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SACRED BOOKS OF THE EAST

TRANSLATED

BY VARIOUS ORIENTAL SCHOLARS

AND EDITED BY

F. MAX MÜLLER

VOL. XXXII

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VEDIC HYMNS

TRANSLATED BY

F. MAX MÜLLER

PART I

HYMNS TO THE MARUTS, RUDRA, VĀYU, AND VĀTA

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INTRODUCTION.

I finished the Preface to the first volume of my translation of the Hymns to the Maruts with the following words:

'The second volume, which I am now preparing for Press, will contain the remaining hymns addressed to the Maruts. The notes will necessarily have to be reduced to smaller dimensions, but they must always constitute the more important part in a translation or, more truly, in a deciphering of Vedic hymns.'

This was written more than twenty years ago, but though since that time Vedic scholarship has advanced with giant steps, I still hold exactly the same opinion which I held then with regard to the principles that ought to be followed by the first translators of the Veda. I hold that they ought to be decipherers, and that they are bound to justify every word of their translation in exactly the same manner in which the decipherers of hieroglyphic or cuneiform inscriptions justify every step they take. I therefore called my translation the first traduction raisonnée. I took as an example which I tried to follow, though well aware of my inability to reach its excellence, the Commentaire sur le Yasna by my friend and teacher, Eugène Burnouf. Burnouf considered a commentary of 940 pages quarto as by no means excessive for a thorough interpretation of the first chapter of the Zoroastrian Veda, and only those unacquainted with the real difficulties of the Rig-veda would venture to say that its ancient words and thoughts required a less painstaking elucidation than those of the Avesta. In spite of all that has been said and written to the contrary, and with every wish to learn from those who think that the difficulties of a translation of Vedic hymns have been unduly exaggerated by me, I cannot in the least
modify what I said twenty, or rather forty years ago, that a mere translation of the Veda, however accurate, intelligible, poetical, and even beautiful, is of absolutely no value for the advancement of Vedic scholarship, unless it is followed by pièces justificatives, that is, unless the translator gives his reasons why he has translated every word about which there can be any doubt, in his own way, and not in any other.

It is well known that Professor von Roth, one of our most eminent Vedic scholars, holds the very opposite opinion. He declares that a metrical translation is the best commentary, and that if he could ever think of a translation of the Rig-veda, he would throw the chief weight, not on the notes, but on the translation of the text. 'A translation,' he writes, 'must speak for itself. As a rule, it only requires a commentary where it is not directly convincing, and where the translator does not feel secure.'

Between opinions so diametrically opposed, no compromise seems possible, and yet I feel convinced that when we come to discuss any controverted passage, Professor von Roth will have to adopt exactly the same principles of translation which I have followed.

On one point, however, I am quite willing to agree with my adversaries, namely, that a metrical rendering would convey a truer idea of the hymns of the Vedic ṛṣis than a prose rendering. When I had to translate Vedic hymns into German, I have generally, if not always, endeavoured to clothe them in a metrical form. In English I feel unable to do so, but I have no doubt that future scholars will find it possible to add rhythm and even rhyme, after the true meaning of the ancient verses has once been determined. But even with regard to my German metrical translations, I feel in honesty bound to confess that a metrical translation is often an excuse only for an inaccurate translation. If we could make sure of a translator like Rückert, even the impossible might become possible. But as there are few, if any, who, like him, are great alike as scholars and poets, the mere scholar seems to me to be doing his duty better when he produces a correct translation, though in
prose, than if he has to make any concessions, however small, on the side of faithfulness in favour of rhythm and rhyme.

If a metrical, an intelligible, and, generally speaking, a beautiful translation were all we wanted, why should so many scholars clamour for a new translation, when they have that by Grassmann? It rests on Böhtlingk and Roth's Dictionary, or represents, as we are told, even a more advanced stage of Vedic scholarship. Yet after the well-known contributors of certain critical Journals had repeated ever so many times all that could possibly be said in praise of Grassmann's, and in dispraise of Ludwig's translation, what is the result? Grassmann's metrical translation, the merits of which, considering the time when it was published, I have never been loth to acknowledge, is hardly ever appealed to, while Ludwig's prose rendering, with all its drawbacks, is universally considered as the only scholarlike translation of the Rig-veda now in existence. Time tries the troth in everything.

There is another point also on which I am quite willing to admit that my adversaries are right. 'No one who knows anything about the Veda,' they say, 'would think of attempting a translation of it at present. A translation of the Rig-veda is a task for the next century.' No one feels this more strongly than I do; no one has been more unwilling to make even a beginning in this arduous undertaking. Yet a beginning has to be made. We have to advance step by step, nay, inch by inch, if we ever hope to make a breach in that apparently impregnable fortress. If by translation we mean a complete, satisfactory, and final translation of the whole of the Rig-veda, I should feel inclined to go even further than Professor von Roth. Not only shall we have to wait till the next century for such a work, but I doubt whether we shall ever obtain it. In some cases the text is so corrupt that no conjectural criticism will restore, no power of divination interpret it. In other cases, verses and phrases seem to have been jumbled together by later writers in the most thoughtless manner. My principle therefore has always been, Let us translate what we can, and thus reduce the untranslateable
portion to narrower and narrower limits. But in doing this we ought not to be too proud to take our friends, and even our adversaries, into our confidence. A translation on the sic volo sic jubeo principle does far more harm than good. It may be true that a judge, if he is wise, will deliver his judgment, but never propound his reasons. But a scholar is a pleader rather than a judge, and he is in duty bound to propound his reasons.

In order to make the difference between Professor von Roth's translations and my own quite clear, I readily accept the text which he has himself chosen. He took one of the hymns which I had translated with notes (the 165th hymn of the first Mandala), and translated it himself metrically, in order to show us what, according to him, a really perfect translation ought to be*. Let us then compare the results.

On many points Professor von Roth adopts the same renderings which I had adopted, only that he gives no reasons, while I do so, at least for all debatable passages. First of all, I had tried to prove that the two verses in the beginning, which the Anukramani ascribes to Indra, should be ascribed to the poet. Professor von Roth takes the same view, but for the rest of the hymn adopts, like myself, that distribution of the verses among the singer, the Maruts, and Indra which the Anukramani suggests. I mention this because Ludwig has defended the view of the author of the Anukramani with very strong arguments. He quotes from the Taitt. Br. II, 7, 11, and from the Tâudya Br. XXI, 14, 5, the old legend that Agastya made offerings to the Maruts, that, with or without Agastya's consent, Indra seized them, and that the Maruts then tried to frighten Indra away with lightning. Agastya and Indra, however, pacified the Maruts with this very hymn.

Verse 1.

The first verse von Roth translates as follows:

Auf welcher Fahrt sind insgemein begriffen
Die altersgleichen mitgeboren Marut?
Was wollen sie? woher des Wegs? Das Pfeifen
Der Männer klingt: sie haben ein Begehren.'

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* Z. D. M. G., 1870, XXIV, p. 301.
INTRODUCTION.

Von Roth here translates subh by Fahrt, journey. But does subh ever possess that meaning? Von Roth himself in the Dictionary translates subh by Schönheit, Schmuck, Bereitschaft. Grassmann, otherwise a strict adherent of von Roth, does not venture even to give Bereitschaft, but only endorses Glanz and Pracht. Ludwig, a higher authority than Grassmann, translates subh by Glanz. I say then that to translate subh by Fahrt, journey, may be poetical, but it is not scholarlike. On the meanings of subh I have treated I, 87, 3, note 2. See also Gaedicke, Accusativ, p. 163.

But there comes another consideration. That mimikshire is used in the sense of being joined with splendour, &c. we see from such passages as I, 87, 6, bhânú-bhiḥ sám mimikshire, i. e. 'they were joined with splendour,' and this is said, as in our passage, of the Maruts. Prof. von Roth brings forward no passage where mimikshire is used in the sense in which he uses it here, and therefore I say again, his rendering may be poetical, but it is not scholarlike.

To translate arkanti sūshmam by 'das Pfeifen klingt,' is, to say the least, very free. Sushma comes, no doubt, from svas, to breathe, and the transition of meaning from breath to strength is intelligible enough. In the Psalms we read (xviii. 15), 'At the blast of the breath of thy nostrils the channels of waters were seen, and the foundations of the earth were discovered.' Again (Job iv. 9), 'By the blast of God they perish, and by the breath of his nostrils are they consumed;' Isaiah xi. 4, 'And with the breath of his lips shall he slay the wicked.' Wrestlers know why breath or wind means strength, and even in the expression 'une œuvre de longue halèine,' the original intention of breath is still perceived. In most passages therefore in the Rig-veda where sushma occurs, and where it means strength, prowess, vigour, we may, if we like, translate it by breath, though it is clear that the poet himself was not always aware of the etymological meaning of the word. Where the sound of sushma is mentioned (IX, 50, 1; X, 3, 6, &c.), it means clearly breath. But when, as in VI, 19, 8, sushma has the adjectives dhanasprīt, sudāksha, we can hardly translate it by anything but strength. When, therefore,
von Roth translates sushma by whistling, and arkan ti by sounding; I must demur. Whistling is different from breathing, nor do I know of any passage where ark with sushma or with any similar word for sound means simply to sound a whistle. Why not translate, they sing their strength, i.e. the Maruts, by their breathing or howling, proclaim themselves their strength? We find a similar idea in I, 87, 3, 'the Maruts have themselves glorified their greatness.' Neither Grassmann nor Ludwig venture to take sushma in the sense of whistle, or arkan ti in the sense of sounding. Bergaigne seems to take vrishavanah as a genitive, referring to Indra, 'ils chantent la force à Indra,' which may have been the original meaning, but seems hardly appropriate when the verse is placed in the mouth of Indra himself (Journ. Asiat. 1884, p. 199). Sushma never occurs as an adjective. The passages in which von Roth admits sushma as an adjective are not adequate. Does mitgeboren in German convey the meaning of sānilāh, 'of the same nest?'

Verse 2.

The second verse contains few difficulties, and is well rendered by von Roth:

'An wessen Sprüchen freuen sich die Jungen?
Wer lenkt die Marut her zu seinem Opfer?
Gleich Falken streichend durch den Raum der Lüfte—
Wie bringt man sie mit Wunschskraft zum Stehen?'

Verse 3.

The third verse is rendered by von Roth:

'Wie kommt es, Indra, dass du sonst so munter,
Heut' ganz alleine fährst, sag an Gebieter!
Du pflegtest auf der Fahrt mit uns zu plaudern;
Was hast du wider uns, sprich, Rosselenker!'

Von Roth takes kūtaḥ in a causal sense, why? I believe that kūtaḥ never occurs in that sense in the Rig-veda. If it does, passages should be produced to prove it.

Māhinaḥ can never be translated by 'sonst so munter.' This imparts a modern idea which is not in the original.
Subhānāk does not mean auf der Fahrt, and plaudern, adopted from Grassmann, instead of sām prikkhase, introduces again quite a modern idea. Ludwig calls such an idea ‘abgeschmackt,’ insipid, which is rather strong, but not far wrong.

Verse 4.

Von Roth:
‘Ich liebe Sprüche, Wünsche und die Tränke,
Der Duft steigt auf, die Presse ist gerüstet;
Sie flehen, locken mich mit ihrem Anruf,
Und meine Füchse führen mich zum Mahle.’

It is curious how quickly all difficulties which beset the first line seem to vanish in a metrical translation, but the scholar should face the difficulties, though the poet may evade them.

To translate sūshmal iyarti by ‘der Duft steigt auf,’ the flavour of the sacrifices rises up, is more than even Grassmann ventures on. It is simply impossible. Benfey (Entstehung der mit r anlautenden Personalendungen, p. 34) translates: ‘My thunderbolt, when hurled by me, moves mightily.’

Again, prābhṛṭah me ādrik does not mean die Presse ist gerüstet. Where does Indra ever speak of the stones used for pressing the Soma as my stone, and where does prābhṛṭah ever mean gerüstet?

Verse 5.

Von Roth:
‘So werden wir und mit uns unsre Freunde (Nachbarn),
Die freien Männer, unsre Rüstung nehmen,
Und lustig unsre Schecken alsbald schirren.
Du kommst uns eben ganz nach Wunsch, o Indra.’

The first lines are unnecessarily free, and the last decidedly wrong. How can svadhām ānu hi naḥ babhūtha mean ‘Du kommst uns eben ganz nach Wunsch?’ Svadhā does not mean wish, but nature, custom, wont (see I, 6, 4, note 2; and Bergaigne, Journ. Asiat. 1884, p. 207). Babhūtha means ‘thou hast become,’ not ‘thou comest.’
Verse 6.

Von Roth:
‘Da war's auch nicht so ganz nach Wunsch, o Maruts,
Als ihr allein mich gegen Ahi schicktet!
Ich aber kräftig, tapfer, unerschrocken,
Ich traf die Gegner alle mit Geschossen.’

The only doubtful line is the last. Von Roth’s former translation of nam, to bend away from, to escape from (cf. ṣeβγω and bhug), seems to me still the right one. He now translates ‘I directed my arrow on every enemy,’ when the genitive, as ruled by ánamam, requires confirmation. As to sam ādhatta I certainly think von Roth’s last interpretation better than his first. In the Dictionary he explained samdhâ in our passage by to implicate. Grassmann translated it by to leave or to desert, Ludwig by to employ. I took it formerly in the usual sense of joining, so that yát mām ēkam samādhatta should be the explanation of svadha, the old custom that you should join me when I am alone. But the construction is against this, and I have therefore altered my translation, so that the sense is, Where was that old custom you speak of, when you made me to be alone, i.e. when you left me alone, in the fight with Ahi? The udāatta of ánamam is not irregular, because it is preceded by hi.

Verse 7.

Von Roth:
‘Gewaltiges hast du gethan im Bunde
Mit uns, o Held, wir mit vereinter Stärke,
Gewaltiges vermögen wir, du mächtiger
Indra, wenn es uns Ernst ist, ihr Gesellen.’

By this translation, the contrast between ‘thou hast done great things with us,’ and ‘Now let us do great things once more,’ is lost. Krināvāma expresses an exhortation, not a simple fact, and on this point Grassmann’s metrical translation is decidedly preferable.

Verse 8.

Von Roth:
‘Vritra schlug ich mit eigner Kraft, ihr Marut,
Und meine Wuth war’s, die so kühn mich machte,
Ich war's, der— in der Faust den Blitz—dem Menschen
Den Zugang bahnte zu den blinkenden Gewässern.'

This is a very good translation, except that there are some syllables too much in the last line. What I miss is the accent on the I. Perhaps this might become stronger by translating:

‘Ich schlug mit eigner Kraft den Vṛśtra nieder,
Ich, Maruts, stark durch meinen Zorn geworden;
Ich war's, der blitzbewaffnet für den Menschen
Dem lichten Wasser freie Bahn geschaffen.'

Verse 9.

Von Roth:
‘Gewiss, nichts ist was je dir widerstünde,
Und so wie du gibts keinen zweiten Gott mehr,
Nicht jetzt, noch künftig, der was du vermöchte:
Thu' denn begeistert was zu thun dich lüstet.'

Here I doubt about begeistert being a true rendering of pravr/ddha, grown strong. As to karishyāḥ instead of karishyā, the reading of the MSS., Roth is inclined to adopt my conjecture, as supported by the analogous passage in IV, 30, 23. The form which Ludwig quotes as analogous to karishyam, namely, pravatsyam, I cannot find, unless it is meant for Āpast. Srauta S. VI, 27, 2, namo vo•stu prāvatsyam iti Bahvrikaḥ, where however prāvātsyam is probably meant for prāvātsam.

Grassmann has understood devátā rightly, while Roth's translation leaves it doubtful.

Verse 10.

Von Roth:
‘So soll der Stärke Vorrang mir allein sein:
Was ich gewagt, vollführ' ich mit Verständerniss.
Man kennt mich als den Starken wohl, ihr Marut,
An was ich rühre, Indra der bemeistert's.'

Von Roth has adopted the translation of the second line, which I suggested in a note; Ludwig prefers the more abrupt construction which I preferred in the translation. It is difficult to decide.

[32]
Verse 11.

Von Roth:
‘Entzückt hat euer Rühmen mich, ihr Marut,
Das lobenswerthe Wort, das ihr gesprochen,
Für mich—den Indra—für den freud’gen Helden,
Als Freunde für den Freund, für mich—von selbst ihr.’

The last words für mich—von selbst ihr are not very clear, but the same may be said of the original tanvē tanūbhiḥ. I still adhere to my remark that tanu, self, must refer to the same person, though I see that all other translators take an opposite view. Non liquet.

Verse 12.

Von Roth:
‘Gefallen find ich, wie sie sind, an ihnen,
In Raschheit und in Frische unvergleichlich.
So oft ich euch, Marut, im Schmuck erblickte,
Erfreut’ ich mich und freue jetzt an euch mich.’

This is again one of those verses which it is far easier to translate than to construe. Ākkhânta me may mean, they pleased me, but then what is the meaning of khadāyātha ka nūnām, ‘may you please me now,’ instead of what we should expect, ‘you do please me now.’ In order to avoid this, I took the more frequent meaning of khad, to appear, and translated, ‘you have appeared formerly, appear to me now.’

To translate ānediyāḥ srāvah ā īśah dādhanāḥ, by ‘in Raschheit und in Frische unvergleichlich,’ is poetical, but how does it benefit the scholar? I take ā dhā in the sense of bringing or giving, as it is often used; cf. II, 38, 5. This is more compatible with īśah, food, vigour. I am not certain that ānediyāḥ can mean blameless. Roth s.v. derives ānedya from a-nedyā, and nedyā from nid.

But how we get from nid to nedyā, he does not say. He suggests anedyāḥ or anedyasravah as emendations. I suggested anedyam. But I suspect there is something else behind all this. Anediyāḥ may have been intended for ‘having nothing coming nearer,’ and like an-uttama, might express excellence. Or anedyāḥ may have been an adverb, not nearly.
These are mere guesses, and they are rather contradicted by anedyāḥ, used in the plural, with anavadyāḥ. Still it is better to point out difficulties than to slur them over by translating 'in Raschheit und in Frische unvergleichlich.' It is possible that both Roth and Sāyāna thought that anedyāḥ was connected with nediyaḥ; but what scholars want to know is the exact construction of a sentence.

Verse 13.
Von Roth:
' Ist irgendwo ein Fest für euch bereitet,
So fahrt doch her zu unserer Schaar, ihr Schaaren!
Der Andacht Regungen in uns belebend,
Und werdet Zeugen unserer frommen Werke.'

In this verse there is no difficulty, except the exact meaning of apivātāyantaḥ, on which I have spoken in note 1.

Verse 14.
Von Roth:
' Wo dankbar huldigend der Dichter lobsingt,
Hier wo uns Mānaya's Kunst zusammenführte,
Da kehret ein, ihr Marut, bei den Frommen,
Euch gelten ja des Beters heil'ge Sprüchte.'

Prof. von Roth admits that this is a difficult verse. He translates it, but again he does not help us to construe it. Grassmann also gives us a metrical translation, but it differs widely from von Roth's:

' Wenn wie zur Spende euch der Dichter herlockt,
Und der Gesang des Weisen uns herbeizog,' &c.;

and so does Geldner's version, unless we are to consider this as an improved rendering from von Roth's own pen:

' Wenn uns des Mānaya Kunst zur Feier herzieht,
Wie Dichter ja zu Festen gerne rufen,' &c.

Here Geldner conjectures duvasyā for duvasyāt, and takes dvāsa as an infinitive.

Verse 15.
Von Roth:
' Geweiht ist euch der Preis, Marut, die Lieder,
Des Mānaya, des Mandārasohns, des Dichters,
Mit Labung kommt herbei, mir selbst zur Stärkung
[Gebt Labung uns und wasserreiche Fluren].'
How tanvē vayām is to mean ‘mir selbst zur Stärkung’ has not been explained by von Roth. No doubt tanvē may mean mir selbst, and vayām zur Stärkung; but though this may satisfy a poet, scholars want to know how to construe. It seems to me that Roth and Lanman (Noun-inflection, p. 552) have made the same mistake which I made in taking ishām for an accusative of ish, which ought to be ışham, and in admitting the masculine gender for vrīgāṇa in the sense of Flur.

I still take yāsishā for the 3 p. sing. of the precative Âtmanepada, like ganishishā and vanishishā. With the preposition āva, yāsishthāḥ in IV, 1, 4, means to turn away. With the preposition ā therefore yāsishā may well mean to turn towards, to bring. If we took yāsishā as a 2 p. plur. in the sense of come, we could not account for the long ā, nor for the accusative vayām. We thus get the meaning, ‘May this your hymn of praise bring vayām,’ i.e. a branch, an offshoot or offspring, tanvē, for ourselves, ışhā, together with food. We then begin a new sentence: ‘May we find an invigorating autumn with quickening rain.’ It is true that ışhā, as a name of an autumn month, does not occur again in the Rig-veda, but it is found in the Satapatha-brāhmaṇa. Vrīgāṇa, possibly in the sense of people or enemies, we have in VII, 32, 27, āgūṭāḥ vrīgāṇāh, where Roth reads wrongly āgūṭāḥ vrīgāṇā; V, 44, 1 (?); VI, 35, 5. Girādānu also would be an appropriate epithet to ışhā.

Professor Oldenberg has sent me the following notes on this difficult hymn. He thinks it is what he calls an Ākhyāṇa-hymn, consisting of verses which originally formed part of a story in prose. He has treated of this class of hymns in the Zeitschrift der D. M. G. XXXIX, 60 seq. He would prefer to ascribe verses 1 and 2 to Indra, who addresses the Maruts when he meets them as they return from a sacrifice. In this case, however, we should have to accept riramāma as a pluralis majestaticus, and I doubt whether Indra ever speaks of himself in the plural, except it may be in using the pronoun naḥ.

In verse 4 Professor Oldenberg prefers to take prā-
bhṛito me ādriḥ in the sense of 'the stone for pressing the Soma has been brought forth,' and he adds that me need not mean 'my stone,' but 'brought forward for me.' He would prefer to read sūshmaṁ iyarti, as in IV, 17, 12; X, 75, 3, though he does not consider this alteration of the text necessary.

Professor Oldenberg would ascribe vv. 13 and 14 to Indra. The 14th verse would then mean, 'After Mānya has brought us (the gods) hither, turn, O Maruts, towards the sage.' Of this interpretation I should like to adopt at all events the last sentence, taking varta for vart-ta, the 2 p. plur. imperat. of vrīt, after the Ad class.

The text of the Maitrāyani Šaṁhitā, lately published by Dr. L. von Schroeder, yields a few interesting various readings: v. 5, ekam instead of etāṁ; v. 12, sravā instead of srava; and v. 15, vayāmsī as a variant for vayām, which looks like a conjectural emendation.

A comparison like the one we have here instituted between two translations of the same hymn, will serve to show how useless any rendering, whether in prose or poetry, would be without notes to justify the meanings of every doubtful word and sentence. It will, no doubt, disclose at the same time the unsettled state of Vedic scholarship, but the more fully this fact is acknowledged, the better, I believe, it will be for the progress of our studies. They have suffered more than from anything else from that baneful positivism which has done so much harm in hieroglyphic and cuneiform researches. That the same words and names should be interpreted differently from year to year, is perfectly intelligible to every one who is familiar with the nature of these decipherments. What has seriously injured the credit of these studies is that the latest decipherments have always been represented as final and unchangeable. Vedic hymns may seem more easy to decipher than Babylonian and Egyptian inscriptions, and in one sense they are. But when we come to really difficult passages, the Vedic hymns often require a far greater effort of divination than the hymns addressed to Egyptian or Babylonian deities. And there is this additional difficulty that when we deal with
inscriptions, we have at all events the text as it was engraven from the first, and we are safe against later modifications and interpolations, while in the case of the Veda, even though the text as presupposed by the Prātisākhya may be considered as authoritative for the fifth century B.C., how do we know what changes it may have undergone before that time? Nor can I help giving expression once more to misgivings I have so often expressed, whether the date of the Prātisākhya is really beyond the reach of doubt, and whether, if it is, there is no other way of escaping from the conclusion that the whole collection of the hymns of the Rig-veda, including even the Vālakhilya hymns, existed at that early time.\(^a\) The more I study the hymns, the more I feel staggered at the conclusion at which all Sanskrit scholars seem to have arrived, touching their age. That many of them are old, older than anything else in Sanskrit, their grammar, if nothing else, proclaims in the clearest way. But that some of them are modern imitations is a conviction that forces itself even on the least sceptical minds. Here too we must guard against positivism, and suspend our judgment, and accept correction with a teachable spirit. No one would be more grateful for a way out of the maze of Vedic chronology than I should be, if a more modern date could be assigned to some of the Vedic hymns than the period of the rise of Buddhism. But how can we account for Buddhism without Vedic hymns? In the oldest Buddhist Suttas the hymns of three Vedas are constantly referred to, and warnings are uttered even against the fourth Veda, the Ātharhāvana\(^b\). The Upanishads also, the latest productions of the Brāhmaṇa period, must have been known to the founders of Buddhism. From all this there seems to be no escape, and yet I must confess that my conscience quivers in assigning such compositions as the Vālakhilya hymns to a period preceding the rise of Buddhism in India.

\(^a\) See Preface to the first edition, p. xxxii.

\(^b\) Tuvaṭakasutta, ver. 927; Sacred Books of the East, vol. x, p. 176; Introduction, p. xiii.
I have often been asked why I began my translation of the Rig-veda with the hymns addressed to the Maruts or the Storm-gods, which are certainly not the most attractive of Vedic hymns. I had several reasons, though, as often happens, I could hardly say which of them determined my choice.

First of all, they are the most difficult hymns, and therefore they had a peculiar attraction in my eyes.

Secondly, as even when translated they required a considerable effort before they could be fully understood, I hoped they would prove attractive to serious students only, and frighten away the casual reader who has done so much harm by meddling with Vedic antiquities. Our grapes, I am glad to say, are still sour, and ought to remain so for some time longer.

Thirdly, there are few hymns which place the original character of the so-called deities to whom they are addressed in so clear a light as the hymns addressed to the Maruts or Storm-gods. There can be no doubt about the meaning of the name, whatever difference of opinion there may be about its etymology. Marut and maruta in ordinary Sanskrit mean wind, and more particularly a strong wind, differing by its violent character from vāyu or vāta. Nor do the hymns themselves leave us in any doubt as to the natural phenomena with which the Maruts are identified. Storms which root up the trees of the forest, lightning, thunder, and showers of rain, are the background from which the Maruts in their personal and dramatic character rise before our eyes. In one verse the Maruts are the very phenomena of nature as convulsed by a thunderstorm; in the next, with the slightest change of expression, they are young men, driving on chariots, hurling the thunderbolt, and crushing the clouds in order to win the rain. Now they are the sons of Rudra and Prisni, the friends and brothers of Indra, now they quarrel with Indra and claim their own rightful share of praise and sacrifice. Nay, after a time the storm-gods in India, like the storm-gods in other countries,

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a The Vāyus are mentioned by the side of the Maruts, Rv. II, 11, 14.
obtain a kind of supremacy, and are invoked by themselves, as if there were no other gods beside them. In most of the later native dictionaries, in the Medini, Visva, Hemananda, Amara, and Anekârthadhvanimañgari, Marut is given as a synonym of deva, or god in general a, and so is Maru in Pâli.

