छन्नसा सुखम्** hm¹r²r⁵, **कमिच्छ मनसा सुखम्** bfk, **एष वीरः शिवः सुखः** r — **तैन्नम** hm¹r, **तैन्नम** bfk — **अर्च-
नुवाच कम्** b, **अर्चतु वाचकम्** r, **अचतुवाच कम्** f, **रच्छनुवाच कम्** hm¹r³r⁵r⁷, **एव तु
वाचकम्** kr²

* *Sukha* is one of the three explanations of *ka* given in Nirukta x 22 *kah kamano vā kamano vā sukho vā* ^b The reputed seer of RV x 121, see Ārsānukramanī x 59 and Sarvānukramanī on x 121 ^c Cp *arantaḥ* 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** fkr — **प्रयच्छन्स** hr¹m¹r², **प्रयच्छत्स** bfk, **प्रयच्छेति** r, **नियच्छिः** r¹r⁴ — **संगृहीत्वा** hr³m¹r⁵r⁷, **संप्रदीत्वा** (k), **संप्रदीत्वा** b, **संप्रदीत्वा** r. — **प्रयाति** hr, **इ याति**

bk, इ चानि f, इ पानि r⁴ — यमो यमम् r¹r⁴, यमा मू b, यदो पमा f, यदो पमा k, पुनर्यमम् hm¹r. — The end of the *varga* is here marked by ९ in hm¹bfr

^a Nirukta x. 19 *yamo yachati satah*. ^b Cp RV x. 14. 1 (commented on in Nirukta x. 19) *pareyavāmsam . . . sangamanam janānām* ^c The reputed seer of RV. x. 14, cp Ārsānukramanī x. 6 and Sarvānukramanī on x. 14 ^d RV x. 14. 1 *vasvasatam yamam* ^e Cp. Nirukta x. 20 *agnir apy yama ucyate*

10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

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

निषीकृत्व hm¹bfr, निष कृत्व r¹r⁴ — यदिम् hm¹r, यद्विम् fkr², यद्वि 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 everything (*viśvasya*), therefore he (is called) Viśvakarman (16)

निदाघमासातिगमे m¹r, निदाभासातिगमे hd, निदाघमासातिगमे fk, निदाघमासातिगमे b — यद्विनावति चितिम् hm¹rbf (चिति) यद्विनावति चिति k², यदि विनावचितिम् r¹r⁴ — जनयन् hm¹r, जनय b, जयत् f जनयत् k — तेन सः hm¹rbfk, तेन तु r¹r⁴

^a Cp above, ii. 43

^b Cp Nirukta x. 25 *viśvakarmā sarvasya kartā*

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

यच्चिषु m¹dr, यच्चिषु hfk, यच्चिषु b — इति प्राह hm¹rffk, इति प्राह b (cp iv. 39) इतीमकु r¹r⁴ — वाच प्राहः सरस्वतीम् all except r¹r⁴ which read दीध्यन्मीर्वशी, i.e. दीर्घतमीर्वशी

^a That is, Vasiṣṭha in RV vii. 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: *saravān vyākhyātah*. 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 (*madhyasthāna strī*) are deferred to Nirukta xi. 25-27 ^c 51^{cd} = iv. 39^c, except that in the latter passage प्राची takes the place of प्राह. 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, Dirghatamas in RV i. 164 52 and Vasistha 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).

यदेनत्विषु hm¹r¹, **यदेनत्विषु** b, **यदेनत्वेन्दु** r¹r⁷, **यद्वितत्वेह** r, omitted in fk — **आहर्वि-वेनो** hm¹r, **आहार्य वेनो** fk, **आहार्यवेनो** b, **आहार्यवेनो** r¹r⁴ (cp ii 47)

^a Yāska, Nirukta v 38, explains Vena as derived from the verb *ven* in the sense of 'to desire' : *venateh kāntikarmanah* This verb is one of the *kāntikarmānah* in Naighantuka ii. 6, it also occurs among the verbs of motion (*gatikarmānah*) in Naighantuka ii 14. Cp Roth, Erläuterungen, on Nirukta v 38 ^b The reputed seer of RV x 123, the first stanza of which is explained by Yāska in Nirukta v 38 Cp Āśānukramāṇi x 60: *veno nūma bhrgoh sūtaḥ*

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

माखेनम hm¹r, **माखेनां** bfk, **मासीमा** r¹r⁴ — **अभिमत्य** m¹hr, **अभिपत्य** hr³, **अभि-वत्य** fki², **अभितप्य** r¹r⁴ — **तपोऽयजः** r¹r⁴, **ततो अज** k, **ततो व्रजं** fb, **ततो व्रजन्** hm¹r — **मन्युरित्या**^a bfk, **मन्युमित्या**^a hm¹ — The end of the *taiga* is here marked by १० in m¹bfk, not in hd

^a My reasons for adopting the emendation *tapo 'agraja* 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 (i 190 1, x. 129. 3), whence desire, *kama* (cp *abhi-matya*), came into being, the first seed of *manas* (cp *manyu*), and *tapas* is identified with *vayambhu 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 (*jāynte māsi māsi*, cp *sasṛje māsi māsy enam*) Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastava* here), as Yama in 48, Vena in 52, Tūrkyā in 58, Mṛtyu in 60 Dr Sieg, with whom I corresponded about this passage, wished (with r¹r⁴) to read *tapo 'grajah*, '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 **मृतम्**, nearly all the MSS have *visarga* for *anuvāra* Again, *grajam* (fb) is very close to *grajam*

^b Yāska (x 29) derives Manyu from *man* also, though without explaining why he is so called *manyur manyater dīptakarmāṇāḥ krodhakarmāṇo vadhakarmāṇo vā*. ^c Manyu Tāpasa is, according to Āraṇukramanī x 33 and the Sarvānukramanī on x 83, the seer of RV. x 83. 84 The first stanza of the latter hymn is commented on by Yāska, Nirukta x 30

11. Asuniti, Apām napāt, Dadhikrā, Dhātṛ, Tārksya.

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

नयत्यसून् hm¹r, पयत्यसी fk, पयःत्यसी b — सुवता अतबन्धुना hm¹r, सुवता सुत-
बन्धुना b, सुचनाता सुलबधुना f, सुचनाता सुतबधुना k

^a Nirukta x 39 *asunitir asūn 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) bath takes place in (their) midst^a therefore the seer Gṛtsamada^b (in) praising (him) calls him Child of Waters^c (21)

०मासातिगमे hm¹r, ०मासानिगमे b k — मध्ये भवत्स्वपाम hm¹r, मध्ये स्य यत्स्वपाम
r¹r⁴, मध्ये स्यस्व पत्यथा fk, मध्य स्य पत्यथा b — गृत्समदः सुवन् m¹r, गृत्समद सुवन् h,
गृत्समद सवन् fk, गृत्समदघ्नं सुयं b, गृत्समदस्त्वपाम¹r⁴

^a Cp *apar antar* in RV x 30 4 commented on in Nirukta x 19, not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamāḥ* in ii 44 and *madhyabhogendraḥ* in ii 31 ^b In RV ii 35 (cp Nirukta x 19) ^c Cp Nirukta x 18 *apām napāt tanūnaptṛā vyakhyātāḥ* see above, ii 27

56. Because supporting (*ā-dadhāt*) the mass of waters contained in the atmosphere^a for eight months, he roars^b (*krandati*) frequently in (then) midst, therefore he is described as Dadhikrā (22)

०गर्भोघम m¹r b f, ०गर्भोघम k — आदधत्सी m¹r, आदधत्सी h d, आदधत्सी f, ०व्यो
k, माधत्सी b, आहरत्सी r¹r⁴ — 56^{c d} omitted in fk — क्रद्धत् hm¹r, क्रद्धते r¹r⁴ —
०सङ्गन् hr, ०सङ्गन् b — ०क्वासेन कथ्यते hr¹m¹h¹r²r⁶r⁷ ०केन तदोच्यते r¹r⁴

^a Cp *antārasāḥ* above, 43 ^b This is one of the three derivations given in Nirukta ii 27 (the first part of the compound, *dadhat*, being the same in all three) *dadhat krāmāṇi vā dadhat krandatīti vā dadhadākāni bhavātīti vā*

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 Rg-veda) as 'Dhātṛ'^a (23).

संभृतं hm¹r, संभूतं b. — य मासिकम् hm¹rh, द्मासिकम् r¹r⁴ — 57^ab omitted in fk —
उर्वी धातेऽभिः hm¹r, उर्वी धाते ऋषिः f, ऋषिः k, उर्वी द्वाते जपिः b

^a There is no corresponding explanation in the Nirukta, all that is there said is (xi 10) *dhātū sarvasya vidhātā*

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

तीर्णेऽन्तरि ऋषिः चियति hm¹r (Nirukta x 27 तीर्णेऽन्तरि ऋषिः चियति), तूर्णं चिप्रं वज्रसखा
r¹r⁴, तूर्णं चिप्रं त्वज्रसखो r²k, तूर्णं चिप्रं त्वज्रसखो b — यदा तूर्णं सरत्सो hm¹r (तूर्णमर्थ
रश्मि Nirukta x 27), करोत्यसौ r⁵r⁷, यद्विपत्ति पन्वति f, यद्वियति पन्वति k¹r⁴, यद्विपत्ति
षवमुति b, यद्विपातीह धन्विनि r¹r⁴ — तेनैवम् hr¹bfr²r⁵r⁷, तेनैवम् r (r¹r⁴) — The
end of the *vaiga* is here marked by ११ in hm¹bf, not in k

^a Nirukta x 27 *tārksyas tvastrā vyākhyātāh* (see viii. 13 *tvastrā tūrṇam ānuta ita
nairuktāh*) *tīrṇe 'ntarke ksiyati tūrṇam artham rāksaty ānute 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 Tvastr given below, iii 16 ^b *Ksarati* may also have been
an intentional deviation from *raksati*, the explanation of the Nirukta ^c The reputed
author (Āśānukramanī x 61) of RV x. 178, the first stanza of which is commented on
in Nirukta x 28 *Tārksyarsih* may be meant for a compound, not an irregular sandhi

12. Purūavas, Mṛtyu. Names of the sun Savitr, Bhaga

59 Roaring (*urān*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*h₁ntatrāt*)^b (therefore) Uruvāsini^c (i e. Urvaśi) calls him Purūavas (25)^d in her own words^e.

वन् r, भवन् b, भ f, भन् k, रोदन् hm¹ — कन्वाद् m¹b, कन्माद् hr³, कन्माद्
r, न्वत्वाद् fk — विष्टजज्ञयः m¹r, विष्टजज्ञयः f, विष्टज वमः h, विष्टजन्वयः k, विष्टज-
ज्ञयः b — पुष्टरवसम् hr, पुष्टरवसम् m¹ युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k —
वाक्किनोश्वासिनी bfr, वाक्किनूश्वासिनी hdm¹, वाक्किश्वासिनी 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 Yaska in Nirukta v. 13 ^d Cp.
Nirukta x. 56 *purūarā bahukā rorūyate* On the *rara* of various gods, see *Vedische
Studien* iii, p 137 ^e In RV x 95 7 (commented on by Yaska 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 Saṃkusuka^b, himself praises as 'Mṛtyu' (26)^c.

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

60 प्रचावयन्नेति kd, प्रत्यावचयन्नेति f, प्रचावयन्नेति h, प्राचावयन्नेति m¹, प्रत्यावयन्नेति b, प्राच्या वयं नेति 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(1⁷?) add the line (=41^{ab})

चयं¹ चितिभ्यो विदधद्² यत्तुष्ट्वंविशत्⁴ चिती ।

¹ चय b fkr², चेमं¹ — ² विदधद् r, विदयत् b, विर्यत् f, विरजत् r², विरजत् k — ³ यत्तुष्ट्वं⁰ r यत्तुष्ट्वं⁰ b, यत्तु च(1⁷)ष्ट्वं⁰ f, यत्तुष्ट्वं⁰ k, यत्तु + ष्वं⁰ r⁴ — ⁴ विशत् r, विशं b, विशिष्ट k, विशिष्ट r², विश्व (चिती) r¹r⁴.

61 अघन्यजः hm¹r, अघन्यसः b fkr⁴, अघन्यकः r⁵ — संवर्तयन्स् r, स्व वर्तयन्स् r¹r⁴, संवर्तय hr³m¹r²r⁵, संवर्तयत् fb, यक — सूर्याद् b fkr²r¹hr³m¹, सूपी r¹r⁴ — उषसं hm¹r, उः सं b, उः f.

^a The explanation of Satabalāksa Maudgalya in Nirukta xi 5 *mṛtyur nārayatiti sato, mṛtam cyāyayaliti vā satabalāksa so maudgalyah* ^b The author of RV x 18, the first stanza of which is quoted by Yāska in Nirukta xi 7 Cp Ārṇukramanī x 8, and Sarvānukramanī on RV x 18 ^c Twenty-three of these names occur in Naighantuka v 4, and three (Aditi, Dhātṛ, Mṛtyu) 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 Vasiṣṭha^b himself (in) praising (him) calls him Bhaga^c (2)

दिवाकर b f k, दिवा चरन् r¹r⁴, दिवाकरः hm¹r — प्रसौलिकः hm¹r b f k, प्रसूलिकः r¹r⁴ — भासयन् m¹f k, भासयन् h r b, भाति यन् r¹r⁴ — वैष स्वरं hm¹r, वैकय रं br² r²r⁷, वैक रं f k — सुवभगम् hm¹r, सुवभगम् b fkr⁴(r²?) — The end of the *varga* is here marked by १२ in b f k, not in m¹ The end of the preceding line (स्वरश्चिमिः) is marked in b d by १३, and the end of the *varga* (after भगम्) by १३ ॥ १२ ॥

^a Cp Nirukta x 31 *sarītā sarvāṣya prasarītā* The enumeration of the seven names of Sūrya begins with this śloka I have preferred the reading which has *divālāra* in the accusative, as the verb *pra-sū* is regularly used as a transitive, but the nom otherwise makes good sense 'the day-star (i e Sūrya) 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 *jāra* as applied to the sun in Nirukta iii 16 *rātrer jarayitā sa eva bhāsām*, though the word *bhaga* is there derived from the root *bhag*.

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

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

असौत्प्रेति hm'r, असौत्प्रेति b, असौत्प्रेति fk.

^a Cp Nirukta xii. 16 *yad raśmiposam pusyati tat pūṣa 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 (*rajāmsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Visnu (4) of the three strides (*trivikrama*)

तेजसा hm'r, तेज सा b, तेजसो f, तेजसः r'r', 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 nidudhe padam*, he quotes Śākapiṇi's opinion that this refers to the three worlds (*prithivyām antarikṣe divi*), an opinion followed in the present passage of the Brhaddevatā 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 m'r, सायं पृथक् याति hd, साय पृथक् याति fk, सायं पृथक् न्याति b, सौर्यं पृथक् ते पौ r'r'.—त्यये m'r bfk, तये hd

^a Cp. Nirukta xii 25 *keśi keśu raśmayas, tas tadvān bhavats, kāśanād vā prakāśanād 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).

संप्रत्येकशस्त्वेन hm'r, मां प्रत्येकशस्त्वेन r'r', मां प्रत्येकशस्त्वेन b, यां प्रत्येकशस्त्वेन fk—यस्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथक् नराः hr, पृथक् नराः m'd, पृथक् वरा k, पृथक्नराः fb.—विश्वानरस् hm'r bfk, विश्वानरस् r'r'.

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

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

वृषेव br¹r⁴, वृषेव (without visarga) h d r³ m¹ f k r², 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 h d b f k, 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 (*uttarah*), 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 h d the preceding line (*uttarah*) ends a śloka, numbered ९८, 68^{a b} is numbered ९९, 69^{a b} as २००, 69 (after *yah*) as १ (= २०१), &c.

^a Cp. below, vi 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 rāśmibhir abhiprakampayann eti tad vṛṣākapi bhavati vṛṣākampanaḥ*.

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) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra.

मन्त्रेवु hm¹r b, मन्त्रे वृ f, मन्त्रे ह k — विषु h r f k, वृषु b, विषु r⁶ — धन्वेति m¹r b r⁶, धन्वेति f k, धान्विति h d r³.—प्रयुक्तो h d m¹, प्रयुक्तो f k r¹, प्रायुक्तो b.—वारिषाकपे hm¹r f b, वृषाकपे k r². It would be best (as in h d) to make śloka 68 end after *vāṛisākape*, 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 *rāśmibhir kampayann eti*. ^b The irregular formation *vāṛisākapa* for *vṛṣākapa* seems to be due to the exigency of metre. ^c In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnānamāna*: in Nirukta xii. 28, however, explained as that which destroys dreams *svapnān nāśayati*).

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

विष्णातिर् hdm¹r, विष्णातिर् b, तिर् f, तिर् k.—वेवेष्टिर् h, देवेष्टिर् r, वेष्टिर् m¹, विय-
सोर् bf, विपसोर् k: the reading of bk looks like a corruption of व्यप्नोतिर् (the third
etymology in Nirukta xu. 18), which may thus have been the original reading of the Brhad-
devatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सू f, चातः r.—यः
hdm¹, यं k, यः r, यं bf.—The third line of 67 (रविम°) and 68, 69 omitted in r¹r⁴.

^a The etymology of Visnu 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 visito bhavati tad visnur bhavati, visnur vísater vā vyaśnoter vā*. The above three explanations are probably meant to correspond to these *visnūti=visitah, vísati=visati, vevesi=vyasnoti*. ^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-lakṣaṇah*), a separate enumeration does not exist.

नाम्ना तु bfr, नाम्ना च hdm¹—पृथक्त्वि हdr, पृथक्त्वि bfk.—The end of the *varga* is here marked by १४ in hdm¹bfk.—This śloka (71) is numbered as ३ (=२०३) in hd, and ४ (=२०४) in m¹.

^a That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g. Indra, mentioned above, cannot be enumerated, cp Nirukta vii. 13: *abhidhānash samyujya havat codayatindrāya vrtraghna indrāya vrtratura indrāyāmhoma itī. tāny apy eke samāmanantī, bhūyāṃsī tu samāmnānāt*. 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.

विविधा तु या हdr, विविधा तु यः m¹, तुवधामुपा b, (वायव्या) च विधा तु या fk.—°ज्ञानं वि° hm¹r, °ज्ञान वि° b, °ज्ञानावि° 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 —नद्यः सुता hdm^1bfr , नद्यः सुता r , नद्यस्तदा r^1r^4 .—यदा विनं $r^1r^4bfr^2$, पंच विनं r^3 , पंचं विनं hd , पंचिविनं m^1 .—मयस्वापो hdm^1r , मयस्वापो bfr^2 .—यदा चोषधयो यदा b , य चोषधयो यदा f , यचोषधयो यदा k , यदा चोषधयः सदा hdr , तदा चोषधयस्तथा r^1r^4 .

^a Rivers, waters, plants are here mentioned in the same order as in Naighanṭuka v. 3, and above, l. 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, Uṣas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza^b.

रात्री च hdm^1r , सत्री च b , सत्री च fk .—चोषाः hdr , चोषा m^1 , चोषा $r^1r^4bfr^2$.—पृथिवी च $hdrb$, पृथिवी च m^1fk —भूत्वाप्वाचं hd , भूत्वाप्वाचं m^1 , भूत्वाप्वा च fk , भूत्वा आ च b

^a See below, 75, note ^a

^b As her representatives, being thus *rgbhāyāḥ*.

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

नामतोऽधेषा hdm^1r , नामतो मेधा b , नामतो मेधा fk —केषुचित् bfr , तु केषुचित् hdm^1

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyāḥ* to *Agnāyī*) in Naighanṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighanṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. l. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas 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 सत्वा^a hdm^1r , मध्यसत्वा^a bfr^2 —भूत्वा चोषा hm^1r , भूत्वा च bfr —समयं hbr , समय fk , समयं m^1 —सूक्तं विमिर् hm^1r , सूक्तं मिर् b , ऋ विमिर् fk —The end of the *varga* is here marked by १५ in bfr^1 , not in bdk . This śloka (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 Romasā (and, of course, Durgā) are to be found in Naighanṭuka v. 5 (deities of the middle sphere), *devapatnyāḥ* being added from Naighanṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, 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 *sūktabhāṣ* under these three names alone, while under the remaining names, which are incidental, she is only *ṛgbhāṣ*.

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, Indrānī, Saramā, Romaśā^c, Urvasī; she first^d becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्गे^b — भूत्वर्च^b hdrfk, भूत्वर्च^b, भूत्वर्च^b m¹ — छत्वा hdrfk, छत्वा m¹, छत्वा r⁶r⁷, छत्वा b. — The first line of 77 (*esava durgā*) is omitted in r¹r⁴ — तन्नामानि hm¹r, सूक्तार्चानी^c r¹r⁴, स्त्री सुतिर्माजी च नामानि f, तस्त्री सुतिर्माजी च नामानि सूक्तार्चानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्त्री सुतिर्माजी च नामानि सूक्तर्माजी, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) , and as if this gloss had been substituted for तन्नामाति in b as well as f (where, however, सूक्तर्माजी is omitted), while only सूक्तर्माजी was substituted in r¹r⁴ — यमीन्द्राणि hdm¹, यमिन्द्राणी r, यमिन्द्राणि b, यमिन्द्राणि f — भवत्यग्या hdm¹r³, भवत्यग्या bkr², भवत्यग्या r, भवत्यग्या r¹r⁴. — राका चानुमतिः hdm¹r¹bfk, राकोचानुमतिः r¹r⁴

^a What was exactly meant by *hrtrā* in connexion with *rcam* 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 Naighantuka, 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 Naighantuka v 5. 6 Cp note ^a on 76.

^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighantuka v 5, comes before Yamī, Urvasī, Prthivī, Indrānī

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

गौर्धेनुर्देवपत्न्योऽग्या hm¹bfk, गौर्धेनुर्देवपत्न्यो ग्या r, गौरीर्गौर्धेनुपत्न्योऽग्या r¹r⁴, देवपत्न्यो घ्रा r⁶r⁷. — खलिव hr³m¹br⁶i⁷, खलि च fkr², खल्वच r — निपातिकाणि च्छर्माञ्जि hm¹r, निपातिकाञ्चिर्माञ्जि b, निपातिकाञ्चिर्माञ्जि f, निपातिकाञ्चि पुच-ग्माञ्जि r¹.

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

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

वाग्भवति° br, वाक् भवति° m¹, वाक्भवति° hd, वाग्भवति° r¹r⁴, वामासावति° f.—
सूर्यासुं hdm¹rb, सूर्यासु f.—अग्निता bkr, अग्निता f, अग्निता: hd.—तथा hdm¹bkr⁵r⁷,
तदा r.—सूक्तमुखा rbr⁵r⁷, सूक्तमुखा hdm¹r³kr².

^a These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

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

देव ते ध्रुवम् hm¹rb, देव ते ध्रुव f, देव तदृचम् r¹r⁴, ते मुचम् r⁷ — ध्रुवश्च hdm¹,
ध्रुविच m¹, ध्रुविच r, ध्रुवित् fk, ध्रुविषु r¹r⁴.

^a Uṣas, Sūryā, Vṛṣākāpāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6 ^b Vṛṣākāpāyī 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 Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī 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 Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*, but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

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

bfk omit सूर्यामेव सती°, going on मतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवला: hm¹rbk, केला: f, केवलाम् r¹r⁴.—81^b=iv. 36^b.—The end of the *varga* is here marked by १६ in hbfk, not in m¹.—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending विषत्) १४ (=२१४).

^a A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 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, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

चोषा गोधा brfk, गोधा चोषा hdm¹ (Ārsānukramani).—वारापाक्षोपनिषद्विषत्¹ r⁴ m¹ bfrk r² r⁵, वारापाक्षोपनिषद्विषत् hdr³.—नामागस्त्यस्व m¹ brfkd, नामा - नस्त्यस्व 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 dhārayantu madhuno ghytasya*, and described thus in the Kashmir MS. of the khilas. 'pra,' *septa*, *brāhmyo* [i e. *brāhmyau* = *brahmarvādinyau*] *nisadupantisadau*.

^f Juhū Brahmajāyā, seer of RV.

x. 109, see Ārsānukramani x. 51, and Sarvānukramani on RV. x. 109.

^g Seer of

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

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

चिक्कमाता hm¹ rh, चङ्कमाता fkr².—च शश्वती hdr¹ r⁴, च शश्वती m¹ r, तथैव च bfrk².—⁸³ b = ii. 77^d.

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

^b Indramātaraḥ are said to be the Rishis

of x 153, Ārsānukramani 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 Vauvasvatī in x 10 and 154

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

a passage from the Nīlmañjarī in which *nārī*, among women (*śrisu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śāśvatī* being quoted from the RV. (viii. i. 34) as an example. Cp Sarvānukramani on RV viii. i, and below, vi 40.

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

श्रीक्षावा hdm¹, श्रीक्षावा b, श्रीक्ष्णी f, श्रीक्ष्णी: r—सार्पराक्षी hm¹ r, सार्पराक्षी b, सार्पराक्षा f, सार्पराक्षा kr².—वाक् अद्वा मेधा hm¹ r, वाङ्मद्वामेधे b, वाङ्मद्वामेधे f. —इरिता: hm¹ r, इरिता f, इरिता b.

^a Supposed seer of the Śrisūkta, 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 Ārsānukramani (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.

स्वासां hm¹r, तासां fkr², तासा b—वर्गसुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गसुष्टा च f, वर्गसुसा च k.—समुदे hm¹r, समुदे b, समुदे fkr², समुदे r¹

^a That is, those enumerated in u 82.

^b The nine enumerated in u 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

वर्गस्योत्तमः hm¹r, र्योत्तमः k, र्योत्तमः hf —86 is omitted in r¹r⁴ —The end of the *vara* is here marked by १७ in hdbfk, not in m¹ —86^{ab} is numbered as १८ (= २१८) in hd, 87^{ab} as १९ (= २१९)

^a For a definition of *bhāva-vṛttam*, see below, u 120 ^b According to the *Sarvā-nukramanī*, seer and deity are identical in the case of *Sūraparīṇī* (RV x 189 *ātmadarśanam*), *Vāc* (x 125 *tustāvātmanam*), *Sradāhā* (x 151), *Dakṣiṇā* (x 107), *Rātri* (x 127), *Sūryā Sāvitrī* (x. 85 *ātmadarśanam*) The three others, *Sīti*, *Lūkṣā*, *Medhā*, are the seers and deities of *kūlas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramanī* passages just given, and their interpretation by *Sadguru-śiṣya*), the expression *ātmano bhāva-vṛttāni jagau* being equivalent to *ātmanam astaud devatām* 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

यस्योत्तमः hm¹r, यत्तमः b, यत्तमः f, योत्तमसु यः r¹r⁴ —तस्यादात्म-स्त्वेषु hm¹r, तस्यादात्मस्त्वेषु b, तस्यात्मस्त्वेषु f, तस्यादात्मस्त्वेषु (व) r¹r⁴ —स्वाय ऋषिः स्व देवता hm¹r, स्वाय ऋषि स्व देवता fb, स्वाय ऋषि देवता k, भवेदृष्टि 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.

भवेदृषिः hm¹r b f k, भवत्यृषिः r¹r⁴ —तेनोच्यते hm¹r b, तेनाच्यते f k —वाक्त्रेण m¹kr, वाक्त्रे च hdbf.—देवता तच्च सा hdm¹r, देवता पुं च सा f, देवता यं च सा k, देवता तेषु सा r¹r⁴, देवता पु सा b.

^a Cp. Saryānukramanī, Introduction ii 4 *yasya vākyaṃ sa ṛsih*. ^b Cp. ibid., ii 5. *yā tenocyate sū devatā*; see also the three lines quoted from the Devātānukramanī 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.

कर्मीपसंयहार्थे च hm^1 (and Nirukta i. 4), कर्मोपसंहयार्थे च fkr , कर्मोपसंहयार्थे च b , कर्मोपसंहयार्थसु r^1r^4 .

^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 nīpātā uccāvacesev arthesu nīpātanty apy upamārthe 'pi karmopasamgrahārthe*.

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 hm^1r , प्रजानां f , सनानां k , जनानां b —पूरणार्था hm^1r , पूरणार्थं br^1r^4 , पूरणार्थं f , पूरणार्थं k —पूरणार्थास्त्व° hm^1rb , पूरणार्थं त्व° r^1r^4 , पूरणार्थानु f

^a Cp Nirukta i. 4 *atha nīpātāh. api padapūranāh* ^b Based on Nirukta i 9 *atha ye pravṛtte 'rthe 'mtāksaresu granthesu vākyaṃpūranā āgachanti, padapūranās te mutāksaresu anarthakāh kam im id v uti* '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.) *ham, im, id, u*' examples for these are quoted in Nirukta i. 10. Cp also RV Prātisākhya xii 9, and VS. Prātisākhya ii 16

91. they are to be recognized as *ham, 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 m^1r (and Nirukta i. 9), कमीमि इति h , वामीमिद्विति b , चामीमिद्विति f , चामीमिद्विति kr^2 .—त्वमेकार्यकाश्च ते hm^1r , त्वेवोच्चार्यकाश्च ते f , त्वानोच्चार्यकाश्च ते b , त्वेव सार्थकाः सुती r^1r^4 —इवो न चित्सु br^2 , इवो नु चित्सु m^1 , इवे न चित्सु r^5 , इव ना चित्सु b , इव ना चित्सु f , इव न चित्सु r .—भवन्ति ते $hm^1r^3b fkr^2r^5$, भवन्त्यमी r^1r^4 .—The end of the *varga* is here marked by ९८ in bbf , by ९७ in k , omitted in m^1

^a Nirukta i 9, quoted above, ii 90, note ^b

^b Cp Nirukta i 4 *ete catvāra upamārthe bhavanīti*, 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 $hm^1r^3r^5$, उपमार्थे br , उपमार्थे fk — प्रतिविधे स्वनक्षयः $hr^3bfr^2r^5$, प्रतिविधे-
स्वनक्षयः r , पुरयार्थस्वनक्षयः m^1 (cp ii 90^d)

^a Cp Nirukta i 4 *neti pratissedhārthiyo bhāsāyām, ubhayam anvadhyāyam pratisvedhārthiyah . . 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 (*prakaraṇa*)^b.

वशात्प्रकरणक्षिते hr^3r^5 , वशा प्रकरणक्षिते b , वशा प्रकरणक्षिते r^2 , वशात्प्रकरणक्षिते m^1 , वशा प्रकरण क्षिते fk , प्रयोजनवशा क्षिते r^1r^4

^a The same expression is used in RV Prātisākhya xii 9 *neyanta ity asti samkhyā*, but the VS Prātisākhya (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 i 4 ff, where five of those treated in the VS Prātisākhya do not occur ^b Cp RV Prātisākhya xii 9 *arthavastāt*, 'on account of the sense' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed Bohdangk, 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 $hm^1r^3bfr^2r^5$, क्रियायोगेन r — द्वार्थ hm^1b , त्वर्थ r^3r^5 , द्वार्था fk , द्वार्थान् r^4 , त्वर्थान् r — विभक्तिषु $hm^1r^3bfr^2r^5$, विभक्तिभिः r^1 , विभक्तितः r^4

^a This number is expressly stated in RV Prātisākhya xii 6, 7, it is also the number enumerated in Nirukta i 3, RV Prātisākhya xii 6, VS Prātisākhya vi 24, and in the *Gana prādayah* ^b Cp Pāṇini i 4 59 *upasargāḥ kṛyāyoge* ^c Cp RV Prātisākhya xii 8 *upasargo videsakti*. ^d Cp Nirukta i 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.—उपसर्गा hm¹rh, उपसर्गा fk—ते तु hm¹, ते त bfk, तेन r—
95-105 omitted in r¹r⁴

* *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. *Alam*, *antar*, *acha* are *gatis* in Pāṇini 1 4 64, 65, 69. A vārttika on Pāṇini 1 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 bfk, स्त्वथ r—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r¹r⁴
(among the fragments added in R's edition, p 56, śloka 130)—वाच्यं प्रकरणं तथा hbfkr,
योष्यं प्रकरणं त्वनु r¹r⁴ (*ibid*)—The end of the *varga* is here marked by १९ in hbfkr,
not in m¹.

^a Cp above, 1 40
in connexion with gender

^b This probably refers to BD 1 23-45

^c That is,

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.

कृतकृतस्य all MSS—सदृशो rk, सदृशे hm¹bf—पुनर्यहः bfk r, 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 विवाङ्मृ हbfkr, सर्वना^a b, कुर्वन्नामानि वि वाङ्मृ r¹r⁴ (śloka 131)—अन्वि
ष्यं hbfkr, अन्विदेव r¹r⁴—यथा कथा hbfkr, यथा कथा b, त्वया 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 — तन्नुपायत्त r, तन्नुपायत्तम् m¹, तन्नुपायत्तम् hd, तन्नुपायत्त fb, तन्नुपायत्त k — नानान्वयोपायैः hd, *पायः r, नानान्वपायै b, नान्वपायै fk.

^a Cp Nirukta ii 1: *arthanītyaḥ parikṣeta*. ^b That *tad* must refer to *arthah* is shown by the expression *śabdān arthavāśam 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).

आनुपूर्वी च hm¹r, आनुपूर्वी च d, आनुपूर्वी च fk, आनुपूर्वी प्र^a 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 विभक्तिं m¹kr, धातुविभक्तिं hdb, धातुविभक्तिं f — संगमेत्तच hdm¹, संगमे तच bfk, संगयेत्तच r (cp Nirukta ii. 1: विभक्तीः संगमेत्त) — मन्वे m¹bfk, वाक्वे hd, वाक्च r — तत्तत्तुर्थात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तन्वे तु hd — The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp Nirukta ii 1: *yathārtham vibhaktiḥ samnamayet*

^b Cp 1 4 and 23

21. Analysis of words. Six kinds of compounds.

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

यावत्तमेव m¹bfkr, यावत्तमेव hd — *निधेयः स्नात् h, *निधेय स्नात् m¹, *निधेयच bfk, *निधेयं 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 (*guṇa*).

शब्दं द्विधातुजनं hdm¹, शब्दाद्विधातुजनं r, शब्दद्विधातुजनं f, शब्दद्विधातुजनं b.—वापि hdfkr, चापि b—पदं hdm¹, पदं 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-samāsesu*, Nirukta II 2. ^c As, for example, *itihāsa* (= *itihāsa*). ^d *Vyatikīrṇa*: that is, by transposition of letters, cp Nirukta II 1 *ādy-anta-viparyaya*.

105 Dvigu, Dvandva, Avyayibhāva, 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. Prātiśākhya (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*),

विद्यहानिर्वचः m¹, विद्यहा निर्वचः hdfk, विद्याहानिर्वचः b—तद्विदि hdr, तद्विदि b, तादृशे fk—निर्ब्रूयाद् hdm¹, निर्ब्रूयाद् r, निर्वचः fk, निर्वचः b—दृश्य bfr, दृश्य h, दृश्य m¹—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp Nirukta II 2: *taddhita-samāsesu . pūrvam pūrvam aparam aparam pravibhāgya nirbrūyāt*. ^b As an example of a *taddhita*, cp Nirukta II 2 *dandya*.. *dandam arhatt*, 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-Soma*) 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 (*guṇa*), all this has manifold sense: there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिर् hdbfk, सकृतिर् r—दृशानवगमे r, दृशानवगमे hdm¹, दृशानवगुणे 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' (*ko nu maryāḥ* viii 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r, विशेषे क्वापिताः b, विशेषे क्वापिता f, विशेषा द्वापिता k—पलायने hrbfk—यथा वृत्तिः hm¹bf, यथावृत्ति rk—हतीषते h, हतीष्यते m¹bfr, हतिष्यते k—109^c and 110^a^b 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 *palāyate*, while in Naighantuka 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 *himena* by *udakena grismānte*, cp also Sāyana on i. 116. 8

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

पुरुषादः hdm¹fr, पूरुषादः b, पुरुषाद 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 (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism

^b Yāska, in Nirukta ii. 36, explains *pūruṣādah* as *pūruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādah* 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-krt*) in the formula, 'The ruddy one me once'^a (*aruṇo mā sakrt*. i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v 21, Sāyana 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 *garbham nīdhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitur*: the words in iii 31. 2 being *garbham sanitur nīdhānam* ^b That is, his explanation, in Nirukta iii 6, is *garbhanūdhānim*. 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 *tvah*^a, (nor) the sense in *śītāman*^b. Misunderstanding of the accent (in) *adhāy* 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, त्वः पदा(र्थः) r — र्थः शितामनि hdm¹, र्थं शितामनि b, र्थं शितामनि f, र्थः शितामनि r — स्वरानवगमो hdm¹-fk, स्वरानवरामो b — वने मे० m¹r, वने मे० hd, वेवे मे० b, वेवे ते० fk.

^a Yāska (Nirukta i 7) enumerates, doubtless following an earlier view, *tvā* 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 Śākapūni, Taitṭikī, and Gālava. 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 *vāyó ná adhāy*, while the Padapāṭha, reading *vā yó ná adhāy*, 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 Muller, RV Prātiśākhya, p 4, Rig-veda, 2nd ed., vol iv, p. 9, Sāyana on RV. x 29 1, Oldenberg, Prolegomena, p 532

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

प्रमुत्पिष्याद् hdm¹, *तिस्त्रिष्याद् r, *ति अर्ष्याद् bfk — *सीकनो hm¹r, *सीकनो fk,
*सीकुनो b

^a That is, in the Kramapāṭha. 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 *śunas cyc chepam* in RV v. 2. 7, see RV Prātisūkhya ii. 43 and xi. 8.

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

^d That is, these words in RV. ii. 41. 20 must be read as *dyāvāprthivī nah*, cp Nirukta ix. 38 ^e For *nar u svasūram aśrita* in RV. x. 127. 3, cp RV Prātisūkhya 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.

यामीत्यचासु m¹, यामित्यचासु hdr, यामीत्यचासु b, यामित्यचासु f. — The end of the *varya* is here marked by २३ in hdbfk, not in m¹

^a For *atrāni* in RV. x. 79. 2 ^b For *orsā-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 sammahānāt*. ^d Explained by Yāska (Nirukta vi. 31), on RV i. 174. 2, as *dānamanasaḥ*.

^e Given by Yāska (Nirukta ii. 1) as an example in *tat teā 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 ¹.

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

117. From the sense (comes) the word (*padā*), 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.

स्वामिधेयं hdm¹rfk, स्वामिधेय b

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

118. From the sense (of the word), the subject-matter (*prakaraṇa*), 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^{cd} to 122^{cd}: मन्वेष्वर्षविधे[ब --- मन्ववि]नमिः ।

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*).

नैरुक्ते यो यतेत hm¹r, निरुक्तो यो यतेत f, निरुक्तो जायते k. — रूपमपि दुष्कृतपरं hm¹r (दुःकृत m¹), रूपमपि दुःकृत f, दुःकृत k

^a That is, the Veda.

^b Cp. Nirukta 1 18 yo 'rthayā it sakalam bhādam aśnute nākam etv jñānavadhūtapāpmā

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*)

यथेदमये hdm¹, यथेदमये r, यथेदमये fk — सद्यः hdr, शब्दाद्यः f — भाववृत्तं hm¹r, भाववृत्त fk — वदन्ति dm¹r fk, वदति h, प्रवर्तते 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 (*madhāna*)^a There are these six modifications (*vikārāḥ*)^b of becoming — genesis (*janma*), existence (*astitvam*), transformation (*parimāmah*), growth (*viddhi*), decline (*hānam*), destruction^c (*vināśanam*).

षड्विकारा hdr, षड्विकारो fk, षट्प्रकारा r¹r⁴ (p 56, śloka 128) — अस्मासित्वं hrm¹ r¹r⁴ (p 56, śloka 128), अस्मासित्व f — परीक्षामी m¹fr, परीक्षामी d, परिणामी h, परिणामी k — वृद्धिर्हानं वि^o hdr, वृद्धिर्हानं वि^o fk 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 1 1 bhāvapradhānam ākhyātam Cp RV Prātisakhyā ii 12 8

^b This is quoted by Yāska (Nirukta 1 2) as the opinion of Vāisāyana sad bhāvavikārā bhavanti ^c The passage in Nirukta 1 2 on which this is based, gives the verbs (*jāyate* &c) corresponding to the above nouns

25. The deities of the Vyāhrtis 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,

बन्नां तु hrfk, बन्नाः कुरु r¹r⁴ (p 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p 56, śloka 129) —अप्युक्ताः r, चक्षु f, चक्षूः hdm¹ (cp Nirukta i 3. चक्षूहित्वाः).

* The wording is somewhat clumsy; literally 'others which arise from the modification of becoming of these six' The passage of the Nirukta (i 3), on which the above is based, is more clearly expressed. *anye bhāvanīkārā etesām eva vikārā bhavanti.* ^b Cp Nirukta i 3 *te gathāvacanam abhyūhstavyāh.*

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.

नमस्कारितथैव hm¹r, नमस्कारतथैव fk, नमस्कारस्वदेव b.—अथ ब्रह्म hm¹r, अथ ब्रह्म fk, अवास्त 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 *bhūr bhuvah svah*

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

देवतं तु hm¹r, देवतं तु fk, देवतं च b

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

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

वाग्देवतो hdb¹r⁴ (p 56, śloka 133), वाग्देवतो r, वाग्देवतो f, वाग्देवो m¹, वाग्देवो k.—देवः क एव r¹r⁴ bfk, देवः क एव hdm¹—The end of the *varga* is here marked after this śloka (125) by २५ in hdm¹, but after 124 in bfk. 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 śloka is based Sarvānukramanī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikah* (see *Sādguruśiṣya*) corresponds 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.

आपये^h hm¹rfk, अपये b — अस आर्यकम् hm¹r³r⁴r⁵, अस आवृणः b, अस आवृणु f, श्रुत्यावृणु k, अस आदितः r — ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्वि b, ज्ञेयास्त्वन्वि fk, ज्ञेयास्त्वन्वि r — From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhrtapāṭhaḥ* (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 (*ārsakam*) 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 Varuna (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 — ऋषोऽश्विनो hr³r⁴fk r²r⁵, ऋषो ब्राह्मिनो b, ऋष आश्विन r — धिक्को hr³r⁵, स्विक्को fki², विक्को b, ऐक्को r — तो hr³r⁵, वो m¹, वो bfk, यः r — विश्वदेवः hm¹r³r⁵, विश्वदेवतः btk, पञ्चमसृचः r

128. Now (this) last triplet (3. 7-9), composed in the Gāyatri metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*śva*) 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. — विश्वलिङ्को वा hm¹r³r⁴r⁵b, विश्वलिङ्को fkr After this there is a lacuna of four pādas in fk गलिङ्को [वा - - श्रायति गो] तमे च विश्वजनि. — गायत्रोऽन्त्यसु यस्मृचः hdr, गायत्रो ह्य यस्मृचः b, गायत्रो स्वपरस्मृचः r¹r⁴r⁵ (r⁶ 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), वज्रदेवतम् r⁴, वज्रदेवतम् r³, वज्रदेवतम् hd. — अन्यत्तु m¹r³, अन्यत्तु hb, अन्यत्तु r¹r⁴. — 128^d = iii 33^d

^a That is, each of these three stanzas contains the name *viśve devāḥ*, or in other words it is characterized by the term *viśva*. ^b According to Yāska (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 kum cid bahudavataṃ tad vaiśvadevānāṃ sthāne yuyate* Cp Roth, Erläuterungen, p 167, also Śaṅkara's *śaṅkara* on *Sarvānukramanī* 1. 139.

129. In ^a Luśa ^b, Duvasyu ^c, Śāryāta ^d, Gotama ^e, Rjīśvan ^f, Avatsāra ^g, Paruchepa ^h, Atri ⁱ, 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} — गीतमे ^{hdm¹b}, गीतमे ^r, the reading of *fk* (where the गो of लिङ्गो seems to have caused the lacuna see note on 128) लिङ्गोतमे also points to गीतमे. गीतमे and गीतमे are frequently confused in the MSS cp critical note on 158 — पश्ये ^{hr³f}, पश्ये ^b, पश्ये ^r, पश्ये ^{kr²}, पश्ये ^{m¹} — चची ^r (= ^{r¹r⁶}), पुषे ^{bfr²r⁵hdm¹r³r⁴} the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (०क्षे चची) — दीर्घतमस्युषी ^{hm¹r}, दीर्घतमस्युषी ^b, दीर्घतमस्युषी ^f, दीर्घतमस्युषी ^{kr²} — The end of the *varga* is here marked by २६ 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 1 89, 90 ^f Seer of RV vi. 49-52 ^g Seer of RV v 44 ^h Seer of RV 1 139 ⁱ Seer of RV vi 41-43 ^j Seer of RV 1 164

27. Character of Vaiśvadeva hymns.

130. in Vasistha ^a, Nābhānedistha ^b, Gaya ^c, Medhātithi ^d, Manu ^e, Kaksivat ^f, Vihavya ^g, as well as in many other seers ^h,

वसिषति ^r, वसिषति ^{hdm¹r⁴}, काशीवति ^{bfr²} — ०ष्वर्षिषु ^{hm¹r²r⁴bkr²r¹}, ०षु चर्षिषु ^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 1. 14 ^e Seer of RV viii 27-30 ^f Seer of RV. 1 121, 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, RV ² vol ii, p 668, under *devāḥ* Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthūn, and Nābhānedistha) are repeated below in iii 55-59, where twenty more are added.

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

विश्वामिषि च hm^1r , विश्वामिषि च $bfr^2r^5r^4$. — विप्रवादाश्च $hm^1r^4r^6$, विप्रवादाश्च 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 Var'vadeva hymns

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

बह्वीणा सं^c hm^1r , बह्वीणा चं^b, बह्वीणा सं^c fk — वैश्वदेवं तद् $hm^1r^3r^4r^6$, 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 $hrbfr$, वदेत्सूयं^m — बह्वदेवतम् hm^1r^4bfr (Nirukta XII. 40), •देवतम्^{r^6}

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

134. All (*sarvāh*) the deities are praised by the seers with collective laudations, now this technical term (*samyñā*) 'collective' (*vr̥ṣa*) is laid down (*upātītā*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in fk — इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासांⁱ — निपातिता hdr , निपातिती $hm^1r^4r^5$, निपातिती fk — 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, *vr̥ṣe devāh* thus meaning 'the gods collectively'

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

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

सारस्वतसु $hm^1r^3r^5r^4$, सारस्वतसु bfk, सारस्वतः r—सप्तम $hm^1r^3r^5r^4$, श्रुतामा b, उत्तरम fkr^2 , सप्तमसु r—एताः प्रवग^a hdr, एता प्रव^a b, एता प्रवग^a fkr^2 .—After 135^a^b the following line (not found in $hdm^1r^3bfkr^2r^5$) is added by r

अविधमानं जने वा प्रवेक्ष्यत आवपेत् ।

—सारस्वतीति hm^1bfk , सारस्वती तु r—द्विविधम् hdm^1 , द्विविधम् fk , द्विविधम् b, द्विविधम् r—असु hm^1bfk , असु r—सर्वासु सा $hm^1r^3r^5r^4$, संदृश्यते r, सद्दृश्यते b, सद्दृश्यते fk

* RV. 1. 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

नदीवहेवतावह^a $hb fkr^2$ (Nirukta ii 23). नदीवहेव वामिव r—तथाचार्यसु hdm^1 , तथाचार्यसु b सूत्राचार्यसु fkr^2 , सूत्राचार्यसु $r^3r^4r^5$, तथैवमुमयं r—श्रीमन्मः $hdm^1r^3r^4bfkr^2r^5$, श्रुतम् r—नदीवन्निगमाः $r^3r^4r^2r^5$, नदीवन्निगमा b, नदीवन्निगमो fk , नदीवहेवताः hdm^1 —वट् ते $hm^1r^3r^4r^2r^5$, यत्ते fk , यत्ते b—136^c^d-138^c^d seem to be omitted in r¹ (and r²), as these five lines are relegated to a footnote by Rājendralāla Mitra

* Cp Nirukta ii 23 *sarasvatī elasya nadīvad devatāvaca nyamā bhavanti*.

137. (the six being)^a 'Best Mother' (*ambū-tame* . ii. 41. 6)^b, 'Alone' (*ekā* vii 95 2), 'On the Drśadvatī' (*drśadvatyām* iii. 23. 4^c), '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 śusmebhuk* vi. 61. 2)^d, to be a seventh.

अन्येका hm^1 , अन्येका fkr , अन्येका b—अथ एष $hr^3r^4r^2(?)r^5$, एषं 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 preferable reading ^b In this passage Sarasvatī is again a Prauga deity; cp. 135, note *.

* There are three pādas in the RV. beginning *Sarasvatī*. x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhīḥ pinvāmānā*), and ii 3. 8 (*sarasvatī sādhasyānī dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* 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 *drśadvatyām* 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 nadivat*.

138. Aitara^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇiya* (*Saṃhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

०स्तीनां hr³r⁴fbkr²r⁵, स्तीनां m¹—यज्या hr³r⁴m¹br²r⁵, यज्या fk The anusvāra must have dropped out owing to the following मि०—०द्विषः hm¹r, ०द्विषः b, ०द्विष f, ०द्विष k—एवेतरो hdm¹rb, एवीनरी fk

^a This name is not found elsewhere ^b iv 14 7 (among the *yājyānuvākya* 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* (*Naighantuka* i 11) discussed

139 (The hymn) 'Doer of fair deeds' (*surūpakṛtnam* i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu* 6. 4-9) are addressed to the *Maruts*.

चान्यान्यतः hm¹b, चान्यतः fk, चान्योऽन्यतः r—षडादह bfr⁴, षडादह kr², षडादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), 'What is firm' (*vṛṇu 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.

वीकृ hdm¹, वीकृ bfr, पीकृ r³, विवृ r¹, विवृ r², वालु r⁵—इन्द्राय hm¹r³bfr²r², इन्द्राय r, इन्द्रोऽयं r¹—एकान्तरायालु hm¹r, एकांतरास्त्व० fbk.—अर्धर्चो त्वो d m¹, अर्धर्चोऽन्यो r⁴r⁵, अर्धर्चान्यो b, अर्धर्चान्यो r, ०र्धान्यो b, ०र्धर्चो t, ०र्धर्चो k.—द्विदेवतः bfrkr⁴r⁵, द्विदेवतः m¹, द्वि देवतः hd.

^a That is, the third pāda, this being a *gūṇatṛi* 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 samānavar-casā*); or (this means) 'with him who is glad (and) of equal brilliance'^a.

मरुतप्रधानो hm¹r, °धासो fk, °धासो b—हीत्यं चेंद्रो r⁵, हित्यं चेंद्रो m¹, हीत्यं चेंद्रो h, हीत्यं चेंद्रो b, हीत्यं चेंद्रो f, हित्यं चेंद्रो k, (य²) हीत्यं च r²r³r⁴, ऽयं हीन्द्रसु r.—मन्द्र hr³r⁴m¹i, मृद्र b, मन्द्र: r², मन्द्र: fk—समानवर्चसा¹ (= RV), °वर्चस्यं hdr³m¹, °वर्चसो r, °वर्चस्य bfk.

^a These alternative explanations are based on Nirukta iv 12 *mandū madisnū yuvān sthaḥ. api vā mandunā teneti syāt, samānavaracasety etena vyākhyātam*

142. Those to whom (the hemistich appears to be) addressed to two deities^a, explain (the final vowel of) *mandū* as not liable to phonetic combination (*praghnanti*)^b One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing,

मन्द्र hdr, मद्र b, मद्र k, मन्द्र i¹r⁴i⁶r⁶—येषामेव hm¹r³i⁴r⁶b, येषामेव r, एषामेव fkr²—एकदेवत्वम् hdbfk, °देवत्वम् m¹, °दैवत्वम् r—विज्ञाया¹ hdbf, विज्ञेया¹ r, विज्ञाना¹ r¹r⁴r⁶—°ध्ययनात् hrm¹r¹i⁴r⁶, °त्ययनात् fkr², °त्ययनत् b

^a The two deities would be the host of the Maruts and Indra, but cp Griffith, Translation of the Rig-veda on 1 6 7, and Grassmann, Wörterbuch, under *mandu*
^b *Mandū* is treated as *praghya* in the Padapāṭha

143. as *Rodasī* 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

अथर्वाङ्गिरसे hrm¹, अथर्वाङ्गिरसे b, आथर्वाङ्गिरसे f, आथर्वाङ्गिरसे k — 143^{ab} is omitted in r¹r⁴r⁶

^a In RV v 46 8 *rodasī* is treated as *praghya* in the Padapāṭha (doubtless because not accented *rodasī*) This stanza also occurs in the Atharva-veda vii 46 8 It is commented on by Yāska (Nirukta vii 46), who, however, explains *rodasī* here as *rudraya patnī*. Cp Sāyaṇa on RV v 46 8.

^b That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramasāṇi 'the six (stanzas) *ād aha* (6 4-9) are addressed to the Maruts, *vīṣa cid* (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 (*samāmsam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfr^2$, विचिकित्सते r —मरुतानां महेच्छस्य hdr , मरुतानामहेच्छस्य $r^4(r^3i)bfr$, मरुतानामहेच्छस्य $r^1r^4i^6r^2$, सवन्नानां प्रधानस्य m^1 —समाशं hm^1r , समाशं i , शमाशं b , समाशं $r^1r^4r^6k$ —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.

०पिदेवता hm^1r , ०देवते b , ०देवतो fk —द्विदेवतः $hbfr$, द्विदेवतः $m^1r^3r^4r^6$ (Sarvā-nukramanī द्विपिदेवतः)—निर्मथ्या^० r^1r^4fk Sarvānukramanī, निर्मथ्या^० hdr^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 Sarvānukramanī on RV i. 12 *pādo deyaṇidavato nirmathyāhavanīyau*

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.

धासु देवताः hm^1bfr , देवताः सुताः r —सूयते hm^1r , स्वयते b , सूयते $r^1r^4i^6fk$ —ह्यमिना hm^1rb , मिना fk —In $r^1r^4r^6$ 146^c reads

सूयते देवता धासां नामानि मृशुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Ila is praised ;

सुतसेधो hm^1rb , सुतसेधो fk , समिद्धसु $r^1r^4r^6$ —सूयते त्विळः hm^1 , सूयते त्विळः r , सूयते त्विळः b , सूयत त्विळः i , सूयतां त्विळः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp 122-124.

148. but the Litter (*barhus*) in the fifth, then the Divine Doors with another (6), Night and Morning (*nakto-āsā*) in the seventh, while in the eighth are praised together

देवस् hm^1bfk , देवस् r the Sarvānukramaṇī has the Vedic form देवीः.—अथा hm^1rfb , अथा r^6 , अथा kr^2 —संस्तुती सह hm^1r^3 , स्तुती सहे (सं being omitted) b , स्तुती रहे (the preceding four syllables अष्टम्यां सं being omitted) fk , स स्तुती सह r^5r^7 , नु स्तुती सह r .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭr is to be known as praised in the tenth.

देवाव् hm^1r , देवाव् $fk r^2 r^5$, देवाद् b —स्तुतः hm^1r , स्वतः b , स्तुतः 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 'Svāhākrtis' to be praised.

स्तुतं m^1r^5 , स्तुत b , स्तुत fk , स्तुतिं $h dr$ —देवीर् hm^1 , देवी $r^3 bfk$, देवो r —ऋतीरिति $hm^1r^3 bfk$, ऋतीरिह r

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpis; the second (deity), however, is subject to option (*vikalpatē*)^a.

०या नु विवक्ष्यते $hr^3r^5 bfr^2$, ०या नु विवक्ष्यते m^1k , ०यायां विवक्ष्यते r .

^a As to how this option applies, see below, u 155-157

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number)^b.

सहाम्रीसूक्तानि $hm^1r^3r^5$, सहेयसूक्तानि $b fkr^2$, सहेय हेतानि r .—तान्येवाद्दश सनि च $hm^1r^3 b fkr^2 r^5$, त्वेवाद्दश प्रचक्षते r —यजूषि $hm^1r^3 fkr^2 r^5$, यज्ञांसि b , यजुषः r .—०तराणि नु hm^1rb , ०तराणि च k , ०तराणि f .

^a Which consists of twelve *gayāmsi*, that is, VS xxī 29-40 This is referred to by Yāska (Nirukta viii 22) as *praiśikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriśūktāni*). 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 5 ff.

153. Now there are three (Āpri hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmanāni*)^a, one to Prajāpati (*prajāpatya*)^b, and one used at the horse-sacrifice (*āśvamedhika*)^c, and the one (employed) in the human sacrifice (*purusaśya medhe*)^d: these (make) six (special additional Āpri hymns) in the Yajur-veda (*yajuhsu*).

पुष्यस्य तु hm¹, पुष्यस्य च rbfk — यजुःष्वेव r, यजुष्वेव hm¹bfk. — तानि षट् hm¹r³ bfr²r⁶, तस्य ह r.

^a That is, VS. xx. 36-46 (cp. SB. xii. 9. 3¹⁸, note), xx. 55-66 (cp. SB. xii. 8. 2¹⁸), xxi. 12-22 (cp. SB. xii. 9. 3¹⁰). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. SB. xiii. 2. 2¹⁴). ^d Referred to in Śākh. ŚS. xvi. 12. 8 as beginning *agnir mṛiyuh*.

154. Here only the Praise hymn (VS. xxi. 29-40) need be (considered), that (which has been referred to beyond this) in the Yajur-veda (*yajuhsu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praisas^a, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्विधेयं तत् m¹r, यजुष्वद्विधेयं तत् h, यजुष्वद्विधेयं तत् b, यजुष्वद्विधेयं तत् fk, यजुःष्वद्विधेयं च r¹r⁴r⁶ — प्रैषयन्तं hm¹r³, प्रैषयन्तं bfr — सूक्तं यजुः hm¹, यजुः यजुः r, यजुः तस्य fkr², यजुः only b, यजुः तस्य r⁶r⁷ — The end of the *varga* is here marked by ३१ in hm¹bfk

^a That is, Āpri stanzas belonging to (-*gata*) or turned into (-*krta*) Praisas, the expression being equivalent to Yaska's *praisika*, 'consisting of Praisas.'

32. Tanūnapāt and Narāśamsa in Āpri 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 Narāśamsa). Both that which is mentioned in (the collection of) Grtsamada^a (ii. 3) and in (that of) Vādhryaśva^a (x. 70),

मेधातिथी hm¹r³r⁵r⁷, मेधातिथिर् fkr², मेधातिथिं r — उन्नि तु hrbfk, उन्ति च m¹. — चवी गुत्समदे hm¹r³r⁵r⁷, चविर्गुत्समदो bfr — वाध्यश्च hm¹r³r⁵r⁷, वाध्यश्च r, वाधुवंसं f, वाधुवंसं k, वाधुवंसं b — च hr¹r⁶i⁷b, च fk, तु r.

^a Which would constitute a *rei-sūkta* according to i. 14, 15. ^b *Ubhayavanti*, cp. Nirukta viii. 22 *madhātitham dīrghatamasam praisikam ity ubhayavanti*, cp. Roth, Erläuterungen, p. 122, see also my Introduction to the Sarvānukramaṇi, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasistha), contain Narāśaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jama-dagni^a (x. 110) sang,

अवेक्ष hm¹fr³r²r⁵r⁷, अवेक्ष b, अवे च k, अविस्तु r—ददर्श च hm¹r³bfr²r⁵r⁷, ददृशे च r.—गत्सव्य hm¹r³br⁵r⁷, गत्सव्यु r, no particle in k—अमदपिस्तु r, आमदपच b, वामदग्न्यच r⁵r⁷, वामदेवच hdm¹r³—There is a lacuna in fk between गत्सव्य and यज्यगी.

^a The reading of hdm¹r³, *vāmadevāh*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. 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 Sarvānukramanī, 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),

•येर्क्षचा यांस्तु b, •येर्क्षचा या तु fk, •येर्क्षचो यास्तु m¹r³r²r⁵r⁷, •येर्क्षचोर्षाच h, •येर्क्षचोर्षाच d, •येस्तृचां यास्तु r.

^a Above, ii. 146-150

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyatr*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

यथापि ताः hr³m¹r²r⁵r⁷, यथापि ताः bfk, यथापीकाः r—सर्वम् hr³m¹bfr²r⁵r⁷, सोऽयम् r—हीध्मः hm¹r³r⁵r⁷, हीध्मो b, हीध्मे r, हीध्मो f—आतिर्वैतत्कृतम् hm¹r¹r³r⁴r⁵, आतिर्वैतत्कृतम् b, आतिर्वैतत्कृतम् fk, आतिर्वैतत्कृतम् r—आतो r, आति bfk, इधेर् hdm¹.—हीध्मः hm¹r³bfk, हीध्मे r³r⁵r⁷—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. Narāśamsa. 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.

यक्ष्यसी तनुम् $hm^1r^1r^2r^1r^7$, यक्ष्यसी तनुम्^b, यक्ष्यसी तनुम्^f, सोऽप्युच्यते तनुः
r — चमुतोऽस्य $hm^1r^3bfkr^2r^5r^7$, चमुतस्य r.

^a Cp above, 11 26 *ayam tanūnapād agnīh*.

^b Cp ibid *asau hī tananūt tanuh*.

^c Cp 11 27 *anantarām prajāṃ āhur napād itī*.

^d Cp. ibid *napād amusya carvāyam agnīh*, and 11 26^e^d.

2. Now some say that Narāśamsa 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 $hm^1r^1bfkr^2r^5r^7$, *सन्विहेके तु r — अपिमाङ्गरथेतरे $hm^1r^3r^5r^7$,
हेतुमिमाङ्गरथतर^{fk}, हेतुमिमाङ्गरथतर^b, हेतुमिस्त्वाङ्गरध्वरे r — इति वाध्वरे $hm^1r^3r^1r^7$, इति वा नरः^{bk}, इति चानरः^f, इति वादिनः r

^a This is the opinion of Śākāpūri according to Yāska, Nirukta viii 6 *agnir itī śākāpūri narah praśasyo bhavati*.

^b This is the view of Kātthakya, ibid. *narāśamsa yajña itī kātthakyo narā asmin āsīnāḥ śamsanti*

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*praśasya*) by men seated at the sacrifice^a; and so also say the ritualists (*rtviyo narah*)^b.

एतमेवाङ्गरथेऽपिम् $hm^1r^3br^5r^7$, इतिमेवाङ्गरथेऽपिम्^{fk}, तदाङ्गरपिमेवायम् r —
ह्ययम् $hr^3bfkr^2r^5r^7$, त्वयम् r — प्रशस्य^{hdb}, प्रवास्य^{fk}, प्रशस्य^{m^1}, शस्यत r — वैवर्त्विजो
नरः^{hr^3bfkr^2r^5r^7}, वैवर्त्विजो नरः^{m^1}, वैर्विजो नरः^k, च सत्वर्त्विजो नराः r

^a The previous sloka states two views corresponding to those stated in Nirukta viii 6, that Narāśamsa is (1) Agni: *narah praśasyah* (Śākāpūri), (2) *yajña narā asmin āsīnāḥ śamsanti* (Kātthakya). The third here added is a combination of the other two *narav āsīnāv adhvare praśasyah*, it is identical with the explanation given in 11 28 *yajñe yac chasyate nṛbhīh*.

^b This expression is doubtless meant to be equivalent in sense to *yajñāśāḥ*, so often used by Yāska

4. Iḷa is a form made by the Rishis^a, and (is derived) from the root *īd*, expressing praise^b Agni is called *ūlāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase ^d.

इक्षुयिक्तं b, इक्षुयिक्तं f k, इक्षुयिक्तं r², इक्षुयिक्तं r³ r⁵ r⁷, इक्षुयिक्तं h d m¹, इक्षुयिक्तं r — ईडिश् सुतिकर्मणः hr³ b¹ r⁵ r⁷, ईडोश् सुतिकर्मणः f, ईडोश् सुतिकर्मणः k r², इक्षुयिक्तं सुतिकर्मणः r — इक्षावांस् f, इक्षावांस् b k, इक्षावांस् h m¹ r, — वोक्तोऽपिर् h m¹ b k, वोक्तोऽपिर् f, वोक्तोऽपिर् r — इडिणा h m¹ r³, इडिणा r⁵ r⁷, इडिणा f b, इडिणा k, इडिणा r — वर्धिकर्मणा r⁵, वर्धिकर्मणा h m¹ r³, वर्धिकर्मणा r⁷, वर्त्तिकर्मणा b, वास्तुतिकर्मणा f k, गतिकर्मणा r

* The meaning of this reading (*rst-krtam rūpam*) I take to be this the form *Ija*, it is true, does not occur in the Rg-veda, nevertheless it is Vedic, being abstracted by the Rushis from the various forms of the verb *id*, 'to praise,' which occur in the Āpri stanzas addressed to *Ija* (cp Roth, Erläuterungen, p 118) I was at first inclined to adopt the reading *isi-krtam*, 'made from the root *is*' (= *id*, cp Grassmann, Worterbuch, sub voce *id*), but this seemed incompatible with the following *ideś 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 *is* in his explanation of *Ija* (see next note). ^b Yāska (Nirukta viii 7) derives *ija* from either *id* or *vik* *īteḥ stuṭīkarmāna indhater vā*. ^c Our author has to say 'Agni is called *stāvān*,' because *ija* itself does not occur in the Rg-veda.