But while the hymns addressed to the Maruts enable us to watch the successive stages in the development of so-called deities more clearly than any other hymns, there is no doubt one drawback, namely, the uncertainty of the etymology of Marut. The etymology of the name is and always must be the best key to the original intention of a deity. Whatever Zeus became afterwards, he was originally conceived as Dyaus, the bright sky. Whatever changes came over Ceres in later times, her first name and her first conception was Sarad, harvest. With regard to Marut I have myself no doubt whatever that Mar-ut comes from the root MÂR, in the sense of grinding, crushing, pounding (Sk. mriñâti, himsâyâm, part. mûna, crushed, like mridita; âmûr and âmûri, destroyer). There is no objection to this etymology, either on the ground of phonetic rules, or on account of the meaning of Marut b. Professor Kuhn's idea that the name of the Maruts was derived from the root MÂR, to die, and that the Maruts were originally conceived as the souls of the departed, and afterwards as ghosts, spirits, winds, and lastly as storms, derives no support from the Veda. Another etymology, proposed in Böhtlingk's Dictionary, which derives Marut from a root MAI, to shine, labours under two disadvantages; first, that there is no such root in Sanskrit c; secondly, that the lurid splendour of the lightning is but a subordinate feature in the character of the Maruts. No better etymology having been proposed, I still maintain that the derivation of Marut from MÂR, to pound, to smash, is free from any objection, and that the original conception of the Maruts was that of the crushing, smashing, striking, tearing, destroying storms.

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a Anundoram Borooah, Sanskrit Grammar, vol. iii, p. 323.


c Marâî is a word of very doubtful origin.
INTRODUCTION.

It is true that we have only two words in Sanskrit formed by the suffix ut, marút and garút in garút-mat, but there are other suffixes which are equally restricted to one or two nouns only. This ut represents an old suffix vat, just as us presupposes vas, in vidus (vidushī, vidush-tara) for vid-vas, nom. vid-vān, acc. vidvāmsam. In a similar way we find side by side párus, knot, párvan, knot, and párvata, stone, cloud, presupposing such forms as *parvat and parut. If then by the side of *parut, we find Latin pars, partis, why should we object to Mars, Martis as a parallel form of Marut? I do not say the two words are identical, I only maintain that the root is the same, and the two suffixes are mere variants. No doubt Marut might have appeared in Latin as Marut, like the neuter cap-ut, capitis (cf. prae-ceps, prae-cipis, and prae-cipitis); but Mars, Martis is as good a derivation from Mār as Fors, Fortis is from GHāa. Dr. von Bradke (Zeitschrift der D.M.G., vol. xl, p. 349), though identifying Marut with Mars, proposes a new derivation of Marut, as being originally *Mavrīt, which would correspond well with Mavors. But *Mavrīt has no meaning in Sanskrit, and seems grammatically an impossible formation.

If there could be any doubt as to the original identity of Marut and Mars, it is dispelled by the Umbrian name cérfo Martio, which, as Grassmann has shown, corresponds exactly to the expression sārdha-s mārutation, the host of the Maruts. Such minute coincidences can hardly be accidental, though, as I have myself often remarked, the chapter of accidents in language is certainly larger than we suppose. Thus, in our case, I pointed out that we can observe the transition of the gods of storms into the gods of destruction and war, not only in the Veda, but likewise in the mythology of the Polynesians; and yet the similarity in the Polynesian name of Maru can only be accidental.

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a Biographies of Words, p. 12.
b Kuhn's Zeitschrift, vol. xvi, p. 192; and note to Rv. I, 37, 1, p. 70.
And I may add that in Estonian also we find storm-gods called Marutu uled or maro, plural marud

Fourthly, the hymns addressed to the Maruts seemed to me to possess an interest of their own, because, as it is difficult to doubt the identity of the two names, Marut and Mar's, they offered an excellent opportunity for watching the peculiar changes which the same deity would undergo when transferred to India on one side and to Europe on the other. Whether the Greek Ares also was an offshoot of the same root must seem more doubtful, and I contented myself with giving the principal reasons for and against this theory.

Though these inducements which led me to select the hymns to the Maruts as the first instalment of a translation of the Rig-veda could hardly prevail with me now, yet I was obliged to place them once more in the foreground, because the volume containing the translation of these hymns with very full notes has been used for many years as a text book by those who were beginning the study of the Rig-veda, and was out of print. In order to meet the demand for a book which could serve as an easy introduction to Vedic studies, I decided to reprint the translation of the hymns to the Maruts, and most of the notes, though here and there somewhat abbreviated, and then to continue the same hymns, followed by others addressed to Rudra, Vāyu, and Vāta. My task would, of course, have been much easier, if I had been satisfied with making a selection, and translating those hymns, or those verses only, which afford no very great difficulties. As it is, I have grappled with every hymn and every verse addressed to the Maruts, so that my readers will find in this volume all that the Vedic poets had to say about the Storm-gods.

In order to show, however, that Vedic hymns, though they begin with a description of the most striking phenomena of nature, are by no means confined to that

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a Bertram, Ilmatar, Dorpat, 1871, p. 98.
narrow sphere, but rise in the end to the most sublime conception of a supreme Deity, I have placed one hymn, that addressed to the Unknown God, at the head of my collection. This will clear me, I hope, of the very unfair suspicion that, by beginning my translation of the Rig-veda with hymns celebrating the wild forces of nature only, I had wished to represent the Vedic religion as nature-worship and nothing else. It will give the thoughtful reader a foretaste of what he may expect in the end, and show how vast a sphere of religious thought is filled by what we call by a very promiscuous name, the Veda.

The MS. of this volume was ready, and the printing of it was actually begun in 1885. A succession of new calls on my time, which admitted of no refusal, have delayed the actual publication till now. This delay, however, has been compensated by one very great advantage. Beginning with hymn 167 of the first Mandala, Professor Oldenberg has, in the most generous spirit, lent me his help in the final revision of my translation and notes. It is chiefly due to him that the results of the latest attempts at the interpretation of the Veda, which are scattered about in learned articles and monographs, have been utilised for this volume. His suggestions, I need hardly say, have proved most valuable; and though he should not be held responsible for any mistakes that may be discovered, whether in the translation or in the notes, my readers may at all events take it for granted that, where my translation seems unsatisfactory, Professor Oldenberg also had nothing better to suggest.

Considering my advancing years, I thought I should act in the true interest of Vedic scholarship, if for the future also I divided my work with him. While for this volume the chief responsibility rests with me, the second volume will contain the hymns to Agni, as translated and annotated by him, and revised by me. In places where we really differ, we shall say so. For the rest, we are willing to share both blame and praise. Our chief object is to help forward a critical study of the Veda, and we are well
aware that much of what has been done and can be done in the present state of Vedic scholarship, is only a kind of reconnaissance, if not a forlorn hope, to be followed hereafter by a patient siege of the hitherto impregnable fortress of ancient Vedic literature.

F. MAX MÜLLER.

Oxford:
6th Dec. 1891.
PREFACE

TO THE FIRST EDITION.

When some twenty years ago I decided on undertaking the first edition of the two texts and the commentary of the Rig-veda, I little expected that it would fall to my lot to publish also what may, without presumption, be called the first translation of the ancient sacred hymns of the Brahmins. Such is the charm of deciphering step by step the dark and helpless utterances of the early poets of India, and discovering from time to time behind words that for years seemed unintelligible, the simple though strange expressions of primitive thought and primitive faith, that it required no small amount of self-denial to decide in favour of devoting a life to the publishing of the materials rather than to the drawing of the results which those materials supply to the student of ancient language and ancient religion. Even five and twenty years ago, and without waiting for the publication of Sâyana's commentary, much might have been achieved in the interpretation of the hymns of the Rig-veda. With the MSS. then accessible in the principal libraries of Europe, a tolerably correct text of the Samhítā might have been published, and these ancient relics of a primitive religion might have been at least partially deciphered and translated in the same way in which ancient inscriptions are deciphered and translated, viz. by a careful collection of all grammatical forms, and by a complete intercomparison of all passages in which the same words and the same phrases occur. When I resolved to devote my leisure to a critical edition of the text and commentary of the Rig-veda rather than to an independent study of that text, it was chiefly from a conviction that the traditional interpretation of the Rig-veda, as embodied in the commentary of Sâyana and other works of a similar
character, could not be neglected with impunity, and that sooner or later a complete edition of these works would be recognised as a necessity. It was better therefore to begin with the beginning, though it seemed hard sometimes to spend forty years in the wilderness instead of rushing straight into the promised land.

It is well known to those who have followed my literary publications that I never entertained any exaggerated opinion as to the value of the traditional interpretation of the Veda, handed down in the theological schools of India, and preserved to us in the great commentary of Sāyana. More than twenty years ago, when it required more courage to speak out than now, I expressed my opinion on that subject in no ambiguous language, and was blamed for it by some of those who now speak of Sāyana as a mere drag in the progress of Vedic scholarship. Even a drag, however, is sometimes more conducive to the safe advancement of learning than a whip; and those who recollect the history of Vedic scholarship during the last five and twenty years, know best that, with all its faults and weaknesses, Sāyana's commentary was a sine qua non for a scholarlike study of the Rig-veda. I do not wonder that others who have more recently entered on that study are inclined to speak disparagingly of the scholastic interpretations of Sāyana. They hardly know how much we all owe to his guidance in effecting our first entrance into this fortress of Vedic language and Vedic religion, and how much even they, without being aware of it, are indebted to that Indian Eustathius. I do not withdraw an opinion which I expressed many years ago, and for which I was much blamed at the time, that Sāyana in many cases teaches us how the Veda ought not to be, rather than how it ought to be understood. But for all that, who does not know how much assistance may be derived from a first translation, even though it is imperfect, nay, how often the very mistakes of our predecessors help us in finding the right track? If now we can walk without Sāyana, we ought to bear in mind that five and twenty years ago we could not have made even our first steps, we could never, at least, have gained a firm
footing without his leading strings. If therefore we can now see further than he could, let us not forget that we are standing on his shoulders.

I do not regret in the least the time which I have devoted to the somewhat tedious work of editing the commentary of Sāyana, and editing it according to the strictest rules of critical scholarship. The Veda, I feel convinced, will occupy scholars for centuries to come, and will take and maintain for ever its position as the most ancient of books in the library of mankind. Such a book, and the commentary of such a book, should be edited once for all; and unless some unexpected discovery is made of more ancient MSS., I do not anticipate that any future Bekker or Dindorf will find much to glean for a new edition of Sāyana, or that the text, as restored by me from a collation of the best MSS. accessible in Europe, will ever be materially shaken. It has taken a long time, I know; but those who find fault with me for the delay, should remember that few

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*Since the publication of the first volume of the Rig-veda, many new MSS. have come before me, partly copied for me, partly lent to me for a time by scholars in India, but every one of them belonged clearly to one of the three families which I have described in my introduction to the first volume of the Rig-veda. In the beginning of the first Ashvatsa, and occasionally at the beginning of other Ashvatsas, likewise in the commentary on hymns which were studied by native scholars with particular interest, various readings occur in some MSS., which seem at first to betoken an independent source, but which are in reality mere marginal notes, due to more or less learned students of these MSS. Thus after verse 3 of the introduction one MS. reads: sa prāha nriyātman, rāgan, sāyava ryo mamāngah, sarvam vṛtta eha vedānām vyākhyātrīvena, yugyatām. The same MS., after verse 4, adds: ityukto madhavāyena virabukkamahipatiḥ, anvatsat sāyava rāyaṃ vedārthasya prakāsane.

I had for a time some hope that MSS. written in Grantha or other South-Indian alphabets might have preserved an independent text of Sāyana, but from some specimens of a Grantha MS. collated for me by Mr. Eggeling, I do not think that even this hope is meant to be realised. The MS. in question contains a few independent various readings, such as are found in all MSS., and owe their origin clearly to the jottings of individual students. When at the end of verse 6, I found the independent reading, vyutpannas tāvata sarvā rīkṣā vyākhyātum arhati, I expected that other various readings of the same character might follow. But after a few additions in the beginning, and those clearly taken from other parts of Sāyana’s commentary, nothing of real importance could be gleaned from that MS. I may mention as more important specimens of marginal notes that, before the first punaḥ kidveśam, on page 44, line 24 (1st ed.), this MS. reads: athavā yagṣasya devam iti sambhandhah, yagṣasya prakāsakam ityarthah, parohitam iti prthagvikṣesaham. And again, page 44, line 26,
scholars, if any, have worked for others more than I have
done in copying and editing Sanskrit texts, and that after
all one cannot give up the whole of one's life to the colla-
tion of Oriental MSS. and the correction of proof-sheets.
The two concluding volumes have long been ready for
Press, and as soon as I can find leisure, they too shall be
printed and published a.

In now venturing to publish the first volume of my trans-
lation of the Rig-veda, I am fully aware that the fate which
awaits it will be very different from that of my edition of
the text and commentary. It is a mere contribution
towards a better understanding of the Vedic hymns, and
though I hope it may give in the main a right rendering
of the sense of the Vedic poets, I feel convinced that on
many points my translation is liable to correction, and will
sooner or later be replaced by a more satisfactory one. It
is difficult to explain to those who have not themselves
worked at the Veda, how it is that, though we may under-
stand almost every word, yet we find it so difficult to lay
hold of a whole chain of connected thought, and to discover
expressions that will not throw a wrong shade on the
original features of the ancient words of the Veda. We
have, on the one hand, to avoid giving to our translations
too modern a character, or paraphrasing instead of trans-
lating; while, on the other, we cannot retain expressions
which, if literally rendered in English or any modern
tongue, would have an air of quaintness or absurdity
totally foreign to the intention of the ancient poets. There
are, as all Vedic scholars know, whole verses which, as yet,
yield no sense whatever. There are words the meaning of

before punah kidriśam, this MS. adds: athava r̤itvigam r̤itvigvid (vad) yag̤ā-
nirvāhakam hotāram devānām āhvātāram; tathā ratnadhātamam. In the same
line, after ratanānām, we read ramanātyadhanānām vā, taken from page 46,
line 2. Various readings like these, however, occur on the first sheets only,
soon after the MS. follows the usual and recognised text. [This opinion has
been considerably modified after a complete collation of this MS., made for
me by Dr. Winternitz.] For the later Ashakas, where all the MSS. are very
deficient, and where an independent authority would be of real use, no Grantha
MS. has as yet been discovered.

a They have since been printed, but the translation has in consequence been
delayed.
which we can only guess. Here, no doubt, a continued study will remove some of our difficulties, and many a passage that is now dark, will receive light hereafter from a happy combination. Much has already been achieved by the efforts of European scholars, but much more remains to be done; and our only chance of seeing any rapid progress made lies, I believe, in communicating freely what every one has found out by himself, and not minding if others point out to us that we have overlooked the very passage that would at once have solved our difficulties, that our conjectures were unnecessary, and our emendations wrong. True and honest scholars whose conscience tells them that they have done their best, and who care for the subject on which they are engaged far more than for the praise of benevolent or the blame of malignant critics, ought not to take any notice of merely frivolous censure. There are mistakes, no doubt, of which we ought to be ashamed, and for which the only amende honoraible we can make is to openly confess and retract them. But there are others, particularly in a subject like Vedic interpretation, which we should forgive, as we wish to be forgiven. This can be done without lowering the standard of true scholarship or vitiating the healthy tone of scientific morality. Kindness and gentleness are not incompatible with earnestness,—far from it!—and where these elements are wanting, not only is the joy embittered which is the inherent reward of all bona fide work, but selfishness, malignity, aye, even untruthfulness, gain the upper hand, and the healthy growth of science is stunted. While in my translation of the Veda and in the remarks that I have to make in the course of my commentary, I shall frequently differ from other scholars, I hope I shall never say an unkind word of men who have done their best, and who have done what they have done in a truly scholarlike, that is, in a humble spirit. It would be unpleasant, even were it possible within the limits assigned, to criticise every opinion that has been put forward on the meaning of certain words or on the construction of certain verses of the Veda. I prefer, as much as possible, to vindicate my own translation, instead of
examining the translations of other scholars, whether Indian or European. Sāyana’s translation, as rendered into English by Professor Wilson, is before the world. Let those who take an interest in these matters compare it with the translation here proposed. In order to give readers who do not possess that translation, an opportunity of comparing it with my own, I have for a few hymns printed as well as the translations of Langlois and Benfey on the same page with my own. Everybody will thus be enabled to judge of the peculiar character of each of these translations. That of Sāyana represents the tradition of India; that of Langlois is the ingenious, but thoroughly uncritical, guesswork of a man of taste; that of Benfey is the rendering of a scholar, who has carefully worked out the history of some words, but who assigns to other words either the traditional meaning recorded by Sāyana, or a conjectural meaning which, however, would not always stand the test of an intercomparison of all passages in which these words occur. I may say, in general, that Sāyana’s translation was of great use to me in the beginning, though it seldom afforded help for the really difficult passages. Langlois’ translation has hardly ever yielded real assistance, while I sincerely regret that Benfey’s rendering does not extend beyond the first Mandala.

It may sound self-contradictory, if, after confessing the help which I derived from these translations, I venture to call my own the first translation of the Rig-veda. The word translation, however, has many meanings. I mean by translation, not a mere rendering of the hymns of the Rig-veda into English, French, or German, but a full account of the reasons which justify the translator in assigning such a power to such a word, and such a meaning to such a sentence. I mean by translation a real deciphering, a work like that which Burnouf performed in his first attempts at a translation of the Avesta,—a traduction raisonnée, if such an expression may be used. Without such a process,

* In the new edition, Langlois’ translation has been omitted, and those of Ludwig and Grassmann have been inserted occasionally only.
without a running commentary, a mere translation of the ancient hymns of the Brahmans will never lead to any solid results. Even if the translator has discovered the right meaning of a word or of a whole sentence, his mere translation does not help us much, unless he shows us the process by which he has arrived at it, unless he places before us the pièces justificatives of his final judgment. The Veda teems with words that require a justification; not so much the words which occur but once or twice, though many of these are difficult enough, but rather the common words and particles, which occur again and again, which we understand to a certain point, and can render in a vague way, but which must be defined before they can be translated, and before they can convey to us any real and tangible meaning. It was out of the question in a translation of this character to attempt either an imitation of the original rhythm or metre, or to introduce the totally foreign element of rhyming. Such translations may follow by and by: at present a metrical translation would only be an excuse for an inaccurate translation.

While engaged in collecting the evidence on which the meaning of every word and every sentence must be founded, I have derived the most important assistance from the Sanskrit Dictionary of Professors Böhtlingk and Roth, which has been in course of publication during the last sixteen years. The Vedic portion of that Dictionary may, I believe, be taken as the almost exclusive work of Professor Roth, and as such, for the sake of brevity, I shall treat it in my notes. It would be ungrateful were I not to acknowledge most fully the real benefit which this publication has conferred on every student of Sanskrit, and my only regret is that its publication has not proceeded more rapidly, so that even now years will elapse before we can hope to see it finished. But my sincere admiration for the work performed by the compilers of that Dictionary does not prevent me from differing, in many cases, from the explanations of Vedic words given by Professor Roth. If I do not always criticise Professor Roth's explanations when I differ from him, the reason is obvious. A dictionary without a full
translation of each passage, or without a justification of the meanings assigned to each word, is only a preliminary step to a translation. It represents a first classification of the meanings of the same word in different passages, but it gives us no means of judging how, according to the opinion of the compiler, the meaning of each single word should be made to fit the general sense of a whole sentence. I do not say this in disparagement, for, in a dictionary, it can hardly be otherwise; I only refer to it in order to explain the difficulty I felt whenever I differed from Professor Roth, and was yet unable to tell how the meaning assigned by him to certain words would be justified by the author of the Dictionary himself. On this ground I have throughout preferred to explain every step by which I arrived at my own renderings, rather than to write a running criticism of Professor Roth's Dictionary. My obligations to him I like to express thus once for all, by stating that whenever I found that I agreed with him, I felt greatly assured as to the soundness of my own rendering, while whenever I differed from him, I never did so without careful consideration.

The works, however, which I have hitherto mentioned, though the most important, are by no means the only ones that have been of use to me in preparing my translation of the Rig-veda. The numerous articles on certain hymns, verses, or single words occurring in the Rig-veda, published by Vedic scholars in Europe and India during the last thirty years, were read by me at the time of their publication, and have helped me to overcome difficulties, the very existence of which is now forgotten. If I go back still further, I feel that in grappling with the first and the greatest of difficulties in the study of the Veda, I and many others are more deeply indebted than it is possible to say, to one whose early loss has been one of the greatest misfortunes to Sanskrit scholarship. It was in Burnouf's lectures that we first learnt what the Veda was, and how it should form the foundation of all our studies. Not only did he most liberally communicate to his pupils his valuable MSS., and teach us how to use these tools, but the results
of his own experience were freely placed at our service, we were warned against researches which he knew to be useless, we were encouraged in undertakings which he knew to be full of promise. His minute analysis of long passages of Sāyana, his independent interpretations of the text of the hymns, his comparisons between the words and grammatical forms, the thoughts and legends of the Veda and Avesta, his brilliant divination checked by an inexorable sense of truth, and his dry logical method enlivened by sallies of humour and sparks of imaginative genius, though not easily forgotten, and always remembered with gratitude, are now beyond the reach of praise or blame. Were I to criticise what he or other scholars have said and written many years ago, they might justly complain of such criticism. It is no longer necessary to prove that Nābhânedishţa cannot mean 'new relatives,' or that there never was a race of Etendhras, or that the angels of the Bible are in no way connected with the Āṅgiras of the Vedic hymns; and it would, on the other hand, be a mere waste of time, were I to attempt to find out who first discovered that in the Veda deva does not always mean divine, but sometimes means brilliant. In fact, it could not be done.

In a new subject like that of the interpretation of the Veda, there are certain things which everybody discovers who has eyes to see. Their discovery requires so little research that it seems almost an insult to say that they were discovered by this or that scholar. Take, for instance, the peculiar pronunciation of certain words, rendered necessary by the requirements of Vedic metres. I believe that my learned friend Professor Kuhn was one of the first to call general attention to the fact that semivowels must frequently be changed into their corresponding vowels, and that long vowels must sometimes be pronounced as two syllables. It is clear, however, from Rosen’s notes to the first Ashākā (I, 1, 8), that he, too, was perfectly aware of this fact, and that he recognised the prevalence of this rule, not only with regard to semivowels (see his note to RV. I, 2, 9) and long vowels which are the result of Sandhi, but likewise with regard to others that occur in the body of a
word. 'Animadverte,' he writes, 'tres syllabas postremas vocis adhvarānām dipodiae iambicae munus sustinentes, penultima syllaba praeter iambi prioris arsin, thesin quoque sequentis pedis ferente. Satis frequentia sunt, in hac praesertim dipodiae iambicae sede, exempla syllabae naturae longae in tres moras productae. De qua re nihil quidem memoratum invenio apud Pingalam aliosque qui de arte metrica scripserunt: sed numeros ita, ut modo dictum est, computandos esse, taciti agnosere videntur, quum versus una syllaba mancus non eos offendat.'

Now this is exactly the case. The ancient grammarians, as we shall see, teach distinctly that where two vowels have coalesced into one according to the rules of Sandhi, they may be pronounced as two syllables; and though they do not teach the same with regard to semivowels and long vowels occurring in the body of the word, yet they tacitly recognise that rule, by frequently taking its effects for granted. Thus in Sūtra 950 of the Prātisākhya, verse IX, iii, 1, is called an Atyash/i, and the first pāda is said to consist of twelve syllables. In order to get this number, the author must have read,

\[ \text{āyā rūcā hārīnyā puṇānāh}. \]

Immediately after, verse IV, 1, 3, is called a Dhrviti, and the first pāda must again have twelve syllables. Here therefore the author takes it for granted that we should read,

\[ \text{sākhe sākhāyam ābhī ā vāvṛītsvā}. \]

No one, in fact, with any ear for rhythm, whether Saunaka and Pingala, or Rosen and Kuhn, could have helped observing these rules when reading the Veda. But it is quite a different case when we come to the question as to which words admit of such protracted pronunciation, and which do not. Here one scholar may differ from another according to the view he takes of the character of Vedic metres, and here one has to take careful account of the minute and

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*a See also Sūtra 937 seq. I cannot find any authority for the statement of Professor Kuhn (Beiträge, vol. iii, p. 114) that, according to the Rik-prātisākhya, it is the first semivowel that must be dissolved, unless he referred to the remarks of the commentator to Sūtra 973.*
ingenious observations contained in numerous articles by Professors Kuhn, Bollensen, Grassmann, and others.

With regard to the interpretation of certain words and sentences too, it may happen that explanations which have taxed the ingenuity of some scholars to the utmost, seem to others so self-evident that they would hardly think of quoting anybody's name in support of them, to say nothing of the endless and useless work it would entail, were we obliged always to find out who was the first to propose this or that interpretation. It is impossible here to lay down general rules:—each scholar must be guided by his own sense of justice to others and by self-respect. Let us take one instance. From the first time that I read the fourth hymn of the Rig-veda, I translated the fifth and sixth verses:

utá bruvantu naḥ nidaḥ nih anyātah kit ārata,
   dádhānāḥ īndre īt dúvah,
utá naḥ su-bhāgān arīḥ vokēyuh dasma krishtāyah,
   syāma īt īndrasya sārman.

1. Whether our enemies say, 'Move away elsewhere, you who offer worship to Indra only;'

2. Or whether, O mighty one, all people call us blessed: may we always remain in the keeping of Indra.

About the general sense of this passage I imagined there could be no doubt, although one word in it, viz. arīḥ, required an explanation. Yet the variety of interpretations proposed by different scholars is extraordinary. First, if we look to Sāyana, he translates:

1. May our priests praise Indra! O enemies, go away from this place, and also from another place! Our priests (may praise Indra), they who are always performing worship for Indra.

2. O destroyer of enemies! may the enemy call us possessed of wealth; how much more, friendly people! May we be in the happiness of Indra!

Professor Wilson did not follow Sāyana closely, but translated:

1. Let our ministers, earnestly performing his worship,
exclaim: Depart, ye revilers, from hence and every other place (where he is adored).

2. Destroyer of foes, let our enemies say we are prosperous: let men (congratulate us). May we ever abide in the felicity (derived from the favour) of Indra.

Langlois translated:
1. Que (ces amis), en fêtant Indra, puissent dire: Vous, qui êtes nos adversaires, retirez-vous loin d’ici.
2. Que nos ennemis nous appellent des hommes fortunés, placés que nous sommes sous la protection d’Indra.

Stevenson translated:
1. Let all men again join in praising Indra. Avaunt ye profane scoffers, remove from hence, and from every other place, while we perform the rites of Indra.
2. O foe-destroyer, (through thy favour) even our enemies speak peaceably to us, the possessors of wealth; what wonder then if other men do so. Let us ever enjoy the happiness which springs from Indra’s blessing.

Professor Benfey translated:
1. And let the scoffers say, They are rejected by every one else, therefore they celebrate Indra alone.
2. And may the enemy and the country proclaim us as happy, O destroyer, if we are only in Indra’s keeping.

Professor Roth, s.v. anyáta, took this word rightly in the sense of ‘to a different place,’ and must therefore have taken that sentence ‘move away elsewhere’ in the same sense in which I take it. Later, however, s.v. ar, he corrected himself, and proposed to translate the same words by ‘you neglect something else.’

Professor Bollensen (Orient und Occident, vol. ii, p. 462),

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a I add Grassmann’s and Ludwig’s renderings:
Grassmann: Mag spottend sagen unser Feind:
‘Kein Andrer kümmert sich um sie;
Drum feiern Indra sie allein.’
Und glücklich mögen, Mäch tiger!
Die Freundesstämme nennen uns,
Nur wenn wir sind in Indra’s Schutz.

Ludwig: Mögen unsere Sadler sagen: sogar noch anderes entgeht euch (dabei), wenn ihr dienst dem Indra tut.
Oder möge uns glückselige nennen der fromme, so nennen, o wundertäter, die (fürf) völker, in Indra’s schutze mögen wir sein.
adopting to a certain extent the second rendering of Professor Roth in preference to that of Professor Benfey, endeavoured to show that the 'something else which is neglected,' is not something indefinite, but the worship of all the other gods, except Indra.

It might, no doubt, be said that every one of these translations contains something that is right, though mixed up with a great deal that is wrong; but to attempt for every verse of the Veda to quote and to criticise every previous translation, would be an invidious and useless task. In the case just quoted, it might seem right to state that Professor Bollensen was the first to see that arīḥ should be joined with krīṣṭāyah, and that he therefore proposed to alter it to arīḥ, as a nom. plur. But on referring to Rosen, I find that, to a certain extent, he had anticipated Professor Bollensen's remark, for though, in his cautious way, he abstained from altering the text, yet he remarked: Positine arīḥ pluralis esse, contracta terminatione, pro arayaḥ?

After these preliminary remarks I have to say a few words on the general plan of my translation.

I do not attempt as yet a translation of the whole of the Rig-veda, and I therefore considered myself at liberty to group the hymns according to the deities to which they are addressed. By this process, I believe, a great advantage is gained. We see at one glance all that has been said of a certain god, and we gain a more complete insight into his nature and character. Something of the same kind had been attempted by the original collectors of the ten books, for it can hardly be by accident that each of them begins with hymns addressed to Agni, and that these are followed by hymns addressed to Indra. The only exception to this rule is the eighth Mandala, for the ninth being devoted to one deity, to Soma, can hardly be accounted an exception. But if we take the Rig-veda as a whole, we find hymns, addressed to the same deities, not only scattered about in different books, but not even grouped together when they occur in one and the same book. Here, as we lose nothing by giving up the old arrangement, we
are surely at liberty, for our own purposes, to put together such hymns as have a common object, and to place before the reader as much material as possible for an exhaustive study of each individual deity.

I give for each hymn the Sanskrit original in what is known as the Pada text, i.e. the text in which all words (pada) stand by themselves, as they do in Greek or Latin, without being joined together according to the rules of Sandhi. The text in which the words are thus joined, as they are in all other Sanskrit texts, is called the Samhitā text. Whether the Pada or the Samhitā text be the more ancient, may seem difficult to settle. As far as I can judge, they seem to me, in their present form, the product of the same period of Vedic scholarship. The Prātisākhyaśas, it is true, start from the Pada text, take it, as it were, for granted, and devote their rules to the explanation of those changes which that text undergoes in being changed into the Samhitā text. But, on the other hand, the Pada text in some cases clearly presupposes the Samhitā text. It leaves out passages which are repeated more than once, while the Samhitā text always repeats these passages; it abstains from dividing the termination of the locative plural su, whenever in the Samhitā text, i.e. according to the rules of Sandhi, it becomes shu; hence nadishu, agishu, but ap-su; and it gives short vowels instead of the long ones of the Samhitā, even in cases where the long vowels are justified by the rules of the Vedic language. It is certain, in fact, that neither the Pada nor the Samhitā text, as we now possess them, represents the original text of the Veda. Both show clear traces of scholastic influences. But if we try to restore the original form of the Vedic hymns, we shall certainly arrive at some kind of Pada text rather than at a Samhitā text; nay, even in their present form, the original metre and rhythm of the ancient hymns of the Rishis are far more perceptible when the words are divided, than when we join them together throughout according to the rules of Sandhi. Lastly, for practical purposes, the Pada text is far superior to the Samhitā text in which the final

* This is left out in the second edition.
and initial letters, that is, the most important letters of words, are constantly disguised, and liable therefore to different interpretations. Although in some passages we may differ from the interpretation adopted by the Pada text, and although certain Vedic words have, no doubt, been wrongly analysed and divided by Sākalya, yet such cases are comparatively few, and where they occur, they are interesting as carrying us back to the earliest attempts of Vedic scholarship. In the vast majority of cases the divided text, with a few such rules as we have to observe in reading Latin, nay, even in reading Pāli verses, brings us certainly much nearer to the original utterance of the ancient Rśhis than the amalgamated text.

The critical principles by which I have been guided in editing for the first time the text of the Rig-veda, require a few words of explanation, as they have lately been challenged on grounds which, I think, rest on a complete misapprehension of my previous statements on this subject.

As far as we are able to judge at present, we can hardly speak of various readings in the Vedic hymns, in the usual sense of that word. Various readings to be gathered from a collation of different MSS., now accessible to us, there are none. After collating a considerable number of MSS., I have succeeded, I believe, in fixing on three representative MSS., as described in the preface to the first volume of my edition of the Rig-veda. Even these MSS. are not free from blunders,—for what MS. is ?—but these blunders have no claim to the title of various readings. They are lapsus calami, and no more; and, what is important, they have not become traditional.\footnote{Thus X, 101, 2, one of the Pada MSS. (P 2) reads distinctly yagām prá kriṇuta sakhāyāḥ, but all the other MSS. have nayata, and there can be little doubt that it was the frequent repetition of the verb kri in this verse which led the writer to substitute kriṇuta for nayata. No other MS., as far as I am aware, repeats this blunder. In IX, 86, 34, the writer of the same MS. puts ragnasi instead of dhavasi, because his eye was caught by rāga in the preceding line. X, 16, 5, the same MS. reads sām gakkhasva instead of gakkhatām, which is supported by S 1, S 2, P 1, while S 3 has a peculiar and more important reading, gakkhatāt. X, 67, 6, the same MS. P 2 has vi kakartha instead of vi kakarta. A number of various readings which have been gleaned from Pandit Tārā-}
The text, as deduced from the best MSS. of the Samhitā text, can be controlled by four independent checks. The first is, of course, a collation of the best MSS. of the Samhitā text.

The second check to be applied to the Samhitā text is a comparison with the Pada text, of which, again, I possessed at least one excellent MS., and several more modern copies.

The third check was a comparison of this text with Sāyana's commentary, or rather with the text which is presupposed by that commentary. In the few cases where the Pada text seemed to differ from the Samhitā text, a note was added to that effect, in the various readings of my edition; and the same was done, at least in all important cases, where Sāyana clearly followed a text at variance with our own.

The fourth check was a comparison of any doubtful passage with the numerous passages quoted in the Prātiśākhya.

These were the principles by which I was guided in the critical restoration of the text of the Rig-veda, and I believe I may say that the text as printed by me is more correct than any MS. now accessible, more trustworthy than the text followed by Sāyana, and in all important points identically the same with that text which the authors of the

nātha's Tulādānādipaddhati (see Trübner's American and Oriental Literary Record, July 31, 1868) belong to the same class. They may be due either to the copyists of the MSS. which Pandit Tārānātha used while compiling his work, or they may by accident have crept into his own MS. Anyhow, not one of them is supported either by the best MSS. accessible in Europe, or by any passage in the Prātiśākhya.

RV. IX, 11, 2, read devayu instead of devayuh b.

| IX, 11, 4,   | "arkāta"       | "arkate b."       |
| IX, 14, 2,   | "yadī sabandhava" | "yaddīptabandhava b." |
| IX, 16, 3,   | "anaptam"       | "anupām b."       |
| IX, 17, 2,   | "suvānāsa"      | "stuvānāsa b."    |
| IX, 21, 2,   | "pravrinvanto"  | "pravrinvato b."  |
| IX, 48, 2,   | "sāmvrūkta"     | "sāmvrūkta b."   |
| IX, 49, 1,   | "noṣpām"        | "noṣ yām b."      |
| IX, 54, 3,   | "sūryaḥ"        | "sūryaḥ b."       |
| IX, 59, 3,   | "ṣidā ni"        | "ṣidati b."       |

b As printed by Pandit Tārānātha.
Prātiṣākhya followed in their critical researches in the fifth or sixth century before our era. I believe that starting from that date our text of the Veda is better authenticated, and supported by a more perfect apparatus criticus, than the text of any Greek or Latin author, and I do not think that diplomatic criticism can ever go beyond what has been achieved in the constitution of the text of the Vedic hymns.

Far be it from me to say that the editio princeps of the text thus constituted was printed without mistakes. But most of these mistakes are mistakes which no attentive reader could fail to detect. Cases like II, 35, 1, where gōgishat instead of gōshishat was printed three times, so as to perplex even Professor Roth, or II, 12, 14, where sasa-mānām occurs three times instead of sasamānām, are, I believe, of rare occurrence. Nor do I think that, unless some quite unexpected discoveries are made, there ever will be a new critical edition, or, as we call it in Germany, a new recension of the hymns of the Rig-veda. If by collating new MSS., or by a careful study of the Prātiṣākhya, or by conjectural emendations, a more correct text could have been produced, we may be certain that a critical scholar like Professor Aufrecht would have given us such a text. But after carefully collating several MSS. of Professor Wilson’s collection, and after enjoying the advantage of Professor Weber’s assistance in collating the MSS. of the Royal Library at Berlin, and after a minute study of the Prātiṣākhya, he frankly states that in the text of the Rig-veda, transcribed in Roman letters, which he printed at Berlin, he followed my edition, and that he had to correct but a small number of misprints. For the two Mandalas which I had not yet published, I lent him the very MSS. on which my edition is founded; and there will be accordingly but few passages in these two concluding Mandalas, which I have still to publish, where the text will materially differ from that of his Romanised transcript.

No one, I should think, who is at all acquainted with the rules of diplomatic criticism, would easily bring himself to
touch a text resting on such authorities as the text of the Rig-veda. What would a Greek scholar give, if he could say of Homer that his text was in every word, in every syllable, in every vowel, in every accent, the same as the text used by Peisistratos in the sixth century B.C.? A text thus preserved in its integrity for so many centuries, must remain for ever the authoritative text of the Veda.

To remove, for instance, the eleven hymns 49-59 in the eighth Mandala from their proper place, or count them by themselves as Válakhilya hymns, seems to me, though no doubt perfectly harmless, little short of a critical sacrilege. Why Sáyava does not explain these hymns, I confess I do not know; but whatever the reason was, it was not because they did not exist at his time, or because he thought them spurious. They are regularly counted in Kátâyāyana's Sarvānukrama, though here the same accident has happened. One commentator, Shadgurusishya, the one most commonly used, does not explain them; but another commentator, Gagannátha, does explain them, exactly as they occur in the Sarvānukrama, only leaving out hymn 58. That these hymns had something peculiar in the eyes of native scholars, is clear enough. They may for a time have formed a separate collection, they

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a The earliest interpretation of the name Válakhilya is found in the Taittirīya-arávaya, I, 23. We are told that Prágápatí created the world, and in the process of creation the following interlude occurs:

sa tapo×tapyata. sa tapas taptvā sarīram adhīmuta. tasya yan māvasam āsīt tato ×runāḥ ketavo vātarasanā rishaya udātishāhan. ye nakhāh, te vaikhānasāh. ye bālāh, te bálakhilyāh.

He burned with emotion. Having burnt with emotion, he shook his body. From what was his flesh, the Rishis, called Aruzas, Ketus, and Vátarasanas, sprang forth. His nails became the Vaikhānasas, his hairs the Bálakhilayas.

The author of this allegory therefore took bāla or vála in válakhilya, not in the sense of child, but identified it with bāla, hair.

The commentator remarks with regard to tapas: nātra tapa upavāsādirūpam, kimtu srashāvayam vastu kāśvāsam iti paryālokaṇārūpam.

b A similar omission was pointed out by Professor Roth. Verses 21-24 of the 53rd hymn of the third Mandala, which contain imprecations against Vāsištha, are left out by the writer of a Pada MS., and by a copyist of Sáyana's commentary, probably because they both belonged to the family of Vāsištha. See my first edition of the Rig-veda, vol. ii, p. lvı, Notes.
may have been considered of more modern origin. I shall go even further than those who remove these hymns from the place which they have occupied for more than two thousand years. I admit they disturb the regularity both of the Mandala and the Ashvaka divisions, and I have pointed out myself that they are not counted in the ancient Anukramanis ascribed to Saunaka; (History of Ancient Sanskrit Literature, p. 220.) But, on the other hand, verses taken from these hymns occur in all the other Vedas; they are mentioned by name in the Brāhmaṇas (Ait. Br. V, 15; VI, 24), the Āraṇyakas (Ait. Ār. V, 10, p. 445), and the Sūtras (Āsv. Srauta Sūtras, VIII, 2, 3), while they are never included in the manuscripts of Parishās or Khilas or apocryphal hymns, nor mentioned by Kātyāyana as mere Khilas in his Sarvānukrama. Eight of them are mentioned in the Brhaddevatā, without any allusion to their apocryphal character:

Parāny ashūtu sūktāny rishinām tigmategasām,
Aindrāny atra tu shadvinsah pragātōh bahudaivatāh.
Rīg antyāgner atety anghīr sūryam antyapadō gagau.
Praskauvas ka prishadhastras ka prādād yad vastu kimkana
Bhūrīdv iti tu sūktābyām akhilam parikrititam.
Aindrāny ubhayam ity atra shal āghneyat parāni tu.

The next eight hymns belong to Rīshis of keen intellect; they are addressed to Indra, but the 26th Pragātha

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a Sāyana (RV. X, 88, 18) quotes these hymns as Vālakhilya-saṃhitā. In the Mahābhārata XII, 59; 110 seq. the Vālakhilyas are called the ministers of King Vainya, whose astrologer was Garga, and his domestic priest Sukra; see Kern, Brhad-saṃhitā, transl. p. 11.

b This is a criterion of some importance, and it might have been mentioned, for instance, by Professor Bollensen in his interesting article on the Dvipadā Virāg hymns ascribed to Parāśara (I, 65–70) that not a single verse of them occurs in any of the other Vedas.

c Sāyana in his commentary (RV. X, 27, 15) speaks of eight, while in the Ait. Ār. V, 10, the first six are quoted (containing fifty-six verses, comm.), as being used together for certain sacrificial purposes.

d Lest Saunaka be suspected of having used this epiphem, tigmategās, to the Vālakhilyas in order to fill the verse (pādapūrṇaṛtham), I may point out that the same epithet is applied to the Vālakhilyas in the Maitry-ūpanishad 2, 3. The nom. plur., which occurs there is tigmategāsah, and the commentator remarks: tigmategāsas tīvrategāsastīyūrgitaprabhāvāh; tegasā ityevamvidha etabhahkhāhaṅketāpaṁhaḥ khāndasaḥ sarvatra. See also Maitr. Up. VI, 29.
(VIII, 54, 3-4, which verses form the 26th couplet, if counting from VIII, 49, 1) is addressed to many gods. The last verse (of these eight hymns), VIII, 56, 5, beginning with the words akety agniḥ, is addressed to Agni, and the last foot celebrates Śūrya. Whatsoever Praskauva and Prishadhra gave (or, if we read prishadhraya, whatever Praskauva gave to Prishadhra), all that is celebrated in the two hymns beginning with bhurit. After the hymn addressed to Agni (VIII, 60), there follow six hymns addressed to Indra, beginning with ubhayam.

But the most important point of all is this, that these hymns, which exist both in the Pada and Samhitā texts, are quoted by the Prātisākhya, not only for general purposes, but for special passages occurring in them, and nowhere else. Thus in Sūtra 154, hetayaḥ is quoted as one of the few words which do not require the elision of a following short a. In order to appreciate what is implied by this special quotation, it is necessary to have a clear insight into the mechanism of the Prātisākhya. Its chief object is to bring under general categories the changes which the separate words of the Pada text undergo when joined together in the Ārshi Samhitā, and to do this with the utmost brevity possible. Now the Sandhi rules, as observed in the Samhitā of the Rig-veda, are by no means so uniform and regular as they are in later Sanskrit, and hence it is sometimes extremely difficult to bring all the exceptional cases under more or less general rules. In our passage the author of the Prātisākhya endeavours to comprehend all the passages where an initial a in the Veda is not elided after a final e or o. In ordinary Sanskrit it would be always elided, in the Samhitā it is sometimes elided, and sometimes not. Thus the Prātisākhya begins in Sūtra 138 by stating that if the short a stands at the beginning of a pāda or foot, it is always elided. Why it should be always elided in the very place where the metre most strongly requires that it should be pronounced, does not concern the author of the Prātisākhya. He is a statistician, not a grammarian, and he therefore simply adds in Sūtra 153 the only three exceptional passages where the a, under these very circumstances,
happens to be not elided. He then proceeds in Sūtra 139 to state that a is elided even in the middle of a pāda, provided it be light, followed by y or v, and these y or v, again followed by a light vowel. Hence the Saṃhitā writes te vādan, so yām, but not sīrshanto vratam, for here the a of avratam is heavy; nor mitramahō vadyāt, for here the a following the v is heavy.

Then follows again an extension of this rule, viz. in the case of words ending in āvo. After these, a short a, even if followed by other consonants besides y or v, may be elided, but the other conditions must be fulfilled, i.e. the short a must be light, and the vowel of the next syllable must again be light. Thus the Saṃhitā writes indeed gāvo bhītaḥ, but not gāvo gman, because here the a is heavy, being followed by two consonants.

After this, a more general rule is given, or, more correctly, a more comprehensive observation is made, viz. that under all circumstances initial a is elided, if the preceding word ends in aye, ayaḥ, ave, or avaḥ. As might be expected, however, so large a class must have numerous exceptions, and these can only be collected by quoting every word ending in these syllables, or every passage in which the exceptions occur. Before these exceptions are enumerated, some other more or less general observations are made, providing for the elision of initial a. Initial a, according to Sūtra 142, is to be elided if the preceding word is vaḥ, and if this vaḥ is preceded by ā, na, pra, kva, hītraḥ, savitā, eva, or kaḥ. There is, of course, no intelligible reason why, if these words precede vaḥ, the next a should be elided. It is a mere statement of facts, and, generally speaking, these statements are minutely accurate. There is probably no verse in the whole of the Rig-veda where an initial a after vaḥ is elided, unless these very words precede, or unless some other observation has been made to provide for the elision of the a. For instance, in V, 25, 1, we find vaḥ preceded by akkha, which is not among the words just mentioned, and here the Saṃhitā does not elide the a of agnim, which follows after vaḥ. After all these more or less general observations as to the elision of
an initial a are thus exhausted, the author of the Prāti-
sākhya descends into particulars, and gives lists, first, of
words the initial a of which is always elided; secondly, of
words which, if preceding, require under all circumstances
the elision of the initial a of the next word, whatever may
have been said to the contrary in the preceding Sūtras.
Afterwards, he gives a number of passages which defy all
rules, and must be given on their own merits, and as they
stand in the Samhitā. Lastly, follow special exceptions
to the more or less general rules given before. And here,
among these special exceptions, we see that the author of
the Prātiṣākhya finds it necessary to quote a passage from a
Vālakhilya hymn in which hetāyaḥ occurs, i.e. a word
ending in ayaḥ. and where, in defiance of Sūtra 141, which
required the elision of a following initial a under all circum-
stances (sarvathā), the initial a of asya is not elided; VIII,
50, 2, Samhitā, satānikā hetāyo asya. It might be objected
that the Prātiṣākhya only quotes hetāyaḥ as an exceptional
word, and does not refer directly to the verse in the
Vālakhilya hymn. But fortunately hetāyaḥ occurs but
twice in the whole of the Rig-veda; and in the other
passage where it occurs, I, 190, 4, neither the rule nor the
exception as to the elision of an initial a, could apply.
The author of the Prātiṣākhya therefore makes no distinc-
tion between the Vālakhilya and any other hymns of the
Rig-veda, and he would have considered his phonetic
statistics equally at fault, if it had been possible to quote
one single passage from the hymns VIII, 49 to 59, as con-
travening his observations, as if such passages had been
alleged from the hymns of Vasishṭha or Visvāmitra.

It would lead me too far, were I to enter here into similar
cases in support of the fact that the Prātiṣākhya makes no
distinction between the Vālakhilya and any other hymns of
the Rig-veda-samhitā. But I doubt whether the bearing
of this fact has ever been fully realised. Here we see that
the absence of the elision of a short a which follows after a
word ending in ayaḥ, was considered of sufficient importance

a The Prātiṣākhya takes into account both the Sākala and Bāskala sākhās,
as may be seen from Sūtra 1057.
to be recorded in a special rule, because in most cases the Samhitā elides an initial a, if preceded by a word ending in ayāḥ. What does this prove? It proves, unless all our views on the chronology of Vedic literature are wrong, that in the fifth century B.C. at least, or previously rather to the time when the Prātisākhya was composed, both the Pada and the Samhitā texts were so firmly settled that it was impossible, for the sake of uniformity or regularity, to omit one single short a; and it proves a fortiori, that the hymn in which that irregular short a occurs, formed at that time part of the Vedic canon. I confess I feel sometimes frightened by the stringency of this argument, and I should like to see a possibility by which we could explain the addition, not of the Vālakhilya hymns only, but of other much more modern sounding hymns, at a later time than the period of the Prātisākhyas. But until that possibility is shown, we must abide by our own conclusions; and then I ask, who is the critic who would dare to tamper with a canon of scripture of which every iota was settled before the time of Cyrus, and which we possess in exactly that form in which it is described to us by the authors of the Prātisākhyas? I say again, that I am not free from misgivings on the subject, and my critical conscience would be far better satisfied if we could ascribe the Prātisākhya and all it presupposes to a much later date. But until that is done, the fact remains that the two divergent texts, the Pada and Samhitā, which we now possess, existed, as we now possess them, previous to the time of the Prātisākhya. They have not diverged nor varied since, and the vertex to which they point, starting from the distance of the two texts as measured by the Prātisākhya, carries us back far beyond the time of Saunaka, if we wish to determine the date of the first authorised collection of the hymns, both in their Pada and in their Samhitā form.

Instances abound, if we compare the Pada and Samhitā texts, where, if uniformity between the two texts had been the object of the scholars of the ancient Parishads, the lengthening or shortening of a vowel would at once have removed the apparent discordance between the two tradi-
tional texts. Nor should it be supposed that such minute discordances between the two, as the length or shortness of a vowel, were always rendered necessary by the requirements of the metre, and that for that reason the ancient students or the later copyists of the Veda abstained from altering the peculiar spelling of words, which seemed required by the exigencies of the metre in the Samhitá text, but not in the Pada text. Though this may be true in some cases, it is not so in all. There are short vowels in the Samhitá where, according to grammar, we expect long vowels, and where, according to metre, there was no necessity for shortening them. Yet in these very places all the MSS. of the Samhitá text give the irregular short, and all the MSS. of the Pada text the regular long vowel, and the authors of the Prátiśákhyas bear witness that the same minute difference existed at their own time, nay, previous to their own time. In VII, 60, 12, the Samhitá text gives:

iyámu devá puróhitir yuvábhyaṁ yajñéshu mistrávarunáv akári.

This primacy, O (two) gods, was made for you two, O Mitra and Varuṇa, at the sacrifices!

Here it is quite clear that deva is meant for a dual, and ought to have been devá or devau. The metre does not require a short syllable, and yet all the Samhitá MSS. read devā, and all the Pada MSS. read devā; and what is more important, the authors of the Prátiśákhyas had to register this small divergence of the two texts, which existed in their time as it exists in our own.

Nor let it be supposed, that the writers of our MSS. were so careful and so conscientious that they would, when copying MSS., regulate every consonant or vowel according to the rules of the Prátiśákhyya. This is by no means the case. The writers of Vedic MSS. are on the whole more accurate than the writers of other MSS., but their learning does not seem to extend to a knowledge of the minute rules of the Prátiśákhyya, and they will commit

*a See Prátiśákhyya, Sūtra 309 seqq., where several more instances of the same kind are given. I should prefer to take devapurohiti as one word, but that was not the intention of the authors of the Samhitá and Pada texts.
occasionally the very mistakes against which they are warned by the Prātisākhya. Thus the Prātisākhya (Sūtra 799) warns the students against a common mistake of changing vaiyasva into vayyasva, i.e. by changing ai to a, and doubling the semivowel y. But this very mistake occurs in S 2, and another MS. gives vaiyyasva. See p. lvi.