^d The preceding *vā* in *vohto* shows that the *vardh-* of the MSS must also contain *vā* (that is, *vā rddhi-*). The dropping of the *d* in the MSS is doubtless due to confusion with *vardhin* and other derivatives of the root *vrđh*, which happens to have the same meaning as *rđh*

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrmhutam*) with food^a, or because, when sacrificed to, he (Agni) is furnished (*paribrmhutam*)^b with fuel.

यहुतो h m¹ r³ r⁵ r⁷, यहुतो b, युहुतो f, यः सुतो r — वा सन्न m¹ d r, वा सन्न b, वा सन्न b f k — परिवृंहितः h m¹ r³ r⁴ r⁵, परिवृंहितः f k, परिवृंहितः b, परिवृंहितः r — The end of the *varga* is here marked by १ in d b f 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 paribarhanāt*.

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.

द्वारसु r, द्वारस्य b, द्वारस्य hm¹r³fk²r⁵r⁷ (on this corruption cp. critical note on i. 92) The MSS have the correct form in i. 107 and n. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm¹, पत्नय b, यत्नयः fk, यत्नतः r—6^{cd} follows the reading of hm¹rbfk.

आपायीमन्ववर्त्तन् नायिं नापाय्य एव च r¹r⁴r⁶.

^a This is doubtless suggested by RV x. 110 5 (commented on in Nirukta viii 10) *vi śrayantām patibhyo na . . . devabhya bhavata supṛāyanāh* ^b This remark is intended to show the identity of the *devya dvārah* 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) Śākapūti, in Nirukta viii. 10, identifies them with Agni *yajñe gṛha-dvāra itī kātthakyah*, *agnir itī śākapūnsh*.

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 खितासासु hr³bfk, ध्रुवाखितसानु r¹r⁴r⁶.—संयुयन्ते hm¹r³bfkr²r⁵, युयन्ते च r—सुतिष्वेव hr³r⁵r⁷, सुतिष्वे m¹, सुतिष्वथ r, सुतिष्वथ b, सुतिष्वथ f.—हविःषु च m¹r, हविषु च h, हविषु च bfk

^a Because they, as well as the other Āpri deities, are regarded only as forms of Agni

8. And as to the two goddesses, Night and Dawn (*naktosāsav*), they too are regarded as related to Agni. For the Dark (*śyāvi*) ^a is related to Agni ^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time ^c (*kālā*).

नक्तोवासी च ये hr³m¹fk²r⁵r⁷, नक्तोवा सा च ये r, नक्तोवाले b—आवापेयी hm¹bf⁵r⁷, आवापेयी r³d, आमापेयी i, आवापेयी k, मावापेयी r²—तस्मैवो^a bfk, तथैवो^a hdm¹.—कलेव तु hb, कले च तु fk, कलेव तु m¹r, कलावमा r¹r⁴r⁶.

^a Syāvi is the first of the twenty-three names of night enumerated in Naughantuka i. 7. ^b Thus Syāvi=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, Uṣas being a part of Syāvi would also be related to Agni Cp Nirukta ii 18 (*usāh*) *rāfret aparāh kālāh*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i e Uṣas is 'the last portion' of that time

9. Dawn (*usās*) lightens ^a (*uchati*) the darkness, Night (*nakṭā*) anoints (*anakti*) ^b her with drops of dew (*huma*) ^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-varnā*) ^f.

हिमबिन्दुभिः hm¹rb, हि बिन्दुभिः fk —अपि वाक् hm¹r (Nirukta viii 10. अपि वा -- चक्ष), अभि वा° bfr² —नञ्पूर्वाच्चेर¹ hd, नञ् पूर्वा चेर् r, नञ् पूर्वा चेद् m¹, न पूर्वाच्चेर् b, न पूर्वच्चेर् f, (न पूर्व²) चेर् r², न पूर्वच्चेर् k —This śloka is omitted in r¹r⁴r⁶.

^a Cp Nirukta ii 18 *usāh kasmād? uchatīti.* ^b Nirukta viii 10 *naktēti anakti bhūtāny avasyāyena*, cp ii 18 on *rātri rāter vā syād dānakarmanah pradīyante 'syām avasyāyāh.* ^c *Hima-bindu*, in the plural, is here substituted for the plural expression *avasyāyāh*, twice used by Yaska in connexion with night ^d That is, *naktā* = *an-aktā* as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* it-elf) 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*) Rājendralāla Mitra, who has the corrupt reading *pūrvām* *ver*, refers to RV i 72 9, where the word *vek* 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 *apā vā naktāvyakta-varnā*

10. For at first she becomes Gloaming (*dosā*)^a, at midnight she is Darkling (*amasvatī*), and before the rising of the Sun she becomes Dawn (*usās*) by name.

दोषा hm¹r¹r⁴r⁶, घोषा fkr —निशीथे सा hm¹r³br²r⁵r⁷, निशीथ सा fk, मध्ये प्राप्ते r —तमस्वती bfr, तमस्विनी hr³r²r⁵r⁷, तपस्विनी m¹ I have preferred *तमस्वती*, since it is the form which occurs in Naighantuka i 7 as one of the names of night —शेषा hm¹r, शेषा b, शेषा fkr² —10^{ab} comes first in hm¹r³bfr²r⁵, 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 —This śloka is numbered ३०० in hd

^a *Dosā* and *Tamasvatī*, as well as *Syāvi* and *Naktā*, occur in Naighantuka i 7 as synonyms of *Rātri*.

3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭṛ.

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 (*daivya*)^b by birth.

देवाव b m¹r (Sarvānukramanī), देवाव hdr³fkr² —अपि hm¹r³r⁵r⁷, अपी b, omitted in fk, उमी r —अपेहि hm¹r³bfr²r⁵r⁷, अपेसु r —देवी m¹b, देवी hdr, देवी fk, cp above, i 108 —अमना hm¹r, अमना bfr, अमते r¹r⁶r²r⁵

^a This agrees with Yaska's explanation in Nirukta viii 11 *daivyaḥ hotārāv ayam cāgnir asau ca madhyamah* ^b That is, *daivya* is treated as a patronymic formation from *daiva* 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 h m¹ r, वर्तनी f b k

^a On the three forms of Vāc, see above, ii 72 ff.

^b Cp. above, i. 90.

13. Ilā 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.

•गुहेका h d m¹, •गुहेला r, •गुहेला r¹ r⁴ r⁶, •गुहेला b, •गुहेला f k r² — मध्यं प्राप्ता h d r³ b f k r² r⁵ r⁷, मध्यं प्राप्ता m¹, मध्ये लीङ्गी r — चतुं h d r m¹ r¹ r⁴ r⁶, चतुं b f k — स्थिताधि लोकं h m¹ r b, स्थितवलोकं r¹ r⁴ r⁶, स्थिता इलोके f k — भवति h m¹, भव d, भवतो f k, भरती b, भारती r

^a *Anugā* < p *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 (*bhajati*) to^a all these (three) Agnis^b.

वाक् h m¹ b, वि d, वापि f k, वि वाग् r — व्यसा b f k r, व्याप्ता r¹ r⁴ r⁶, व्यसाम् h d m¹ — समसा b f k r, समसाम् h m¹ — भजत्य° h m¹ r¹ r⁴ r⁶ b f k, भजते r — भानपि h d r b f k, •मानवु r¹ r⁴ r⁶.

^a Cp *śrīta* in i 108, *anuga* in iii 13, and *anuvartate* in iii 6. ^b Thus not only does Ilā, 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 Tvastr, 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 (*lasyāpi*, form of Agni)^d.

यस्त्वयं प्रोक्तः h m¹ r⁴ (•स्त्व° r⁵), यः सोऽयमेव r, यस्तृणामेव r² r⁵ r⁷, यः सुणामेव f k, यः णामेव b — सुतिः h m¹ r³ b r² r⁵ r⁷, सुतिः f, सुतिः k r — वर्चः सुः h d b m¹ f k, वर्चः सुः r — कक्षापुक् h d m¹ r, कक्षापुक् r⁵ r⁷, काक्षादीच् f k r², कौक्षापीच् b, कौत्साविष् r¹ r⁴ r⁶. — चार्त्तवीषु च h d r m¹ f k r² r⁵ r⁷ b, चार्त्तवीषु च r¹ r⁴ r⁶. — The whole line has the following modified form in i 14 r⁴ r⁶ पार्थिवो वाध्यश्चे च कौत्साविष्चार्त्तवीषु च — The end of the *varga* is here marked by ३ in d m¹ b f k.

^a That is, in Āpri hymns, our author agreeing with the view of Śākapūni quoted in Nirukta viii. 14 (*agnir itī śākapūnī*), as well as with the view represented by the Naighaṇṭuka, where Tvastr̥ 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, Tvastr̥ in the Āpri hymns belongs to the middle group *mādhyamikaś tvaśtāsty 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 Tvastr̥, 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 Tvastr̥ 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 Tvastr̥. Story of Dadhyañc and the Mead.

16. (*Tvastr̥*) may be (derived) from *triṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrnam*) obtains (*aśnute*)'^a, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'^b therefore he obtains this name.

स्वर्चतेर्वा hr³br⁵r⁷, तर्चतेर्वा m¹, तुर्चिते वा fkr², तुष्टो वा r — तूर्णमश्नुत एव वा hm¹ (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा r²r¹, तूर्णमश्नुत एव च r⁶r⁷, तूर्णमश्नुत एव वा bfk, तूर्णमश्नुवतीति वा r — कर्मसूतारणो वेति hr³br⁵, कर्मसूतारणो वेति r²r⁷, कर्मसु तारणो वेति fk, कर्मसु त्वरणा वेति r

^a These three etymologies are derived from Nirukta viii. 13 *tvastā tūrnam aśnuta itī nairuktāḥ, tvaser vā syād diptakarmanas, tvaksater vā syāt karotīkarmanah*. In connexion with *tvastā-tas*, 'from the root *tvā*', Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2 'thou art brilliant (*tvistās*), O Manu, like fire'

^b This additional etymology may have been suggested by Yāska's (*tvakṣateh*) *karotīkarmanah*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tvast* would be explained by transposition of letters (as in Yāska's *parjanya* from *trp*) 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 Tvastr̥ (who is) Agni^a.

ऋतो ररमी hr³m¹r⁶, ऋतो यसु b, ऋतो यसु fk, ऋतोयसु r — चक्षुमुपाश्रितः hm¹rb, चक्षुमुपाश्रिता fk, चक्षुमसो श्रितः r¹r⁴r⁶. — सोऽपि hr³m¹br²r⁵r⁷, सापि fk,

सोऽयम् r — वापि $hr^3m^1r^5r^7$, वापि fk . — वेह च hr^5 , वेद च m^1r^5 , वेद च $fbkr^2$, देव च r^7 , वन्दे च r . — यन्वाधु $hrm^1r^5r^7$, तं मनु fr^2 , तं मनु k

* This is the celestial Tvastṛ 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 Tvastṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

ब्रह्मापि $hr^3m^1bfkr^2r^5r^7n(g)$, ब्रह्मा च r , इन्द्रोऽपि n — सुताय $hr^3m^1bfkr^2r^5r^7$, पुत्राय r — तदधर्वणः $hr^3m^1bfkr^2r^5r^7$, यदधर्वणे r , (सुधत्ता)यमधर्वणः n , (सुधृता)यमधर्वणः $n(m)$, (सुधता)यमधर्वणः $n(g)$ — दीप्तिमत्तरः $hr^3m^1bfkr^2r^5r^7$, दीर्घवत्तमः r — 18^{cd} is omitted in n

* The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting 18^{cd}), is quoted in the Nīṭmañjālī on RV i 116 12 It is also told by Sāyana (on RV i 116 12), who states that it is narrated at length in the Śātyāyanaka and the Vṛjāsaneṇyaka It is to be found in the Śatapatha Brāhmaṇa (xiv 1. 1¹⁸⁻²⁵, 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'

तमृषिं hm^1bn , तं मृषिं $n(m)$, तमृषिं fk , तमृषिर् r , त तृषिर् $r^1r^4r^5$ — न हि प्रोक्ते मधुम्यक्षिन् hm^1rbfk , मधौ ब्रह्मन् $r^1r^4r^5$, क्षिप्रं प्रोक्ते मधौ तक्षिन् n — जीवन् त्वोत्सृजाम्यहम् hm^1rbfku , जीवन् त्वहमुत्सृजे $r^1r^4r^5$.

20 Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विविक्षिं $hr^3m^1r^5r^7$, विविक्षेन् b , विवेक्षेन् f , विवेक्षेन् k , विधिषन् r , मिषञ्चो n — तदाचष्टे $hm^1rbn(g)$, सदाचष्टे f , तन्नाचष्टे n — The end of the *varga* is here marked by g in hm^1bf , not k .

5. The horse's head of Dadhyañc. The middle Tvastṛ.

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.'

आश्विन $h_1^3 r^5 r^7$ Sāvāṇa, आश्विन $n(g)$, आश्विन $m^1 r n$, अश्विन $f k$, अश्विन b — मवान् $h m^1 b f k n$, अभवत् r . — याहयत्वावां $h r^1 r^4 r^6$, याहयत्वावं m^1 , याहयत्वा चं $f k$, याहयत्वाचि b , याहयत्वं तन् r , याहयत्वं च n — मेङ्क्ष $h r^2 r^3 r^5 r^7$, मेङ्क्षः $ch f$, मेङ्क्ष m^1 , ऐङ्क्ष $h d$, मेङ्क्ष r . — त्वा वधीततः $h m^1 r^3 r^2 r^5 r^7$, त्वां वधीततः b , त्वां वधीततः f , त्वां हनिष्यति r , (दधङ् म) धप्रवीततः n .

22. Because Dadhyañc 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.

आश्विन $m^1 r^5 r^7$, आश्विन $n(g)$, आश्विन $h r b f k$ — तौ तु $h m^1 r$, तानु $r^1 r^4 r^6$, ताभ्यां $b f k r^2 n$ — तदस्तेङ्क्षो $h m^1 b f k$, तदास्तेङ्क्षो r — हरत्स्वं तं $b f$, हरत्स्वं तद् $n(g)$, हरत्स्वंतर् n , हरत्स्वंतं r , हरत्वाव $h r^3 m^1$, हरत्वाव $r^5 r^7$. — न्यधाताम् m^1 , न्यधाताम् r , न्यधाताम् $b f$, न्यधाताम् $k r^2$, न्यधाताम् $h r^3 r^5 r^7$, अधाताम् $n(m) n(g)$, दधीताम् n (Sāvāṇa has the forms निधाय and प्रलधत्ताम्) — यच्छिरः $h_1^3 b f k r^2 r^5 r^7 n$, तौ शिरः r .

^a The SB and Sāvāṇa tell the story only as far as the replacing of the head, cp SB. *athagasya svam śira āhrya tad dhaṅsya prati dadhotuh*, Sāvāṇa *svakiyam mānuṣam śiraḥ pratyadhātām* The SB uses the expression *āhryam śiraḥ*, and the verbs *chid* and *apa-na-dhā*

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt

दधीचश्च $h m^1 r^3 b r^5 r^7$, दधीचश्च $f k$, दधीचश्च r . — चाश्वं $h m^1$, चाश्वं r , चाश्व b , चाश्व $f k$, (दधीचोऽश्वशिरम्) चाश्व n — कृतं MSS and r , क्षित 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*).

तदश्वसु $h m^1 r$, तदश्वसु f , तदश्वसु k , तदश्वसु $r^1 r^2 (?) r^4 r^6$ — प्रादाय $h m^1 r^3 r^2 r^6 r^7$, प्रादाय r , प्रादाय $b f k$ — पर्यन्तं $h m^1 r$, पर्यन्तं $b f k$. — निमज्जति $h m^1 r^3 b f k r^2 r^5 r^7$, न्यमज्जत r .

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartṛ*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातिन $h m^1 r b f k$, निपाति च $r^1 r^4 r^6$. — तस्य n , तस्य च $h m^1$, तस्य (no particle) $b f k$. — The end of the *varga* is here marked by q in $h m^1 b f k$.

^a Cp Nirukta viii 14 *mādhyamīkas toasṭāṭy āhur, madhyame ca sthāne samānmūtaḥ.*

^b Tvaṣṭṛ is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* 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.

पावयतीति वा $hm^1r^1r^4r^6$ bfk, पावयतीति च r.

^a Vanaspati as an Āpri 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 ' *vanānāṃ pātā vā pālayitā vā.*

27 This (*ayam*) Agni is also lauded as Vanaspati by Grtsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas

०पतिरिती^o hm^1 , ०पतिवद् b fkr — ०खितः b, ०मितः fk ०वितः hm^1r . — मन्द्स्वेत्स्व $b f k i$, मन्द्स्वेति च $hm^1r^3r^2r^7$. — सूक्तस्व b fkr, सूक्ते m^1 , सूक्ते च hr^3 .

^a This stanza is commented on by Yāska (Nirukta viii 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āpri 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.

यास्व $hm^1r^3br^2r^7$, याच r, या fk — सर्वेषाञ्जनि $hm^1r^3fkr^2r^5$, सर्वेषां यति r^7 , सर्वेषां जोति b, समस्तेनैव r.

^a Op. below, iv 100 ^b Yāska in his comment on RV iii. 8. 1 merely remarks (Nirukta viii 16) regarding Vanaspati *agnir iti śākapūṣiḥ* But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes *tat ko vanaspatiḥ yūpa iti kālthakyah, agnir iti śākapūṣiḥ.*

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.

•कृतयोऽनेकाश्च $hm^1r^3fkr^2r^5r^7$, •कृतास्संख्यासु $r^1r^4r^6$, •कृतीष्वसंख्यासु r —स्वयं $r^3br^6r^7$, स्वयं hm^1 , सोऽयं 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 *prayājās* and the *anuyājās* had been identified: *āgneyā stv tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni, everything else is merely an attribute'

30. For he is the maker (*kartā*) of oblations (*svāhū*); the making (*kṛti*) 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 $m^1r^3r^2r^5r^7$, इ कर्ता $hbfbk$, कर्ता च r —स्वाहाणां $hm^1r^3bfbkr^2r^6r^7$, देवाणां r .—कृतिस्त्रासाम् $hbfbk$, सा कृतिस्त्राम् r —सर्वेषाम् $hr^3bfbkr^2r^5r^7$, स तेषाम् r —The end of the *varga* is here marked by ई in hdm^1bfbk

^a In this etymology *kṛti* is explained by *kartr* while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp i. 61)

7. Tanūnapāt and Narāsaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāsaṃsa, are combined as applicable (*prayokturye*) in only three^a (hymns) which (thus) contain both^b.

•पाद्वि^० r , •पादि^० hdm^1bfbk —•या च $hr^3bfbkr^2r^5r^7$, •या तु^१—नरा^० $rbbk$, नरा^० f , नारा^० hd .—समस्यते $hm^1r^3kr^2$, समस्यते fb , समस्यते r^5r^7 , समस्यते^१—•वत्सु $m^1rbr^7r^7$, •वत्स fk , •वत्स hr^3 —तु $hm^1r^3br^7$, तु fk , च r^7 , इह r

^a See above, ii. 155, note ^b.

^b That is, Tanūnapāt and Narāsaṃsa.

32. The (stanza) containing Narāsaṃsa, 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 , वाखा hr^3r^5 , च खाद् m^1 —•या च $hr^3fkr^2r^5r^7$, •ये (प्र^०) b , •येह r —ब्रह्मो वा $hm^1r^3bfbkr^2r^5r^7$, यवा या खाद् r —भूतिमिच्छेद्वापि यः $hm^1r^3br^2r^7r^7$, भूतिमिच्छे तच्चापि यः fk , भूरिमिच्छति वापि यः^१

^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' (*aibhih*: 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 m¹r³fr²r⁵r⁷, सूक्तमेभिर्यद् k, इति यत्वेभिर् r — शस्यते hm¹rb, कास्यते fk — m 33^a = n 128^a

^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, m 51 ^b Cp m 43, and n 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 (*rtu*).

पिबेतीद् hm¹r³, पिबेतीम् r²i⁵r⁷, पिबेतीन् bf, इतीद् तु r. — यद्वाद्यक्षम् MSS, यद्वाद्यक्षम् r.

^a That is, the deities of the Rtvājās, cp AB n 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 Rtu' (*rtunā*), in four with the Rtus (*rtubhih*), then again in two (11, 12) 'with Rtu'^a.

चतस्र्वृत्तुभिः सह r, चतस्र्वृत्तुभिः सह b, चतस्र्वृत्तुभिः सह fk, चतस्र्वृत्तुभिः सह hd — The end of the *varga* is here marked by ॐ in dm¹bfk, by २ in b.

^a This statement is only approximate as regards this hymn of the RV (*rtunā* occurs in 1-4 and 6, while 5 contains *rtūñr*, *rtubhih* occurs in 9 and 10 only, and no form of *rtu* in 7 and 8, *rtunā* in 11 and 12), but it is an exact description of the twelve Praśas for the Rtu offerings; see TS. vi 5 3, AB n. 29 2-4, and Haug, vol II, p 135, note 12

8. Hymn to the Seasons: RV. i. 15.

36. The Rtus are here incidentally praised with the deities: so it is both in the hymn of summons (*praśa*) for offerings to the Rtus, and in the hymn of Gr̥tsamada^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm¹. — 35, 36 omitted in i¹r⁴r⁶

* That is, RV ii. 36; cp. AB. v. 9.6, Haug, vol ii, p. 336, note ⁶; 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, Tvastṛ ^b with the third, and Agni with the fourth;

चतुर्थी चापिमेव च $m^1r^3br^2$, चतुर्थी चापिमेव च hd , चतुर्थी चापिमेव च fk , अपिन्तु परया ततः r .

* With *mukhyayā*, compare *mukhe tu yā*, v. 1. ^b On Tvastṛ in the Ṛtu hymns, cp. above, iii. 15

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four ^a beginning with the seventh (7-10) Agni Dravinodas.

पञ्चम्या hdm^1r , पञ्चम्यां bfk .

* *Caturbbhiḥ*, agreeing with *saptamyādyābbhiḥ*, 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 (*līga*), for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark ^b.

न सिद्धतः hdm^1rbfk , तु सिद्धतः $r^1r^4r^6$.—आसां $hbfr^2r^6r^7$, यासां m^1 , आसां r .—
देवतं hdm^1rbfk , देवताः $r^1r^4r^6$

* Cp. below, iii. 109. ^b That is, Agni is not mentioned by his actual name, but only by the attributive Dravinodas, 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 (Āsṛins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises ^a.

एकादशा hdm^1fr , एकादशां bk — रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by $\square$ in $bfbkm^1$, not in hd .

* In other words that it is a *prthaksūti*, 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 (*ekakā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhakta-stuti*).

ब॒रुदे॒वे द्विदे॒वे hm¹r, ब॒रुदे॒वते द्वन्द्वे bfr², ब॒रुदे॒वताद्वन्द्वे r¹r⁴r⁶ — गुणै॒र्वा hm¹r bfk, गुणैः स्वी॒र r¹r⁴r⁶ — विभक्तस्तुति तद् r, विभक्तस्तुतत् f k, विभक्तस्तुतिमद् b, विभक्तस्तुति तद् h d m¹, समस्तस्तुति तद् r¹r⁴r⁶r²(?), cp v r below, in 82, विभक्तस्तुतिः in Nirukta vii 8

^a Cp below, in 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 *vibhakta-stutuh* (where Pūsan and Agni are praised separately in the singular) as opposed to a *samstava* 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-samstava*), that which contains the characteristic 'All' (*vaiśva-linga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि hm¹r, त्रिविधा वै b, त्रिविधा वै f k — पृथक्स्तुति h, णतिः d m¹ b f k (cp •स्तुतोद् in 40 and •स्तुतीति in 43)

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*vaiśva-linga*)^a is the one in which (the gods are praised) with their universal (*vaiśva*)^b qualities arising from their activities^c

पृथक्स्तुतीति hm¹ b f k, •स्तुति तु r — विश्वेः स्वीः hm¹r, विश्वे स्तः f, •स्वः k, विश्वेस्वीः b — कर्मजैर्गुणैः hm¹ r b f k, स्वकर्मभिः स्तुतः r¹r⁴r⁶ — 43^d = in 60^b

^a The term *vaiśvalinga* occurs in Nirukta xii 40, where Yāska states the view of Śākapiṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *vaiśve* 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-samstava*).

उद्दिश्य यद् rm¹, उद्दिश्य वद् h d b, (विश्वे) नद्दिश्य वद् f, विश्ववद् k — देवांस्तुतीति hm¹ b k, देवां स्तुतीति f, देवास्तु यच्च r¹r⁴r⁶

45. But (the term ^a does) not (apply) at the beginning of the hymn to Bhaga^b, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'^c (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)^d, in (regard to) oblation (and) sacrifice^e (*makha*);

भागस्य सूक्तादौ hdm¹r³bfr²r⁵r⁷, भागो स्वसूक्तादौ r (cp 51)—^oवीषसेषु वा br⁵, ^oवीषसेषु वा hm¹r¹, ^oकोषसेषु वा fk, (न सूर्ये) स्वीषेषु वा r—मखे hdm¹r³bfr¹, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfr

^a That is, *vaiśvadeva*. ^b *Bhāgasya sūktāḍau* = *bhāṃasya sūktasya āḍau* 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 *vaiśvaderī*. ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvaderī*. ^d RV x 85, to the first stanza of which a similar remark applies. ^e Thus, 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 (*prarādāh*)^a, or where the word 'associated' (*saṃyōṣāh*) or 'together' (*saṃyūh*)^b may be (used).

प्रवादिषु hm¹r³bfr²r⁵, प्रपादिषु 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 (*prasangāt*).

यस्मिन् hm¹r¹fb, यस्मिन् r¹r⁴r⁶—प्रसङ्गाद् hm¹r, प्रसङ्गाद् bk, प्रसङ्गाद् f—परिकीर्तनम् hm¹rb, परिकीर्तितम् fk—सामकायनः bd, सामकायनः m¹r, रोमकायनः bfr²r⁵

^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 hm¹r³bfr²r⁵, संसुतवत् r (cp 81^a)—मन्त्रैस्तद्ब्रूयोर्यन्ति hm¹r, मन्त्रैस्तद्ब्रूयोर्यन्ति b, मन्त्रैस्तद्ब्रूयोर्यन्ति fk, देवतास्तद्ब्रूयोर्यन्ति: r¹r⁴r⁶—बुधेत dr, बुधेत h,

बुधेत m^1 , बुधेति fk , बुधे b .—शास्त्रवित् $hm^1r^3bfr^2r^5r^7$, शास्त्रतः r .—48^{ab} is nearly identical with m. 81^{ab}.

^a Cp. the next śloka, also i. 22

^b The feminine *tām* is used as if *devatā*, not *devatam* 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 (*prthaktveṣu*).

आदौ हि m^1bfk , आदौ तु r , आदौ hd (no particle)—मध्ये चान्ते च b , मध्ये चांते च f , मध्ये च वान्ते च hd , मध्ये च वातेषु m^1 , मध्ये वान्ते च r —पृथक्त्वेषु hdx^3r^0 , पृथक्केषु m^1r^7 , पृथक्केषु fk , विधावुषु i .—कर्तृभिः $hr^2r^6m^1fr^7$, कर्मभिः kr —ऋणपदिष्टानि hbf , ऋणपदिष्टानि m^1 , ऋणपदिष्टानि r , ऋणपदिष्टानि k —कचित् hm^1rbfk , वृत्तवत् $r^1r^4r^6$

^a That is, though the names of the gods who perform those 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^1i , कर्मैव ताव सावित्रीया fk , कर्मैव ताव सावित्रीभ्यान् b —यद्वेनुः सप्र्यगद्वाही $hm^1r^6r^7$, यद्वेतुसमद्वाही fk , यद्वेनसद्वाही b , यद्वेनुसप्र्यगद्वाही r —वोल्हा दीग्ध्यासुरेव वा hm^1i (च m^1), चोल्हा दीग्ध आसुरेव वा fk , चोल्हा दीग्ध्यासुरेव 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 Cp below, m. 78;

see also i. 7 *stutis tu karmanā* &c

^c In VS xxii 22 *dogdhī dhenū vodhānadrān āśūh sapīśh*, quoted below, with a slight variation, in 79

11. Hymn-owning and incidental deities. Seers of Vaisradeva 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' (*arbhah*, i. 14)

भागे यत् hb , भोगे यत् m^1 , भागे यः i , भासे य fk —दीनश्चसंसुतौ hm^1r , दीनश्चसंसुतौ $r^1r^4r^6r^2$, दीनश्चसंसुतौ f , (मि) वासाश्चसंसुतौ b .—वैशदेवे bfr , 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 *āgneyam sūktam . vaiśvadevam śhocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing 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 (*prasangāt*) praises another deity at the same time^d.

न्या सुवसूचः d, न्या सुवसूचः h, न्या सुवसूचः m¹, न्याः सुवसूचः r¹r², न्या सुवसूचिः b, न्या सुचं नृभिः f, न्या सुव नृभिः k, न्या सुवसूचिः r — प्रतियोगात् m¹r²r³, प्रातियो-
नात् hd, प्रातयीनात् f, प्रातयीनात् k, प्रातयीनात् br

^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 jagati, the rest in tristubh, the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagati, the rest in tristubh.

^b Cp above, i. 22, and below, v. 171. ^c The reading of some of the B MSS, *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar 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 (*arthavādān*)^a is to be known as hymn-owning (*sūkta-bhāgini*), but the one whom he praises on occasion (*prasangena*) is to be recognized as incidental (*upātini*)^b.

वदत्यर्थवादान् hrbk, °दात् f, °दान् m¹, वदत्यर्थपादाः r¹r²r³ — 53^cd omitted in fkm¹

^a Cp. *artham bruvantam* in i. 9

^b Cp above, i. 17, 18

54. In four ways^a (*caturdhā*), it may be said (*nā*), 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 (*nirḍiṣṭa*)^c

चतुर्धा भक्षते तस्मिन् hd, चतुर्धा भक्षते चास्मिन् r, चतुर्धा हन्यते तस्मि b, न तु
वाहन्यते r¹r²r³ — सूक्ते वा hdr², सूक्ते वा b, सूक्ते वे r — 54^ab is omitted in m¹fk —
सर्वासु hm¹r, सर्वासु bfk — ऋषीन् hm¹rb, ऋषिन् fk — सुवसूचिः hdr, सुवसूचि f,
सुवसूचि m¹b, सुवसूचि k.

^a That is, I suppose, if the term *vāse* occurs in a line, hemistich, stanza, or a hymn as a whole see the remark on the nature of a *Vaiśvadeva* hymn above, ii. 133

^b This,

I suppose, is meant for a paraphrase of *viśvān devān*. ° 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, u 129-131 The additional ones are Vasukarna, Svastyātreya, Nābhāka, Kāśyapa, Vāmadeva, Madhuchandas, Pārtha

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīśvan^f, Vasukarna^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथि^r bfk, अथिस्व^m d, अथिस्^h — अगस्त्य^h m¹ r, अगस्त्य^h b fkr² 1⁵ — बृहदु^h m¹, बृहदु^h b fkr — वसुकर्ण^h d m¹, च सुकर्ण^h fkr, वसुकर्ण^h b — शार्यातो^r, शर्यातो^h m¹, शार्यातो^h fkr, सार्यातो^h b — गोतमो लुशः^r (= r¹ 4¹ 6), मानवो न यः^h m¹ b fkr, मानवो यमः^r r¹ r² r⁶ r⁷ I have adopted the reading of r¹ r⁴ r⁶ 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 यः seems to me a corruption of लशः), (4) though मानवः is a patronymic of शार्यातः 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 r¹ r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (स्निग्ध in i 126, बद्र in i 127, दुवसु and अचि in u 129), the present I regard as another instance — The end of the *varga* is here marked by ११ in b fkr, 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. Svastyātreya^a, Paruchepa^b, Kaksīvat^c, the son of Gāthim (Viśvāmītra)^d, and the son of Urvaśi (Vasiṣtha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dirghatamas),

माथिनोर्वसो^b, नाथनोर्वसो^h fkr, माथिनोर्वसः^h d m¹, नाथिनोर्वसः^r, नाथिनोर्वसुः^r 1⁵ r⁷ माथिनोर्वसो must be the correct reading, because there is no seer named नाथि, but only माथिन (seer of iii 20 1, 5), and the two patronymics would naturally form a dvandva, just as माथिनमार्गवी 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 cava nirdiśto*,

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 *nādistho* (peculiar enough in this place) we may have a corruption of *nēdistho* ^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, कश्यपऋषिर् b¹r⁵r⁷, कश्यपऋषिर् f, कश्यप यऋषिर् k — पार्थी m¹r b f k, पार्थो hm²m³, पार्थो r¹r⁴r⁶ — दक्षसुतादिति: h d m¹, *सुतादिति: b, *सुतादिति f, *सुतादिति: r, दक्षसुतादिति: r¹r⁴r⁶.

^a Seer of x 128 ^b Seer of x 137 2, and (as an alternative to Manu) of viii 29 ^c Seer of x 44 ^d Rājendraśāla Mitra, reading *nāmayak*, has here one of his marvellous references to the RV, i 139 9, where the word *nābhayak* 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 Dākṣyaṇī, alternative seer of x 72, cp. Sarvānukramanī, Ārsānukramanī 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, Kusidin^g, and Trita^h;

चर्विर् b f d r, चर्विः m¹, चर्विः k k — देवाः सप्तर्षयश्च hm¹r देवा स ऋषयश्च r⁵r⁷ देवोः स ऋषः च b, देवो स ऋषश्च f k. — यमो पितापस b, यमो पितापसः f, यमो पितापसः k, तापसोऽपि चर्विः r, यमो पितापसः h d r³m¹r⁵r⁷ I have preferred the reading *चपितापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), 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, Gāthīn, 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 Nejaṃeṣa^d, and he who is Samvanana^e by name.

बन्धुप्रभृतयश्चि व hdm¹r, बन्धुप्रभृतयश्चि व b, बन्धुप्रभृतयश्चि व fk — संवन्नस्य m¹rbfk,
संवन्नस्य hr³

^a Seers of v. 24 and x 57-60. ^b That is, in v. 24, cp Ārsānukramanī v. 11, where their names are enumerated, and they are stated to be *ekarcūh*, i.e. each the seer of one stanza. These statements are repeated in the Sarvānukramanī. ^c The seer of x 184. ^d The seer of the klula after x 184. ^e The seer of x 191

60 All these have praised (him) in separate hymns with his universal (*visvarūh*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹rbfk, सर्वा r¹r⁴r⁶ — अथ च hm¹r, अथ चा fk, अथ वा br²r⁷ — सूक्तसु hm¹, सूक्तेन bfk — 60^b = 43^d — The end of the *varja* is here marked by १२ in hdm¹rbfk

^a That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14, cp above, in 33 and ii 134

13. Explanation of Dravinodas. Deities of RV. i. 16-18.

61 Now the Dravinoda, 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 dm¹rbfk, पार्थिवे hb — द्रविणोदो पिः br¹r⁴r⁶, °दापिः hdm¹rbfk (cp the various readings in 62 and 63) — दातुत्वादेवे hdm¹r, दातित्वादेवे bfk — वलवित्तयोः hdm¹r, वलवित्तयोः b, वलवित्तयोः fk

^a Cp Nirukta viii 2, where it is stated to be Kraustuki's opinion that Dravinodas 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 Dravinodas

62. This (terrestrial) Agni is Dravinoda^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

द्रविणोदो पिर् bdm³b, °दापिर् m¹m²rbfk — The five lines, 62^ed-64, are to be found in bfk r²r⁵r⁷ (= B) and m¹ only, they are omitted in hdm²m⁴r (r¹r³r⁴r⁶) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins

बलेनायं मध्यत्वं m¹, बलेनायमध्यत्वं fk, बलेनायमध्यत्वं r²r⁵r⁷, बलेनायमध्यमेत्वं b — Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself

^a 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 *dravinódās* (the nom. of *dravinodas*), which is otherwise employed here (i. 106, iii 65, acc, ii 25). ^b Cp above, ii 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 (*rtvij*) are givers of them^b (oblations); hence they themselves are wealth-givers (*dravino-da*)^c.

द्रविणं m¹b¹fk, द्रविणं r²r⁵r⁷—हविषो r²r⁵r⁷, हविषो b, हर्वसो fk, हर्वसो m¹.—
तत स्वयम् m¹b, ततः स्वयम् r¹fk

^a Cp ii 25 and Nirukta viii 1. ^b Cp Nirukta viii 2 *rtviyo 'tra dravinodasa ucyante hariso dātārah* ^c The plural of *dravinoda* occurs in RV i 53 i Yāska uses the form *dravinodas* only

B 64. Or he (Agni) is (called) Drāvinodasa because he appears (connected) with them (*esām*) 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).

स्यषीणां पुत्र br (Nirukta viii 2), स्यषीपुत्र fk, स्यषीपुत्र m¹—हविषां b¹fk r²r⁵r⁷, इति
लेषां m¹—सहसो यद्गो m¹fk, सहसो यमो b, सहसोपही r—यतो यज्ञे r²r⁵r⁷, यते यज्ञे
m¹b¹fk—द्राविणोदसः fr⁵, द्रविणोदसः m¹b¹fk r²r⁷

^a Cp Nirukta viii 2 *yatho etad agnim drāvinodasam āhaṣṭs rtviyo 'tra dravinodasah te caṣṇam janayanti, 'rsinām putro adhrāja esa' ity api nigamo bhavati* Cp Roth, Erläuterungen, p 116, note ² The words *rsinām putrah* occur in VS i 4 ^b Agni is often addressed in the RV as 'sahas yaho,' i 26 10 &c Cp Nirukta viii 2 *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasah sūnum, sahaso yahum* The expression *sahas yaho* is used in explanation of *rsinām 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—आपयेद्वि दृश्यन्ते hr³m, अप्वदृश्येत् r—प्रवादा द्रविणो-
दसः hdm¹m²m³, प्रवादाद्वि* r (Nirukta viii 2 प्रवादा द्रविणोदसः) —This śloka (65) is found in A MSS. only, hdr³r (presumably r¹r⁴r⁶) The *varṇa* would therefore

have only three and a half ślokas in them. As the *varga* without 65 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 dravinodā itī śākapūnir āgneyesv eva hi śūktesu drāvinodasāh pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i 16) is addressed to Indra-Varuna (i. 17). The one next to it is 'The Soma-presser' (*somānam* i 18) Brahmanaspati is praised

नवकस्त्रेह h m¹ r, नवकस्या त्वा b, नवकस्या द्वा i⁶ r⁷, नवकस्य त्वो f, ऽस्य त्वा k — तस्योत्तर च h m¹, ऽरे तु i, ऽरे च i¹ r⁴ r⁶, ऽरेति b, ऽर ति f k. — The end of the *varga* is here marked by १३ in h m¹, not in h d m² m³. 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 tvā*)

14. Deities of RV. i. 18 Eight names of Prajāpati.

67 in the first five stanzas; m (the next) three (6-8) Sadasaspati, and in the last stanza (9) Narāśamsa; Soma-Indra are incidentally praised (*upātita*)

68 in the fourth; Soma and Indra, and Dakṣinā as well (*adhikā*), in the fifth

On occasion the relationships (*sambandhāh*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका h d m, दक्षिणा तथा r¹ i⁴, दक्षिणा सह b f k r — संबन्धा h d m, ऽधा: r — स्थानलोकयो: h m r, लोकस्थानयो: b i k

^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) India^a. on this principle (*iti*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them

प्राजापत्यं hmr, प्राजापत्यां b, प्राजापत्यां fk — तथेह स्वादिति hdm, तथेहः स्वादिति r, तथा पश्यानि bfk — 69^{ab} reads thus in r⁵r⁷ यानि तस्येह नामानि प्राजापत्यानि तानि तु — कथिते द्वे च षट् चाब्यान् hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह वषट्यानि r⁵r⁷. — एषां चाद्या hdm, एषा चाद्याः r, तेषां त्वाद्यः r⁵r⁷k, तेषां त्वाद्य f

^a 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 Sadāsaspati in 67

70. The remaining names I will next state (B) — Satpati^a, Ka, Kāma, and Sadāsaspati ;

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 *ra-ga* has only four and a half ślokas — सप्ततिः hdm¹b, सप्ततिः r, सति fk — कथ hmr¹rb, कथ fk.

^a 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. Ilaspati, 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,

इळस्यति^a m¹, इळस्यति^b, इळस्यति^c bk, इळस्यति^d fr, इळस्यति^e r² — ततस्तु hmr¹r, ततस्तु^b सुतस्तु^cr²r⁴, सुतस्तु^d fk — तृतीयान्ते तु hmr¹r, तृतीयान्ते च bk, तृतीयान्ते च f — प्रथमं btkr²r⁵r⁷, चतुर्थं hmr¹r — The end of the *varga* is here marked by 98 in fbdm², not in m¹k

^a That is, Ka The BD mentions one stanza only (i 24 r) as addressed to Ka ^b That is, Brahmanaspati to whom (or Brhaspati) several hymns are addressed ^c The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhūy*, for no hymn as a whole is attributed to either Ka or Sadāsaspati ^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 *trītiya*, and immediately followed by *pañcamam* ^e That is, Sadāsaspati, 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 (*asṛute*)^a him

Now certain people (*etc*)^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 $\text{खिं}^m \text{r}^1 \text{r}^4 \text{r}^6$, $\text{खिं} \text{hd}$, $\text{तब} \text{bfkr}$ — न सूक्तं नाय^r, न सूक्तं नाय^{bfk}, सूक्तं नायि^ख $\text{r}^1 \text{r}^4 \text{r}^6$, सूक्तं नानाय^{hdi} $\text{m}^1 \text{m}^2 \text{m}^3$ — ऋगु^{bfkr}, ऋचो^{hdi} $\text{r}^3 \text{r}^4 \text{r}^6 \text{m}^1 \text{m}^2 \text{m}^3$ — ऋचते^{bfkr}, ऋते^{hr} $\text{r}^3 \text{r}^4 \text{r}^6$, ऋते^m $\text{m}^1 \text{m}^2 \text{m}^3$ This points to न सूक्तं नायुगुचते as the original reading of B, and सूक्तं न नायुचोऽमुते as that of A (but in the latter case खिं, not खिं, must have been read) — देवताना^m br , देवाना च^{hd}, देवानां तु^k, देवाना^f (no तु).

73 तदाङ्ग^{bfm} r , तदाह^{hd} — एष^{hdr} $\text{r}^3 \text{bfkr}^2 \text{r}^5$, एव^m r

^a Used in the sense of *bhagate*. 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 = *eke* ^c Because he is the source of all, (p 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

तेरेव चास्य^{hm} r , तेरेवास्य प्र^{bfkr} $\text{r}^2 \text{r}^5 \text{r}^7$ — कल्प्यन्ते^m $\text{r}^1 \text{bfkr}^2 \text{r}^5 \text{r}^7$, कल्पन्ते^{hd} —
आनेरयम^{hm} $\text{r}^3 \text{r}^1 \text{r}^4 \text{r}^6$, आनैः परम^{bfkr}

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 bk , केनेह^t, केनेह^{hd}, केनेह^r $\text{r}^1 \text{r}^7$ — साहचर्यात्तु^{hm} r , चर्यात्ता^{bfkr} r^5 .

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 (*i āpā*).

मध्यमं चैव^m, माध्यमं चैव^{hdr}, मध्यमं खेव^t, मध्यमं खेव^r $\text{r}^2 \text{r}^5 \text{r}^7$, मध्य खेव^{fk} —
पार्थिवखेव^{hm} r , पार्थिवेखेव^{br} r^7 , पार्थिवे खेव^f, पार्थिवे खेव^k — The end of the *varga* is here marked by १५ in $\text{hdm}^2 \text{m}^3 \text{bfk}$

^a In commenting on the first stanza of i 19, he remarks (Nirukta x. 36) *ham anyam madhyamād evam avakṣyat* ? ^b The last pāda recurs three times (v 87^b, vi 94^b, viii 62^d), where I have printed *tathā rūpam* 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.

इयसे पीतये चेति hm¹fk, भूयसे वीतये चेति r, इयसे तीतये चेतद् r¹r⁴r⁶.—वैश्वते न तदस्मि हि hm¹r, वैश्वते नेत्यतस्त्वह r²r⁶, वयुते नेत्यतस्त्वह fk — अथ स्याद् hm¹r, अतस्मिद् r⁵r⁷, अतस्मिद् fk —पृथक् पृथक् hm¹r, सुतो सुतो 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 i. 19. r^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 verse² As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

चायेत fr²r⁶r⁷, चायेत k, जायेत hm¹r —कर्म कर्मणा hm¹rfk, सूर्यकर्मणा 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 i. 24. 3 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share', see AB v. 17. 7 *abhi tvā deva savitar itī sācitram* ^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 mitrah* i. 90. 9), 'May Varuna be our protector' (*Varunaḥ prāvītā bhuvāt* i. 23. 6)^b,

दोग्री धेनुर्वोढानङ्गान् आयुः hm¹r, दिग्धनवान् लादानामुप fk —समिः पुरधिया hm¹f, समिपुर धियाः r, समि तथैव च r¹r⁴r⁶ —शन्नोमिचीया hm¹r¹r⁴r⁶, वनोमिचीया fk, वरुणमिचीया r

^a This line is quoted from VS xxii. 22, the last two words *puramdhir yosā* being changed, owing to the exigency of metre, to *puramdhiyā*. It has already been alluded to in iii. 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' (*aiibhr 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.

परीक्षास्तत्र देवताः m¹, परीक्ष्यस्तत्र देवताः hdr³, परीक्ष्यं तत्र देवताः r, परीक्षस्तत्र संक्षयः r⁵i⁷, परीक्षसूचसंभवः fk—द्विदेववज्रदेवतम् hm¹tk, द्विदेववज्रदेवतम् i

^a Already referred to above (in 51) in this connexion ^b That is, Devatā-dīandas imply the praise of two or more gods ^c *Dvīdewa-bahudavatam* seems to be an abbreviated compound, for *dvīdavatā-bahudavatam*

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, संस्तुत 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 (*abahuvat*)^b

In benedictions (*āśīrvaḍeṣu*), in (enumerations of) technical names (*saṃjñāṣu*), in leading ritual forms (*karma-saṃsthāṣu*), many deities are in the plural (*bahuvat*) where two-membered (deities *dvīpade*) are associated in praise^c

विभक्तं hrfk (cp v r in iii 41, Nirukta vii 8 has विभक्तिः).—बहुष्वबहुवक्ष hm¹r, बहुत्वबहुवक्ष r⁵r⁷, बहुत्वबहुत्वत्व fk.—यत् fk r⁷r⁷, तत् hm¹r—संज्ञासु hdm¹, °ज्ञासु r, °ज्ञासु f, °ज्ञासु k—°ज्ञासु hm¹fr, °ज्ञासु k.—ह hm¹fk, हि r⁵r⁵r⁷—बहुवक्ष hdr,

बहुवन्तम् m¹, बहुवाच fk, बहुवाच्यम् r²r⁵r⁷.—द्विपदे यच्च संसृते hr³m¹r⁴i⁶, द्विवह्नी यच्च संसृती r, द्विवेदे यच्च संसृती 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.

* See the definition of *vibhakta-stuts* above, iii. 41 ^b I take *bahusū* to be parallel to *dudaivāte*, and *abakuvāt* to *ekavāt* ^c 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 *vibhakta-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) Rbhu, Vibhvan, and Vāja^b; and they became pupils of Tvastr.

The reading of 83^{ab} in the text is that of hm¹r, आसन्सुधन्वनः पुत्रास्त्रय आङ्गिरसस्य ये r²r⁴r⁷, आस सीधन्वनः पुत्रास्त्रय आङ्गिरसस्य ये fk, अयत्सुयधनपुत्रास्त्रयसीमिरसस्य ये b—वाजस्य hm¹r, वायुस्य bfr²—त्वष्टस्य तेऽभवन् hr³m¹bfr²r⁴r⁷, ते त्वष्टरेव च r

* The following story about the Rbhus making the cup of Tvastr into four is related as an introduction to the Rbhu hymn i. 20 ^b Cp. Nukta xi. 16 (on RV. i. 110. 4) *rbhur vibhrā vāja itī sudhanvana āṅgirasasya trayah putrā bahhūvuk*

84. Tvastr instructed them in every art of which he was a master (*tvāstra*). The All-gods, who were thoroughly versed in the arts (*pariṣṭhita-karman*), challenged them^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, त ततश्चक्रुः b, ततस्तच्चक्रुस्तस्य चक्रुः f, ततस्तच्चक्रुस्तस्य तद्वद् i⁶r⁷—तु hdm¹, च bfr²—85^{ab} comes after 89^{ab} in r—धिनुं सर्वर्द्धयां m¹r (सर्वर् and सर्व^o १), धिनु सर्वर्द्धयां fk, धिनु सर्वर्द्धयां b—अमृतं r, अमर्ते (शर्व) bfk, (ः) अमृतेः m¹—85^{cd}—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.

बृहस्पतेरचाक्षिभ्यां m¹, बृहस्पतयेऽक्षिभ्यां br, बृहस्पति स्विभ्यां f, बृहस्पतिभ्यां k —
चिबधुरम् r, चिबधुवम् fk, बृवधुरम् b, सबधुरम् m¹. — इन्द्राय च हरी br, च इन्द्राय
हरी m¹, इन्द्राय हरि fk — देवमहितेना b fkr, देहिहितेना m¹.

^a That is, the four cups which they made out of Tvastr'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, एक च सममित्युक्ते kr, एव च सम¹ f, एव शमीभिरित्युक्ते m¹ —
ज्येष्ठ आहीत्यथो दिवि m¹, ज्येष्ठ आहीत्यथो दिवि b, ज्येष्ठ आहीत्यथो दिवि f, ज्येष्ठो द्वावि-
त्यथाह च r — उक्ता m¹ fr, उक्ता k, उक्त्या b — तेन m¹, तच्च r, त b, न -- fk — The
end of the *varga* is here marked by १७ in m¹ f, by १६ in b (because the sixteenth *varga*
is omitted)

^a Where the eldest Bṛhū 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 Tvastr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Rbhus)^a.

चैव b f k, चैव r — देवदेवः m¹ b, देवदेवः k f i — मन्य चामु¹ m¹, मन्य चामु¹ f k,
मन्यचामु¹ b, मन्य चामु¹ 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 (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*sarāṇa*) a share is prescribed for them (*tesām*)^b with those (All-gods)^c

आवाक्ययोर् b f k, आवाक्ययो r, आवाक्ययोर् m¹ — बहवस्तुवः f, बहवस्तवः r, बह-
वस्तुतः b, बहवस्तुताः m¹ (cp Nirukta xi 16 बहवन्निगमाः)

^a That is, these three deities are mentioned either as *rbhavah* or *vājāh*, but not in the plural form of *Vibhvan*, cp Nirukta xi 16 *tesāṇa prathamottamābhyām bahuvan nijamā bhavanti, na madhyamena* Roth, in his Erläuterungen, p 148, seems to have mistaken the force of *bahuvat* 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 (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Rbhu 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 *vibhu* or *vibhū* only, not *vibhvan*, is used.^b Cp RV 1 20 8 *abhayanta bhāgam devesu yajñyam*, also AB III 30 regarding their share in the evening libation, see Sūyana on RV 1 20 8, 'Vedic Mythology,' p 132, l. 16.^c The word *tash* would refer to *sarvān devān* (= *viśvān devān*) in B (88^c), but to *viśvesām* (85^a) in A, as 85^{ed}-89^{ab} are omitted in the latter.

90. And Indra drank Soma with them^a (the Rbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam* 1. 20), which follows^a and consists of eight stanzas, is their praise

सवने सह m¹ fkr, सवने: सह hd — इदं सूक्त hm¹ bfk, इदं सूक्त r. — त्वयम् hr³ m¹ r¹ r⁴ r⁶, अयम् b fkr — अष्टक hr³ m¹ b r⁶ r⁷, अष्टक f, अष्टक k, आमेव r

^a That is, which follows the one last mentioned (1 19) in 75 (*sūktena navakena 'prati tyam'*)

91. (In) 'Here' (*iha* 1 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*manya-pānīm* 1 22 5-8) are addressed to Savitr.

०दिरश्विनी hm¹ r, ०दितोऽश्विनी fk br⁶ r⁷ — सावित्र्यश्नतस्रश्चायथोत्तरा: hm¹ r³, सावित्र्यश्नतस्रोऽप्यत उत्तरा: r⁶ r⁷, सावित्री तिस्रश्चाप्यत उत्तरा: br, [सा]वित्रीस्त्रिश्चाप्यत उत्तरा: fk. The *Sarvānukramanī* has both सावित्र्य: and चतस्र:, cp Śadgurusāya

^a That is, 1 22, the third hymn mentioned after the digression (III 78-89), the first being 1 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

एकामेदं तु देवीना hdm¹, एकामेदं तु देवाना r, एकामेदं च देवीनां r⁶ r⁷, एकामी द्वे च देवीना b, एकस्मै देवदेवाना fk. There is this marginal note in h *mantra-linga-varuḍḍham 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 अमेदं देवीनामेका. The *Sarvānukramanī* has आदिस्त्री द्वे देवीनामेका — द्वादस्त्री b, द्वादशा fk, द्वादस्त्री hdm¹ r — अमायी

$r^2r^5r^7$, च आग्नेयी hdr, चाग्नेयी m^1 , चापायी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda) — च पुथक् hm^1r , ताः पुथक् $br^2r^5r^7$ — The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$

^a We have to choose here between an actual mistake in the text (which ought to state that 9, 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 n. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23. Pūsan Āghrni.

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' (*atah*. 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)^a is addressed to Viṣṇu.

दे च स्यात् hdr, मही दे b, मही f — सोनेत्युक् b, सोनेतुक् m^1 , सोनेत्रि f, सोनेत् b, सोनादिस r — पार्थिवी स्मृता hfr⁵, पृथिवी स्मृताः b, त्वेव पार्थिवी r — देवाना वात ह्रिषा hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu

94. To Vāyu (belongs) 'Mighty' (*tīrrāh* i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3), after that there is a triplet to Mitra-Varuna (4-6), also (one) for Indra accompanied by the Maruts (7-9);

द्वाभ्यां $hr^1r^3r^4$, ताभ्यां bfr^2r^5 — परम् hdr, परः bfk — तुचो $r^3r^5r^7$, त्रिचो hbfk, ऋचे r.

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūsan Āghrni (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghrni*. a skin full of curds^a.

तुचो $r^3r^4r^6m^1r^5$, त्रिचो hbfk — आघृणये तुचः r, आघृणयेति च bfk r^2 , आघृणिर्-त्युचः hm^1r^3 — असक्तो b, असक्तो m^1fr , अशक्तो k — दध् f, दध्नः r, दधन्ना b — पूर्णो इती रथे fk, पूर्णो इती रथे b, पूर्णो इती रथे r, पूर्णो इतः रथे r^5r^7 — The four laes 95^c_d to 97^{ab} are wanting in A.

^a *Āghrni* is explained by Yāska, Nirukta v. 9, simply as *āyata-hrni*, the meaning of *hrni* not being stated

triplet 'Hither, O Āsṛins' (*āśvinā*^a: i. 30. 17-19), addressed to the Āsṛins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येक्षं MSS and r.—चाश्विना नृचात् m¹, चाश्विना नृचात् r, आश्विना नृचात् b f k b, आश्विनं नृषम् r¹ —आश्विना दुत्तरः hr, आश्विना दुत्तरः m¹, आश्विनैत्युत्तरं b f r⁵ i⁷, आश्विने सुत्तरं fk —कस्त उपस्यस् hd, कस्त औषस्यः r⁵ i⁷, कस्त औषसस् b, कस्त औषसस् fk, त्वन्य उपस्यस् r. The *Sarvānukramanī* has the form उपस्य here. परी नृचावाश्विनोषस्यौ —The end of the *varga* is here marked by २० in m¹ b f k

^a Confusion has been caused in the readings of the MSS. owing to the *prātika* of the triplet being *āśvināu* and the triplet being described as 'addressed to the Āsṛins,' *āśvina*. The exact *prātika āśvināu* is here represented by *āśvinā*, which I have preferred to read before *trcāt*, as it is better that *uttarah* should be immediately preceded by its ablative

21. Denties 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 h d r, सर्वं b f k

^a Indra being the duty 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 thence' (*trās cid* i. 34) is addressed to the Āsṛins; 'Of Indra (*indrasya* i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-rāda*).

यत्वं hr¹ f k r² r¹ r⁷, यत्तम् b, युक्तम् r —एन्द्रे च b r, ऐ एतद्रे द्वे b, एन्द्रे द्वे f —अस्ते र्धवादं h b, अस्ते र्धवादं m¹, अस्ते र्धवादं fk —द्रस्तेति तु hr, द्रस्तेति b, द्रस्तेति fk

^a 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-rāda*, meaning 'expression of a want,' has already occurred above (53) *yasjām (devatāyām) vadaty artha-rādūn*.

105. (In) 'I invoke' (*havyāmi* i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuna, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽप्ये r, पादो मयो b, पादो मेयो m¹, पाद मये b, पादे स्थाप fk —तृतीयो राचिसंसावः hdr, तृतीये राचिसंसावः m¹, राचि सुता तृतीयेन b, राचिः सुता तृतीयेन r², राची सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्त bfk

106. These five hymns (31-35)^a the sage, the son of Āngiras b, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पक्षितानि hdm¹, पक्षेनाति bfk r —दृष्ट्वा hm¹ r³ bfk i² i⁵ i⁷, दृष्ट्वा r —प्राप्य hr, प्राप्तः bfk r².

^a Cp Ārsūnukramanī i 11

^b Loc cit angirasah sutah

107. 'Forth' (pra i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (krīṇam i. 37) are to the Maruts^a. 'Stand up' (ut tiṣṭha. i. 40) is addressed to Brahmanaspati. 'Whom they protect' (yam rakṣanti i. 41) is (composed of) three triplets

मरुतं h b, मरुत f, मरु k —क्रीळ hdm¹, क्रीलं i, क्रीलां fk, क्रील r¹, क्रीला b —उत्तिष्ठ B, सूक्तमुद् hm¹ I have preferred the former reading because the Sarvānukramanī has उत्तिष्ठ . . ब्राह्मणस्यत्यम् —The end of the *varga* is here marked by २१ in hm¹ fk, by २२ in b

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramanī has *krīṇam*, *mārutam* h, that is, 'krīṇam (i. 37), as well as the two following, is addressed to the Maruts' (he by the *paribhāṣā* meaning 'three')

22. Distles of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuna, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūsan' (*sam pūṣan* : i. 42) is addressed to Pūsan (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पीण्यं सं पूषन्वद्भौद्र्यस् hm¹, पीण्यं स पूषन्वद्भौद्र्यस् r, पीण्यं स रौद्र्यं षड्भौद्र्यदिति f, पीण्यं सं रौद्र्यं षड्भौद्र्यदिति b

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuna, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वक्ष्णेनाच hm¹r, वक्ष्णेनास् B—संखवः hfk, संखुवः b, संखवः r—उत्तमवर्षिणा r, उत्तमवर्षिणा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b—The five lines 109^{ed}—111 are wanting in A, m¹ has them as well as B.

^a In iii 39 *ādeśād darvataṁ jñeyam . . na śakyam līngato . . jñātum* ^b That is, by Śaunaka, 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 (*līnga*): yet in some places (*kracit*) it (the deity) is stated^a. (thus) in 'Thou, O Agni' (*tvaṁ agne* i 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संखुताः fkb, इति च खुताः r

^a 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 (*līngat*) ^b These names all occur in i 45. 1, but the Sarvānukramanī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i 43 7-9). 'O Agni' (*agne* i 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 (*līnga-bhāḥ*) 'Here is Soma, O bounteous ones' (*ayam somaḥ sudāruvāḥ* . i 45. 10^{ed})^d

तिस्रः सौम्यो bm¹, तिस्रः सौम्यौ fk, तृचः सौम्यो r The Sarvānukramanī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः—य चापेये b, य चपेये r, य ये m¹fk—प्रगाथेनाश्विनी सुती r, प्रगाथेने श्विनी b, प्रागाथिथि मे श्विनी सुती fk, प्रागाथातिमे धे श्विनी सुती m¹.—लिङ्गभावा m¹fkx, लिङ्गभावो b.

^a That is, a couplet consisting of a *brhatī* and a *satoḥbrhatī* ^b That is, in i 44. 1, 2, cp Sarvānukramanī *ādya darco 'śvy-usasām ca* ^c That is, she is mentioned by name (as well as the Aśvins and Agni) ^d As his *pratika* seems to be necessary, and iii^{ab} looks as if it had been known to the author of the Sarvānukramanī (see critical note on *tisrah* 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 —यास्तौ 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 Sāyana, Introduction to 1 45 *ayam soma ity ardharco devadevatyaḥ*; Sarvānukīramanī *ardharco 'ntyo dāvaḥ*. ^b In Nirukta v 24, where *ādityaḥ* occurs in the explanation of RV 1 46. 4

23. RV. i. 48–60. Story of Savya. The Śātarcins.

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) Varuna^a connected with Heaven (*dyubhakti*) is praised, the last triplet (50. 11–13) is destructive of disease (*rogaghna*)^b

सहोषसे hdm¹, सहोषसे bfr —संयुतः bfk, संयुतम् hm¹r

^a There is no statement in the Sarvānukīramanī about the deity of this stanza, cp Sāyana on 1 50 6 ^b Cp Sarvānukīramanī *antyaḥ itco rogaghna upanīsat*

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan* 1. 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 Śātarcins is Savya^d who is a form of Indra (*aindra*)

रोगापनुतिर् b, रोगापनुतिर् r⁵, रोगापनुडि r⁵, रोगपनुत्तिम् m¹, रोगोपनुतिर् f, रोगोपनुत्तिम् h, रोगोपनुयं r —द्विषद्वेष r, द्विषद्वेष hm¹ bfk, (अर्धर्वं तु) द्विषद्वेषद् r⁵ — ऐन्द्रः सव्यः hdr, ऐन्द्रः सव्य m¹, ऐन्द्राष्ट्र r⁵, ऐन्द्र सत्य b, अ इ सत्य f, व्ययी सत्य k.

^a Cp Sāyana's introduction to the triplet 1 50 11 13, where he quotes the following śloka from Śaunaka

उवाचवेति मन्त्रोऽय सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च भुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to Ṛgvidhāna 1 19 4 *uttamas tasya cārdharco devasādhivesa itḥ smṛtaḥ*, several MSS of the Sarvānukīramanī add *antyo 'rdharcoḥ śātarghnaś ca*

^c The BD takes no notice of the khila which comes after RV 1 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 ait ityordhvamāhava (ādityena sahiyāṣā &c)* ^d Savya being the acer of the group of seven hymns 1 51–57 (see Sarvānukīramanī 1 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 Aṅgiras 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, इक्षितो fk, इक्षतो r — वक्ष्येव hm¹, वक्ष्येव r, वक्ष्येव fk, वक्ष्यो b — भूत्वर्षे A, भूत्वर्षे m¹, भूत्वर्षि r, भूत्वर्षे fk

^a Cp Sarvānukramanī *aṅgirā indratulyam putram icchann abhyadhyaṣat savya stindra evāsyā 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.

बुद्रसूक्तमहासूक्ता hr bfk, Sarvānukramanī, बुद्रसूक्ता महासूक्ता m¹, Ārsānukramanī, Sarvānukramanī, v r — अन्त्ये hr, Sarvānukramanī, अन्त्ये b, अन्त्ये fk — मध्यमाः hm¹rbfk, Ārsānukramanī, माध्यमाः Sarvānukramanī, ĀGS iii 4 2 (शतर्चिनी माध्यमाः . . . बुद्रसूक्ता महासूक्ताः)

^a Cp Sarvānukramanī, Introduction ii 2 (शतर्चिन आये मण्डलेऽन्त्ये बुद्रसूक्तमहासूक्ता मध्यमेषु माध्यमाः), Ārsānukramanī i. 2, ii 1, v 1 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' (*vahum* i 60), is addressed to Agni.

नू चिद्यत्तु hdm¹r, न चिद्य तु b, न चिद्य तु f, न चिद्य न k — वह्निमापियमुत्तरम् m¹b fkr²r⁵r⁷, आपियं तु ततः परम् r — 117^{cd} 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' (*asmar* i 61), addressed to Indra; 'For the manly host' (*vr̥sne śardhūya* 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 dhr vānu*)

ऐन्द्राश्वस्यो ततस्त्वोणि m¹r, ऐन्द्राश्वस्यो चीणि b, ऐन्द्राश्वस्यो इचणि fk. — शश्वदि वामिति hm¹r, शश्वदिगानि तु f, शश्वदिगानि तु bk, यद् द्वेपदानि तु r⁵r⁷

119. are ten addressed to the *Aśvins*^a; (the hymn) 'These' (*imāni*: viii. 59)^b is (in) praise of Indra-Varuna. But whatever (other deities) belong to the *Sauparna* hymns^c are praised incidentally (*npātastutṛṣu*).