If these arguments are sound, and if nothing can be said against the critical principles by which I have been guided in editing the text of the Rig-veda, if the fourfold check, described above, fulfils every requirement that could be made for restoring that text which was known to Sāyava, and which was known, probably 2000 years earlier, to the authors of the Prātisākhyas, what can be the motives, it may fairly be asked, of those who clamour for a new and more critical edition, and who imagine that the editio princeps of the Rig-veda will share the fate of most of the editiones princeps of the Greek and Roman classics, and be supplanted by new editions founded on the collation of other MSS.? No one could have rejoiced more sincerely than I did at the publication of the Romanised transliteration of the Rig-veda, carried out with so much patience and accuracy by Professor Aufrecht. It showed that there was a growing interest in this, the only true Veda; it showed that even those who could not read Sanskrit in the original Devanāgari, wished to have access to the original text of these ancient hymns; it showed that the study of the Veda had a future before it like no other book of Sanskrit literature. My learned friend Professor Aufrecht has been most unfairly charged with having printed this Romanised text me insciente vel invito. My edition is publici juris, like any edition of Homer or Plato, and anybody might, with proper acknowledgment, have reprinted it, either in Roman or Devanāgari letters. But far from keeping me in ignorance of his plan, Professor Aufrecht applied to me for the loan of the MSS. of the two Mandalas which I had not yet published, and I lent them to him most gladly, because, by seeing them printed at once, I felt far less
guilty in delaying the publication of the last volumes of my edition of the text and commentary. Nor could anything have been more honourable than the way in which Professor Aufrecht speaks of the true relation of his Romanised text to my edition. That there are misprints, and I, speaking for myself, ought to say mistakes also, in my edition of the Rig-veda, I know but too well; and if Professor Aufrecht, after carefully transcribing every word, could honestly say that their number is small, I doubt whether other scholars will be able to prove that their number is large. I believe I may with the same honesty return Professor Aufrecht's compliment, and considering the great difficulty of avoiding misprints in Romanised transcripts, I have always thought and I have always said that his reprint of the hymns of the Veda is remarkably correct and accurate. What, however, I must protest against, and what, I feel sure, Professor Aufrecht himself would equally protest against, is the supposition, and more than supposition of certain scholars, that wherever this later Latin transcript differs from my own Devanâgari text, Professor Aufrecht is right, and I am wrong; that his various readings rest on the authority of new MSS., and constitute in fact a new recension of the Vedic hymns. Against this supposition I must protest most strongly, not for my own sake, but for the sake of the old book, and, still more, for the sake of the truth. No doubt it is natural to suppose that where a later edition differs from a former edition, it does so intentionally; and I do not complain of those who, without being able to have recourse to MSS. in order to test the authority of various readings, concluded that wherever the new text differed from the old, it was because the old text was at fault. In order to satisfy my own conscience on this point, I have collated a number of passages where Professor Aufrecht's text differs from my own, and I feel satisfied that in the vast majority of cases, I am right and he is wrong, and that his variations do not rest on the authority of MSS. I must not shrink from the duty of making good this assertion, and I therefore proceed to an examination of such passages as have occurred to me on
occasionally referring to his text, pointing out the readings both where he is right, and where he is wrong. The differences between the two texts may appear trifling, but I shall not avail myself of that plea. On the contrary, I quite agree with those scholars who hold that in truly critical scholarship there is nothing trifling. Besides, it is in the nature of the case that what may, by a stretch of the word, be called various readings in the Veda, must be confined to single letters or accents, and can but seldom extend to whole words, and never to whole sentences. I must therefore beg my readers to have patience while I endeavour to show that the text of the Rig-veda, as first published by me, though by no means faultless, was nevertheless not edited in so perfunctory a manner as some learned critics seem to suppose, and that it will not be easy to supplant it either by a collation of new MSS., such as are accessible at present, or by occasional references to the Prátiśākhya.

I begin with some mistakes of my own, mistakes which I might have avoided, if I had always consulted the Prátiśākhya, where single words or whole passages of the Veda are quoted. Some of these mistakes have been removed by Professor Aufrecht, others, however, appear in his transcript as they appear in my own edition.

I need hardly point out passages where palpable misprints in my edition have been repeated in Professor Aufrecht's text. I mean by palpable misprints, cases where a glance at the Pada text or at the Samhitā text or a reference to Sāyana's commentary would show at once what was intended. Thus, for instance, in VI, 15, 3, vrīdhé, as I had printed in the Samhitā, was clearly a misprint for vrīdhó, as may be seen from the Pada, which gives vrīdháḥ, and from Sāyana. Here, though Professor Aufrecht repeats vrīdhé, I think it hardly necessary to show that the authority of the best MSS. (S 2 alone contains a correction of vrīdhó to vrīdhé) is in favour of vrīdháḥ, whatever we may think of the relative value of these two readings. One must be careful, however, in a text like that of the Vedic hymns, where the presence or absence of a single letter or accent begins to become
the object of the most learned and painstaking discussions, not to claim too large an indulgence for misprints. A misprint in the Samhitā, if repeated in the Pada, or if admitted even in the commentary of Sāyana, though it need not be put down to the editor's deplorable ignorance, becomes yet a serious matter, and I willingly take all the blame which is justly due for occasional accidents of this character. Such are, for instance, II, 12, 14, sasamānām instead of sasamānām; I, 124, 4, sudhyuvah, in the Pada, instead of sundhyuvah; and the substitution in several places of a short u instead of a long ū in such forms as sūsāvāma, when occurring in the Pada; cf. I, 166, 14; 167, 9.

It is clear from the Prātiṣākhya, Sūtra 819 and 163, 5, that the words utī īndra in IV, 29, 1, should not be joined together, but that the hiatus should remain. Hence utī īndra, as printed in my edition and repeated in Professor Aufrecht's, should be corrected, and the hiatus be preserved, as it is in the fourth verse of the same hymn, utī itthā. MSS. S 1, S 3 are right; in S 2 the words are joined.

It follows from Sūtra 799 that to double the y in vaiyāsva is a mistake, but a mistake which had to be pointed out and guarded against as early as the time of the Prātiṣākhya. In VIII, 26, 11, therefore, vaiyyāsvāya, as printed in my edition and repeated in Professor Aufrecht's, should be changed to vaiyāsvāya. MSS. S 1, S 3 are right, likewise P 1, P 2; but S 2 has the double mistake vaiyyāsvāya, as described in the Prātiṣākhya; another MS. of Wilson's has vaiyy. The same applies to VIII, 23, 24, and VIII, 24, 23. P 1 admits the mistaken spelling vaiyyāsva.

Some corrections that ought to be made in the Pada-pātha only, as printed in my edition, are pointed out in a note to Sūtra 738 of the Prātiṣākhya. Thus, according to Sūtra 583, 6, srūyāḥ in the Pada text of II, 10, 2, should be changed to srūyāḥ. MSS. P 1, P 2 have the short u.

In V, 7, 8, I had printed sūkhi shma, leaving the a of
shma short in accordance with the Prātisākhya, Sūtra 514, where a string of words is given before which sma must not be lengthened, and where under No. 11 we find yāsmai. Professor Aufrechtt has altered this, and gives the à as long, which is wrong. The MSS. S 1, S 2, S 3 have the short a.

Another word before which sma ought not to be lengthened is māvate. Hence, according to Sūtra 514, 14, I ought not to have printed in VI, 65, 4, shmā māvate, but shma māvate. Here Professor Aufrechtt has retained the long à, which is wrong. MSS. S 1, S 2, S 3 have the short a.

It follows from Sūtra 499 that in I, 138, 4, we should not lengthen the vowel of sū. Hence, instead of asyā û shū na úpa sātāye, as printed in my edition and repeated by Professor Aufrechtt, we should read asyā û shū na úpa sātāye. S 1, S 2, S 3 have short u.

In VII, 31, 4, I had by mistake printed viddhi instead of viddhī. The same reading is adopted by Professor Aufrechtt (II, p. 24), but the authority of the Prātisākhya, Sūtra 445, can hardly be overruled. S 1, S 2, S 3 have viddhī.

While in cases like these, the Prātisākhya is an authority which, as far as I can judge, ought to overrule the authority of every MS., however ancient, we must in other cases depend either on the testimony of the best MSS. or be guided, in fixing on the right reading, by Sāyana and the rules of grammar. I shall therefore, in cases where I cannot consider Professor Aufrechtt’s readings as authoritative improvements, have to give my reasons why I adhere to the readings which I had originally adopted.

In V, 9, 4, I had printed by mistake purū yó instead of purū yó. I had, however, corrected this misprint in my edition of the Prātisākhya, 393, 532. Professor Aufrechtt decides in favour of purū with a short u, but against the authority of the MSS., S 1, S 2, S 3, which have purū.

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In the same verse, I, 138, 4, the shu in ó shu tvá should not be lengthened, for there is no rule, as far as I can see, in the Prātisākhya that would require the lengthening of sū before tvá. See Prātisākhya, 491.
It was certainly a great mistake of mine, though it may seem more excusable in a Romanised transcript, that I did not follow the writers of the best MSS. in their use of the Avagraha, or, I should rather say, of that sign which, as far as the Veda is concerned, is very wrongly designated by the name of Avagraha. Avagraha, according to the Prāti-śākhya, never occurs in the Samhitā text, but is the name given to that halt, stoppage, or pause which in the Pada text separates the component parts of compound words. That pause has the length of one short vowel, i.e. one mātṛā. Of course, nothing is said by the Prātiśākhya as to how the pause should be represented graphically, but it is several times alluded to as of importance in the recitation and accentuation of the Veda. What we have been in the habit of calling Avagraha is by the writers of certain MSS. of the Samhitā text used as the sign of the Vivṛtti or hiatus. This hiatus, however, is very different from the Avagraha, for while the Avagraha has the length of one mātṛā, the Vivṛtti or hiatus has the length of $\frac{1}{2}$ mātṛā, if the two vowels are short; of $\frac{1}{2}$ mātṛā, if either vowel is long; of $\frac{3}{4}$ mātṛā, if both vowels are long. Now I have several times called attention to the fact that though this hiatus is marked in certain MSS. by the sign $^*$, I have in my edition omitted it, because I thought that the hiatus spoke for itself and did not require a sign to attract the attention of European readers; while, on the contrary, I have inserted that sign where MSS. hardly ever use it, viz. when a short initial a is elided after a final e or o; (see my remarks on pp. 36, 39, of my edition of the Prātiśākhya.) Although I thought, and still think, that this use of the sign $^*$ is more useful for practical purposes, yet I regret that, in this one particular, I should have deviated from the authority of the best MSS., and caused some misunderstandings on the part of those who have made use of my edition. If, for instance, I had placed the sign of the Vivṛtti, the $^*$, in its proper place, or if, at least, I had not inserted it where, as we say, the initial a has been elided after e or o, Professor Bollensen would have seen at once that the authors of the Prātiśākhyas fully agree with him in looking on this change, not as an
elision, but as a contraction. If, as sometimes happens, final o or e remain unchanged before initial short a, this is called the Pañkâla and Prâkâya padavṛtti (Sūtra 137). If, on the contrary, final o or e become one (ekibhavati) with the initial short a, this is called the Abhinihita sandhi (Sūtra 138). While the former, the hiatus of the Pañkâla and Eastern schools, is marked by the writers of several MSS. by the sign *, the Abhinihita sandhi, being a sandhi, is not marked by any sign a.

I, 3, 12. rāgati (Aufr. p. 2) instead of râgati (M. M. vol. i, p. 75) is wrong.

I, 7, 9. ya ékaḥ (Aufr. p. 5) should be yā ékaḥ (M. M. vol. i, p. 110), because the relative pronoun is never without an accent. The relative particle yathā may be without an accent, if it stands at the end of a pāda; and though there are exceptions to this rule, yet in VIII, 21, 5, where Professor Aufrecht gives yathā, the MSS. are unanimous in favour of yathā (M. M. vol. iv, p. 480). See Phiṣ-sūtra, ed. Kielhorn, p. 54.

I, 10, 11. ā tū (Aufr. p. 7) should be ā tū (M. M. vol. i, p. 139), because ā is never without the accent.

I, 10, 12. gūṣṭāḥ, which Professor Aufrecht specially mentions as having no final Visarga in the Pada, has the Visarga in all the MSS., (Aufr. p. 7, M. M. vol. i, p. 140.)

I, 11, 4. kávir (Aufr. p. 7) should be kavír (M. M. vol. i, p. 143).

I, 22, 8, read rádhāmsi.

I, 40, 1 and 6. There is no excuse for the accent either on tvēmahe or on vōkēma, while sākān in I, 51, 11, ought to have the accent on the first syllable.

I, 49, 3. Rosen was right in not eliding the a in divó ṛntebyaḥ. S 1, S 2, S 3 preserve the initial a, nor does the Pratisâkhya anywhere provide for its suppression.

I, 54, 8. kshatram (Aufr. p. 46) is a mere misprint for kshatrám.

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a As to the system or want of system, according to which the Abhinihita sandhi takes place in the Saṃhitā, see p. xlviii seq.
I, 55, 7. vandanāsrūd (Aufr. p. 47) instead of vandanāsrud (M. M. vol. i, p. 514) is wrong.


I, 61, 7, read vīshvuh; I, 64, 2, read sūkayuh; I, 64, 5, read dhūtayah.

I, 61, 16. Rosen had rightly printed hāriyoganā with a long ā both in the Sambhitā and Pada texts, and I ought not to have given the short ā instead. All the MSS., S 1, S 2, S 3, P 1, and P 2, give the long ā. Professor Aufrecht gives the short ā in the Pada, which is wrong.

I, 67, 2 (4). vidāntim (M. M. vol. i, p. 595) is perfectly right, as far as the authority of the MSS. and of Sāyana is concerned, and should not have been altered to vindāntim (Aufr. p. 57).

I, 72, 2, read vatsám; I, 72, 6, read pasūñ; I, 76, 3, read dhálkshy; I, 82, 1, read yadā.

I, 83, 3. Rosen was right in giving āsamyatāḥ. I gave āsamyatāḥ on the authority of P 1, but all the other MSS. have āt.

I, 84, 1. indra (Aufr. p. 68) cannot have the accent on the first syllable, because it does not stand at the beginning of a pāda (M. M. vol. i, p. 677). The same applies to índra, VI, 41, 4, (Aufr. p. 429) instead of indra (M. M. vol. iii, p. 734); to ágne, I, 140, 12, (Aufr. p. 130) instead of agne (M. M. vol. ii, p. 133). In III, 36, 3, on the contrary, indra, being at the head of a pāda, ought to have the accent on the first syllable, índra (M. M. vol. ii, p. 855), not indra (Aufr. p. 249). The same mistake occurs again, III, 36, 10 (Aufr. p. 250); IV, 32, 7, (Aufr. p. 305); IV, 32, 12, (Aufr. p. 305); VIII, 3, 12, (Aufr. vol. ii, p. 86). In V, 61, 1, naraḥ should have no accent; whereas in VII, 91, 3, it should have the accent on the first syllable. In VIII, 8, 19, vipanyu should have no accent, and Professor Aufrecht gives it correctly in the notes, where he has likewise very properly removed the Avagraha which I had inserted.

I, 88, 1, read yātā (M. M. vol. i, p. 708), not yātha (Aufr. p. 72).
I, 90, i, read *rigunītī*; I, 94, ii, read *yavasādo* (M. M. vol. i, p. 766), not *yavasādo* (Aufr. p. 80).

I, 118, 9. *abhībhūtim* (Aufr. p. 105) instead of *abhībhūtim* (M. M. vol. i, p. 957) cannot be right, considering that in all other passages *abhībhūti* has the accent on the second syllable. S i, S 2, S 3 have the accent on the i.


I, 145, 5. Professor Aufrecht (p. 134) gives *upāmasyām*, both in the *Samhitā* and Pada texts, as having the accent on the last syllable. I had placed the accent on the penultimate (Pada, *upa-māsyām*, vol. ii, p. 161,) and whatever may be the reading of other MSS., this is the only possible accentuation. S i, S 2, S 3 have the right accent.

I, 148, 4. *purañjī* (Aufr. p. 136) instead of *purañjī* (M. M. vol. ii, p. 170) does not rest, as far as I know, on the authority of any MSS. S i, S 2, S 3 have *purañjī*.


I, 161, 12. All the Pada MSS. read *pṛā ṛavat*, separating the two words and accentuating each. Though the accent is irregular, yet, considering the peculiar construction of the verse, in which *pṛā* and *ṝo* are used as adverbs rather than as prepositions, I should not venture with Professor Aufrecht (p. 144) to write *pṛā ṛavat*. The MSS. likewise have *ā ḍagāgaṇ, I, 161, 4; and pṛā ḍagāḥ, VIII, 48, 2, not *pṛā ḍagāḥ*, as Aufrecht gives in his second edition.


I, 164, 38. The first *kikyūḥ* ought to have the accent, and has it in all the MSS., (Aufr. p. 151, M. M. vol. ii, p. 278.)

I, 165, 5. A mere change of accent may seem a small
matter, yet it is frequently of the highest importance in the interpretation of the Veda. Thus in I, 165, 5, I had, in accordance with the MSS. S 1, S 2, S 3, printed étān (vol. ii, p. 293) with the accent on the first syllable. Professor Aufrecht alters this into étān (p. 153), which, no doubt, would be the right form, if it were intended for the accusative plural of the pronoun, but not if it is meant, as it is here, for the accusative plural of éta, the speckled deer of the Maruts.

I, 165, 15. yásishta (Ausr. p. 154) instead of yásishta (M. M. vol. ii, p. 298) is not supported by any MS.


I, 177, 1. yuktá, which I had adopted from MS. S 3 (prima manu), is not supported by other MSS., though P 2 reads yuttkā. Professor Aufrecht, who had retained yuktá in the text, has afterwards corrected it to yuktvā, and in this he was right. In I, 177, 2, gāhi for yáhi is wrong.

I, 188, 4. astrivān (Ausr. p. 171) instead of astrivān (M. M. vol. ii, p. 395) can only be a misprint.


III, 47, 1. Professor Aufrecht (p. 256) puts the nominative indro instead of the vocative indra, which I had given (vol. ii, p. 902). I doubt whether any MSS. support that change (S 1, S 2, S 3 have indra), but it is clear that Sāyana takes indra as a vocative, and likewise the Nirukta.

III, 50, 2. Professor Aufrecht (p. 258) gives asya, both in the Sanhítā and Pada, without the accent on the last syllable. But all the MSS. that I know (S 1, S 2, S 3, P 1,
P 2) give it with the accent on the last syllable (M. M. vol. ii, p. 912), and this no doubt is right. The same mistake occurs again in III, 51, 10, (Aufr. p. 259); IV, 5, 11, (Aufr. p. 281); IV, 36, 2, (Aufr. p. 309); V, 12, 3, (Aufr. p. 337); while in VIII, 103, 9, (Aufr. vol. ii, p. 195) the MSS. consistently give asya as unaccented, whereas Professor Aufrecht in this very passage, places the accent on the last syllable. On the same page (p. 259) amandan, in the Pada, is a misprint for ámandan.

III, 53, 18. asi (Aufr. p. 262) instead of ási (M. M. vol. ii, p. 934) is wrong, because hi requires that the accent should remain on ási. S 1, S 2, S 3, P 1, P 2 have ási.

IV, 4, 7. svá áyushe (Aufr. p. 279) instead of svá áyushi (M. M. vol. iii, p. 37) is not supported by any good MSS., nor required by the sense of the passage. S 1, S 2, S 3, P 1, P 2 have áyushi.

IV, 5, 7. árupitam, in the Pada, (Aufr. p. 280) instead of árupitam (M. M. vol. iii, p. 45) is right, as had been shown in the Prátiṣákhya, Sūtra 179, though by a misprint the long á of the Samhita had been put in the place of the short a of the Pada.


IV, 15, 2. yáti, with the accent on the first syllable, is supported by all MSS. against yáti (Aufr. p. 287). The same applies to yáti in IV, 29, 2, and to várante in IV, 31, 9.

IV, 18, 11. amī, without any accent (Aufr. p. 293), instead of amī (M. M. vol. iii, p. 105) is wrong, because amī is never unaccented.

IV, 21, 9. no, without an accent (Aufr. p. 296), instead of nó (M. M. vol. iii, p. 120) is wrong.

IV, 26, 3. átithigvam (Aufr. p. 300) instead of atithigvám (M. M. vol. iii, p. 140) and VI, 47, 22. átithigvasya (Aufr. p. 437) instead of atithigvásya (M. M. vol. iii, p. 776) are wrong, for atithigvá never occurs again except with the accent on the last syllable. The MSS. do not vary. Nor do they vary in the accentuation of kútsa: hence kútsám (Aufr. p. 300) should be kútsam (M. M. vol. iii p. 139).
IV, 36, 6. Professor Aufrecht (p. 309) has altered the accent of ávishuḥ into ávishúḥ, but the MSS. are unanimous in favour of ávishuḥ (M. M. vol. iii, p. 181).

Again in IV, 41, 9, the MSS. support the accentuation of ágman (M. M. vol. iii, p. 200), while Professor Aufrecht (p. 313) has altered it to agman.

IV, 42, 9. adāsāt, being preceded by hi, ought to have the accent; (Aufrecht, p. 314, has adāsāt without the accent.) For the same reason, V, 29, 3. ávindat (M. M. vol. iii, p. 342) ought not to have been altered to avindat (Aufr. p. 344).

IV, 50, 4. vyòman is a misprint for vyòman.

V, 15, 5. Professor Aufrecht (p. 338) writes dirghám instead of dógham (M. M. vol. iii, p. 314). This, no doubt, was done intentionally, and not by accident, as we see from the change of accent. But dógham, though it occurs but once, is supported in this place by all the best MSS., and has been accepted by Professor Roth in his Dictionary.

V, 34, 4. práyato (Aufr. p. 351) instead of práyatá (M. M. vol. iii, p. 371) is wrong.

V, 42, 9. visármânam (Aufr. p. 358) instead of visármánam (M. M. vol. iii, p. 402) is wrong.

V, 44, 4. parvané (Aufr. p. 360) instead of pravané (M. M. vol. iii, p. 415) is wrong.

V, 83, 4. vánti (Aufr. p. 389) instead of vánti (M. M. vol. iii, p. 554) is supported by no MSS.

V, 85, 6. ásiūkántik (Aufr. p. 391) instead of ásiūkántik (M. M. vol. iii, p. 560) is not supported either by MSS. or by grammar, as siūk belongs to the Tud-class. On the same grounds isháyantaḥ, VI, 16, 27 (M. M. vol. iii, p. 638), ought not to have been changed to isháyantaḥ (Aufr. p. 408), nor VI, 24, 7. avakarsáyanti (M. M. vol. iii, p. 687) into avakársayanti (Aufr. p. 418).

VI, 46, 10, read girvanas (M. M. vol. iii, p. 763) instead of girvanas (Aufr. p. 435).

VI, 60, 10. krinoti (Aufr. p. 450) instead of krinóti (M. M. vol. iii, p. 839) is wrong.

VII, 40, 4. aryamá ápakh (Aufr. vol. ii, p. 35), in the Pada, instead of aryamá ápakh (M. M. vol. iv, p. 81) is wrong.
VII, 51, 1. ādityānām (Aurfr. vol. ii, p. 40) instead of ādityānām (M. M. vol. iv, p. 103) is wrong.

VII, 64, 2. ilām (Aurfr. vol. ii, p. 50) instead of ilām (M. M. vol. iv, p. 146) is wrong. In the same verse gopāḥ in the Pada should be changed in my edition to gopā.

VII, 66, 5. yō (Aurfr. vol. ii, p. 51) instead of yē (M. M. vol. iv, p. 151) is indeed supported by S 3, but evidently untenable on account of atipāprati.

VII, 72, 3. In abudhran Professor Aufrecht has properly altered the wrong spelling abudhnan; and, as far as the authority of the best MSS. is concerned (S 1, S 2, S 3), he is also right in putting a final ā, although Professor Bollensen prefers the dental n; (Zeitschrift der D. M. G., vol. xxii, p. 599.) The fact is that Vedic MSS. use the Anusvāra dot for final nasals before all class-letters, and leave it to us to interpret that dot according to the letter which follows. Before I felt quite certain on this point, I have in several cases retained the dot, as given by the MSS., instead of changing it, as I ought to have done according to my system of writing Devanāgarī, into the corresponding nasal, provided it represents an original n. In I, 71, 1, S 2, S 3 have the dot in agushran, but S 1 has dental n. In IX, 87, 5, asrīgran has the dot; i.e. S 1 has the dot, and nkh, dental n joined to kh; S 2 has nkh without the dot before the n; S 3 has the dot, and then kh. In IV, 24, 6, the spelling of the Samhītā āvivenam tām would leave it doubtful whether we ought to read āvivenan tām or āvivenam tām; S 1 and S 3 read āvivenam tām, but S 2 has āvivenan tām; P 2 has āvī-venan tām, and P 1 had the same originally, though a later hand changed it to āvī-venam tām. In IV, 25, 3, on the contrary, S 1 and S 3 write āvivenam; S 2, āvīnam; P 1 and P 2, āvī-nanam. What is intended is clear enough, viz. āvī-venan in IV, 24, 6; āvī-venam in IV, 25, 3. [In the new edition āvī-venam has been left in both passages.]

VII, 73, 1. asvinā (Aurfr. vol. ii, p. 56) instead of asvinā (M. M. vol. iv, p. 176) is wrong. On the same page, dhīśhuye, VII, 72, 3, should have the accent on the first syllable.

VII, 77, 1. In this verse, which has been so often dis-
cussed (see Kuhn, Beiträge, vol. iii, p. 472; Böhtlingk and Roth, Dictionary, vol. ii, p. 968; Bollensen, Orient und Occident, vol. ii, p. 463), all the MSS. which I know, read karáyai, and not either karáthai nor garáyai.

VIII, 2, 29. kírítam (Aufr. vol. ii, p. 84) instead of káritam (M. M. vol. iv, p. 308) does not rest on the authority of any MSS., nor is it supported by Sāyana.

VIII, 9, 9. Professor Aufrecht has altered the very important form ākūkyuvimáhi (M. M. vol. iv, p. 389) to ākūkyavimáhi (vol. ii, p. 98). The question is whether this was done intentionally and on the authority of any MSS. My own MSS. support the form ākūkyuvimáhi, and I see that Professor Roth accepts this form.


VIII, 47, 15. dushvápnyam (Aufr. vol. ii, p. 151) is not so correct as duṣhshvápyam (M. M. vol. iv, p. 660), or, better, dushshvápyam (Prātisākhya, Sūtras 255 and 364), though it is perfectly true that the MSS. write dushvápnyam.

[I ought to state that all these errata have been corrected by Professor Aufrecht in his second edition.]

In the ninth and tenth Mandalas I have not to defend myself, and I need not therefore give a list of the passages where I think that Professor Aufrecht’s text is not supported by the best MSS. My own edition of these Mandalas will soon be published, and I need hardly say that where it differs from Professor Aufrecht’s text, I am prepared to show that I had the best authorities on my side.

Professor Aufrecht writes in the second edition of his Romanised text of the Rig-veda (p. iv) : ‘Um den Herren, My own mistakes. die diese Druckfehler in majorem gloriam suam mit so grosser Schonung hervorgehoben haben, einen Gegendienst zu erweisen, bemerke ich einige derselben.’ Dieser Gegendienst, so gut er gemeint war, ist leider nicht sehr bedeutend ausgefallen, auch nicht immer in majorem gloriam Catonis.

In I, 161, 2, Professor Aufrecht objects to katuras krínatana. I felt doubtful about it, and in the commentary I printed katurah krínatana. In IV, 33, 5, the reading
katus kara is sanctioned by the authority of the Prātisākhya, Sūtra 281, 4.

In I, 181, 5, Aufrecht prefers mathrā; Sāyana, Böhtlingk and Roth, and I prefer mathnā.

In II, 11, 10, he has discovered that gûrvit was meant for gûrvat. Whitney still quotes gûrvit.

In III, 9, 4, he has discovered that apsu should be âpsyu; but this had been already corrected.

In III, 25, 2, the final a of vaha ought to be long in the Samhītā.

In IV, 19, 4, instead of drilhāni read dvilhāni.
In VII, 33, 2, instead of avriniţā read âvriinitā.
In VII, 35, 13, the Visarga in devagopāḥ should be deleted.

In VII, 42, 2, the Anusvāra in yumkshvā should be deleted.

In VIII, 2, 30, the anudāttatara should be shifted from the ultimate to the penultimate, dadhiré, not dadhīre.