दशाश्विनामीमानीति rfk, दशाश्विनामीमानीती^o hd, दशाश्विनामानीती^o m¹, दशाश्विनामीमानि b.—एन्द्रावक्ष्योः सुतिः r, °न्द्रावक्ष्योः सुतिः hd, °न्द्रोबुखल्यो स्थितिः m¹, तदिन्द्रावक्ष्यं विदुः fkb (cp. *Sarvānukramani* on viii 59 ऐन्द्रावक्ष्यम्). Instead of this line r⁶r⁷ read:

उपास्यं सप्तमे धर्चं न मैत्रावक्ष्यं विदुः ।

—सौपर्णेयासु h b f k, सुपर्णेयासु m¹ —याः काश्विन् hr³bfr⁶r⁷, यासाश्वि k, काश्विचः — निपाता^o hr, निपाता b, निपाता k, निपाताः fr⁶r⁷.

^a Here we have a collection of eleven *Kṛila* hymns, ten addressed to the *Aśvins*, and one to Indra-Varuna. 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 *Sarvānukramani*, is *Sauparna* and the deity Indra-Varuna. This collection is spoken of in the *Rgvidhāna* i 20 3 as 'the eleven purifying *Sauparna* hymns' (*sauparnāṇaṃ pavitrāṇaṃ sūktāṇy ekādaśa*). Of the ten *Aśvin* hymns we know only the pratikas of two, viz *śaśvad dhī vām* (the first) and of one of the other, *pra dhāu yantu madhuno ghrtasya* (*ĀG* i 12 14 and *Śyama* on *AB* viii 10 4), cp Meyer, *Rgvidhāna*, p xxiv. In the Kashmir MS, the first has fourteen stanzas, the first line being *śaśvan nāsatyā yunyor mahitvam*. The second has seven stanzas, and begins with the line *pra dhāragantu madhuno ghrtasya*.
^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuna (referred to as *sauparna* in *AB* vi 25 7), is passed over below, vi 86 (see note on that passage). Cp on the *sauparna* *khilas*, Oldenberg, *Prolegomena*, p 508.
^c I supply *devatāḥ* here, and take the meaning to be whatever deities, except the *Aśvins* and Indra-Varuna, are mentioned in these eleven *Sauparna* hymns are only incidental (*npātini*, not *sūktabhāḥ* or *rgbhāḥ*). *Sauparneya* seems to be a derivative of *sauparna*.

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 rajasah*. 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 hā, इत्येति b, इत्येति fkr²r⁵r⁷, इत्येति , — निपातिताः bfr, निपातिनः hm¹. — प्र ये ततः hri, प्र येत्ततः k, यये ततः b, प्रयत्नतः m¹.

* This follows Nirukta xii 33, 34 (on i. 80. 16) *dadhyān . . atharvā . . manuḥ . . tesām nīpāto bhavaty andryām rci*.

122. being four (85-88). 'To us' (*ā naḥ*: 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 bhadrah*. 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 ऋ hbr, चत्वार्याप्ती fkr². — वैश्वदेवे hm¹, वैश्वदेवे r, वैश्वदेवे k, वैश्वदेवे fb, इति सूक्ते r¹r⁴r⁶r² — दे देवानां सुतिर्मते hā, दे देवानां सुतिर्मता r, दे (दे fkr) देवानां सुतिर्मतः bfr, देवानां सुतिवत्तरा r¹r⁴r⁶r², दे देवानां सुति विदुः m¹ — मद्र r, मद्र hm¹fk, मद्र b — यावच्छतं r, यावच्छतं hfr, यावच्छतं b. — 122^cd and 123^{ab} are omitted in r¹r⁴r⁶ — The end of the *arga* is here marked by २४ in hbrfk, but in m¹ after 123^b.

^a I supply *reau* here, and take *punah* to indicate a repetition of *dve* (*reau*). ^b There is no reference to these four stanzas in the *Sarvānukramāṇi*.

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 — मध्वपीष्यति r, मधपीष्यति fk, मधपीष्यति b, मधमिष्यति hdm¹ — After 123^{ab} r adds the following line (omitted in Am¹bfr)

शान्दर्या श न इत्येषा वैश्वदेवी ऋगिष्यति ।

— कथिता hm¹r, कथ्यते br²r¹r⁷, 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' (*agnīṣomau* i. 93) is (in) praise of Agni associated with Soma.

शीषस्म^b, शीषस्म^{hm}1r, एषस्म^{fkr}2, एधस्म^r1r⁴r⁶ — ससोमस्मा^o hdm¹,
च सोमस्स r, च सोमस्मा^o fk, च सोमस्मा^o 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, Dirghatamas^a (140-164) always (*śaśvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

गीतमाद् hdr, गीतमाद् m¹bfk, Anuvākānukramanī — In r¹r⁴r⁶, 125^{ab} reads as follows.

गीतमो नाम य ऋषिः कुत्त आङ्गिरसः परः ।

— श्रुयते द्वे एवमधीयते hm¹r³, इति ते द्वे एवमधीयते r¹r⁴r⁶, वेद्यमध्येतारस्वधीयते r⁵r⁷,
वेद्यध्येतारस्वधीयते b, सद्यध्येतारस्वधीयते f, सद्यध्येतारस्वधीयते k — The end of the *varga* is here marked by २५ in hm¹bfk

^a That is, while the order of the Śākalas is Gotama, Kutsa, Kakṣivat, Paruchepa, Dirghatamas, that laid down in the BD is Gotama, Kakṣivat, Paruchepa, Kutsa, Dirghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD, vol 1, p. 146) *kutsāḥ dirghatamā ity eva tu bāskalakah kramah*. See Kuhn, in Indische Studien, 1, p. 115, and Oldenberg, Prolegomena, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *rsisūkte* (collections by one seer, cp 1.14) 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 Angiras, 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' (*pūrvo devāḥ* 1. 94. 8) have the gods as their deities; then half of the last (stanza 1. 94. 16)

आतवेदस्स^{hm}1r, आतवेदस्स^bfkr⁵r⁷ — षोडशर्चम् hdm¹, षोडशर्च^r, षोडशीर्च^f,
षोडशर्चम्^b — 126^{cd} is found in hm¹r, but is omitted in b fkr⁵r⁷

^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 (*atpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prahlta*)^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, सुतामा r¹i⁴, सुतामो r⁶ — तु वा षष्ठां r⁵r⁷, षष्ठां च b (one syllable short), षष्ठा hm¹rf (two syllables short) — पादेषु तुभिः fk, पादेषु स्मृभि b, पादेः स्तुतिभिः hm¹r. — 127^{ab} in hm¹r (wanting in bfr⁶r⁷). In r⁵r⁷, the four pādas of the tristubh stanza 126^{ab} and 127^{cd} have been turned into four anuṣṭubh lines as follows

इमं कुत्स आङ्गिरसो ददर्श जातवेदसम् ।

पूर्वा देवास्ततो देवास्त्रिभिः पादेषु संस्तुताः ॥

षोडशर्चे तथा सूक्ते जगाद चतुरिण्यसौ ।

अन्वेष्टधर्चं तु वा षष्ठा निङ्गोक्तानां स्तुती गणः ॥

These MSS also insert 125^{cd} 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 *targa* six śloka instead of the normal five.

128 ^a In Bharadvāja, Gṛtsamada, Vasistha^b, Nodhas^c, Agastya^d, Vīmada^e, Nabhāka^f, Kutsa^g there are no similar (*samānudharmanah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदर्शा hm¹r¹r⁴r⁶, नोदर्के bfr — वज्रदेवतेषु hm¹, ऽदेवतेषु dbr, ऽदेवतेषु f. — द्विदेवेषु hbfk, द्विदेवेषु m¹ — समानधर्मिणः hm¹r¹bfr²r⁵r⁷, 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 Mandalas, 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 v. 21 and 24 all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . rivaṣase*.

^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhantām*.

anyake same The name, properly spelt Nābhāka (above, III. 56, Ārsānukramanī VII 10, Saivānukramanī), has the first syllable shortened owing to the metre. ⁶ 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 Auśasa, 'He in the ancient way' (*sa prānathā* 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.

श्रीषसायापये hd, श्रीषसापये bfk, श्रीषसापये m¹ — द्रविणोदशेऽपये hm¹, द्रविणोदशे वर b, द्रविणोदशे वर fk — वैश्वानरस्विति rfk, वैश्वानरस्विति ये hdr³, omitted in b — r has उत्तम after वैश्वानरीयम् — 129^{cd} is omitted in r¹r⁴r⁶

^a Cp Sāyana, 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 Kāśyapa as their seer^a the first hymn of these is 'For Jātavedas' (*jātavedase* I. 99) Śākapiṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदस्य m¹br, जातवेदस्य fk — सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m¹, सूक्तं सहस्रमेक k, सूक्तस्य सहस्रामक b — कश्यपार्ष m¹r (Saivānukramanī), कश्यपार्षि b, कश्यपा ऋषि fk — 130 is omitted in A After 130 Mitra adds from one (r⁵) or two (r⁵r⁷) of his MSS three lines not found in A or bfk^d

दृचाया सहस्रचीन सूक्त नानाविधं भवेत् ।

नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।

नानादैवतमेकार्षं कन्दोभिस्त्रिभुवन्मृतम् ॥

^a The text of the Saivānukramanī 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 Sadguruśiṣya on Saivānukramanī I. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kāśyapa 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, Saivānukramanī, p 159 When Sadguruśiṣya states that 'Sannaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramane*) the allusion must be to the above passage of the BD, as the Ārsānukramanī makes no mention of them ^c Pādas acd, though ending like tristubhs, have twelve syllables

131. 'The mighty one who' (*sa yo vr̥ṣā* · 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 २६ in *hm*¹*bfk*.

^a The *Sarvānukramanī* states RV i 101 1 to be *garbhāsāviny upanīsat*, and in *R̥gvidhāna* i 23 3 it is described as *garbhāpramocanī*

27. RV. i. 105. Story of Trita.

132. The cruel sons of the she-wolf (*sūlāvṛki*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी^० r, शाला^० *hm*¹*r*³*r*⁵, शला^० b, शिळा^० f (cp RV सालावृक) — गाः सर्वास् *hm*¹*r*, ताः सर्वास् *Br*³ — एवापञ्चिरे^० r, एवोप^० *hd*, एवो^० *m*¹, एवाथ *b*¹*fk*, एवाथ^० *r*⁶*r*⁷.

^a Cp RV i 105 18 *aruno mā sakrd vr̥kah pathā yantam dailar̥sa* *h* ^b Cp. RV i 105 17 *tr̥stah kūpe 'vahatah* ^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 तच्च सुषुवे सोमं *hm*¹*r*, तच्च सोम सुषावासी *b*¹*kr*⁶*r*⁷. — चावाहयत् *d*, चावाहयन्^० r, चावहयत्^० b, चावहत^० *m*¹*fk*, चावहयन्^० h.

^a The words *tac chur̥āva br̥haspatih* occur in RV i 105 17

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*survadṛkta*) of this Varuna and of Aryaman ?

आगच्छतोऽथ तान्^० r, आगच्छतो न तां^० b, आगतो न तां^० *fk*, आगतानथ तान्^० *m*¹. — तत्त्वतः *m*¹, तत्त्वन्^० b, तत्त्वन्^० r, तत्त्वं^० *fk* — सर्वदृक्त्वं *m*¹, सर्वदृक्त्वं *fb*, सर्वदृक्त्वं *k*, सर्वं दृक्त्वं^० r — क्व^० *m*¹*fk*, क्व^० b, च^० r. — वक्ष्यस्यार्यम्णा^० r, वक्ष्यस्यार्यमूत्रे^० b, वक्ष्यस्यार्यम्णा^० *f*, कूप-स्यार्यम्णा^० *m*¹. — 134, 135 wanting in A

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).'

कूपेष्टकाभिर् r, कूपे कृणामि m¹fk, कूपे कृतताभिर् b — ब्रह्मिषताम्यङ्गाव्येवामवक्ष्यम r, ब्रह्मिषताम्यङ्गाव्येवामवक्ष्यम b, ब्रह्मिषताम्यङ्गाव्येवामवक्ष्यम fk, ब्रह्मिषताम्यङ्गाव्येवामवक्ष्यम m¹ — सर्वागहं m¹r, सर्वागह bf, सर्वजह k. — ओं न पश्यति bfr, ओं 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 m¹b¹, देवा गणास् bfk — जग्मुस्त्रितस्य hdm¹, जग्मुस्ते तस्य r, आजग्मुस्त्रितस्य bfr²r⁵r⁷ — 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. Dentities 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).

बृहस्पतिस्त्रितस्त्रितं hm¹, बृहस्पतिस्त्रितस्त्रितं r¹r⁴r⁶, बृहस्पतिस्त्रितस्त्रितं f, बृहस्पतिस्त्रितं b — सूक्तस्य hm¹bfk, 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 *āṅgūsa*

138. (The verse) 'I praise' (*ile*: 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.

०पृथिव्योर् br¹r⁷, ०पृथिव्योर् fk, ०पृथिव्याव् hdm¹r — लेति आपिथः r, लेत्यापिथ b, लेवेत्यापिथः r⁵r⁷, लेत्यापिथः hdm¹, लेत्यापिथि fk — रात्र्युषसोः m¹r, सो fk, स b, रात्रिषपसे b

^a Cp. the quotation in Sadgurusisya (p 93) from the Devatānukīrtanī *īle dyāvā-prthivyor ādyaḥ pādah paro 'gnaya āśvnam tac ca śūktam*

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citra*: 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: i. 120. 12) is destructive of evil dreams.

परं सौर्यं ^{hm¹ r¹ r⁴ r⁶}, ततः सौर्यं ^{bfkr}—त्वन्वे नया ^{Am¹}, त्वन्वे अर्धर्ग^r, त्वन्वे अर्धर्ग^r .
fk, त्वन्वे अर्धर्ग^b The reading of A is supported by the Sarvānukāmanī *antya dūh-
svapnanāśinī*, cp also Rgvidhāna i. 25. 1, Sāyana on i. 120. 12, Pischel, *Vedische Studien*,
i, 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' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ* i. 125) the seer lauds the gift of Bhāvya^a.

प्रोषसे पृथुवत्तरे ^{hdm¹}, प्रोषसे पृथुवत्तरे ^r, प्रयुवः पृथुर्वे अर्धोषसे ^b, यवः पृथुर्वे
अर्धोषसी ^{fk}—दानं च ^{hm¹ r}, दानं तु ^{btkr⁶u}

^a 140^{cd}-150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kaksivat. The name Bhāvya which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad utthā*: 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.

काशीवतं कदित्येति ^{hdm¹}, काशीवतं कदित्याति ^{r¹ r³ r⁴ r⁶}, काशीवतं वादित्वे ^b,
काशीवतं वादित्वेति ^{fk}, काशीवतां विदित्वेति ^r—141^{cd} and 142^{ab} omitted in fk; 141
omitted in n—परोक्षं ^{hdm¹}, परोक्षे ^{br⁵}—The end of the *varga* is here marked by २८ in
hdm¹ b, but after 141^b in fk

^a It is mentioned as *parokṣavavadeva* in the Kausītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans), cp below, v. 44. 45.

29. Story of Kaksivat and Svanaya.

142. Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*kila*), Kaksivat fatigued on the way fell asleep within the forest.

खनिषयं ^{hdm¹}, खं निषयं ⁿ.—किल ^{hdm¹}, प्रति ^{br}—142-153 wanting in r¹ r⁴ r⁶
(142^b and 153 both end with the word किल)

^a That is, having completed his apprenticeship in Vedic study.

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, भावयव्यसुतो ^{fkr⁵n(ab)} The reading सुतो is supported by Sūyana (on RV i 125 1, where the story of Kaksivat is told), who calls Svanaya भावयव्यसु पुत्रः । —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.

अयिनं ^{hdfr}, अयिन ^k, आचिन ^b, आहिनं ⁿ — शोचाविरोधतः ^{hdbfkr}, शोचाविरोधतः ^u

145. Then after wakening 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 Angiras ,

ततः ^{hdm¹}, तदा ^{b fkr}, तथा ⁿ — 145^{c,d} and 146^{ab} are omitted in ^r

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 fkr⁵n}, कन्या ^{hdm¹r} — दशभारविभूषिताः ^b, दश भारविभूषिताः ⁿ, दश भारविभूषिता ^{fkr}, दश भारसमन्विताः ^{r⁵}, दिव्याभरणभूषिताम् ^{hdm¹r} — The reading कन्या ^d is preferable, as apparently based on the words वधुमन्तो 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) तावत्स रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksivat, 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 Kaksivat 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.

रथांश्चावान् ^b, रथांश्चावान् ^d, रथांश्चावी ^b, रथांश्चास्व ^{r⁵n}, रथांश्चास्व ^{fkr}, रथा-
नश्चान् ^r, रथान्दिव्यान् ^{m¹} (The word श्चावान्, occurring in RV i. 126 3, would easily

be corrupted cp b.)—**वीज्ज्वान् वे** hdm¹r, **दीनक्षेय** b, **दीपिनो धेः** r⁵n, **दीपनो धेः** fk. (The word *vidvāṅga* does not occur in RV. i. 126 3, but is an epithet of *aśva* in RV. i. 118 9.)—**धनकुयं** hdm¹fk, **धनकूयं** r, **धनं कुयं** bn, **धनं कूयं** r⁵ (I have preferred **धनकुयं** as a dvandva owing to the following **अजाविकम्**, and because this reading occurs in B as well as A)

* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i. 126 3 Cp critical note on *kanyā dāśa* 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' (*śutam*. i. 126 2) and so forth^a.

वृषभाणां च hm¹r, **श्वभाणां** bfk, **शतमन्त्राणां** r⁵n — **एतदुत्तरसूक्तेन** hdm¹r, **एतत्तदुत्तरे सूक्ते** r⁵n, **एतत्तदुरे सूक्ते** b, **एवं तदुत्तरे सूक्ते** fk — **शतमित्यादिनोदितम्** hm¹r, **शतमित्यादि बोध्यते** r⁵, **बोध्यते** b, **सूच्यते** fk, **बोध्यते** 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

गवां सहस्रं षष्टिश्च^b सर्वाः खल्वरिधायसः। ^b hdm¹, **षष्टिश्च** 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 ślokas to the *varga* instead of five. The line 148^{cd} is more appropriate here, as it interrupts the sense after 150.

* Having thus referred to RV i. 126. 2, 3 the author, in the following śloka, 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, **गवांश्चैव** b m¹fk. — **षष्ठ्युपाधिकम्** br⁵, **षष्ठ्युपाधिकम्** m¹, **षष्ठ्युपाधिकम्** hfr, **षष्ठ्युपाधिकम्** n — 149, 150 omitted in d.

* The text of the hymn (i. 126 2, 3) has *niskāṇ chatam aśtān*. *vadhūmanto dāśa rathāśah* . . . *saṁśah sahasram gavyam*.

150 Kaksīvat, who obtained^a (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātah*: i. 125) to his father.

प्रातः hm¹1 bfk, ततः r⁵n.—The end of the *varga* is here marked by ३० in bfk m¹, not in hd.

* The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāśamsi stanzas. Opinions regarding 1. 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 Sarvānukramanī), 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 Sāyana, for in his comment on 1. 125 1 he remarks that Kaksīvat went and told his father Dīrghatamas of all he had received, and, on 1. 125 2, he goes on to say that in this stanza Kaksīvat's father, being pleased with the wealth Kaksīvat had brought, blessed the king abundantly.

A 152 The revered Śaunaka says that the whole (hymn) is Kaksīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काशीवतं m¹, कशीवत hdr

A 153 The answer is, that when 'At morn' (*prātaḥ* : 1. 125 1) had been uttered (by Kaksīvat), 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* : 1. 125. 2)

प्रातरित्युक्ते m¹, प्रातरित्यूक्ते 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' (*nārāśamsi*)^a, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)^b

यानिः hm¹r, यानि bfk —राज्ञां hm¹r, राज्ञा bkr⁵.—प्रतीयाद् hdr, प्रतीयात् r¹r⁷, प्रतीयात् k, ता प्रतीया b —दाशतयिषु hdr, दाशतयिषु m¹, (सुतो) दृष्टा यामु वरिष्ठ r⁵r⁷, दृष्टदृष्टि b, दृष्टदृष्टि f k

* Otherwise called 'Praise of Gifts' (*dānastuti*) on the relation of the latter to Nārāyaṇī stanzas cp Bloomfield, Hymns of the Atharva-veda, SBE xlii, p 688 f.

^b After 154 m¹ adds the following three lines (=m 82)

विभक्तसुति तद्विद्याद् बह्व्यववच तत् ।

आशीर्वादिषु संज्ञासु कर्मसंज्ञासु देवताः । ७०

बह्ना ह बह्ववच द्विपदे यच संसृति ।

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 Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संप्रवादी हुवेन् hm¹r¹r⁴r⁶, द्वे ऋची संप्रवादः fk, द्वे रिचो संप्रवादः b, द्वौ ऋची संप्रवादः r—संप्रवादं r, संप्रवादं bfk, संप्रवादी hdm¹.—रोमशयेन्द्रराक्षोर् hm¹r, अस्मा मथैव ताभ्याम् bfk, अस्मै स्था अथैव ताभ्याम् r²r⁵r⁷

^a Cp Pischel, Vedische Studien, vol 1, p 1 ^b m. 155-1v 3^{ab} are quoted in the Nītimañjarī on RV i 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

दृवेऽस्मिन् m¹r³, दृवेऽस्मिन् b, दृवेस्वस्मिन् hd, दृवेऽस्मिन् r—156^{ab} is omitted in fk—सुता hm¹r, स तां fkr²r⁵, च ता n—रोमशां r, रोमसा b, रोमशा hdfm¹, येमशा k—राक्षे hrh, राक्षो fk—The last pāda is repeated in b only—The end of the *raiga* is here marked by ३९ in m¹bfk, by २९ in hd—After इति बृहदेवताया तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk

^a According to the Sarvānukramanī, i 126 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife, cp Sāyana on i 126, introduction, and on stanzas 6 and 7

^b Sāyana also, on i 126 7, states that Romaśā was the daughter of Bṛhaspati.

1. *Bomaśā 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 — °गामाशु hm¹r, °गामाथ bfn — °सहायः hm¹bfn, °सखायः r, °समेतः n — प्रीत्यार्चयन्तं hdr, प्रीत्यार्चयं तं m¹, प्रत्यर्चिवं तं b, प्रत्यर्चितं तं fkn, प्रत्यर्चितसद् n, प्रत्यर्चितोऽसी r⁵r⁷ — विधिनेव राजा hm¹r, विधिना च राजा br⁶r⁷ (°ज b), विधिना च राज्ञा fkn

2. And the daughter of the Angiras (Bṛhaspati) 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 bfn — ववन्दे hdk, च वन्दे r, वन्दे b

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me* 1 126 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.

बालं hdr, बालं bk — तं hbk, ता r — जगाद् उपोप मे r, जगादोपोप मे hdm¹, जगादोपोप मे f, जगादो योप मे b — °या सात्व्य hdm¹, सात्व्य r¹r⁴r⁶, °या शाव b, °या शाच fkn, °यर्चाथ r — प्रहृष्टः सो न्वव्रजत् hdm¹, प्रहृष्टोवाचव्रजत् r¹r⁴r⁶, प्रहरिषादन्वव्रजत् b, प्रहरिषादन्वव्रजत् f, प्रहृषादन्वव्रजत् 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, पतिं व्रवीत् fkn

^a The quotation from the B1 in the Nīṭimañjarī 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* 1 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam* 1 129). Here the stanza 'Forth this' (*pra tad* 1 129. 6) is addressed to Indu, while Indra-Parvata are praised together (m) 'Ye him' (*yuvam tam* 1 132. 6). Yāska here considered Indra to be predominant.

पर्वताणि m^1r , पर्वताणि $hdbfkr^6i^7$.—व्युग्व hm^1r , व्युगेका i^6i^7 , °द्रं चिग्व b , °द्रं चिग च f —पर्वती bkr , पर्वता hdm^1 (as part of the pratika)—त्विद्रं hm^1 , इन्द्रं तु bkr , त्विन्द्रं तु $r^1i^4r^6$ —मेन इह यास्तः $hm^1r^1r^4r^6$, मेने यास्तः fk , मेने यास्ता b , मेने यास्त एव r .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*divvat-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)

असु सुतः $hm^1i^1i^4i^6$, सुयेतसु r , सुयेतसो b , 5^{ab} omitted in fk —पर्वतवद्भि यज्ञो m^1 , पर्वतवद्भि यज्ञो $r^1r^4i^6$, पर्वतवृद्धियज्ञो hd , पर्वतो विद्भि यज्ञो b , पर्वतो विद्भि यज्ञो r —द्विवत्सुती m^1r , द्विवत्सुती hd , द्विवत्सुतो b —चेन्द्रमाङ्गः hdm^1 , चन्द्रमाङ्गः $r^1r^4i^6$, चेन्द्रमाहः b , चेन्द्रमाह r —आ त्वा वायोर्धव b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्धव fk , आ त्वा वायोर्धव hdr^3 , आ त्वायोर्धव r , आ त्वा यावो चाय m^1 —The end of the *varga* is here marked by १ in $hdbfk$, not in m^1

^a The Sarvānukramanī shows that *nava* must be read *ā tvā sad rāyavyam tu . . stīrnam nava, caturthyādyaḥ pañcagandryas ca*, 'ā tvā has six stanzas, it, as well as the following (*tu*), is addressed to Vāyu, *stīrnam* (136) has nine stanzas, the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu)'

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. *dve dve*), 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 वरुणमिचदेवा hbk , पञ्च वरुणं मिचदेवा r —दिवादिभ्यः hdr , दिभ्यः bkr , दिभ्य आयाः r^5 .—परे द्वे bkr , पदे द्वे hdm^1 .—द्वे द्वे पदे hm^1r , द्वे परे bkr , द्वे वा परे (संस्तुतो) r^5 .

^a *Dvādvābhyah kathātābhyah pare dve*, the Sarvānukramanī has *antiye lingoṭadevatye*

^b This does not mean, as the text of the hymn shows, praise in the dual (*samstute*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii 8, and above, i. 117) ^c That is, Rodasi (dual) in 6^a, Mitra, Varuna in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuna are praised separately (*vibhakta-stuti*)

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuna. '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 śrauṣat* 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 श्रीषट् bkr⁶, एतत्सूक्त hm¹, —देवतेषु hm¹r¹fk, देवतेषु b —The Sarvānu-kramanī, 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, n 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśah*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvapadāḥ*) or with three (*trapadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

संख्यः hm¹r¹r⁴, संख्यः r, संख्य bfk —पादार्धर्चा bfk, पादा अर्धर्चा hd, पादा अर्धर्चा m¹, अर्धर्चा r¹r⁴r⁶ and अर्धर्चा r (both without पादा) —विपदाश्च hm¹r, विवदाश्च b, (म्)विषदाश्च f —विषदेवाः hm¹r, देव्या bfk, देव्यः r⁶r⁷

^a Cp above, n 133 *pādam vā yadī vārdharcam rcam 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-Varuna, 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-bhāṣā*) in it

दध्यङ् ह मे hd, दध्यङ् ग m¹, दध्यङ् मे r, दह मे bfk — इक्षामात्मानं वा तेषु r, इक्षामात्मायं वा तेषु bfk, वाथवीणः स्तौति Am¹ — शशंस जन्म Am¹, शंस स्वजन्म b, शसन्त्वजन्म r, संसत्त्वजन्म fk — तस्यां तु bfk r, त्वि bdm¹r¹r⁴i⁶ (one syllable short) — The end of the *varga* is here marked by २ in hdbfkm¹

^a 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 *śaśa nsa* is used along with the present *stauti* ^b *Tasmād* seems to mean since no deity appears if the seer is described as proclaiming his ancestry, other, 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 Dīrghatamas.

11 There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhrgu^a

^a This and the next four 'lokas (11-15) are quoted in the Nītumājārī on RV i. 147 3

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him

कनीयान् hbm¹r¹r⁴r⁶, यवीयान् br, अन्नवीद् fkn — प्रत्यभाषत Am¹, प्रत्यवेधत fkm, प्रत्यवेधत 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.

तच्छुक्रप्रतिषेध hbm¹r, तं शुक्रप्रतिष्ठान r⁶, तं शुक्रप्रतिघात bn, ते शुक्र पतिष्ठानं fk — न ममर्ष बृहस्पतिः hbm¹r, बृहस्पतिरमर्षयत् fki⁶n, बृहस्पतिरर्यमन् 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 Dīrghatamas (Long Darkness)

तं गर्भं hdm¹r, गर्भं तं bfm

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.

अथतपद्देवान् $hm^1r^4bfkr^2$, अथदद्देवान् $r^3r^6r^7n$, अथतपद्देवान् r .—अथतपद्देवान् hm^1r^3b fkr^2r^6n , एतस्माद् r .—तन्नेने m^1 , तं नेने hdb , वनेने fk , (दिवा सु) ता नेने r , तस्यापी $r^1r^4r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in *hd* m^1k .

4. Hymns revealed to Dīrghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vedyade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samaddhah*: 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 b , षडिमः स्वपिं तमित्यतः $r^1r^4r^6$, प्राष्टावपेः पराणि च hm^1r^3
As all the MSS have चतुर्भिर्, 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 षष्टी, 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-Varuna 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

सूक्ते br , सूक्ते fm^1 , सूक्ते hd — मीचीम् m^1 , मीची $hbfr$, 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 लेव hdm^1r , दितिं यास्तः br^6r^7 , दितो यास्तु fk (i. e. the reading of B is यास्तः for लेव in A) — कुत्से वेह hm^1rb , कुत्से वेह fk , कुत्सो वेह r^5r^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 aditiṃ ucyate*

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam : i 154. 1*), are addressed to Viṣṇu ;

The reading of 19^{ab} in the text is that of hm^1r , अदितिर्येः प्रसक्तत्वाद्वापीनन्-
कीर्त्तयत् ^{r⁵}, अदितिरिप्रसक्तत्वाद्वापीनन्कीर्त्तयत् ^b, अदितिरिप्रसक्तत्वाद्वा या त्वम-
कीर्त्तयेत् ^{fk} (°प्रकाशत्वा ^k)

20. and with the three stanzas 'Forth your' (*pra nah : 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 lāṅkṣati*) the mansions of Viṣṇu

प्र वक्षतिहमिर् ^{hd} (cp Sarvānukramani ऐन्द्र स्वाद्यमृचः, 'the first triplet is addressed to Indra as well,' scil as Viṣṇu), प्र वक्षतदमिर् ^{m¹r³}, ता वा चतदमिर् ^{r⁵i¹}, वा वा चतदमिर् ^{bfk}, प्र वः पान्त चतुर्भिस् (तु) ^r Here we see not only how easily चतद° is substituted for च तिह°, but the masc form चतुर्भिः for the fem. चतदभिः in the BD.—अदितिर् ^{hm¹r³b⁵fk⁵r⁵}, तु ^r — ता वामित्वृचि ^{hm¹r³b⁵r⁵r⁵}, वाक्वमित्वृचि ^{fk} (°त्वृचि ^k), अदितित्वृचि ^r —The end of the *carga* is here marked by ४ in ^{hd}^b^{fk}, not in ^{m¹}.

5. Story of Dirghatamas (continued).

21 ^a His attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down ^b into the waters of the river

परिचारिणः ^{hm¹r}, परिचारकाः ^{Bn} — बध्ना ^{hdm¹r¹r⁴r⁶}, वधा ^b, चध ^r, - की ^{fk}, अपी ⁿ — अपादधुः ^{r¹r⁴r⁶} (RV i 158 5), अपादधुः ^{hm¹kn}, उपादधुः ^r, आदधुः ^b

^a The following four and a half ślokas (21-25^{ab}) are quoted in the Nītimāñjari on RV. i. 18 1 and i 158 5, cp Śāyana on RV i 158 3, 4 ^b Cp RV i 158 5 *dāsā yad im susamubdhām avūdhuh*, cp Nirukta iv 6 *tritam kūpe 'cahitam*

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakrntata*) his own head, shoulders and breast ^a.

बेतनो hm^1r (=RV i 158. 5), बेतनो $r^1r^4r^6$, बेत fk , बेतनो b — अपाह्नत् hdr ,
 अपाह्नत् m^1 , अपाह्नत् fk , अपाह्नत् b , अपाह्नत् n

* Cp. RV. i 158. 5. *śro yaś asya trātano vitaksat, svayam dāsa uro aṃśāv api gḍha*

B 23. Now Dīrghatamas 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 m^1 — वृत् $m^1r^2r^6r^7n$, वृत् fk , वृत् b — न्यनुदक्षेव $r^2r^6r^7$, न्यनु-
 दक्षेव fk , न्यनुदक्षेव b , न्यनुदक्षेव m^1 . — ततोदोन्मोहित b , ततोदोन्मोहितो $r^2r^6r^7$,
 ततोदोन्मोहिति (भृशम्) m^1 , ततोदोन्मोहिति (भृशम्) fk , न तु दानहतो n . — This śloka
 is omitted in hdr , but is found in $bkr^2r^6r^7m^1n$

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Anga country.

B Uśj was employed^b in the house of the king of Anga. Through desire of obtaining a son,

तल्लभ b , त नृपं r^6r^7n (g), तल्लभ fn (ab), तल्लभं n , नद्यः सर्वाः hdm^1r (नद्यः occurs in RV i. 158. 5). That नद्यः 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 त after तु, and then the augment in समुदधिपत्) is highly probable — समुदधिपत् $fk r^6r^7n$, समुदधिपत् b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुत्खिदन् hdm^1r . The form उदधिपत् occurs again below, iv 88 — युक्ता $m^1r^2r^6r^7$, युक्तो b , युक्तम् fk , दासीम् n — 24^{cd} is wanting in hdr , but is to be found in Bm^1n .

* Cp RV. i 158. 5 *na mā qarān nadyo mātṛtamūh*, '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 Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksivat and others.

राज्ञा $m^1r^2r^6r^7n$, राज्ञा bfk — प्रहिता दासीं भक्ता $r^2r^6r^7$, प्रहिता दासी भक्ता m^1bfk ,
 प्रहिता चात्वा शुभा n — मत्वा महातपाः $r^2r^6r^7$, मत्वा मतपाः b , मत्वा मतयाः f , मत्वा
 रमे तथा m^1 , (कृत्वा) रमन्मुनिः n . — 25^{ab} not in hdr , but in Bm^1n — जनयामास चोत्पाद्य
 hdr , सोऽजीवनहृश्चैका $bkr^2r^6r^7$ (एकाद् $r^2r^6r^7$), सा च कक्षीवतं जज्ञे n — 25^{cd}
 omitted in m^1 — The end of the *varga* is here marked by y in hdr , by $ई$ in t , not at
 all in m^1k . — 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 Aśvins: 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 वैव hm¹r, तुष्टाव विव bfk, तुष्टावेति च f (सुताभ्याम्) r⁵r⁷ — ०ब्धी तु hm¹r, ०ब्धी ते b, ०ब्धी त fk, ०ब्धा त r⁵r⁷.

27. (beginning) 'Why' (*kim* i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā naḥ* 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 bfr⁵r⁷, परं 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.—तस्व 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 भूतवत् hm¹r²r¹r⁷, मविष्यंतं च भूतवत् bfk (०तत् f), हविष्यं चाह सूनवः r.—तस्व m¹, तस्वन् hd, तस्मिन् r, तत् bfk.—मांसस्व सूनस्व hm¹r, सीनस्व च मांसस्व bfr⁵r⁷ (०नस्व r⁵r⁷) — चरुणां r⁵r⁷, चतुर्णां hm¹r³, चतुर्णां r, वक्षणां b, वक्षणां fk — हविषस्तथा hm¹r³r, क्व विषान्ताथा r⁵r⁷, क्विविद्या bfk.

^a Cp i. 162 9 *aśvasya kṛavisaḥ*, 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

māṇsam . . sūnayāgbhṛtam. 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 ^o In 1. 162 13, where the form *carūnām* occurs ^d The form *haviṣaḥ* occurs in 1 162 17.

30. and of the robe (*vāśas*) and upper covering (*adhivāśa*)^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 (*sthūnā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् ^{hm¹r³kr²}, यद्विशस्य च कीर्तनम् ^{fb}, यद्विशस्य च कीर्तनम् ^{r⁵}, सधितस्य प्रकीर्तनम् ^r (by mistake from the next line) — गावस्य मूलख्युषाणां ^{m¹}, गाव-
मूलख्युषाणां (no च) ^{hd}, गावमूलख्युषाणां च ^{r²r⁵}, गावस्यस्यख्युषाणां च ^b, गावमूलख्यु-
षाणां च ^f — The end of the *varga* is here marked by ६ in ^{m¹b¹k}, not in ^{hd}

^a Both *vāśas* and *adhivāśa* occur in 1 162 16 ^b The word occurs in the singular in 1 162. 11, and in the plural in 18, 19, 20 ^c Cp. 1 162 18 *gātrā . . . parus-parur . . vi śasta*; cp 19 *āsvasya viśastā*, and 20 *mā te avīśastā . . gātrāny asinā mithū kah* ^d Cp 1 162 11 *te abhi śūlam nihatasya* ^e The word *sthūnā* does not occur in the hymn, but its equivalent *āśva-yūpa* is used in 1. 162 6, and *svaru* in 9 ^f The word *svadhiti* occurs in 1 162. 9, 18, 20

7. DENTIES 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-Pūsan^b

The hymn which (begins) 'Of this benignant' (*asya vāmasya* : i. 164)^c is stated to be addressed to the All-gods

हागस्य ^{hm¹r³b¹kr⁵}, मागस्य ^r — सह सुतिः ^{m¹r}, सह सुतिः ^h, च कीर्तनम् ^{fkr²r⁵}, च प्रकीर्तनम् ^b — चाच इच्छा^o ^r, चाचिच्छा^o ^{MSS} — 31^{ab} is omitted in d, 31^{cd} in f.

^a The goat is mentioned three times in this hymn, twice as *āya* (2, 4), and once as *chāga* (3). ^b In 1 162. 2 along with the goat. ^c The term *asyavāmīyam* (*sūktam*) is also used in Rgvidhūna 11 26. 2 and Manu 11 251.

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).

तच b, स्वच r, वच hd — चाच कीर्तनम् hm¹r, चागुकीर्तनम् b — 32^{ab} omitted in fk — वक्षामि hm¹, वक्षा fk — चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents of RV. i. 164. 1 make the emendation आतरस् certain. — 32^{cd} wanting in hdr.

* Another instance of the nom. being loosely used for the acc., cp 1 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.

धाता तु hdr, धा तु m¹, धाता च bfk — तुतीयोऽच hm¹r, तुतीयोक्तः r⁵, तुतीयोक्त bfk — सुताः hm¹r, सुताः bfk

* Cp RV i. 164. 1 *trītiyo bhṛtā ghṛtaprṣṭhah*, 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, वाणि r²r⁵ — अहोरात्रां r⁵, अहोरात्रा hdbfk, अहोरात्रं m¹r — दिनां hm¹r⁵fk, दियान् b — अतुंश्च hm¹r, रक्तं f, सप्तार्च्यं b, पञ्चाश 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, *dvā-dasāra* (RV i. 164. 11) as referring to the months, *sapta śatāni vimsatis 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 (*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च त्रिधा hr²r⁵, च तुमा f, त्रिविधा hr — द्वादशधेव च hm¹r, द्वादश वापि च bfk, द्वादशधापि वा r⁵ — 35^{ab} has the following form in Sāyana त्रिधा द्वादशधा षोढा पञ्चधा सप्तधा तथा — कीर्तयन्तुषिः bs, कीर्तयन्तुषिः hr (०^{तं} h), कीर्तयन्तुषिः f — The end of the *varga* is here marked by ॐ in hdbfk, not in m¹.

* That is, RV i. 164. 12-16. ^b This śloka is quoted by Sāyana on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*.

8. 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;

चेचक्षानं hdr³b, चेच क्षानं^{r5}, चचक्षानं m¹fkr — गौरी hdr, गौरी m¹bfk. — धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगी पंच hdr³, धर्मपूर्वयुगानां च b fkr²r⁵ — साध्या hdm¹r, साध्या b, साध्या fk. — देवगणां hdm¹r, देवगणा f, देवराणां b, देवराणां k.

^a This appears to be an abbreviated expression for *kṣetrajñā-jñāna*; see below, iv. 40 and cp *kṣetra-jñā* in the St Petersburg Dictionary. The reference in the text is to i. 164 16 ff, e.g. 18: *manah kuto adhi prajātam?* ^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 अपि^o bfk, कर्माणि स्वपि^o hdr — जगति b fkr²r⁵, जगती hm¹r. — स्थासु^o b i²i⁵, स्थासु^o fk, स्थासु^o hdm¹r

^a In i. 164 44 *vapatu ekah viśvam eko abhi caste dhrājyir ekasya datrśe 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 (*haranam*)^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 b fkr², रश्मिभिर्वारा r⁵, रश्मिभिश्चैव hm¹r. — विसर्गं m¹r, विसर्गः hd, विसर्गं b, विसर्गं fkr² — चाच hdm¹b i, चाच fkr²r⁵r⁷

^a In i. 164 51^{ab} *samānam etad udakam uc easty ava cāhabhāh* ^b Cp. above, i. 68 and ii. 19 ^c In i. 164 51^{cd} ^d In i. 164 52

39. Now mother and son are Vāc (Speech) and Prāna (Breath) — the mother is Vāc, the son is the other (Prāna) — Prāna is (meant by) 'Sarasvatī'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणी hm¹r, वाक्प्राणी bfk. — प्राणी hr¹r³r⁴r⁶m¹, प्राणी bfr, प्राण k — 39^d = ii. 51^d

^a In 11. 51 Sarasvat is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV 1 164 52^d *sarasvantam avase jōhavīmi*. ^b Cp. 11. 51, where Sarasvatī is identified with Vāc in the same words

40. The body joined with the organs of sense is designated *kṣetra*. Prāṇa alone knows it · hence he (Prāṇa) is spoken of as ‘he who knows the body’ (*kṣetra-jñā*).

बिचं hrbfk, चचं m¹.—बिचय b fkr, बिच hd.—The end of the *varga* is here marked by च in hdm¹ bfk.

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, पाश k—^gधिपाः m¹br, ^hधिपा f k—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁵.

^a This is meant as an explanation of *śakamayam dhūmam* in RV 1 164 43 ^b Cp Meghadūta 5 *dhūma-jyotiḥ-salila-marutām samuṣpātaḥ meghah*. ^c That is, as the envelope of the cloud, cp op cit 61 ^d That is, in RV 1. 164 43^e ^e That is, the *trayaḥ keśināḥ* in RV 1. 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 1 164 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’ (*indram mitram* · i. 164. 46), are addressed to Sūrya^b; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya^c.

खात m¹r, खा bfk.—^gसुतिः m¹br, ^hसुति f, सुति k.—इमे सौर्यो m¹, इमी सौर्यो r, इमे सौर्यो b, इमे सौर्यो f k.—सौरी वाक्या m¹b, सौरी वाक्या r, सौरी चरत्या f, सौरं चरत्या k.

^a Cp Sarvānukramanī *gaurir itī etad-antam vaiśvadevam* ^b Cp Sarvānukramanī *indram mitram sauryau* ^c Cp Sarvānukramanī *antya sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramanī, 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.

अल्पसर्वं खेतज् r¹r²r⁴r⁶m¹, अल्पसर्वखेतज् hd — ज्ञानमेव r¹r²r⁴r⁶m¹, ज्ञानमेवं 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 hr¹i⁴r⁶, with which r³ otherwise agrees, have it

^a The Sarvānukramanī has the same words, *alpastavan tv etat*, adding *atra prāyena jñāna . . -praśamsā ca* Hence 43^a^b must have belonged to the original text ^b *Sallānt* occurs in 1 164 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?' (*layā* 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,

मासतेन्द्रसु fk, मासतेवसु b, मासतेन्द्रसु hdm¹r — परमः स्मृतः hm¹r, परमस्ततः fk¹i²⁶, परम स्थितः b — सर्वाः hm¹r, तच्च bfk¹⁷ — सहात्थया hm¹i, सहात्थया dfk, सहात्थया h

^a Ślokas 44-55 are translated by Sieg, *Sagenstoff*, 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. 1 170) ^c Cp Sarvānukramanī *trītyādyayayo marutāṃ vākyam* ^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 (*kartitvam*)^a of the triplet there^b is attributed^c to another^d

मासतसृच hm¹r, मासत्यसिच r⁵r⁷, मात्यसिच b, मासतसिर fk — उत्तरः hm¹r³, उत्तराः hr⁷r¹, उत्तसः f, उत्तमः kr (cp Sarvānukramanī, अन्त्यसृचः)

^a With *kartitvam*=*ārsakam* cp *krtvā*=*drstvā* in the obviously spurious line above, ii 77 ^b At the end of RV 1 165 ^c The authority here vaguely indicated is probably the Ārsānukramanī, 1 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*trītyādyayayām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntīye tṛce 'gastya ṛṣih*). ^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 (*kartvīva*) and because there was no special reason for mentioning the seer here in an index of deities

B 46. A story of ancient events (*purāvr̥tta*) is (here) proclaimed by the seers ^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts ^b.

इतिहासं पुरावृत्तं b, इतिहासं पुरावृत्तं m¹ fkr Sieg, p 108, note ⁸, gives इतिहासः as the reading of b — परिकीर्त्यते m¹ b, परिकीर्त्यते f, परिकीर्त्तये k, परिकथ्यते r — मरुद्भिश्च hm¹ r, मरुद्भिश्च b fkr² i¹

^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 xxvix (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 (*tattvatuh*) aware of their dialogue.

ते वेद्मस् r¹ r³ r⁵ r⁷, ते वेद्मस् hdm¹, ते वेद्मस् b, तच्चेद्मस् fk — वेद् hdm¹ r, बोधि fr² r⁵ r⁷, 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 (1 166-168) 'Now that' (*tan nu* i. 166. 1).

निरूपेद्मं hm¹, निरूपेद्मं dr, निरूपेद्मं fk, निरूपयामि b. — तन्विति hdm¹ r³ r¹ r⁴ r⁶, तदिति fkr, वदिति b — च चिमिः b fkr, तु चिमिः r¹ r⁴ r⁶, पश्चिमिः hm¹ r³ (Sarvānukramaṇi मार्त्तं हि hi=threc). 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 bbfk, 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' (*śahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*niruptam*) for Indra to the Maruts^b.

इति चैवेद् hm^1r , इत्यनेनेद् b , इत्यनेनेद् $r^2r^5r^7$, इत्यनेनेद् fk —सहस्रमिति वितया hm^1r , सहस्रं त ऋचा वयं $r^2r^5r^7$, सहस्रं त रवा वयं fb , सहस्रं त रवा वयं k —निरुप्तं hm^1r , निरुप्तं f , निरुप्तं b , निरुप्तं k , निरुप्तं (यद्वाविः) n —इति hdm^1r , इति: fbr^5r^7n , इत्य kr^2 —Sieg, p. 109, note², prefers the reading इतिः, 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 ślokas, 49^{cd}-53, are quoted in the Nīlmañjarī on RV 1 170 1 ^b Cp Nirukta 1 5 *agastya indrāya havir nirupya maruḍbhyah sampradīśān cakāra, sa indra etya paridevayām cakre*

50 Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*areksya*) 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?

तद्वावम् $bfi^2r^5r^7$, तद्वावम् k , तद्वावम् hdm^1r —इहो $Bhdm^1$, त्विहो r —तमप्र-
वीत् hdm^1r , ततोऽप्रवीत् Bn

^a Cp below, v. 38 *uditrā tasya tam bhāvam* ^b 50^{cd} closely follows the wording of RV 1 170 1 *na nūnam asti, no srah kas tad veda yad adbhutam* ^c cp Nirukta 1 6, where *nūnam* is explained by *adyantanam*, and *srah* by *śvatanam* see Roth, Erläuterungen, p. 6 ^e Yāska, loc cit, explains *adbhutam* by *abhūtam*, cp Oldenberg, op cit, p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-samcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ* i. 170 2); 'they (the Maruts) are thy brothers'^b

कस्यचित्त्वर्थसंचरि $r^2r^5r^7$, कस्यचिन्वर्थसंचरि b , कस्यचित्त्वर्थसंचरि fk , कस्यचित्त्वर्थसंचरि r , कस्यचित्त्वर्थसंचरि m^1hd (°त्वर्थ hd), कस्यचिन्नार्थसंचारो n , कस्यचित्तार्थसंचारो $n(abgm)$, cp RV 1 170 1, अग्नि संचरेषां

^a 51^{ab} is a paraphrase of RV 1 170 1^{cd} *hasya cit=anyasya, cittam eva=cittam uta ādhitam, arthasamcāre=abhi samcarenyam, vinasatyati=naḥ nasyati* In Nirukta 1 6 *ādhitam* is explained by *ādhyātam=abhispretam* ^b *Bhrātaraḥ tava=RV 1 170 2 bhrātaro marutas tava*

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāh* i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp RV i 170 2, कल्पस्व), संस्रकल्पस्व b, संप्रकल्पस्व hdm¹r—
नः br²r⁵r⁷n, RV, नं f, न k, च hdm¹r—इति त्वस्यां hm¹r fk, इति त्वस्या b, इति त्वस्या n

^a *Marudbhīh samprakalpasva*, cp. RV i 170 2: *tebhīh kalpasva sādhuṣā* ^b *Vadhīr mā nah*, cp RV ibid *mā nah samarane vadhih* ^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 (*śubdhā*) Indra After propitiating him, he made over the oblation to them (the Maruts)^a

त्वरमित्थ्यां hm¹r fk त्वरमित्थ्यां b, त्वरमतीत्या n — चुध्यम् hm¹r, चुध्यम् b, कुध्यम् fkr²r⁵r⁷n — प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयन् fk (cp TB ii 7 11 on RV i 165 *tān kayāśubhiyenāśamayatām*, and TMB xxi 14 5 *agastyo tenaśamayat*, quoted by Ludwig, vol v, p 498) Further passages in Sieg, pp 110, 111 — संवन्नं brn, सवनं fk, संगमन Am¹ — The end of the *varga* is here marked by 90 in hdf, by 99 in b, not at all in m¹k

^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.

य B, च hm¹r — निपातेन ऐन्द्रेषु r, निपातेनैन्द्रेषु hdm¹b fk, निपातेषु ऐन्द्रेषु r⁵r⁷. — मरुतः सुतां m¹, मरुत सुतां hd, मरुतसु तां r, मरुतः सुताः br⁵r⁷, मरुत सुतिः k, मरुत सुतीः f — Before 54, b fkr(r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹)

पूर्वया सात्वयिन्द्रो* ह्यगस्त्य स्नेहकाम्यया ।

एव संवननं कृत्वा प्रादात्तेभ्यः स तद्विः ॥

^a r, सात्वयादिन्द्रो f, सात्वयादिन्द्रो k, सात्वयादिन्द्रो b ^b r, *गस्त्य स्नेह* f, *गस्त्य स्नेय* k, *गस्तेह* b. The correct form of the first line was probably पूर्वया सात्वयिन्द्रो ह्यगस्त्यः स्नेहकाम्यया, '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* . 1. 171. 1), but Indra with the six following ones (173-178).

तांसु¹ dr, तां¹ hm¹ bfk — पृथक्पृथक्¹ bkr²r⁵r⁷, पुनः पृथक्¹ hm¹r — प्रति fbm¹, प्रति hdr, प्रीति k — इन्द्रं षड्भिः परैस्तु सः hdm¹r, गायत्षड्भिः 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* . 1. 173. 3-6) is praised with them^a Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts)

तैः सह b, ते सह fm¹, ते सहा k — This śloka appears in bfk m¹, but is wanting in hdr (Mitra having no note on the omission) It must be original, as the statement of the Sarvānukramanī, *catasro 'ntyā marutvatīyāh*, is based on it

^a Cp. Sarvānukramanī *marutāms to 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 (*ṛtan*)^b.

अतो¹ bfk¹r¹r⁶, अतु⁰ hm¹r — अषिर्¹ hrbfk, अषिर्¹ m¹ — लोपामुद्रा has been misprinted लोपमुद्रा — The end of the *varga* is here marked by ११ in hdbfk

^a That is, Agastya ^b The Nīṭmañjari 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' (*pārviḥ* . 1. 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).

सर्वं m¹fr, सर्वं hbk — युत्वेन m¹, उत्त्वेन r(r¹r⁴r⁶), न त्वेन hd, न त्वेतत् b, न त्वेनः r²r³, न त्वेन fk, न त्वेतत् r⁵r⁷ The evidence of the Sarvānukramanī (cp also Sāyana) leaves no doubt as to युत्वेनः having been the original reading, see note^b

* Cp iv 47 *samvādam tapasā veda*, and iv 50 *vyñāya . tadbhāvam*. ^b Cp Sarvānukramanī *samvādam śrutevāntevāsī brahmacāriṇtye . apāśyat*, and Śāyana on RV 1. 179. 5 *sambhogasamlāpam śruteā tatprāyaścittam cikīrsur uttarūbhyām 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.

प्रशस्य hm¹r³r⁵, प्रशस्य 1, प्रशस्य b, अशसतां tk — गुरु r, गुरु m¹bfk, गुरु hd —
 °विजिघ्रतुः hm¹r, °मिजिघ्रतुः bt, °मिजिघ्रतुः k — °भावनागा असि bfk1, °भी ह्यनागो
 ऽसीति 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 (1. 180-184), 'Your (coursers) through the regions' (*yuro raṇāmsi* 1. 180 1), Agastya praised the Aśvins; but with the following, 'Which of the two'² (*katarā* 1. 185),

कतरेति परेण hdr¹r⁴r⁶, 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* 1. 186), all the dwellers in the sky (*visvān divaukasaḥ*)^a, (with) 'The draught' (*putum* 1. 187), Food—'Kindled' (*samaddhah*. 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 kr²r¹r⁷,
 समिद्धायो hr, समिद्धाघ्यो d, समिद्धायो m¹ (cp Sarvānukramanī समिद्ध आप्रियः) —
 पिमिषे नयेति च hm¹r, ये च नयापये bfk r²r¹r⁷ (Sarvānukramanī अपि नय . आपेयम्)

^a That is, the All-gods (*visvān devān*). ^b According to the reading of A, this statement as to 1. 188 must be taken parenthetically, the following *agnim* being governed by *tustāca* in 61⁶. The reading of A is irregular in its Sandhi (*samaddhūpryah* = *samaddha āpryah*), while in B the pratika is imperfect *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam* 1. 190) is to Bṛhaspati. The following (hymn), 'Venomous creature' (*kankataḥ* 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 fkr²r¹r⁷ — कुतिं hdrk, कुतिर् b, कुति f

^a Another case of irregular Sandhi (as in the preceding śloka *kankatopanisat* = *kankata upanisat*). ^b On the meaning of *upanisat* as used here, cp. Śaṅkara's on RV 1 50
^c Cp. Saivānukramanī *kankatah . upanisad ap-tṛṇa-sauryam viśaśaṅkāwān agastyah prābravīt*

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 (*adr̥śtākhyā*) and its character is obscure^b (*naṣṭarūpa*)^c

ददर्श तदगस्त्यो वा hm¹r, ददर्शेतदगस्त्यसु B — अदृष्टास्यो hm¹B, अदृष्टास्यो r —
 नष्टरूपः E, विश्वरूपः hm¹r. — सूक्तस्यास्यो hm¹B, सूक्तस्यासो r. — दृचः m¹, दृचः hdr³,
 दृचः bf, द्विजः k, स्युचः r — The end of the *varga* is here marked by १२ in bfk, not in hdm¹

^a Cp the quotation from the Saivānukramanī in note ^c 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 *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, 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 rūpam hi dr̥śyate* which is used several times in the BD (in 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 mandala 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, vii 19 is no exception, as ślokas 102, 103 there are an introduction to mandala vi)

Mandala 11.

13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65 Gr̥tsamada 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 Āpri stanzas. Then with the seven (hymns 4-10) 'I call' (*huve* ii. 4) (he praised) Agni

असीद् hm¹r, सीति r¹r⁷, सति f, सति k, वेत्ता b. — जातवेदसम् bfk²r³, जातवे-
 दासम् hd, 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 hm¹rs, संयोज्य bfk²i⁵,⁷

^a The Nīṭumajjari on RV ii 12 1 quotes 66-69, Sāyana quotes 66-68, besides 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 biks — मत्वा तु hm¹rks, मत्वा द्वौ bu, मत्वा तौ fr⁵ —
चोभौ Bm¹ns, चैव hdr

68 The seer becoming aware of the intention (*bhāra*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātah* ii 12)

^a Cp above, 59: *vaiśrā* *tayor bhāvam*

69 The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibahgat*)

उक्तेषु hm¹rff, कीर्त्येषु i¹r⁴r⁶ — भीक्षावाशु विवेश ह hdm¹r, भीतौ सुषुप्तुस्तदा Bu
(the latter reading is more in keeping with RV ii 15 9 *svapnenābhyupyā cumurim dhunim*
ca japhanthu) — निबर्हयत् hdm¹ न्यवर्हयत् i, न्यवर्हयत् b, त्यवर्हयत् f — The end of the
rarga 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, इद br¹r², इद्र¹ i, इन्द्र k — मा hm¹bfk, मा ri¹r⁴i⁶ — पश्य hm¹i bfk,
पश्य ri¹r⁴r⁶ — प्रियत्व hm¹bfk r⁶, प्रियस्त्वं ri¹r⁴r⁶ (Mitra thinks the correct reading of this
passage should be मासं खे पश्य प्रियस्त्वम्¹¹) — ह्यागतौ hm¹r, यागतौ bfk, चागतौ r⁶

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 bfk — वर Am¹, वरः bfk r

^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;

इह धीमहे hdm¹, इह धीमहे r⁵, इह धीमहि r, इह वामहे kr², इहा वामहे f, इहा वीमहे b.

^a The expressions *svirāh* and *vāk cāstu hrdayamgamā* were doubtless suggested by the last pāda of RV ii 12 15' *svirāso vidatham ā vadema*, and by ii 21 6^{cd} (*dhehi*) *posam rayinām, arisim tanūnām, vādmānam vācah* ^b The evidence of the MSS points to the form *dhī-mahe* (which I take to be the 1 plur. pres middle of *dhi*, to think), *dhīmahī* in R is doubtless due to the influence of that form in the *Sāvitrī* (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, त्वा परिजानीमो fk —अजनि अजनि br, अजनि अजनि f, ह्यजनि अजनि hdr¹r⁴r⁴m¹ (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, अजनि for अजनि) —त्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁴, वजन्नतम् fk —मापगास्त्व m¹, मापगास्त्व hdr, मापगावा f, मापगावा r⁵r⁷, मापवा b

^a That is, probably, in every form thou assumest ^b This being a reason for Indra remaining with Grtsamada to assist him in his conflicts with Daityas, cp the words used of Indra in RV i 84 6 *nakṣatrad rathītaraḥ*

B 74. This choice (made by Grtsamada) is explained in the final (6) stanza (of RV. ii 21), 'O Indra, the best' (*indra śreṣṭhānu*) he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तदिदं fk, तदिदं m¹ —वार्यम् f, वार्यम् b, चार्यम् m¹, चार्यम् r —श्रेष्ठान्वाक्यया i, श्रेष्ठानि वाक्यया m¹, श्रेष्ठानप्रियाक्यया b, श्रेष्ठानप्रियाक्यया 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 Grtsamada stated in 72, 73.

15. Story of Indra and Grtsamada (continued).

75. the Swift Conqueror (*turāsāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरापाह hdm¹, रथां B. —तु B hdm¹, त्वां r —अविद्याह hm¹rbf, स विद्याह k.

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramāra*) himself affectionately honoured him,

विषं hm^1r , ती च bfk —°सदनं hm^1r , °भवनं $br^2r^5r^7$, °भुवनं 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 (*harivāhana*) again addressed him

तमृषि चाभ्यपूजयत् $r^2r^3r^4r^6d$, तमृषिमभ्यपूजयत् hm^1 , तमृषिचाभ्यपूजयत् r , तमृषिचाभ्यपूजयेत् b (transposition for °विद्याभ्य°²), तमस्यामुपूजयत् f

^a Cp below, v 79, where the same verb (*pīj*) 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 Śunahotia^b, you shall be (called) Gr̥tsamada by name^c

त्वमस्यान् r , त्वगस्यान् b , त्वमस्याद् hdm^1 , यस्यान् (for the three words यस्यात्वमस्यान्) fk

^a Cp Yāska's etymology, Nirukta ix 5: *gr̥tsa itī medhāvīnāma gr̥ṇāteh stutiskarmānah*

^b Cp Ārsīnukramanī ii 2 *aurasah sunahotrasya*, and Sadguruśiṣya on Sarvānukramanī, introduction to Mandala ii *śunahotraputraḥ* ^c Cp Sadguruśiṣya, ibid *paścādmdrenoktagr̥tsamadanāmā* The reference he makes to the 'R̥syanukramana' can only be intended for a paraphrase of the corresponding passage in the Ārsīnukramanī, ii 2 3^{ab}.

79. Then with the twelve (ii 11-22) hymns (beginning) 'Hear' (*śrudhi* ii 11 1) the seer praised Indra And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मण्यस्यतिम् hdm^1r , ब्रह्मण्यस्यतिः bfk —The end of the *varga* is here marked by १५ in $bfbk$, not in m^1

16 Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*hrya*)^a appears He praised him also^b with the four (hymns) after this (ii 23-26)

दृष्टलिङ्गाभिरेव च hm^1r , दृष्टलिङ्गस्यविः सह r^7 , दृष्टलिङ्गस्यविः सह b , दृष्टलिङ्गस्यविः सह fk (cp. Sarvānukramanī on ii 23 *बाईस्यत्वाद्यु दृष्टलिङ्गाः*) —तमयमि^c bfr , तमयमि^c

k, तमभ्यभि° hdm¹r¹r³r²r⁷ —°मिरित kr⁶, °मिरिति r³, °मिरिरि hd, °मिरित r⁷, °मिरत m¹fr, °मिरव b.

^a The Sarvānukramanī has the same word *dr̥ṣṭalingā*, which ṣaḍguruṣiṣya explains as follows *taṭṭa brhaspate devanāda ityādi-dr̥ṣṭa-brhaspati-sābdād brhaspatidevatyāḥ*
^b That is, Brahmanaspati as well as Indra: *tam ap* referring back to *brahmanaspatim* in 79° because 80^{ab} is parenthetical

81. (beginning) 'Of the hosts' (*ganūnām* ii 23. 1); in the (stanza) 'All' (*mśram* ii 24. 12) Indra and Brahmanaspati together. Or^a (he praised) Brhaspati incidentally (*prasangāt*) and Brahmanaspati strictly speaking (*eva*)^b.

सहेष्टाब्रह्मणस्यती hrbfk, महेष्टाब्रह्मणस्यती dm¹ —°ति प्रसङ्गाद्वा hm¹r, °तिप्रसक्त-
 स्वाद् bfr²r⁵ —°पतिमेव च hm¹bfk, °पतिमेव वा r⁵

^a As an alternative way of stating what has been said in 80 that is, Brahmanaspati is *sūktabhāy*, while Brhaspati is *rybhāy* (80) or *nīpātabhāy* (81) ^b The Sarvānukramanī gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛhaspatyās tu dr̥ṣṭalingā*

A 82. He praised the different power of the two by (lauding) one and the same deed^a

To Mitra, Varuna, Dakṣa, Amśa, Tuvijāta^b, Bhaga, Aryaman,

द्वयोः hdr³, तयोः m¹r — 82^{ab} is not to be found in bfr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{cd}

^a That is, though praised under different names, their activity cannot be distinguished in these hymns ^b Though this word is an epithet of Varuna 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 *tuviṣṭāh* is explained as *bahvīṭāś ca dhātā*. In BD vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ

83 the Ādityas, belongs the hymn 'These' (*imāh* ii 27). (The hymn) 'This' (*adam* ii 28) is stated to be addressed to Varuna. (The stanza) addressed to Varuna beginning^a 'Who me' (*yo me* ii 28. 10) is destructive of evil dreams and the like^b.

वाचसे bfr⁵r⁷, वाचसी hdm¹r¹ — इत्याद्या hdm¹r³, इत्येषा br⁶r⁷ — सन्नाथ° r³b¹k, सन्नाथ° m¹, सन्नाथ° hd —°प्रणाशनी k, °प्रणाशनी fb, प्रणाशनी: hdm¹r³ — 83^{cd} 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 °) 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

* 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 *rāruni* ^b The reading of m¹ looks like *duhsvap-nāgha*°, 'the sin (caused) by evil dreams' Some MSS of the Sarvānukramanī add the words *upāntyā duhsvapnanāśinī*, and the Rgvidhāna, i 30 1, describes this stanza as *duhsvapnāśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ* ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam* ii 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hrīratum* . ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r. परं ततः br⁵, परं तमः f, पर यतः r², पर 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 (m) praise of Brhaspati, the stanza 'That of yours' (*taṁ vah* . ii 30. 11) is (m) praise of the Maruts

मध्यमा तु r, मध्यमा तु hdm¹b, माध्यमा तु fkr²—बृहस्पतिस्तुतिर्यो नस् b, बृहस्पतिस्तुतिर्यो मास् fkr², बृहस्पतिस्तुतिर्यो उस् r⁵, बृहस्पतिस्तुतिर्यो नस्तु hdm¹r—तम् चक्र r⁵, त्वरे रिन् fk, तत्सविद् b, उक्तमा hm¹r the reading of the B MSS is supported by the Sarvānukramanī. *yo no bṛhaspatyā tam eo mārutī*—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 Tvaṣṭr or to Indra.

आह् bfr⁵r⁷, आह् hm¹r³, तु r—आदावस्मिन्ति वास्य तु b, आदावस्म वास्य तु चक्र f, आदा चक्र चान्तिमास्य तु r⁵r⁷, सूक्तादावस्म वास्य चक्र r³, सूक्तादावस्म वास्य त्वक् hd, सूक्तादावस्म त्वक् m¹, सूक्तादावुत्तमस्य तु r—ओस्त्वाद्यौ m¹, ओस्त्वाद्यौ hdi², ओस्त्वाद्यौ f, ओर्दि त्वाद्यौ r, ओर्वीचा r¹r⁴1⁶, (यावा) नृवि त्वाद्यौ b—br¹r⁴r⁶ have

अङ्ग at the beginning of the line before वावा° (instead of at the end of the preceding line) —वाय चैत्रो m¹, वाय चैत्रो b, वाय चैत्रो d, वाय चैत्र्या r³ (cp. *Sarvānukramanī* द्वे ऐश्वर्यो त्वाद्यौ वा), तथैवैश्वर्यो r, वैद्विद्यौर्ध्वा b, चैत्र्यौ वर्यौ r⁶r⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Gungū 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.

षट् गुक्ताद्यास् b, षड् गुम्वाद्यास् m¹d (षट् d), षड् गगाद्यास् b, षड् चचाद्यास् fk, षड् मुम्वाद्य° r¹r⁴r⁶, षड् लैङ्गोऽग्यास् r —तथान्वय्या hm¹r bfk, °न्तया सुताः r¹r⁴r⁶. —87°^d are found in B only, not in Am¹

^a In TS III 3 11⁵ 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 Anumatī (TS III 3 11^{3,4}), these are again preceded by four to Dhātṛ (TS. III 3 11²).

B 88. Followed by these (*taduttare*) there are two, *anu nah* (and) *anu it*, traditionally held to belong to Anumatī. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayam*).

न्विति ते स्मृते i²r⁵i⁷, त्विदिति स्मृतम् b, त्विति स्मृते fk —चतस्रस् r²r⁵r⁷, च ॥ तिस्रस् fk, चे तिस्रस् b —तत्रादौ fr²r⁶i⁷, तत्रादा k, सूत्रावो b —दधाति नो i²r⁵i⁷, 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 tear (*bibhyad etya*)^b,

वामतस्तु hm¹r¹i⁴i⁶, वामदेवस्तु b, वामदेस्तु fk, वामदेवो r —मुगं hm¹i³, मुगान् bfk r¹i⁴i⁶ (मुग in RV II 33 11) —विभ्यदेत्य ऋषिः स्वयम् hdm¹, विभ्यतेत्य ऋषि स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यतेभ्य ऋषिः स्वयम् r, (सौत्य) ध्वनि निप्रस्थितास्तुहि (the last two syllables come from the following line) r¹i⁴i⁶

^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, नूनेवासी b, इमे चासी f, इद्रमसीत् $1^3 r^5 r^7$ — 90^{ab} is omitted in m¹r. — ततः परे h d r, ततः परे b r⁷, तः परे f k — The end of the *varga* is here marked by १७ in b f k, not in h d m¹

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

०द्यातंवे h b k, ०द्यत्तंवे f, ०द्यामंवे r — सोमापौष्णे b, सोमपौष्ण्यो (सुताः) f, सोमा-पूष्णे h m¹r (सोमापौष्णम् 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 Prauga deities^a. The stanza 'Forth' (*pra* 19) praises the two Soma carts Agni is there incidental (*nipāta-bhāj*) 'Heaven and Earth' (*dyāvā* 20) (praises) Heaven and Earth, then follow (21) the two Soma carts^b

०वायवी पश्चाथ A, ०वायव्य वज्रानो b, ०वायवं विवात्त f, (वेङ्क) वायव्या अनयासु r — प्राउगास b, प्रउगास् h d m¹r f k — अपिस्तव h r f k, अपिस्तव 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 (*lavāśa*)^c.

सुतिं h m¹r s, सुत h f k r² — ववाशास्त्राय दक्षिणाम् h m¹r s, ववासे प्रति दक्षिणाम् r²r⁵r⁷, ववाशे प्रति दक्षिणाम् b, ववासे प्रति दक्षि f

^a This and the following śloka are quoted by Sadguruśāstra (p 104) on RV ii 43

^b Cp Nirukta ix. 4: *grīsamadam aṣṭham abhyutthitam kapiñjala 'bhīvavāśe*, cp Sarvānu-

kramanī on RV. in 43, Rgvidhāna 1 31 3. 4. Max Muller, RV² vol II, p. 8

^a Though, according to Roth, Erläuterungen, p. 125, the passage of the Nṛnka 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 *kapīṅgala* is the first of the khila after RV in 43

94. He (Grtsamada), 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* in. 42 1).

पराभ्यामभि^o hm¹r, एताभ्यामभि^o s, पराभ्यामिति bfk —The end of the *varga* is here marked by १८ in bfk, not in hdm¹

Mandala III.

19 The seer Viśvāmitra. Deities of RV. in. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarsi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mī* in 1), and the two following (in 2, 3)

प्रशास्य hm¹rb, प्रशास्य f — गा यस् b, गायस् 1, गाय fk, गायस् hd, गाथिस् in¹ —
 ०ध्यगच्छ hdi, ०ध्यगच्छ b, ०ध्यगच्छ r⁵r⁷, ०ध्यगच्छ t — गाथिपुचस् hd, गाथिपुचस् r,
 गाथिपुचस् fk, गाथिपुचस् b — यत्पर च hm¹r, यत्परैति चा f, यत्परैति च b, तत्परै च
 r²i⁵i⁷.

^a That is, Viśvāmitra, seer of Mandala III Śaṅguruśiṣya (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* in. 4) is an Āpri hymn (*āpriyah*) There follow here two hymns (in 5, 6) addressed to Agni Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*upātāh*)^b.

वैश्वानरीये य fkr²r⁵r⁷, वैश्वानरीये ब b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the pratika of in. 3) I have omitted the syllable य because it is redundant after यत्परै 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 यत्पर च । वैश्वानरायेति I regard as a corruption यत्परै च having become यत्पर च, the following वैश्वानरीये had to be changed to वैश्वानरायेति This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),^a and no account is then taken of iii 3 — आग्नेयौ hd, आग्नेयो m¹, आग्नेो r, आग्नेयो bfr²r¹r⁷, आग्नेया k — हे आपये hm¹r, हे च ये b, हे च ये fk, हे आपये s — त्वच hm¹r, त्वच bfr²r¹r⁷s, त्वच k — यावापृथिव्या उषसो निपाता r³kr²r⁵r⁷, यावापृथिव्या उषसो निपाता fb, यावापृथिव्याउषसो निपाता m¹, यावापृथिव्यौ तु निपातमाजाव् r, ṣadguruśisya (cp v r) — पितरश्च hm¹rs, पितरोऽच i³bik r²i⁵r⁷

^a On the Sandhi आया उषसो 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 Ṣadguruśisya, p 105

97. In (hymns) addressed to Agni, 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 द्येतेका hm¹r, सूद्येतेको B — यत्रासुतिर्वा hm¹r, तत्रान्यसुतिर्वा B — निपात्यर्थाद्यो° hdm¹, निपात्यर्थाद्यो° r¹r²i⁴r⁶, निपात्याद्यो° b, निपात्यास्त्वाद्यु° fk, निपात्यास्त्वाद्यो° r — °पमार्थाद्य hdm¹, °पमार्थाद्य r, °पमार्थाद्य fk.

^a 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 Angirases, the Atis, Aditi, the Bhojas^b, the Kanvas, the Bhrgus, the Two Worlds (*rodasi*), the Regions (*disah*)^c,

कुशिका bfk, कुशिको hdm¹r — गीतमाद्य hd, गीतमाद्य m¹bfr — भोजा hm¹rb, माजा fk. — कल्वा m¹, कल्वो hdr, कल्वा b, कल्वा kr²r⁵r⁷, कल्वा f

^a Mentioned as a class or group, like all the following names except the Aśvins, Rodasi, 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 Agni, to Rudra, Sūrya, or Uṣas, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāy*)^b.

°सौम्या° hdr, °सौर्या° B. — मादतेषु ऐन्द्रा° r, मादतेषु ऐन्द्रा° hdm¹, मादतेषु ऐन्द्रा° b, मादतेषु ऐन्द्रा° fk. — सौर्योषसेषु r, सौर्योषसेषु hd, सौर्योषसेषु m¹, सौर्योषसेषु r²i⁵r⁷.

सौम्योषसेषु b, सौम्योषसेषु f — सुतासु hm¹r, सुतासाः r⁵r⁷, no तु or ताः in bfk —
 देवताः सुक्तभाजः 1, देवताः सुक्तभाजाः hm¹r³, देवता सुक्तभागिनी bfk, देवतां सुक्तभा-
 गीन् r⁷, सुक्तभागिनाम् r⁵ —The end of the *varga* is here marked by १९ in bfk d.

^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 Kanva are addressed to the sacrificial post
 (*yanpi*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a.
 iii 8 1-5).

एते br, येते hm¹fk — कण्व्याव^r, कण्व्याव^{hd}, कण्वव^m, कण्व्याव^{bfk} — यौष्याव^{hd},
 यौष्याव^m bfk, यौषी ह् 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 बद्धभ्यो fki, शेषाभ्यो बद्ध(यूपेभ्यो) hd, शेषेभ्यो बद्धभ्यो m¹r³, शेषो बद्धभ्यो b —
 व्रक्षणी योक्ता hdm¹ व्रक्षणा योक्ता bfk⁶, व्रक्षणाः योक्ते^o r⁵r⁷, व्रक्षिणी योक्ता r — षष्ठमै-
 न्द्रागमुच्यते hdi, (योक्ते) द्राणी ऐन्द्रागमुच्यते r⁵r⁷, ऐन्द्रापेन्द्रागमु b, ऐन्द्रापीन्द्रागमु ---fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted, according
 to the *Saivānukramanī* the eighth is optionally excepted *añjanti yūpastutih sastyādyābhir*
bahavo, 'ntya vrasamy, astamī vaiśvadevī vā ^b The text of the *Saivānukramanī* (also

Sīyana) has *vrasamī*, but *Sadguruśiṣya* (*adhikarane* *lyut*) must have read *vrasamī*

^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 indraś ca* iii 25. 4) is addressed to
 Agni-Indra The following triplet (iii. 26. 1-3) is addressed
 to Vaiśvānara

अभिमुखसं वैश्वदेवी hdm¹r¹r³r⁴r⁶bkr², वैश्वदेव्यभिमुखसं r the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp Sarvānukramanī: *agnim ususam ādyāntye vaiśvadevyau*) —दधिक्रामिति Am¹, दधिक्रा-
व्येति fkr, दधिक्रावेति b. —इन्द्रश्चक्षुः r⁵r⁷, इन्द्रश्चक्षुः b, इन्द्रश्चक्षुः 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 vājāh* iii. 27 1) praises the seasons, 'Rub ye' (*manthata* iii. 29. 5) praises the priests.

माहृतम् Bhm¹, माहृतम् r —अल्विज स्त्रीति hd, अल्विजः स्त्रीति r, अल्विजश्चैव
br²r⁵r⁷, अल्विजश्चैव fk —मन्यत hdm¹fk, मन्यतः br

^a Cp Sarvānukramanī *treau vaiśvānariya-mārutau* the last word is explained by Sadguruśisya with *dvitīyasya (treasya) māruto 'gnih* See Geldner, *Vedische Studien*, iii, p 160 ^b Cp op cit, pp 159, 160

104. But in the (stanza) 'Misty' (*purisyāsah* iii. 22. 4) he (the seer) lauds the fires on the altar (*dhisnya*). Now they are there to be recognized as the Divine Sacrificers

वैवाश्वेव hdb, यूपश्वेव fkr² —तच्च तु hm¹r, तच्च ह bkr²r⁵. —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' (*ichantu* iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra* iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इह्यतीति hm¹r, इह्यन्ति त्वा bk, इत्यति त्वा f. —विश्वामित्रः r³bkr²r⁷n, ऽमित्र
hd, ऽमित्र r —समूहिरे hrbfk, समूहिरे r²r³r⁷, ऽस्य संवदन् m¹, स संवदन् r¹r⁴r⁶

^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 Nītimāñjanī on RV iii 33 i

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*).

सन्निव्यार्थं $hm^1in(m)$, सन्निव्यार्थं fk , सन्निव्यार्थं b , स हव्यार्थं n — सुदासा सह यमुषिः b , सुदासा सह यमुषिः f , सुदासा सह यमुषिः hdm^1 , सुदासाः सोऽहरश्चनम् rn — शमित्वेति hdm^1 , शमित्वेति r , शमित्वेति f , शमित्वेति b , शमित्वेति k

107 In that (hymn) there appear statements (*pravādāḥ*) 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' (*m te* 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छे वा hdr , पच्छे वा m^1 , पच्छे वा b , पच्छे वा f , पच्छे वा k — °वन्ति ते hdm^1 , °वन्ति ते bfk , °वन्ति ते r

^a Cp Nūktā II 24

^b Which speak in the plural in III 33 10^a

108. in the dual (*dvivat*) in the first distich (iii 33. 1, 2) besides a hemistich (3^d), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvrat*) with these (following) stanzas,

°वचः श्रुतेः hdm^1r , °वचश्च b , वचश्च fk — एताभिर्हविर्वा hd , एताभिर्हविर्वा f , एताभिर्हविर्वा r , एताभिर्हविर्वा b , एताभिर्वा k

^a According to the Ārsānukramanī III 7 (followed by the Sarvānukramanī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadivacah*), the remaining nine by the seer (*viśvāmitravacāmsi*). The Sarvānukramanī has in this passage clearly borrowed from the Ārsānukramanī. ^b The same expression (*śruteḥ*) is used in the Sarvānukramanī in stating that Viśvāmitra is optionally the author of RV III 31 (see AB VI 18 2), the Ārsānukramanī (III 5) has the expression *yathā śruteḥ* with regard to that hymn (cp Sadgurusīsa, p 106)

109. (viz) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

षष्ठाष्टम्यां hf , षष्ठाष्टम्यां dm^1 , षष्ठाष्टम्यां b , षष्ठाष्टम्यां k , षष्ठाष्टम्यां r — चतुर्थी च दशम्या hdm^1f , चतुर्थी च दशम्यां r b k — The end of the *varga* is here marked by २० in m^1 , by २१ in hd , not at all in bk

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramanī says *sasṭhisaptamyos tv indrastutḥ*

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 (*tathā*) 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.

ब्रियौ ली° hdr, ब्रिये चै° b, ब्रियावि° fk — नाम fkr²r⁶i⁷, तामु b, नारी hdm¹r — 111
तस्यां h¹r, तस्या bfk — रेतो वा hdm¹r, रेतोधा b¹i⁶i⁷, रेतोद्या k — तस्यासदिति
hm¹r, तत्सदिति b, तस्यासदिति f — प्रतिषिध्यते hm¹r, प्रतिषेधति fk, प्रतिषेचति b

^a That is, of the series of twenty-three (above, 105), viz iii 53 ^b That is, iii 53 1 ^c *Śācati reto* is meant for the equivalent of *śekam rñjan* in RV iii 31 1^c
^d RV iii 31 1 is commented on by Yāska, Nirukta iii 4, cp Sāyana on RV iii 31 1, 2, see Geldner, *Vedische Studien*, iii, pp 34, 35 ^e RV iii 31 2 is commented on by Yāska, 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, तस्याद्यैव A — सुतम् m¹, सुतम् the rest — शक्तिना hm¹i¹i³r⁴i⁶,
दक्षिणा r, दक्षिणा bfk — गाथि° hdm¹, गाथि° 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 *gyesthavat* to be = *gyestham* (*bhrātaram*) *iva* ^b Son of Vasistha ^c The form Gāthi (not Gādhi) is supported by the AB and Sarvānukramāṇi, introduction to Mandala iii ^d 112^cd-116^{ab} are quoted by Sadguru-śiṣya 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 Jamadagni^a gave Speech called Sasarpāri, 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 i²i⁵r⁷ — बलाद्येतः hm¹r, बलाद्येतः b,
बलाद्येतः fk, ब्रह्माद्येतः i²r⁵r⁷ — वसीद्द् hm¹r, वासीद्द् bfk — तस्यै bfr, तस्यै k, तस्या

h^{dr}1^r4 — ब्राह्मी तु hm¹rs, ब्राह्मी च bfk — 113^{cd} and 114 are quoted by Sāyana on RV III 53 15 (112^{cd} and 113^{ab} being paraphrased by him as well as Sadgurusīsa) — 114 सूर्यचयादिहाहृत्य Am¹, चयादिहाहृत्य b, चयादिहाहृत्य fk, चयादिहाहृत्य r, सूर्य-
वेरमन आहृत्य s — ददुसे hm¹r, ता ददुर् r²r⁵r⁷, ददुर्वै s, ददुर् fk, ददु b — अमतिं
तामपाहृत्य hm¹r, अमतिं तामपाहृत्य s, अमतिं तामपाहृत्य b, अमतिं तामपाहृत्य f —
The end of the *varga* is here marked by २२ in hdbfk, not in m¹

^a Cp RV III 53 15, 16

^b Sasarpai is called *sūryasya duhitā* in RV III. 53 15

^c That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Sakti

^d The word occurs in RV. III 53 15 (*sasarpārī amatim bādhamānā*)

23 Viśvāmītra and Vāc Sasarpārī. Spells against the Vasisthas.

115 And in the (stanza) 'Hither' (*upa* in 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 चाख्या m¹r¹r⁴, उपेति चाख्या b, उपेति चाख्या h^d, उपेति चाख्या f, उपेति
चाख्या r, उपेति वाच r⁵, उपेति प्रति (the fuller *pratika*) s — बुबोधयत् hm¹r, न्वयोजयत् s,
न्वचेतयत् b, त्वचेत 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 त्व), and unaugmented forms are not
uncommon in the BD. (c g above, 113, *arasīdat*) — दृष्टात्मा hm¹rs, प्रतिष्टात्मा b, प्रति-
ष्टात्मा fk — तानृषीन्मत्स्यपूजयत् hm¹r bfk, तानृषीन्मत्स्यपूजयत् r⁵r⁷, जमदग्नीन्पूजयत् s

116 himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh* in 53 15, 16) (With the stanzas) 'Strong' (*sthira* in 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 — ननुहस्य bfk^r, ननुह च hm¹r (RV III 53 18 has अनकुत्सु) though all the MSS have नु, consistency requires कु in the text —
गृहाम्नजन् hm¹r, गृहाम्नजन् b, गृहाम्नजन् f — After 116^{cd} bfk m¹r (not h^dr¹r³r⁴) add
the line

अनसोऽङ्गानि चोत्थाप्यानङ्गाही गृहात्मजी ।

117 And then going home he deposited (them^a there) in person (*svasā ireṇa*)

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasisthas^b.

ततश्च bfr, तन्वश्च hdm¹ — स्वशरीरेण bfk, स्वशरीरं च r, स्वां शरीरं च hdm¹. — आह्वयरीददे m¹, आह्वयरीददे hd (= गह्वयरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f — The following hmo is added in B after 117^{ab}

रथं च स्वशरीरेण¹ गृहान्गह्वयरीददे³ ।

¹ fkm¹r, °शरीरं च b ² br, आहं fm¹, आहं k ³ bmfk, 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 B In m¹, 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS)

स्थिरावित्यनसोऽगान्यनडुह च त्र गृहान्गह्वयरीददे ९६ ।

तन्वश्च स्वां शरीरं च गृहान्गह्वयरीददे

अनसोऽगानि चोत्थाप्यानङ्गाही गृहान्गही ९७ ।

ततश्च स्वशरीरेण गृहान्त स्वयमाप ह

रथ च स्वशरीरेण गृहान्गह्वयरीददे ९८ ।

— द्वेविष्यः स्मृताः hm¹r¹r³r⁴r² (?), °द्वेविषीर्विदुः r, °द्वेविषी विदुः fl, °द्वेविषी विधिः k

^a That is, the cart, its parts, and the oxen. Cp RV iii 53 20 ā grhchyah ā rucanāt, 'until we reach home and unyoke' ^b On 117^{cd}-119 cp Indische Studien, 1 120, Muir, Sanskrit Texts, 1, p 344, Roth, Zur Littcratur, pp 107, 108, Sāyana on RV iii 53 21, Sadguru-113a (p 108), who quotes Rgvidhāna ii 4 2, Max Muller, RV ² vol. ii, p 23

118 They were pronounced by Viśvāmitra, they are traditionally held to be 'imprecations' (*abhisāpa*) They are pronounced to be hostile to enemies^a and magical (*abhicārīka*) incantations

ताः प्रोक्ता bfk, तु प्रोक्ता r¹r³r⁴r⁶r², याः प्रोक्ता hm¹r (cp Sarvānukramanī अभि-
शापास्ताः) — The reading of 118^{cd} in the text is that of B, instead of it A has
द्वेविष्यः स्मृता विद्यादभिचरिषु शब्दते — द्विषद्वेषास्तु f, द्वेषद्वेषास्तु b, विद्वेषिणः hdm¹,
विद्वेषिणः r¹r³r⁴r⁶ — विद्या वैवाभिचारिकाः b, विद्या वैवाभिचारिः f — The end of
the *varga* is here marked by २३ in hdbfk

^a Cp Rgvidhāna 1 19. 4, 1 20 1

24. RV. iii. 53. 21-24. Dentities of RV. iii. 54-60.

119. The Vasisthas will not listen to them This is the unanimous opinion of their authorities (*ācāryaka*)^a great guilt arises from repeating or listening (to them)^b;

ता न हm¹r, तु न b, सु न fk —महा^a hdm¹fk, महान^{br}.—दोषश्च जायते hd, दोषः प्रजायते bfr. —119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasisthas are unanimous on the injurious effect of these stanzas on the Vasisthas. 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 Vasisthas

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.

कीर्तिनेन hbrs, कीर्तिसेन m¹, कीर्त्तनेन fk —श्रुतेन bfrs, गुणेन hdm¹, corrected on margin to श्रुतेन in h

^a This śloka is quoted by Sadgurusīya to show why the Vasisthas do not listen to these stanzas Roth, Zur Litteratur, p 108, cites the śloka, cp Max Muller, RV² vol II, p 23

121 The seer praised the All-gods with the four (hymns) 'To him' (*imam* in 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 asuratvam tad ekam mahat*)^b.

The Aśvins, Mitra, the Rbhus are (the respective deities of) 'The milch-cow' (*dhenuh* in 58), 'Mitra' (*mitrah* in 59), and 'Here, here, of you' (*ihetu vah* in 60)

^a That is, the refrain of in 55 slightly altered (*mahad devānām asuratvam ekam*).
^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* in 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Rbhus (in. 60. 5-7) is addressed to Indra and the Rbhus

त्वचामवे in all MSS and r.—सूक्त उत्तमः hd, सूक्त उत्तम b, सूक्त उत्तमे fk, सूक्तः स उत्तमः r—The end of the *varga* is marked by २४ here (after उत्तमः) in li (२५ in d), but in m¹ bfk 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 viśvān bibharti*. 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* in 61) the fifth^a

(hymn), which is addressed to Dawn, there follow in the final (hymn in 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} i. found in bfm¹r, but is omitted in hdr¹r⁴r² (?) —पूर्वे वृचि br, पूर्ववृचि f — पञ्चमात् r, पचमात् m¹, पञ्चगात् bfk — श्रीषसाद् b, श्रीषसाद् m¹, श्रीषसाद् hd, उषासा fk, उषसाद् r (Sarvānukramanī on RV iii 61 उषस्यम्) — उत्तरास्त्वन्वे षट् पृथग्देवता-सृचाः Am¹r² (०ताः सृताः m¹), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षड्भि यं - - -ग्देवता - - - च fk, उत्तरे षड्भिः सुता ऋग्देवता वृचिः i — तथा परः hdm¹r¹, ततः परः i, तदुत्तरः r⁵, (बार्हस्पत्य) उत्तरः bfk

* This must mean the fifth hymn of the group in 57-62, the seer of which is Viśvāmītra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmītra or Vācya. It could not mean 'the fifth hymn to Usas,' as in 61 is the sixth hymn in the liV addressed to that deity.

125 and (then come three respectively) addressed to Pūsan (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 (*rtāvrddhau*)^b

मित्रावरुण उत्तमः hm¹r, षष्ठाभन्वसु यलुचः bfm¹r⁵i⁷ — ०पिच A, ०पिच 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 *rtāvrddhā*

Mandala 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,

पपाचान्त्राणि यक्कुनः Am¹, य आन्त्राण्यपचक्कुनः Bn — यस्य वै hm¹r, यस्य च r²r⁶r⁷n, यस्य च b, यस्य य fk — ण आहरद् n, ण अहरद् r, ण अहरन् m¹, ण हरद् fk, ण चाहरद् r²r⁶r⁷, णाहरद् hb

^a Cp RV iv 18 13 śuna āntrāni pece. adha me śyeno madhu ā jabhāra Cp Manu x. 106, Sieg, Sagenstoffe, p 79 — 126 is quoted by the Nītimañjari 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 hr³r⁴m¹b, सूक्तेरिति च r⁵r⁷, सप्तरेति च b, तप्तेरिति च fk, सूक्तेरितेसु r

^a The series, being interrupted by iv 27 (*syenastuti*, 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 1 2-4) Agni is incidental (*upātabhāṣ*), others say that (the seer) praises the incidental (*upātin*) Agni together with Varuna^b

स्त्रीत्याङ्गर् hfk, स्त्रीति चाङ्गर् r, स्त्रीतीत्याङ्गर् hd, स्त्रीति त्याङ्गर् m¹ — अन्ये निपातिनम् m¹br, अन्ये निपातिनम् hd, अन्ये निपातिन f, अन्ये निपातिने k

^a This must be an old mistake for *catasru* (often confused in MSS with *catasru*), as the vocative *ayne* occurs in all the four stanzas (iv 1 2-5), and the Saivānukramanī has *upādyaś catasrah*

^b Hence the statement of the Saivānukramanī that Agni alone or Agni and Varuna are the deities of iv 1 2 5

129 Some (say) that the two hymns 'Agni, upon' (*praty agnih* iv 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadawata*)^a But with the two (stanzas) 'He noted' (*bodhat* iv 15 7, 8) the seer praises Somaka only.

प्रत्यपिरिव तु hm¹r, प्रत्यपिरित्युते b, प्रत्यपिरित्युते r⁵, प्रत्यपिरित्युते fk.—After 129^{ab} bfk have the following corrupt śloka

उत्तमासुषसं देवी मध्यमं पुनश्चत्तमम् ।

पृथक् च सह च सौति कर्मणी तत्प्रवल्हितम् ॥

—सोमकमेव तु hm¹r, सोमकमुपतिम् br⁵r⁷, षतिः fk.—The end of the *varga* is here marked by २६ in hbfkm¹.

^a Cp. Sarvānukramani: *lingoktadvatam 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 हं t, अज्ञसा नु जनिष्येऽहं r, जनिष्याम r¹r⁴r⁶, जनिष्याण i³ —ब्रवाणं hrfk, ब्रवाण b, ब्रवाणा m¹ —गर्भमेव Am¹r²n, गर्भ एव ki, वार्भमेव b, गर्भवेत f —तु Ar², तम् bkn

^a Cp RV iv 18 2 *nāham ato nir ayā durguhastat* On 130-132 cp. Sieg, Sagenstoffe, p 179 f, cp also Pischel, Vedische Studien, II, pp. 42-44 The Nīṭimañjari on RV iv 18 13 quotes 130^{cd} and 131^{ab}

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anuśāt*)^a. But he (Indra), as soon as born, challenged the seer to fight

अन्वशाद् r⁶r⁷, अन्वज्याद् bfk, अन्वगात् r, अन्वगात् hdm¹, अन्वगाद् u —जातमाचो hm¹b, जातमाचम् r¹r²r⁴r⁶, जामचो fk —०जुहाव तु hm¹, ०जुहाव तम् htkr.

^a That is, in RV iv 18 1 *mā mātaram amayā pattave kah* Dr Sieg, Sagenstoffe, p 80, line 1, and 82, note ^a, would read *anvagāt* 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 r¹r⁴r⁶r² (?), याचयन् fk, याचयन् b —राचीश् r, राचाश् f, राचिश् m¹, राच्या च bk, राच्यश् A

^a That is, after violence had thus been done to him by Indra = *indrena balātkritah*.

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam* iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra* iv. 30. 1);

खयं तेना^a hm¹r³, खयमेवा^a kr⁵r⁷, खयमेव (यमि^a) f, खयनेव^a b, खयतेवा^a r

^a Cp Sāyana on RV iv 24. 9; Sieg, *Sagenstoffe*, pp 90-96. ^b I take *tena* to refer to *vikrīnan*; D1. Sieg, however (who translates 132-134), *Sagenstoffe*, p 95, takes it with the *pratika* 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 *pratika* 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,

मन्युमर्धे^a Am¹, मन्युमध्ये bfk r², मन्यु मध्ये r — धैर्यकार्याणि hm¹r, वीर्यकार्याणि fbk, धैर्यायज्याणि r¹, धैर्यायध्याणि r⁴r⁶ — तान्युषि: hm¹r, तानुषि: bfk r⁵, चारिषु r¹r⁴r⁶ —
The end of the *varga* is here marked by र७ in hm¹b, 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

संखावस् hdm¹r³, संखवस् bfk r²r⁵ — सुतिरिवास् हि r⁵r⁷, सुतिर्धृतस् हि hdr, सुतिष्विवास् हि b, सुतिविसस् हि fkr²

^a That is, the seer praises himself as if he were Indra, cp *Sarvānukramāṇi indram vātmānam rsis tustāvendro 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 sa vibhyah* 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.

लेति br, लेख m¹, लेव hr¹r⁴, ले fk — सोमिनेन्द्रः सुतः सह bkr, सोमिनेन्द्रः सुतः सह f, सोमिन्द्रौ च सुतः सह hdr³, सोमिन्द्रौ च सह सुतौ m¹, सोमिन्द्रः संसुतः सह r¹r⁴.

137, 138 Kraustuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*dīvaś eva* iv. 30. 6-11) the teacher Śākatāyana 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

सोमप्रधानाम्^{br}, प्रधानम्^{Am¹ fkr²} — क्रौष्टकिर्^{hd}, क्रौष्टकिर्^{fk m¹ r}, क्रौष्टकः^{r¹ i⁴ r⁶},
क्रौष्टकः^b — चेतनः^{Am¹}, चानेन^{fbr}, चान्येन^k — तुचेनेऽङ्गं संस्रुताम्^{hm¹ b fkr}, ते वृचेने-
ङ्गसंस्रुता^{r¹ i⁴ r⁶}

138 मेने आचार्यः^{b fkr}, मेने आ^{o i⁴ i⁶ i⁷}, मेने स्वाचार्यः^{hm¹ i} — वाममृचि संस्रुताश्च^{hd}, वाममित्युक्त्वाश्चⁱ, वाममित्युचि संस्रुता^B — भगः^{hd}, भनः^b, नभः^k, नभःⁿ, नभः^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

ककुलतीति^{fkr}, ककुलतीति^b — क्षीतीत्याहा^{o r}, क्षीतीत्याहा^b, क्षीतात्याहा^{o f},
क्षीतीत्याहा^k — This śloka (139) is not found in A — m¹ omits 138^{cd} as well as 139,
probably owing to 138^{ab} and 139^{cd} ending similarly (शाकट)ायनः and (श्वस)ा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 Yāska, Nruka 11 30, 31, cp Roth, Erläuterungen, pp 96, 97 ^b That is, SB I 7 4⁷, quoted by Yāska, Nruka 11 31 ^c There is no reference to this statement in the Sarvānukramanī

29. The steeds of the various gods

140 The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohita*), those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*nyuta*)^a

हरयो ह्यश्वा^{hm¹ r b}, हरया ह्यश्वा^f, हरयाश्वाश्च^k — चमेरश्वास्तु^{r¹ i⁴ i⁶ b fkr² r⁶},
अश्वास्तु^{h d r}, अश्वास्तु^{m¹} (cp दारश्च in v r on 1 107) — हरितश्चैव^{hm¹ r}, हरितः प्रोक्ता^B

^a This and the following two ślokas closely follow Naighantuka I. 15

141. The Ass^a is associated (*sahita*) with the Āśvins, and Goats are the steeds (*vājina*) of Pūsan, but Dappled mares (*prsatī*) are the horses of the Maruts, while ruddy (*aruni*) Cows are those of the Dawns

रासभो^{fkr² i⁶ r⁷ m¹}, रासभौ^{h d r³}, रासभा^{br} (the Naighantuka has रासभावश्चिनोः,
but the ओतो before इक्षिभ्याम् in all the MSS seems decisive in favour of रासभो) —
सहितो^{h d m¹ r³}, महितो^{fk}, मोहितो^{r² r⁶ r⁷}, रोहितो^{br} (this is an evident substitution in
order to get a plural agreeing with रासभाः) — पूषश्च^{hm¹ r}, पूषश्च^B — पृषत्यो^{br⁶ r⁷},

वृषयोत्या° f, वृषयोत्या° k, वृषतो hm¹r —तथोषसाम B, तथोषसः hdm¹r (चक्षुषो गाव उषसाम Naighantukn)

^a Cp. my 'Vedic Mythology,' p 50

142. The steeds of Savitr are Duns (śyāvāḥ), the Multiform (visvarūpā)^a is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise^b but seldom

आवा hm¹if, आमा r¹r⁴r⁶, खावा bk —देवतामिसु hm¹r, देवतामिष B —सूयन्नेऽप्यत्थो hm¹r³, सूयन्नेऽप्यते r¹r⁴r⁶, सूयते स्वत्यथो br (°यन्ने r), सूयतस्वत्यथो f

^a Conceived as a cow, cp above, in 85, 86 (the nectar-yielding cow of Brhaspati)

^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) jfk —विद्यात्तस्या° hm¹r, विद्यात्तस्या° b, विद्या-
त्तस्या° fk

^a That is, manifests himself in the weapon or vehicle, (cp above, 173, 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 (apragrhyāni)^d.

हयो° b, हयो° f, हयो° fk, धर्धश hm¹r³, धर्धस r¹r⁴r⁶ —इहोच्यते bfk, उच्यते hm¹. —
चत्वार्यतश्च वि° hr, चत्वारि परमा bfk r²r¹r⁷ —°ज्ञेयान्यप्र° hrfk, °ज्ञेयान्याप्र° b,
°मेयान्याप्र° r²r¹r⁷ —विद्भे hdm¹, विद्भे: j, विद्भे: b, विद्भे: f, विद्भे: k —The last
pāda is repeated in fk as follows °न्यप्रगृह्यानि विद्भे: (विद्भे: k) ॥ न्या प्रतिगृह्यानि विः॥ —
The end of the *varga* is here marked by २९ 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 samstavah*, and Sarvānukramanī *antyābhyām indrāsvau 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 naye drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūnī's opinion stated by Yaska in Nirukta iv 15 (on RV iv 32 23) *kanyayor adhasthānopravacanāni sapṭamya ekavacanāni śākapūnī* Cp Vedic Studies, in, 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.

दाधिक्राणां hdb, दधिक्राणां r³r⁶, दाधिक्राणां m¹r, दाधिक्राणा f, दाधिक्राणा k, दधिक्राणां r²—मुखे तु या hm¹r³r, (०णाम) 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 Sarvānukramani दाधिक्रं हि वावापुथिव्यावा

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat* iv 50. 5).

अमुतो dr, अमुता m¹, अमुतोर् hb, अमुतोर् fk (the र is doubtless due to that of the preceding परीवर् and the following वाग्भिर्).—नामभिश्च hd, नामभिस्तु br, नामभि m¹, नाममुभि fk—अचि A, अचि B.

B 3. In the Aitareya (Brāhmaṇa) '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).

सूते hm¹r, इन्द्रास् bfk, इन्द्रास् r⁵ (this represents the pratika of iv. 41 1, इन्द्रा).—अश्विनानि कः r¹r³r⁴r⁶br², अश्विनानि च hdm¹, अश्विनापिकः (') 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 Sarvānukramani अथवा 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 *adhyāya*.

^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' (*vihi* iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu, and nine are addressed to Indra-Vāyu, (viz) 'Indra' (*indraḥ* iv 47. 2-4) being three, (and) 'With a hundred' (*śatena* iv. 46 2-7) being six

विहीलेषु hdm¹r, विहीलाबाः b, विहीमांता r⁵r⁷.—fk omit 4^{abc}.—इद्म¹ Ab, इद्मा¹ f, इद्मा¹ 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-Brhaspati.

तस्मिन्तमो b, तस्मिन्तमो m¹, तस्मिन्तमो hdi³ (°मो¹ r³), स्मिन्तमो f, तु स्मिन्तमो r.

^a That is, Indra and Brhaspati.

^b That is, 49 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Brhaspati; the two next (beginning) 'That' (*idam*. iv. 51, 52) are addressed to Usas. 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.

सुक्तं तु बाह्व्यस्य hm¹b, सुराक्तं भू बाह्व्यस्य f, सुराक्तं भू बाह्व्यस्य k, बाह्व्यस्यं तु तत्सुक्तम् r—In most of the MSS the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इद्म, in the reading of R the words have been transposed to normalize the metre (cp above, iv. 102) —परे m¹bfr, पर h, परं d.—पुरोधातुः br, पुरोधातु f, पुरोधातु h, पुरोधातुः m¹—कर्मशसा m¹r, कर्मशसा f, कर्मशसा h—The end of the *varga* is here marked by १ in hbfk, 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?' (*kah* 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' (*ksetrasya*. iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāh*. iv. 57. 4), has Śuna as its god.

पर तु यत् A, परं यत् m¹, तत्परं च r, तत्परं च b, चमुत्तरं च f, चमुत्तरं च k—तिस्रः त्रिचपत्याः br, तिस्रः त्रिचपत्या f, त्रिचपत्यचसु hdm¹r³ (°चो¹ r³) the reading of the Sarvānukramanī तिस्रः त्रिचपत्याः has decided me in favour of the reading adopted in the text (cp above,

III. 111) The तु which has dropped out after तिस्स (making the pāda one syllable short) I have restored from the reading तुचसु. — मुनदेवो hm¹r, मुनदेव br²r⁶r⁷, मुन देव fk — लृगुत्तरा m¹, लृगुत्तरा fr²r⁵r⁷, चिगुत्तरा k, पुगुत्तरा: b, लृगुत्तमा r, लृगुत्तमा hd.

8 Śuna here is Vāyu, Sira is Sūrya (for) they say that Śuna and Sira are Vāyu and Sūrya. Yaska, however, considered Śunāsira to be Indra^a, (and) Śākapiṇi thinks those two (Śuna and Sira) to be Sūrya and Indra^b

यास्क इन्द्रं तु hm¹r, इन्द्रं यास्कसु bfs — सूर्येन्द्रो तो hr, सूर्येन्द्रो तु s, इन्द्रासूर्यो b, इन्द्रासूर्यो f, इन्द्रासूर्यो k.

^a His view in Nirukta iv 40, agrees not with this, but with the explanation given in 8^a *sunāsirau śuno rāyuh (śu ety antarikṣe) sira ādityah saṇāt* Yaska does not quote Śākapiṇi's view ^b This śloka is quoted by Śaṅkaraśāstra 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 Sitā The verse (pāda) 'Prosperously our shares' (*śunam nah phālāh* iv 57 8^a) praises agriculture, 'Prosperously the ploughers' (*śunam kīṇāsūh* iv 57 8^b), men who live by agriculture

दे तु सीतायै षष्ठी A, द्वी तु सीतायै षष्ठी m¹, सीतायै षष्ठी त्वय b fkr (शी^a b, शि^a f, सि^a 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 पादेऽत्र पर्जन्य Am¹, मुन पादे पर्जन्य b fkr — ऋत्विष्टुषिर् m¹, ऋत्विष्टुषिर् hd, अन्त्यष्टुषिर् r², अन्त्याष्टुषिर् r¹r⁴r⁶, त्रीष्टुषिः bfr, तीष्टुषिः k — धनकामो hm¹r, धर्मकामो r¹r⁴r⁶, ऋषिकामो b fkr — ऋषि वा hr b fkr, ऋषिवद् 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

आदयेत् fkr²r⁵r⁷, ह्यादयेत् Am¹b — वाय्वाज्यसूक्त m¹r¹r⁴r⁶, वामाज्यसूक्त h d r², यवा-ज्यसूक्त r, यवाज्यसूक्त f, याज्याज्यसूक्त b — हि इष्ट Am¹b, प्रदिष्टम् fkr²r⁵r⁷ — गव्यमेके

सौर्यमेतद्वदन्ति Am^1 , गवां क्षुतिं वा सूक्तमेतद्वदन्ति r , गवां क्षुतिं वा सूक्तमेतद्वदन्ति f , गवां रक्तं वा सूक्तमेतद्वदन्ति k , गवां क्षुतिं च गवा सूक्तमेतद्वदन्ति b — The end of the *varga* is here marked by २ in hm^1bfk

^a RV. iv. 58 in AB v. 16 6 is stated to be the Ājya Śastra of the seventh day *samudrād ūrmīr . itḥ sapṭamasyāhna ūjyam bhavati*. (The reading of $h\dot{d}r^3$ alludes to AB v. 16 1 *yād vā ājyā ca prajā ca tat sapṭamasyāhno rūpam*) ^b Cp Sarvānukramanī *samudrād āgneyam sauryam vāpam vā garvyaṁ vā ghṛtastutiḥ vā* }

Mandala v.

3. Deities of RV. v. 1–28. Story of Tryaruna and Vṛśa Jāna.

12 The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣtam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodha* v. 1–28)^a

स्वर्मापुद्ग hm^1rbfk , स्वर्मापुद्गि० $r^2r^5r^7$ — °स्वापहत्य hm^1 , °स्य अपहत्य r , °स्वापाघ्न्ये b , °स्वापघ्न्ये $r^2r^5r^7$, °स्वाघ्न्ये k , °स्वापाघ्न्ये f

^a That is, including 28, because the Āpī hymn, v. 5, is left out of account, cp note ^a on iv. 16

13 Traivrsna (Tryaruna), Trasadasyu, Aśvamedha, Itnamecaya may be observed as objects of praise in various passages in the (hymns of the) Atris^a

च अश्वमेध m^1r , चाश्वमेध hd — अश्वचयः hdm^1 , also in $bfk r^2r^5$ (where this śloka comes later), इति त्रयः r — परीक्षाः $h\dot{d}r$, परीक्षा m^1f — This śloka is omitted here by B ($bfk r^2r^5$), but occurs after 28 in the following form

वैवृणस्त्र्यक्षो राजाचाश्वमेध अश्वचयः ।

सूयमानाः परीक्षाः सूरचिखेते क्वचित्क्वचित् ॥

m^1 (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz .

वैवृणस्त्र्यक्षो राजा अश्वमेध अश्वचयः ।

सूयमानाः प्रतीक्षाः सूरचिखेते 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 त्रयः instead of अश्वचयः. 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 Trivarsna, son of Trivrsna, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vrśa, the son of Jana, took the horses' reins

ऐस्वाकस् Am¹n(gh), ऐस्वाकस् fkrn(abcm), ऐस्वा b — संजया^a MSS, स जया^a
n — वृशो hrb, दृशो fkr².

^a This story (14-23) is quoted in the Nīṭimañjarī on RV v 2 9. It is also given by Sāyana on RV v 5 1, in two metrical forms, as derived from the Sātyāyana and the Tāndya Brāhmana. The whole story is examined by Sieg, Sagenstoffe, pp 64-76. Cp Hillebrandt, ZDMG xxxiii, pp 248 ff., Geldner, Festgruss an Roth, p. 192, Oldenberg, SBE xlvī, pp 366 ff., Ludwig, Rg-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'

दिव hm¹r, दिन bfk n — राजिन A, राजा त 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

शिमुं A, सुत bfn, सुत k — अन्वदेश hm¹fk n अन्व देश bī

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 hm¹r³fk r²r⁷n(ab), ननाशास्त्र b, ननाशाच r, ननाशाथ n(c) — ऋचे: A b, ऋशे fk, गुरो: r r⁷n — प्रास्थानि hm¹rbfk r²r⁷, प्राप्तानि r¹r⁴r⁶ — हव्यानि hm¹r, पच्यानि r¹r⁴r⁶, शक्वानि fkr², वाक्वानि b, चाव्यानि r⁵n — ह्यपच्यत hdr¹r⁴r⁷, दपच्यनि m¹, अपच्यन्त b, व्यवहृते fkr², जीर्यन्ते r⁵n — 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, wanting in r — तम् hm¹r³r⁷r⁷n, वम् b, त(?)f, वाम् k, च r — आनीत्या hm¹r, आनीथ bfk n — वृश जान hdr, दृश जान m¹, दृश यातं fkn, दृशं यान b the Sarvānukramanī and the Tāndya Brāhmana have the form वृशो जान: (see Max Muller, RV² vol ii, p 35, near bottom) Mitra, however, has the marvellous note: सवृष यान-मिद्विष पाठो भविष्यमईषि (sic)

19 Vṛśa 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 —
 नैऋतम् m¹, नैऋतम् hdr, न्विहृत्तम् b, न्विहृत्तम् fk — पिशाची तां r³b¹r⁷,
 पिशाचीनां 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' (Rauben). 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 etam tvam* v 2 2)

निषणः hm¹r, निषसेः b, निषासः f, निवासः kn — आसया hm¹hn(ab), आसया f,
 मास या rn(c), मासायं k — त्वमिति त्वृचा hm¹r, त्व युवेत्यृचा b, त्व युवेत्यृचा r⁵n, त्व
 युवेत्यृचा 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 jyotisā* v 2 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹r⁴i⁶ — ब्रुवस r²n, ध्रुवस b f k, वृषस hdr, दृषस m¹

^a Sieg, Sagenstoffe, p 70, note ¹, compares *agnī kumāra*, giving references

B 22 repelling (*sahamāna*) him who approached and illuminating what was (already) blight,
 and it burned the Piśācī where she sat

22^{a b} is in B only (b f k i² r⁵ i⁷). — समायान्त fi² r⁵ r⁷, समायात bk — प्रकाशयन्
 i² r⁵ r⁷, प्रकाशयत् b, प्रकाशवान् fk — ता स hdr, ताश्च m¹, ता तु b k n, त तु f —
 यचोपविशे h b r, यच चोपरिविशे f, यच यच निविशे n(c), यच यच निवाशे n(abm) —
 The end of the *varga* is here marked by ४ 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 (*parāmrsta*) in the Brāhmana of the Bhāllavins

B such is the Vedic passage (*Śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*)

भास्त्रविब्राह्मणे b, भास्त्रविब्राह्मणो r⁵, भास्त्राभिब्राह्मणो fkr², भास्त्रवीब्राह्मणो hm¹r, बह्विब्राह्मणे n(c), बह्विब्राह्मणे n(a,b), भास्त्रविब्राह्मणे n(h), भास्त्रावीब्राह्मणे n(g) — 23^{cd} is found in B and m¹ only, being wanting in A — इति श्रुतिः bfm¹r, इति स्मृतिः k, इयं स्मृतिः n

^a That is, the two stanzas v 2 2 and 9 ^b That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāḥlavī Brāhmaṇa. 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 (*drṣṭa*) of a ceremonial rule (*vidhi*)

भवेदेव hm¹r, भवेदेष b, भवेद्देश f k — व्यपेक्षया hm¹r, विवक्षया b(r²r⁵r¹), विवक्षया k — वाक्यान्वेया हि Am¹, वाक्या हि bfk, वाक्या मन्त्रा हि r(r²r⁵r⁷?) 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 (ब्राह्मणे मन्त्रा) — विधिदृष्टेन Am¹, विधिशब्देन r, विविशब्देन btk — चोदिता Am¹k, चोदिताः bfi

^a That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*) so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stokīya*)^b in the Aitareya

एकदेशे hm¹r, एकदेश f k, एकदेश b — जामदग्न्यस्तथाप्यम m¹, जामदग्न्यस्तथैवाज्यः r¹r⁴r⁶, जामदग्न्यस्तथैष्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रियः r¹, जामदग्न्यो यथाप्रिय f — स्तोकीयान् Br¹, स्तोकीयान् hm¹, स्तोतीयान् r

^a That is, RV x 110, quoted in TB iii 6 3¹ as well as in VS xxix 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' (*susamuddhāya* v 5 1) The stanza 'Thereon' (*edam* v 26 9) is optionally (*vā*)^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

आशीरब्धिरणासिभ्यो r, आशीरब्धिरणासिभ्यो b, आश्वर्यणासिभ्यो fk, आश्वर्यणासिभ्यो m¹.—
अपि br, पिं m¹k —विंशति b, विंशति: m¹r fk

^a In RV v 27 1, 2, 3 ^b That is, to the seers to officiate for them; the reference is probably to RV. v 27. 4. ^c Cp RV v 27 1, 2 *daśabhiḥ sahasāśaś śatā ca vimsatim ca gonām*

B 31. (and) a golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Triśadasyu much wealth.

सौवर्णं fm¹, शौवर्णं k, सौवर्णं b — नृपोऽश्वे r, नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः m¹.—अश्वमेधः m¹, अश्वमेधः fkr, अश्वमेधः b — चोष्णा m¹, चोष्णा fb, चोष्णा k, चोष्णा r (RV. v 27 5 शतम् . उच्छ्रयः) —The end of the *varga* is here marked by ई in bfk, not in m¹, nor of course in hd

^a Cp RV v 27 1 *anasvantā gāvā*

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

वभाष r, वभास m¹, वभास bfk — आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हि नात्मने r — अयहीमृषतेर्हविः r, अयहामृषितो हविः m¹, अयहामृषित अविः f, अयहामृषतेर्हविः b

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Śarvānukramanī (*nātmātmane dadyād ite sarvāsv atrim kecit*) and in the Ārsānukramanī (v 14, 15) 'or Atri Bhauma alone is here the seer, for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na sasyate*) as both giver and receiver Cp Sadguruśiṣya, 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

अत्रिः सुतमृषि बभ्रुम् rn, गौरीवीतिमृषिं शक्त्यम् m¹, गौरीवीतिमृषिं शक्त्यम् b, गौरीविनिमृषिं शक्त्याम् f.—सोऽययाजयत् rn, सोऽययाजयत् bfk m¹

^a Gaurivīti (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 Śarvānukramanī on v 30 *babhruḥ rnamcayo 'py atra rājā stutah* ^b 33-36^{ab} are quoted in the Nītināṇḍī 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 (*mahāvīra*).

ददौ च रौशमो n, ददौ न रौशमो f_k, ददौ रागो रौशमो b, ददौ तदौशमो r, ददौ तदाशमो m¹ (cp note ^a)

^a Cp RV v 30 14 *rnamecye rājanī ruśamānām* ^b Cp RV v 30 12 *gavām catvāra dadatah sahasrā rnamecayasya* ^c Cp RV v 30 15 *gharmah taptah pravye . ayasmayah*

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 ^t' (*ko nu vām* v 41-51) are addressed to the All-gods

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु f_kr — प्रतिगृह्य ऋषिर् m¹n_r, प्रतिगृह्यमृषिर् b, प्रतिगृह्य शर्षिर् f_k — 36 तत् f_bm¹r, यत् k_n — °देवानि एका° r, °देवीन् एका° b, °देवान्य एका° f, °देवाभ्यंका° hr¹ — पराव्यतः h_m¹i, पराणि तु b_fkr^br⁷ — The end of the *varga* is here marked by ७ in d_bf, not in m¹k In A the *varga* would have only one line

^a *Mahāvīra*, 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^a^b) 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 *Sarvānukramanī*, for the remark *nātmātmane dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmane dadyāt*) while the words *sarvāṣṭv atrim kecana* are probably due to 32^a^b (*rājñah prati ca tat sūktam bobhāsa itī kecana*) In the second place, the four *vargas* 6-9 have, in h_d, only six ślokas (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 h_d as in b

^d Cp *Sarvānukramanī* *vaśtvadevam 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) *Ilā*, 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 ह्यामीत्युचि तु सुता r, प्रेतिकाभीत्युचि तु सुता m¹, प्रेतीकाभीत्युचि तु संसुता hd, प्रेतीहामीत्युचि तु संसुता r³, प्रेतोत्तामि न च्चुता br²r¹r¹, प्रेतोत्तामि न च्चुता f—37^{cd} in Bm¹ only — उदित्युचि तृतीयाया m¹, द्वितीययास्थया सुतः r, द्वितीयायां सविता शीनको ब्रवीत् is the whole line in f, and द्वितीयायां शीनकोऽब्रवीत् m b

^a Cp Sarvānukramanī ou v 52 *mārutam ha tat* (*ha*=4, *ta*=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 stuhi* v 42 11) is addressed to Rudra But in the stanza 'Forth the four praise' (*pra suṣṭutih* v. 42 14),

hm¹bfk 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 तृचो The reading of R, उपेति वार्ष्णेत्यस्तुचो यो, makes the first pāda end in the middle of तृचो — रौद्री तु 4. रौद्री स्यात् fk r, रौम्यात् b

B 39 the deity is variously stated by Śaunaka and other teachers Śākapiṇi (considered) Ilaspati, Gālava Parjanya-Agni,

39^{a b} is found in b f k m¹ only there is no reference to it in R (though some of his MSS. must have it) — रिता m¹ k, रिता: bf — इक्ष्यति: hd, इक्ष्यति: r, इक्ष्यति m¹, इक्ष्यति fk, इक्ष्य b.

40 Yāska^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

माह्वेष समाश्विनी Am¹ b f k, माह्वीयसमाश्विनम् r

^a RV v. 42 14 is not commented on in the extant text of the Nirukta ^b The Sarvānukramanī gives no details about RV v 42 except on stanza 11 *ekādasi raudhī*

41 'Adhvaryus' (*ādhvaryavah* 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

ऐह्नी परा तु या hm¹r, ऐन्ध्रगसाविति r⁵r⁷, ऐन्धुगेसावि ते b, ऐन्धुखे सावि ते f, ऐडमुखे सावि ते k (असावि ते is the *pratika* of v 43 5) — धर्मं m¹b, धर्मं fkr — परा-
ञ्जति r, पराजन्त्य° bfk, पराजति m¹ — 41^{cd} in Bm¹ only. — The end of the *varga* is here
marked by ८ in bfk, not in hdm¹

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra* v. 43 9) (praises) Vāyu and Pūsan In the first hemistich (of) 'Hither' (*ā* v 43 10^{ab}) Agni is here mentioned, and in the second (10^{cd}) the celestials (*divankasaḥ*)^a are praised

प्रति वा r, प्रति वा b, प्रेत वा fkr, प्र तव्यसः m¹ — पूषणं चोर्ध्वं b, पूषणं वोर्ध्वं f, चोर्ध्वं k, पूषणं वार्ध्वं m¹, पूषणं या चेत्यर्ध्वं r — सुता एति r, सुताविति bfk, सुवा-
विति m¹ — This śloka is found in Bm¹ only

^a This probably means the All-gods (cp iv 62) the expression in the text of RV v 43 10 is *viśve marutaḥ*

43 'Hither' (*ā* v 43 11) praises the Middle Vāc, then another (12), Bihaspati^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 m¹ follows 45^{ab}

^a The *Sarvānukramanī* gives no details for v 43

B 44 'Him as of old' (*tan prathātā* v 44 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kausītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*pari ṛkṣa*)

सौमी वा देव्यैह्नी वा r, सौमी वादेव्यैह्नी वा fkr (ना k), सौमी वा देव्यैह्नी वा b, सौमी वा येह्नी वा m¹ — प्रजापतेः bfk r, प्रजायते m¹ — कौषीतकिः hr, कौषीतकिः fkr

^a There is no statement about this stanza in the *Sarvānukramanī* ^b That is, Kausītaki *Brāhmana* 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 annuktāni paroksa-vaiśvadevāny avadhigante*

B 45 Among these it is spoken of as the third^a after it comes the (hymn) 'I invoke the gods' (*devān hrue* x. 66)^b

In the couplet 'The Spouses of the Gods' (*devānām patnīh* . v. 47 7, 8), the spouses of the gods are praised

इदं परम्^r, इदं पुरम्^bfk, इदं पुरा^m1 —°रिति तु^{hm}1, °रिति च^bfk —The end of the *varga* is here marked by **Q** 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, Kausītaki afterwards (in xxiv 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz RV 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-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi* v. 51 5)^c (praises) Vāyu (only)^d With the stanza 'The car' (*ratham* v. 56 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras—are praised (in the whole hymn)^e.

वायवा याहि^hdm¹, वायवृणोति^b, वायवृक्रेति^r, वायु वृष्णाति^f, वायु वृध्योति^k —
तृचा^{fk}, तृचा^b, द्रुचा^r, तृचि^m1, तृच^{hd} —यस्मा^{br}, यस्मा^{fk}d, यस्मात्^{hm}1 —Instead of this tristubh r¹r⁴r⁶ have a Śloka, which m¹ has in addition to it

अथ चतुर्णामिति च इन्द्रवायू¹ त्रिभिः सुतौ ।

वायवा याहि [वि] वायु² रथ त्विति³ तु रोदसी ॥

¹ °युस्^m1, °यु^r1r⁴r⁶ ² m¹, वायुर्द्वितीययान्मेका^r1r⁴r⁶ ³ रथ तृचि^m1, रथान्विति^r1r⁴r⁶

^a For *tisrbhah*

^b For *catasrñām* The *it* should follow *ayam*, not *caturnām*

^c Here R has in connexion with his corrupt reading *rkhāyā* one of his marvellous references to the RV. (vii 37 4, where the word *rkhā* occurs)

^d The Sarvānukramanī makes no statement about these stanzas

^e Cp 47

^f The Sarvānukramanī has no statement about this stanza

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsah* 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 नोम^t, °क्षेतन्ना^m1, °क्षेति नाम्ना^r —सुताः^Δ, सुताः^B

^a There is no reference to this stanza in the Sarvānukramanī

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 marudbhūh* v 60 8)^a.

०पिरयं m¹ b¹ r⁷, ०पिरयं f k, ०पिरयं h d, ०पिरमी 1 —चोमी ल^a h d r, चोमाव^a b f, चोमाव^a r⁵ r⁷. —48^{c d} in the text follows the reading of Am¹, in B (also m¹) the line has the following form

यदुत्तमे वृचेऽर्च ईळिऽपि संस्तुती वृचे (b, वृचे m¹ f k¹) ।

^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" (*ile 'gnim* v 60 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvre* 1 e r^{ab}, 6^{c d}, 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 Śaivānukramanī has *āgneyam ca iā*, i e the Maruts, or the Maruts and Agni

B 49 Vāc (may be) middle, all female goddesses (*strīyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gana*), (such as) the Maruts, respectively according to their different qualities^a

मध्यमा m¹ 1, माथमा b, मध्ये मा f k —This śloka is not found in A, but in B m¹ only —The end of the *vaṅga* is here marked by १० in b f k, not in h d, in m¹ it is marked after ०मध्यमी (48^b), after which that MS adds the B form of 48^{c d}

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Marut, is distinguished from the terrestrial Agni

11. Story of Śyāvāśva.

50 There was a royal seer famous by the name of Rathaviti Dār̥bhya That king being about to sacrifice went to Atri and propitiated him^a

दाथ्यौ all MSS and n, दात्थ्यः Śaivānukramanī, Sadguruśiṣya, n(gh), cp Max Müller, RV² vol II, p 45 —श्रुतः hm¹ r n s, श्रुतिः b f k r⁵ r⁷ n(gh) —राजाचिम् h d s, राजचिम् m¹, राजचिम् n, राजर्षिर् b i, राजर्वैर् f k

^a This story is quoted in the Nītimañjari on RV v 61 17, and by Sadguruśiṣya on RV v 61, with the omission of occasional ślokas, from here to the end (50-79) Śāyana, 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 hm¹ins, कार्यवन्तं bfr⁵r⁷.—^oलिः स्थितः fkr, ^oलि स्थितः hm¹bs

^a Sāyana 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,

अगच्छन् hm¹frrs, अगच्छन् bk n — श्वावाश्वश्चा^o hm¹t, श्वावाश्वश्चा^o f, श्वावाश्वस्त्व^o s, श्वावाश्वश्चा^o n — 52^d is omitted in br¹r⁴r⁶

53 who had been gladly taught by his father all the Vedas with their members (*anga*) and subordinate members (*upāṅga*) Then Arcanānas having gone with his son, performed the sacrifice for the king

This śloka 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 hdm¹r bfrkn, यज्ञेऽथ Sidgurusīya (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 m¹ — The end of the *varga* is here marked by ११ in b, not in hdm¹rk It is marked by ११ in h (not in d) after भायंया (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 Sadguruśiśya, n (and, I believe, m¹, but I have not specially noted the reading of that MS¹), 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 targa would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Sadguruśiśya 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;

अचिपुत्री m¹fkr s, अचिपीत्री n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Niti-mañjarī MSS. ^b As the MSS do not use the *avagraha*, *adurbala* 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 (*umbā*)^a of the Veda, for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.

नौ तु m¹n s, नौ हि f k r — वेदस्यां वा m¹r n, all MSS of Sadguruśiśya but two (which have देवस्या वा), वेदस्या वा f, वेदस्या वा k — तथा m¹fkr n, three MSS of Sadguruśiśya, यथा four MSS of Sadguruśiśya. — अचिरं s, अचि f k m¹, अचि r n

^a This emendation, which I made in Sadguruśiśya (in 1886), still appears to me the only possible one. ^b Vasukarna, cp my explanatory note on Sadguruśiśya, § 1 3, p 177 Sieg, p 52, note ², would read *rasm mantradrśam*, but the two words in agreement would be tautological. ^c Cp Sadguruśiśya, 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 s h m¹r, प्रावीचत्तथा i²i⁵r⁷, प्रावीचत्वश्च f, प्रावीचत्वश्च k, प्र - चन च b, the whole line in Sadguruśiśya runs इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनि नृपः । — नैव h m¹r³s, नौ न b r n, नौ न f k

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 m¹, यज्ञे वृत्ते b f k n — कन्याया h d m¹, कन्यायां b f k r n s —
नैव न्यवर्तत m¹ r n s, नैव न्यवर्तत h d, न स निवर्तते f k r² r⁵ r⁷, न स निवर्तते b

61 So these two returned, they both met
B Śaśiyasī and Taranta and king Purumilha

ततस्त्री Am¹, ततस्तु ती b n, ततस्तु तो f k, ततः सुतो r² r⁵ r⁷ — निवर्त्याशु i, विवर्त्याशु
h d, निवर्तेत B n 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 निवर्तीशु^o became corrupted to निवर्त्याशु, as a gerund seemed required
for the construction, and आशु is often used thus (see index of words sub voce āśu)
Then उभावेवा^o became तावेताव^o, which is very pleonastic after ती तु, the causative for
the simple gerund is also clearly wrong — तुभावेवाभि^o b, उभावेवाभि^o n, उभावेवापि
f k, तावेतावभि^o h d m¹ r — 61^{ab} is altogether different in Sadgurusīśya. — 61^{cd} is found here
in m¹ b f k n, in A this line appears at 80^{cd}, where it is repeated in m¹ — 61^{cd} is not in
Sadgurusīśya

62. Now the two kings Taranta and Purumilha were seers,
sons of Vīdadaśva These two kings themselves paid homage
to the two seers

वेददश्वृषी rn, वैश्वृषी f k, वेदश्वृषी b, वेददश्विनी Am¹: the Sarvānukramanī has
वेददश्वी, the form of the name in the RV is वेददश्वि, while वेददश्विन् is not found
elsewhere — वृपती m¹ b r, वृपतिः hr¹ r⁴ r⁶ k, वृपति f.