In VIII, 51, 3, avishyanta was meant for arishyantam.
In VIII, 55, 5, for na read ḍ. The MSS. vary in both cases.
In IX, 108, 7, in vanakraksha, the kra was printed as ri. Professor Aufrecht might have seen it correctly printed in the index. Sāyana read vanavrīksha.

In X, 28, 11, Professor Aufrecht thinks that the Pada should have godhāḥ instead of godhā. I think godhāḥ is right, in spite of Professor Aufrecht’s appeal to the silence of the Prātisākhya. The fact is that godhāḥ never occurs, while godhā occurs in the preceding verse, and again VIII, 69, 9.

After such a flourish of trumpets, we expected more from Professor Aufrecht; still we must learn to be grateful even for small mercies.

Having said so much in vindication of the text of the Rig-veda as published by me, and in defence of my principles of criticism which seem to me so self-evident as hardly to deserve the name of canones critici, I feel bound at the same time both to acknowledge some inaccuracies that have occurred in the index at the end of each volume, and to defend some entries in that index which have been challenged without sufficient cause.
It has been supposed that in the index at the end of my fourth volume, the seventeenth verse of the 34th hymn in the seventh Mandala has been wrongly assigned to Ahi Budhnya, and that one half only of that verse should have been reserved for that deity. I do not deny that we should be justified in deriving that sense from the words of the Anukramavika, but I cannot admit that my own interpretation is untenable. As Sayana does not speak authoritatively on the subject, I followed the authority of Shadgurusishya. This commentator of the Anukramavika says: atra ka abgâm ukthair ahim grivisha ity ardharko b ganâmno a devasya stutih; mà no hir budhnya ity ardharko hirbudhnyanâmno devasya b. Another commentator says: abgâm ukthair ardharko hih ; uttaro mà no hir ity ahir budhnya. From this we learn that both commentators looked upon the Dvipadas as ardharâs or half-verses, and ascribed the whole of verse 16 to Ahir abgâh, the whole of verse 17 to Ahir budhnya. It will be seen from an accurate examination of Sayana’s commentary on verse 17, that in the second interpretation of the second half of verse 17, he labours to show that in this portion, too, Ahir budhnya may be considered as the deity.

It is perfectly right to say that the words of the Anukramavika, abgâm aheh, signify that the verse beginning with abgâm, belongs to Ahi. But there was no misprint in my index. It will be seen that Shadgurusishya goes even beyond me, and calls that deity simply Abgâ, leaving out Ahi altogether, as understood. I was anxious to show the distinction between Abgâ Ahih and Ahir Budhnya, as the deities of the two successive verses, and I did not expect that any reader could possibly misinterpret my entry c.

With regard to hymns 91 and 92 of the seventh Mandala, it is true, that in the index I did not mention that certain verses in which two deities are mentioned (91, 2;

a I find that Mr. Macdonell in his edition of the Sarvanukramavî reads ardharâko hinâmno. If this is right, part of my argument would fall.

b MS. Wilson 379 has, ardharâko nâmamo daivatasya, and in the margin shi. Ahirbudhnya seems to have been taken as one word.

c The editor of the Bombay edition of the text of the Rig-veda assigns verse 16 to Ahi, verse 17 to Ahirbudhnya.
4-7; 92, 2), must be considered as addressed not to Vāyu alone, but to Vāyu and Indra. It will be seen from Sāyana's introduction to hymn 90, that he, too, wrongly limits the sentence of the Anukramanikā, aindyas ka yā dvivaduktāḥ, to the fifth and following verses of hymn 90, and that he never alludes to this proviso again in his introductory remarks to hymn 91 and 92, though, of course, he explains the verses, in which a dual occurs, as addressed to two deities, viz. Indra and Vāyu. The same omission, whether intentional or unintentional, occurs in Shad-gurusishya's commentary. The other commentary, however, assigns the verses of the three hymns rightly. The subject has evidently been one that excited attention in very early days, for in the Aitareya-brāhmaṇa, V, 20, we actually find that the word vām which occurs in hymn 90, 1, and which might be taken as a dual, though Sāyana explains it as a singular, is changed into te a.

In hymn VII, 104, rakshoḥauau might certainly be added as an epithet of Indrā-Somau, and Shad-gurusishya clearly takes it in that sense. The Anukramanikā says: āndrasomā pānkādhikainḍrāsomam rākshoghnam sāpābhisāpaprāyam.

In hymn VIII, 67, it has been supposed that the readings Samada and Sāmada instead of Sammada and Sāmmada were due to a misprint. This is not the case. That I was aware of the other spelling of this name, viz. Sammada and Sāmmada, I had shown in my History of Ancient Sanskrit Literature (2nd ed.), p. 39, where I had translated the passage of the Śāṅkhāyana-sūtras in which Matsya Sāmmada occurs, and had also called attention to the śā-valāyana-sūtras X, 7, and the Śatapatha-brāhmaṇa XIII, 3, 1, 1,

a The interpunction of Dr. Hang's edition (p. 128) should be after te. Shad-gurusishya says: ati eva brāhmaṇasūtrayoh praśinge vāyavyatvāya Pra vīrāyā svāyay dadrire b vām iti dvivādānasthāne te ity ekavākavanapāthah kritah, vām ity uktam ked andratvam ka syād iti. Possibly the same change should be made in śā-valāyana's śrauta Sūtras, VIII, 11, and it has been made by Rāma Nārāyana Vidyaratna. The remark of the commentator, however, dadrire ta iti prayogapāthah, looks as if vām might have been retained in the text. The MSS. I have collated are in favour of te.

b Mr. Macdonell (Sarvanukramasti, p. 133) inserts ta iti after dadrire.
where the same passage is found. I there spelt the name Sāmmada, because the majority of the MSS. were in favour of that spelling. In the edition of the Āśvalāyana-sūtras, which has since been published by Rāma Nārāyana Vidyārānya, the name is spelt Sāmada. My own opinion is that Sāmmada is the right spelling, but that does not prove that Sāyana thought so; and unless I deviated from the principles which I had adopted for a critical restoration of Sāyana’s text, I could not but write Sāmada in our passage. B. 1 and B. 4 omit sāmada, but both give samadākhyaśya; Ca. gives likewise samadākhyaśya, and A. semadākhyaśya. This, I believe, was meant by the writer for sammadākhyaśya, for in the passage from the Anukramani both A. and Ca. give sāmmado. I then consulted the commentary of Sād-guruśishya, and there again the same MS. gave twice sāmmada, once sāmada, which is explained by samadākhyaśmahāminarāgaputraḥ. A better MS. of Sād-guruśishya, MS. Wilson 379, gives the readings sāmmado, sāmmada, and sammadākhyaśya. The other commentary gives distinctly sāmmanda. [I have adopted sammada in the new edition.]

In IX, 68, Professor Aufrecht adopts what he considers the bold reading Vatsapriḥ; I prefer to be timid and allow Sāyana his own reading Vatsapriḥ; see Sarvānuṅkramani, ed. Macdonell, pp. 34, 146.

It will be seen from these remarks that many things have to be considered before one can form an independent judgment as to the exact view adopted by Sāyana in places where he differs from other authorities, or as to the exact words in which he clothed his meaning. Such cases occur again and again. Thus in IX, 86, I find that Professor Aufrecht ascribes the first ten verses to the Akrishtas, whereas Sāyana calls them Ākrishtas. It is perfectly true that the best MSS. of the Anukramanikā have Akrishta, it is equally true that the name of these Akrishtas is spelt with a short a in the Harivamśa, 11,533, but an editor of Sāyana’s work is not to alter the occasional mistakes of that learned commentator, and Sāyana certainly called these poets Ākrishtas.
Verses 21–30 of the same hymn are ascribed by Professor Aufrecht to the Prisniyah. Here, again, several MSS. support that reading; and in Shadguruwishya's commentary, the correction of prisniyah into prsnayah is made by a later hand. But Sāyana clearly took prsnayah for a nominative plural of prsni, and in this case he certainly was right. The Dictionary of Böhtlingk and Roth quotes the Mahābhārata, VII, 8728, in support of the peculiar reading of prsnayah, but the published text gives prsnayah. Professor Benfey, in his list of poets (Ind. Stud. vol. iii, p. 223), gives prisniyoga as one word, not prisniyogā, as stated in the Dictionary of Böhtlingk and Roth, but this is evidently meant for two words, viz. prsnayoṣ vak. However, whether prisniyah or prsnayah be the real name of these poets, an editor of Sāyana is bound to give that reading of the name which Sāyana believed to be the right one, i.e. prsnayah.

Again, in the same hymn, Professor Aufrecht ascribes verses 31–40 to the Atris. We should then have to read tṛitiye · trayaḥ. But Sāyana read tṛitiye trayaḥ, and ascribes verses 31–40 to the three companies together of the Rishis mentioned before. On this point the MSS. admit of no doubt, for we read: katurthasya ka dasarkasya ākrishtā māśā ityāḍidvīnāmānas trayo gaua drashārāḥ. I do not say that the other explanation is wrong; I only say that, whether right or wrong, Sāyana certainly read trayaḥ, not atrayaḥ; and an editor of Sāyana has no more right to correct the text, supported by the best MSS., in the first and second, than in the third of these passages, all taken from one and the same hymn.

But though I insist so strongly on a strict observance of the rules of diplomatic criticism with regard to the text Old mistakes in the text. of the Rig-veda, nay, even of Sāyana, I insist equally strongly on the right of independent criticism, which ought to begin where diplo-

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a Professor Aufrecht in his new edition of the text (1877) adopts the more timid reading prsnayah. See also Brīhat-Sawhitā, transl. by Kern, p. 2: Sikatāḥ prsnayo gargā vālakhilyā marīṣipāḥ bhrigavoṣagiras saiva sūkshmaṃ kāṇye mahāshayāḥ.
matic criticism ends. Considering the startling antiquity which we can claim for every letter and accent of our MSS., so far as they are authenticated by the Prātisākhya, to say nothing of the passages of many hymns which are quoted verbatim in the Brāhmaṇas, the Kalpa-sūtras, the Nirukta, the Brīhaddevatā, and the Anukramanis, I should deem it reckless to alter one single letter or one single accent in an edition of the hymns of the Rig-veda. As the text has been handed down to us, so it should remain; and whatever alterations and corrections we, the critical Mlekkhas of the nineteenth century, have to propose, should be kept distinct from that time-hallowed inheritance. Unlikely as it may sound, it is true nevertheless that we, the scholars of the nineteenth century, are able to point out mistakes in the text of the Rig-veda which escaped the attention of the most learned among the native scholars of the sixth century B.C. No doubt, these scholars, even if they had perceived such mistakes, would hardly have ventured to correct the text of their sacred writings. The authors of the Prātisākhya had before their eyes or ears a text ready made, of which they registered every peculiarity, nay, in which they would note and preserve every single irregularity, even though it stood alone amidst hundreds of analogous cases. With us the case is different. Where we see a rule observed in 99 cases, we feel strongly tempted and sometimes justified in altering the 100th case in accordance with what we consider to be a general rule. Yet even then I feel convinced we ought not to do more than place our conjectural readings below the textus receptus of the Veda,—a text so ancient and venerable that no scholar of any historical tact or critical taste would venture to foist into it a conjectural reading, however plausible, nay, however undeniable.

There can be no clearer case of corruption in the traditional text of the Rig-veda than, for instance, in I, 70, 4, where the Pada text reads:

vārdhān yām pūrvīḥ kṣapāh vī-rūpāḥ sthātūḥ ka rátham rītā-pravitam.

All scholars who have touched on this verse, Professors Benfey, Bollensen, Roth, and others, have pointed out that
instead of ka rátham, the original poet must have said karátham. The phrase sthátúh karátham, what stands and moves, occurs several times. It is evidently an ancient phrase, and hence we can account for the preservation in it of the old termination of the nom. sing. of neuters in ri, which here, as in the Greek μόρ-τυρ or μόρ-τες, masc., appears as ur or us, while in the ordinary Sanskrit we find ri only. This nom. sing. neut. in us, explains also the common genitives and ablatives, pituḥ, mātuḥ, &c., which stand for pitur-s, mātur-s. This phrase sthátúh karátham occurs:

I, 58, 5. sthátúh karátham bhayate patatrínah.
What stands and what moves is afraid of Agni.
I, 68, 1. sthátúh karátham aktūn vi úrnot.
He lighted up what stands and what moves during every night.
I, 72, 6. pasūn ka sthâtrīn karátham ka páhi.
Protect the cattle, and what stands and moves!
Here it has been proposed to read sthátúh instead of sthâtrīn, and I confess that this emendation is very plausible. One does not see how pasū, cattle, could be called immoblilia or fixtures, unless the poet wished to make a distinction between cattle that are kept fastened in stables, and cattle that are allowed to roam about freely in the homestead. This distinction is alluded to, for instance, in the Satapatha-brāhmaṇa, XI, 8, 3, 2. saurya evaisha pasuḥ syād iti, tasmād etasminn astamīne paśavo badhyante; badhnanty ekān yathāgoshthiḥ, eka upasamāyanti.
I, 70, 2. gārbhaḥ ka sthātām gārbhaḥ karāthām, (read sthātrām, and see Bollensen, Orient und Occident, vol. ii, p. 462.)
He who is within all that stands and all that moves.
The word karātha, if it occurs by itself, means flock, movable property:
III, 31, 15. āt āt sākhi-bhyāḥ karātham sām airat.
He brought together, for his friends, the flocks.
VIII, 33, 8. puru-trā karātham dadhe.
He bestowed flocks on many people.
X, 92, 13. prá naḥ pūshā karātham—avatu.
May Pūshan protect our flock!
Another idiomatie phrase in which sthâtûk occurs is sthâtûk gâgatah, and here sthâtûk is really a genitive:

IV, 53, 6. gâgatah sthâtûk ubhâyasya yâh vaśi.

He who is lord of both, of what is movable and what is immovable.

VI, 50, 7. visvasya sthâtûk gâgatah gânitrih.

They who created all that stands and moves.

VII, 50, 2. visvasya sthâtûk gâgatah ka gopâh.

The guardians of all that stands and moves. Cf. X, 63, 8.

I, 159, 3. sthâtûk ka satyâm gâgatah ka dhármani putrasya pâtha padám ádvayávinâh.

Truly while you uphold all that stands and moves, you protect the home of the guileless son. Cf. II, 31, 5.

But although I have no doubt that in I, 70, 4, the original poet said sthâtûk karâatham, I should be loath to suppress the evidence of the mistake and alter the Pada text from ka râtham to karâatham. The very mistake is instructive, as showing us the kind of misapprehension to which the collectors of the Vedic text were liable, and enabling us to judge how far the limits of conjectural criticism may safely be extended.

A still more extraordinary case of misunderstanding on the part of the original compilers of the Vedic texts, and likewise of the authors of the Prâtiśâkhya, the Niruktas, and other Vedic treatises, has been pointed out by Professor Kuhn. In an article of his, 'Zur ältesten Geschichte der Indogermanischen Völker' (Indische Studien, vol. i, p. 351), he made the following observation: 'The Lithuanian laukas, Lett. lauks, Pruss. laukas, all meaning field, agree exactly with the Sk. loka, world, Lat. locus, Low Germ. (in East-Frisia and Oldenburg) louch, lôch, village. All these words are to be traced back to the Sk. uru, Gr. eîpós, broad, wide. The initial u is lost, as in Goth. rûms, O. H. G. rûmi, rûmin (Low Germ. rûme, an open uncultivated field in a forest), and the r changed into l. In support of this derivation it should be observed that in the Veda loka is frequently preceded by the particle u, which probably was only separated from it by the Diaskeuastæ, and that the meaning is
that of open space.' Although this derivation has met with little favour, I confess that I look upon this remark, excepting only the Latin locus\textsuperscript{a}, i.e. stlocus, as one of the most ingenious of this eminent scholar. The fact is that this particle u before loka is one of the most puzzling occurrences in the Veda. Professor Bollensen says that loka never occurs without a preceding u in the first eight Mandalas, and this is perfectly true with the exception of one passage which he has overlooked, VIII, 100, 12, dyaúk dehí lokáam vágráya vi-skábhe, Dyu! give room for the lightning to step forth! Professor Bollensen (l. c. p. 603) reads vrztraya instead of va\textsuperscript{ras}raya, without authority. He objects to dyau// as a vocative, which should be dyaúk; but dyaúk may be dyók, a genitive belonging to vágráya, in which case we should translate, Make room for the lightning of Dyu to step forth!

But what is even more important is the fact that the occurrence of this unaccented u at the beginning of a páda is against the very rules, or, at least, runs counter to the very observations which the authors of the Prátiśākhya have made on the inadmissibility of an unaccented word in such a place, so that they had to insert a special provision, Práti. 978, exempting the unaccented u from this observation: anudáttam tu pádádau novargam vidyate padam, 'no unaccented word is found at the beginning of a páda except u!' Although I have frequently insisted on the fact that such statements of the Prátiśākhya are not to be considered as rules, but simply as more or less general statistical accumulations of facts actually occurring in the Veda, I have also pointed out that we are at liberty to found on these collected facts inductive observations which may assume the character of real rules. Thus, in our case, we can well understand why there should be none, or, at least, very few instances, where an unaccented word begins a páda. We should not begin a verse with an enclitic particle in any other language either; and as in Sanskrit a verb at the

\textsuperscript{a} On locus, see Corssen, Krit. Beitr. p. 463, and Aussprache, 2nd ed., p. 810. Corssen does not derive it from a root stâ or sthâ, but identifies it with Goth. strik-s, Engl. stroke, streck e.
beginning of a pāda receives ipso facto the accent, and as the same applies to vocatives, no chance is left for an unaccented word in that place, except it be a particle. But the one particle that offends against this general observation is u, and the very word before which this u causes this metrical offence, is loka. Can any argument be more tempting in favour of admitting an old form uloka instead of u loka? Lokáṃ is preceded by u in I, 93, 6; II, 30, 6; (asmín bhayá-sthe krīṇutam u lokám, make room for us, grant an escape to us, in this danger!) IV, 17, 17; VI, 23, 3; 7 (with urúm); 47, 8 (urúm naḥ lokám, or ulokám ?); 73, 2; VII, 20, 2; 33, 5 (with urúm); 60, 9 (with urúm); 84, 2 (with urúm); 99, 4 (with urúm); IX, 92, 5; X, 13, 2; 16, 4 (sukrātām u lokám); 30, 7; 104, 10; 180, 3 (with urúm). Loké is preceded by u in III, 29, 8; V, 1, 6; loka-krīt, IX, 86, 21; X, 133, 1. In all remaining passages u loká is found at the beginning of a pāda: lokāḥ, III, 37, 11; lokám, III, 2, 9 (u lokám u dvé (iti) úpa gāmím iyatuḥ); V, 4, 11; loka-krītum, VIII, 15, 4; IX, 2, 8. The only passages in which loka occurs without being preceded by u, are lokám, VI, 47, 8 (see above); VIII, 100, 12; X, 14, 9; 85, 20 (anrātasya); lokāḥ, IX, 113, 9; lokán, X, 90, 14; loké, IX, 113, 7²; X, 85, 24.

It should be remembered that in the Gāthās the u of words beginning with urvœuvre does not count metrically (Hübschmann, Ein Zoroastrisches Lied, p. 37), and that in Pāli also uru must be treated as monosyllabic, in such passages as Mahāv., p. 2, line 5. The same applies to passages in the Rig-veda, such as I, 138, 3; VII, 39, 3, where the metre requires uru to be treated as one syllable. In IX, 96, 15, the original reading may have been urur iva, instead of uru-iva.

Considering all this, I feel as convinced as it is possible to be in such matters, that in all the passages where u loká occurs and where it means space, carrière ouverte, freedom, we ought to read uloká; but in spite of this I could never bring myself to insert this word, of which neither the authors of the Brāhmaṇas nor the writers of the Prātisākhya or even later grammarians had any idea, into the text. On
the contrary, I should here, too, consider it most useful to leave the traditional reading, and to add the corrections in the margin, in order that, if these conjectural emendations are in time considered as beyond the reach of doubt, they may be used as evidence in support of conjectures which, without such evidence, might seem intolerable in the eyes of timid critics.

There remains one difficulty about this hypothetical word uloká, which it is but fair to mention. If it is derived from uru, or, as Professor Bollensen suggests, from urvak or urvak, the change of va into o would require further support. Neither maghon for maghavan, nor dura-va for dura-vana are strictly analogous cases, because in each we have an a preceding the va or u. Strictly speaking, uroka presupposes uravaka, as slóka presupposes sravaka, or óka, house, avaka (from av, not from u̯). It should also be mentioned that a compound such as RV. X, 128, 2, urulokam (scil. antáriksham) is strange, and shows how completely the origin of loka was forgotten at the time when the hymns of the tenth Mandala were composed. But all this does not persuade us to accept Ascoli's conjecture (Lezioni di Fonologia Comparata, p. 235), that as uloga (but not uloka) is a regular Tamil form of loka, uloka in the Veda might be due to a reaction of the aboriginal dialects on the Vedic Sanskrit. We want far more evidence before admitting such a reaction during the Vedic period.

The most powerful instrument that has hitherto been applied to the emendation of Vedic texts, is the metre. Metrical criticism.

Metre means measure, and uniform measure, and hence its importance for critical purposes, as second only to that of grammar. If our knowledge of the metrical system of the Vedic poets rests on a sound basis, any deviations from the general rule are rightly objected to; and if by a slight alteration they can be removed, and the metre be restored, we naturally feel inclined to adopt such emendations. Two safeguards, however, are needed in this kind of conjectural criticism. We ought to be quite certain that the anomaly is impossible, and we ought to be able to explain to a certain extent
how the deviation from the original correct text could have occurred. As this subject has of late years received considerable attention, and as emendations of the Vedic texts, supported by metrical arguments, have been carried on on a very large scale, it becomes absolutely necessary to re-examine the grounds on which these emendations are supposed to rest. There are, in fact, but few hymns in which some verses or some words have not been challenged for metrical reasons, and I feel bound, therefore, at the very beginning of my translation of the Rig-veda, to express my own opinion on this subject, and to give my reasons why in so many cases I allow metrical anomalies to remain which by some of the most learned and ingenious among Vedic scholars would be pronounced intolerable.

Even if the theory of the ancient metres had not been so carefully worked out by the authors of the Prâtisâkhyas and the Anukramanis, an independent study of the Veda would have enabled us to discover the general rules by which the Vedic poets were guided in the composition of their works. Nor would it have been difficult to show how constantly these general principles are violated by the introduction of phonetic changes which in the later Sanskrit are called the euphonic changes of Sandhi, and according to which final vowels must be joined with initial vowels, and final consonants adapted to initial consonants, until at last each sentence becomes a continuous chain of closely linked syllables.

It is far easier, as I remarked before, to discover the original and natural rhythm of the Vedic hymns by reading them in the Pada than in the Samhīta text, and after some practice our ear becomes sufficiently schooled to tell us at once how each line ought to be pronounced. We find, on the one hand, that the rules of Sandhi, instead of being generally binding, were treated by the Vedic poets as poetical licences only; and, on the other, that a greater freedom of pronunciation was allowed even in the body of words than would be tolerated in the later Sanskrit. If a syllable was wanted to complete the metre, a semivowel might be pronounced as a vowel, many a long vowel might
be protracted so as to count for two syllables, and short vowels might be inserted between certain consonants, of which no trace exists in the ordinary Sanskrit. If, on the contrary, there were too many syllables, then the rules of Sandhi were observed, or two short syllables contracted by rapid pronunciation into one; nay, in a few cases, a final m or s, it seems, was omitted. It would be a mistake to suppose that the authors of the Prātisākhya were not aware of this freedom allowed or required in the pronunciation of the Vedic hymns. Though they abstained from introducing into the text changes of pronunciation which even we ourselves would never tolerate, if inserted in the texts of Homer and Plautus, in the Pāli verses of Buddha, or even in modern English poetry, the authors of the Prātisākhya were clearly aware that in many places one syllable had to be pronounced as two, or two as one. They were clearly aware that certain vowels, generally considered as long, had to be pronounced as short, and that in order to satisfy the demands of the metre, certain changes of pronunciation were indispensable. They knew all this, but they did not change the text. And this shows that the text, as they describe it, enjoyed even in their time a high authority, that they did not make it, but that, such as it is, with all its incongruities, it had been made before their time. In many cases, no doubt, certain syllables in the hymns of the Veda had been actually lengthened or shortened in the Samhitā text in accordance with the metre in which they are composed. But this was done by the poets themselves, or, at all events, it was not done by the authors of the Prātisākhya. They simply register such changes, but they do not enjoin them, and in this we, too, should follow their example. It is, therefore, a point of some importance in the critical restoration and proper pronunciation of Vedic texts, that in the rules which we have to follow in order to satisfy the demands of the metre, we should carefully distinguish between what is sanctioned by ancient authority, and what is the result of our own observations. This I shall now proceed to do.

First, then, the authors of the Prātisākhya distinctly admit
that, in order to uphold the rules they have themselves laid down, certain syllables are to be pronounced as two syllables.

Vyāha. We read in Sūtra 527: 'In a deficient pāda the right number is to be provided for by protraction of semivowels (which were originally vowels), and of contracted vowels (which were originally two independent vowels).’ It is only by this process that the short syllable which has been lengthened in the Samhitā, viz. the sixth, or the eighth, or the tenth, can be shown to have occupied and to occupy that place where alone, according to a former rule, a short syllable is liable to be lengthened. Thus we read:

I, 161, 11. udvatsvasmā ākritūtānā trīnam.

This would seem to be a verse of eleven syllables, in which the ninth syllable na has been lengthened. This, however, is against the system of the Prātisākhya. But if we protract the semivowel v in udvatsv, and change it back into u, which it was originally, then we gain one syllable, the whole verse has twelve syllables, na occupies the tenth place, and it now belongs to that class of cases which is included in a former Sūtra, 523.

The same applies to X, 103, 13, where we read:

pretā gāyātā nārāh.

This is a verse of seven syllables, in which the fifth syllable is lengthened, without any authority. Let us protract pretā by bringing it back to its original component elements praitā, and we get a verse of eight syllables, the sixth syllable now falls under the general observation, and is lengthened in the Samhitā accordingly.

The same rules are repeated in a later portion of the Prātisākhya. Here rules had been given as to the number of syllables of which certain metres consist, and it is added (Sūtras 972, 973) that where that number is deficient, it should be completed by protracting contracted vowels, and by separating consonantal groups in which semivowels (originally vowels) occur, by means of their corresponding vowel.

The rules in both places are given in almost identically
the same words, and the only difference between the two passages is this, that, according to the former, semivowels are simply changed back into their vowels, while, according to the latter, the semivowel remains, but is separated from the preceding consonant by its corresponding vowel.

These rules therefore show clearly that the authors of the Prātisākhya, though they would have shrunk from altering one single letter of the authorised Sāṁhitā, recognised the fact that where two vowels had been contracted into one, they might yet be pronounced as two; and where a vowel before another vowel had been changed into a semivowel, it might either be pronounced as a vowel, or as a semivowel preceded by its corresponding vowel. More than these two modifications, however, the Prātisākhya does not allow, or, at least, does not distinctly sanction. The commentator indeed tries to show that by the wording of the Sūtras in both places, a third modification is sanctioned, viz. the vocalisation, in the body of a word, of semivowels which do not owe their origin to an original vowel. But in both places this interpretation is purely artificial. Some such rule ought to have been given, but it was not given by the authors of the Prātisākhya. It ought to have been given, for it is only by observing such a rule that in I, 61, 12, gor nā pārā vī ṛādā ṛārā, we get a verse of eleven syllables, and thus secure for ṛā in ṛādā the eighth place, where alone the short a could be lengthened. Yet we look in vain for a rule sanctioning the change of semivowels into vowels, except where the semivowels can rightly be called kshaipra-varṇa (Sūtra 974), i.e. semivowels that were originally vowels. The independent (svābhāvika) semivowels, as e.g. the v in parva, are not included; and to suppose that in Sūtra 527 these semivowels were indicated by varṇa is impossible, particularly if we compare the similar wording of Sūtra 974a.

a It will be seen from my edition of the Prātisākhya, particularly from the extracts from Uvaṭa, given after Sūtra 974, that the idea of making two syllables out of goḥ, never entered Uvaṭa’s mind. M. Regnier was right, Professor Kuhn (Beiträge, vol. iv, p. 187) was wrong. Uvaṭa, no doubt, wishes to show that original (svābhāvika) semivowels are liable to vyūḥa, or at least
We look in vain, too, in the Prātisākhya for another rule according to which long vowels, even if they do not owe their origin to the coalescence of two vowels, are liable to be protracted. However, this rule, too, though never distinctly sanctioned, is observed in the Prātisākhya, for unless its author observed it, he could not have obtained in the verses quoted by the Prātisākhya the number of syllables which he ascribes to them. According to Sūtra 937, the verse, RV. X, 134. 1, is a Mahāpaṅkti, and consists of six pādas, of eight syllables each. In order to obtain that number, we must read:

\[\text{saṁrāgām kārshānīnām}.\]

We may therefore say that, without allowing any actual change in the received text of the Samhitā, the Prātisākhya distinctly allows a lengthened pronunciation of certain syllables, which in the Pada text form two syllables; and we may add that, by implication, it allows the same even in cases where the Pada text also gives but one instead of two syllables. Having this authority in our favour, I do not think that we use too much liberty if we extend this modified pronunciation, recognised in so many cases by the ancient scholars of India themselves, to other cases where it seems to us required as well, in order to satisfy the metrical rules of the Veda.

Secondly, I believe it can be proved that, if not the authors of the Prātisākhya, those at least who constituted the Vedic text which was current in the ancient schools and which we now have before us, were fully aware that certain long vowels and diphthongs could be used as short. The authors of the Prātisākhya remark that certain changes which can take place before a short syllable only, take place likewise before the word no, although the vowel of this 'no' is by them supposed to be long. After having stated in Sūtra 523 that the eighth syllable of hendecasyllabics and dodeca-syllabics, if short, is lengthened, provided a short syllable to vyavāya; but though this is true in fact, Uvaṇa does not succeed in his attempt to prove that the rules of the Prātisākhya sanction it.
follows, they remark that for this purpose naḥ or no is treated as a short syllable:

X, 59, 4. dyū-bhūt hītāḥ gārīmā sū naḥ āstū, (Samh. sū no āstū.)

Again, in stating that the tenth syllable of hendecasyllabic and dodecasyllabic, if short, is lengthened, provided a short syllable follows, the same exception is understood to be made in favour of naḥ or no, as a short syllable:

VII, 48, 4. nū devāsāḥ vārīvāḥ kārtanā naḥ, (Samh. kartanā no, bhūta no, &c.)

With regard to e being shortened before a short a where, according to rule, we actually find that the Samhitā gives a instead of e in RV. VIII, 72, 5. vēti stōtave ambyām, Samh. vēti stōtava ambyām. (Prātis. 177, 5.)

I do not ascribe very much weight to the authority which we may derive from these observations with regard to our own treatment of the diphthongs e and o as either long or short in the Veda, yet in answer to those who are incredulous as to the fact that the vowels e and o could ever be short in Sanskrit, an appeal to the authority of those who constituted our text, and in constituting it clearly treated o as a short vowel, may not be without weight. We may also appeal to the fact that in Pāli and Prākrit every final o and e can be treated as either long or short. Starting from this we may certainly extend this observation, as it has been extended by Professor Kuhn, but we must not extend it too far. It is quite clear that in the same verse e and o can be used both as long and short. I give the Samhitā text:

I, 84, 17. ka ishate | tugyate kō bībhāyā
  ko maunṣate | santam indrāṁ kō āntī,
  kas tokāya | ka ibhāyotā rāye
  adhi bravat | tanve kō gānāyā.

But although there can be no doubt that e and o, when final, or at the end of the first member of a compound, may be treated in the Veda as anceps, there is no evidence, I believe, to show that the same licence applies to a medial or initial e or o. In IV, 45, 5, we must scan

\[ \text{usrāḥ garante prati vastōḥ āsvīnā}, \]

ending the verse with an epitritus tertius instead of the usual dijambus\(^a\).

Thirdly, the fact that the initial short a, if following upon a word ending in o or e, is frequently not to be elided, is clearly recognised by the authors of the Prātisākhya (see p. xlviii). Nay, that they wished it to be pronounced even in passages where, in accordance with the requirements of the Prātisākhya, it had to disappear in the Samhītā text, we may conclude from Śūtra 978. It is there stated that no pāda should ever begin with a word that has no accent. The exceptions to this rule are few, and they are discussed in Śūtras 978–987. But if the initial a were not pronounced in I, 1, 9, sāh naḥ pitā-iva sūnāve āgne su-upāyanāḥ bhava, the second pāda would begin with āgne, a word which, after the elision of the initial a, would be a word without an accent\(^b\).

Fourthly, the fact that other long vowels, besides e and o, may under certain circumstances be used as short in the Veda, is not merely a modern theory, but rests on no less an authority than Pāṇini himself.

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\(^a\) See Professor Weber's pertinent remarks in Kuhn's Beiträge, vol. iii, p. 394. I do not think that in the verses adduced by Professor Kuhn, in which final o is considered by him as an iambus or trochee, this scanning is inevitable. Thus we may scan the Samhītā text:

I, 88, 2. rukmo na śītraḥ svadhītīvān.
I, 141, 8. rātho na yātaḥ sikvabhīk kṛtvō.
I, 174, 3. sūnhō na dame pāṃsāī vastōḥ.
VI, 24, 3. āksho na kākryōḥ sūra bruḥān.
X, 3, 1. tāno rāgānn arāḥiḥ samūdhāo.

This leaves but one of Professor Kuhn's examples (Beiträge, vol. iv, p. 192) unexplained: I, 191, 1. kaṅkato na kaṅkato, where iva for na would remove the difficulty.

\(^b\) This subject, the shortness of e and o in the Veda, has been admirably treated by Mr. Maurice Bloomfield, 'Final as before Sonants,' Baltimore, 1882. Reprinted from the American Journal of Philology, vol. iii, No. 1.
Pāṇini says, VI, 1, 127, that i, u, ri (see RV. Bh. IV, 1, 12) at the end of a pada (but not in a compound) may remain unchanged, if a different vowel follows, and that, if long, they may be shortened. He ascribes this rule, or, more correctly, the first portion of it only, to Sākalya, Prāṭisākhya 155 seq. Thus kākri atra may become kākri atra or kākry atra. Madhū atra may become madhū atra or madhv atra. In VI, 1, 128, Pāṇini adds that a, i, u, ri may remain unchanged before ri, and, if long, may be shortened, and this again according to the teaching of Sākalya, i.e. Prāṭisākhya 136. Hence brahmā rishiḥ becomes brahmā rishiḥ or brahmarshiḥ; kumārī risyaḥ becomes kumārī risyaḥ or kumāry risyaḥ. This rule enables us to explain a number of passages in which the Samhitā text either changes the final long vowel into a semivowel, or leaves it unchanged, when the vowel is a pragrīhya vowel. To the first class belong such passages as I, 163, 12; IV, 38, 10, vāgī̄ravā, Samh. vāgyāravā; VI, 7, 3, vāgī̄rī agne, Samh. vāgyāgne; VI, 20, 13, paktī̄ arkaḷī̄, Samh. pakthyaarkaḷī̄; IV, 22, 4, sushmī a gōh, Samh. sushmyā gōh. In these passages i is the termination of a nom. masc. of a stem ending in i. Secondly, IV, 24, 8, pātnī ākkha, Samh. pātnyākkha; IV, 34, 1, devī āhnām, Samh. devyāhnām; V, 75, 4, vāukī ā-hītā, Samh. vāukyāhitā; VI, 61, 4, avitrī avatu, Samh. avitryāvatu. In these passages the i is the termination of feminines. In X, 15, 4, útī avāk, Samh. ұtyārvāk, the final i of the instrumental ľūti ought not to have been changed into a semivowel, for, though not followed by iti, it is to be treated as pragrīhya; (Prāṭis. 163, 5.) It is, however,

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a There are certain compounds in which, according to Professor Kuhn, two vowels have been contracted into one short vowel. This is certainly the opinion of Hindu grammarians, also of the compiler of the Pada text. But most of them would admit of another explanation. Thus dhānvāraṇaḥ, which is divided into dhānvā-arrasaḥ, may be dhānu-arraṇaḥ (RV. V, 45, 2). Dhānarkam, divided into dhāna-arikaṃ, may have been dhāna-ritaṃ (RV. X, 46, 5). Satārāṣasam (RV. VII, 100, 3) may be taken as satā-ritaṣasam instead of satā-arāṣasam.

b In the Prāṭisākhya the rule which allows vowel before vowel to remain unchanged, is restricted to special passages, and in some of them the two vowels are savarva; cf. Sūtra 163.

mentioned as an exception in Sūtra 174, 9. The same applies to II, 3, 4, vēdi īti asyām, Samh. vedyasyām. The pragṛhyā ē ought not to have been changed into a semivowel, but the fact that it had been changed irregularly, was again duly registered in Sūtra 174, 5. These two pragṛhyā ē therefore, which have really to be pronounced short, were irregularly changed in the Samhītā into the semivowel; and as this semivowel, like all semivowels, may take vyavaya, the same object was attained as if it had been written by a short vowel. With regard to pragṛhyā ū, no such indication is given by the Samhītā text; but in such passages as I, 46, 13, sambhū īti sam-bhū ā gatam, Samh. sambhū ā gatam; V, 43, 4, bāḥū īti ādrim, Samh. bāḥū ādrim, the pragṛhyā ē of the dual can be used as short, like the ē of madhū atra, given as an example by the commentators of Pāṇi.

To Professor Kuhn, I believe, belongs the merit of having extended this rule to final ā. That the ā of the dual may become short, was mentioned in the Prātiśākhya, Sūtra 309, though in none of the passages there mentioned is there any metrical necessity for this shortening (see p. lli). This being the case, it is impossible to deny that where this ā is followed by a vowel, and where Sandhi between the two vowels is impossible, the final ā may be treated as short. Whether it must be so treated, depends on the view which we take of the Vedic metres, and will have to be discussed hereafter. I agree with Professor Kuhn when he scans:

VI, 63, 1. kva tyā valgū pūr̥-hūtā ādyā, (Samh. puru-hūtādyā); and not kva tyā valgū pūr̥hūtādyā, although we might quote other verses as ending with an epitritus primus.

IV, 3, 13. mā veśasya pra-miṇātaḥ mā āpeḥ, (Samh. māpeḥ,) although the dispondeus is possible.

I, 77, 1. kathā dāsema āgnaye kā āsmai, (Samh. kāsmai.)

VI, 24, 5. ār̥yāḥ vāsasya pār̥i-ēta āstī.

Even in a compound like tvā-ūta, I should shorten the first vowel, e.g.

X, 148, 1. tmaṇā tanā sanūyāma tvā-ūtaḥ, although the passage is not mentioned by the Prātiśākhya
among those where a short final vowel in the eighth place is not lengthened when a short syllable follows\(^a\).

But when we come to the second páda of a Gâyatrí, and find there a long ᣞ, and that long ᣞ not followed by a vowel, I cannot agree with Professor Kuhn, that the long ᣞ, even under such circumstances, ought to be shortened. We may scan:

V, 5, 7. vātasyā pātmān ījitā dāivyā hotārā mānushāḥ.

The same choriambic ending occurs even in the last páda of a Gâyatrí, and is perfectly free from objection at the end of the other pádas.

So, again, we may admit the shortening of au to o in sáno avye and sáno avyaye, as quoted in the Prātisākhya, 174 and 177, but this would not justify the shortening of au to av in Anushūbha verses, such as

V, 86, 5. mārtāyā devāv ādabhā,

āmsā-ivā devāv ārvātē,

while, with regard to the Trishūbha and Gagati verses, our views on these metres must naturally depend on the difficulties we meet with in carrying them out systematically.

There is no reason for shortening ᣞ in

V, 5, 10. devānām guhyā nāmānī.

It is the second páda of a Gâyatrí here; and we shall see that, even in the third páda, four long syllables occur again and again.

For the same reason I cannot follow Dr. Kuhn in a number of other passages where, for the sake of the metre, he proposes to change a long ᣞ into a short one. Such passages are in the Pada text:

VI, 46, 11. didyavaḥ tigmā-mūrdhānāḥ, not mūrdhānāḥ.

I, 15, 6. ruṭunā yaṃguḥām āsāthē, not āsāthē.

V, 66, 2. śamyāk āśūrayām āsātē, not āsātē.

V, 67, 1. vārshishāḥām kshātrāṃ āsāthē, not āsāthē. See Beiträge, vol. iii, p. 122.

I, 46, 6. tām āsme ṛāsāthām īshām, not ṛāsāthām īshām.

\(^a\) I see that Professor Kuhn, vol. iv, p. 186, has anticipated this observation in eshrāu, to be read ā-īshḥāu.
IV, 32, 23. ṃabhṛu yāmeshū sobhete, not sobheṭe.

IV, 45, 3. uta priyām mādhūnē yuṅgāṭham rāthām, not yuṅgāṭhām rāthām.

V. 74, 3. kām ākhaṃ yuṅgāthe rāthām, not yuṅgāthe rāthām.

IV, 55, 1. dyāvābhūmi (iti) āḍite trāsīthām naḥ, not trāsīthām naḥ.

V, 41, 1. rītasyā vā sadaśī trāsīthām naḥ, not trāsīthām naḥ.

I must enter the same protest against shortening other long vowels in the following verses which Professor Kuhn proposes to make metrically correct by this remedy:

I, 42, 6. hīrānyāvāśīmat-tāma, not vāśimat-tāma.

Here the short syllable of ganasrī-bhīk in V, 60, 8, cannot be quoted as a precedent, for the i in ganasrī, walking in companies, was never long, and could therefore not be shortened. Still less can we quote nāri-bhyāk as an instance of a long i being shortened, for nāri-bhyāk is derived from nārīḥ, not from nāri, and occurs with a short i even when the metre requires a long syllable; I, 43, 6. nrī-bhyāk nārī-bhyāk gāve. The fact is, that in the Rigveda the forms nārishu and nāri-bhyāk never occur, but always nārishu, nāri-bhyāk; while from vāśi we never find any forms with short i, but always vāśishu, vāśi-bhīk.

Nor is there any justification for change in I, 25, 16. gāvāḥ nā gavyūṭih ānū, the second pada of a Gāyatri. Nor in V, 56, 3. rīkṣhaḥ nā vāḥ mārūtaḥ sīṁ-vān āmāḥ. In most of the passages mentioned by Professor Kuhn on p. 122, this peculiarity may be observed, that the eighth syllable is short, or, at all events, may be short, when the ninth is long:

VI, 44, 21. vrīshue te īnduk vrīṣhabhaḥ pīpāya.

I, 73, 1. syōna-sīḥ āṭīthīḥ nā āpīnānāḥ.

VII, 13, 1. bhāre hāvīḥ nā bārhiṣhi prīnānāḥ.

II, 28, 7. ēnāḥ kṛiṇvantam āṣūrā bhṛiṇānti.

Before, however, we can settle the question whether in
these and other places certain vowels should be pronounced as either long or short, we must settle the more general question, what authority we have for requiring a long or a short syllable in certain places of the Vedic metres.

If we declare ourselves free from all authority, either grammatical or metrical, we may either sacrifice all grammar to metre, or all metre to grammar. We may introduce the strictest rules of metre, determining the length or shortness of every syllable, and then ignore all rules of grammar and quantity, treat short syllables as long, or long ones as short, and thus secure the triumph of metre. Or, we may allow great latitude in Vedic metres, particularly in certain pādas, and thus retain all the rules of grammar which determine the quantity of syllables. It may be said even that the result would really be the same in either case, and that the policy of 'thorough' might perhaps prove most useful in the end. It may be so hereafter, but in the present state of Vedic scholarship it seems more expedient to be guided by native tradition, and to study the compromise which the ancient students of the Veda have tried to effect between grammar on one side and metre on the other.

Now it has generally been supposed that the Prātiśākhya teaches that there must be a long syllable in the eighth or tenth place of Traiśūbha and Gāgata, and in the sixth place of Ānushūbha pādas. This is not the case. The Prātiśākhya, no doubt, says, that a short final vowel, but not any short syllable, occupying the eighth or tenth place in a Traiśūbha and Gāgata pāda, or the sixth place in a Gāyatra pāda, is lengthened, but it never says that it must be lengthened; on the contrary, it gives a number of cases where it is not so lengthened. But, what is even more important, the Prātiśākhya distinctly adds a proviso which shows that the ancient critics of the Veda did not consider the trochee as the only possible foot for the sixth and seventh syllables of Gāyatra, or for the eighth and ninth, or tenth and eleventh syllables of Traiśūbha and Gāgata pādas. They distinctly admit that the seventh and the
ninth and the eleventh syllables in such pādas may be long, and that in that case the preceding short vowel is not lengthened. We thus get the iambus in the very place which is generally occupied by the trochee. According to the Prātisākhya, the general scheme for the Gāyatra would be, not only

\[ + + + | + - \circ + , \]

but also \[ + + + | + \circ - + ; \]

and for the Traiśubha and Gāgata, not only

\[ + + + | + + + - | \circ + + (+) , \]

but also \[ + + + | + + + \circ | - + + (+) . \]

And again, for the same pādas, not only

\[ + + + | + + + + | + - \circ (+) , \]

but also \[ + + + | + + + + | + \circ - (+) . \]

Before appealing, however, to the Prātisākhya for the establishment of such a rule as that the sixth syllable of Ānushūbha and the eighth or tenth syllable of Traiśubha and Gāgata pādas must be lengthened, provided a short syllable follows, it is indispensable that we should have a clear appreciation of the real character of the Prātisākhya. If we carefully follow the thread which runs through these books, we shall soon perceive that, even with the proviso that a short syllable follows, the Prātisākhya never teaches that certain final vowels must be lengthened. The object of the Prātisākhya, as I pointed out on a former occasion, is to register all the facts which possess a phonetic interest. In doing this, all kinds of plans are adopted in order to bring as large a number of cases as possible under general categories. These categories are purely technical and external, and they never assume, with the authors of the Prātisākhya, the character of general rules. Let us now, after these preliminary remarks, return to the Sūtras 523 to 535, which we discussed before. The Prātisākhya simply says that certain syllables which are short in the
Pada, if occupying a certain place in a verse, are lengthened in the Samhitá, provided a short syllable follows. This looks, no doubt, like a general rule which should be carried out under all circumstances. But this idea never entered the minds of the authors of the Prátiśákhya. They only give this rule as the most convenient way of registering the lengthening of certain syllables which have actually been lengthened in the text of the Samhitá, while they remain short in the Pada; and after having done this, they proceed to give a number of verses where the same rule might be supposed to apply, but where in the text of the Samhitá the short syllable has not been lengthened. After having given a long string of words which are short in the Pada and long in the Sawhita, and where no intelligible reason of their lengthening can be given, at least not by the authors of the Prátiśákhya, the Prátiśákhya adds in Sûtra 523, 'The final vowel of the eighth syllable is lengthened in pàdas of eleven and twelve syllables, provided a syllable follows which is short in the Samhitá.' As instances the commentator gives (Samhitá text):

I, 32, 4. tādītunā sātrum nā kīla vivitse.
I, 94, 1. āgne sākhye mā rīshāmā vāyām tāvā.

Then follows another rule (Sûtra 525) that 'The final vowel of the tenth syllable in pàdas of eleven and twelve syllables is lengthened, provided a syllable follows which is short in the Samhitá.' As instances the commentator gives:

III, 54, 22. āhā visvā sumānā didīhi nāh.
II, 34, 9. āva rudrā āsāso hantana vādhaḥ.

Lastly, a rule is given (Sûtra 526) that 'The final vowel of the sixth syllable is lengthened in a páda of eight syllables, provided a syllable follows which is short:

I, 5, 10. īśāno yāvāyā vadhām.
If the seventh syllable is long no change takes place:

IX, 67, 30. ā pāvāvā dévā soma.

While we ourselves should look upon these rules as
founded in the very nature of the metre, which, no doubt, to a certain extent they are, the authors of the Prātisākhyā use them simply as convenient nets for catching as many cases as possible of lengthened syllables actually occurring in the text of the Saṃhitā. For this purpose, and in order to avoid giving a number of special rules, they add in this place an observation, very important to us as throwing light on the real pronunciation of the Vedic hymns at the time when our Saṃhitā text was finally settled, but with them again a mere expedient for enlarging the preceding rules, and thus catching more cases of lengthening at one haul. They say in Sūtra 527, that in order to get the right number of syllables in such verses, we must pronounce sometimes one syllable as two. Thus only can the lengthened syllable be got into one of the places required by the preceding Sūtra, viz. the sixth, the eighth, or the tenth place, and thus only can a large number of lengthened syllables be comprehended under the same general rule of the Prātisākhyā. In all this we ourselves can easily recognise a principle which guided the compilers of the Saṃhitā text, or the very authors of the hymns, in lengthening syllables which in the Pada text are short, and which were liable to be lengthened because they occupied certain places on which the stress of the metre would naturally fall. We also see quite clearly that these compilers, or those whose pronunciation they tried to perpetuate, must have pronounced certain syllables as two syllables, and we naturally consider that we have a right to try the same expedient in other cases where to us, though not to them, the metre seems deficient, and where it could be rendered perfect by pronouncing one syllable as two. Such thoughts, however, never entered the minds of the authors of the Prātisākhyas, who are satisfied with explaining what is, according to the authority of the Saṃhitā, and who never attempt to say what ought to be, even against the authority of the Saṃhitā. While in some cases they have ears to hear and to appreciate the natural flow of the poetical language of the Rishis, they seem at other times as deaf as the adder to the voice of the charmer.
A general rule, therefore, in our sense of the word, that the eighth syllable in hendecasyllabics and dodecasyllabics, the tenth syllable in hendecasyllabics and dodecasyllabics, and the sixth syllable in octosyllabics should be lengthened, rests in no sense on the authority of ancient grammarians. Even as a mere observation, they restrict it by the condition that the next syllable must be short, in order to provoke the lengthening of the preceding syllable, thereby sanctioning, of course, many exceptions; and they then proceed to quote a number of cases where, in spite of all, the short syllable remains short. In some of these quotations they are no doubt wrong, but in most of them their statement cannot be disputed.

As to the eighth syllable being short in hendecasyllabics and dodecasyllabics, they quote such verses as,

VI, 66, 4. āntār (ītī) sāntāḥ āvādyānī puṇānāḥ.

Thus we see that in VI, 44, 9, vārshiyāḥ vāyaḥ krūṇuḥ śakībhīḥ, hi remains short; while in VI, 25, 3, gāhī vṛśhuyānī krūṇuḥī pārākāḥ, it is lengthened in the Sāvhitā, the only difference being that in the second passage the accent is on hi.

As to the tenth syllable being short in a dodecasyllabic, they quote

II, 27, 14. ādīte mitrā vārūna ūta mrīlā.

As to the tenth syllable being short in a hendecasyllabic, they quote

II, 20, 1. vāyam tē vāyaḥ īndrā viddhi sū nāḥ.

As to the sixth syllable being short in an octosyllabic, they quote

VIII, 23, 26. māhāḥ vīśvān ābhi sātāḥ.

A large number of similar exceptions are collected from

a "Wo die achtssilbigen Reihen mit herbeigezogen sind, ist es in der Regel bei solchen Liedern geschehen, die im Ganzen von der regelmässigen Form weniger abweichen, und für solche Fälle, wo auch das Prātiśākhya die Längung der sechsten Silbe in achtssilbigen Reihen vorschreibt, nämlich wo die siebente von Natur kurz ist. Die achtssilbigen Reihen bedürfen einer erneuten Durchforschung, da es mehrfach schwer fällt, den Sawhitätex in der Vorschrift der Prātiśākhya in Übereinstimmung zu bringen." Kuhn, Beiträge, vol. iii, p. 450; and still more strongly, p. 458.
528, 3 to 534, 94, and this does not include any cases where the ninth, the eleventh, or the seventh syllable is long, instead of being short, while it does include cases where the eighth syllable is long, though the ninth is not short, or, at least, is not short according to the views of the collectors of these passages. See Śūtra 522, 6.

Besides the cases mentioned by the Prātisākhya itself, where a short syllable, though occupying a place which would seem to require lengthening, remains short, there are many others which the Prātisākhya does not mention, because, from its point of view, there was no necessity for doing so. The Prātisākhya has been blamed for omitting such cases as I, 93, 6, urum yaṅnāya kākrathūr u lokam; or I, 96, 1, devā agnim dhārayan dāvinodām. But though occupying the eighth place, and though followed by a short syllable, these syllables could never fall under the general observation of the Prātisākhya, because that general observation refers to final vowels only, but not to short syllables in general. Similar cases are I, 107, 1; 122, 9; 130, 10; 152, 6; 154, 1; 158, 5; 163, 2; 167, 16; 171, 4; 173, 6; 179, 1; 182, 8; 186, 6, &c.

If, therefore, we say that, happen what may, these metrical rules must be observed, and the text of the Veda altered in order to satisfy the requirements of these rules, we ought to know at all events that we do this on our own responsibility, and that we cannot shield ourselves behind the authority of Saunaka or Kātyāyana. Now it is well known that Professor Kuhn has laid down the rule that the Trāshubha pādās must end in a bacchius or amphibrachys \(-\), and the Gāgata pādās in a dijambus or paeon secundus \(-\). With regard to Ānushubha pādās, he requires the dijambus or paeon secundus \(-\) at the end of a whole verse only, allowing greater freedom in the formation of the preceding pādās. In a later article,

\(^{a}\) Dazu kommt, dass der uns vorliegende Sanskrittext vielfältig gar nicht mit Saunakas allgemeiner Regel übereinstimmt, indem die Verlängerung kurzer Silben nicht unter den Bedingungen eingetreten ist, die er vorschreibt. Kuhn, Beiträge, vol. iii, p. 459.