63 And the king (Taranta) showed the seer's son to his royal
consort, and with Taranta's approval she gave manifold wealth,

तं वृपः h m¹ r, वै वृपः b f k r² r⁵ n — तरन्तानुमता चैव Am¹ (°व h d), तरन्तानुमतेनैव
b f k — प्रादाद् m¹ f k r n s, अदाद् h d, आदाद् b — The end of the *varga* is here marked
by १२ in b f k, not in h d m¹

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, °वानिमा r, °वासु ता S. dgurusīśya —अप्यहं r, Sadgurusīśya, 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 Δm¹bfr², तुल्यरूपान्महात्मनः rns —64^d-67^{ab} are not found in the Nītumāñjari

68. and equal in age, the Maruts, with gold on their breasts
Seeing the gods similar in age, with the figures of men,

68^{ed} is not found in Sadgurusīśya

69 Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke s̥tha* v 61 1) Then, however, he became aware that they were the divine Maruts, the sons of Rudra

के छेति hd, केविति bfr —रुद्रमुनून्बुध्यत A, रुद्रपुत्रान्बुध्यत s, ऋषिस्तानन्बुध्यत b1, ऋषित्वानन्बुध्यत 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,

इत्याभिर्बुद्ध्वा r¹r³r⁴1⁰, इत्याभिर्बुध्वा hdm¹, इत्यादिभिर्बुद्ध्वा s, इत्यग्निः षड्भिः bfrk — तास्तथा hdr, तास्ततः b, तामुतः fk तानुषिः s. —अतिक्रम rs, अतिक्रम b, अतिक्राम hdm¹fk —त मेने ऋषिर् s, त मेने ह्यृषिर् hd, त मेने m¹ (I have not noted whether ऋषिर् or ह्यृषिर्), 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 Prśni (the Maruts) as they went along,

यस्र fkr, यास्र r¹i⁴r⁶, यच hdm¹, यच s, य b.—यस्र bfkrs, यास्र 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

अवमुच स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच s, अमुच ते स्वकण्ठेभ्यः r¹, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य सूक्तेभ्यो b The line in Sadgurusīya runs: अथास्य मरुतो वक्रान् स्वचोभ्योऽवमुच ते—तदा ददु hm¹r, ददुस्तदा bkn, तदुस्तदा f.—सुमहा-यशाः nss, तु महायशाः hm¹r, सुमहातपाः B—Sadgurusīya has an additional line after 72^{ab}, and Sāyana another after 72^{cd}

^a Sāyana on RV v 61 17 quotes 72^{cd}-79^{ab}

73 went in thought to the daughter of Rathavītī. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathavītī,

स सद्य ऋषिर् hdrk, Sadgurusīya (w¹), स सद्य कषिर् f स सद्य ऋषिर् b, स सत्यमुषिम s, प्रादुर्भुतर्विम n—प्रवक्ष्यन् A, सदेक्ष्यन् b, देवान् k, देवा (नय०) f, विवक्षू rs

^a Sieg, p 53, note 7, 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 Rathavītī, he discerning (him) with the eye of a seer,

०त्वाभा A nss, ०त्वाभ्या b, (सोम)सृग्भ्या f, (सोम)सृग्भ्या k—दीक्षी hm¹rn, दृक्षी r²r¹s, देवी b, दिवी f, दिवी k.—न्ययोजयत् hm¹r, न्ययोजयेत् bfk, न्यवेदयत् nss—तपस्यन्त hm¹rs, अपश्यन्त s, अपश्यन्ती br²r⁶, अपश्यन्ती fk

^a Cp Sieg, p 53, note 2, and p 57, line 2

75 said, 'Here he dwells' (*ṛṣa 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 hr/fkss, प्रचोदितः b, प्रणोदितः n

^a Cp. RV. v 61 19 *ṛṣa kṣeti rathavītīḥ* . *parvatesv apaśraḥ*

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दाभ्यं hrfk, दाभ्यं b दात्थ्य s, दातुम् ns —स्थितः hdm¹r, स्थित्वा 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 —प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m¹bfk, प्रत्याचक्षीय four Śaṅguruśiṣya MSS, प्रत्याचक्षिपत् two Śaṅguruśiṣya 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 hm¹ks, म वै मे b, मे मा ख ns —कुपः Bss, कुहः n, कुपाः hm¹r. —स्वयमृषिः hm¹rns, स्वय चर्षिः k¹i¹r⁶, स्वय चर्षि t, स्वयं चर्षिः b. —भगवन्तृषेः hm¹rs, भगवन्तृषेः fkn, भगवान्तृषेः 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,

क्षुषामित्थेयम् hrs, क्षुषामित्थेयम् ns, क्षुषा तेऽस्त्विति B —पूजयित्वा स्वयं hdm¹, पूजयित्वाय तं bfk, चार्चनाना स्वयं r¹i⁴r⁶

^a 79^c appears in a modified form in Śaṅguruśiṣya the better reading there is *pādyaṅghyamadhuparikam* (instead of *pādyaṅghyam madhuparikam*) because *pādya* and *arghya* are different honorific gifts, cp AGS i 24 7 —istarah, *pādya*, *arghya*, *ūcamaniyam*, *madhuparko*, *gauh*

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 Śaṅgasi, and Taranta, and king Purumilha 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' (*ritena* v 62-72) are addressed to Mitra-Varuna

मुक्कम् hdrks, मुक्कम् b, मुन्वाम् f — अगुवञ्चे hm¹r, सोऽगुवञ्चे b, सोऽगुवञ्चे k, सेऽगुवञ्चे f. — 82^{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 ślokas, 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 ⁷, wishes to read *sulkam* for *śuklam*, 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 *sulka* should have been changed to *śukla* ^b Cp Sarvānukramanī on RV. v 62: *maitrāvaruṇam 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 (*upaniṣat*) praise consisting of five^a stanzas (v 78 5-9) with a view to childbirth

गर्भाय hdl, गर्भार्था fbk1 — पञ्चर्वी^० hm¹r³, पञ्चर्वू^० fr, पञ्चर्वू^० hbk

^a Cp Sarvānukramanī, *atyāh pañca garbhasrācmy upaniṣat* Sadguruśiṣya, with reference to this, remarks (p 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadistatvāt*). According to Sāyana the last three stanzas only (7 9) are *garbhasrācmy upaniṣat*. 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 (*śrutī*) that the seer^a after incurring seven failures (*aparādhaṇ*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrksadronī*)^d, into a chasm (*prīṣa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspatī*) with the hymn 'Ye Aśvins' (*aśvinau* v 78).

82^{cd} सप्त कृत्वापराधान्वि^० r¹r⁴r⁶, सप्तकृत्वोऽपराधान्वि hdm¹r³, सप्तकृत्वोऽपराधे तु r, सप्तकृत्वोऽपराधे तु b, सप्तकृत्वोऽपराधे तु fk — 83 अविः कृतो r, अविः कृत्वा hdm¹, अवी कृत्वा r³, अविस्ततो tkr⁵r⁷, अविस्ताता^० b — वै श्रुतिः hdr, नः श्रुतम् bfr⁶r⁷ — तमष्टमे A ततोऽष्टमे r, ततो चमे b, तताशमे f, तताशमे k — 84 अवीसे ना r⁴r⁹, अवीसे ह b, अवीसे ह fk, अवीसे ह r⁶r⁷, अवि से ह hr, अवि सेह d, अवि वेह m¹. — स्तन hm¹r¹fk, स्त्रिन्न b, रावी (रावी) r¹r⁴r⁶ — नधारयत् bfrk, नधारयत् A

^a That is, Saptavadhri, the seer of RV v. 78 ^b This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent' ^c That is, commissioned according to the custom of *nyoga*, 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 *Āsṛins* are described as releasing Saptavadhri by rending a tree (*vrkṣa*) ^e This word occurs in the preceding stanza (v 78 4), where the *Āsṛins* come to the rescue of Atri in a chasm (*rbīsa*)

85, 86 They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātah* v 78 7-9) is with a view to a child (*garbhā*) 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 *Āsṛins*^c.

B This is also recognized (*dr̥ṣtam*) as a consecrating prayer for children issuing from the womb (*srauatām*)^d

85 समुदृत्य hm¹b k, समुदृत्य f, समुदृत्य i — तुचः स्वस्विव m¹, तुच स्वस्विव hd, चिच-
स्वस्विव b, चिच स्वस्विव fk, चिचस्वस्विव i⁶r⁷ — गर्भार्थं hdm¹, गर्भार्थं bfk⁶i⁷ — स्वप-
तस् hm¹i b, स्वपतस् i⁶i⁷, स्वपतस् f, तपतस् k — 86 ज्ञेयं त्वस्त्रिभ्यामितरे ऋचौ hm¹r,
ज्ञेयावस्त्रिभ्यामितरौ द्वृचौ B — 86^{c d} = vii 66^{a b} 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 *Āsṛins* ^b That is, v 78 5, 6, the first two of the five specified in 82 ^c The *Āsṛins* are invoked in these two stanzas ^d Cp *R̥gvidhāna*, ii 17 1^{c d}-4^{a b}, quoted by Sadguruśiṣya, p 123

17. Deities of RV. v. 79-87. Khilas.

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 (*i āpa*) is evident from the two words afterbirth (*jarāṇi*)^c and embryo (*garbhā*)^d

तद्वत्स्यात् m¹, तत्तस्यात् b तत्तस्या fk, तत्तस्याs r — जरायुः hm¹, जरायुः fk,
जरायुः 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, vii 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 *bhāvavṛtta* 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

अकृति वै A, अक्षा वद B — वळिति त्वस्मिन् A, तु वळित्येति B — सुता B, तु वाक् A

^a In Nirukta xi 37 (on RV v 84 1) Prthivī is one of the deities of the middle sphere (*madhyasthānā striyah* 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 Varuna The following one 'O Indra-Agni' (*indrāgnī* v. 86) is addressed to Indra-Agni

रयं दुःस्वप्ननाशनी bf, °नाशिनी kr वृष दुःस्वप्नप्रशासनम् m¹ — °राजे इद्रा° hdb, °भाज इद्रा° fk, °राजे षड्म् r — इन्द्राग्न्यिन्द्रा° hm¹ B, षड्मैन्द्रा° r — °पमुत्तरम् hm¹ r, °पमुच्यते r² r⁵ i⁷, °गन्यमुच्यते f, °गन्यमुच्यते k, °प 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 (*visnu-nyanga*)

B It is called Eṅvayāmarut^c, being the antecedent (*prati-pūrvata*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na* vi 20)

विष्णु न्यङ्क hrfk, विष्णुन्यङ्क d, विष्णु नंग m¹, विष्णुन्यङ्क 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 Sāyana, who remarks that, at the midday libation, instead of the Eṅvayāmarut hymn an Indra hymn, 'dyaur na' (vi 20), which makes mention of Visnu (*visnu-nyanga*), should be substituted

91 But the hymn of Fortune (*śrīsūkta*)^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 (*upātabhāḥ*) in it.

has five stanzas, and is thus described in the Anukramanī 'agnih,' pañca, jivaputra, āgni-
-ārunam. The first stanza is quoted by Stenzler, critical notes, p. 48', and the first two
are quoted in Pāṇskara GS 1.5.11. The first is almost identical with AV III.23.2.
Cp Meyer, Rgvidhāna, p. xxi, Indische Studien, v. 315. ^d As all the MSS agree
in reading *sam sravanti* st, this may be a various reading of the pratika, and not a cor-
ruption of *sam sravantu it*, but the Kashmir MS of this khila has *sam sravantu* as well
as AV. II.26.3, which is almost identical with this stanza. The five stanzas of this khila
occur in AV. II.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 (*nipāta-
bhāṣā*). One familiar with formulas should here observe (it) carefully
from the statement of its characteristic name (*linga*).

०संख्या देवता hm^1b , ०संख्या तु देवता $fkri^2$, ०संख्या देवता: 1 — ०वाक्वात m^1br ,
०वाक्वा $hdi^3fki^2 - 93^{ab} = m^1 82^{ab}$

^a Such as the *śisūkta*, in which Agni is incidental (see above, 91)
above, III. 82

^b Cp

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) state-
ments (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः b_1 , मन्त्रप्रयोगमन्त्रायाः fk , मन्त्रप्रयोगमन्त्राणां hdm^1i^1 — ०धा-
यकाः br , ०धानकाः r^2 , ०धा - काः f , ०धानका k , ०धानिकाः hdm^1i^1

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as
to their employment (*vinigoga*), 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-
vijnāna*), may express what is secondary (*guna*)^a.

गुणमिधायकानि r , गुणमिधायकानि b , गुणमिधायनानि hm^1f — संविज्ञानं
 hm^1bf , संविज्ञानं $r - 95^{cd}$ 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 *yat
tu samvijnāna-bhūtam syāt prādhānya-stute*

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a this is (to be) understood.

प्रधानगुणभूताः स्युर् १, 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, Angiras and Atri

97 Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattrā*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*)

सचं MSS — **विश्वेदेवेः सहेति च** ABn, **विश्वेदेवेति नः श्रुतम्** Sadguruśiṣya

^a The following story, as an introduction to RV vi, is quoted in the Nītimañjarī (97-102) and by Sadguruśiṣya (97-101)

98 Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuna's

जगाम शरीरिणी bns, **जगामाशरीरिणी** hdm¹rfs

99 semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Angiras among the coals (*angāra*)^a

तदाद्युर् hdm¹s, **तदाद्युर्** b, **तदाच्यम्** f, **ददाच्यम्** kn, **तद्वाभ्याम्** १ — **प्रास्यद्** s, **प्रास्य** hdm¹r¹n, **प्रास्य** fkr², **प्राच्य** b, **प्रास्य** १ — **र्विभ्यो** hdm¹rfs, **र्विभ्या** b, **र्विब्यो** n — **अङ्गरेष्वङ्गिरा** hdm¹r³s (Nirukta iii 17), **अङ्गरेभ्योऽङ्गिरा** rn, **अङ्गरेभ्योगिरा** b, **अङ्गारस्यागिरा** kr², **अगारस्यागिरा** f

^a Cp Nirukta iii 17 and AB iii 34 १ (*ye 'ngārā āsams te 'ngiraso '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'

प्रजापति सुतौ s, **प्रजापति सुतौ** n, **प्रजापति तु तौ** b, **प्रजापतितु तौ** hdm¹rfs — **दृष्टा दृष्टा** bfn, **दृष्टा दृष्ट** s (two MSS), **दृष्टा तुष्टा** s (one MS), **दृष्टा द्रष्ट** k, **दृष्टा दृष्टा** hdm¹ — **भवेद्** hdm¹rbsfn, **भवत्** 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 — प्रत्यभाषत bfrn, भाषमाणां तु s, भाषमाणं तु hdm¹ — The end of the *varqa* is here marked by १९ in m¹bfr, 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 m¹fb¹d⁶n, विदधीति hdrk

^a 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'^a

मरुत्वासीद् r, मरुत्वासीर् b, मरुत्ससि fk, मरुत्ससि h¹d मरुत्वति m¹ — गुरुर्यञ्च r, गुरुर्यञ्च hdm¹, गुरुर्यञ्च fbk, गुरुर्यञ्च i²i³, भुवन्वञ्च r¹i¹i¹c — सपुत्रञ्च तु तस्येद् fbk, ससपुत्रञ्च तस्येत् A

^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*).

एकाग्रविंशदेवाच i⁵, एकाग्रविंशदेवाच b, एकाग्रविंशदेवाच fkr², एकाग्रविंशतिदेव hdr, एकोनविंशतिदेव m¹ — देवी यी 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.

नु मे h d r, न म m¹ r¹ 4¹ 6, न म b, च म f, त म k —सुते br⁵, सुती 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 Sāyana on RV vi 24 5 in the following form *protaye 'nyad* *iti to ete vaiśvadevyāu 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 M^S of the BD to support this reading, while the Sarvānukramanī on RV vi 21 makes the express statement *navamyekādasyau vaiśvadevyau*, saying nothing about vi 24 5. ^b Cp Sarvānukramanī *dotiyandri vāṅmtyas ca pādah*

21. Deities of RV. vi. 37, 44, 45, 47.

107 In the (stanza) 'Bringing hither' (*āsarṇāṣah* vi. 37. 3) Vāyu and Indra are praised together^a

B Or else Indra is here predominantly praised, while Vāyu is incidental (*upātābhā*).

वायुर्इह ससुतो hm¹ 1, इन्द्रवायू सह सुतो b1⁵ 1⁷ —107^{ab} omitted in k —वाच b1, वाच m¹ f, omitted in k —107^{cd} is found in B and m¹ only.

^a There is no reference to this stanza in the Sarvānukramanī

B 108. The triplet 'This god' (*ayam devah* 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 ānayāt* vi 45)^b is (in) praise of Brbu^c.

108^{ab} is found in B and m¹ only —य आनयदिति त्वस्र A, शरीर चचुरित्वस्रा m¹ 1 b1 k (चचर् b, चचर् fk) —तृचोऽधीति वृवुसुति: Am¹, तृचोऽधीति वृचो: सुति: r, चिचे वीति प्रिवासुति: f, वृचे ताति वृवासुति: f, चिचे तात चवासुति: k

^a The Sarvānukramanī makes no mention of this triplet ^b The reading of B (*śarīram cahsu sty asyām, tree 'dhiti brbustutik*) would mean 'The body (is praised) in

the stanza "The eye" (*cakṣuh*), in the triplet "above" (*adhā*) there is praise of Brbū.¹ *Cakṣuh* is the pratika of the khila 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 parāvatah* (the pratika of RV vi 45), and in the Anukramanī at the beginning of Adhyāya ii it is described with the words *cakṣur, akā (= ekā), āimastuṣh* ° Cp. Sarvānukramanī *ṭṭce 'ntyē bibus taksā dāvatam*

109. And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam* vi 47. 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितर^{kr}, पितर^{hb}, पितरः d — शंयुश्च hm¹r, मंयुलु b, वांयलु fk — तुचस्त्रान्धि m¹, तुचस्त्रान्धि bdr, मूक्तस्त्रान्धि B — स्वकम् B, स्वयम् bdm¹, — णि तु सौम्यः पञ्चर्च उत्तरः hdr¹r³r⁶m¹, °स्थितः 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. Sadguruśi-ya, however, remarks that according to a Vedic authority Brbū 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 (*etāh pañcarcāh saumyah*) agrees more closely with that of the Sarvānukramanī *pañcānāu saumyah*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupānīyā 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, निपातो m¹, निपातोऽयं r — श्रूयन्ते b, श्रूयन्ते m¹fk — 110 is found in B and m¹ only

^a In AB in 38 1 it is stated that the four stanzas RV vi 47 1-4 are to be repeated as anupānīyā stanzas to Indra *svādus kilāyam madhumān utāyam iṇdrasyaṇdrīr anupānīyāh śamsati*

111. (In) 'Destitute of pasture' (*agavyātī* vi 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Brihaspati, the last verse (*pāda*) Indra.

तृतीयलु विद्धम् hm¹r¹r⁶r⁷, तृतीयोऽसौ दिद्धम् bfk, तृतीयोऽसौ त्विद्धम् r — The end of the *varga* is here marked by २९ in bfm¹, not in hdk

^a 111^{ab} is quoted by Sadguruśiṣya on RV vi. 47 ^b The reading *ṛṣiṣya tu to 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 viḍvangaḥ*: vi. 47 26^a), the teachers state to be evolutionary (*bhāvarrita*). 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

पर यत्तद् hdm¹, पदं यत्तद् b, पद यत्तद् f, पद यत् k — चक्षु तिस्रसु hdm¹, चक्षु तिस्र b, चक्षु तिस्रो f k — 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, Sadguruśiṣya on RV. vi 47.

113. And the hemistich 'Together, winged with steeds' (*sam āśvaparnāḥ*: vi. 47 31^{ca}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Trīnapāni hymn^b (vi. 48. 1–10) are to Agni, the following triplet (11–13) in (this) hymn to Prśni 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 pādis in hd and m¹

113^e वृचः परो b, त्वचः ॥ परो f k — मावतः bfk — पृश्निभूते b, पृश्निभूते f, पृश्निभूते k — In hdm¹ the whole pāda reads आदित्यो वा मवतः पृश्निभूते । आदित्यो वा being taken from 114^a

113^d वृचः परो b, वृचा परो f k — वैश्वदेव fb, वैश्वदेवं k — In hdm¹ this pāda reads प्रगाथस्त्वच बज्रदेवतोऽन्यः ॥

^a There is no statement as to the duty of vi 47 6–19 and 21, cp above, 105, on 22 ff see below, v. 140 ^b Cp Saivānukramanī *trīnapāṇkam prśnīśūktam*, see Sadguruśiṣya 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 Pūsan' (*ā mā Pūsan*: vi 48 16–19) one should know to be addressed to Pūsan, (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 Prāni (22)^b.

114^a वा खाद् fb, वा खा k — This pāda in hdm¹ reads आ मा पूषन्निति पीष्ण-
क्षतस्रस्र=114^b

114^b आ मो पूषन्निति पीष्णाक्षतस्रः b, आ मो पूषन्निति पाष्णाश्च तिस्रः f, च मो
पूषन्नि स्ते पाष्माश्च तिस्रः k — This pāda in hdm¹ reads तृचः परो मासतः पृश्निपूते=113^c

114^c तच विद्यात् fk, तच विद्याद् b — This pāda in hdm¹ reads आदित्यो वा
मासत एव वा खाद्=114^a

114^d अथरयुधोः b, युधोः f, युधोः k — कीर्तना पुत्रये च b, कीर्तिता प्रियात्रये
च fk — This pāda in hdm¹ reads अन्त्या बुभुकीर्तितं पुत्रयो 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 *lingāktaderatā* includes stanza 13 Cp. BD vol 1, p 122, note ⁶ ^b Sadgurusīya remarks that the wording of the Sarvānukramanī, *antya dyāvābhūmyor vā prsuer vā*, is in imitation of another Anukramanī the passage meant is undoubtedly BD v 114^d

23. Derties of RV vi. 49-62.

115, 116 After this the four hymns 'I praise' (*stuse* 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 स्तौत्यृक् तु सप्तमी hdm¹, स्तौत्यृक् यावीरवी b, स्तौत्यृक् यावीरवी fk (i.e. पावी-
रवी, the pratika of vi 49 7) — ओत्तरि hdm¹ b, ओत्तरम् k

117. are addressed to the Maruts (With) 'Who the spaces' (*yo rajāmsi* vi 49 13) the seer sang of Viṣṇu ^a 'To' (*abhu* vi. 50. 6) is addressed to Indra, and 'Hither' (*ā* vi. 50 8) is addressed 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.

मासत्यो यो hd, मासत्यो यो b, मासत्यो यो m¹, मासत्यो (no यो) fk — जगानृभिः hd,
जगानृभिः m¹, जगानृभिः b, जगानृभिः f, जगानृभिः k — अभ्येक्षोति स b, अभ्योद्वाति च

f, अश्वोद्गात्रि च k, अहिर्बुध्याकं hm¹, अहिर्बुक् d — रोदसापेयुताश्विनी b, रोदसापेयुताश्विनी hdf, रोदसापेयुताश्विनी k, रोदसापेयुताश्विनी m¹.

^a The Sarvānukramanī gives no details for RV. vi 49 ^b Both 50 9 and 50 10 begin with *uta*, and as this pratika is placed between *āgneyi* and *āsvinī*, it is probably meant—*dehali-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 Sarvānukramanī gives no details for vi 50

118. 'O Agni and Parjanya' (*agniparjanya* vi 52 16)^a belongs to those two (deities), and the two stanzas 'Upward that' (*ud n tyat* vi 51 1, 2) are addressed to Sūrya^b. 'We' (*vayam* vi 53-56) are four (hymns) addressed to Pūsan, as well as that which comes next (58) to the one addressed to Indra-Pūsan (57).

सौर्यो चोदु त्वद् b, सौर्यो चोदु त्वद् fk, सूर्यो वोदु त्वद् hdm¹ —The text of 118^c d follows hdm¹, वयं पौष्णानि य ऐन्द्रातोष्णमुपोत्तम b, वयं भिष्णुयोत्तम f, वयं भूष्णम-योत्तमी k, that is, probably = वयं पौष्णानि पञ्च[ता]न्निद्रापीष्णमुपोत्तमम्, 'there are five hymns to Pūsan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūsan' The meaning would thus be identical with that of the reading in the text

^a No reference to this stanza in the Sarvānukramanī ^b The Sarvānukramanī makes no mention of these two stanzas

B 119 Some declare the stanza 'Him chief of charioteers, with braided hair' (*uthitamam 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 — ऐन्द्राणि bfk, ऐन्द्राणि 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' (*vapnu nu* vi 66) is addressed to the Maruts

B And in the couplet 'Unto' (*upa*)^a he (the scer) proclaims adoration of the Aśvins.

वीषसे वीष hdm¹, वीषसे वोवोद b, वीषसे वोचेद्र fk — तु वपुर्विति hd, तु पुनन्विति m¹, स्वाद्वपुर्न तत् b, स्वाद्वपुर्न तत् f.—120^{c d} in bfk only.—स्त्रियां fk, स्त्रियां b — राईर्न b, राईर्न fk (cp vii. 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' (*viśvesām vah satām* vi 67). 'Obediently' (*śruṣṭi* vi 68) is addressed to Indra-Varuna; the following one, 'Together' (*sam*. vi. 69) is addressed to Indra-Visnu.

समैद्वा° hd, ससैद्वा° b, सं वामैद्वा° 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

सवितेद्वासोमी hd, सवितेद्वासोमी m¹, सवितेतीन्द्रो सोमो bfk — तौ सुतौ b, ता सुतौ fk, संसुतौ hdm¹ (cp 118^a)

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*caliavartin*)^a.

सर्वेषां चक्रवर्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m¹, पूर्वेषी 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. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārājaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sārājaya^b, having been conquered in fight by the Vāraśikhas^c, came to Bharadvāja^d

सार्जयः hm¹, सार्जयः d, सार्जयः f, सार्जयः n, सार्जयः k, सार्जयः b — आजगमत् kn, आजगमत् f, आजगमत् b, अमिजगमत् hdm¹ (this would make a pāda of nine syllables) — वारशिखिर् n, वारशिखिर् hdm¹, वारशिखो f, वारशिखो k, तारशिखे b.—युधि hdm¹ n, मुवि fk, युवे b

^a 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 *varjya* (124-128) is quoted in the Nīti-mañjarī 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.

अभिगम्योचतुस्त्री hm¹k, अभिगम्य ततस्त्री b — तं hm¹b, तु fkn — प्रसाद्या° hm¹bfbk, प्रणम्या° n — वारशिखिर् n, चारशिखिर् b, वारशिखिर् fk, वारशिखिर् 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).

चचवन्धून् n, चचवन्धु hdm¹, चचवन्धून् k, चचवन्धुन् f, चचवन्तु b

127. The seer saying 'yes' to them, addressed his son Pāyu · 'Make these two kings unassailable to their enemies.'

तौ तु hdm¹, तु तौ bfkrm — कुरुष्वेती hdm¹n, कुरुष्वेती bfr, कुरुष्वेती k, कुरुष्व r⁵,⁷

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 hdm¹, जीमूतीयेन r¹r⁴r⁶ — पृथक्ते° hm¹r, पृथक् ते° fkn, पृथक्ते° b — °नान्वमन्त्रयत् bin, °नान्यमन्त्रयत् 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 स्तौति B — द्वितीया तु hm¹r, द्वितीया च bfk — °मन्त्रिणी Afk, °मन्त्रिणी b

^a The genitive *dhanusah* would here, as often in the BD, mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantrini* to be supplied from *jyābhimantrini* ^b This *varga* (129-133) is quoted in the Nīṭimañjarī 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).

सौत्वृगाक्षीं चतुर्थी A, सौति चालीं चतुर्थी Bn.—तु hdm¹, तुग् b, च r¹r³,⁴,⁶,
अग् fkin.—सारथिं hdm¹rbbn, सारथि k.—संस्तुताः hm¹r, तु स्तुताः bn, त स्तुताः k,
त स्तुताः 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)

अस्त्रास्तु hm¹r, अस्त्रान्त b, अस्त्रा f k —सौति आ¹ n, सौत्या⁰ hdm¹, सौत्या⁰ f k

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)

इषु चैकादशी hm¹r³, इषुधि चैकादशी r¹r⁴,⁶, इषुमेकादशी b f k r

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, दिग्ध hdm¹, दिग्ध b, दिग्ध f, दिग्ध k —इषुः स्तुतः r, इषु स्तुतः hdm¹r³k, इषु
स्त्वः f, इषु स्तुतिः b —अयोमुखी hm¹r b, अमुखी f k —तु अर्धेऽस्तु hdm¹r, त्वर्धे स्त b,
त्वार्ध स्त f k, अर्धेर्व r⁵ —परि hdm¹b f k r², परम् r —The end of the *varga* is here marked
by २६ in m¹bf, by १६ 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 (*badhyatah*), 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 षोळशा B, षोळशा A —युवादेः hdm¹r, युवदेः r¹r⁴,⁶, योवादेः r⁵,
यावादे f k, योवादे b —कवचस्य तु hdb, कवचस्य तु f k, कवचस्य च r —बध्यतः A,
बध्यत m¹, वन्यत b, वद्यता f k, बन्धनम् r

135. स्तुतिवृत्तमा Am¹, देव्युगुत्तमा r, देव्युगुत्तमा bf, दौव्युगुत्तमा k —अविर् m¹b
f k r⁵, अविर् h d r —आत्मन आशिषः hdm¹r, आशिषमात्मनः b f k

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, वारिशिखा m¹, (पुन)ञ्जारशिपान् f, (पुनर)ञ्चारशिपान् k

^a This and the following two ślokas (136-138) are quoted in the Nīṭimañjarī 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,

चतस्रमी m¹b fkrn (aghm), च तिस्रमी n (bc) — °काम्यया m¹b fkn, °काङ्क्षया r — निगुष्टाव m¹fkr (Sārvaṇukramanī on vi 75), पि गुष्टाव b, हि गुष्टाव 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.

अभ्येत् m¹b fkn, आसाद्य r — हर्युपीया° f, हर्युपीया° b, हर्युपीया° r, हर्युपीया° k, पर्युपीया° m¹ (हरियुपीया RV vi 27 5) — जघनिनान् m¹rn(m), जिघनिनान् f, जिघानेना b, जघानेना n — छचीपतिः bn, शचीपतिः fkr — The end of the *varga* is here marked by २७ m 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 Sārījaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja

ती तु Am¹, एवं Bn — ततो Am¹fk, ताव् r, wanting in b — भावर्त्तिसार्जयी hm¹r, भावर्त्तिसार्जयी b, भावर्त्तिसार्जयी f, भावर्त्तितः शशी k, प्रस्तोकः शार्जयी मृधे n — ददतुर्विविध वसु hm¹r bfk, विविधां दक्षिणा ददौ n

^a This and the following śloka are quoted in the Nīṭimañjarī 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 — तद्दे A, तस्मै B.

II.

D 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 *ābhīh*, 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 bfk¹r¹r¹ after it bfk repeat 140, thus making up five ślokas for the *varga*

142. The deities who in this hymn^a are occasionally^b (*prasangāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāy*) in praise (*stutau*)^c.

प्रसङ्गात्विह m¹, प्रसङ्गा लिह A, प्रसङ्गाचिह b, प्रसङ्गान्निह f, प्रसङ्गान्निह k, प्रसङ्गादिह r — राथीतर सुतौ h d m¹ r¹ r¹ r⁶, राथतरीसुतः b, भारथतरीसुतः f, भारथतरिसुतः k, राथीतरिसुतः r — The end of the *varga* is here marked by २८ in m¹fk, by २० corrected to २८ in b, not at all in h d

^a That is, RV vi 75, as the one under discussion. ^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspiti, Aditi (17), Soma, Varuna (18). ^c On a somewhat similar use of *stutau* cp vi 16 and viii 100

Māṇḍala vii.

29. Pedigree of Vasistha Kāśyapa's wives.

143 ^aThe son of Prajāpati was Mañici, Mañici's son was the sage Kāśyapa. He had thirteen divine wives, the daughters of Dakṣa

मारीचः m¹ r b n, मारीचिः h d f k — मुनिः A, भवत् B — बाया h m¹ r b f k, बाता r¹ r⁴ r⁶

^a The following passage (143-155) is quoted in the Nītimāñjarī on RV vii 104 16

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Varisthā, Surabhī and Vinatā,

दनुः काला r, दनुक्षाला m¹, दनुक्षाला f, दनुष्टाला k, गुष्टावला b, दनुष्टाला n (दनुष्टा g, दनुष्टी m, दनिया h) — सिहिका मुनिः i, सिहिकाविगी m¹ k i² n, सिंहिकाविगी f, सिंहिकाचि b, सिंहिकाविधी a (g). — क्रोधावशा r, गोधा वृथा f m¹ n, गोधा वृथा b, गोधा वृथा k — वरिष्ठा b k r n (g h), वरिष्ठा n — सुरभिर् b n, सुरभिर् f, सुरभिं k, चतुर्भिर्

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 1 2520, with the exception of Varisthā and Surabhi, instead of which Pradhū and Kapilā appear in the epic, where the corresponding passage reads as follows

*adītya dītya danuh kālā danāyuh sīmāskā tathā,
krodhā pradhā ca viśvā ca vinatā kapilā munih,
kadrūś 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, 1 122 and 1 116 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,

कद्रुश्चेति b m¹n, कद्रुश्चेति kr —ऋराक्षेव hm¹1, ऋराः सिद्धाः bn, ऋरा सिद्धा fk —145^d=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 fk n, नीम b —दादशा° Bn, दम्हशो A

B 147. (These were) Bhaga, Aryaman, and Amsa, Mitra and Varuna, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

ऋमाशश्च r, ऋमांसश्च fk, ऋमाशश्च 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-Varuna and Urvaśī.

B 148. Tvastr, Pūsan, and also Indra, the twelfth is called Viṣnu. (Thus) that pair was born of her—Mitra and Varuna

तज्जज्ञे hm¹r, जज्ञाति hr⁶, जज्ञेऽय n, यज्ञोऽय fk —मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रेऽय वरुणः सह f, मित्रेऽय वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणश्च च r¹r⁶, वरुणः सह 1²r³

149. ^a Of 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.

सञ्जे ns, सञ्जे ABm¹ — तत्कुम्भे hr³r⁵r⁷ns, तः कुम्भे m¹k, त कुम्भे f, तत्कुम्भे b, कुम्भे तु r.—व्यपतद् hm¹rs, व्यपतद् fk¹r²r⁵r⁷n, व्यपतद् b

^a The following passage (149-155^{ab}) is quoted by Sāyana on RV vii 33 11 (translated by Sieg, Sagenstoffe, p 105 f.) ^b Cp Nirukta v. 13 *tasyā darśanān mītrā-*

varunayo retasā caskandā, also Sarvānukramanī i 166 *mītrāvarunayor dikatayor urvaśim apsarasaṁ drstvā vāsativare kumbhe reto 'patat* Cp above, v 99

150. Now at that same moment two vigorous ascetics, the seers Agastya ^a and Vasiṣṭha, there came into being

^a On the story of the birth of Agastya see Sieg, Sagenstoffe, pp 105-108

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasistha, best of seers, was produced on the ground ^a,

पतिते शुक्ले m¹r¹fkⁿ, पतितं रेतः bs — कलशे ऽथ m¹bk¹, कलशे च s — संभूत स्रष्टि^० m¹rs, संवभूवर्षि^० n, स भूवर्षि^० bk, स भूवर्षि^० 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 addition 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*).

महाबुद्धिः brs, महामुनिः n, महः fk, भवस्यहान् m¹ — महायशाः A, महातपाः Bns — 152^{ab} is found in B and m¹ only — The end of the *varga* is here marked by ३० in hm¹fk, not in bd

^a Cp Sieg, Sagenstoffe, p 106, note ²

31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya ^a; or else (because) the seer was born from a jar ^b For measurement is made with a jar also

हि मीयते hm¹r¹fk^s, महीयते b, (कुम्भे नावी)ह मीयते r¹r⁴r⁶ — 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 ^b, and p 108, top ^b That is, Agastya was called Mānya 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 (*parimāna*) is indicated

Then, as the waters were being taken up (*grhyamāna*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)^a.

०धानं तु hm¹r b f k n, ०धान च s — लक्ष्यते hr¹r⁴i⁶ns, लक्षते f k, लक्षणम् h d r, (परिमाणं सु)लक्षणम् m¹

^a This is analogous to the lotus of Brāhmā

155. There on every side the All-gods supported the lotus^a Arising out of that water he (Vasistha) then performed great austerity.

सर्वत्र पुष्करं तच्च Am¹, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b f k n, सर्वतः पुष्करं तं हि s

^a Cp RV vii 33 11 *sarve devāḥ puskare tvādadanta*, explained by Yaska, Nirukta v 14, with the words *sarve devāḥ puskare tvāgādhārayanta*, cp Roth, Erläuterungen, p 64

156. His name arose, with reference to his virtue (*gunatah*), 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

श्रीव्यकर्मणः hm¹i, श्रीव्यकर्मणः b, श्रीव्यकर्मणा fr⁵r⁷, श्रीव्यकर्मणि k — हीन्द्रं hm¹r, चिन्द्रं br⁵r⁷, चन्द्रं f k

157 The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmana (passage) 'The seers (saw not) Indra' (*rṣayo vā indram*)^a.

सोमभागानय Am¹, सोमभागानस्तम् B — ब्राह्मणास्तद्धि m¹r, ब्राह्मणा तद्धि b f k — 157^{cd} is found in B and m¹ only.—The end of the *varga* is here marked by ३१ in m¹b, by ३० in f k, not at all in h d (as the last line is wanting in these MSS)

^a TS. iii 5 2¹ *rṣayo vā indram pratyakṣam nāpaśyan, tam vasiṣṭhuh pratyakṣam apaśyat tasmai etān stomabhāyūn 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 वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am¹—ब्रह्मकर्मणि hm¹ bfk, वे ततोऽभवन् r—यज्ञेषु hm¹ r, याज्ञेषु b, जातेषु fk—दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् :

^a Cp RV vii 33 II *uta asī mastrāvaruno vasisthayaṣṣyā brahman manaso 'dhi jātah*, TS iii 5 2¹ *tasmād vāsistho brahmā kāryah*

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

येऽवापि Am¹, अवापि B—सदस्याः स्तुतु A, सदस्यास्त्विह B—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m¹, पूजयेद् B—भास्त्रवेयी श्रुतिस्त्वियम् Am¹, वृद्धार्थं भास्त्रवी 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 nah* vii 2) here are Āpri stanzas

तुष्टावापिम¹ hdm¹, तुष्टाव चापिम¹ r, तुष्टाव वापिम¹ bfk—त्वपिम¹ hdm¹, no तु in bfk r (रत्वपिम¹)—आप्र्यस्तव hdm¹ r, आप्रियस्तु fk, आप्रियस्तव 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, 105 &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' (*tre 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' (*nakih sudāsah* vii 32. 10) the gift of Pajavana (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 Vasistha, 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

चतुर्भिः A, चतुर्द्विभिः B —संवादसूक्तम् b, संवादः सूक्तम् bdm¹r, संवादे सूक्तमिन्द्रे fkr², संवादमिन्द्रे सूक्तम् r⁵r⁷ —श्वित्यचक्षुः h d, श्वित्यं वक्षुः r¹r³r⁴r⁶, श्वित्यं तक्षुः b, श्वित्यं तक्षुः r, स्यति स्तु f, स्यति स्तु k

^a The masc *caturbhih*, as in several other passages, being used for the fem *caturbhih* (see index of words under *catur*)

164. Here is proclaimed a dialogue of Vasistha 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 nah* vii. 34 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a

तव तु B hdm¹, यानि r —अहि तव hm¹r, अहि देवं bfk —मा नोऽहिर् bdm¹r, मा नोऽहि b, मा नोऽहि f k —बुध्यम् hdb, बुध्य m¹r, मध्यम् f k

^a The reading adopted in the text is supported by the *Sarvānukramanī*· '*abjām*' *aher*, *ardharca uttaro* '*ahrbudhnyāya*

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 सदसि f k —मेघान्स r, मेघांस b, मेघासि m¹, मेघासि f k —एति वा bkr, एवति वा f, एतीता m¹ —तेषु मध्यमः r, तेषु मध्यमः m¹, तेषमधीनः b, तेषमधानः f k —बुध्रे हि bf, - हि k, बुध्येति 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* *etiṅtarikse nirhrastopasarya āhanīti* ^b Cp *Nirukta* x 44 *yo 'hih sa budhnyo budhnam antariksam, tannivāsāt*.

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^{cd}) is addressed to Bhaga, so a sacred text (states)

सुक्त hm¹r, सुक्ते bfr²r⁶ — °देवतः hdm¹, °देवतः B, °देवताः r — र्धर्वश्च भागो hm¹r³B, र्धर्वश्च पादो r — रति सुतिः m¹fr²i⁶r⁷, रति सुतः hdr³, रति सुतिः bk — 167^d in r reads प्रथमायामृचि सुतः 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. Decties 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^{cd}), so also is 'Now Bhaga' (*nūnam bhagah* vii 38 1^{cd})^b.

तृतीयोऽथ hm¹r, तृतीयोऽस्य bfk — पञ्चम्यामहिदेवतः Am¹r, प्रथमायामृचि सुतिः bfk, प्रथमायामृचि सुतः r — 168^{cd} is wanting in A and m¹ — नूनं भगो m¹i, जन भगो b, जन 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, सर्वे f — पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्व r, पञ्चोर्ध्व b, पञ्चार्ध f, पञ्चार्ध k — पञ्चोर्ध्व भगदेवतः Am¹r², पञ्चोर्ध्व भगदेवताः r, पञ्चार्ध भगदेवताः b, पञ्चार्ध भगदेवता f, पञ्चार्ध भगदेवता k — 169^{ab} is wanting in A and m¹

^a The whole pāda in RV v 82 3 is *sa hi ratnāni dāsuse suvāts savitā bhagah*

^b It is perhaps owing to this remark that the *Sarvānukramanī* states the deity of RV vii 38 6^{cd} to be Savitr or Bhaga *bhagam its bhago vārdharcah*

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 (*drastr*)^b is here (expressed) Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ* vii 41 1)^c.

उषस्यान्वा hm¹, ऊडास्यात्वा b, उदास्यात्वा f, उदास्यात्वा k (अन्वोषस्या Sarvānu-kramāni), उषसीऽन्वा r — द्रष्टृयो चाशिरिव च b, तष्टृयो चाशिरिव वा f, तष्टृयो चाशिरिव च k, दृष्ट्या चाशिरिव वा i⁶r⁷, द्रष्टु स्त्रीत्याशिरिव वा m¹, द्रष्टु स्त्रीत्याशिरिव वा hd, द्रष्टुं स स्त्रीत्याशिरिव वा r — प्रातरित्यस्या भगमेव hm¹r, प्रातरित्येता भागीमेव bi²r⁵r⁷, प्रातुरित्येता भागीमेव fk

^a *Āśir* for *āśir* on account of the metre ^b Cp na usāsah 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 Sarvānukramāni ādyā hṃgoktadevatā

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasamyataḥ*) (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b

आदावने तु hd, आदावने च m¹, आद्यानेषु i⁵r⁷, आद्यानेषु fk, आद्यानेषु b, आद्यानेषु ते तु r — ह्ययः hd, ह्यय b, ह्यय f, ह्यय k, (च) अयः m¹, (ते तु) अयः r — सूक्ते ऽस्मिन् Bhm¹i¹, सूक्तेषु r — त्वन्या Bhm¹r¹, मान्या r — अन्यास्तव fki²i⁵i⁷r³, अन्यास्तव b, मान्यास्तव r, अन्यास्तव bhm¹

^a Cp above, in 52 (note also the v r there, *prātaryogāt*) ^b That is, at the beginning and end of the hymn Agni, Indra, Mitra, Varuna, Aśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Usas, besides the deities of the refrain *yūyam 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 (then accompanying) troop (*gana*)^b, or because of a (common) attribute (*bhaktitah*)^c

साक्षोक्ता bdm¹r, कालाद्वा B — गणस्थानाद् bdm¹i, गणस्थानाद् b, गणस्थानं f, गणस्थानं k — भक्तितो bhm¹r, भक्तितो b, भक्तितो fk — न्यासु hm¹r, न्यासु bfk — The end of the *varga* is here marked by ३४ in m²fk, by २४ in b, not at all in hd

^a 172^a =: 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)

दाधिक्ने h d b r, दधिक्ने f k — रौद्रम् h d r, सैद्रम् b f, सैद्रम् k — दाधिक्ने h d, दाधिक्ने b, दधिक्ने m¹ f k, दधिक्ने r — प्रथमायास्तु Am¹, प्रथमायां तु B

174. may be recognized^a O Waters' (*āpah* 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 h d m¹ r b f k, •देवी तु r¹ r⁴ r⁶ — 174^d is omitted in r¹ r⁴ r⁶

^a That is, by their names occurring in the stanza, cp Sarvānukramanī *ādyā lingoktadevatā*

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' (*samudraṇyesthāh* vii. 49) is (in) praise of the Waters.

शस्त्रे h m¹, शास्त्रे r¹, सचे f, मचे k, शस्त्रे h r — समस्त h m¹, समस्त च b f k r — समुद्रज्येष्ठा चापा h r, समुद्रज्येष्ठ्यपा r¹ r¹ r⁶, समुद्रादित्यपा b f, समुद्रादित्यपा k — 175^{abe} omitted in r¹ r⁴ r⁶ — The end of the *varga* is here marked by ३५ in m¹ b f k, not in h d — The last pāda is not repeated here in either b or f.

^a See *ĀŚS* viii. 12 24, quoted by Sāyana on RV vii. 48 4. *daśame 'hni varādeva-śastra ūrbhavanividdhānam, sūtryate ka rbhukṣana ity ūrbhavam 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).

नद्यस् m¹r, मद्यस् fb, मयस् k — 1^{ed} is not found in A, but only in B and m¹
It must be original as the detailed statement of the Sarvānukramanī is founded on it
ā mām matrāvaruṇy, āgneyī, varṣadevī, nadistutāh.

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, °देवत्यौ m¹, °देवत्यौ b — वासोप्यत्याम् hd, वासोप्यत्याः b, वासोप्यत्यम् r, वासोप्यतिष् fk — चतस्रस्तु Δm¹, चतस्रस्तु fkr, चतस्रस्तुः b — प्रस्थापन्य ऋचः स्मृताः B (प्रस्थापन्यो मृचः b, प्रस्थापन्यो मृच f, पश्चापन्यो मृचः k, प्रस्थापन्य ऋचः r), त्वष्टी प्रस्थापिनी स्मृताः A (°पनी स्मृताः r¹r³r⁴r⁶, °पनी स्मृताः hd), सप्त प्रस्थापिनी स्मृताः m¹

* Cp Sarvānukramanī on vii 55 *astau vāstospatyādyā śesāh prastūpinya upanisat*. 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 m¹ alone gives the correct sense clearly 'seven are traditionally held to be a lullaby' सप्त perhaps dropped out owing to the following syllables प्रस्व, ऋष्टी being then supplied in A and ऋचः in B — In Jgvidhāna ii 26. 5 this hymn is described as *prastūpanam*

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.

पर Am¹, ततः B

^a There is no mention of Tryambaka in the Sarvānukramanī, which describes this stanza as *raudhī mṛtyunimocanī*

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 Āśvins.

सुतो गु br, सुतो सु fk, सुतो तौ hm¹ — परैर् Am¹, 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 caḥṣuh* vii. 66. 16)^a the eye (of the sun) is sung as the deity

यदयेकोत्सूर्यसिद्धिः hm¹bfk (यददे° fk), यदयोत्सूर्य इति तिस्त्र r—सौर्यस् hdm¹, सौर्यं r, तद्वत् bfr²r⁵r⁷, तद्वत् k.—इति तु hdr, इति (no तु) bfr²r⁵r⁷m¹—The end of the *varga* is here marked by १ in m¹bfk, not in hdm

^a 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' (*tud 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 सौर्याः br, अपत्या सर्वा ऋचः सार्यं fk, अपत्या ऋचः सर्वास्ता m¹ (the plural of सौरी would be more consistent with 5 and 9 than that of सौर्या) —Thus and the following three ślokas (6-9) are found in B and m¹ only

^a 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
ससि मिचो f, 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

वादिर् m¹bfr²r⁵, चादिर् 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 caḥṣuh* vii 66. 16) to be a prayer^a.

* That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramanī is clearly based on them BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramanī *caturthyādyā daśādityāḥ*, and both have *tsrah sauryah*

10 Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ* vii 75-81), but the four hymns following these, 'O India and Varuna' (*indrāvarunā* vii. 82-85), are (in) praise of Indra-Varuna

अथः m¹rbfk, एमिः hd — °द्रावश्नेति Am¹, °द्रावश्नती° b, °द्रावश्नाणि r, the whole line is चत्वारिद्रोवश्नो सुतिः in f, चत्वारिद्रो सुतिः in k — The end of the *varga* is here marked by २ in bfk, not in hdm¹

3. Vasistha and the dog of Varuna 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 Vasistha in a dream^b approached the house of Varuna^c

11^{ab} is not found in A or m¹, but only in B — खम आचरत् hm¹r, खममाचरत् fkn (cgb), खममाचरन् bn(am)s, खमवचरत् n(b), चौर्थमाचरत् r⁵

* 11^{c,d} 15^{ab} are quoted in the Nīṭimāñjarī on RV vii 55 2; and 11^{cd} 13 in Sāyana on RV vii 55 3 ^b See *Vedische Studien*, ii, p 76 (cp 55) ^c Cp RV vii 86 6 *svapnus caned antusya prayotā*, and vii 88 5 *brhantam mūnam, varuna, . sahasra-dvaram jagamā grhām 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 (*vyasusvapāt*) 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 Varuna to sleep^c.

त तच्च bfkrs, त त्वच Ld, त्वं तच्च m¹ — °भ्यधावत Am¹, °भ्यवर्तत Bns — 12^{cd} and 13^{ab} are not found in A, but in B and m¹ only — द्रुम् m¹n(li)s, द्रुम् fk, द्रुम् b, द्रुम् rn — 13 द्वाभ्या m¹bfks, त्रिभिः rn — व्यसुष्वपत् m¹bfr, व्यसुष्यत् k, व्यसुषुपत् n, व्यसुषुपत् s — स त Am¹, एव Bns — प्रस्थापयामास bfrn, प्रस्थापयामास k, प्रस्थापयामास hdm¹s

^a The anomalous form *vyasusvapāt* is evidently based on the refrain of RV. vii 55 2-4, *nī su svapa* 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 Vedische Studien, II, p 56, note ²

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.

स्त्रिः पाशैः प्रत्यबध्यत Am¹ (प्रति^o m¹), स्वान्पाशान्प्रत्यमुञ्चत Bn — स बद्ध hm¹rfkn,
स बुद्ध r¹r⁴r⁶, स बुद्धा b — अभिरित hdr, अभिरत bfk.

15 ततः पिता hm¹bf, वधः पिता k, तथान्वया n — 15^{cd} is the reading of Am¹, instead of it, but after 14^{ab}, Bm¹ read

वधः स¹ वाचरोः पाशैर्ध्रुवासु त्वेति² दृश्यते ।

¹ fr²r⁵r⁷, वधै सा k, तदः स b ² r²r⁵r⁷, ध्रुवासुत्वेति b, ऋचासुत्वेति 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

^a Here the root *bandh* is conjugated as an Ātmanepada of the fourth class, (cp v 134 and vi 23 (*duhyati* 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 vii 88 7 *dhruvāsu tvā āsu kṣīṣu kṣiyanto vy asmat pāsam varuno mumocāt* The reading of B would mean 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuna'

4. Derties of RV. vii. 90-96.

16 The next three hymns, 'Forth with longing for the heroes' (*pra virayā* 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 (*druvāt*)^a

तास्त्रि^o Am¹, तास्त्रि^o B — वायव्याः सुतो m¹r¹r³r⁴r⁶, वायव्याः सुतो hd, वायव्याः सुतो r, वायव्या भवो bfk — यासु hm¹r, यासु r²r⁴r⁷, यासु fk, यासु b

^a See Sarvānukramanī on RV vii 90 *andryās ca yā dnuvāt uktāh*, cp also Sadgurusīśya

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 Prauga litany (*prāugi*). the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam krtvā*) of one of its verses (*pada*)^b

वायव्या m¹b f k, वायव्या: r — प्राउगी° m¹r, प्रानुगी° b, प्रासुगी° f k r²

^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 चर्च^{br}, प्र सोता चर् f, प्र सोता च m¹k — The words एता नव श्रुताः 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 Sarvānukramanī

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' (*sah* vii 95 3) and with the three 'Longing for wives' (*janīyantaḥ* vii 96 4-6)

दृचे सरस्वन्त इति B (दृचे b f k r², हेचा r⁶ r⁷), श्रुतश्चैव सरस्वांशु Am¹ I have preferred the reading of B (with the emendation ~~श्च~~चा for दृचा) because it is supported by the Sarvānukramanī on RV vii 95, 96 तृतीया सरस्वते . . परास्मिन् गो गायत्र्यः सरस्वते — च तिष्ठमिः h d r³, चतुष्मिः m¹ r¹ r⁴ r⁶, चतुर्ध्वैः r, चतुर्भवे b, चतुर्भवे f k — The end of the *varga* is here marked by 8 in b f k, not in h d m¹

5. Story of Nāhusa and Sarasvatī: RV. vii 95, 96.

20. King Nāhusa^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 hm^1r^2B , वर्षसहस्राणि r — ०रथेनेमां hdr , ०रथेनेमान् b , ०रथेन मा fk — ब्रुवन् r , ब्रुवत् hd , ब्रुवत् fk , कवन् b

* The story of Nāhusa and Sarasvatī is briefly referred to by Sāyana 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,

वहत br^5 , हत fk , पहत $r^1i^4i^6$, वह्य hdm^1r^3 — भागास्मे hdm^1r^3 , मा सर्वा $r^1i^4r^6$, मा सर्वा fk , माः सर्वाः r^5 , माः सर्वा b — वाथवेकशः Am^1r^2 , व्यथवेकशः b , यथवेकश fk (०स k), वाथवेकशः r — नद्यः स्वल्पं hm^1bfk , नद्यस्तल्पं 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, Nāhusa'

भागान्सर्वास्मे hdm^1 , भोगान्सर्वास्ते r , सर्वान्भोगास्ते bfk — सन्ने all MSS and r — वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^6 , वर्षे सहस्रिके fk — ते B , त्वा A — नाङ्गव m^1r , नाङ्गवः hdf , नाङ्गतः k , न्यद्युः p b

23 Saying 'So be it,' he quickly went to the river Sarasvatī, and she received him and yielded (*duduhu*) (hum) milk (and) ghee

जगामाशु Am^1 , जगामाथ B — आपगा A , पावनी B (b , ०ना $fk m^1$) — सरस्वतीम् all but m^1 , which has समुद्रगाम् — 23^d is the reading of B , प्रतिजयाह सा चैनं पयः सर्पिष दुहति is that of Am^1 I have preferred the former as it more closely follows the words of RV vii 95 2 घृत पयो दुदुहे नाङ्गवाथ

24 This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuna (Vasistha) 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' (*yajñe* 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' (*tisrah*: 101, 102) are addressed to Parjanya.

यक्षि बार्हस्यत्वेमेन्द्रं hm^1r^3 , यग बहस्यमेद्रं च f , यग वहस्यमेद्रं च k , बार्हस्यत्वेमेद्रं च b (no यक्षि), द्वे बार्हस्यत्वे ऐन्द्रे च r , ऐन्द्रे यक्षि दिवः सूक्ते $r^1r^4r^6$ —तु परे ततः Am^1 , च ततः परे B—उरमेन्द्रस्य hm^1 (उरमित्येन्द्रस्य S), उत्तमेन्द्रस्य r , उत्तमेन्द्रस्य bk , उत्तमेन्द्रस्य f —तिस्रः सुः br , तिस्रः स्य f , तिस्रस्य hdm^1k

A 26 Now the first (stanza) here^a (vii 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati

B In 'At the sacrifice' (*yajñe* vii 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati

^a 26^{ab} is the reading of Am^1 , instead of this line B has

आशीर्च्यक्^b प्रथमा तत्र प्रथमस्य तृतीयया ।

^b r , आशीर्भव m^1f , 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 m^1 only 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by 25^a, while 26^c repeats the statement of 26^a, on the other hand 26^d is necessary to the sense (cp Sarvānukramanī) The original reading of 26 thus seems certainly to have consisted of the single line स्वीतीन्द्र प्रथमा त्वच अग्न्या त्विन्द्रावृष्यती । cp Sarvānukramanī on vii 97 यक्षि . ऐन्द्रादि बार्हस्यत्वेमेन्द्रो च

27. The third and the ninth (vii 97 3, 9) praise Indra and Brahmanaspati (The hymn)^a 'For a year' (*samvatsaram* vii 103) (praises) the frogs, but that which follows (vii 104) is addressed to Indra-Soma

स्वीतीन्द्रा^o Am^1 , सहिन्द्रा^o B —मण्डूकान् $bfkSr$, मण्डूकान् m^1 , मण्डूका $r^2r^6r^7$, मण्डूकम् A I have preferred the former reading as being supported by the Sarvānukramanī मण्डूकास्तुष्टाव .

^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.

राबोघं $m^1r^4r^6b^1nS, s (v r)$, राबोघं $hrfks$ — 28^{cd} , occurring here in B and hdr^3 (but omitted here in $m^1r^4r^6$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सीदासे: (B) — तस्मिन् hd , कुहः Bs . — The end of the *varga* is here marked by $\ddot{e}$ in m^1hf , not in hdk

^a 28^{ab} is quoted in the Nīṭimañjarī on RV. vii 104 16

7. Detailed account of RV vii. 104

29. The stanza 'Who the simple' (*ye pākāśamsam* 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

आमेयी m^1dr , सामेयी h , मेयी b , मेया fk

30 The stanza 'As if I' (*yadī vāham* vii 104 14) is addressed to Agni, while 'Who me' (*yo nā* 16) is traditionally held to be addressed to Indra, 'She who strides forth' (*pra yā jigāti* 17) is addressed to the pressing stones, while 'Spread out' (*vi tisthadhrum* 18) is addressed to the Maruts

ऐहो यो मेति तु स्रुता hm^1r , यो मेतीद् स्रुतो द्वयोः bk , यो मेतीद् स्रुती द्वयोः f , यो मेतीद् स्रुतोऽर्द्धया r^1r^7 — याव्यो hdm^1r वराप्री b , वरात्री f , वरीत्री 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' (*nā no rakṣas* 23) the seer invokes a blessing^a

॰सोमो स्रुगुं hm^1 , ॰सोमोस्रुगुं r , ॰सोमो स्रुगुं f , ॰सोमो न्रुगुं b , ॰सोमो द्वृगुं k — स्वाशिव bkr , स्वाशिव hdm^1 , — तृचि hdr , तृचि bfk , द्वृचि $r^1r^4r^6$

^a I have preferred the reading *āsīsam* to *āsīsaḥ* because it is supported by the Sārvānukramanī on RV vii 104 *pra vartayeti pāñcavandryō nā no rakṣas ity r̥v̥r ātmana āsīh*.

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 , दिविश्चैव fk — पृथिव्या च hdm^1 , पृथिव्याश्च br , पृथिव्याश्च fk — पाक्षिणम् m^1bkr , पाक्षितम् hd — उलूकयातुं r , (and RV vii 104 22),

उक्त्यायुः all the MSS (°यान् r^7) except r^5 —This śloka is omitted in $r^1 r^4 r^6$ according to R, p. 163, note ⁹, but this statement contradicts his preceding note ⁸

^a 32^{ed} is quoted by Sāyana 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 Varuna (Vasistha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या ऋष्ट्यां hd, (°स्यः) ऋष्ट्यां $r^1 r^3 r^4 r^6$, सूक्तस्याष्टम्या m^1fk , सूक्तस्यापृग्भ्या b, सूक्तस्याथाष्टम्यां r

34 Vasistha 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 (*rahasas*), such is the sacred tradition

तस्मिन् hd, तस्मिन् m^1 , क्रुद्धः B —वसिष्ठो hdm^1r , सौदासेर् b, सौदासेर् f, सौदासे k —दुःखितस्तदा hdbfk, दुःखितः सदा m^1 —34^{ab} = 28^{ed} (cp v r there) —वे श्रुतिः Am^1 , नः श्रुतम् B —The end of the *rahas* is here marked by ७ in bfk, not in dm^1 .

^a For Sudās, as above, iv 106, 112

Maṇḍala viii.

8. Story of Kanva and Pragātha.

35 ^aKanva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावधुतुः hdi, °ज्ञा श्रीधुतुः b, °जाता उधेतुः fk It would have been more consistent to print °ज्ञाता उधेतुः (cp iv 96^e and note ^a)

^a The following four ślokas (35-38) are quoted by the Nītimajjuri on RV viii 1 Sadguruśiṣya (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 Kanva (i.e. Pragātha), having placed his head while asleep (*śrapat*)^a on the lap of Kanva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्या hdm^1 —स्वपत् hdm^1r^3 fr^2n , स्वपत् k, (शिरो) स्वपत् n, श्रमात् $r^1 r^4 r^6$, स्वपत् br —कण्वसूतसंगे hm^1 , कण्व-सूतसंगे d, कण्वसूते b, कण्वसूतसंगे f, कण्वसूतसंगे k, कण्वसू उतसंगे n, कण्वसूतसङ्गे $r^2 r^5 r^7$, कण्वसूतसङ्गाव् r —नान्वबुध्यत hdm^1 (°ता d), नान्वबुध्यत $r^1 r^4 r^6 n$, नान्वबु-ध्यत b, न स्वबुध्यत f, न स्वबुध्यत $r^2 r^3 r^7$, न स्वबुध्यत k.

* The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *śrapan* 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

शप्तकामस्तु h¹ b f k, हन्तुकामस्तु n. — पापामिश्रक्या h m¹ r b, पापातिशंकया f, प्राप्यतिशंकया k, पतितशंकया n — बोधयामास h d i n, वोवयामास b, योजयामास f k — दिधुचन्निव m¹ r n, दिधुचन्निव h d, विधुचन्निव f, विधुचन्नुव k, दिवचन्निव b

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father

त भाव h¹ b, त भा d, भाव तं f k — प्रगाथः h d r k, प्रथमः b — प्राजलि स्थितः b k, प्राजलि स्थितः f, प्राजलिः स्थितः h d r.

^a 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.

घौरो h m¹ r, घोरी b f k, घोरो i¹ r² i¹ r⁰ — काखो h d f काखौ b, कारावो k, कखो m¹ r — बऊभिः सह h d m¹ b, बऊभि सह f k, बऊभिः पितुः i — सहित च्षिर् h d m¹ r (स्तः r), सहितः सखि b, सदिर्च्छिषि f, सदिर्त्तिरिषि k — The end of the *varga* is here marked by ८ in b f k, not in h d

* Cp Sarvānukramanī on RV viii 1 *sa ghaurah san bhrātuh kanvasya putratām agāt*, Ārsānukramanī viii 3 *pragātho ghorajo munh, sa h ghorasya kanvasya bhrātā san putratām gatah*

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to India (beginning) 'Not at all' (*mā cit* viii 1-4) in the stanza 'Downward his mighty' (*anv asya sthūram* viii 1 34), Śaśvatī, daughter of Angiras, living (*vasantī*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती h d m¹ r, वसन्ती k r², वसती b f r²

^a That is, living with him as his wife, though he had been turned into a woman.

^b On Śaśvatī and *nārī*, see above, ii 83 and note

^c Cp Sarvānukramanī *patnī cāsya āngirasi śaśvatī punstvam upalabhya enam prītāntya yā tuṣṭāva*.

41. The seer turned that Āsanga, 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 Āsanga).

तमासंगं स्तुतवान्^{hdm}¹, तमासङ्गः स्तुतवान्^r, तं मासंतं कृतवान्^{br}², तं मासं कृतं कृतवान्^f, तं मासं कृतं कृतवान्^k —स्वस्य^A, तस्य^B —सुहीत्यृग्मिश्रतुर्मिः परि-कीर्तितम्^{all MSS} (सुहि सुहीति चतस्रभिः^S)

^a Cp Sarvānukramanī on RV viii 1 *āsango yāh strībhitvā pumān abhūt sa medhyā-tithaye dānam dattvā stuhī stuhīh catasrbhīr ātmānam tustāva* The story of Āsanga is related by Śaṅgana on RV viii 1 1 and 34 Āsanga, 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 Sasvati, daughter of Aṅgiras (34). See also Sadgurusīsa, p. 137, Sieg, Sagenstoffe, pp. 40, 41. ^b Though *catasrbhīh* is, as we have seen, frequently used alone as an alternative for *catasrbhīh* (cp next śloka), it seems hardly possible that *rgbhīh* *catasrbhīh* could have been the original reading. I was therefore much tempted to emend the MSS reading to *catasrbhīh prakirtitam*. With reference to this passage (RV viii 1 30-33) the Sarvānukramanī has *catasrbhīh*, the Nīti-mañjarī *rgbhīh* *catasrbhīh* (Sieg, p. 41), and the Āsānukramanī *rcām catasrnām*. In the Rāmāyana, however, *catasrbhīh* occurs in juxtaposition and agreement with a feminine noun (see St Petersburg Dictionary, under *catas*).