\(^{b}\) Beiträge zur Vergleichenden Sprachforschung, vol. iii, p. 118.
however, the final pāda, too, in Ānushṭubha metre is allowed greater freedom, and the rule, as above given, is strictly maintained with regard to the Traishṭubha and Gāgata pādas only.

This subject is so important, and affects so large a number of passages in the Veda, that it requires the most careful examination. The Vedic metres, though at first sight very perplexing, are very simple, if reduced to their primary elements. The authors of the Prātiśākhya have elaborated a most complicated system. Counting the syllables in the most mechanical manner, they have assigned nearly a hundred names to every variety which they discovered in the hymns of the Rig-veda. But they also observed that the constituent elements of all these metres were really but four, (Sūtras 988, 989):  

1. The Gāyatra pāda, of eight syllables, ending in Ā-.  
2. The Vairāga pāda, of ten syllables, ending in --.  
3. The Traishṭubha pāda, of eleven syllables, ending in --.  
4. The Gāgata pāda, of twelve syllables, ending in Ā-.  

Then follows an important rule, Sūtra 990: 'The penultimate syllable,' he says, 'in a Gāyatra and Gāgata pāda is light (laghu), in a Vairāga and Traishṭubha pāda heavy (guru).' This is called their vṛṣṭta.

This word vṛṣṭta, which is generally translated by metre, had evidently originally a more special meaning. It meant the final rhythm, or if we take it literally, the turn of a line, for it is derived from vṛṣt, to turn. Hence vṛṣṭta is the same word as the Latin versus, verse; but I do not wish to decide whether the connection between the two words is historical or simply etymological. In Latin, versus is always supposed to have meant originally a furrow, then a line, then a verse. In Sanskrit the metaphor that led to the formation of vṛṣṭta, in the sense of final rhythm, has nothing to do with ploughing. If, as I have tried to prove (Chips from a German Workshop,

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*a* See Appendix to my edition of the Prātiśākhya, p. ccclv.
the names assigned to metres and metrical language were derived from words originally referring to choreic movements, \( vrītta \) must have meant the turn, i.e. the last step of any given movement; and this turn, as determining the general character of the whole movement, would naturally be regulated by more severe rules, while greater freedom would be allowed for the rest.

Having touched on this subject, I may add another fact in support of my view. The words Trish\( ū\)b\( ū\) and Anush\( ū\)b\( ū\), names for the most common metres, are generally derived from a root stubh, to praise. I believe they should be derived from a root stubh, which is preserved in Greek, not only in \( στυφελός \), hard, \( στυφελίγω \), to strike hard, but in the root \( στεμφ \), from which \( στεμφυλο\( ν\) \), stamped or pressed olives or grapes, and \( ωστεμφή\( ί\) \( σ\) \), untrodden (grapes), then unshaken; and in \( στεμβω \), to shake, to ram, \( στόβέω \), to scold, &c. In Sanskrit this root is mentioned in the Dhātupā\( ḍ\)ha X, 34, sh\( t\)ubh stambh, and it exists in a parallel form as stambh, lit. to stamp down, then to fix, to make firm, with which Bopp has compared the German stamp\( f\)en, to stamp; (Glossarium, s. v. stambh.) I therefore look upon Trish\( ū\)b\( ū\) as meaning originally tri\( p\)udium, (supposing this word to be derived from tri and pes, according to the expression in Horace, pepulisse ter pede terram, Hor. Od. iii. 18,) and I explain its name ‘Three-step,’ by the fact that the three last syllables \( νον \), which form the characteristic feature of that metre, and may be called its real vrītta or turn, were audibly stamped at the end of each turn or strophe. I explain Anush\( ū\)b\( ū\), which consists of four equal p\( ā\)das, each of eight syllables, as the ‘After-step,’ because each line was stamped regularly after the other, possibly by two choruses, each side taking its turn. There is one passage in the Veda where Anush\( ū\)b\( ū\) seems to have preserved this meaning:

\[ X, 124, 9, \text{anu-stūbham ānu karkūryāmānам} \text{indram ni} \text{kikyuh kavāyak manishā.} \]

Poets by their wisdom discovered Indra dancing to an Anush\( ū\)b\( ū\).

In V, 52, 12, \( khandah-stūbhah \) kubhanyāvah ūt\( s\)am ā
kirívak uríkah, in measured steps (i.e. stepping the metre) and wildly shouting the gleemen have danced toward the spring.

Other names of metres which point to a similar origin, i.e. to their original connection with dances, are Pada-paṅkti, 'Step-row;' Nyaṅku-sārini, 'Roe-step;' Abhisārini, 'Contre-danse,' &c.

If now we return to the statement of the Prátiśākhya in reference to the vríttas, we should observe how careful its author is in his language. He does not say that the penultimate is long or short, but he simply states, that, from a metrical point of view, it must be considered as light or heavy, which need not mean more than that it must be pronounced with or without stress. The fact that the author of the Prátiśākhya uses these terms, laghu and guru, instead of hrasva, short, and dirgha, long, shows in fact that he was aware that the penultimate in these pādas is not invariably long or short, though, from a metrical point of view, it is always heavy or light.

It is perfectly true that if we keep to these four pādas, (to which one more pāda, viz. the half Vairāga, consisting of five syllables, might be added,) we can reduce nearly all the hymns of the Rig-veda to their simple elements which the ancient poets combined together, in general in a very simple way, but occasionally with greater freedom. The most important strophes, formed out of these pādas, are,

1. Three Gāyatra pādas=the Gāyatri, (24 syllables.)
2. Four Gāyatra pādas=the Anushūbh, (32 syllables.)
3. Four Vairāga pādas=the Virāg, (40 syllables.)
4. Four Traishūbha pādas=the Trishūbh,(44 syllables.)
5. Four Gāgata pādas=the Gagati, (48 syllables.)

Between the Gāyatri and Anushūbh strophes, another strophe may be formed, by mixture of Gāyatra and Gāgata pādas, consisting of 28 syllables, and commonly called Ushūzh; likewise between the Anushūbh and the Virāg, a strophe may be formed, consisting of 36 syllables, and commonly called Brīhatī.

In a collection of hymns, however, like that of the Rigveda, where poems of different ages, different places, and
different families have been put together, we must be prepared for exceptions to many rules. Thus, although the final turn of the hendecasyllabic Traiṣṭubha is, as a rule, the bacchius, \( - \), yet if we take, for instance, the 77th hymn of the tenth Māndala, we clearly perceive another hendecasyllabic pāda of a totally different structure, and worked up into one of the most beautiful strophes by an ancient poet. Each line is divided into two halves, the first consisting of seven syllables, being an exact counterpart of the first member of a Saturnian verse (fato Romae Metelli); the second a dijambus, answering boldly to the broken rhythm of the first member\(^a\). We have, in fact, a Traiṣṭubh where the turn or the three-step, \( - \), instead of being at the end, stands in the middle of the line.

X, 77, 1–5, in the Pada text:

1. abhra-pruśāh na vārā' pruśā vāsā,  
    havishmántaḥ na yagūḥa vi-gānuṣhāk 1 &c.

Another strophe, the nature of which has been totally misapprehended by native metrionics, occurs in IV, 10. It is there called Padapāṅkti and Mahāpadapāṅkti; nay, attempts have been made to treat it even as an Ushāih, or as a kind of Gāyatri. The real character of that strophe is so palpable that it is difficult to understand how it could have been mistaken. It consists of two lines, the first embracing three or four feet of five syllables each, having the ictus on the first and the fourth syllables, and resembling the last line of a Sapphic verse. The second line is simply

\(^a\) Professor Kuhn (vol. iii, p. 450) is inclined to admit the same metre as varying in certain hymns with ordinary Traiṣṭubha pādas, but the evidence he brings forward is hardly sufficient. Even if we object to the endings \( - - - \) and \( - - - - \), V, 33, 4, may be a Gāgata, with vyūha of dāsa, the remark quoted from the Prātisākhya being of no consequence on such points; and the same remedy would apply to V, 41, 5, with vyūha of eshe. In VI, 47, 31, vyūha of avaparzaiḥ: in I, 33, 9, vyūha of indra and rodasi; in II, 24, 5, vyūha of mādbhāih would produce the same effect; while in I, 121, 8, we must either admit the Traiṣṭubha vrītta – \( - \) – or scan dhuksān. In III, 58, 6, I should admit vyūha for nārā; in IV, 26, 6, for māndrām; in I, 100, 8, for gṝtīḥ, always supposing that we consider the ending \( - - - \) – incompatible with a Traiṣṭubh verse.
a Trish̄ubh. It is what we should call an asynartete strophe, and the contrast of the rhythm in the first and second lines is very effective. I am not certain whether Professor Bollensen, who has touched on this metre in an article just published (Zeitschrift der D. M. G., vol. xxii, p. 572), shares this opinion. He has clearly seen that the division of the lines, as given in the MSS. of the Samhitā text, is wrong; but he seems inclined to admit the same rhythm throughout, and to treat the strophe as consisting of four lines of five syllables each, and one of six syllables, which last line is to submit to the prevailing rhythm of the preceding lines. If we differ, however, as to the internal architecture of this strophe, we agree in condemning the interpretation proposed by the Prātisākhya; and I should, in connection with this, like to call attention to two important facts: first, that the Samhitā text, in not changing, for instance, the final t of martât, betrays itself as clearly later than the elaboration of the ancient theory of metres, later than the invention of such a metre as the Padapaṅkti; and secondly, that the accentuation, too, of the Samhitā is thus proved to be posterior to the establishment of these fanciful metrical divisions, and hence cannot throughout claim so irreproachable an authority as certainly belongs to it in many cases. I give the Samhitā text:

1. Āgne śām adyaśāsvam na stomaḥ/krātum na bhādram, hrīḍīśprīśam rīdhīyāmā ṛā ṻāiḥk.
2. Ādhā hū ṣe śµ u dikṣār bhāḍrasyā/dakṣāṣyā sādhōḥ, ṛāthīr rītasya brīḥata bābhūtha, &c.

Now it is perfectly true that, as a general rule, the syllables composing the vrītta or turn of the different metres, and described by the Prātisākhya as heavy or light, are in reality long or short. The question, however, is this, have we a right, or are we obliged, in cases where that syllable is not either long or short, as it ought to be, so to alter the text, or so to change the rules of pronunciation, that the penultimate may again be what we wish it to be?

If we begin with the Gāyatra pāda, we have not to read
long before we find that it would be hopeless to try to crush the Gāyatri verses of the Vedic Rishis on this Pro-
crustean bed. Even Professor Kuhn very soon perceived that this was impossible. He had to admit that in the Gāyatri the two first pādas, at all events, were free from this rule, and though he tried to retain it for the third or final pāda, he was obliged after a time to give it up even there. Again, it is perfectly true, that in the third pāda of the Gāyatri, and in the second and fourth pādas of the Anushtubh strophe, greater care is taken by the poets to secure a short syllable for the penult-
imate, but here, too, exceptions cannot be entirely removed. We have only to take such a single hymn as I, 27, and we shall see that it would be impossible to reduce it to the uniform standard of Gāyatri pādas, all ending in a dijambus.

But what confirms me even more in my view that such strict uniformity must not be looked for in the ancient hymns of the Rishis, is the fact that in many cases it would be so very easy to replace the irregular by a regular dipodia. Supposing that the original poets had restricted themselves to the dijambus, who could have put in the place of that regular dijambus an irregular dipodia? Certainly not the authors of the Prātisākhya, for their ears had clearly discovered the general rhythm of the ancient metres; nor their pre-
decessors, for they had in many instances preserved the tradition of syllables lengthened in accordance with the requirements of the metre. I do not mean to insist too strongly on this argument, or to represent those who handed down the tradition of the Veda as endowed with anything like apaurusheya. Strange accidents have happened in the text of the Veda, but they have generally happened when the sense of the hymns had ceased to be understood; and if anything helped to preserve the Veda from greater accidents, it was due, I believe, to the very fact that the metre continued to be understood, and that oral tradition, however much it might fail in other respects, had at all events to satisfy the ears of the hearers. I should
have been much less surprised if all irregularities in the metre had been smoothed down by the flux and reflux of oral tradition, a fact which is so apparent in the text of Homer, where the gaps occasioned by the loss of the digamma, were made good by the insertion of unmeaning particles; but I find it difficult to imagine by what class of men, who must have lived between the original poets and the age of the Prātisākhyas, the simple rhythm of the Vedic metres should have been disregarded, and the sense of rhythm, which ancient people possess in a far higher degree than we ourselves, been violated through crude and purposeless alterations. I shall give a few specimens only. What but a regard for real antiquity could have induced people in VIII, 2, 8, to preserve the defective foot of a Gāyatri verse, sāmānē āḍhī bhārmān? Any one acquainted with Sanskrit would naturally read sāmānē āḍhī bhārmān. But who would have changed bhārmān, if that had been there originally, to bhārman? I believe we must scan sāmānē āḍhī bhārman, or sāmānē āḍhī bhārman, the pæon tertius being a perfectly legitimate foot at the end of a Gāyatri verse. In X, 158, 1, we can understand how an accident happened. The original poet may have said: Śūryō nō ḍvās pātū pātū vātō āntārikṣāṭt, āgnīr nāḥ pārthīvēbhyaḥ. Here one of the two pātū was lost. But if in the same hymn we find in the second verse two feet of nine instead of eight syllables each, I should not venture to alter this except in pronunciation, because no reason can be imagined why any one should have put these irregular lines in the place of regular ones.

In V, 41, 10, grīṅite āgnīr ētārī na sūshaḥ, sōkīshkeso nī rūnāṭī vānā, every modern Pandit would naturally read vanāṇī instead of vanā, in order to get the regular Trishuubh metre. But this being the case, how can we imagine that even the most ignorant member of an ancient Parishad should wilfully have altered vanāṇī into vanā? What surprises one is, that vanā should have been spared, in spite of every temptation to change it into vanāṇā: for I cannot doubt for one moment that vanā is the right reading, only
that the ancient poets pronounced it vanā. Wherever we alter the text of the Rig-veda by conjecture, we ought to be able, if possible, to give some explanation how the mistake which we wish to remove came to be committed. If a passage is obscure, difficult to construe, if it contains words which occur in no other place, then we can understand how, during a long process of oral tradition, accidents may have happened. But when everything is smooth and easy, when the intention of the poet is not to be mistaken, when the same phrase has occurred many times before, then to suppose that a simple and perspicuous sentence was changed into a complicated and obscure string of words, is more difficult to understand. I know there are passages where we cannot as yet account for the manner in which an evidently faulty reading found its way into both the Pada and Samhitā texts, but in those very passages we cannot be too circumspect. If we read VIII, 40, 9, pūrvish ā įndrō- pāmātāyāḥ pūrvir ūta praśastāyāḥ, nothing seems more tempting than to omit indra, and to read pūrvish ā īṇamātāyāḥ. Nor would it be difficult to account for the insertion of indra; for though one would hardly venture to call it a marginal gloss that crept into the text—a case which, as far as I can see, has never happened in the hymns of the Rig-veda—it might be taken for an explanation given by an Ākārya to his pupils, in order to inform them that the ninth verse, different from the eighth, was addressed to Indra. But however plausible this may sound, the question remains whether the traditional reading could not be maintained, by admitting synizesis of opa, and reading pūrvish ā įndropāmātāyāḥ. For a similar synizesis of —o, see III, 6, 10. prāhī ādhvarevā āsthatūḥ, unless we read prāky ādhvarevā.

Another and more difficult case of synizesis occurs in VII, 86, 4. āvā tvānēnā nāmāsā tūra(h) īyām.

It would be easy to conjecture tvareyām instead of tura īyām, but tvareyām, in the sense of ‘let me hasten,’ is not Vedic. The choriambic ending, however, of a Trishūbh
can be proved to be legitimate, and if that is the case, then even the synizesis of tura, though hard, ought not to be regarded as impossible.

In II, 18, 5, ā vīṃsātyā trīṃsātā yāḥyā arvān,

ā kātvārīṃsātā haribhīr yūgānāh,

ā pāṭākāsātā sūrāthābhir īndra,

ā shashtyā saptātyā sōmāpeyam,

Professor Kuhn proposes to omit the ā at the beginning of the second line, in order to have eleven instead of twelve syllables. By doing so he loses the uniformity of the four pādas, which all begin with ā, while by admitting synizesis of haribhīk all necessity for conjectural emendation disappears.

If the poets of the Veda had objected to a pæon quartus (० ० ० ०) at the end of a Gāyatri, what could have been easier than to change IV, 52, 1, divo adarsi duḥḥī, into adarsi duḥḥī divāḥ? or X, 118, 6, ādābhyām grīhāpatīm, into grīhāpatīm ādābhīyām?

If an epitritus secundus (० ० ० ०) had been objectionable in the same place, why not say VI, 61, 10, stōmyā bhūt sārasvātī, instead of sārasvāti stōmyā bhūt? Why not VIII, 2, 11, revāntām hi sṛṅomī tvā, instead of revāntām hi tvā sṛṅomī?

If an ionicus a minore (० ० ० ०) had been excluded from that place, why not say I, 30, 10, grāitrībhīyāḥ sākhe vaso, instead of sākhe vaso grāitrībhīyāḥ? or I, 41, 7, varūvāsya mahī psarāḥ, instead of mahī psarāḥ varūvāsya?

If a dispondeus (० ० ० ०) was to be avoided, then V, 68, 3, māhī vām kṣātram dēvēshū, might easily have been replaced by deveshu vām kṣātram māhī, and VIII, 2, 10, sukra āśirām yākante, by sukra yākantā āśirām.

If no epitritus primus (० ० ० ०) was allowed, why not say VI, 61, 11, nīdās pātu sārasvatī, instead of sārasvatī nīdās pātu, or VIII, 79, 4, dveshō yāvīr āghasya kīt, instead of yāvīr āghasya kīd dveshāḥ?
Even the epitritus tertius (---) might easily have been avoided by dropping the augment of apâm in X, 119, 1-13, kuvit somasyapâm Í. It is, in fact, a variety of less frequent occurrence than the rest, and might possibly be eliminated with some chance of success.

Lastly, the choriambus (---) could have been removed in III, 24, 5, śiśiḥ naḥ sūnūmatâḥ, by reading sūnūmatâḥ śiśiḥ naḥ, and in VIII, 2, 31, sānād āmrīkto dayāte, by reading āmrīkto dayāte sānāt.

But I am afraid the idea that regularity is better than irregularity, and that in the Veda, where there is a possibility, the regular metre is to be restored by means of conjectural emendations, has been so ably advocated by some of the most eminent scholars, that a merely general argument would now be of no avail. I must therefore give as much evidence as I can bring together in support of the contrary opinion; and though the process is a tedious one, the importance of the consequences with regard to Vedic criticism leaves me no alternative. With regard, then, to the final dipodia of Gâyatri verses, I still hold and maintain, that, although the dijambus is by far the most general metre, the following seven varieties have to be recognised in the poetry of the Veda:


I do not pretend to give every passage in which these varieties occur, but I hope I shall give a sufficient number in support of every one of them. I have confined myself almost entirely to the final dipodia of Gâyatri verses, as the Ânushâubha verses would have swelled the lists too much.

§ 2. ⚫⚫⚫⚫-

I, 12, 9. tasmai pâvakā mṛīlayā. (Instead of mṛīlaya, it has been proposed to read mardayā.)
I, 18, 9. divo na sadmāmākhaśām.
I, 42, 4; 46, 2; 97, 1-8; III, 11, 3; 27, 10; IV, 15, 7;

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a See some important remarks on these varieties in Mr. J. Boxwell's article 'On the Trishâubha Metre,' Journal Asiat. Soc. Beng., 1885, p. 79.
§ 3. — o — .

I, 22, 11. akṣhinnapatrah sākāntām.
I, 30, 13. kshumanto yābhūr mādēmā.
I, 41, 8; 90, 1; 90, 4; 120, 1; V, 19, 1; 70, 3; VI, 61, 10; VIII, 2, 2; 2, 4; 2, 5; 2, 11; 2, 12; 2, 13; 2, 14; 2, 15; 2, 16; 2, 17; 2, 29; 2, 30; 2, 32; 2, 33; 2, 36; 2, 37; 7, 30; 7, 33; 11, 2; 11, 3; 11, 4; 16, 3; 16, 4; 16, 5; 16, 7; 46, 2; 71, 2; 81, 1; 81, 3; 81, 4; 81, 7; 81, 9; 94, 2; IX, 62, 5; X, 20, 4; 20, 7.

§ 4. — o — .

I, 3, 8. usrá iva svā sarāvī.
I, 27, 4. agne deveshū pra vōkāh.
I, 30, 10; 30, 15; 38, 7; 38, 8; 41, 7; 43, 7; II, 6, 2; III, 27, 3; V, 82, 7; VI, 16, 25; 16, 26; 61, 12; VIII, 2, 1; 2, 3; 2, 8; 2, 18; 2, 19; 2, 21; 2, 22; 2, 23; 2, 26; 2, 35; 16, 2; 16, 6; 16, 8; 71, 9; 79, 3; IX, 21, 5; 62, 6; 66, 21; X, 20, 5; 185, 1; 185, 2; 185, 3.

§ 5. — — — .

I, 2, 7. dhiyam ghrātālīnī sādhāntā.
I, 3, 4. anvibhis tanā pūtālasāh.
I, 27, 3; 90, 2; II, 6, 4; III, 41, 8; V, 68, 3; 68, 4; VIII, 2, 10; 2, 24; 16, 1; 16, 12; 79, 2; IX, 66, 17; X, 20, 6; 20, 8.

§ 6. — — — .

I, 15, 6. rītunā yagūm āsāthe.
I, 38, 2. kva vo gāvo nā rāuyānti (see note to I, 38, 2).
I, 38, 9; 86, 9; III, 27, 2; 41, 3; IV, 32, 23; V, 68, 5; 70, 2; VI, 61, 11; VIII, 2, 20; 2, 25; 7, 32; 26, 19; 79, 4; 79, 5; 81, 6; X, 158, 4.
§ 7. — — o —.

I, 10, 8. sām gā āsmāḥhyām dhūnūḥī.
I, 12, 5. āgnē tvām rakshasvināḥ.
I, 37, 15; 43, 8; 46, 6; III, 62, 7; IV, 30, 21; V, 86, 5; VIII, 5, 32; 5, 35; X, 119, 1-13; 144, 4.

§ 8. — o —.

I, 2, 9. dakṣāṁ dadhāte āpāsam (or § 2).
I, 6, 10. indraṁ maho vā ṛgāsaḥ.
I, 27, 6; 30, 21; 41, 9; 90, 5; III, 24, 5; V, 19, 2; 70, 1; 70, 4; 82, 8; VIII, 2, 27; 2, 31; 16, 9; 55, 4; 67, 19; 81, 5; 81, 8; IX, 47, 2.

But although with regard to the Gāyatra, and I may add, the Āṇushṭubha pādas, the evidence as to the variety of their vṛttas is such that it can hardly be resisted, a much more determined stand has been made in defence of the vṛtta of the Traishṭubha and Gāgata pādas. Here Professor Kuhn and those who follow him maintain that the rule is absolute, that the former must end in o—o, the latter in o—o—, and that the eighth syllable, immediately preceding these syllables, ought, if possible, to be long. Nor can I deny that Professor Kuhn has brought forward powerful arguments in support of his theory, and that his emendations of the Vedic text recommend themselves by their great ingenuity and simplicity. If his theory could be carried out, I should readily admit that we should gain something. We should have throughout the Veda a perfectly uniform metre, and wherever we found any violation of it, we should be justified in resorting to conjectural criticism.

The only question is at what price this strict uniformity can be obtained. If, for instance, in order to have the regular vṛttas at the end of Traishṭubha and Gāgata lines, we were obliged to repeal all rules of prosody, to allow almost every short vowel to be used as long, and every long vowel to be used as short, whether long by nature or by position, we should have gained very little, we
should have robbed Peter to pay Paul, we should have removed no difficulty, but only ignored the causes which created it. Now, if we examine the process by which Professor Kuhn establishes the regularity of the vrīttas or final syllables of Traiṣṭvakha and Gāgata pādas, we find, in addition to the rules laid down before, and in which he is supported, as we saw, to a great extent by the Prātisākhya and Pāvini, viz. the anecps nature of e and o, and of a long final vowel before a vowel, the following exceptions or metrical licences, without which that metrical uniformity at which he aims, could not be obtained:

1. The vowel o in the body of a word is to be treated as optionally short:

II, 39, 3. prāti vāstōr úsrā (see Trisht. § 5).

Here the o of vastōk is supposed to be short, although it is the Guna of u, and therefore very different from the final e of sarve or āste, or the final o of sarvo for sarvas or mano for manasa. It should be remarked that in Greek, too, the final diphthongs corresponding to the e of sarve and āste are treated as short, as far as the accent is concerned. Hence ἀποικοῖν, τῶπτεται, and even γυώμαι, nom. plur. In Latin, too, the old terminations of the nom. sing. o and u, instead of the later us, are short. (Neue, Formenlehre, § 23 seq.)

VI, 51, 15. gopā āmā.

Here the o of gopā is treated as short, in order to get o—o instead of ——o, which is perfectly legitimate at the end of an Uṣṇih.

2. The long i and ū are treated as short, not only before vowels, which is legitimate, but also before consonants.

VII, 62, 4. dyāvābhumī ādīte trāśītām nāḥ (see Trisht. § 5).

The forms īḍiyā and rāṣīyā in VII, 32, 18, occur at the end of octosyllabic or Gāyatrī pādas, and are therefore

\[ a \] very strong divergence of opinion is expressed on this point by Professor Bollensen. He says: 'O und E erst später in die Schrifttafel aufgenommen, behalten ihre Länge durch das ganze indische Schriftenthum bis ins Apabhramśa hinab. Selbstverständlich kann kurz o und e im Veda erst recht nicht zugelassen werden.' Zeitschrift der D. M. G., vol. xxii, p. 574.
perfectly legitimate, yet Professor Kuhn would change them too, into viśya and rāsiya. In VII, 28, 4, even māyi is treated as māyi (see Trisht. § 5); and in VII, 68, 1, vitām as vitām. If, in explanation of this shortening of vitam, vihi is quoted, which is identified with vihi, this can hardly be considered as an argument, for vīṇī occurs where no short syllable is required, IV, 48, 1; II, 26, 2; and where, therefore, the shortening of the vowel cannot be attributed to metrical reasons.

3. Final m followed by an initial consonant is allowed to make no position, and even in the middle of a word a nasal followed by a liquid is supposed to make positio debilis. Several of the instances, however, given in support, are from Gāyatra pādas, where Professor Kuhn, in some of his later articles, has himself allowed greater latitude; others admit of different scanning, as for instance,

I, 117, 8. māhāḥ kshōnasyā āsvīnā kānvāyā.

Here, even if we considered the dispondeus as illegitimate, we might scan kānvāyā, for this scanning occurs in other places, while to treat the first a as short before uv seems tantamount to surrendering all rules of prosody.