42. But with the two stanzas 'Bestow' (*śiṣṣa* viii 2. 41, 42) that of Vibhinda, king of Kāśī (*kāśyā*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam* viii 3 21-24) the (gift) of the liberal Pākasthāmanī is praised.

काश्यस्व^{hbr}, काश्यस्व^d कामस्य^{fk} —पाकस्यान्नु^{hmr}, ण्स्यान्नु^{br}², ण्स्यान्नु^{fk} —भोजस्य^{hmr}¹, भोजस्य^b, भोजस्य^f, भोजस्य^k

^a Cp Sarvānukramanī on RV viii 2 *antyaḥbhyān medhātithir vibhindor dānam tustāva* ^b See note ^b on 41

43. The two pragāthā couplets (beginning) 'Forth' (*pra* viii 4. 15-18) Śākatāyana thinks are addressed to Pūsan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūsan

द्वौ^{hmr}¹, तु^B —उत्तरम्^{hmr}, उत्तराम्^b, उत्तमम्^{fk}⁵

^a 43^{ab} is quoted by Sadgurusīsa 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 Kurunga is praised (with the words) 'Abundant wealth' (*sthūram rūdhaḥ* 19)

ऐङ्गाणामिह hm¹r, एणां त्विह k, एसां त्विह f, एणां त्विह b — The end of the *varga* is here marked by *e* in m¹bfb, not in hd

10. Derties of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* viii 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* 37^{cd}), 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 — इत्यर्धर्चो hm¹B (°र्चो f), तर्चार्धर्चो i — दानस्तुतिः b(S), नावस्तु f, (क्षया)ननित्तु k, दानस्तवः hm¹r — स्मृता b, omitted in fk, स्मृतः hm¹r.

^a Cp. Sarvānukramanī on RV viii 5 *antyāh pañcārtharcās caidyasya kaśor dānastutuh*

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 Bhṛmnyaśva, thanks Agni Vaiśvānara is praised

यि वैश्वानरः स्तुतम् br, प्रिवैश्वानरः स्तुतः Am¹ — 46^{abc} is omitted in fk — महानैङ्ग् प्रत्नवत्याम् Am¹, महानैङ्ग् प्रनेवत्याम् b, महानितिङ्ग् देवत्याम् r — भार्यश्चक्षिव hm¹br, भार्यश्चिव f, भार्यस्तु 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 Tīrindua^a is recorded 'Forth' (*pra* viii 7), the following (hymn), is addressed to the Maruts, and the three 'Hither to us' (*ū nah* viii 8-10) are addressed to the Aśvins

तेरिदिर् hdm¹r, नेरिदिर् bfk — प्रेति आ i, प्रेत्या hdm¹bfk — °श्चिनानि च hm¹r, °श्चिनान्वतः B

^a Cp. Sarvānukramanī *trco ntyas tīrindirasya pārśaryasya dānastutuh*

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 Aśvins

०दितिः सुता hm^1r , ०दितिक्षया B — षष्ठा चतुर्थी सप्तम्या $r^1r^4r^6$, षष्ठां चतुर्थी सप्तम्या hd , षष्ठा चतुर्थीसप्तम्योर् m^1 , षष्ठा चतुर्थीसप्तम्योर् B — The end of the *varga* is here marked by १० in m^1 bfk, not in hd .

^a The Sarvānukramanī 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 (*agni*), Sun (*sūrya*), Wind (*anula*)^a are (respectively) praised in successive verses (*pac-chah*) The *pragātha* couplet 'Whom' (*yam* viii 19. 34, 35) is (in) praise of Varuna, Aryaman, and Mitra

पक्खस्व^a A, पक्खोस्याम् r , षक्वास्थोम् r , षष्ठासोम् k , षाक्वास्थोम् b — ०मित्राणा Am^1 ०मित्रासु r^2r^5 , ०मित्रास्त bfk — प्रगाथो Am^1 , प्रगाथे B — इति सुतिः r , इति सुताः B, इति सादा hdm^1 , इति तदा r^1

^a Cp Sarvānukramanī on RV viii 18 *parā* (9) *agnisūryānilānām*

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 (*saptatūh*) cows,

सुतो hdr , सुति bfk — सप्ततीः hr , सप्तमी fk , सप्ततिः m^1 , सप्तयः n — 51^{cd}-57^{ab} are not found in A, but in B and m^1 only

^a The following six and a half ślokas (51 57^{ab}) are quoted in the Nīṭimañjaṇī on RV viii 19 37 ^b Cp RV viii. 19 36 *adāt pañcāśatam trasadasyuḥ vadhūnām*

B 52 horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a

अश्वोद्गाणा m^1fkrn , अश्वोराद्गाणा b — तथैवासी m^1 , तथैवासी b , तथैवासो fkn , उरश्वाणाः r — वृषमं fkr , वर्यम b , विविधं m^1 — श्वाव $m^1n(u)$, शाव n , शानं $u(h)$, शानं bfr , शाव k — अश्वेसर $m^1frn(a)$, अश्वेशर k^1^2 , अश्वेचर b , आसेसर n . — पतिम् r , प्रति $m^1fk^1^2n$, पथि b

^a See RV. viii. 19 37 *tsrñām saptatīnām śyāvah pranetā . dīyānām 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 Śacī

०शंस च m¹bfrn, ०शंस ह १ — शक्रं च all MSS r and n (cp v 137) — शचीपतिः m¹bfr, पुरदरः 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 b¹, तमृषिम् fm¹, तमृषीम् k — काकुत्स्थ rn, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f — कन्याः पञ्चाशद् fru, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k. — रमये bfrn (h), रमयेत् m¹, रमय n. — 54^{c,d}, 55 omitted in r⁷ — The end of the *varṇa* is here marked by ११ in bfk

^a This most probably refers to the *pañcāśatam vadhūnām* 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 Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house

यौवन m¹bfr, युगपत् r⁵ — मद्गृहेष्व० m¹r, मद्गृहेष्व० n, मुग्गृहेष्व० fk, मृष्व० b

^a Prosperity departs with its disappearance cp Pāṇatantra, 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 m¹fn, प्रसादान् bk — ०कर्मासी m¹bfr, ०कर्मा तु n — कुर्वीत m¹bn, कवीत fk, करोतु r — ०वाटी च m¹kn, ०वाटां च f, ०वाटी च L, ०वाटीश्च r — सुरदुभिः r, सुरदुभिः b, सुरदुभे fk, सुरदुभाः 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

०स्यर्धासां m¹bn, ०स्यर्धासां f, ०सास्यर्धासां k, ०स्यर्धासां r.—०द्रमुत्तरम् Am¹, ०द्रमतः परम् B

58, 59 When^a Sobhari, son of Kanva, was sacrificing with members of his family in Kuruksetra, 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.

सोमरेक्षिव Am¹, सीमरेक्षिव B—यवान् जसुर् m¹r, यवा जसुर् hd, यवां चसुर् bfk —59 ०गुष्टाव इन्द्र 1, ०गुष्टविद् h d b f k —आखवः Bn, आखु 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^e are quoted in the Nīṭimajjari 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 *dānastutis* (cp Sarvānukramanī *antye dvce*)

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 hm¹r³fk²i⁵i⁷, सस्तुतो r—चित्र ऋषये तु गवां ददौ hm¹i, चित्रो यद्ददौ तद् दृष्टेन ह r¹r⁷n, चित्रो ददौ गा अलृचेरिह b. चित्रो दादो गाव च्लृचेरिह f k (चुलृ° k)

^a The wording of the Sarvānukramanī, *antye dvce citrasya dānastutih*, would seem to favour the reading of B (*citra yad dadau tad dvceṇa 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—निजयाह m¹, विजयाह hd, निर्जयाह brn.—चोवाच hdm¹r, प्रोवाच br⁵n—अवि: hdr, अवि m¹b, अवि n, वि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (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 Aśvins^a.

समुत्पन्नो Am¹, समुत्तुतो Bn—देवता b, देवता: n, देवना: f, देवाना: k, देवतां r, देवन्नो hd (doubtless due to the preceding उपन्नो), देव नो r³, देवनो m¹—Instead of 62^d and 63^{ab} as given in the text (according to hdm¹r bfk), r¹r⁴r⁶ read

(सुत्वा) चिच सूते: परेस्त्रिमि: ।

अश्विनावमिन्द्र चाभितुष्टाव देवता: ॥

hd, but not m¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) 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 सोतुमर्हसि)

^a With 62^d and 63^a cp Sarvānukramanī o *tyam āśvinam* *īlsva āgneyam*

63 The (hymn) 'Laud thou' (*īlṣva* viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyāh* viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo suśāman* viii. 24 28–30), is addressed to Dawn^a

यथा वरो सुशान्ध hdbfk (वरो fk), यथा वर: सुशान्धे r

^a The Sarvānukramanī says nothing about this triplet being addressed to Usas, 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 Usas and Indra and Soma, Agni, Sūrya, Brhaspati^a,

अष्टौ तु hm¹r, अष्टौ च b, अष्टा च fk—सहितास्त्वेता hm¹bfk, सहिता एता r—वशम् bk, वशम् fr, वशम् hdm¹—सोमश्चाग्नि: hdbfk, सोमश्चाग्नि: r (cp r in vi. 33)

^a 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 m¹bfk, not in hd

* According to the *Sarvānukramanī* only १०-१२ (not १०-२१) 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 Uksaṇyāyana' (*ryam ukṣaṇyāyane*. viii 25. 22-24)^a.

वक् hm¹r, चतु b, चक्र fk — यसादाद् hm¹r, यद्दाद् b, यद्दा (षये) f, यद्दा (अये) k.—Aftu 66^{ab} r adds (apparently from r¹r⁴r⁶) the line

रद्धो वेत्येयर्चा तु हानशक्तिप्रकाशनम् ।

which is not found in hdm¹bfk not in r²r³r⁶, and which R already has (with slight variations) as 59^d. The line in that place is found in B and m¹ only (see note ^b on vi 59) — कीर्तितं तु तृचे (त्वस्मिन्) hm¹r, कीर्त्तनं तत्त्रिचे fk, कीर्त्तिन्नतदि चिवे b — त्वस्मिन् hm¹bfbk, तस्मिन् i — अन्नमुखस्थायने hdr, अन्नमुख्य - णीयने f, अन्नमुख्य - णीयने k, अन्नमुख्यणीयने b

* The pratika must be read with vyūha, *ryam ukṣaṇyāyane*, on account of the metre — The *Sarvānukramanī* makes no mention of a *dānastuti* here.

B 67 (What) the Aśvins, being pleased, bestowed on Susāman, is told here^a (viz.)

'Of you two' (*yuvoh* viii. 26) is addressed to the Aśvins 'Do thou yoke^b' (*yukṣa* viii 26 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu

तदिहोक्त b, तदिहोक्त fk, ताविहोक्त m¹ — सुवामणि f, सुवामणि b, सुवामणि r — 67^{ab} is not found in A, but in B and m¹ only — युवोर्युत्त r, युवोर्युत्त fk, युवोर्युत्त b, युवोष षु hd (the fuller pratika of viii 26 १) — वायव्या उत्तरास्तु याः hdm¹r, वायव्या उत्तरी तुचौ bf, वायव्यात्तरी तुचौ k

* This must refer to the following hymn. Susāman is mentioned in the second stanza ^b The pratika *yukṣa* is necessary in A, as there would be no clue to the stanzas meant cp *Sarvānukramanī* *cimśyādyā rāyavyāh*. The reading of B, *uttara* *trcau* is, however, more definite

68 Manu, as he was named, whom Savarnā^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, सरष्णू hdm¹ —मनुर्नाम all MSS, r (१, v r), मनुं नाम s —The text of 68^{ad} follows the reading of hdm¹r bfrk, the reading of r¹r⁴r⁶ is वैश्वदेवानि सूक्तानि जगादापिरिति स्वयम्

^a I have followed B in reading *savarnā*, as this is supported by Sadgurusīśya, p. 139: *manur nāma vivastatah savarnāyām saranyūchāyām jātaḥ*, the metronymic, too, of Manu is *sāvarni*. Cp BD vii 1. ^b 68^{ab} is quoted by Sadgurusīśya on RV viii 27

69 'Brown is one' (*babhrur ekah* viii 29)—these are ten dvipadās with characteristic marks (*lingataḥ*), for in them the deities are praised, each separately, by their activities ^a

लेता hm¹r³B, स्वस्वि¹ —ह्यासु कर्मभिः hm¹r bfrk, ह्यासां नवभिः 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 hm¹ bfrk, यत्र यत्र r —70^{cd} follows the reading of Am¹, the reading of B is पृथक्कर्मस्तुतीवृत्त तद्विद्याद्विषदैवतम् —The end of the *varga* is here marked by १४ in bfrk, not in hd

15. Detailed account of RV viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur* viii 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni, (then comes) one addressed to Tvastī (3), and Indra (4) and Rudra (5), Pūsan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8),

72. the ninth is addressed to Mītrā-Varuṇa (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 (*vyā*)^b is here praised.

मित्रावरुणं bfrk, मित्रावरुणी स्वृग् hdm¹ —दशम्यद्विसंखः m¹, दशम्याख संखः b, दशम्याख संखः d, दशमी मित्रसंखः b, दशमी मित्रसंखा r, दशमी संखः fk.—

•प्रसङ्गाच्च hm^1r , •प्रसङ्गाच्च b , •प्रसंगा तु fk .—य इत्यच चयी सुता hdm^1 , यजिरेवाच संसुता r , यजे वाच प्रकीर्तिता b , यजे पाच प्रकीर्तिता fk

^a The duties in the text of RV viii. 29 10 are in the plural according to Sāyana's comment they are the *Atris*. The readings *nutra* and *asni* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture 'ya' *yyāgtra* is supported by the *Sarvānukramanī*, which describes the hymn thus: *yo yajāts atra yyāstavo yajamānaprasūmsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

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' (*mahsu* 15-18)

यजताम् b_1 , यज्ञानाम् m^1fk —यज्ञा i , यज्ञाम् b , यद्वा m^1 , यद्वा f , युद्वा k —मच्चिति r , मच्चिति b , मच्चिति fk , यच्चिति m^1 —This śloka is not found in A, but in B and m^1 only.

B 74 The five stanzas 'The couple who' (*yā dampatī* 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 Pūsan^b, while (in) 'Since' (*yathā* 13) Mitra, Aryaman,

यज्वनोर् br , यज्विशर् fk , यद्वाशीर् m^1 —या दपती ऋचः m^1 , या दपतीवृचः br , या दपती चः f , या दपती वृचः k —आ शर्माशीरेतु r , आ शर्माशीरेपि तु b , आ शर्माशीरेपा m^1 , अर्थशर्मासिरपो fk (•वी k)—पौष्णौ परे b , पौष्णौ परि m^1f , पौष्णी परि k —मित्रोऽर्यमा $bfk m^1$, मित्रार्यमा r —यथा $bfk r$, तथा m^1 —This śloka is not found in A, but in B and m^1 only.

^a Cp. *Sarvānukramanī*, *yājñyāds pañca dampatyoh*, which is probably based on the above, *dampatyoh pañca yā dampatī reah*. ^b Pūsan is mentioned in 11 (*aitu*), but not in 12.

B 75 and Varuna, the Ādityas, are praised; 'Agni' (*agnim* 14) is to Agni

The three following hymns after this, 'Forth the deeds' (*prā krtāni* viii. 32-34), are addressed to Indra

सुतास्त्वच m^1bfk , सुतस्त्वच r —75^{ab} is not found in A, but in B and m^1 only—The end of the *varga* is hero marked by १४ in $hdbfk$.—A has only two and a half ślokas in this *varga*

16. Indra and Vyāmsa'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 इत्यच r, अध इत्यच b, अध्य इत्यच fk, अय इत्याह hdm¹ — कन्या तं bkr, कन्या तं f, तस्या तु hdm¹ — स्त्रीलिङ्गेनेन्द्रमव्रवीत् hdm¹ br, स्वासिगतं । अत्यव्रवीत् f, स्वासिगतो ब्रूयव्रवीत् k

^a That is, this stanza is addressed by a Dīnavī to Indra who has assumed the form of a woman. According to Sāyana on RV viii 33 19 this stanza is addressed to Āśaga Plāyogī when he was a woman (cp above, vi 41). ^b And had assumed the guise of a woman because Vyāmsa was his enemy

77. the eldest sister of Vyāmsa, 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

व्यंसस्य r-r⁷, पुंसस्य r¹r⁴r⁶, व्यंसस्य b, व्यंस f, व्यंसस्य k, पुंसस्य hdm¹r³ — तस्यैव hm¹ br, तस्यैव f, तस्यैव k, तस्यैव d — युवकाम्यया hdm¹r³ fkr²r⁶r⁷, युवकाम्यया b, वधकाम्यया r (=r¹r⁴r⁶) — परे ततः hdm¹ i, ततः परे bfk (cp vi 25 and 79)

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural 'because of his (Vyāmsa's) desire to slay (Indra),' or possibly, because of his (Indra's) desire to slay (Vyāmsa)', 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 Varuṇa, but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* viii. 42 4-6) is addressed to the Aśvins

ऐन्द्राग्रं (परम) Am¹, ऐन्द्रापात b, ऐन्द्राग्न्यात् fkr — ऐन्द्राग्र Am¹, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr — वारुणे m¹ bfk r¹ r⁴ r⁶, वारुण hdr³

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 Kāṇita Prthuśravas gave to Vaśa Aśvya^a

इमे समापेये $hdm^1 bfk$, इमे तु चापेये $r^1 r^4 r^6$ — ऐञ्जे ततः परे B, ऐञ्जेति चोत्तरे Am^1 — वशायाश्वाय ss , वशायाश्वाय $hdm^1 r$, वशायाश्वाय bf , वसायाश्वाय k

* 79^{cd} and 80^{ab} are quoted by Sadguruśiṣya on RV viii 46 and by Sāyana 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 $hm^1 r$, स एत्येवमा^o ss , श्येत्येवमा^o b , श्येत्येवमा^o f , स येत्येवमा^o k — ऽदिभिः $Am^1 ss$, ऽदिना B — The end of the *varga* is here marked by १६ in $m^1 bfk$, 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 Tṛiśoka the cows which had been carried off by the Asuras. The seer has stated thus himself in the (stanza), 'Who clave' (*yah krntat* viii 45 30)

मुनीथो घ r , मुनीथो च $m^1 bfk$ — द्विचत्वारिंशकात् br , द्विचत्वारिंशका fk , ऽरिंशके m^1 . — 82 गिरि निरुत्य $m^1 r$, गिरि निरुत्य b , गिरि नि f , गिरि नि k — वज्रेण $m^1 r$, वज्रेण bfk . — हुताः r , हुता bfk , हुताम् m^1 — ऋषिषु स्वयम् r , ऋषिषु स्वयम् b , ऋषिषु स्वयम् fk , ऋषिषु त्वयम् m^1 — 81, 82 are not found in A, but in B and m^1 only

83 In (the hymn) 'Great' (*mah* 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' (*svādoh* viii. 48) is traditionally held to be addressed to Soma

ऽदित्यदेवते hdm^1 , ऽदित्यदेवते fbr , ऽदित्यदेवता k — स्वादोरिति सूतम् $hm^1 r$, स्वादोरभषितम् fk , स्वादोरभषित b .

^a The Śarvānukramanī has borrowed the words *antyāh 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.

पराशष्टौ तु Am¹, पराणि चाष्टौ B—तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तन्मतेजसा f, तिग्मतेजसा k—ऐन्द्राश्वम् hdm¹, ऐन्द्राश्वति b, ऐन्द्राश्वमि kr, ऐन्द्राश्वमि f.—वज्रदेवतः hdm¹bfk, वज्रदेवतः r

* In the reading *andhrāny abha*, the latter word is of course the pratika of the first Vālakhilya 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 Praskaṇva gave to Prsadhra,

अग्न्यापिरे^o hm¹r, अग्न्यापिरे^o b, अग्न्यापिरे^o fk—सूर्यमन्त्रं पदं r⁵r⁷, मयमन्त्रं पदं b, सूर्यमन्त्रं पदा f, सूर्यमन्त्रपदा k, सूर्यमन्त्रपदा hm¹r—In 1¹r³(p)r⁴1⁹ 85^{ab} reads अन्वेत्पिरिति त्वस्यास्ततोऽपिः सूर्य एव तु—पृषध्रस्व hm¹r, पृषध्रस्व b, पृषध्रस्व f, पृषध्रस्व k, पृषध्रस्व r⁵ (on the corruption of स्व to स् and स्तु cp 1 92, iii 6)—यद्वसु fr, यत् वसु k, चद्वसु b, यद्वसु m¹, यद्वसु hd—The end of the *varṇa* is here marked by १७ in m¹bfk, not in hd

* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya', *pad*, however, 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' (*bhūrīt* 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 m¹br, तन्नूरीति fk, भूरीदिति तु hd—त्वह संस्तुतम् Am¹, परिकीर्तितम् B—86^{ab} is not found in b fkr²r'—निपातमाह hm¹r, निपातानाह fkr², निपातनेह r⁵r⁷, निपातानेह b.

* It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii 57–59) This is in agreement with the Kashmir Khila collection, which (Adhyāya in 1–14) only contains the first eight (viii 49–56), introduced with the words *bālakhilyāḥ pare'stau* (ii 19) 'in the following (adhyāya) the eight Vālakhilya hymns (are given)'—

The eleventh Vāṅkhyā hymn (viii 59) has already been referred to above (in 119) as one (the sixth) of the eleven Suparna hymns—Only two of the MSS of the Sarvānukramanī used by me notice the Vāṅkhyā 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

अथ यास्वसृच स्वेतं^{hdm¹r³}, तृचे यास्वसृचस्वेतं^r, यास्वोऽस्येऽर्धं तृच वीनं^{r⁵}, यास्वोऽस्येऽर्धं तृच वीनं^b, यास्वो र्वं तृच वीनं^{fk} (विचं^k) —त्यान्वित्यच^r, त्यान्वित्यच^{hdm¹}, त्यान्वित्यच^b, त्यान्वित्य तु^k, त्यानि तच^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}, मीना^{bfk} —जालं^{m¹r}, जाले^k, जलं^b —बद्धोदधिपत्^r, बद्धा चाधिपत्^{m¹}, बद्धा चाधिपत्^f, बद्धा चाधिपत्^k, बाद्धादधिपत्^b —88-90^{ab} are not found in A, but in B and m¹ only.

^a *Udaksipyan* cp *sanudaksipyan* 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}, शरापातास्तु ते मत्स्या^k, शरापातास्ते 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^{fk^r}, वीवरा^b, धीवरान्^{m¹} —बुध्र्यं मा वो^{br}, बुध्र्यं मा वो^f, बुध्र्यं मा वो^k, बुध्र्यमावो^{m¹} —भूत्^{b^{fk}r}, भूः^{m¹} —स्वर्गे^r, स्वर्गं च^{m¹}, स्वर्गे^{fk}, स्वर्गं^b —तपेयां^{hdm¹}, तपेयां^{br}, तपेया^{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.

अभिसंबन्धाद् hdr³, आप्तिसंबन्धाद् m¹, अतिसंबन्धाद् r¹1⁶, इति संबन्धाद् r⁴, अभि-
संबन्धा f, अभिसंबन्धा k, [मातुला omitted] दर्भिसंबन्धा b, गर्भसंबन्धात् r — सृयेतेषां r,
सृयेतेषां hd, सृयेतेषां m¹, सुवन्धेना r²r⁶r⁷, सुवन्धेना b, सुवन्धेना fk — सौत्यृतं hm¹r,
सौत्यार्षम् b, सौत्यार्षम् fk

^a *Upa mā śat* owing to the metre for *upa mā śat it* ^b The Sarvānukramani says nothing of the Itus in RV viii 68 14, but includes that stanza in the *danastuti* (14–19). Śaṅkaraśaṅkara 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^{cd} and 92^{ab} (on RV viii 68)

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15–19) The first hemistich (11^{ab}) of the couplet ‘He has drunk’ (*apāt* viii 69 11, 12) is (in) praise of Indra, Agni, and the All-(gods), the rest (11^{cd}, 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,

अर्वाश्वमेधयोर्व hd (अर्वाश्वमेधयोर्व S), आर्वाश्वमेधयोर्व m¹r, आर्वाश्व-
मेधाय b, आर्वाश्वमेधाय f — परा: hdm¹bs, परा fkr — अपादिह्यस्व hm¹r,
अपादिह्यस्व bfk — 93 शेषो वरुणदेवतः hdbfk, शेषो वरुणदेवतः r³m¹r²r⁶, शेषा
वरुणदेवता: r — सूक्तमुत्तर Am¹, सूक्तमुत्तर b, सूक्तमुत्तर f, सूक्तमुत्तर k, सूक्त उत्तर r

94 and of milk, kine, and plants, for it evidently (*dīśyate*) 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

पयःपञ्चोषधीनां च hm¹r, षधीना वा bfk r²r⁶ — 94^b=m 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^{cd} and 96^{ab} are not found in A, but in B and m¹ only —The end of the *varga* is here marked by १९ in bfk.

^a 95^{cd} was probably known to the author of the *Sarvānukramanī* cp. *antyaś tīrāḥ śrutarvano dānastutih*.

20. Deities of RV. viii. 76-90.

B 96 and the great river Parusnī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Parusnī^b (viii. 74 15); Indra with the three hymns, 'Now this' (*imam nu* viii. 76-78).

आत्मादाना° bfk, आत्मादाना° m¹ — परया पश्योमिद् Am¹b, परया पश्यो-
धिमिद् f, परया माश्धीमिद् k, पश्यी परया चेद् r — न्विति r, त्विति hdbfk.

^a This line considered in connexion with the next seems very redundant and is probably a later addition ^b The *Sarvānukramanī* makes no mention of the Parusnī here.

97 'This active' (*ayam krtnuh* viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*naḥi* viii 80-82) are addressed to Indra In the first of these (80) the stanza 'He has exalted' (*avīrdhat* 10) is addressed to the All-gods

अयं हतुरिद सौम्य° hm¹b, अतुरिर सौम्य° f, अतुरिर सौम्य° k, सौम्यस्य त्वयमित्यस्य r — चीष्वाङ्गानि परास्ततः hm¹b, पराष्वाङ्गानि यानि तु r — वैश्वदेव्युग्वीवृधत् bdr, वैश्वदेव्युग्वीवृधत् m¹, वैश्वदेवस्यग्वीवृत् b, वैश्वदेवे स्यग्वीवृधत् f, वैश्वदेवेन स्यग्वी-
विधुत् 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 hm¹rbfk, आपेय तु ततः परम् r¹r⁴r⁶ —The text of 98^{cd} follows the reading of Am¹, the reading of B, चीष्वाङ्गानि सूक्तानि आ म ऐङ्गाणि 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 hd —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. ^a 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.

स्वर्द्धोषिणी hdr, स्वर्द्धोषिणी b, स्वाग्द्धोषिणी fk — दृष्ट्वा hr bfk, दृष्ट्वा r¹ i⁴ i⁶

^a The following passage (99-106) is quoted in the Nīṭamañjari on RV. viii. 91 7 and Śadgurusīya on RV viii. 91 (pp 142 f.) see BD vol 1, p. 135 Cp Sāyana 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., RV² vol. iii, pp 33-38, where extracts from the BD, Śadgurusīya and the Nīṭamañjari are quoted, Aufrecht, Indische Studien, vol iv, 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

अपामर्धे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु सायथात् 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 b.k, 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 सुषाव मुखे hdm¹, सा सुषाव मुखात् r, सा सुषाव सुषात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे s — रश्च m¹ bfkns, रश्चु A — 102^{bc} are not found in A, but in B only Śadgurusīya has two entirely different pādas in place of 102^{bc}

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 तद्ब्रूहात् hdr, स तद्ब्रूहात् m¹, शतकतुः Bn — जगदिह तुषेन तु hm¹r, जगदिह

चिचित सा b, सोमनिद्रं वृचेव सा f, असौ वृते वृचेन सा r⁵r⁷, जुह तात चिकीर्षितम् n.
Sadguruśiśya has these two lines in the following considerably modified form

निरगात्स क्वचित्पूर्वं भवयित्वा गृहाकुनेः ।

अग्निः सुखा जगादेद् जुह मा सुखं च लिखि ॥

The last pāda here is nearly the same as 104^b — The end of the *varga* is here marked by २१ 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

सुखचम् hm¹ns, सुखचा br, सुखचा f — तेन m¹bfkr, तस्ये n — 104^{cd} is not found in A or s, but in Bm¹u only — Sadguruśiśya omits 104^a also, but has 104^b in a slightly modified form (see note on 103)

105 Indra passing (*prakṣipyā*) 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

रथकिद्रेण ताम् all MSS, r and n(hm), रथकिद्रे गताम् s, रथे अद्रिणा ताम् n —
सुखक् सा तु ततोऽभवत् hm¹rs, ततः सा सुखचाभवत् bfk⁵r⁷n

^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 *

तस्या त्वचि व्येताया सर्वस्यां शङ्खकोऽभवत् । (सर्वं bfk n, पूर्वं r)

The reading of A is favoured by that of Sadguruśiśya

तस्याः पूर्वहता या त्वज्जातिः सा शङ्खकोऽभवत् ।

107 Yāska and Bhāguri call this hymn a story^a (*utthāsa*), while Śaunaka calls 'A maiden' (*hanyā* 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).

इतिहासमिदं Am¹, इतिहासमिमं B — याक्मागुरी Am¹ (री hd, रः m¹r¹r³1⁴1⁶),
याक्माठरौ r, याक्मातरौ bfk, याक्मागवौ r⁵r⁷ — स्विष्ट पान्तमित्युत्तरे च ये hm¹r¹,
सुक्ते पान्तमिदं ततः परे bfr.

^a Cp Vedische Studien, i, p 292 f ^b The Sarvānukramanī combines the two
statements in describing the hymn as an *itihāsa andrah*

B 108. But the last (stanza) of the latter (viii. 93 34) is pronounced
in the Antareya (Brāhmaṇa)^a to be addressed to the Rbhus, for on
the third Chandoma (day)^b this hymn is chanted (*śasyate*) as
one addressed to the Rbhus^c

त्वार्भवी m¹b, त्वार्भववी f, चार्भवी r — उत्तरस्वितरेयके b¹, इन्द्र स्वितरेयक m¹,
(प्रोक्ता) तस्वितरेयके f. — छान्दोगिके r(m¹), छन्दोगिक b, छन्दोगिके f, इन्द्रमिके k —
This śloka 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 Sarvānukramanī *antyaindrārbbhavi* ^b See *chandoma* and
chāndomika in the St Petersburg Dictionary, in the smaller Dictionary Bohtlingk accepts
the reading *chāndogika* here = Chāndogya Brāhmaṇa ^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'
(*ā tvā*. viii 95-100), are addressed to Indra

B In the second hymn of these (96) they say there is a story
(*itihāsa*)

^a Soma, oppressed by fear of Vrtra, fled from the gods,

आ स्वि° b, ह्या स्वि° Am¹fk — इतिहासं fkr, इतिहास्य b — 109^d is not found in
Am¹, but in B only — अपचक्रम्य तु Am¹s, अपचक्राम B

^a The following passage (109^f-115) is quoted by Sāvaṇa on RV viii 96 13 (cp
RV i 130 8) (cp var lect, MM, RV² vol iii, p 39 f See Vedische Studien, vol
iii, p 49 f The story refers to RV viii 96 13-15

110 and he betook himself to a river named Amśumati^a in
(the country of) the Kurus. Him approached, with Brhaspati
only^b, the slayer of Vrtia^c,

नाम्ना hdm¹bfk, नामा r¹r¹1⁴r⁶n, (न्ती) नाम्नीम्¹, नाम s — अत्यतिष्ठत् hdm¹1²r⁵s,
अत्यतिष्ठत् b, अत्यतिष्ठत् f, अत्यतिष्ठत् r¹r³1⁴1⁶, अत्यतिष्ठत् n — कुक्ष्यं r²r⁵n s, कुक्ष्यं b, कुक्ष्यं f,
गुक्ष्यं Am¹ — क्क्षेन अभ्ययाद् r, क्क्षेनाभ्यभयाद् hdm¹, क्क्षेनाभ्यभयाद् b, क्क्षेनाभ्यभयाद् f,
वृक्षान्वयाद् r¹r⁷, सोऽभ्यभयाद् s, सोऽभ्यभयाद् n

* Cp RV viii. 96. 13 *ava drapso amśumatim atisthat* ^b Cp. viii. 96. 15
brhaspatinā yuyendrah sasāhe, cp AB. vi. 36. 14 *brhaspatinaiva yuyā* ^c This
 śloka is quoted by the Nīṭimañjarī 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,

योत्समानः br, योत्समाशम् ^r1¹4¹r⁶, योत्समान hdm¹fks —सुसंहटेर् hrbfk, च संहटेः
^r1¹4¹r⁶.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतास्सोमं ^r1¹4¹r⁶ —व्यस्थितः
 hdrbk, व्यस्थितं ^r1¹4¹r⁶

* 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 *drstvā tām āyatah* would then become unintelligible. The situation appears to be this. Indra, accompanied by Brhaspati 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 Vrtra's army and assumes the defensive. Brhaspati then comes forward and explains that it is Indra with his Maruts.

112 thinking Vrtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Brhaspati spoke

मन्वानो वृत्रमायान् hdm¹rbfk, मन्वान पुत्रमायान् ^r1¹4¹r⁶

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 Vrtra,

सोम एहि ^m1¹r, सोमेहि hdfb, सोमेसहि k, सोम मेहि ^r1¹4¹r⁶, सोम मेहि s —113^{cd}
 is not found in A, but in Bm¹ only —अनर्थ kr, अन्यर्थ 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 Sāyana but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's fight (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, औजसीव m¹s, औजसीव b, नर्जसीव f—देवानादाय Am¹s, देवाना-
यनां br, देवानातं 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 इत्यस्मिन्सृचि hdm¹, अपि य तस्मिन्सृचि r¹r³r⁶, अयव द्रप्स इत्यस्मिन्सृचि s, अयव
द्रप्ससृचि B.

^a Cp vi 51, vii 51

^b 109^{cd}-115 is translated in *Vedische Studien*, vol iii, p 50

B 116 (Theser 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—वृहस्पतिम् bkm¹, पति f—116^{ab} is found in bfk m¹ only—
द्यौता h m¹r³B, तस्य r

^a 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 *stauti*, 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 (Brāhmaṇa)^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
Bṛghu, praised^b Indra without seeing him^c

उक्तो m¹b f k, उक्ता r—117^{ab} is found in B and m¹ only—तृचिनेन्द्रम् hrb f k, तृचि-
नेन्द्रम् dr⁵r⁷—अपश्यत् hdm¹b f, अपश्यन् तम् r⁵r⁷, अपस्यति k, अदृश्यन्तम् r¹r⁴r⁶

^a AB vi 36. 12

^b *Tustāva* from 118^a

^c *Apasyams tam* 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 (*eka*) while praising (Indra), had also
said, 'There is no Indra^b'

वृचिनायम् br, वृचिनाहम् m¹f k, पराभ्या तु hd—अहं पश्य च मामुचि br, अहं पश्य च
मामुचि m¹, अहं पश्य च मा तुचि f, अयमस्मीति मामिति hd—118^{cd} is found in B and
m¹ only—सुवन्नेव r, सुवन्नेन b, सुवन्नेन m¹, सुवन्तेन f k—The end of the *varga* is here
marked by २४ in b f k

^a Cp RV viii 100 4 *ayam aham jarstah pasya māṇsha
astiti nema u tva āha*

^b Cp *ibid*, 3- *nendro*

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—अविशं दृष्टा hdm¹, अविशु दृष्टा r, तं दृष्टविशं br²r⁵r⁷, त दृष्टविशं f—सुप्रीतो hdr, संप्रीतो fk, संप्रीतौ b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramanī, cp the statement there *ayam its dr-cenaṇḍia ātmānam astaut* ^b This and the further details (119^{cd}-124^{ab}) as to RV viii 100 are passed over in the Sarvānukramanī

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāh* viii. 100 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*. 9) is (in) praise of the Bolt

दानम् hm¹rb, पानम् fk—सौपर्णी hm¹r, 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 Vrtra remained (unassailable) by reason of his fury

०तृत्तेमान् A, ०वृत्तेमान् r²r⁵r⁷, ०वृत्तेमा f, ०वृत्तोमां b, ०वृत्तेमा k, ०वृत्तितान् s.—स्वया hdm¹s, स्वयं r, स्वयं hf, त्वयं k

^a The following three 'lokas' (121^{cd}-124^{ab}) are quoted by Sāyana on RV viii 100 12 cp M M, RV² vol. iii, p 41

122 Him Indra could not slay Going to Viṣṇu he said, 'I wish to slay Vrtra, stride forth to-day and stand at my side

त नाशकश्चनुम् hds, तं नाशकं हनुम् r, तन्नाशदनुम् b, तन्नाशकं तुं fk—हनिषे तिष्ठस्व विक्रम्याय Am¹s, हनाव विक्रम्य तिष्ठस्वाय B

123 May Dyaus make room (*antara*) for my outstretched bolt' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतसीव m¹, उद्यतसीव hdr¹r⁴r⁶, उद्यतस्य तु bfrs, उद्यतस्य तु k—123^{bc} is omitted in k—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' (*sakhe viṣṇo* · viii. 100. 12) But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak* · viii. 101. 1-4) are addressed to Mitra-Varuna;

प्रोक्तं Bs, सर्व A — ऋषिणोक्तं सखेत्युचि A, सखे विष्णुविति लृचि B, सखे विदुविति लृचि f, सखे विष्णुर्विति लृचि b, विष्णुविति सखे लृचि r, सखे विष्णो इति लृषा s.

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 पादाम् r, पादस्व A, पादो (°यं) m¹, पादस्व bfk — चार्थं rhd, (च) चर्थं r¹r²r³r⁴, (°दो) यं m¹, (°स्व) चर्थं bfk — चयसुतुर्थः hdbk, चयसुतुर्थः f, न यसुतुर्थः r, यसुतुर्थः m¹

^a The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaś* is very forced 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuna, (altogether) three' ^b The dative *mitrāya* is probably used beside the genitives *aryamanah* and *varunasya* because the stanza begins with *pra mitrāya* ^c According to the Sarvānukramāṇī, Mitra and Varuna only The name of Aryaman occurs in 5^a

126 But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me* 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uśas (13), or (the seer here praises) the light^a of the sun and moon.

परा त्वादित्यं h m¹ r, पर्मादित्यं b, बरामादित्यं f — सौर्यं m¹, सौर्य (wrong sandhi for सौर्यं) hr³B, सौर्यं (dual of सौर्य) S, चोत्तरे (सौर्यं) r — उषस्या b f S, उषस्या k, ऋषस्या r²r³r⁷, उषसा h d r³, सौर्यं (ऋषसी) r — प्रमा वा r³ b f r² r⁶ r⁷, प्रमा वां h d, प्रमा वाम् k, प्रमा वाम् m¹ (सूर्यप्रमास्तुतिर्वा S) — चन्द्रसूर्ययोः h m¹ r³ B, (ऋषसी) लुगिणं परा r

^a Another instance of the elliptical use of the accusative (*prabhām*) governed by *stauti* to be supplied cp note on 116^{ab}

127 'Generations truly' (*prajā ha* · 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā* · 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 आदि r, चादि hdm¹fk, चदि b.—128^{cd} and 129 are not found in A or m¹, 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.

वाख्यातं r, वाख्याता bfk—The end of the *varga* is here marked by रङ्ग in bfk

^a The Sarvānukramanī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1

Mandala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Mandala^a. (In the hymn) 'Kindled' (*samiddhaḥ* ix. 5) the Āprī deities (*āpryah*) are praised like Pavamāna^b.

नवमे लिह मण्डले B, नवमे मण्डलर्षिभिः Am¹ (hdr³, ऋषिभिः r¹r⁴r⁶m¹) —
वदाप्र्यक्षु hm¹r, वदाप्रियः f, वदाप्रियः bkr²—स्तुताः MSS, स्तुतः r

^a Cp. Sarvānukramanī *navamam mandalam pavamānam 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 āyūmsi* ix. 66 19-21), Agni is incidental (*nīpātābhāḥ*), while in the triplet 'Our protector' (*avītā naḥ* ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *kāpardin* in 11, and *āghrni* in 12; *ayam somah pavate* occurs in 11, *ayam . pavate* in 12 cp Sarvānukramanī *avītā naḥ tīśraḥ pauṣṇyo vā*, 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 ऋषि^a r, सावित्र्यप्ति^a hm¹, सावित्र्याप्ति^a d (but the ā of °त्र्या° is obliterated with yellow pigment), सावित्र्याग्ना° bfk The Sarvānukramanī has सावित्र्यप्तिसावित्री (also in Sāyana's quotation), but °त्र्यप्ति° is probably a misprint, as my index has *āgnisāvitrī*.

^a 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' (*yah* 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येति hr³, उत्तरे च इत्येति d, षडुत्तरा य इत्यत्र 1, सप्तोत्तरा य इत्यत्र B

^a Cp Sarvānukramanī *te pāvamāny-adhyetr-stuti* (RV. ix 67. 31, 32 begin with the words *yah pāvamānir adhyeti*) With regard to the reading of the B MSS in 133^a cp Meyer, Rgvidhāna, p xxiii (middle)

134 In the hymn 'At the rim' (*srahe* 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 f k — स्रक्तेऽपि r, स्रक्तेति hdm¹, स्रक्ते पो bf, सक्ते पो k — ष्वस्त्रापि Am¹ (°वस्त्रापि¹ r⁴ r⁶), ष्वस्त्राच B — चोच्यते hm¹r, वाच्यते bk — The end of the *varya* is here marked by २७ in m¹ bfk, not in d

^a I was for a long time inclined to adopt the emendation *niruktah*, meaning 'in the hymn *srahe* 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 dhamanti* . *tvacam asiknim* by *rāksasam* . *apaghnanti* ^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' (*rbhur dhīrah.* ix. 87. 3^b) should be held to be addressed to Rbhu^a. Now three gods are here^b mentioned incidentally (*upāta*) in three verses (*pāda*) c.

आर्भवसु¹, आर्भवसु f k, आर्भवसु m¹, आर्त्तवसु b — भवेत्याद् f¹, भवेत्याद् k, भवे पाद् m¹, भवेत्याद् b — चक्षुधीर¹ r, चक्षुधीर m¹, क्रतवीर b f k — निपातेसु त्रिभिः पादैः r, निपाते चाष्टाद्यास f k, निपातेनेवाष्टाद्यास b m¹ — इहोदिताः b f k r, इहेरिताः m¹. — 135 is found in B and m¹ only

^a There is no reference to this *pāda* in the *Sarvānukramanī* ^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 b f k 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

तिस्रोक्तासु m¹ r, तिस्रोक्ता h d, तिस्रोक्ता b, तिस्रोक्ता f k — त्रिभिस्त्वितेर¹ k r, त्रिभिस्त्वितेर m¹, त्रिभिस्त्वितेर h, त्रिभिस्त्वितेर d, त्रिभिस्त्वितेर b, त्वितेर¹ f — वृचा वृचैः h d m¹, वृचैश्चैः r, वृचै वृचा b, वृचैश्चैः f k — सूर्यवक्षात्मवक्षापि h d, सूर्यवक्षात्मवर्चापि r¹ d¹ 1⁶, सूर्यवक्षा-
त्मवक्षायम् B — सोम एव वा A m¹, सोम इत्यपि B — 136^c = 134^c

^a *Tisroktāh* irregularly contracted for *tisra ukṭāh*, 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 kavinām, rsir vapṛānām, mahiso mrqānām, syeno grdhṛānām, svadhitr ranānām* ^c RV ix 96 5, 6 are commented upon in the *Nirukta* Paṇisista, ii 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramanī* makes no reference to RV ix 96 6

137 Now while a drought was prevailing, the Lord of Śaci asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तन्त्या¹ h d r, वर्तन्त्या f, वर्तन्त्या k, वर्त्तता b — जीवथ b, जीवथा f k, जीवथ h d r

^a That is probably, the seers of the ninth Mandala 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 *andia rsin papracha, dwibhikse kena jivatīs, tesām ekah pratyuvāca*

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.'

छविर् br, क्रमर् m¹, चर् fkr² (आत्म Nir) —अस्यदन् bm¹(Nir), अस्यदन् fr, अस्यदन् kr² —वनम् bfm¹r(Nir), दग्म kr² —समुद्रः all MSS., उद्धिः Nir —पर्वतो brNir, पर्वता m¹fk —In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिणे 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 (*daśa jīvanahetavaḥ*), and Yājñavalkya in 42 (*āpattau jīvanāni*) 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

सुवन्नेव Am¹, अथ सुवन् B —अविर् fk, रिषिर् b, ह्यविर् hm¹r —अविषाम् f, रिषिषाम् b, ह्यविषाम् hm¹r —एव Am¹, इव 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 सर्वोसु Am¹, त्वब्रवीत्सर्वास bfk, (०द्रः) प्राब्रवीत्सर्वास r —तपध्व hm¹r, तपर्ष b, तप्यस्व f —न ह्युति तपसः शक्यमिद् b, न नृद्यति तपः शक्यमिद् fk, न ह्युति तपसा शक्यं विना hd, न ह्युति तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r³r⁴r⁶, नातप्ततपसः शक्यमिद् r —छद्मं bfk, छत्नं 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 (*pāvamāni*)

पुवन् hm¹r, प्रवन् b, प्रजन् f, पुजन् 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 bm¹.—वञ्जान् hm¹r, वञ्जान् 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.

यज्ञा° hm¹r, यथा° bfk —°वाग्देहभोजने: r, °वाग्देहभोजने: f, °वागृहभोजने: b,
°वाग्देहतो जने: hdr³, °वाग्देहदो जने: r¹r⁴r⁶—स्वाध्यायफलमश्नुते A, ऋषिसत्त्वोक्तमामियात् B, ऋषिसत्त्वोक्तमामियात् 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 Rgvidhāna (iii 2 5), which with reference to the Pāvamānī verses says *svādhyāyapunyam atulam pūtaḥ prāpnoti cāksayam*

A 144. The Pāvamānī 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,

ने m¹r, न्ये hd —This śloka is not found in B, but in A and m¹ only.

^a Cp Rgvidhāna iii 1 1 *svādīsthayeti gāyatrīḥ pāvamānīḥ japed dvijah*, cp Nukta v 2, 3 ^b Cp RV ix 113 6, 7 *yatra brahmā*, *yatra jyotiḥ aśram* ^c Cp Rgvidhāna iii 3 5 *prānān āyama ca dhyāyēd ante devān pūrṇaḥ* rśin, 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*)

ध्यायेद्य हm¹r, ध्यायेद्य f, ध्यायेद्य b —°स्योपवर्तेत h b f k r, °स्योपतिष्ठेत् r⁵r⁷

^a Cp Rgvidhāna iii 3. 6 *sarasvatīm cārcayita payo 'mbumadhusarpasā*, and iii 2 3: *aksayyam ca bhaved dattam pūrṇabhyah paramam 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

सूक्तं शतं b f k r —पावमानम् r, बीजमाचम् b f k r² —चनुवाकास्तु f k r, °काश्च b. —

The end of the *varga* is here marked by २९ in b f k.

* 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 *Sarvānukramanī* appears to be based on it *navamam mandalam pūvamānam saunyam*. 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. Trīśiras and Indra.

147 Tṛita saw seven hymns addressed to Agni (beginning), 'Before' (*agre* x. 1-7), but Trīśiras, son of Tvastr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā* x. 8).

त्वाष्ट्रसु hm¹r, त्वाष्ट्रसु f, त्वाष्ट्रसु k, तु त्वाष्ट्रसु 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 br⁵ — This śloka is omitted in fkr²

149 Trīśiras 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)^a

सहि hm¹rb, सह fkr²i⁵ — प्रियकाम्यया Am¹, वयकाम्यया B — रूपधृक् hdm¹fk, रूपधृक् b, रूपधृक् r

^a Or, according to B, 'from a desire for their (the gods') destruction'

150 Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृषिं प्रहितस् r¹r⁴r⁶, महितस् r³, तं सृष्ट-
हितस् hd, तं सृष्टप्रहितस् m¹ — बुबुधे hm¹r, विविदे bfk — तान्यासु hdbk, तस्यासु
r¹r⁴r⁶. — शिरासि चोष्ण्याहिदत् hdr¹, शिरासि चोष्ण्याहिदत् m¹r, शिरांस्त्रिवाहि-
दत्प्रभुः r²r⁷, शीर्षांस्त्रिवाहिदत् प्रभुः f, शीर्षांस्त्रिवाहिदत्प्रभुः b

^a The expressions used in RV. x. 8 are *avābhīnat* and *trīṇā śīrṣā parā varṣa*

151. The mouth with which he drank Soma became a franco-line partridge (*kapinjala*); that with which he drank Surā (became) a sparrow (*kalavinka*); while that with which he ate food became a partridge (*tutthi*)^a.

सुरापाणम् hdbfk, सुरापाणम् 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 (*brāhmī*) Speech (*vāc*) addressed 'Thou art a Brahman-slayer, Lord of a hundred powers (*satakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹r bfk, तीत्रा r¹r⁴r⁶.—यक्षाद् hm¹r bfk, यस्त्वं 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.

अधिर् bfr, ह्यधिर् Am¹—०पनुत्यर्थ MSS. and r (cp various readings of रोगापनुत्ति above, iii 114)

^a Alternative seer of RV x 9, see Ārsānukramanī x 3, Sarvānukramanī 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, ओ चित्स्वायं (the fuller pratīka) B

155 The two (hymns beginning) 'The bull' (*vrṣā* x 11, 12) are addressed to Agni In the hymn (*atra*) 'I yoke for you' (*yuge vām* . x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* . x 14) the Middle Yama^a is praised.

युजे वामच B, युजेत्येतेन Am¹ (युजत्ये० r¹r³r⁴r⁶)—परेयिवासमित्यच bfr, परेयिवांसमित्यतस्मिन् hr¹r⁴r⁶, त्वेत (त्सूयते) d, परेयिवांसं सूक्तेऽस्मिन् m¹ —155^a, 156^{ab}, and

सं in 156^d are omitted in r¹r⁴r⁶ (doubtless because 155^d begins with संयुते and 156^d begins with संयुते)

* Cp Nirukta x: 18, where Yāska, in commenting on the words *madhyamāḥ pitarāḥ* in RV x. 15 1, remarks *mādhyaṃko yama ity āhuḥ, tasmān mādhyaṃkān pītrn manyante*.

156. Then the Atharvans, the Bhrgus, the Angirases, the Fathers are praised together in the sixth (stanza) there (x 14 6), as groups of gods (*devagana*) connected with heaven (*dyubhukti*).

ङ्गिरसः पितरः hdm¹ (this is the order in RV x 14 6), पितरोऽङ्गिरसः br, पितरो पितरः fk —सह hdm¹ bfk, च ह r¹—तच hdkr, त्वच bfm¹—The end of the *varga* is here marked by ३१ in hm¹ bf, 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 Angirases in the formulas, for in the verse 'Vivasvat' (*vivasvantam* x. 14. 5^e) he (himself appears as) a Father.

संयुतो वृक्षते bfk r, वृक्षते संयुतो m¹—मन्त्रेषु वज्रशः पादे bfk r, मन्त्रेषु वज्रशः पादे 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 (*sanskārya*). In the three (stanzas) 'Go forth, go forth' (*preha preha* 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.

* Cp Sarvānukramanī *trecaḥ svabhyām*
pūtryam

^b Cp Sarvānukramanī *udīratām*

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 Saharaksas^a.

उत्तरेण तु hm^1r^3 , परेणैव r — 160^{ab} is found in Am^1 only, not in bkr^2r^5 (nor presumably r^7) — च am^o r , च m^o hd , चाम^o fk , वाम^o b — सहरक्षा च नाम यः B , सहरक्षाग्निना सह A , सहरक्षणा यमः m^1

^a That is, *havyavāhana* is the Agni of the gods, *kavyavāhana*, of the Fathers, and *saharaksas*, of the demons

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*namam* 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*)

तेतत्कव्यवाहनससुतिः Am^1 , त्वाह कव्यवाहनमेव तु B (तु bfk , च $r^2r^3r^7$) — देवस्य hm^1r^3f , देवस्य br^5 , देवस्य kr — मुरस्य च Am^1 , मुरस्य तु B — The end of the *varga* is here marked by ३२ in hm^1bfk , not in d

33 Story of Saranyū: RV x. 17.

162. Tvastr^a had twin children, Saranyū as well as Trisīras. He himself gave Saranyū in marriage to Vivasvat

त्रिशिराः सह $hm^1bfks(RV)$, (°युस) त्रिशिराविह n , सदृशी च ह $r^1r^4r^5$, (°युस) त्रिशिराश्च ह $s(AV)$ — सरणू r , (RV), सरणू $hds(ΔV)$, सरणू bfk

^a The following story, vi 162-vii 6, is quoted in the Nīṭimañjarī on RV i 116 6 and by Sāyana on RV vii 72 2 as well as AV xviii 1 53 (cp the quotations from the BD and the Nīṭimañjarī in M M's RV² vol iv, p 5, cp vol iii, p 11) Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol 1, p 442 It is also translated by Muir, Original Sanskrit Texts, vol 5, p 228 Cp Nirukta xii 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p 161 Sāyana 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

सरणूयां s , सरणूया $br^5r^1r^7$, सरणूय^o m^1 , सरणूय^o f , सरणू hd , सरणू n — जज्ञाते hm^1rbfkn (Nirukta xii 10), जाते ते s — ती चायुमौ hm^1rbfk , तावयुमौ s — यमावेव MSS rs , यमौ स्थातां $s(AV)$ — यमः hm^1rs , यमौ bfk The last pāda in Sāyana (RV) reads ह्यास्ता यम्या च वै यमः — The end of the *varga* is here marked by ३३ in bfk , not in m^1bd . — 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.

इष्टा m¹rs, इष्टा bfk, सृष्टा hd, इष्टा ns (AV), इष्टा r¹r⁴r⁶—मिथुनं MSS rs, तनुनं s(AV).—भूत्वापचक्रमे bfkrs, भूत्वा प्रचक्रमे s (cp Nirukta xii 10 प्रदुद्वाच), भूत्वापचक्रमे hdr¹r⁴r⁶m¹

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute) He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजनयन् m¹bfkrns, तस्यां प्रजनयन् hd.—राजर्विरभवत्सोऽपि Am¹, राजर्विरासीत् 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 Tvastṛ, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m¹br, विज्ञाय hdr³, विज्ञानाय f—अश्वरूपिणी hhrs (AV), अश्वसूत्रणी fk, आश्वरूपिणी s—वाजी MSS rs, अश्वो s (AV.)—सलक्षयः m¹bfkr¹r⁴r⁶ns, स्वलक्षयः hdr³, *स्वलक्षयः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरस्यू Am¹, सरस्यू Bn, सरस्यू s, सरस्यू s (AV)—विदित्वा Am¹, विज्ञाय Bns—इयोरूपिणम् hm¹rfs, इयोरूपिणम् b, इयोरूपिणम् r⁷—मैथुनायोपचक्राम hm¹r, मैथुनायोपचक्राम b, मिथुनायोपचक्राम r²r⁶r⁷, मिनायोपचक्राम fk

5 Then in their agitation the semen fell on the ground And the mare, through desire of offspring, smelt the semen.

वेगेन MSS rs, योगेन s (AV)—शुक्रं fkdns, शुक्रं hm¹s (AV), शक्रन् b.—उपाविघ्नश्च bfr, उपविघ्नश्च hdk, उपविघ्नति r¹r⁴r⁶s (AV)—तक्षुक्रं rns, तक्षुक्रं d, तक्षुक्रं b, तक्षुक्रं f, तक्षुक्रं hm¹s (AV)—The end of the *varga* is here marked by १ in bfk, not in hdm¹

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.

आघ्रातमावाक्कुक्तात् rnf (°कु° f), °मावाक्कुक्तात् b, °मावायुक्तात् h, °मावा-
युक्तात् d, °मावाकुक्ता k, आघ्राणमावाक्कुक्ता तत् s — यौ सुताव्^{hm¹ba}, यौ सुताव्^{fkr},
यौ तु ताव्^{s (AV)}, यौ तु तौ^{r¹r⁴r⁶}.—अश्विनाव्^{hdm¹bfrns}, वाजिनाव्^{r¹r⁴r⁶}

^a The quotation ends here in Sāyana (RV. and AV), but the Nītimañjari quotes 7^{ab} also.

7 Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvastā* x. 17. 1, 2) which has Saranyū for its deity

दृचे^{hdm¹rbfk}, तुचे^{r⁵r⁷}.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii 10. *tatretshūsam ācaksate*

8. The two verses (beginning) 'Pūsan' (*pūṣā* x 17. 3^{ab}) are addressed to Pūsan, but the two next (3^{cd}) to Agni^a, even the third (3^c) may optionally (*vā*) be addressed to Pūsan, and the other three (stanzas) which follow (4-6) are also^b (addressed to him).

द्वावापेयाव्^{r⁵r⁷}, द्वावापेयाव्^{fkr}, द्वावापेयाव्^b, द्वौ त्वापेयाव्^r, द्वौ त्वापेया-
hd — पौष्णस्त्रिष्यन्त्याः परास्तु याः^{hdm¹r}, पौष्ण पौष्णस्यः परास्त्रियः^b, पौष्ण
पौष्णस्य परपस्त्रियः^f, पौष्णः पौष्णस्यपरस्तुचः^{r²r⁵r⁷}.

^a The Sarvānukramanī says nothing about the last two pādas of x 17 3 being addressed to Agni. ^b The reading of B is somewhat more explicit 'The third pāda also may optionally be addressed to Pūsan, the triplet which follows (*para*) that (third stanza) is addressed to Pūsan'

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' (*drapsaḥ* 11-13), Soma is praised indirectly (*parokṣa*).

त्वृषेका^{hr}, तुयचे^d, तु तवेका^b, तु तवेका^{r⁵r⁷}, त्वेका^{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 (*kṛpta*) in the funeral (*antya*) ceremony^c.

अद्देवता^o hm¹r, अद्देवत्या^o b fkr²r⁵r⁷—°वाद्दो वा hm¹r, °वाहः b, °वादः fk —
मृत्थोरन्थे m¹, मृत्थोरन्थे hd, मृत्थोरन्ते r, मृत्थोः चात्ती b, मृत्थो शानी f—कृप्ताश्च m¹r,
कृप्ताश्च hd, कृप्तास्तु br¹, क्तिःमंसि f—The end of the *varga* is here marked by २ in bfk,
not in hdm¹.

^a The correct *piatika* is *payasvatih* ^b Cp *Sāyānukramanī catasro mrtyu-*
devatāh, AGS iv 6 10 ^c Cp ⁴below, 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 jīvebhyah* 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)^a.

आशास्ते m¹fk, आशास्त br—इमे ज्यो r, इमो ज्यो b, इमे यो m¹, इमो ायो
(जीवन) f—आशास्ते m¹kr, °स्त f, आशास्ताक् b—तेभ्यः परिधिकर्मणि br, सूतेभ्यः परि-
कर्मणि fk m¹—This śloka is found in B and m¹ only.

^a RV x 18 4 *imam jīvebhyah paridhm dadhāmi*, cp *Sāyana*, AGS iv 6 9

12. 'As' (*yathā*, x 18 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (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 śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*—
This śloka is wanting in m¹

^a Cp RV x 18 7 *imā nārī āñjanena sarpsvā sam vṛśantu*, AGS iv 6 11, 12.

13 With the (stanza) 'Rise up, O woman' (*ud īrṣva 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 m¹, मृतं पत्न्यनुरोहति hd, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति fk, मृतं पत्नीं तु रोहतीं b, मृतमन्वाद्यरोहति r¹r⁴r⁶ — निगद्य m¹, निगत्वा hdr³, निगदात् bfk, निगता r¹r⁴r⁶.

* Had the MS evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b *mrtam patnīm tu rohatīm*, as giving a better construction 'with RV. x 18 8 he prohibits the wife mounting the (funeral pyre of the) dead man', cp Rgvidhāna iii 8 4 *devaro 'nvāruksantīm ud īrsveti nvartayet*, and with *rohatīm* cp below, vii 130 *sūryām ūrohatīm patim*, AGS. iv 2 18

B 14. The Hotr ought to perform this rite, should there be no brother-in-law, because a Brāhmana enjoins that (the widow) should not follow the departed (husband)^a

This śloka is not found in A, but in B and m¹ only

* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Buhler 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' (*dlhanuh* 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 m¹ only — The second line follows the reading of B, the reading of Am¹ is

ग्रान्थर्थं च जपत्यस्या धनुरिक्षुत्तरामृचम् । (जपत्य° r¹r³r⁴r⁶, जपत्य° b)

I have preferred the former, as it follows the text of the RV (धनुर्हस्तादादधानो मृतस्य) and as ग्रन्था in A seems to make no sense — यस्मादेताः (= वृचः) B, यस्मादेति (= वृचः) Am¹ cp next śloka — रमशानि चान्थकर्मणि B, रमशानिष्वन्थकर्म सु Am¹ (°ष्वन्थ° hdm¹, °ष्वन्त° r¹r⁴r⁶). — The end of the *varga* is here marked by ३ in bfk, not in hd

* 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.

तृचस्त्रास्त्र १, तृचस्त्रादौ bfk, तृचस्त्रास्त्र Am¹.—देवतां मृत्तुर् १, देवता मृत्तुर् hdm¹,
देवता मृत्तुर् b, देवता मृत्तुर् fk.

* I have preferred the reading *treasya* to *dercasya*, 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 *pitṛmedhāh* ^b Cp note * on 1. 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 hm¹rbfk, प्रजापतिरिदं जगौ r¹r⁴r⁶

* Cp Sarvānukramanī on the last stanza of RV x 18 *antyā* . *prajāpatyā vā sāmruktā*, on which Śaṅkara remarks *sā cāṅsruktā aprakāśadevatābhidhānā* See his further discussion on the word *ansruktā* 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' (*praticine* 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^d follows the reading of Am¹ (०हानि अप० १, ०हान्यप० hdm¹) The reading of B 18

प्रतीचीन ऋच स्वेतामपवृज्योत्तरासु तत् । (०ज्योतरासु bfk)

19 अहःसु Am¹, अहसु fkr²r¹r¹, अहस b—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdrbfk (RV x 18. 14 प्रतीचीनि मासहनि . . दधुः)—इत्याशास्ते १, इत्याशास्ते b, इत्याशास्ते f, अयाशास्ते Am¹—वययाशिश्वः १, वययाशिश्वः b, ०युपाशिश्वः f, समाशिश्वः hdm¹r¹—सां rf (RV.), मा m¹bk.—प्रयतः fkr², प्रयतः b, द्रयतः १, प्रतः m¹—समजीवयन् bfr, ०यत् k—19^d is found in B and m¹ only

* Cp AGS iv. 5 7 ^b This is an attempt to interpret the obscure last stanza of RV x 18 *praticine mām aham istsvāh parnam vāg dadhuḥ*, &c If the reading of A is taken by itself, it probably means 'The Fathers, having as it were (*yathā*) 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 *dadhuḥ* because it is the form used in the RV itself

20. Now the (hymn) 'Turn back' (*nī vartadhvam* x. 19) is (in praise) of Cows, some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza 1st) is, however, addressed to Agni-Soma^a.

इतीदं तु A, इतीयं तु m¹, इदं सुक्तं B — प्रथमायास्तु Am¹, प्रथमायाश्च B. — The end of the *varga* is here marked by ४ in hbfk, not in d

^a Cp. Sarvānukramanī āpam gavyam vā . agnisomāyo devāyo 'rdharcah

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*)

सुक्तमुच्यते Am¹, सुक्तमुत्तरम् B

^a 'Both the gods' (*ubhau devau*) is rather vague the two mentioned in the second stanza are Indra and Agni The Sarvānukramanī makes no reference to the deities of RV x 19 2 and 6 ^b Meyer, *Rgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn ^c This hymn begins with a single verse instead of a stanza *bhadrām no api vātaya manah* The Sarvānukramanī remarks *ādyaṅśkapadā, pāda eva vā śāntiyarthah* On this pāda cp Oldenberg, *Prolegomena*, p. 511 21^c = *Rgvidhāna* iii 8 6^a, cp the whole śloka there.

daśāsikāram tu śāntiyartham bhadrām na itī samsmaret.
nītyam jāpēc chucir bhūtvā mānasam vṛndate sukhām

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 Am¹b, ऐन्द्राम् f k, ऐन्द्राय r

23. 'Happy' (*bhadrām* x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* x 26) is addressed to Pūsan 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 hm¹b f k, पराश्वतः r — मत्तः सन् hm¹r b, मत्तः स r¹r⁴1⁶, मत्तेन f, मतेन k
II. I. l

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* x. 27. 7-14)^b.

पाति Am¹, वाति B — °खिन्नष्टाभिर् B, °खिन्नर्धर्चे तु Am¹ — °भूरिति Am¹, °भूरिति B.

^a 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 fattened ram' (*pivānam meṣam* 17) adores Agni, Indra and Soma.

महतः क्षीति hdbfk, महतः क्षीति r — क्षीति वज्रम् A, पर्जन्यं क्षीयु° B — The end of the *varga* is here marked by ॥ m 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}) '('ying aloud' (*ru kṛo-śanāśah* 18) (praises) Agni, but the next (stanza) Sūrya (19)

धर्चोऽपरस् B, धर्चोत्तरस् Am¹ — सूर्यमेव तु Am¹, सूर्यमर्चति 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' (*vrkṣe-vrkṣe* 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* 23) the three

27^{ab} follows the reading of hm¹rbfk, the reading of r¹r⁴r⁶ is.

एता उभौ त्वेताविति सूयते वज्रमुत्तरा ।

वेद्म् bfr, वेद्म् k, (धनु)वेद्मी h d, वेद्मी r², वेद्मी m¹r¹r⁴r⁶

28 bestowers of cold, heat, and rain, Parjanya, Wind (*anula*), and Sun (*bhāskara*), and in the last verse (*padu* x. 27. 23^d) both Sun and Wind are praised together

अन्वे hm¹r, अन्वो bfk — सूयते च पदे r, सूयते च पदे bfk, पदे संसूयते hm¹r²r⁴r⁷.

29 In the (stanza) 'This is thy life' (*sā te jīvātuh* 24) either Indra or Sūrya (is praised). But 'Every other' (*visvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra)

वा सूर्य एव वा hm^1rb , सूर्यश्च एव वा fk —विश्वो ह्यन्यसु Am^1 , विश्वो हीत्यश्च bfk , विश्वो हीत्यश्च r —संवाद ऋषेः hm^1r , संवादमृषे f , संवादो मृषे k , संवादं मृषेः 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 Am^1 is

युग्मा एव तु शक्रस्य अयुग्मा एव तु त्वृषेः । (ऋक्षायु^१ hdm^1)

क्षुषेन्द्रस्या^a m^1r , क्षुषेद्रस्या^{fk}, सुषेन्द्रस्या^b (इन्द्रस्य क्षुषाऽ) —गतान्देवान् r , गतान्देवा m^1 , गता देवी b , गता देवा fk — 30^c -32 are found in B and m^1 only.—The end of the *varga* is here marked by ६ in bfk , not in m^1 .

^a Cp Sarvānukramanī *indrasya yuyah, śistā rseh*, Āśānukramanī x 12 *indro yuyām rēān . śistānān vasukrah* ^b Cp Āśānukramanī x 11 *indrasnūś vasukrasya patnī*, Sarvānukramanī *indrasya snusā*

7. Details of RV. x. 30-33.

B 31 to the sacrifice, addressed (him) in the third person (*parosavāt*)^a (saying) 'My father-in-law has not come, should he come, he would eat grain and would drink Soma'^b

यच्च m^1bfk , यच्चे r

^a Cp Sarvānukramanī *indrasya snusā parokṣavāt indram āha* This is clearly based on 30^c and 31^c , both found in B only ^b Cp RV x 28 1 *mama svasuro nā jagāma jaksīyād dhānā uta somam papīyāt*

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud 'He bellowing loud' (*sa roruvāt* x 28 2).

चणादेत्य m^1b , चणादेत्य k , चणादत्य f , चणादेत्य r —वेयामुत्तरस्थाम् m^1r , वेयामुत्तरस्थाम् f , वेयामुत्तरस्थाम् 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 hm^1r , तृतीयया b , तृतीयया fk . — चतुर्थी hm^1rbf , चतुर्थी k — कुतो hm^1r^3B , कुति: 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 māt* x 33. 1) is addressed to the All-gods, the following couplet 'Together me' (*sam māt* 2, 3) is addressed to Indra.

एति hm^1f , एतो b , एदी k , प्रति r — वैशदेव तु Am^1 , वैशदेवं तत् B — उत्तरम् Am^1 , उत्तमम् B . — सं मेतौ ह्यो hm^1rbfk , तस्यास्त्वैह्यो $r^1r^4r^6$ — वृषः m^1rbfk , हृषः hr^3 .

35 The following two (stanzas) adore Kuruśravāna Trāsadaśyava (x 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b , अर्चतः $r^2r^1r^7$, अर्चत fk , अर्चति Am^1 — परे द्वे hm^1rbfk , पराः षट् $r^1r^4r^6$ — चासदस्यवम् hm^1r , चासदस्यच bfk — तन्नपातम् hm^1b , तन्नपातम् fk , तं नपातम् r — The end of the *varga* is here marked by ७ in bfk , not in hdm^1

^a Cp Sarvānukramanī द्वे कुरुश्रवणस्य चासदस्यवस्य दानकुतिः ।

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.

प्रविषा एति $bfkr$, प्रविषा मेति hdm^1 . The Sarvānukramanī has the former *pratika*.

^a Another instance of *caturbhiḥ* = *catasrbhiḥ* ^b *Tan-napātam* from 35 Cp RV. x 33 7 *upamaśravo napān mitrātithiḥ ihi* See also Sarvānukramanī *mṛte mitrātithau rājñī . rsiḥ upamaśravasam putram asya (kuruśravanasya) vyasakayat*

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.

अवाचान् hdm¹s, तवाचान् bkr²r⁵s — 37^a in Sāyana reads अच द्वादशवाचोति — नवम्यावा च hm¹rss, *वाच B — चानुशासति hm¹r, चानुशासि s — 137^{cd} (चयोद्गो &c) is found in hdm¹rss only, not in bkr²r⁵s — अवाचु शेषा निन्दन्ति bdm¹, अवाचु शेषानिन्दन्ति r, अवाचु शे° r⁵, अवाचु शेषानिद्रन् f, अवाचु शेषा निद्रन् b

^a The first four pādas of 37 are quoted by Sadgurusāyana, while the fifth is expanded by him as follows *śistābhir navabhis tv aksāh kṛtvāś cava 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 Sarvānukramanī gives no details as to the duties of RV x 34, simply remarking. *aksakṛsṭprāśmāś cāksakṛstavanindā ca*

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneh* x 36 12-14), to be addressed to Savitr, the teachers Śaunaka, Yaska, 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 Sarvānukramanī to the last three stanzas of RV x 36, nor does the Nirukta mention them.

39. 'Obeisance' (*utmañ* 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 m¹kr, सौर्यमिन्द्रम् bhd, सौर्यमिन्द्रम् f — षष्ठा तु याः सुताः m¹r, षष्ठा तु याः सुताः hd, षष्ठां तु संजुता b, षष्ठा तु संजुतः kr²r⁵1⁷, षष्ठां तु संजुत f — निपातिनीक्षाः hdr, निपातिनी ताः m¹, निपातिनीक्षाः B — सूक्तानि B, सूक्ताव्यो 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 सूक्ताव्यो

^a There is no reference in the Sarvānukramanī to the deities of RV x 37 6, 11, 12

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah* 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.

जीणि ऐन्द्रा° r, जीष्णिन्द्रा° hdbfk — °त्तमायासु सतोर्धर्चे° r, °त्तमायासु सतो
र्धर्चे° k, °त्तमायासु सतोर्धर्चे° fr⁵ (या: r⁵), °त्तमायासु सतोर्धर्चे° b, °त्तमायासु सतोर्धर्चे° तु
Am¹ (त्वर्ध° hdm¹) — 40^{cd} and 41 in m¹ come after 43 (at the end of the story of Ghosā) —
The end of the *varga* is here marked by ८ 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 Bhm¹ 1³, पक्षा° r

^a The Sarvānukramanī makes no mention of this hemistich.

B 42. ^a Ghosā, daughter of Kaksīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years

षष्टि fm¹, षष्टि° bkrr — 42-48 are not found in A, but in B and m¹ only

^a The following story (42-47) is quoted in the Nīṭimañjarī on RV i 117 7 — The author here goes back to the Ṛṣin 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, मही चिता k — प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्यो हं fk, प्रपद्याह n

B 44 Since my father by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेती m¹rn(g), यथेतो fk, यथान्ती b, तथेती n — मामकृणात m¹bfkrrn(g),
मामकी तात n — आराधावाप r, आराधावाय b, आराधावप fk, आराधिवय m¹,
आराधिवान n, आराध्य प्राप u(g) — °भूतहन्ने fk1, °भूतहते m¹b1⁵ — विषम् m¹fkrr,
धिषम् r⁵, धिषम् 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'

रूपवन्तां च rn, रूपवन्ता च b, रूपता चैव f, रूपता चैव m¹k —प्रादुः MSS and r, सिद्धाः n—ये स्तोथेते bfk n, यी स्तोथेते m¹, येः स्तोथेते : —मयाश्विनी bfrn (g), ममाश्विनी kn —The end of the *varga* is here marked by **e** 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 *tus*, I feel no doubt that *stosyete* is the form intended (cp 46 *stulau* .² *aśvinau* *prītau*)

10. Story of Ghosā (concluded).

B 46, 47 As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām 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 Suhastya as a son

46 सूक्ते द्वे यो वा परि m¹n, सूक्ताक्ते द्वे यो वा परि fk, सूक्तानि चीणि घोषा r, सूक्तानि चीणि योधा b—भगान्तरम् m¹b fkn (g), भगान्तरं n

47 विजरारोगा rn (g), विजरारोगा k, विजरारोगा bf विजरारोगान् m¹, विजरारोगं n.—सुभगा m¹n, सुभमाय् fk, सुश्वमाय् b—सुहस्त्य च सुतं rn, सुहस्त्यश्च सुत f, सुहस्त्यं स्वसुत m¹, सुहस्त्यसुतं b—सुनिम् m¹b fkr, मुनेः n, मनीः r¹n (g)

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghosā, daughter of Kaksivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya* x 40 11) (and) 'Of her that grows old at home' (*amājural* x 39 3)

ददगुस्त m¹b f, ददगुस्ती r.—यन्नासत्येति m¹br, य नासत्येति f, ये नासत्येति kr² —कीर्त्येति m¹b f, कीर्तिते r —काशीवर्त्य r काशीवता fk, कशीवता m¹b —न तस्यामाशुरो नया f, ने तस्यामाशुरो नया m¹, न तस्या माशुरो नया kr²r⁵i⁷, न तस्या-माजरो मया b, तथा ददगुरोजसा r this reading must be a conjecture of Mitra's, for according to his note (p 197, note ⁵) his A MSS (r¹i³r⁴i⁶) do not contain the passage, and his three B MSS (r²r⁵r⁷) have the reading न तस्या माशुरोऽनया This is the only BD. passage in which I have found evidence of a reading in i which has no MS. authority

^a This is probably meant to express that the Aśvins granted Ghosā'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

सेकन्ती hm¹fk, सेकन्ती r (इकन्ती S) —सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहत्तपः

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 Sarvānukāmanī vikunthā nāmāsuriṇdratulyam putram icchanti 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

कामाँक्षिमे f, कामाक्षिमे k, कामाक्षिमे m¹, कामा लेमे hd, कामा लेमे b, काम लेमे i¹r⁴r⁶ —विविधान् वरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line) —तस्यां hdm¹rb, तस्याम् fk(S)

^a Cp Sarvānukramanī tasyāḥ svayam eiendrah putro jāyāne

51 Once he was engaged in battle with the Dānavas Of them he slew nine nineties ^a and seven groups of seven.

एकदा दानवैः hdfk, एकदानवैः m¹, एकस्य दानवैः br¹i⁴r⁶ 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 एकस्य would be an obvious way of replacing the lacking syllable —समसञ्जतः b, समसञ्जते fk, समसञ्जत r, समसञ्जति hdm¹ —तेषां hm¹r, तेषां bfk —सप्त-कान् B, सप्तधा Δm¹.

^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, xxi, 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).

मित्रा r, मित्रा hdm¹b, जित्वा fkr²r⁵r⁷ — स्वबाङ्ग° hm¹r, स्वबल° bfk — हेम-
 रीयायसी: Bm¹, हेमवत्यायसी: r¹r⁴r⁶, हेमग्रथ्यायसी hd — हत्वा hdi¹fk, हित्वा b —
 पृथिव्यादिष्वक्° hdm¹bfk, पृथिव्यादिष्वक्° : Mr A B: Keith suggests the very neat
 correction पृथिव्यां दिष्वक्° (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 III, 112), and the distributive sense of यथा
 in यथास्थानं is well explained by the आदि in पृथिव्यादि° — 52^{cd} is wanting in r¹r⁴r⁶

53. On earth he exterminated both the Kālākeyas and the
 race of Puloma, the archers, and in heaven the notorious (*tān*)
 offspring of Prahlāda.

वृत्तादयामास hdm¹, व्युक्ता° : व्युत्तादयत्सर्वान् b, व्युक्तादयत्सर्वान् r²r⁷, व्युदयन्
 सर्वान् fk — प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° hd — दिवि Am¹, अपि i, अवि 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 Vaikunṭha (continued).

54. Having obtained sovereignty among the Dāityas (and)
 puffed up with pride by reason of his might, he began to harass
 the gods, being infatuated by the craft of the Asuras.

राज्य प्राप 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

बाध्यमानासु hdm¹, बाध्यानासु b, बध्यमानासु i, बधिमानासु f, विधिमानासु k —
 तेनापि bfk, ते सर्व m¹, ते सार्धम् hd — तत्प्रबोधाय i, तत्प्रबोधाय b, तत्प्रबोधाय fk,
 तत्प्रबोधाय hdm¹

^a Cp *sa buddhvā cagātmanam* 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' (*jagrābhma* ·
 x. 47)^a, as he took him by the hand

स चैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp *Sarvānukramāni: jagrābhma saptagur vaikuntham indram tustāva*

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, ततस्तु fkr²r¹i⁷ — बुद्धा r, बुद्धा fk, बुद्धा hdm¹, बुता b — तुष्टावाहं hm¹bf, तुष्टाव चाहं r²r¹r⁷, तुष्टाव वाहं k

^a Cp Sārvānukramanī on RV x 47 *sa saptagustutisamhr̥ṣṭa ātmānam uttarais tribhis tustāva*.

58 proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma^a—

यथाकरोत् Am¹, यथाकरोत् b, यथाकरोत् fk — व्यंसं hdm¹fr, व्यस r¹r¹r⁶, व्यश k — सोमपति hm¹r सोमपतिर् r¹r⁴r⁶, सो उपति b, सो उपति (गुप) fk, सोमपति r⁶ — 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 Vāikuntha (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 r³, विदेहो bfk — ईजे च Am¹, ईजे स bfk — सारस्वतादिभिः hm¹rfk, सास्वतो दितिः b

^a This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasistha it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brahmanism, 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' (*pri vo maha* x. 50. 1) his own imperishable might

शक्तिमत्तां r, शक्तिमत्वा b, शक्तिमत्वा m¹fk — व्यपाक्रियाम् b, व्यपाक्रिया f, व्यपाक्रिया m¹, उपरिक्रियाम् i — नृषु सर्वेषु Am¹, विष्णुलोकेषु fkr, विष्णुलोके b — आत्मनो Am¹, आत्मन्ये (वा०) B — वीर्यमक्षयम् hm¹i³, वीर्यमक्षयम् f, वीर्यमक्षयम् b, वीर्यमक्षयम् r

61. ^a When the brothers ^b Vaiśvānara, Agni Grhapati and Yaviṣtha, Pāvaka, and Agni Sahasrūta ^c had been shattered by the Vasat call,

आतृषपी ^b, आतृषर्गो ^{hdm¹r³r²}, आतृषर्गो (cp ^c r vii 116 वर्गे: and वापि) ^{fk},
आतृषर्ग ⁿ, अपी च ^{rp}, अपी तु ^{r⁶r⁷} (आतृष ^s) — सहःसुते ^b, स सुते ^p, सह सुते ^{fk},
सह सुते ^{hdm¹r³r²}, सहस सुते ^{r⁵}, सहसः सुते ^r, स्थित्युते ⁿ.

^a The following passage (61-81^{ab}), as quoted by an old MS (p) of Sadgurusīśya (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 Nītimāñjarī on RV x. 51 8. Cp Sāyana's introduction to RV x 51 (with var lect in M M, RV² 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 *bhrātrsv agnau*, is here confirmed. Only one letter (*s*) of that reading is wanting in the MSS and if we take into consideration the reading of the Sarvānukramanī (which borrows a whole pīda and three syllables without alteration *vasatkārena vṛknesu bhrātrsu*), 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 Grhapati, Agni Yaviṣtha, Agni Pāvaka, and Agni Sahasrūta (shortened for the sake of metre to the compound form Sahasrūta). The last four are mentioned together in the Sarvānukramanī on RV viii 102: *agnih yāvakah, sahasrah svayor vāgnyor grhapati-yaviṣthayor vāgnyatarah*, according to Sadgurusīśya, Agni Grhapati and Agni Yaviṣtha 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 ^{Ba}, अभिचक्राम ^{Am¹} — देवेभ्यः ^B, सीचीको ^{Am¹} — सीचीकोऽपिर् ^{Bs}, भयादपिर् ^{Am¹p}

^a Cp. Sarvānukramanī *sauciko 'gnir apah pravvīya*

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

प्री ^{MSS} ऽस्मिन् ⁿ — वेचन्त ^{br}, वेचन्त ^{hdm¹}, वेचत ^f, वेषन्त ^p — देवा हवामु-
रान् ^{hdtrn}, हवा सर्वामुरान् ^b — युधि ^{hrm¹p}, युधि ^{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 flight (continued).

64. Now Yama and Varuna ^a espied him from afar. Both of them, taking him with them, went to the gods

ववणयान्वपञ्चताम् hm¹if, ववणयैव पञ्चताम् n, (यमे मेवा)ववणौ चान्वपचय-
ताम् b — उभावेन Am¹p, उभौ चैनं bn

^a 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 देवास्त्वेनं hdi p, दृष्ट्वास्त्वेनं^a m¹, देवायैव नं bn, देवाः चैनं fk — वर Am¹, वरान् np, वरा b, वरं f, (वह)न् k. — चाक्षताम् hm¹np, चाक्षताम् b, चाक्षानः fk, मत्तश्च r — देवयानान् m¹, देवयानात् f, °जानात् k, देवयानां bn — सुगान्यथः fm¹n, सुगा-
न्यथः b — The third line of 65 is found in b f k m¹ n, but not in h d i.

^a The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73. 74), and especially because the expression *sarrān eva varān daduh* 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 —

°वाथ तानपिरं hrbk, °च तदामिस्तान् p — विश्वे देवा m¹rbfkn, विश्वानरा° r¹r⁴r⁶, विश्वे ब्रूत hdi³, विश्वे कूत p — यदूच माम् b, यदथ मा fk, यदाथ माम् m¹, यदाथ माम् r, °य दातु मा r¹r⁴r⁶, यथात्त माम् p, यथाक्रमान् hdi³, प्रयच्छत n — जुषन्ता नु Am¹p, जुषन्ता च B — होव hdm¹i¹pB, होव r

^a Cp RV x 53 5° *pañca janū mana hotram jusanām*

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)^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

शालामुख्यः hdm¹r³bp, शाखामुख्यः fk, शाख्यमुख्यः r — The end of the *varga* is here marked by १४ in b f k, not in h d m¹

^a That is, the Āhavanīya fire

^b That is, the Gārhapatya fire

15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons^a;
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b

मनुष्याः पितरो hm¹r, मनुष्याः पशवो bfk —यक्षराक्षसाः m¹bf, (चसुरा) राक्षसा-
क्षया 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 in 8 (on RV. x 53 4) except that the Yaksas are there omitted *gandharvāḥ pitaro devā asurā rākṣāṁśity eke* (Cp JRAS, 1894, p 20) Here also the last two, Yaksas and Rākṣasas, are meant to form one group The two lists in 68^{ab} and 68^{cd} have four classes in common *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*, but for *manusyāḥ* and *uragāḥ* in the first we have *yaksāḥ* and *asurāḥ* in the second

69. Yaska^a and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Nisādas as a fifth.

यास्त्रीपमन्यवावितान् hdi, यास्त्रीयमन्यवावितान् r¹i⁴i⁶m¹, यास्त्रीयमनचैवितान् k,
यास्त्रीपमनचैवितान् p, यास्त्रीयमत् चैवितान् b

^a In Nirukta in. 8, Yaska 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 in 31 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted). *devāḥ, manusyāḥ, gandharvāḥ, rākṣasāḥ, sarvāḥ, pitarāḥ*, see Roth, Erlauterungen, p 28

70 Śākapūni, however, thinks they are the (four) priests (*rtvīj*) and the institutor of the sacrifice (*yajamāna*)

B Those (priests) they call 'Hotr,' 'Adhvaryu,' 'Udgātr,' and 'Brahman.'

यजमानं च b, यजमानश्च hdm¹r fkp —०ध्वर्युस्तथोन्ना^a m¹, ०ध्वर्युश्च उन्ना^a fkr², ०ध्वर्युरथो^a b —ब्रह्मा चेति m¹, ब्रह्मणे तान् b, ब्राह्मणे तान् fkr² —वदन्ति तान् m¹, वदति तान् b, वदाति तान् fkr² —70^{cd}-72 are found in b fkr²m¹, but not in A

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmanvādīn*) 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 (*prthivyātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīnyāḥ*).

72 ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹fk r²—य यज्ञियाः b, य यज्ञियो fkr², ययज्ञियाः m¹ (cp यज्ञियासः in RV. x 53 4) —The end of the *varga* is here marked by १५ in bfm¹, not in k

^a See above, 69, note ^a ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*.

16. Story of Agni's fight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a ;

अध्वरेऽध्वरे hm¹r, अयवेरे ध्वरे b, अध्वरे (only) f, एवमध्वरे kr²

^a 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 hdm¹r³b fkr², पयः पशुः r, (सोम) वयः पशुः p —मद्देवत्यानि m¹n, मद्देवत्या नु hdr¹, मे देवत्यानि fkr², मद्देवत्यानि bpr¹r⁴—देवतोऽसु च m¹krp, •देवतोऽसु च f, •देवतोऽसु च b, •देवतोऽसु हि n, •देवतसृचः hdr³

75 This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* x 51. 9^c), and he (became) Svistakṛt (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यर्धि r³, इत्येतत्प्रत्यर्धि hdr b f k, एव प्रत्यर्धुः n —यस्य Am¹r⁵, तस्य b f k r².—75^{ab} is found in hdr³fkr²r⁵n, but is wanting in r¹r⁴r⁰m¹p

76 and thirty gods^a gave all (these) boons Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r चैव p, चैवास्तु bf—सर्वानिव hm¹r, सर्वानेतान् bfp—देवैः पुरस्कृतः hm¹r, देवैश्च संस्तुतः b f k n (•स्त° f)

^a 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 Hotr (*hotram*) at sacrifices.

विधूयाङ्गानि *r*, विधूपाङ्गानि *b*, विधूमाङ्गानि *m*¹, विधूयाङ्गानि *hd*, विधूमानि *f*, विधूयमानि *k* — होचम् *hdm*¹³*bk*, होचम् *fr* होच is the word used in RV x 51 4.— दिव्यात्मा *hdr*, विश्वात्मा *bfk* —The end of the *varga* is here marked by १६ in *m*¹*bfk*, 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 Tejana grass, his semen, silver and gold,

सुगन्धितेजसं *hd*, सुगन्धे तेजसं *b*, सुगधं तजस (०नत् *kr*²) *fk*¹² — स्नायु *hdm*¹*p*, स्नायुः *bfr*, प्रायुः *kr*², सुयु *r*¹*r*¹⁶

^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 *sūryam caśsur gachatu vātum ātmā*, &c Cp BD vi 106, 151

79 the hair of his body (*romāni*) became Kāśa grass, the hair of his head (*keśāh*), Kuśa grass, and his nails, tortoises, and his entrails also (became) the Avakā^a plant, his marrow, sand and gravel,

केशासु *hd*, केशासु *bfr* — नखानि च *hdm*¹*bfk*, नखास्तथा *p* — अन्वाणि *hdr*, अंवाणि *fk*, आवाणि *b* — चैवाप्यवका *b**fk**p*, शैवलास्त्येव *hdm*¹*r* — ०तशर्कराः *hdm*¹*b*¹*k*¹²*p*, ०तशर्कराः *r*³, ०तकर्कराः *r*

^a Between the two readings *catvāpy avakā* (B) and *sarvalās 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 *śavala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*cau*va²) 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 *hdm*¹, विविध² *fk*, विविध *br*

^a Cp Sarvāṇukramanī *agnih* . *devash samavadaḍ 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' (*vidhūm dadr̥ṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सूक्ते hm¹r, ऐन्द्रसूक्ते fkp, ऐं सूक्ते b.—तु तां सु ते bkr, तु तां सु ते f, सुतां सु ते b, सुतां सुते d.—81^{cd} and 82^{ab} are not found in A, but in B and m¹ only

^a On the *pratika tām su te* see my note in the JRAS, 1894, p. 15, showing the constant confusion in the MSS between *suta* and *stuta* (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' (*īdam* x 56, 57) are addressed to the All-gods In the second (57)^b there is a triplet (3-5) to Mind (*manas*).

वेष्टदेवे च hm¹r °देवस्या b, °देवस्या fk —द्वितीयेऽर्थमणस्तुतिः hdr³, द्वितीयेऽर्थमणो वृचः r, द्वितीयर्थणो वृचः m¹, द्वितीये गिरिसा स्तुतिः fkr², द्वितीयेगिरिसा स्तुतिः b — The end of the *varga* is here marked by १८ (instead of १७) in bfk, not at all in hd

^a RV x 55. 5 is commented on in this sense also in Nirukta xiv 18 Cp BD vi 134, 136. ^b This *pāda* (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 Aṅgiras-es 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) यमणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by य, with the consequent change of न to ण

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 (*ut*) for its deity.

B This (hymn) praises the Fathers^a also (and) should be recited (in that sense) by priests (*ārtya*)^b. The hymn^c (beginning) 'Which' (*yat* x 58), coming next after that,

प्रथमेन्द्रो द्वितीययेष्व hm¹r bfk, प्रथमा त्विष्टयेन्द्रायो r¹r⁴r⁶ — तत्सोमदेवता hdm¹r fk, चक्षोमदेवता b — 83^b in r¹r⁴r⁶ appears as आर्त्विज्यामपर तु यत्, which is practically identical with 83^d This indicates that though 83^{cd} does not occur in A (but in Bm¹ only) it was known to the copyists of some A MSS — आर्त्विजं यत्तद् b, आर्त्विजं यद् f, आर्त्विजं च षड् kr², आर्त्विजं वा यद् m¹ — उत्तरम् hm¹ fkr²

^a The *pitaraḥ* are invoked in x 57. 5 ^b Cp Sāyana's introductory remark on RV x 57 *mahāpitryojñe 'py etad ṛtvigbhir japyam* ^c *Sūktam* 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,

वक्तुकामस्य ^{m¹}, पक्तुकामस्य ^{fkr²}, यक्तुकामस्य ^b, —संमोहान्नृसंज्ञस्य ^{fkr²}, सामा-
हान्तष्टसंज्ञस्य ^b, संमोहाद्य विसंज्ञस्य ^{m¹} —शत्रुणाभिहतस्य ^{m¹}, शत्रूणाभिहतस्य ^b, शत्रूणां
दभिहतस्य ^{fkr²} —तु ^{b fkr²}, च ^{m¹} —This śloka is found in B and m¹ 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 Rathaprostha ^c, cast off ^d (*vyudasya*) his domestic priests

जीवावृत्तिः ^{hm¹r}, जीवाधृत्ति ^b, जीवाधृति ^f, जीवाधृति ^k — सुबन्धोर्वा ^{hm¹b},
सुबन्धोर्वा ^{fk}, सबन्धोर्वा ⁱ. —यदि वा ^{hm¹rb}, यद वा ^f, पाद वा ^k —मनसः स्तवः ^{m¹r},
मनसः स्तवः ^{hdbfk} (°व bfk) —°त्वाको ^{hdbfk}, °त्वाकुः ^{r¹l⁴r⁶}, °त्वानि ^{m¹} (cp *v r*
96) —रथप्रोष्ठः ^{br}, रथप्रोष्टाः ^f, रथप्रोष्टाः ^{kr²}, रथप्रोष्टान् ^{hr³}, °ष्टान् ^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 Ik-*vāku* is mentioned in RV x 60 4, cp *Sarvānukramanī aṅkavāho rāṣasamāh* ^c Cp RV x 60 5, *asamātisu rathaprosthesu* ^d This word belongs to 86, cp *Sarvānukramanī purohitāṁ tyaktvā*.

86 Bandhu and the rest who in the Mandala of the Atris (v. 24) are seers of *Dvīpadās* (*dvaipadāh*) ^a. The two crafty priests named Kirāta and Ākuli ^b

द्वैपदा ये ^{hd}, द्वैपदा ने ^b, द्वैपदान्ये ^{m¹}, द्वैपदान्ये ^f, द्वैपदान्ये ^k —किराताकुली ^{bkr},
किराताकुलि ^f, किराती कुली ^{hdm¹l¹k}, कली ^{i¹l⁴l⁶r⁷}

^a Cp *Sarvānukramanī uktā rṣayo dvaipade te atrimandale* ^b On these two names cp SB i r 4¹⁴ and the *Sātyayanaka* in M M, RV, 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 ^{hm¹r}, पुरोवन्ती ^{fk}, पुरोवतः ^b —वरिष्ठी ^{hm¹l}, वसिष्ठी ^{fk} —गत्वा ^{hdr},
युक्ता ^{fk}, wanting in b —गोपायनानभि ^{hdm¹l}, गोपायनानभि ^b, गोपायनानिह ^{fk} —
None of the MSS mark the end of the eighteenth *varga*

^a Cp *Sarvānukramanī māyāvināu śreṣṭhatamau matvā purodādhe*, cp. *Saṅgurusīśya*, 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.

मायावलाह hm¹r, मायाव यौसाह b, मायात्वात्वाह f, मायात्वात्वाह k.—
सुबन्धुम् hdm¹r fk, वसुधम् b—^aभियेतुः hdrb, भियेतुः f, ^aभियेतु 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,

स्वासुम् hm¹rb स्वसम् f, स्वम् k—आलुच्य m¹r, आलोच्य hdr³r², आलुच्य r²,
आलुच्य b, अभिलुच्य fk—यतासी hdm¹r, धातरि bn, omitted in fk

^a Cp Sarvānukramanī *subandhoḥ prānān āciksapatuh* ^b 89^{ed} 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-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat* x. 58)^a.

जेषुः hm¹r, ययुः bfk.—मनआवर्तनं तस्य bfk(S), मनआवर्तनं तस्य r², मनआवर्त-
यन्तोऽस्य hdm¹r—भययुः hm¹rb, भययुः fk

^a Cp Sarvānukramanī *mā svastyayanam japtvā yat . mana-āvaṭanam 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 (*nirrti*)^a

मेघजायं h d, मेघजायं m¹r (cp RV x. 59 9 मेघजा) —तच्च hdm¹r²r², तच्च r, प्रेति
bfk (the pratika of RV x. 59, because 91^{ab} is wanting in these MSS)

^a Cp Sarvānukramanī *pra tāri . nirrtter apanodanārtham jepuh*

92 Now the three verses 'Not at all' (*no su* x. 59. 4^{ab}) 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 Asunīti.

मो ध्विति तु h m¹ r, मो ध्विष्यत्याः b f, मो ह्वितस्याः k — नेर्ध्वती r, निर्ध्वती h d r³
b f k r² — नीतिः सुतिः परे h, नीतिसुतिः परे d, नीति सुतिः परा r, नीतिरतः परे b f,
नीतिरतिः परे k

* The statement of the Sarvānukramanī 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 b f k (not at all in h d m¹) thus giving five and a half ślokaś to this *varga* (if १९^{a b} is included) and leaving five and a half for the next.

* 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 Pūsan, An, 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 b k r, मश्च f, सोमसु h d m¹ — अचि तु कृताः h d r³ m¹, इति तु कृता 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.

वे h d m¹ r, ते b f k — त्वय h d r, वीच m¹, त्विद् b, (तुष्टुवि) त्विद् f, त्विद् k

^a Cp Nirukta iv 21 *rapo rapam iti pāpanāmāni bhavatah*

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)

ऐत्वाकुम् hdr, एत्वाकुम् f, ऐत्वाकु k, ऐत्वाकुम् bm¹ cp the various readings above, vii 85 and v 14

^a Here we have *rgbhis catasrbhish*, but in vi 41 *rgbhis caturrbhish*

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

अगस्त्यस्येति माता च hdr bfk, अगस्त्यस्य स्वसा माता n — सुतः स hm¹ rs, सुतः स fk, सुतस्य hd — सत्रीडस् hdr, प्रीनुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संदृष्टः n

^a Cp Ārśānukramanī v 24 *svaśāgastyasya mātā esām* ^b The following passage (97^{cd}–101) is quoted in Sāvāna on RV x 60 7 Parts of it (97–98^{ab}, 99^{cd}–100^{ab}) are also quoted in the Nītimāñjarī on RV x. 60 12

98 As among the Atris^a they had also praised Agni with a dvipadā hymn (*dvaiṣpada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)^b is the spirit

सूक्तेनाथ^a bfk n, सूक्तेनाथ r, सूक्तेनैवा¹ Am¹ — द्वेपदेन यथाविषु hm¹ r fkn(h)s, पदतुषु n, यदतुषु n(m), द्वेपद यत्तद्विषु r¹ r⁴ r⁶, द्वेपद यत्तद्विषु b — अपिरिष्यन्न^a hdm¹, अपिरिष्यन्न^a r, अथापिरिष्यन्न^a bfs, अथापिरिष्य k — एतान् rs, एनान् m¹, वैनान् b, वैनान् fk, देवान् hdr^d — परिष्यसुः s, पराव्यसुः Am¹ r⁶, परिष्यसु b, परिष्यसून् fkrn — The end of the *varga* is here marked by २० in bfk, not in hdm¹

^a That is, in RV v 24 ^b Cp Sāvāna on RV x 60 and his quotation from the Śātyāyana in M M, RV² vol 11, p 175

21. Story of Subandhu (concluded). Deities of RV. x. 61–66.

99. of Subandhu, that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both)' Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्वाकोर् r¹ r⁴ r⁶ br², सुबन्धोरस्य चैत्वाको fk, सुबन्धोरस्य चैत्वाकोर् s, सुबन्धोरस्य चैत्वाकोर् hdm¹, सुबन्धोरस्य चैत्वाको r — द्वितार्चिणा hm¹ rs, द्वितार्चिणा b, द्वितार्चिणा fk. — प्रदायासुं hm¹ r³ r² s, व्यासु b k, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm) — जीवित्युक्ता hm¹ rs, जीवं त्यक्ता fkn, जीवित्युक्ता b. — च hm¹ r, 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).

चिदिवं प्रति hm¹r, चिदिवं पुनः bfkⁿ — हृष्टास्ते hdm¹r, शिवेष 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 Sarvānukramanī, they summoned back his life with stanzas 7-11 *parābhāṣa subandhor jīvitam āhayan*

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 Angrases.

लब्धासुं^r, लब्धासुं^r f^k, लब्धासुं^r hm¹b (लब्धसंज्ञं S).— इत्यस्यां hm¹r, इत्युभ्यां bfk —
•सृष्टयं hdrk, •सृष्टयं b — •हिरसा क्षुतिः hdrb, गिरिसा क्षुतिः k, •हिरसा क्षुतिः f
(cp 82)

^a Cp Sarvānukramanī *tam antyayā labdhasamyānam asprśan*

103 (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a 'May he now prosper' (*pranānam* : x 62 8-11)^b and the rest are a praise of Manu, son of Savarnā (*sāvarnya*)^c.

सख्यं चेद्देय सह कीर्तयन् hdr, दानं च सखां चेद्देयं शाश्वतम् bm¹, दानं च सखा
विवे शाश्वतं f — सावर्ण्यस्य hm¹fr (= RV x 62 9). सावर्ण्यस्य bk — 103^{cd}—106 are omitted
in r¹,⁴,⁶ — The end of the *varga* is here marked by २९ in bfk, not in hdm¹.

^a Cp v 164 ^b Sāyana 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 Sarvānukramanī 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 su*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64 5) is (in) praise of Aditi

कीलभ्यादृषिः hm¹r, कीलभ्यादृषिः bfk (क्षि° bk) — महीमु पु hm¹bf, महीमु पु d, महिमु पु r, महिमुषि kr².

* AV xii 6 2, VS xxi 5; TS i 5 11^b, quoted in AB i 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. 6: 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svastinah*: 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.'

पथास्ते b, पथास्ति m¹fr, पथास्तिं hd. — आध्वर्यवे हि hdm¹r, आध्वर्यवे ऽपि हि b, आध्वर्यवे हि fk

* Here Pathyā svasti is one goddess, otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭaka v 5 ^b According to the Sarvānukramanī 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; 'Bhujyu from distress' (*bhujyum amhuṣaḥ*: 12) is addressed to the Aśvins^a

मध्यमा तु m¹, मध्यमा तु hdrfk, मध्यमात् b

* None of these details about 65 are given in the Sarvānukramanī, where it is simply stated to be *varādeva*

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' (*mām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

कीलापि व r, कीला 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} — अथेमां r, इमा hdm¹bfk (one syllable short) — मद्रा hm¹r, षद्रा bfk^{r2} — आप्रियः hdm¹bf, आप्रियाः kr², आप्रियः r, (अप्रियमच)अप्रियः r¹r⁴r^d

^a *svasti* *dyca* 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 *vasis(hāh pūrvaḍ 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 Brhaspati (67) Brahmanaspati (appears) in a hemistich (7^{cd}). In the hymn to the All-gods here (72) Brhaspati is also praised in a hemistich (2^{ab}) (that is) in the one beginning 'Brahmanaspati' (72. 2^{ab}) by changing (*vi-kāratah*) the characteristic term (*linga-vākya*)^a.

These three lines are entirely omitted in h1r, m¹ omits the second and third pāda, fk omit the second pāda. Thus b is the only MS which has the lines complete ब्रह्मण्यसि b (108^b) — लिङ्गवाक्यानिकारमः b, लिङ्गवाक्यविकारते fk, लिङ्ग वाक्य विकारते m¹ — The end of the *varga* is here marked by २२ in bfk

^a That is, in both hemistichs Brhaspati is praised under the substituted alternative name of Brahmanaspati 67 7^{cd} as well as 72 2^{ab} begins with *brahmanaspatiḥ*.

23. Detailed account of RV. x. 71.

109 That knowledge which is immortal light and by union with which one attains to Brahma, Brhaspati praised next (*atha*)^a with a hymn (71)^b.

अमृत hdm¹r, अजर bfk

^a That is, after the one last mentioned, the Āpī hymn, in 107 ^b Thus śloka is quoted by Śaṅgurusīśya on RV x 71 and by Śāyana 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 hm¹r, नार्थं bk, जीवितार्थं f. — प्रायेणात्र हि hm¹r, न्यात्तनु b, न्यात्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhūh*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed

सवः hm¹r, सव k, सवम् bf — यथाभिर्निष्यते hdm¹r, तथा हि निन्दते b, तथा हि निन्दते r², तथा हि निन्दते fk. — चर्मिः b, चर्मिः fk, लुग्मिः r, लुग्मिः hdm¹. — न्याभिर् hm¹r fk, (सूक्ते) नाभिर् 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 वेताम् hm¹, ये वेताम् d — न्वविन्दन् m¹r, न्वविन्दन्ते bfk, न्वविन्दते h, च विन्दते d — विद्वांसर्षिगता सतीम् bm¹, विद्वांसर्षिगता सतीम् r², विद्वांसर्षिगता सती f, विद्वांसर्षिगता सतीम् hdr³, विद्वांस ऋषितां शचीम् r — यथा च व्यव्रजन् fk, यथा च व्यव्रन् b, तथा च ह्यवजद् hdm¹r — तद्वोक्त m¹r, तदावोक्त bfk, तद्वक्त hd

^a Cp RV x 71. 3 *tām aneacindann rsisu pravistām, tām ābhrtā vy adadhuh puutā*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*umyoga*) of the (four) chief priests and of their rites at the sacrifice

दशम्या hm¹r¹f, दशम्या bkr. — लृचा hm¹r, लृचा b, लृचा fr²r³ — यज्ञे hm¹r, यज्ञे f, यज्ञे b, यज्ञे b — The end of the *varga* is here marked by २३ in hm¹ bfk, not in d

24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn x 72) Dakṣa^a is praised and also the eight sons of Aditi^b Dhātṛ, Indra, Varuṇa, Mitra, Aṁśa, Sūrya, Aryaman, Bhaga^c

तु सूर्यते चोक्ताष्टौ hdm¹, तु सूर्यते चोक्ता ऋष्टौ r, तु सूर्यते चास्यत्काष्टौ r¹r⁴r⁶, तु सृचास्यत्काष्टौ b, तु सृचात्काष्टौ f — चेवादितेः m¹r, चेवादितेः fk, चेवहितेः b, चेवादितेः hd, चादितये r¹r⁴r⁶ — मिचोऽशः सूर्योऽर्यमा hdm¹r, मिचः सूर्यश्चाशो र्यं b, मिचः सूर्यश्चाशो र्यमा f

^a The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza *aditer dakṣo ajāyata, dakṣad v aditih pari*, and is invoked in the fifth *aditir hy ajanīsta, dakṣa, yā dukṣitā tara*. The Sarvānukāmanī throws no light on the passage, the hymn being simply described as *dakṣam*. ^b Cp stanza 8 *astau putrāso aditer ye jātāḥ*

^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-ṣthāh* . x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* . x. 75) the streams (*śravantyaḥ*) which flow east, and west, and south

116. are praised together according to preeminence (*pradhā-nataḥ*) in seven groups of seven^a. 'Hither you' (*ā vah* . 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.

सप्तकिर्षेः hm¹r, सप्तकिर्षि b, दशकिर्षि fkr¹(r²?) cp v r. vii 61 — प्रधानतः hm¹r, बुभक्तयः f, द्विभक्तयः kr³(r²i), बुभक्तयः b

^a This was doubtless suggested by the words of RV x 75 1 *pra sapta-septa tredhā hi cakramuḥ*

117. The two (beginning) 'I saw' (*apaśyam* . x 79, 80) are addressed to Agni, the two 'Who these' (*yu 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,

मान्यवे r, मान्यवेṇ b, मान्यवेṇ d, मान्यति 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 hrdayam te dadhāmi*. It is thus described in the accompanying Anukramanī *mama prājāpatyo hrdayo, varṣavadvam tu, evāhārthāśis te, ānustubham tu, &c.* Cp AV vi 94 2, Pāṇskara GŚ 1 8 8, 11 2 6, S'āṅkhāyana SS 11.4 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 आपये Am¹, पराकदास आपेय B —The end of the *varga* is here marked by २४ in bfk, not in bdm¹

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line *ut tudamam, grhapate*, and is thus described in the Anukramanī *ud asṭau, Parākadāśah*.

^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 Rgvi-dhāna iii. 21 4 *parākadāsasya vidhm*, 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 Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa^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,

मैवावदष्टुक् तचासि hdr, मैवावदष्टुक् चतुर्थी hm¹, मैवावदष्टुक्चतुर्थी f — चतुर्थ्यास्तुपोत्तमा r, चतुर्थ्यास्तुपोत्तमा hd, पंचमिद्रास्तुपोत्तमा m¹, पंचमिद्री ततः परा bfk.

^a It begins with the pāda *imām me mitrāvaruṇau* ^b It begins with the two pādas *anena brahmanāgne tvam, ayah candro na iditah* This makes the correction of *andhrāny* to *andhrāny* certain ^c Cp Sarvānukramaṇī 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 Vṛṣākapyāi and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am¹, ह्येषा bfk — विभज्य प्रेति hm¹r, विभज्याचैति fk, विभज्याचैति b

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyāi at the end of days, she goes down

उषाः r¹r⁴fk, उषा hdm¹rb — पुरोदयात् b (=BD ii 9), पुरादया f, पुरोदये hm¹r — मध्यंदिने स्थिति hm¹r (=BD ii 9), मूला दिनादिषु b, मूला दिनादिषु fk — मूला वृषा^o hdm¹r, सुता वृषा^o bfk — ऋची च hm¹r, ऋचीति bfk — दिनोत्प्लवगच्छति b, दिना-नोत्प्लव गच्छति fr², दिनाश्वेव गच्छति k, दिनानोत्प्लवकीर्तनी hr, ऋकीर्तनी 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 hm¹bfk, सूर्यतुं r — सौर्यायाच hd, सौर्यायाच r, सूर्यायाच bm¹, सूर्यायाच fk — सूर्युच्यते hd, सूर्युच्यते r, मिहोच्यते bfk — सूर्यमिहोच्यते hdm¹r, त्वराच्यते b, त्वराच्यते f — औषधिः hd, औषधिः r³, औषधः r, औषधः b, औषधः fk. I have preferred the reading औषधिः because of RV x. 85. 3: सोमं मन्वते पपिवात् यत्सपिब-मौषधम्

^a The Sarvānukramaṇī describes this hymn as *ātmadāvatam*, and Sadguruśiṣya 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 evolutions 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 Brāhmana style (as *sūryāyas* 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).

दृष हdr, omitted in bfk — सूर्यम् b, सूर्य - - म (वोतरार्वति) fk, सूर्य hdm¹r. — सोर्याचक्ष्मसी b, सूर्याचक्ष्मसी hdm¹fk (this perhaps represents an original सूर्या-चक्ष्मसी, 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^a), while the following two (19^c^d) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमी hdm¹r, तु पूर्वो b, तु पूर्वो f — श्रीर्ष्वामो hdm¹b, श्रीर्ष्वामो r — 125^c^d (in addition to the preceding word परी and the following सूर्याचक्ष्मसी) 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 Prāna (outward breath) and Apāna (downward breath), and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasī*)^a.

अहोरात्रे hdm¹r, अहोरात्रौ bfk² cp अहोरात्रावित्थि, Nirukta XII 1

^a The first, third, and fourth of these explanations are given in Nirukta XII 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north ^a.

अश्नुवति hdm¹r, अश्वति b, अश्वति f — लोकाश् hdm¹, लोकाश् r, सर्वे bfk — पृथक् पृथक् करोति b, पृथक् पृथक् च करोति fk, पृथक् पृथक् चिरतरु² hdm¹r³, पृथक् पृथक् ते चरतु r.

^a This is evidently a paraphrase of RV x 85 18 *pūrvāparam carato māyayā . . etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*) apportioning (*samdadhat*) all their functions (*hāryāni*) he goes among them in order to instigate (*iryatvāya*) them well ^a.

सुवीरयति तानि वा m¹, सुवीरपतितानि b, सुवीरः पतितानि वा fkr² — सु ईर्यत्वा यत्विष m¹, सु ईर्यत्वा यत्विषु b, सु ईर्यत्वा यत्विषु fkr² — संदधत् m¹, संवदत् b, स दधत् fk, स वदत् r² — 128, 129 are omitted in A, but are found in bfk²m¹ — The end of the *varga* is here marked by २६ in bfk

^a This śloka is evidently based on Nirukta xii 12, where *sūrya* is derived from *sarti* or *suṛati* or *śrīyati* (*sūryah sarter vā suvater vā śrīyater vā*). The BD follows the first and the third etymology *sarati* = *sarti*, *su virayati* and *su iryatra* (condition of one who is to be well instigated) = *su iryati*. With Yaska's *su iryati* cp his etymology (in Nirukta i 7) of *vira* from *virayati* (probably = *virayati*)

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

चाब द्रमति b, चाब द्रवति fkr², चाब द्र इति m¹ (चाब द्रमति Nirukta xi 5) — वा चायन् m¹bfk, वा चायन् r² — चायनी द्रमपि वा चायन्चायनी द्रमुच्यते b (the line from वा चायन् is here repeated), चायनिद्रमुच्यते m¹, चायनिद्रमुच्यते f, चायनिद्रमुच्यते kr² I am doubtful whether I have succeeded in restoring 129^b correctly — चमेः पूर्वं m¹ (चमेर्वा पूर्व Nirukta xi 5), चाम यच b, चमे सचे k, चमे घचे fr² — समेतानि r², समेतानि bfk, समेतानि m¹ — निर्मिमीतेऽथ चन्द्रमाः m¹, निर्मिमीते न चन्द्रमाः b, निर्मिमाते थ चन्द्रमोः fk, निर्मिमीते थ चन्द्रमोः r²

^a The above five etymologies of *candramas* are based on Nirukta xi 5, where six derivations are given (1) *cāyan dramati*, (2) *cāru dramati*, (3) *cram dramati*, (4) *cam*

(*dramati*). (5) *candro mātā*, (6) *cāndram 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 Yāska's *ciraṇ dramati* (3) and *cāndraṇ 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' (*śukimśukam* · x. 85. 20) (the seer) praises Sūryā mounting^a (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

०रोहतीं h m¹rb, ०राहसी f, ०राहसी k — वैव h d m¹r, चाव 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' (*anykṣarāḥ* · x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) 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, याती b, याति 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 *grhāu prapadyamānām* ('reaching her husband's house'), cp RV x 85 23 *anrksarā ṛjavah santu panthā yebhāḥ sakhāyo yanti no vareyam*

132. And (in the next · x. 85 29) they declare (that) the presentation by the bridegroom (*para-dāru*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhava sati*)^b,

वरदानं h d m¹r, रादार्य f, परदाय b — तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m¹, तत स्त्रिदा f. — विरागस्त्र b m¹d, वर्वरागस्त्र h, निरागस्त्र f k — विभवे h d m¹ r f k, विभवे b — Between the two pādas of 132, f k r (not A m¹ b) add the four pādas (thus giving five slokas to the *varga*)

यद्वह इति वाससः ।

तद्युक्तया तथा स्पर्शो निन्दते¹ पत्युरेव च । ¹ f, निन्दिते r [निष्पत्ते]

स्त्रगुप्तरा तृतीयस्त्र²

² r, तदीयस्त्र f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m¹

^a Cp the words of RV x 85 29 *parā dehi śālmulyam brahmabhyah*. 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 (*haraṇa*) by the husband^a.

The stanza ' (The diseases) which ' (*ye* . x. 85. 31) is destructive of consumption (*yakṣma*)^b; in the couplet ' May not ' (*mā* . 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m¹, दारणं fk, दाषणं b — प्रतिविध्यते hdm¹r, प्रतिविध्यति bfk. —
आशिमो hdkS, आशिमो m¹r, आशिमो bf. — वृचे मा hdm¹r, वृचने bk, वृचने f.

^a In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c — According to the Sarvānukramanī 29, 30 are applied to release from the guilt of touching the wife's garment *doe vadhūvāsahamsparśamocanyau* (see Śaṅgurusīrya) According to the commentator Jagannātha they censure the touching of the wife's garment *vadhūvāsahsparsanindā*
^b Cp Sarvānukramanī *parā yakṣmanāśinī*

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

गृधमेतदिति hd, वृधमेतदिति m¹, चिधमेतदिति fk, चिधुमेतदिति b, अग्रमे यदिति (!)
r — आशसि bfk, आशसि Am¹ — आतिभ्यश्च^a hm¹r, आतिमिश्च^a b, स्वामि-
मिश्च^a f, स्वामिमिश्च^a kr².

^a Cp the text of RV x 85 34 *sūryām yo brahmā vidyāt, sa id vādhyam arhata*
^b Cp the text of RV x. 85 35 *āsāsanam vāsāsanam atho adhivikartanam*

135. by the woman, who is bound^a. And evolution^b (*bhāvarṛti*) is here told, in the following (stanza x 85. 35).

B With the stanza 'I grasp thy' (*grbhṇāmi te* 36), as he then takes her hand, prayers for wealth

वहा hm¹r, वध fk, वशं b. — ते अवा हसं m¹, त रिवा यो हसं bfk² (हसं f) —
गृह्णथ अवाशिषः m¹, गृह्णथशिषः b, गृह्ण अवाशिषः r², गृह्ण अवाशिषः 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 *sūryāyāh paṭya rūpān, &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, परयास b f k r² — श्रीचाशस्ते h d r, श्रीचाशस्ते m¹, श्रीराशस्ते b, श्रीश शस्ते f, शिवःशस्ते k r². — ताभ्यां b, स्वाभ्यां f, ताषां r², ताभ्यः h d m¹ r. — सहैव च h d m¹ r, सह कृषित् b f k r²

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 nah* 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 b f k r² m¹ only The MSS have the first seven syllables of the second line in common, viz चा नः प्रजापतेः प्रे, but m¹ f k r² complete it with the corresponding part of 138, viz प्रमानास यथारूपं विशेषतः (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. (प्रे)मामैद्वावत्या बुहस्यतेः. The variations of the MSS are प्रमानास रूपं विशेषतः m¹, प्रमानास यथारूपं विशेषतः f k (शेषः f), प्रमानास यथारूपं विशेषतः r². — प्रमा^a I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्. — The end of the *varga* is here marked by २८ in b, not in f.

^a The emendation *imām*, pratika of 45, and *andri* 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 brhaspateh* can only be correct if the khila of one stanza beginning *dhruvā* (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, *Rgvidhāna*, p xxii

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvyāh*)^a and with the institutor of the rite (*yājamanāh*) according to their respective form (and) their peculiarity (*vrśeṣa*).

निमज्जते h d r, निमज्जते b — नृणामपि h d r, नृणामिह b. — चार्त्विज्या h d m¹ r, प्रार्त्विज्या b — याजिमानास b, यजमानास m¹ r, यजमानास h d — This śloka is omitted in f k excepting the end, मानास यथारूपं विशेषतः, which, in all the MSS (m¹ f k r²) 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 f k has the plural termination *amānāh* there.

^a I have corrected *ārtvyā* of the MSS. to *ārtvyā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yājamānāḥ The adjective *ārtviya* occurs above, vii 83, where, it is to be noted, six out of eight MSS read *ārtviyya*, cp critical note on vii 83

139. And in those stanzas here in which respectively (*praty-rcam*) 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 — देवतास्यै यासु याः hdm¹r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत्तः f, देवता तेषु भाववृत्ततः kr² — वदेतां hdm¹rb, वदेतां r²r³, वेदां तां f — देवतां तासु hdr, देवतां भ्यु b, देव --- त्सु fk — नारायंसीर् b, नारायसी fk, नारायंसीर् hdm¹r

^a On Nārāsamsi stanzas cp above, iii. 154, cp RV x. 85 6 *raibhīḡsīd anudeyī nārā-śamsi nyocani*

140 And they declare that these stanzas addressed to Usas^a form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvarvṛtta*)^b, and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

श्रीयसीः b, श्रीयसाः f, उषस्यः hm¹r, उषस्याः d — सर्वथा वेता hdr, सर्वथा वेषा m¹, सर्व एवेता bf — भाववृत्तं bfr, एवत्तं b, एवत्तं d — प्रवृत्तते hdm¹r, निगृह्यते bf — पाद-क्षिवाच r, पादाक्षिवाच hdm¹. — The whole of 140 is omitted in k, and 140^{cd} 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 (*sūryāyā bhāvarvṛttam*) ^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' (*vr hi* x. 86) is a hymn addressed to Vrsākapi, for that brown (*kapla*) bull (*vrṣan*) is Indra^a and Prajāpati. 'Indra is superior to all'^b.

असौ हि hdm¹bf, असौ तु r — वृषा hdm¹r, वृषः bf — 141^{ab} is wanting in k

^a Cp. ii 67, where Vrsākapi is also explained as *vrśā kaplah*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni Cp. Max Muller, RV² 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' (*vaḥsohanam* x. 87) is addressed to Agni. The following one, 'The oblation'

(*havih* x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०द्दि वापेयं hdr, ०द्दि वापेये m¹, ०द्दि वापेयं r¹r⁴r⁵, ०द्दिरापेयं bfk — वैश्वानरं च hdm¹r, वैश्वानरश्च bfk — The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Cp above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89-93. Story of Purūṣas 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.

ऐन्द्र h d, ऐन्द्र m¹, ऐन्द्र r, तथैन्द्रात् f, तथैन्द्रात् bkr² — तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya* — पुरुषमुक्तं hm¹r, पीरुषं सूक्तं bfk r² (पीरुष S) — च अन्वया r, चान्वया hdbfk — पीरुषश्च bfk, पुरुषश्च hm¹r — अभजन् r, अभजत् hdm¹, अभजत् 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

ऐन्द्रां b, ऐन्द्रा f, ऐतां k, एतां i², अस्या hm¹r — सोमोऽच hm¹r³bfkr², सोमसु r. — 144^a = i 19^a, i 98^a, v 172^a (cp Nirukta vi 5). — 144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

ऐन्द्रः प्राधान्यतो चाच सुतः सोमो निपातभाक् ।

^a I have preferred the reading *andryām* to *asyām*, as the former seems to be supported by the Sarvānukramanī, which makes the express statement *pañcamy andrāsomi*.

145 Rathītara^a has said that in this (stanza) Soma is incidental (*niṣpātabhāj*); 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 — ऐन्द्रो हि निपातोऽच Am¹, ऐन्द्रो ह्येष निपा-
तसु bfr.

^a Cp v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhūj*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146 'Of your sacrifice' (*yañāsya vah* x. 92) are two addressed to the All-gods (92, 93), but in that which (comes) next, 'Forth these' (*prate* : x. 94), Arbuda adores the Pressing-stone as if incarnate ;

प्रेत इत्युत्तरं तु यत् hm¹r, प्रेति याव्यं वदुत्तरम् b, प्रेति याकृतदुत्तरम् f.—तथा-
बुंदसु hm¹r, तथाबुंदसि b, तन्नाबुंदसि f

B 147 and with the two stanzas 'Forth this to Duhsima' (*pratad duhsime* x. 93 14, 15) he (the seer) lauds the gift of kings ^a.

^b Now in the days of yore the nymph Urvasī 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 — अयरावर्षी पुरा hm¹r, अयरा उर्वशी परा b, अयरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m¹, not at all in d

^a There is no reference to this *dānastuti* in the *Sarvānukramanī* ^b The following passage (147^{cd}-153) is quoted by M M, RV² vol. iv, p. 31, cp Sadgurusīrya'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 Urvasī (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 bfr¹ r⁴ r⁶ — असूयन् hm¹r, अनिहन् b, अनीहन् fk —
इन्द्रवशापि तस्य तु hm¹r, लिन्द्रवर्षीपि r¹ r² r⁴ r⁶, इन्द्रवोषितापि तु b, इन्द्रवोषि-
तानि तु fk

^a 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 विद्योगार्थं m¹r, ०र्थे hd, स तयोस्तु विभागार्थं r¹r⁴r⁶, स तयोर्विप्रयोगार्थं bfk — भिन्वि r, भिंदि m¹, भिद r³, भिदि hd, भिध्य b, भिधि fk. — तयोर् hr³bfk, (भिन्वि) नयोर् r — वस hr, वस fk, यस 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, भिंदति hdm¹, भिदति r, भेदी fk — समायया b, ज्वायया fk, (०ति) मायया m¹r, omitted in hd — ०हीनस्तु hm¹r, ०हीनः सः b, ०हीनं स fk

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a Urvaśī, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिरूपामिवोर्वशीम् hdm¹r, अभिरूपामथोर्वशीम् bfk (अधि^० f) — अभिरूपामिः hdr, अभिरूपा b, चाभिरूपामिर् f — पञ्चमिः पार्श्वतो वृताम् hm¹r, वृतां चतस्रमिः सतः b, वृता (वृत्तं f) चतस्रमि स्वतः fk, ०मिः स्वतः r²

^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 (*duhkhāt*) answered the king, ‘You cannot now obtain me here, in heaven you will obtain me again’

तमाह पुनरेहीति hd, तामाह पुनरेहीति r, तामुपाह्वयतः प्रीत्या bfk, पुनराह्वयत प्रीत्या m¹. Mitra combines both readings, adding a third pāda, so as to make the following two lines

तमाह पुनरेहीति नेति सा त्वन्नवीमृषम् ।

तामुपाह्वयत प्रीत्या दुःखात्सा त्वन्नवीमृषम् ॥

— स्वयायेह hdr, स्वया ह्येह m¹, तवेहायय b, तवेहाय f, त वेहाय k — मां पुनः hm¹r, मां नृप b, मां नृपा fk — The end of the *varga* is here marked by ३९ in hbfk, not in m¹d

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, Yāska^c considers a dialogue, but Śaunaka a story,

चाखाणम् bfr, चाखातम् Am¹

^a Cp. the example given above, i 53, for 'narrative': *ākhyānam 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 . vacāmsi mīrā kṛnavā-vahai 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 Bhisaj^a is applicable to the cure of consumption (*yakṣma*).

औषधीसवः m¹r, औषधीसव b, तुषधीसव f, औषधीसवः hd (औषधिसुतिः S).—मिषवस्वेतद् m¹, मिषवस्वेतद् b, मिषवस्वेतद् fk —154^{cd} is wanting in hdr, but is found in bfrkm¹ (and probably in Mitra's B MSS, though he has no note).

^a Cp. Ārsānukramanī x 45 *yā osadhis tu sūktasya rsir ātharvano bhisak*, see also Sarvānukramanī

155. ^a Now Devāpi, son of R̥ṣisena, and Śamtanu of the race of Kuru were two brothers^b, princes among the Kurus

ॐषेसु hm¹r, ॐषेसु b, ॐषेयो हि f, ॐषेयो हि k —औरवक्षिष hm¹r, औरवक्षिष b, कनीयाक्षिष fkr² —धातरो bkr²r⁵pn Nirukta, मारतो Am¹f

^a The following passage, vii 155-viii 9, is quoted in an old MS of Sadgurusīśya and has been printed by me in the JRAS, 1894, pp 22-24, it is also quoted, down to viii 7^{ab}, in the Nīṭimajjarī on RV. x 98.8 It has been translated, Sagenetoffe, 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 *bhāratāu* occurs there, I have preferred this reading to *bhāratāu*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of R̥ṣisena, was afflicted with skin-disease.

कनीयांश्चि^hm¹r^p, यवीयांश्चि^b, वीर्यवांश्च^{fk}.—तु ऋष्टिषेणसुतो^{r^p}, तु आर्ष्टि-
षेणसुतो^{h^dr³m¹}, त्वाष्टिषेणसुतो^{fk}, त्वाष्टिषेणसुतो^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 कन्दयामासुः प्रजाः^{hm¹r^p}, कन्दयेयुस्तु राज्यं^{r¹r⁴r⁶}, अवकन्दन् प्रजास्तं^{tu} तु राज्ये^{bf}, अवक् - न प्रजास्तं तु राज्ये^k, पर्यवन्दन् प्रजास्तं तुⁿ —गते गुरौ^h, गते
कुरौ^{m¹p^d}, गुरौ गते^{bfk}, गुरौ मृतेⁿ.—स मुहूर्तमिव^{m¹r^bfk^{pⁿ}}, मुहूर्तमिव स^h, सा
d.—प्रत्यभाषत^{hrbfk}, प्रत्यभाषयत्ⁿ.—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.

ततोऽभिषिक्ते कौरवे hm^1rfk , अभिषिक्ते तु कौरवे b — तस्मिन्नाग्ने शतं समाः hm^1rb , 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 राग्ने 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 :

विनं राज्येन hm^1rp , विनं राज्ये च bfk , विव राज्ये च $r^1r^4r^6$ — प्रहं तु प्राज्ञलिखितम् r^3fk , प्रवयं प्राज्ञलिखितम् r^7 , प्रहं तु प्राज्ञनिं खितम् b , प्रहं प्राज्ञसिंखितम् hdr , प्रवयु प्राज्ञनिः खितः $r^1r^4r^6$

^a Cp. above, v. 76 : *sthivā prahvāh krtāñjalāh*

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 १ in hm^1bfk , not in d

2. Story of Devāpi (concluded). Derties of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtviṣyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शतनुः hm^1r , स कौरवः $bfpn$ — स चास्त्रं वने hm^1rp , चकार सोऽस्त्रं bfr^3n .

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, 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 bfrn, प्रतीवृग्मिर् p, प्रतीवृग्मिर् Am¹.—विव hdr¹r⁴r⁶m¹bfrn, विव r.—बोधिते m¹fr, बाधिते k, बोधितो b —⁷cd 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 Brhaspati, while the following four are connected with the gods (cp below, 9). ^b As a messenger of Brhaspati ^c Sieg would read *bodhito*, agreeing with the subject (Brhaspati) 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 (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आखे hr, अखे(ति) fkr², अखे m¹ —बुमती m¹, क्रमति b, बुमतिर् fr, द्विमतिर् kr²—ततः Am¹p, इति B —देवी hm¹rb, देवी fkp —च सः hm¹rp, तु सः bfr

^a The words of RV x. 98. 2 only slightly modified: *dadhāmi te dyumatim 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?' (*ham* x 99) is addressed to Indra.

एव तु hm¹r, एव च bfr —अपि च hdr, अपि तु bfr.

10. 'O Indra, stand fast' (*indra drhya* · 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 (*viṇyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfr.—प्रकाशनेषां Am¹bfr², प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk

^a *Sarvānukāmanī pṛvīkstutir vā*, the option, according to Śaṅguruśiṣya, is owing to the statement of the BD. that this is a *pṛvīkstuti*, while the *Devātānukramanī* 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), Śakatāyana^a considers a narrative hymn Yaska^b (thinks) that it is addressed to the Mallet (*drughana*) or to Indra, but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु Am¹, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं प्रेति सूक्तं i², ऐतिहासं प्रेति सूक्तं r⁷. — यास्को द्रौघणम् hdm¹, यास्को द्रौ घणम् (!) r, षणम् r⁴r⁶, वाचो द्रौघणम् b, वाक्को द्रौघणम् f, वाक्को द्रौघणम् kr² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol II, p. 2. ^b See Nirukta ix 23, where Yaska comments on RV. x 102 9, beginning *drughano drumayo ghanas tatretshāsam ācaksate*.

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.

आवावनेन hm¹r, आवावने तु fkr², आजीवने तु r⁷ — भार्म्यश्च SNir, भार्म्याश्च hdm¹, भार्म्याश्च r, भार्म्याश्च f, भार्म्याश्च kr², भार्म्याश्च b, भार्म्याश्च r⁷ — वृषभं r¹r⁴bkr²Nir, वृषभं hdm¹r (cp. वृषभेण S) — युक्ता ऐन्द्र r, युक्तेन्द्र b, युक्त एव fk, युक्ता वैन्द्र m¹, युक्ता चेंद्र hd

^a Cp. Nirukta ix 23 *mudgalo bhārmyasva rṣar rṣabham ca drughanam ca yuktvā samgrāme vyavahṛtyaājum jīgāya*, cp. also RV. x 102 5 *tena mudgalah pradhane jīgāya* See Sarvānukramanī and Śadguruśiṣya's metrical version of the story

B 13. Apratnatha Indra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āsuh*: x 103) is addressed to India in the stanza 'Of those' (*amīsām* 12)^a the goddess Apvā is praised.

युष्मन् r, युष्म b, यद्वा f, यद्वा k, यस्व m¹. — जय kr, जय f, जयत् b — ऐन्द्रोऽप्रति-
रथो S, ऐन्द्रो प्रतिरथ m¹r, अद्वा प्रतिरथं bfk — अघादेवो i, अघा देवो स्व hdm¹,
अघा देव् b, अघा देव् f, अघा दिव् k, (अघादेवो) अघादेवो S — 13^{ab} is found in B
and m¹ only

^a This stanza is commented on by Yaska, Nirukta ix 32, as addressed to Apvā Cp. Sarvānukramanī and Śadguruśiṣya

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^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) ^c, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma' ^b.

चतुर्थी बार्हस्पत्या bm^1r (= S), चतुर्थी बार्हस्पत्या fk .—आबक्षप्रसहामिति r , नाकु-
लेष्टप्रसहामिति b , नाकुलेष्टप्रसहामिति f , नाकुले प्रसहामि च m^1 .— 14^{ab} is found in B and
 m^1 only— दृचे तु मरुतः hr^3 , दृचेति मरुतः m^1 , दृचेति मादतः d , दृचे च मरुतः r ,
 दृचक्षु मादतः $fk r^2$, द्वचक्षु मादतः b — प्रेति ब्रह्मेति hdm^1 , प्रेति शब्देति r , प्रीतेतिद्वी
 $वे$ b , प्रीतेतिद्वी वे fk — ब्रह्म यत्परम् bf , ब्रह्म वे परम् k , परम् तु यत् hm^1r

^a That 14^{ab} is original is indicated by the recurrence of the words *caturthi bārhas-*
patyā in the Sarvānukramanī ^b This is the khila of ten stanzas by Nakula which
immediately precedes RV x 104 It is thus described in the Anukramanī of the Kashmir
collection *brahma, daśa, vāmaderyo nakulas, saurī, gharmastutir, bārhaspatyā, sāvtrī*
(*astir*) *gharmaparā etās, sauryas cāndramasyas ca śeśā, jagatyah* The first stanza:
brahma jagānam prathamam purastāt is quoted in AB. i 19 and elsewhere (see Aufrecht's
ed., p. 421) 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^b.
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 Sarvānukramanī as *antyā[andri] 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 (*anurukta*) ^a, one stanza (1) adores the Sun, that which
(begins) 'Unto' (*abha* 4) ^b, Savitr, while the (first) four are
closely connected with the Caldron (*gharma-parāḥ*) ^c.

तवानिष्टसूक्तादायुगेका hm^1r , तवानिष्टसूक्तादेष्टुगेका b , तवानिष्टसूक्तादेष्टुगेका
 f .— धर्मपराष्ट r , धर्मपराष्ट $fk r^2$, धर्म परा च m^1 , धर्म पराष्ट hdb — अभीति या
 hdb , अभीतयः fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

^a In AB. i 19. 1 *brahma* in this mantra is explained as Bṛhaspati This stanza=
AV. iv. 1. 1 The second stanza (*tyam ras pitre*) is described in the Anukramanī of the
khila collection as *gharmastutir*, it is=AV. iv. 1. 2 The third stanza (*mahān mahī*=
TS. ii 3. 14^b) has already been stated to be addressed to Bṛhaspati and is so described
in the khila Anukramanī ^b This stanza (*abha tyam deam satīdāram*)=AV. vii 14. 1;
VS. iv 25, TS. i. 2. 6¹, SV. i 464, is in the *asti* metre and is referred to in S'B. xii v 1¹¹
as an *atichandas* verse ^c This agrees with the statement of the Anukramanī
(*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 khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used)

4. Deities 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' (*asāvi* : x. 104) Astaka ^b praised Indra.

सूक्तशेषस्य hm¹r, *शेषस्य bfk — सूर्याचक्ष्मसौ सह hm¹r, सूर्याचक्ष्मसौ सुतिः bfk.

^a With regard to this khila, on the form and contents of which we can now speak with certainty, cp Meyer, *Rgvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

^b On Astaka cp Sadguruśiṣya on RV x 104.

17. The descendant of Kutsa, by name Durmitra ^a, (saw) the hymn 'When, Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*) ^b.

कीत्सः hm¹r, चीत्सः f k, कोत्स b — कदा वसोः hm¹r, कदा वसोत् bfk — सुमि-
चक्षिव नाम खाद् hdm¹r¹r⁴r⁶, सुमिच इति नामास्य bfk. — इतरत्यद्म bfk, *र पदम्
hdm¹r (cp u 73)

^a As to Durmitra cp Sadguruśiṣya on RV x 105, and Oertel, *The Jaiminiya version of the Dirghaphvī Legend*, in the *Transactions of the Oriental Congress of Paris*, Section Aryenne, p. 229

^b Cp Sarvānukramanī *kautso durmitro nāmā sumitro gunatah sumitro tū nāmā 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.

प्रजाः काञ्चित् hdm¹r, प्रजा वै स bf, प्र वै स k

^a It is somewhat strange that Yāska in *Nirukta* xii 40, on RV. x 106, should have the identical words, *bhūtāmśah kāśyapa āśvinam*, which are used in the *Sarvānukramanī* to describe that hymn. This looks as if some sort of *Anukramanī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa · 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इहसि hdm¹fk, इहसि b, इहसि r.—इन्द्रसु सुहि hdm¹b, इन्द्रसु 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 Aśvins own the hymn (*sūktabhāgin*).

तमभ्यसु hdm¹fk, तमभ्य bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तान्व-
वेष्टाच तस्यै hm¹r, जातान्ववेष्टा संचक्रे fkr², जातान्ववेष्टा संचक्रे b — The end of the
varga is here marked by ४ in hbfb, not in m¹d.

5. RV. x. 107. Story of Saramā and the Panis: RV. x. 108.

21. This same hymn (x 106) is stated to be addressed to the Aśvins 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*)

मावाद् hm¹rfk, मावाद् b — न ह्य^a hm¹rb, न त्व^a fk — प्रागव्याद् f, प्रागव्यै k,
प्रागव्या b, प्रागव्याच hm¹r — दृक्षते पदात् b, दृक्षते पदान् fk, हि दृक्षते 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 (*ekalinga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt* · x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाच hm¹r, अभितुष्टाच bfk — प्राजापत्याच 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 (*bhojāh*) 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 Sarvānukramanī with the words *dakṣiṇām taddātṛṇ vāstaut* is doubtless owing to the opinion of *eke* here stated

24. There were demons called Panis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm¹r, सिन्धुपारनिवासिनः bfr².—अगूहंस fkr, अगूहंस b, निगूहंस hdm¹, निगूहंस r¹r⁴r⁶.

^a Cp Sarvānukramanī: *panibhīr asuras nīgūlhā 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.

तथापञ्चद् fkm¹r, तथा पञ्च b, तथा पञ्चद् hd.—दूत्येऽथ hdm¹r³fkr², दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm¹.

^a Cp Sarvānukramanī *anveṣṭuṁ⁶ saramām devaśunīm indreṇa prahītām*.

6. Story of Saramā and the Panis (continued).

26. In the (hymn) 'What?' (*hmi* 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?'

किमिच्छायुजामिषां m¹fr, किमिच्छामिषां hd, किमिच्छायुजामिषा b.—पणयो ऽसुराः hm¹r, पणयः सह bfk.

^a Cp Sarvānukramanī *ayugbhāḥ panayo mitriyantaḥ 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.'

अथान्नवीक्षाम् hdm¹, अन्ता r, तान्नवीक्षु b, सान्नवीक्षु fk — दूत्येऽथ विचराम्यहम् hm¹r, दूतीञ्छ चराम्यहम् bf (cp RV. x 108 2. इच्छ दूतिर् . चरामि) — ब्रज चा° hdm¹fk, ब्रजाश्चा° r — निव्यन्ती hm¹r, निव्यन्ती bfk — गाक्षेवेच्छ पृक्षतः f, गावैवे- द्रस्स पक्षति l, गाक्ष तेद्रस्स पृक्षतः b, वेच्छीर्गाक्षेव पृक्षताः hdm¹, ऐच्छीर्गाक्षेव 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 hdm¹r, तां दूतीम् bfk

^a With the words *mā gās tvam*, cp iv 73: *māṅgagās tvam* ^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 Jaiminīya Brāhmaṇa —The wording of 28^{ad} and 29^a is based on RV x 108 9 *svasāram tōā krnavai, mā punar gā, apa te gavām subhage bhayāma*.

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, गवां b, गनवां fk — मोहिता इ m¹, मोहिता इ fk, मोहितहि b. — 29^{ab} is found in b f k m¹, not h d r — सूक्तस्यास्त्रात्थया चर्चा b, सूक्तस्यास्त्रात्थया चर्चा fk, सूक्तस्यास्त्रात्थया चर्चा h m¹ r, सूक्तस्यान्तपद्यथा r¹ r⁴ r⁶. — युग्माभिस्त्वेव h m¹ r, अभिस्त्वेव b f, अभिस्त्वेव k

^a Cp Sarvānukramanī *sā tām yugmāntyaūbhīr pratyācāste*

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.'

पियेयं h m¹ r b f, पिबामि r¹ r⁴ r⁶ — तु पयस् h m¹ r, पयस् fk, पयस् b — The end of the *varga* is here marked by ई in b, by १ई 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 *tāh* 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, वर r, परं b f k — संवननं h d m¹ b, ०म ववनं fk — ततः h m¹ r, च यत् b f k. — 32^{ab} is repeated in b — ०विस्वाराम् h m¹ r, विस्वीराम् 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?'

सुदुर्वयम् hdb, च दुर्वयम् r—^०दुःख hm¹r, ^०दुःख bfk.

^a 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,

पासुरस्र हdm¹r, असुरस्र bfk.—तु Am¹, हि B—कुक्षः b, कुक्ष हdm¹r, कुक्ष 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 मयोद्विपा hm¹r, च मयाद्विपा fk, भावयाद्विपा b—पदानुसारिपदत्वा हdm¹, पयसस्तस्र तदात्वा fk b, पयसस्तस्र पदत्वा r—हरिवाहनः hm¹r, सुखमज्ञसा fk, सुख-मज्ञसा 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

8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows

Now Brahmayājya Juhū sang^a (the hymn) 'They spoke' (*te 'vadan* x. 109) addressed to the All-gods.

अघान च पक्षीन् hm¹rb, अघान पाक्षीक्षांस् fk—गाय ताः hdr, ताय गाः bfk—
०देवं तु hm¹r, ०देवं स्वात् br², ०देवं स्वा fk.—जामदग्न्यस्यप्रियः hdr, ब्रह्मजाया जुह-
र्वनी m¹b fkr² (जुहर्व^० r²)

^a This is the reading of B, cp Ārśinukramani: *te 'vadan* its *sūktasya brahmayājya juhūr munih*. 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' (*manīṣṇaḥ* 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. वामदक्षिं b, वामदक्षिं fkr², वामदक्षिः m¹.—०हो वाग्नी० m¹, ०हो वाग्नी० b, ०हो वाग्नी० f, ०होवाग्नीमि० kr² —37^a is found in b fkr²m¹, not in hdr —युगपदे व्रजन्तं तं hm¹r, व्रजन्तं युगपत्सर्वे fkr², व्रजन्तं युगपत्सर्वे b. —वेक्ष्या चक्षयस्त्रिभिः hdm¹, वेक्ष्या चक्षयस्त्रयः r, वेक्ष्यास्त्रं त्रिभिः परेः fkr².

38 मनीषिणः b fkr², विनीषिणं hdm¹r. —सुतान् hdr, सुतं b, सुवं fk.

* 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. ,

वगादर्षिर् hm¹r, ददर्षिर् bfk.

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 va* x. 119) is addressed to Laba^a. 'That' (*tat* x. 120) is addressed to Indra the Āptyas are incidentally mentioned in the sixth (stanza).

राबोद्गापियम् fk, राबोद्गापियम् b, राबोद्गापियम् hm¹r (आपियं राबोद्गम् S), आपियं तु परं ततः r¹r⁴r⁶. —लाबम् s, लाबम् bfk, लवम् hd, तावद् r —आप्याः r, आप्या hdm¹, आबा f, दाबा k, आष b. —षव्या m¹ b fkr, षव्या h —निपातिताः hm¹r, च संसुता b, च संसुताः fkr² —The end of the *varga* is here marked by ८ in bfk, not in m¹.

* 40^o is quoted by Sadguruśiṣya on RV x. 119, cp Ārsānukramanī x. 53^d also quoted by Sadguruśiṣya, whose reading differs from that of the published text.

9. Dentities 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.

संखवः hm¹r³ b fkr², संसुतिः r —वक्ष्येद्वापिसोमानाम् hm¹r b fkr, सोमापिवक्ष्यानां तु r¹r⁴r⁶. —रमं न hm¹r, त्विमं तु fk, त्विमं तु b

* Cp. Sarvānukramanī 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, सोम्यस्य b.—वष्या च hm¹r, वष्यां तु bfk.—नवम्या hm¹r³, नवम्या bfk², नवम्याम् r.

^a 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 Varuṇa^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 Varuṇa belongs

तिस्र m¹br, तिस्र fk, तच्च hdr³—ऐक्षमेवोत्तमं पदम् hdm¹, ऐक्षमेवोत्तमं पदम् r, ऐक्षमेवोत्तमो जगौ bfk²(r²)

^a The Sarvānukramanī makes no specific statements about RV x 124 5-8, simply remarking *śistā yathānupātām* ^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 Rātri (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, रात्रं bfk —वेद्युतं hdr, वेद्युक् b, वेद्युते fk —आशीर्वादः bfk, स्वाशीर्वादः hm¹r—यत् hm¹bfk², तत् r

^a According to the Sarvānukramanī this hymn is addressed to the All-gods, but as the three names Aryaman, Mitra, Varuṇa 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 *ā yasman devavilāye*. The second consists of four stanzas, beginning *ā rātri 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 *arvāṇam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayants no 'rayah* and described in the accompanying Anukramanī with the words *yām catvāṃśat, pratyā-kṛtyā-nāśanam, āśih, panktyantam*. It is mentioned by its pratika *yām kalpayants* in R̥gvidhāna iv 6 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*, quoted also in Kauśika Sūtra xxxix 7 (cp Bloomfield, Atharva-veda, SBE, xli, p 602, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxu, 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 Paramesthin.

नोऽरयः hdm¹r, न इति b, नति f, नति k — कृत्वा^o m¹r, कृत्वा^o hd, कृत्वा bfk — नाशनात्मनः hdm¹r, देवतमुच्यते bfk. — नासयत् hdr, नासयत् f, नासय b, नेति यत् r¹r⁴r⁶, नाशयत् 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. Parīśiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratyaharanān*.^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyam daśa, dāksāyanāh* . . . *hīranyātmastutih*. 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 Rgvidhāna iv. 9 1 *āyusyam āyurvarcasyam sūktam dāksāyanam*, cp. Meyer, p. xxiii.^c The expression used in the khila Anukramanī, *hīranyātmastutih*, 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

कृति hdm¹r, च या bfk²

^a Cp. Rgvidhāna iv. 9 2 *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*iyānam* x. 132) is addressed to Mitra-Varuna; 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 — अश्विनी चोत्तरे ततः Am¹, अश्विना उत्तरेण तु bfk².

48. 'Forth, well' (*pro su* : x. 133. 1) are two (hymns) addressed to Indra (133, 134), but the stanza 'Never, O Gods, do we transgress' (*nañir devā munimasi* . 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.

प्रो वीरे hbf, प्रो वीरे m¹r. — °देव्युक् तु hm¹r, °देव्युक्तात् b, °देव्युक्तात् fk. —
बुखानः m¹, बुखान hdbf, °खाने kr.

^a 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 devāḥ* x 137)^b, the first stanza (1) should be (regarded as) to the Gods, the following triplet (2-4) has Vāta as its god.

केशमिं r, केशमिं hd, केशमिं b, केश्याय f. — केशिन् bfk, केशिनः hdm¹r (केशिन् S) — उत bf, उद k ह्युत hdr, युत m¹ — देवानामच वाया खाद् A, खनाया तच देवानां B — वातदेवसृचः परः B, वायव्यसृच उत्तरः A As the text of the RV names Vāta in these stanzas, not Vāyu, and the author of the BD is likely to have followed that text, I have preferred the reading of B

^a The reading *keśinah* would mean, 'is addressed to the Hairy One', but as the Sarvānukramanī has *kāśīnam* and Sāyana (on x. 137 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kāśīnam* as referring to the 'Three Hairy Ones' (cp above, 1. 95) ^b The Sarvānukramanī gives no details about this hymn, describing it simply as *vaisvadevam*

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.

°देव्युक् तु hdr, °देव्युक् m¹, °देव्युक् खाच् b, °देव्युक्ता (खेश्) f — °देवतः hm¹b, °देवतः r, °देवत fk — परः hm¹r, स्मृतः hr², खतः fk — खादेतद् hr¹m¹, खादे तद् r, सूक्तं खाद् bf — विश्वमेषज्य hdbf, विमेषज्य fk, विश्वमेषज्य m¹ — रपसो वा विनाशयन् hm¹r, रपसखापनोदनम् bfk². — The end of the *varga* is here marked by 90 in b, by 9 in fk, 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 Lāksā^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.

बाचं bfk, बाचा hdm¹r —त्वसिन् hm¹r, त्वस्य b, त्वसा fk.

* This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. ^b *Lāksā* has been mentioned twice before, i. 1.29 and ii. 84. The reading *lāksam*, not *lākṣā*, 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.

परोक्षसु hm¹r, परोक्षं तु bfr² —वैष hm¹r, वैष b, वैष fkr²

* That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramanī* 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 acha* x. 141)^b,

प्रकीर्तिताः bfr, तु कीर्तिताः m¹ —तवे त्वये bfr, तवत्वये m¹. —यत्परम् m¹f, तत्परम् b, यत्परम् kr —This śloka is found in B and m¹ only.

* That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a^b), but this is the only position in which it might be genuine.

^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original, in that case the beginning of the next line, *agneyam varāva-devam ca*, must have a different sense from that required in A. See note * on 54.

54 is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam* x. 142), the four Sārngas, as seers of couplets (*dvacāh*), adored Agni severally^b.

च अयम् m¹r, आयम् hd, आयम् b, (विश्वदे)वाय fk —तु वृचाः m¹r, तु वृषाः r³, उवृचाः hd, तु यवृचाः b, तु यवृचाः f (वृचाः S) —अग्निम् r, पिम् MSS. —The end of the *rarga* is here marked by ११ in bfk, not in hdm¹.

* If 53^c^d 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 *. This would be in agreement with the *Sarvānukramanī* which describes 141 simply as *varāva-devam*. 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, dvārāḥ sāvīgāḥ* . . . āgneyam; and 'see Sadgurusīśya'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 Indrāṇī herself sang,

ततः परम् *hm*¹r, अतः परम् *bfk*.—यत्स्वयम् *bm*¹r, यत्स्वयम् *hdfk*.

56. they declare to be an esoteric (*upanīṣada*) evolutionary (*bhāvaṛtta*)^a hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāthā*^b with its extended leaves^c

सुतं *hm*¹r, चङ्ग *fk*, चङ्ग *b*—प्रचक्षते *hm*¹r, वदन्ति तु *bfk*—उत्तानपर्णी पाठा तु *m*¹, उत्तानपर्णी पागम *b*, उत्तरानपर्णी पाठा तु *fk*².—महोषधिम् *bkr*², महोषधिं *f*, महोषधीम् *m*¹—56^d is found in B and *m*¹ only

^a Cp above, u. 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 *upanīṣat* (Sadgurusīśya *upanīṣat-samyām*)

^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 *pātā*, which also occurs in AV ii 27 4, and this was perhaps the original form here

^c The word *uttanaparṇā*, 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 Aranyāni' (*aranyāni* x. 146) is (in) praise of Aranyāni. The next two (beginning) 'Faith' (*śrat* x. 147, 148) are addressed to Indra.

पतिसंवन्नी *b*, पतिसंवन्नी *fk*, पतिसंवन्नी *r*², पतिं संवन्नी *m*¹.—स्वयान्याः *b*, स्वयान्याः *fk*, स्व पाथाः *r*², स्व यान्या *m*¹.—सपत्न्यप्रीदिकाम *m*¹*b*, सपत्न्यप्रीदिकाम *fr*², सपत्न्यप्रीदिकाम *k*—अदुत्तरे *b*, अदुत्तरे *d*, अदुत्तरे *m*¹*r*, अदुत्तरे *bfk*

^a The Sarvānukramanī has *sapatnībādhanam*, with which expression cp. Rgvidhāna iv 12. 3 *sapatnīm bādhatē tena*.

58. 'Savitr with bonds' (*śavītā yantraih* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*samidhāś cat sam 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 b f k r, मेधां मेधोत्तर तु यत् h d m¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmah*. 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 Ṛgvidhāna, iv 14 1, by the name of *medhāsūkta*. 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' (*śāsah* x 152. 1). The (hymn) 'Soma for some' (*soma ekebhyah* : x 154) they declare to be evolutionary.

आभियमासुरित्वाच् h d m¹ r, आभियं त्वासुरेखिते k, अये त्वासुरेखिते^o b f. — ह्रास MSS and r. — प्रचक्षते h m¹ r, वदन्ति तु b f k r² — 59^d = 56^b. — The end of the *varga* is here marked by ९२ in b k, not in h d m¹

^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 pratika 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 Anukramanī *ā sūs sapta, ātharvanes subhesajah, āqneyam, prakrtih, krtir, ākrtir, vaktis, samkrtir, abhikrtir, utkrtayah* [*utkrtih*]. The RV Prātisākhya remarks (xvi 25) that these seven metres are found, not in the RV, but only in Subhesaja (explained by Uvata as the name of a seer). 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 *saubhesaja*, 'derived from Subhesaja,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-vdāh*) and the Anukramanī (*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 *Sūh* is used of Agni in RV i 146 5

13. Deities of RV. x. 155-159.

60. 'O Arāyi' (*arāyi* x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* x 155 2, 3) Brahmapati is praised either as the chief deity or incidentally;

तच्च hm¹r, चच fk, चच b—इति वृषे hdr, इति तु वृषे m¹, इति वृषे bfk.—Before 60, bfk m¹r insert the following sloka

श्रीगन्धो वैश्वदेवं तु मन्यते शाकटायनः ।

सुक्तेऽस्मिन्नेवतास्मिन् 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}.

^a The Sarvānukramanī has the same expression, *alaksminghnam*, cp. Rgvidhāna iv 15, 2: *alaksmināśanārtham*

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.

इन्द्रो वैव hdm¹r, इन्द्रो वैव bfk—चापिम् hdr, त्वपिम् bfk²

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 सुतः hm¹r, च संसुतः bfk—महद्विष हdbk, महद्विष r

^a The Sarvānukramanī simply describes x 157 as *rasradetam* 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 asan* x 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m¹, सौर्यं स्वाद् b, सौर्यं स्वा fk—यत्वेतद् m¹r, यत्वेतद् hfb, यत्वेतद् k—स्वामुवाच m¹r, स्वां गुं hd, स्वगुणा bfk—तच्च hfb, तच्च r—च शंसति hm¹bfk, प्रशंसति r—The end of the *varga* is here marked by 93 in bfk, not in hdm¹

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64 'Of the potent' (*tivrasya* x 160) is addressed to Indra. 'I release' (*muñcāmi* x 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's ^a is spoken of as destroying 'royal consumption' (*rāja-yukṣma*) ^b.

भेषजं hm¹r, भेषजं fk, omitted in b —राजयक्ष्मणं m¹, °हृन् hdbfk¹

^a The seer of this hymn is stated by the Āṛṣānukramanī and the Sarvānukramanī to be Prājāpatya Yakṣmanāśana ^b The hymn is described in the Sarvānukramanī 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' (*brahmanā*: x. 162), it is said to be demon-slaying and addressed to Agni^b

विष्णोर्देवतम् hm¹rbs, °देवतम् fk —राजोघ्रापियमित्युक्तं f, राजोघ्रायमित्युक्तं b, राजोघ्रापियमित्युक्तं hm¹r³r²k (cp. v r on viii 40), गर्भसंस्त्रवसंयुक्तं r —यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v r. on viii 63) —°हृणेति तु hm¹r, °हृणेति च bk, °हृति च f.

^a 65^{ab} is quoted by Sadgurusāśya on RV. x. 161. ^b Cp. above, viii 40

66. This is also recognized (*drṣtam*) as a consecrating prayer for children issuing from the womb (*sṛavatām*) 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena 'From the eyes' (*akṣibhyām* x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab} = v 87^{cd} —वेतद् m¹, वेन b, वेव fk —वेन्य तु वेनस्त पञ्चत hdr, माववृत्तं परं वेतद् Bm¹ (वेतद् m¹, वेव kr², वेन b)

^a This is the khula of three stanzas which comes before RV. x. 163. It is described thus in the Anukramanī *venas tṛcam, veno, bhāvavṛttam tu*. The reading of B refers to this khula less definitely by the latter description ^b Cp. *yakṣmaghnam* in the Sarvānukramanī

67 'Depart' (*apeta* x. 164) is destructive of evil dreams: India and Agni^a are incidental

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

प्रियं च bfk, प्रियं तु hm¹r —दीर्घतपाः m¹r, °तपा b, दीप्ततपाः r¹r⁴r⁶, दीर्घ-तपाः hd, °तमा fk

^a There is no mention of Indra and Agni here in the Sarvānukramanī.

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,

चकरोत् hdm¹r¹r⁴r⁶, चक्के bfr, चक्क k. Though the reading *akaroṭ* 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 — °विधानि bfr, °वेधानि hd, °मिधानि m¹. — स तम् m¹r, शतम् bfr², सुतम् hdr³ — कपोतं सुतवागुचिः bfr, कपोतो निर्वृतस्तदा Am¹. — The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k.

* Cp the words of RV x. 165 3 *āstryām padaṃ kṛnute agnidhāne*.

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) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70

* Cp. Sarvānukramanī *prāyascittam idam*, adding *vasīvadecam*, 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 *tan 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 (mānasah?) 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 251 The Rgvidhāna, 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, Vidhātṛ, Anumatī^b, Dhātṛ, Soma, Brhaspati—

विधातामुमतिर् hdr, विधातामति m¹, lacuna in bfr, cp critical note on 69

* Cp Ārsānukramaṇi x. 86 *viśvāmిత्राजामदग्नि* (= Sarvānukramaṇi) *सर [rṣi]* *gāthmahārgavaṇu*. ^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.

तच hbfb, त्वच m¹r.—तृतीयायामृचि सुताः hm¹r, तृतीयानिचि सुता b, तृतीया-
मिति संसुतः fk.—परिषासीद् hm¹r, परिषीसीद् bfk.—अनिचः b, अनिचं hdm¹rfk.

^a Sarvānukramanī ṛtīyā lṅoktadevatā, cp Sadguruśiṣya
kramanī x. 87 vātāyano munih sūktam vātasyety anilo jagau.

^b Cp. Ārsānu-

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.—कवर ऋषिः r, कंवरौ ऋषिः hdm¹, कभर r¹r⁴r⁶,
खमरा ऋषिः fk, खमरा रिषिः b —तच तु hm¹o, तच च bfk —72^o=v 92^o.

^a The name of the seer is Śabara in the Ārsānukramanī and the Sarvānukramanī.

^b The Sarvānukramanī 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 —०स
सुतिः hd, ०सः सुतिः m¹r, ०स सवः b, (०घ)संसवः fk —राज्ञेऽभिषिक्ताय hm¹rs, राज्ञो
ऽभिषिक्तस्य bfr². —चानुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे s. — The end of
the *varga* is here marked by १५ in hbfb, not in m¹d

^a The Sarvānukramanī describes these two hymns as *rājña stutih*; cp R̥gvidhāna
iv. 22. 4 ^b 73^{od} is quoted by Sadguruśiṣya on RV x. 173

16. Deities of RV. x. 175-181.

74. Ārbudī^a saw the next (hymn) 'Forth you' (*pra vah*. 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 sūnavah*. x. 176. 1) is addressed to the R̥bhus.

आव्यां hd, आव्या bfk, आव्यां r —०र्बुदिः hm¹fr, ०र्बुदिः b, ०र्बुदः k, ०र्बुदः r². —
यत्ततः hm¹bfr, यततः r¹r⁴r⁶ —०र्भ्यक् प्र hm¹r, ०र्भवा प्र fk, ०र्भ्यण b.

^a Cp Sarvānukramanī *pra vah*. *ārbudīr grāvo 'staut*

75. Now the seer Patan̄ga sang the hymn which follows, 'The Bird' (*patan̄gam*. x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*^a).

पतंगसु hdb, पतंसु m¹, ---- fk—तथापरे hm¹r, अथापरे b, अथापरं fk.

^a The Sarvānukramanī uses the same word to describe this hymn; cp R̥gvidhāna iv. 22 5 *māyābhedanam 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 (*viditām*)^b.

मायाभेदे m¹fk, मायाभेद° b.—सुतिव्याह m¹, सुतिव्याह bfk—देवी विमर्ति m¹, देवी विमर्त्ति b, देवी विभर्त्ति f, °धमति kr—या m¹b, पा kr—वाचं विदितां सतीम् m¹b, वाचं विदितां सती f, वाचा विदिता सती r.—This śloka is found in Band m¹ only.

^a Cp. the words of RV x. 177 2: *patango vācam manasā vibharti . dyotamānām*

^b This perhaps alludes to the four kinds of speech spoken of in RV i. 164 45 *tāni rīdur brāhmaṇāḥ . . . tūriyam vāco manusyā vadanti*

77. The hymn 'Forthwith this' (*tyam ū śu* x. 178), which has Tārksya 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' (*prathus ca* x. 181), is addressed to the All-gods.

त्वम् पु तार्क्ष्यदेवत्वं m¹fk² (ताक्ष° kr²). त्वम् पु तार्क्ष्यदेवत्वं b, त्वमुच्चिति तु सौपर्ण hdb The reading of the B MSS is favoured by the Sarvānukramanī, which describes the hymn as तार्क्ष्यम्—उद्रेद्दे hdb, उद्रेद्दे m¹, उद्रेद्दे f, उदित्रेद्दे b, उद्रेद्दे r—वेद्यदेवं तु hdb¹r. वेद्यदेव स्नात bfk—वेति च hm¹r, वेति तु b, no particle in fk

^a Cp R̥gvidhāna iv. 23 2 *tyam ū so itī svastyayana*

78. In it the first three seers^a have declared their own power: how the Rathamtara chant (*stotra*) and how the Brhat chant,

°वचसु hm¹r, °वचसु b, °वचसु fk—तथाया hrb, तथाया fk—अवयस्यः hdb, अवयसुतः fk, अवयस्यः b—The end of the *varga* is here marked by १६ in bfk, not in hdb¹.

^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 (Vasistha, Bharadvāja) derived the Rathantara, the Brhat, 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 'Brhaspati' (*brhaspatih* x. 182) Brhaspati is praised.

संभूतो h^d, संभूतः m¹, संभूतो h^r, संभूता (घर्माः) f^k — चोपलक्ष्यते h^rb^fk, चाप-
लक्ष्यते m¹, (वादस्यै) वाच वृक्षते r¹r⁴r⁶ — Instead of 79^{cd}, given in the text according to
the reading of h^dr, m¹b^fk^r have substituted a line which has already occurred twice
before in B MSS :

सूक्तं ऽग्निदेवतास्त्रि एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

असौत्यरेण सूक्तेन तपमूर्धा बृहस्पतिम् ।

^a Cp RV x 181 3 ā sūryād abharan gharman etc

80 Some consider this praise (of Brhaspati) 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 h^m1 r यजमानार्थाः b — केचिदेता सुतिं विदुः h^m1 r, केचिदेव वदन्ति
ताः b — 80^{ab} is omitted in f^kr²

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn *athā karad yajamānāya śam yoh* ^b 80^{cd} = Ārsīnukramanī 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 — लिङ्गैरेवाच अचिताः b^f, लिङ्गैरेवार्यअचिताः k^r2, लिङ्गैरेवाच
देवताः h^dr — प्रथमा हि वदत्यथ h^m1 r, प्रथमायामृचि सुताः b, प्रथमायामृचि सताः
f — This sloka is omitted in r¹r⁴r⁶

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ, cp Sarvānukramanī *anvrcam yajamānapatnihotrāśah*

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*visṇuḥ* x. 184) they declare to be addressed to the All-gods^a.

°स्व वृषे: hdm¹r³, °स्ववत्सुषे: r, °स्ववत्सुषे: bfk.—सूक्तं तु hm¹r, यत्सूक्तं bfk —
प्रवचते hm¹r, तदुच्यते bfk.

^a The Sarvānukramanī 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 Nejaṃeṣa' (*nejameṣa*)^b. It is stated to be optionally (applicable *vā*)^c with a view to offspring

खदार° hm¹r, खदारे bfk —पर hm¹rb, परे kr²—नेजमेषेति hm¹r³kr², मजमेषेति b, नेजमेष हि r —गर्भार्थं वा तदुच्यते hdm¹r¹r⁴r⁶, गर्भार्थं तावदुच्यते r, गर्भाश्रीरेव वोच्यते b, गर्भाश्रीरेव वोच्यते 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 Sarvānukramanī *garbhārthāśīh* ^b This khila of three stanzas, coming before RV x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV x 170 ^c I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejaṃeṣa, 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 *Grhya Sūtras*; e g AGS 1 14 3 cp Stenzler, pp 35-37. This khila is also mentioned in *Rgvidhāna* iv 23 3. cp Meyer, p xxiii. It is translated and examined with reference to its deity, Nejaṃeṣa, by Winternitz, JRAS., 1895, pp 149-155

18. The khila 'Nejaṃeṣa.' 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:

वक्षी bm¹, वक्षी r, these two and the following three syllables (मे पुष°) omitted in fk —पुषकामाया m¹r, पुषकामाय b, कामाय fk —सवावर्द्धेन fkr¹r¹r⁶, सर्वज्ञा: नधेन b, स्वयमर्धेन m¹, स्वदादर्थे च r —यत्कुतम् fkm¹r¹r¹r⁶, यत्कुतम् b, तत्कुतम् r —आशिवो योवमेतं हि all MSS. and r.—वक्षी m¹, वक्षी r, वक्षो b, वक्षो f, वक्षो k, वक्षो r².—

मोर्वेन $m^1r^1r^4r^6$, मोर्वेनु fk , मोर्वेनु r^2 , मोर्वेनु b —मन्वति 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 ($b^1fk r^2r^1r^4r^6$) have them between 130 and 131, where they are absolutely out of place. I 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 khula 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 (*asyai me* &c.) may be taken to represent the whole khula of three stanzas'. ^b That is, Māthara, whose view, in connexion with the Bāskala school, is stated in the next śloka. ^c According to the rule of AŚS 1.1, 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 (Nejamesa) the letter e^a is intended to (arouse) compassion; while the Bāskalās (say) that in the verb (*ādadhe*)^b the two e 's (*ay-oh*) have the meaning of a past tense (*bhūtakarṇa*) in (the sense of) *au* (*āv-i*)^c.

०कम्पार्थे m^1kr , ०कम्पार्थो b —नास्ति m^1rf , नास्ति k , नास्ति b .—मातरः r , मातरः m^1bfk —आख्याति m^1bfkr^2 , आख्याति r —वाष्कला b , वाक्कुला r , वाक्कुलान् f , वाष्कला k , वात्सल्या m^1 —आव्ययोरिति b , भग्नव्ययोरिति f , भग्नव्ययोरिति k , स्त्रीव्ययोरिति r , स्त्रीव्ययोरिति m^1

^a That is, in Nejamesa instead of the regular Najamesa, this śloka containing remarks on the use of e in both noun and verb in this khula. ^b This remark refers to the verb used in the second stanza *gatheyam prthivi . garbham ādadhe* and to its interpretation by the Bāskalās as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings $-e$, that is, *ādadh-e*, 1st sing., and *ādadh-e* 3rd sing., the latter form can be perfect only, not present, where we should have *ādat-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 Māhitrā (hymn) which (begins) 'The great (aid) of the three' (*mahī triṇām* x. 185) they regard as praise of the Ādityas, Varuna^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं hm^1r , माहिच b , माहिच fk .—सूर्यवचमिषासाम् hdm^1r , पञ्चवचमिषा-
वच b , भूर्वागमिषेष्टा fk .—०तरेषु tu hm^1rk , ०तरेषु b bf —86^{b,c} is omitted in $r^1r^4r^6$

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handleless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*sam-sam it* x. 191. 1) and 'Forth, of sacrifices' (*prādhvarānām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु h d, चतुर्थं यत्तु b, चतुर्थं (निईत्यम्)
r¹r⁴r⁶—चेष्टापि एव ते h d m¹r, स्वापिष्टाविते b, स्वापिष्टाविते f—कृते h d m¹frb, कृता
k, उमे तचापिष्टेते r¹r⁴r⁶

^a This is the khila which in the Kashmir collection comes after *samyñānam*. It consists of three stanzas and begins *nairhastyam senādaranam*. It is thus described in the Anukramanī. *nairhastyam, tṛcam, nirhastyaḥ* (*nirhastya* MS), *sapatnaghnām senādaranam, ānustubham brhātimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190 (1) *aghamaṣṣana*, (2) *sam-sam it*, (3) *samyñānam*, (4) *nairhastyam*. RV x. 191. 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarānām* as addressed to Agni. The order in which the Rgvidhāna mentions these four khilas is (1) *aghamaṣṣana*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samyñānam*. Cp Meyer, Rgvidhāna, p. xxvi, Oldenberg, Prolegomena, p. 507.

^b This khila of seven stanzas beginning *prādhvarānām pate vaso*, follows *nairhastyam* and is thus described in the Anukramanī *pra, sapta, kasyapo jamadagnir, uttamā śumyur, ādyāḥneyī gāyatri, devīyāpottamāśāh pāṅktam, trīyāḥsarastutis sūanuṣṭup, caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *samyñānam* (*tac chaṇyor ā vṛnīmāhe, &c*), and is at the same time the concluding stanza of the RV according to the Bāskala recension, cp Oldenberg, Prolegomena, p. 495. ^c *Ānyeyau* must be the right reading, as from the above statement of the khila Anukramanī and from that of the Sarvānukramanī on RV x. 191 *ādyāḥneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), 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.

संज्ञानि b, संज्ञानं h m¹r, संवञ्जनि fk—चषाञ्जिनी h m¹r, तषाञ्जिनी bfk—95 is wanting in r¹r⁴r⁶

^a The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*

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.

आशिषोऽशिवदन्ति ताः hm¹rbfk, स स्वाशीषाद् उच्यते r¹r⁴r⁶.—96^d and 97 are wanting in r¹r⁴r⁶.

* 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' (*sam-sam* x. 191) and 'Unanimity' (*samyñānam*) to be the best (charm for) conciliation^a.

संवन्नं f, शिवन्नं r², संवर्त्तनं b, संसवन्नं hd², संहननं m¹ The name of the reputed seer in Ārsānukramanī x 99 and in the Sarvānukramanī is Saṃvanana.

* In R̥gvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhrāt̥karanam mahat*, and *samyñānam* as *sandhikaram*

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 चचो hdr, माहानाम्न्यं चचा f, महानाम्न्य रिवां b—गुह्यात् m¹r, गुह्यां, bf, गुह्या hdk —ऐन्द्रश्च यो वेदेत् hm¹r, ऐन्द्रास्य वेद b, (ता) देव्रास्य यो वेद f—यो ईं ब्राह्मः r¹r⁴r⁶, यो ह ब्राह्म hm¹r, यो ह ब्राह्म b, सा ह ब्राह्मं r², सा ह ब्राह्म्य f, Sadguruśiṣya, who (p 169, śloka 9) quotes nearly the whole line, has चहर्ब्राह्मं—स राध्यते hdm¹r, स्वराध्यते r¹r⁴r⁶, स्वर्ध्यासौ b, स्वर्ध्यासौ f, स्वर्ध्यासौ 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.

* Cp Bhagavadgītā viii 17 *sahasrayugaparyantam ahar yad brahmano viduḥ*, which appears in Nirukta xiv 4 with the slight variation *yugasahasraparyantam* It occurs again in Manu i. 73 in the somewhat modified form

tad vai yugasahasrāntam brāhmaṇaṁ punyam 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 (*sūktabhāḥ*)^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).

बुधाधर्मं m¹b, विधाधर्मं f, विधाधर्मं kr². — सूक्तमाहसं fb, सूक्तमाहसं kr². — तस्मिं m¹b, तस्मिन् fr². — सुतो m¹, सुतो bfr² — वृक्षते याः सूक्तमावः m¹, वृक्षते यः सूक्तमावा fkr², वृक्षते यः स सूक्तमाव b — प्रधानसूक्तम् bfr¹, प्रधानसूक्तम् r².

^a According to this RV. 1. 99 would not be a *sūkta*. ^b Cp iv. 143: *stutau yasyeha dr̥śyate*, see also vi 16 ^c 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmni^a are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣtam*) in a Brāhmaṇa^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.

ऐन्द्रीर्षचा b, ऐन्द्री ऋचो m¹f, ऐन्द्रा ऋचो kr² — विषात् m¹, विषा bfr² — इष्टं m¹bfr². — ब्राह्मणे b, ब्राह्मणे fkr², ब्राह्मणः m¹ — सूक्तवादो निवित्सु m¹b, सूक्तयष्टो निवित्सु fkr². — प्रेषिष्वाहा fkr², प्रेषिष्वाह m¹, प्रेषिष्वाह b

^a These stanzas (= Ait Ār iv) form the khila which follows *prādhvarānām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuśāṣiso dāśa*, and are thus described in the Anukramanī. *vidā dāśa*. *andram pāvamānam ānustubham*, &c. They are described in the Rgvidhāna, iv 25, as constituting the end of the Rg-veda Samhitā. Cp Oldenberg, Prolegomena, p 509 f. ^b Cp AB v 7 2: *andro vā etābhir mahān ātmānam niramūṣita, tasmān mahānāmnyah*, cp also KB xxiii 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-Varuṇa is treated as a Nivid (AB vi 25 7). ^d That is, the *praisika* *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 Aitaśa (*pralāpa*)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

सूक्तिकदेशा m¹fkr², सूक्तिकदेशा b — कुन्त्याः m¹, कुन्त्याः b, कुन्त्याः fkr² — निशाखाः b, निशाखाः f, निशाखाः k, निशाखाः r², निशाखाः m¹ — यथैतयो m¹, यथैतयो fkr², यथैतो b — देविनिपादिसंज्ञा fkr², देवतयादिसंज्ञा m¹, देवनीचादिसंज्ञा b — कुन्तापि b, कुन्तापि fkr², कुन्तापि m¹. — एवं हि सूक्तम् b, एवं सूक्तम् fkr², एकसूक्तम् m¹.

* That is the Nivids in the Nivid-sūktas and the Praisaś in the *praiṣṭkaṃ sūktam*.
 b The word *kuntūā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntūpa section'. The latter is defined as a hymn containing thirty stanzas (*kuntūpa-nāmakam tṛṃśadṛcam sūktam*) by Sāyana on AB. vi. 33. 1 (cp. AŚS viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntūpa section (AV. xx. 127-136) cp. Bloomfield, SBE, vol. xlii, pp. 688 ff. c The AB states that the Aitaśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śaṃsa*), 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 *niśāstāh*, 'separated' (see St. Petersburg Dictionary under *śāstā*), though greatly tempted to make the correction *viśāstāh*, 'separately recited', cp. AB. iii. 19. 8. *trīṃ nividā sūktam viśamset*. d In the Kuntūpa hymn Sāyana also takes to be included the (AV. xx. 129-132) Aitaśa pralāpa (which he states to consist of an aggregate of seventy pādas comm. on AB. vi. 33. 1, cp. 6 and AŚS viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS viii. 3. 25) in his commentary on AB. vi. 34. 1. e This agrees with Sāyana's statement that the (whole) Kuntūpa hymn includes the Aitaśa pralāpa, 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.

आसा तु hm¹r, आसा स्यात् fbk — स्यात्प्रजापतेः hm¹r, त्वमिदिवत् bkr². — आप्रियमिह वैष्णव्य hdr, ऐह च वैष्णवं चैव b, विद्वं त्वा वैष्णवा चैव fk, विद्वं त्वा वैष्णवं चैव r² — पीष्ण चैव तु पञ्चमम् hum¹, पीष्ण देवन्तु पञ्चमम् r, पीष्णं चैवमतः परम् b, पीष्ण चैवमनः परम् fr², पीष्म चैवमनः परम् k

* 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 Kausītaki Brāhmana (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ) *etāni pañcapadāni purīṣam śaśyante*. According to the Anukramanī of the Khila collection also there are five *purīṣa-padāny āgneya-vaiṣṇava-gandṛa-pauṣṇa-dāvāni*, 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 Brāhmana xii. 4. 12, 13, AŚS vii. 12, Lūtyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praisaś and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praisaś.

मिवा ये च hdr, मिवा ये च b, मिवां ये च fk, मिवा एष m¹ — हविषु स्वात् hm¹r, हविष्यत्वात् b, हविष्यत्वा fk — देवताम् hdm¹, देवताम् bfk, देवतास् r. — च ते hbfbkr², च ये m¹, तु ये r — The end of the *varga* is here marked by २९ in hbfbk, not in m¹d. The fact that h marks the end of the previous *varga* after १८ 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 triṣṭubh 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.

सिद्धि देवताः hdm¹rbfk, सिद्धोक्तदेवताः r¹r⁴r⁶ — निगदेन hdm¹r, निगदेषु bfbkr² — कत्यागुमा hm¹r, कत्यायया k, कत्याय f, कत्याय 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 Bṛhaspati the Bṛhatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिहः 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. lv) *gāyatrīyā agnīh, uṣṇihś savitā, anuṣṭubhah somah, bṛhatīyā bṛhaspatīh* Cp BD. vol. 1, p 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra^a; and all Jagatis^b whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b, — यासु hm¹r, यासु fk, यासु b

^a According to the VS Anukramanī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra *pañkter varuṇas triṣṭubha indrah* ^b VS. Anukramanī *jagatyā vīśve devāh*

107. The Virājes belong to Mitra, the Svarājes to Varuṇa^a. The Nicrṭs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's^b.

स्वराजो br, स्वराजा fk, स राज्ञो hdm¹.—इन्द्रस्य निवृतः hdm¹, निवृतः b, इन्द्रस्या-
तिधृतिः r, इन्द्रस्यतिधृतिः fk —सुरिज hdm¹, भूरिज bfr —107^{cd} is omitted in r¹r⁴r⁶.

^a Cp. VS Anukramanī *virājo mtrah, svarājo varunah* ^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 hm¹r fk, प्रजापतिदेवताः b —108^b = 122^d —The end of the *varga* is here marked by २२ in bfr, not in hdm¹

^a That is, *mrt* and *bhury* 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 m¹ only. It has this position in m¹, 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. Anukramanī 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. Anukramanī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramanī *atichandasah prajāpatih*

23. Deities of metres, Vedas, Vasaṭkāra, Svāhāktis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvīpadās are sacred to Puruṣa, Ekapādās are traditionally held to be sacred to Brahmā^a.

पौष्यो द्विपदा सर्वा^b पौष्य द्विपदाः सर्वा^d, पौष्य द्विपदाः सर्वा^{m¹}r, द्विपदा
पौष्यं इन्द्रो bfr² —ब्राह्म्य एक^a hm¹r, ब्राह्म्यो लेख^a bfr² —109^{ab} is found in A and m¹ only.

^a Cp. VS. Anukramanī *vichandaso rāyur, dvīpadāyāh purusa, ekapādāyā brahmā*

110. All stanzas of the Rg-veda (*re*) are sacred to Agni^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmanas are sacred to Sūrya^b.

समसा ऋच hm¹r, समसा ऋच fk, समसलृच b —आपिथो hm¹r, आपिथो bfr².
ष्व hm¹r, लेख fk, लख b. —सामानि m¹ fkr, नामानि hd, मामानि b.

^a Cp. VS. Anukramanī *sarvā ṛca āyneyyah*. ^b Cp. ibid. *sāmāni saurāni sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasaṭ' is sacred to the All-gods, (and) the sound 'him' (*hmkāra*)^a. (The Āgūr formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

इयं hdm¹r, तपं b, वयं fk — वाक्पूर्वं hm¹r, वा पूर्वं btk. — *पिदेवतः hdb, *पिदेवताः f, *पिदेवतः m¹.

^a *Hmkāra* is mentioned with *vasaṭkāra* in AB iii. 23 4 ^b The formula used at the beginning of the *yāgyā* See Haug, *Āitareya Brāhmaṇa*, vol ii, p 133, note. ^c Cp. AB ii 28. 5 *āgūr vajrah*

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krusta*) tone (*svara*) is to be recognized as in the head^a, the first tone belongs to the palate^b.

स्वधिव hm¹r, स्वधेव b, तथेव fkr² — तावन्वः hm¹rb, तावन्वाः f — प्रथमः hm¹fr, 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 (*śamśrīta*) 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 (*karsana*) of the low (tone).

*संश्रितः hdm¹r, *संश्रुतः b, *संश्रुतः fk — *शो मङ्ग उच्यते hm¹br, *शोर्मङ्ग --- चति fk. — मङ्ग कर्षणसंयुक्तम् hdb, मङ्ग कर्षणसंयुक्तम् m¹, मन्वकर्षणसंगम् b, मन्वकर्षणसंयुक्तम् fk — चतिस्वार hdb, चतिस्वर f. — प्रशंसति hm¹r, तु तं विदुः B — The end of the *varga* is here marked by २३ in m¹, after 115^{ab} 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, *atisvāra*, is used below, 120; cp the definition given there: *vikarsena mandraya yukta*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krusta*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्टं hm¹rb, खर्वो k, omitted in f.—मनुष्याः प्रथमं स्वरम् hm¹r², मनुष्याः प्रथमस्वरम् fk, मनुष्यः प्रथमः स्वरम् b, मनुष्यास्त्वितरेस्त्रिभिः r—पशवः hdm¹r³bfr², वसवः r—Thus and the following two ślokas (114-116) come before 113 in bfr².

115 Egg-born creatures, birds, serpents, employ the fourth; Pisācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते hdr, (°श्च)ोपमुञ्जते f, चोपमजते b, चोपमुञ्जते r², तूपमुञ्जते m¹, तूपमुञ्जते r¹r⁴r⁶.—मङ्गं b, मङ्गा fk, मङ्गाः hm¹r —115^{cd} is omitted in r¹r⁴r⁶.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusta*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु hdm¹r, अतिस्वारस्तु bfr², अतिस्वार्यस्तु r¹r⁴r⁶—सर्वस्य hm²bfr, शेषस्य r—वैश्वदेवः m¹d bfr, वैश्वदेव 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 hm¹r, आदित्यदेवतः bfr, चेद्वय एव तु r¹r⁴r⁶.—भुवोर्देशं समाश्रितः hdm¹r³tkr², भुवोर्देशसमाश्रितः b, भुवोर्देशश्रितस्तु यः r.

118. But the third tone here, which has its location in the ears, is sacred to the Āśvins, but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनस्तु hm¹rbfr, आपेयस्तु r¹r⁴r⁶—कर्णौ hdb, कर्णौ fk, कर्णं r—त्वच hm¹r, त्वच b, त्वच fk, त्वेषु r¹r⁴r⁶—The end of the *varga* is here marked by २४ in bfr, not in hdm¹.

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.

वायुवः h d r, वायुवः m¹, वयुव b, वयुव f, वयुव k—सूर्यदेवतः h d, सूर्यदेवतः b f k r—117^{ab} is omitted in r¹r⁴r⁶.—उच्यते h d m¹r, चीरवः b, चीरवसः f k

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 b m¹r³, विकर्षेण तु h d, विकर्षेण तु f k r², कर्षणेनैव r¹r⁴r⁶—युक्तोऽति-
स्वार्य m¹r, युक्तो निस्वार्य h d, स्वरो तिस्वार्य f, स्वरो तिस्वार्य b.—स मीचावश्यो h m¹f r,
स मीच्चावश्यो k, सा मेद्रवश्यो b—मन्त्रस्थानसमाहितः r¹r⁴r⁶, मन्त्रस्थानसमानि षट्
h d m¹r³, मन्त्रस्थानि समानि षट् b f k

^a *Samāhātah* being used in much the same sense as *samāśrtaḥ* in 117^d and 118^b
The reading *samāni sat* seems to be a corruption due perhaps to the following *saptānām*

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 h m¹r b f k, इति स्वराणां r¹r⁴r⁶—एते देवा इहोदिताः h d m¹r b f k,
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, *loḥādīpatayas 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.

वाग्देवत्वो h d b, वाग्देवत्वो m¹f k r—अवापेयः h m¹r, अवापेयः b, अवापेयः f—
प्रस्वावश्चैव h m¹r, प्रस्वावः सर्व b, प्रस्वावः सर्व f—उन्नीचोपद्रवावेन्ध्र्यो h d (°चोप° d),
उन्नीचापद्रवावेन्ध्र्यो r, उन्नीचोपद्रवावेन्ध्र्या m¹, उन्नीचोपद्रवा चद्रो b, उन्नीचोपद्रवाचद्रो
f—वा वायुदेवते h d m¹r, वोमयदेवते b, वोमयदेवते f k. The feminine dual °देवते is perhaps
due to a mechanical repetition of the *ṛābā* स्तातां वा वायुदेवते occurring above, 167^d.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to *Sūrya*, the *Finale* (*nadhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable^a *Om* (*pranava*) at the beginning^b.

निधनं h m¹r, निधन f k, निधन b—कीर्तनात् h m¹r, कीर्तितम् b.—123^d is omitted
in f k—The end of the *varga* is here marked by २५ in b, not in h d m¹ (nor in f k as
123^{cd} is wanting).

^a In the Brāhmana account of the division of the Sāmans into five parts all the above forms, (1) *om̐* and *him*, (2) *udgītha*, (3) *pratthāra*, (4) *upadrava*, (5) *nuhana*, are included, see AB. iii 23. 4., Haug, vol ii, p 198, note ³⁹, cp. Sāyana on AB iii 23. 4. *himkārādāyah pañca sāmāntā vaiśvadevāvayavāḥ* ^b Cp. Sāyana, l. c : *udgātrā pañcā-
tavyah sāmna ādau him ity evaṃ śabdo himkārāḥ*

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Rg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

असमस्तानां hm¹r, अवसमस्तानां b — 124^{ab} is omitted in fk. — देवताविद्वेषेत hm¹r, देवता तदुपेक्षेत f, देवता तदपेक्षेत k, देवता तदुपेक्षेत b

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhrgus, Soma, Sūrya, and Sūryā^b, Pathyā svastī, the Two Worlds for whom formulas are stated^c, Kuhū, Gungū, Aditi, Dhenu, Aghnyā,

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b — ऋषर्वाणो m¹r, ऋषर्वणो bk, ऋषर्वणो f, ऋषर्वा hd — सोमसूर्याः hdm¹r fk, सोमसूर्या b, शंशोऽर्या r¹r⁴r⁶ — स्वस्ती br, स्वस्ति hdm¹fk — मोक्षमन्त्रे hdm¹r, मोक्षमन्त्रे fk — गुग्गुर् hdkr, गुग्गुर् 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 *rōdasī* 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^a 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 Ilā^a, the Āptyas^b, Vidyātr, Anumatī^c, together with the Angirases,—these should be (regarded as) deities for whom formulas are stated^d.

असुनीतिरिक्ता hdm¹, असुनीतिरिक्ता r, प्रसुनातिरेका b, प्रसुनातिरेका k, प्रसुनातिरेका f. — वा स्वाह hdm¹r¹r², वा स्वाह f, वा स्वा k, वा धीः r, वा स्वा b — तानुमतिर्दद्या r,

अनुमतिहया h d, अनुमतिहया m¹, अनुमतिहया k, अनुमतिहया b, अनुमतिहया f.—अग्निरोमिः सहिताः सुरु hm¹rb, अग्निरोमिः सहिताः सुरु k, अग्निरोमिः सहिताः सुरु f.

^a Cp Nirukta xi. 48. ^b Cp. i. 128. ^c The correction *ha yā* is supported by the same collocation, *ha yā*, 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 Vaisvadeva hymns.

127. Vaisvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Ilaspati, and Rathaspati;

अपतिर्गोः hdm¹fkr², अपतिर्गो^c b, अपति^d। गोः f, अपतिर्गोः r¹r²r⁴r⁶—सुधन्वा नमोमयः b, सुधन्वा नं न मोधः f, सुधन्वा नं न मोधः k, सुधन्वा न मोधः r², सुधन्वा मोधः r¹r⁴r⁶, सुधन्वा नमयः hdm¹r³—अयम वातवृत्तिर् hdm¹r, अयम येतपक्त्र b, अयम यो तपसुर् f, अयम यो तपसुः ॥ र् k —अपतिश्चापि hdm¹r³r², अपतिश्च r, अपति चापि bfk

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvā 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 *tuvyāta* 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 (*disah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्यता पाच पत्नी hdm¹bfk, पर्यता पाच पत्नीर् r, वा वाच 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—देवपत्नीर्दिशश्च hr, देवी पत्नी दिशश्च m¹, देवपत्न्यो दिशश्च b, देवपत्न्यो दिशि f, देवपत्न्यो दिशिः k—The end of the *varga* is here marked by र्द् in bfk, not in hdm¹

^a Cp. above, ii. 130, on the character of Vaisvadeva 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.

अनुक्ताता hm¹r, अनुक्ताता b, अनुक्तांतां fk — व्यथा hm¹r, व्याथा b, व्यथो fk —
अनुवेर् hm¹r, अनुवेर् bfk. — मन्त्रम् hm¹, मन्त्रं 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 Rg-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. — बाहुभुजेन hrbfk, बाहुभुजेन
m¹. — मिथोगे: hdr, मिथोगे: bkr², मि° f — उपास्यास्ताः hm¹r³bfkr², उपास्यताः r. —
देवता या hdbfk, देवतस्य r¹r⁴r⁶ — या चक्षो b, याः चक्षो fk, यास्त्वृचो hdm¹,
यास्त्वृचो 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, मर्म bk — जुषन्ते hm¹r, जुषन्ते b, जयन्ते fk — देवतासस्य A, तस्य देव-
तास्य bfk, तस्य देवायो m¹ — हविर्ना° hdm¹r¹r³r⁴r⁶, हविर्वा r, हविर्वा° bfk².

^a Cp Sarvānukramanī, introduction, § 1: *mantrānām ārseyachandodārcavatā* ^b Cp
VS Anukramanī, loc cit *devatām avyākāya yo juhōti, devatās tasya havir na jusanā*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iṭha*)

Therefore one should offer an oblation (only) after carefully committing (*samnyasya*) the deity to mind^a.

अविद्यान्° hdr, अविद्यान्° bfk m¹r¹r⁴r⁶ — हविर्मेव हि hd, हविर्मेव न m¹, हविर्मे-

देव fk, हविर्देवत h, हविर्गामानि r—देवतम् m¹k, देवतम् hdbf, देवता: r—मनसि संव्यस्य m¹dr, मनसि स व्यस्य h, मध्ये: संव्यस्य f, मनुष्य संवस्य b—देवतां hdm¹, देवता bfr.—I have conjecturally placed २७ 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 *saṃnyasya manasī devatām havir hūyate*.

28. Importance of knowing the deities.

133 ^aHe 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.

खाध्यायमपि m¹bfr, also h (but corrected on margin to ०मेव), ०यमेव d, ०यमुत r¹r⁴r⁶—०विष्णुवि: hm¹r, ०विष्णुवि: b, ०विष्णुवि: fk, ०विष्णुते: s—स सवसदिव r, स तवसदिव: bfr, ससवसदपि hdm¹r³, स तव दिवस s (w¹)—सवसद्विरपीड्यते hm¹s (w¹), ०पीड्यते r¹r⁴r⁶, ०पीड्यते r, स्वर्गसद्विरभिद्यते b, स्वर्गसद्विर्यते fk.

* This śloka is quoted by Sadguruśiṣya, with a few slight variations, p 167, 10, 11

^b That is, by the gods cp VS Anukramanī, loc cit *svādhyāyam api yo 'dhīte mantra-dairatyānah, so 'musmin loke devaṣv apidyate*

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.

अविष्कन्द्ही hd, अविष्कन्द्ही m¹r—तत्फलाच्च r, तत्फल hdm¹—This and the following four ślokas (134-138) are found in Δm¹ only

* Cp the adaptation of 135^{ab} in Sadguruśiṣya, p 166 *richandodavatāde vyñānani 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 (*vyūṭā*)

अविष्कन्द्हीदेवतादि rs, ०देवतादि hdm¹—प्राणवृष्टिर्वि० hdr, प्राणवृष्टि वि० m¹.

* 135^a is quoted by Sadguruśiṣya, 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 h d, अपि° m¹r—योऽध्यापयेत् r, याध्यापयेत् h d

^a *Yoga* appears to be used here in the sense of *prayoga* ^b This śloka is quoted by Śaṅgurusīya, p 57 (bottom), and by Śāyana in his introduction, M M, RV² vol 1, p 23 (middle) Cp also Sarvānukramanī, 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 Sarvānukramanī as most of it has been incorporated in the introduction, § 11 7 *artheṣṣava rṣayo devatāś chandobhir abhyādhāvan*, cp Śaṅgurusīya, 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 (*ādhāra*) 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 (*samdhī*) (and) the stanzas (themselves).

--प्रार चानाप्रार b, आप्रार वायनाधारं f, आत्मार वायनाधारं k, आत्मानं वायनाधारं r², आत्मानं सायनाधारं r³, आत्मानं स्वायनाधारं hm¹, आत्मानं स्वात्नाधारं d, आप्रस्य वा चानाप्रस्य r—विविध्या° hm¹r f k, विविध्या° b—°त्नानि hm¹r b, °त्नानि f k—ईशमायो h d r, ईशमायो m¹, वीशमायो b, वक्षमायो f k—सुमी hm¹r, सुतो b f k—संधिम् hm¹r, संधि f k, संधि (रिचो) b—ईशतवित्यटेत् h d b r, देवतवित्यटेत् m¹, ईशत्य - टेत् f, ईशत्य - टेत् k

^a Cp Vedāntasāra, 1: *ātmanam akṣhīdhāram āśraye*, Bhagavadgītā iv 13: *tasya kartāram apī mān viddhy akartāram avyayam*

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 hm¹r, ब्रह्मानतम् fk, ब्रह्मावत्तम् b.—द्योनिं सदसतोर्ध्वम् hdm¹r, द्योनिं सदसतो ब्रतं fk, द्योनिं सदसदो ब्रतं b.—महस्यायु ब hdm¹r, महत्स्यायु ब b, महत्स्य-
यव f, महत्स्याराव k—विद्येशं hm¹r, विद्येशं bf, विद्येशं स k—विद्यति hdm¹r fk, विद्यति b—The last pāda is repeated in hdbfk—The end of the *varga* is here marked by २८ in m¹b fk, not in hd

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