4. Final n before semivowels, mutes, and double n before vowels make no position. Ex. III, 49, 1. yāsmīn visvā (Trisht. § 5); I, 174, 5. yāsmīn kākan; I, 186, 4. sāsmīn(n) ūdhan.

5. Final Visarga before sibilants makes no position. Ex. IV, 21, 10. sātyāḥ sāmrāt (Trisht. § 5). Even in I, 63, 4.

a Professor Kuhn has afterwards (Beiträge, vol. iv, p. 207) modified this view, and instead of allowing a final nasal vowel followed by a mute to make positio debilis, he thinks that the nasal should in most cases be omitted altogether.

b Here a distinction should be made, I think, between an n before a consonant, and a final n following a short vowel, which, according to the rules of Sandhi, is doubled, if a vowel follows. In the latter case, the vowel before the n remains, no doubt, short in many cases, or, more correctly, the doubling of the n does not take place, e.g. I, 63, 4; 186, 4. In other places, the doubling seems preferable, e.g. I, 33, 11, though Professor Kuhn would remove it altogether. Kuhn, Beiträge, vol. iii, p. 125.

c Here, too, according to later researches, Professor Kuhn would rather omit the final sibilant altogether, loc. cit. vol. iv, p. 207.
kōḍīḥ sākhā (probably a Gāgata), and V, 82, 4. sāvīḥ saubhāgām (a Gāy. § 7), the long i is treated as short, and the short a of sakhā is lengthened, because an aspirate follows.

6. S before mutes makes no position. Ex. VI, 66, 11. ēgrā āspraṇḍhrān (Trisht. § 3).

7. S before k makes no position. Ex. vīvāskāndrāḥ, &c.

8. Mutes before s make no position. Ex. rakshās, according to Professor Kuhn, in the seventh Mandala only, but see I, 12, 5; kutsa, &c.

9. Mutes before r or v make no position. Ex. suṣiḥrā, dīghāhrūt.

10. Sibilants before y make no position. Ex. dāsyūn.

11. R followed by mutes or sibilants makes no position. Ex. āyūr āivaṣ, ḫārdih, vārshīshhām.

12. Words like smaddishān, &c. retain their vowel short before two following consonants.

We now proceed to consider a number of prosodical rules which Professor Kuhn proposes to repeal in order to have a long syllable where the MSS. supply a short:

1. The vowel ri is to be pronounced as long, or rather as ar. Ex. I, 12, 9. ṭasmāi pāvākā mrilāyā is to be read mardāya; V, 33, 10. sāmvaraṇasya ṛisheḥ is to be read arsheḥ. But why not sāmvaraṇasya ṛisheḥ (i.e. siarshēh)?

2. The a privativum may be lengthened. Ex. āgarāḥ, āmrītāḥ.

3. Short vowels before liquids may be long. Ex. nāraḥ, tarutā, tarati, mārūtām, hārivaḥ, ārushi, dadhūr iha, suvīṭā (p. 471).

4. Short vowels before nasals may be lengthened. Ex. guṇān, sanitar, tanāḥ, uṣā naḥ.

5. Short vowels before the ma of the superlative may be lengthened. Ex. mṛtāma.

6. The short a in the roots sam and yam, and in am (the termination of the accusative) may be lengthened.
7. The group āva is to be pronounced āuā. Ex. āvāsē becomes āuāsē; sāvītā becomes sāuītā; nāvā becomes nāuā.

8. The group āya is to be changed into āiā or eā. Ex. āvase becomes āuāse; savita becomes sāuīta; nava becomes nāuā.

9. The group vā is to be changed into ua, and this ua to be treated as a kind of diphthong and therefore long. Ex. kauvātāmāh becomes kauuātāmāh; vāruṇāh becomes ūruṇuṇuṇāh.

10. The short vowel in the reduplicated syllable of perfects is to be lengthened. Ex. tātānāh, dādhiire.

11. Short vowels before all aspirates may be lengthened. Ex. rāthāh becomes rāthāh; sakhā becomes sākха.

12. Short vowels before h and all sibilants may be lengthened. Ex. māhīnī becomes māhīnī; uṣīgām becomes uṣīgām; rīshātē becomes rīshātē; dāsāt becomes dāsāt.

13. The short vowel before t may be lengthened. Ex. vāgavātah becomes vāgavātah; ātithih becomes ātithih.

14. The short vowel before d may be lengthened. Ex. ūdaram becomes ūdaram; ūd ava becomes ūd ava.

15. The short vowel before p may be lengthened. Ex. āpām becomes āpām; tāpushim becomes tāpushim; griñhāpatim becomes gṛñhāpatim.

16. The short vowel before g and g may be lengthened. Ex. sānushāg asat becomes sānushāg asat; yunāgan becomes yunāgan.

Let us now turn back for one moment to look at the slaughter which has been committed! Is there one single rule of prosody that has been spared? Is there one single short syllable that must always remain short, or a long syllable that must always remain long? If all restrictions of prosody are thus removed, our metres, no doubt, become perfectly regular. But it should be remembered that these metrical rules, for which all this carnage has been committed, are not founded upon any a priori principles, but deduced by ancient or modern metricians from those very hymns which seem so constantly to violate
them. Neither ancient nor modern metricians had, as far as we know, any evidence to go upon besides the hymns of the Rig-veda; and the philosophical speculations as to the origin of metres in which some of them indulge, and from which they would fain derive some of their unbending rules, are, as need hardly be said, of no consequence whatever. I cannot understand what definite idea even modern writers connect with such statements as that, for instance, the Trishûbh metre sprang from the Gagâti metre, that the eleven syllables of the former are an abbreviation of the twelve syllables of the latter. Surely, metres are not made artificially, and by addition or subtraction. Metres have a natural origin in the rhythmic sentiment of different people, and they become artificial and arithmetical in the same way as language with its innate principles of law and analogy becomes in course of time grammatical and artificial. To derive one metre from another is like deriving a genitive from a nominative, which we may do indeed for grammatical purposes, but which no one would venture to do who is at all acquainted with the natural and independent production of grammatical forms. Were we to arrange the Trishûbh and Gagâti metres in chronological order, I should decidedly place the Trishûbh first, for we see, as it were before our eyes, how sometimes one foot, sometimes two and three feet in a Trishûbh verse admit an additional syllable at the end, particularly in set phrases which would not submit to a Trishûbh ending. The phrase sam no bhava dvipade sam katushpadē is evidently a solemn phrase, and we see it brought in without hesitation, even though every other line of the same strophe or hymn is Trishûbh, i.e. hendecasyllabic, not dodecasyllabic. See, for instance, VI, 74, 1; VII, 54, 1; X, 85, 44; 165, 1. However, I maintain by no means that this was the actual origin of Gagâti metres; I only refer to it in order to show the groundlessness of metrical theories which represent the component elements, a foot of one or two or four syllables as given first, and as afterwards compounded into systems of two, three or four such feet, and who therefore would wish us to look upon the hendecasyllabic Trishûbh as originally a dodecasyllabic Gagâti, only
deprived of its tail. If my explanation of the name of Trishubh, i.e. Three-step, is right, its origin must be ascribed to a far more natural process than that of artificial amputation. It was to accompany a choros, i.e. a dance, which after advancing freely for eight steps in one direction, turned back (vrutta) with three steps, the second of which was strongly marked, and would therefore, whether in song or recitation, be naturally accompanied by a long syllable. It certainly is so in the vast majority of Trishubhs which have been handed down to us. But if among these verses we find a small number in which this simple and palpable rhythm is violated, and which nevertheless were preserved from the first in that imperfect form, although the temptation to set them right must have been as great to the ancient as it has proved to be to the modern students of the Veda, are we to say that nearly all, if not all, the rules that determine the length and shortness of syllables, and which alone give character to every verse, are to be suspended? Or, ought we not rather to consider, whether the ancient choreic poets may not have indulged occasionally in an irregular movement? We see that this was so with regard to Gāyatri verses. We see the greater freedom of the first and second pādas occasionally extend to the third; and it will be impossible, without intolerable violence, to remove all the varieties of the last pāda of a Gāyatri of which I have given examples above, pages civ seqq.

It is, of course, impossible to give here all the evidence that might be brought forward in support of similar freedom in Trishubh verses, and I admit that the number of real varieties with them is smaller than with the Gāyatrīs. In order to make the evidence which I have to bring forward in support of these varieties as unassailable as possible, I have excluded nearly every pāda that occurs only in the first, second, or third line of a strophe, and have restricted myself, with few exceptions, and those chiefly referring to pādas that had been quoted by other scholars in support of their own theories, to the final pādas of Trishubh verses. Yet even with this limited evidence, I think I shall be able to establish at least three
varieties of Trishûbha. Preserving the same classification which I adopted before for the Gayatris, so as to include the important eighth syllable of the Trishûbha, which does not properly belong to the vrîrta, I maintain that class 4. ○○—, class 5. ———, and class 8. —○○— must be recognised as legitimate endings in the hymns of the Veda, and that by recognising them we are relieved from nearly all, if not all, the more violent prosodial licences which Professor Kuhn felt himself obliged to admit in his theory of Vedic metres.

§ 4. ○○—.

The verses which fall under § 4 are so numerous that after those of the first Mandala, mentioned above, they need not be given here in full. They are simply cases where the eighth syllable is not lengthened, and they cannot be supposed to run counter to any rule of the Prâti-sâkhya, for the simple reason that the Prâtisâkhya never gave such a rule as that the eighth syllable must be lengthened, if the ninth is short. Examples will be found in the final pada of Trishûbhas: II, 30, 6; III, 36, 4; 53, 15; 54, 12; IV, 1, 16; 2, 7; 9; 11; 4, 12; 6; 1; 2; 4; 7, 7; 11, 5; 17, 3; 23, 6; 24, 2; 27, 1; 28, 5; 53, 5; 57, 2; V, 1, 2; VI, 17, 10; 21, 8; 23, 7; 25, 5; 29, 6; 33, 1; 62, 1; 63, 7; VII, 21, 5; 28, 3; 42, 4; 56, 15; 60, 10; 84, 2; 92, 4; VIII, 1, 33; 96, 9; IX, 92, 5; X, 61, 12; 13; 74, 3; 117, 7.

In support of § 5. ———, the number of cases is smaller, but it should be remembered that it might be considerably increased if I had not restricted myself to the final pada of each Trishûbha, while the first, second, and third pádas would have yielded a much larger harvest:

§ 5. ———.

I, 89, 9. mā no madhyā rûrishatāyūr gāntōḥ.
I, 92, 6. supratikā saumanasāyāgīgāḥ.
I, 114, 5; 117, 2; 122, 1; 122, 8; 186, 3; II, 4, 2; III, 49, 2; IV, 3, 9; 26, 6; V, 41, 14; VI, 25, 2; 66, 11; VII, 8, 6; 28, 4; 68, 1; 71, 2; 78, 1; 93, 7b; IX, 90, 4; X, 11, 8.
I do not wish to deny that in several of these lines it would be possible to remove the long syllable from the ninth place by conjectural emendation. Instead of āyur in I, 89, 9, we might read āyu; in I, 92, 6, we might drop the augment of agīgar; in II, 4, 2, we might admit synizesis in aratir, and then read gīrā-āśvāh, as in I, 141, 12. In VI, 25, 2, after eliding the a of ava, we might read āśvāh. But even if, in addition to all this, we were to admit the possible suppression of final m in asmabhāyam, mahyam, and in the accusative singular, or the suppression of s in the nominative singular, both of which would be extreme measures, we should still have a number of cases which could not be righted without even more violent remedies. Why then should we not rather admit the occasional appearance of a metrical variation which certainly has a powerful precedent in the dispondeus of Gāyatris? I am not now acquainted with the last results of metrical criticism in Virgil, but, unless some new theories now prevail, I well recollect that spondaic hexameters, though small in number, much smaller than in the Veda, were recognised by the best scholars, and no emendations attempted to remove them. If then in Virgil we read, 'Cum patribus populoque, penatibusque et magnis dis,' why not follow the authority of the best MSS. and the tradition of the Prātisākhya and admit a dispondeus at the end of a Trishūbha rather than suspend, in order to meet this single difficulty, some of the most fundamental rules of prosody?

I now proceed to give a more numerous list of Trishūbha pādas ending in a choriambus, - o o -, again confining myself, with few exceptions, to final pādas:

§ 8. - o o -.

I, 62, 3. sam usriyābhir vāvasāntā nārāh.
I, 103, 4. yad dha sūnuḥ sravase nāma ṅadhē.
I, 121, 9; 122, 10b; 173, 8; 186, 2; II, 4, 3; 19, 1; 33, 14; IV, 1, 19a; 25, 4; 39, 2; V, 30, 12; 41, 4; 41, 15;

* 'Nur eine Stelle habe ich mir angemerkt, wo das Metrum āam verlangt.'
It is perfectly true that this sudden change in the rhythm of Trishûbha verses, making their ending iambic instead of trochaic, grates on our ears. But, I believe, that if we admit a short stop after the seventh syllable, the intended rhythm of these verses will become intelligible. We remarked a similar break in the verses of hymn X, 77, where the sudden transition to an iambic metre was used with great effect, and the choriambic ending, though less effective, is by no means offensive. It should be remarked also, that in many, though not in all cases, a caesura takes place after the seventh syllable, and this is, no doubt, a great help towards a better delivery of these choriambic Trishûbhs.

While, however, I contend for the recognition of these three varieties of the normal Trishûbha metre, I am quite willing to admit that other variations besides these, which occur from time to time in the Veda, form a legitimate subject of critical discussion.

§ 2. 0 0 0 0 0.

Trishûbha verses, the final pada of which ends in 0 0 0 0 0, I should generally prefer to treat as ending in a Gâgata pada, in which this ending is more legitimate. Thus I should propose to scan:

I, 122, 11. prâhas-tayê mahinâ rathavate,

III, 20, 5. vasûn rudrâh âdityân īhâ huve.

V, 2, 1. purâh pâsyañti nihitam (tam) āratau.

VI, 13, 5. vayô vrâkâyârayê gaśurâyê.

§ 1. 0 0 0 0 0.

I should propose the same medéla for some final pádas of Trishûbhs apparently ending in 0 0 0 0 0. We might indeed, as has been suggested, treat these verses as single instances of that peculiar metre which we saw carried out in the whole of hymn X, 77, but at the end of a verse the ad-

mission of an occasional Gāgata páda is more in accordance with the habit of the Vedic poets. Thus I should scan:

V, 33, 4. vrīshā śaṁatsū dāsasyā nāmā kīt a.

V, 41, 5b. rāya ēṣhe śvase dādhītā dhīḥ.

After what I have said before on the real character of the teaching of the Prātisākhya, I need not show again that the fact of Uvāta’s counting ta of dadhīta as the tenth syllable is of no importance in determining the real nature of these hymns, though it is of importance, as Professor Kuhn remarks (Beiträge, vol. iii, p. 451), in showing that Uvāta considered himself at perfect liberty in counting or not counting, for his own purposes, the elided syllable of avase.

VII, 4, 6. māpsavāh pārī shadāmā mādūvāh.

§ 6. - - - .

Final pādas of Trishtubhs ending in - - - are very scarce. In VI, 1, 4,

bhadrāyām te ranayantā samdṛishṭāvä,
it would be very easy to read bhadrāyām te samdṛishtau rānayantā; and in X, 74, 2,

dyāur nā vārebhīḥ krīnāvāntā svāih,
we may either recognise a Gāgata páda, or read

dyāur nā vārebhīḥ krīnāvāntā svāih,
which would agree with the metre of hymn X, 77.

§ 7. - - - .

Pādas ending in - - - - do not occur as final in any Traishṭubha hymn, but as many Gāgata pádas occur in the body of Trishtubha hymns, we have to scan them as dodecasyllabic:

I, 63, 4a. tvaṁ hā tyād īndra kōḍīḥ sakhā.

IV, 26, 6b. pārāvataḥ sākūnō māndram mādām.

The adjective pāvaka which frequently occurs at the end of final and internal pādas of Trishtubh hymns has always

a Professor Kuhn has finally adopted the same scanning, Beiträge, vol. iv, p. 184.
to be scanned pāvākā. Cf. IV, 51, 2; VI, 5, 2; 10, 4; 51, 3; VII, 3, 1; 9; 9, 1b; 56, 12; X, 46, 7b.

I must reserve what I have to say about other metres of the Veda for another opportunity, but I cannot leave this subject without referring once more to a metrical licence which has been strongly advocated by Professor Kuhn and others, and by the admission of which there is no doubt that many difficulties might be removed, I mean the occasional omission of a final m and s, and the subsequent contraction of the final and initial vowels. The arguments that have been brought forward in support of this are very powerful. There is the general argument that final s and m are liable to be dropped in other Aryan languages, and particularly for metrical purposes. There is the stronger argument that in some cases final s and m in Sanskrit may or may not be omitted, even apart from any metrical stress. In Sanskrit we find that the demonstrative pronoun sas appears most frequently as sa (sa dadāti), and if followed by liquid vowels, it may coalesce with them even in later Sanskrit. Thus we see saisha for sa esha, sendraḥ for sa indraḥ sanctioned for metrical purposes even by Pāṇini, VI, 1, 134. We might refer also to feminines which have s in the nominative singular after bases in ū, but drop it after bases in ī. We find in the Samhitā text, V, 7, 8, svādhitīvā, instead of svādhitiḥ-īva in the Pada text, sanctioned by the Prātiṣākhya 259; likewise IX, 61, 10, Samhitā, bhūmy ā dade, instead of Pada, bhūmiḥ ā dade. But before we draw any general conclusions from such instances, we should consider whether they do not admit of a grammatical instead of a metrical explanation. The nominative singular of the demonstrative pronoun was sa before it was sas; by the side of bhūmiḥ we have a secondary form bhūmi; and we may conclude from svādhiti-vān, I, 88, 2, that the Vedic poets knew of a form svādhitiḥ, by the side of svādhitiḥ.

As to the suppression of final m, however, we see it admitted by the best authorities, or we see at least alternate forms with or without m, in tūbhya, which occurs...
frequently instead of túbhyam\textsuperscript{a}, and twice, at least, without apparently any metrical reason\textsuperscript{b}. We find asmáka instead of asmákam (I, 173, 10), yushmáka instead of yushmákam (VII, 59, 9-10), yágadhva instead of yágadhyam (VIII, 2, 37) sanctioned both by the Samhítā and Pada texts\textsuperscript{c}.

If then we have such precedents, it may well be asked why we should hesitate to adopt the same expedient, the omission of final m and s, whenever the Vedic metres seem to require it. Professor Bollensen’s remark, that Vedic verses cannot be treated to all the licences of Latin scanning\textsuperscript{d}, is hardly a sufficient answer; and he himself, though under a slightly different form, would admit as much, if not more, than has been admitted on this point by Professors Kuhn and Roth. On a priori grounds I should by no means feel opposed to the admission of a possible elision of final s or m, or even n; and my only doubt is whether it is really necessary for the proper scanning of Vedic metres.

My own opinion has always been, that if we admit on a larger scale what in single words can hardly be doubted by anybody, viz. the pronunciation of two syllables as one, we need not fall back on the elision of final consonants in order to arrive at a proper scanning of Vedic metres. On this point I shall have to say a few words in conclusion, because I shall frequently avail myself of this licence, for the purpose of righting apparently corrupt verses in the hymns of the Rig-veda; and I feel bound to explain, once for all, why I avail myself of it in preference to other emendations which have been proposed by scholars such as Professors Benfey, Kuhn, Roth, Bollensen, and others.

The merit of having first pointed out some cases where

\textsuperscript{a} I, 54, 9; 135, 2; III, 42, 8; V, 11, 5; VII, 22, 7; VIII, 51, 9; 76, 8; 82, 5; IX, 62, 27; 86, 30; X, 167, 1.

\textsuperscript{b} II, 11, 2; V, 30, 6.

\textsuperscript{c} See Bollensen, Orient und Occident, vol. iii, p. 459; Kuhn, Beiträge, vol. iv, p. 199.

\textsuperscript{d} Orient und Occident, vol. iv, p. 449.
two syllables must be treated as one, belongs, I believe, to Professor Bollensen in his article, 'Zur Herstellung des Veda,' published in Benfey’s Orient und Occident, vol. ii, p. 461. He proposed, for instance, to write ὑάνα instead of ὑάνα, IX, 13, 6; ὑάνω instead of ὑάνο, VIII, 49, 5; ][:instead of ][:, I, 71, 4; ][: instead of ][:, VIII, 50, 5, &c. The actual alteration of these words seems to me unnecessary; nor should we think of resorting to such violent measures in Greek where, as far as metrical purposes are concerned, two vowels have not frequently to be treated as one.

That [:] counts in many passages as one syllable is admitted by everybody. The only point on which I differ is that I do not see why [:] when monosyllabic, should be changed to ][:, instead of being pronounced quickly, or, to adopt the terminology of Greek grammarians, by synizesis\(^a\). Synizesis is well explained by Greek scholars as a quick pronunciation of two vowels so that neither should be lost, and as different thereby from synaloepe, which means the contraction of two vowels into one\(^b\). This synizesis is by no means restricted to [:] and a few other words, but seems to me a very frequent expedient resorted to by the ancient Ṛishis.

Originally it may have arisen from the fact that language allows in many cases alternate forms of one or two syllables. As in Greek we have double forms like ἀλεγεινός and ἀλεγεινός, γαλακτοφάγος and γαλακτοφάγος, πετηνός and πετηνός, πικινός and πικινός\(^c\), and as in Latin we have the shortening

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\(^a\) Synizesis in Greek applies only to the quick pronunciation of two vowels, if in immediate contact; and not, if separated by consonants. Samprasāraṇava might seem a more appropriate term, but though the grammatical process designated in Sanskrit by Samprasāraṇava offers some analogies, it could only by a new definition be applied to the metrical process here intended.

\(^b\) Α. Β. p. 538, 30. ἐστὶ δὲ ἐν τοῖς κοινοῖς μέτροις καὶ ἡ καλουμένη συνε- φώνησις ἢ καὶ συνιζήσις λέγεται. Ὄταν γὰρ φονεύων ἐπάλληλον γίνηται ἡ προφορά, τότε γίνεται ἡ συνιζήσις εἰς μιᾶν συλλαβήν. Διαφέρει δὲ συναλοφῆς ἢ μὲν γάρ γραμμάτων ἐστὶν κλοπή, ἢ δὲ χρώμαν καὶ ἢ μὲν συναλοφῆς, ὡς λέγε- ται, φαίνεται, ἢ δὲ οὕτως. Mehlhorn, Griechische Grammatik, § 101. Thus in Νεοπτόλεμος we have synizesis, in Νουπτόλεμος synarresis.

\(^c\) Cf. Mehlhorn, Griechische Grammatik, § 57.
or suppression of vowels carried out on the largest scale, we find in Sanskrit, too, such double forms as prithvi or prithivi, adhi and dhi, api and pi, ava and va. The occurrence of such forms which have nothing to do with metrical considerations, but are perfectly legitimate from a grammatical point of view, would encourage a tendency to treat two syllables—and particularly two short syllables—as one, whenever an occasion arose. There are, besides, in the Vedic Sanskrit a number of forms where, as we saw, a long syllable has to be pronounced as two. In some of these cases this pronunciation is legitimate, i.e. it preserves an original dissyllabic form which in course of time had become monosyllabic. In other cases the same process takes place through a mistaken sense of analogy, where we cannot prove that an original dissyllabic form had any existence even in a prehistoric state of language. The occurrence of a number of such alternate forms would naturally leave a general impression in the minds of poets that two short syllables and one long syllable were under certain circumstances interchangeable. So considerable a number of words in which a long syllable has to be pronounced as two syllables has been collected by Professors Kuhn, Bollensen, and others, that no doubt can remain on this subject. Vedic poets, being allowed to change a semivowel into a vowel, were free to say nāsātyā and nāsātyā, VIII, 5, 32; prīthivyāś and prīthivyāḥ; pītrōḥ and pītrōḥ, I, 31, 4. They could separate compound words, and pronounce ghṛtānāḥ or ghṛta-annāḥ, VII, 3, 1. They could insert a kind of shewa or svarabhakti in words like sāmne or sāmne, VIII, 6, 47; dhāmne or dhāmne, VIII, 92, 25; ārāvnaḥ and ārāvṇaḥ, IX, 63, 5. They might vary between pāntī and pāntī, I, 41, 2; yāthānā and yāthānā, I, 39, 3; nīdhātōḥ and nīdhātōḥ, I, 41, 9; tṛēdhā and tṛēdhā, I, 34, 8; dēvāḥ and dēvāḥ (besides devāsah), I, 23, 24; rōdāṣi and rōdāṣi, I, 33, 9; 59, 4; 64, 9; and rōdāsyōḥ, I, 33, 5; 59, 2; 117, 10;

See the important chapters on 'Kürzung der Vokale' and 'Tilgung der Vokale' in Corssen's 'Aussprache des Lateinischen'; and more especially his remarks on the so-called irrational vowels in Plautus, ibid. vol. ii, p. 70.
VI, 24, 3; VII, 6, 2; X, 74, 1. Need we wonder then if we find that, on the other hand, they allowed themselves to pronounce prāhīvī as prithīvī, I, 191, 6; VII, 34, 7; 99, 3; dhṛśnāvā as dhṛśnāvā, V, 52, 14; sūvānā as sūvāna? There is no reason why we should change the spelling of sūvāna into svānā. The metre itself tells us at once where sūvāna is to be pronounced as two or as three syllables. Nor is it possible to believe that those who first handed down and afterwards wrote down the text of the Vedic hymns, should have been ignorant of that freedom of pronunciation. Why, there is not one single passage in the whole of the ninth Māṇḍāla, where, as far as I know, sūvānā should not be pronounced as dissyllabic, i.e. as sūvānā; and to suppose that the scholars of India did not know how that superfluous syllable should be removed, is really taking too low an estimate of men like Vyāli or Saunaka.

But if we once admit that in these cases two syllables separated by a single consonant were pronounced as one and were metrically counted as one, we can hardly resist the evidence in favour of a similar pronunciation in a large number of other words, and we shall find that by the admission of this rapid pronunciation, or of what in Plautus we should call irrational vowels, many verses assume at once their regular form without the necessity of admitting the suppression of final s, m, n, or the introduction of other prosodical licences. To my mind the most convincing passages are those where, as in the Atyāshā and similar hymns, a poet repeats the same phrase twice, altering only one or two words, but without endeavouring to avoid an excess of syllables which, to our mind, unless we resort to synizesis, would completely destroy the uniformity of the metre. Thus we read:

I, 133, 6. āpurūṣāghnō · pratiśa sūrā satvabhīh, trīśaptāh sūrā satvabhīh.

a Professor Bollensen in some of these passages proposes to read rūdāsīos. In I, 96, 4, no change is necessary if we read viṣāṃ. Zeitschrift der D. M. G., vol. xxii, p. 587.
Here no pra must be pronounced with one ictus only, in order to get a complete agreement between the two iambic diameters.

I, 134, 5. ùgrā ishanānta bhūrvaṇī,  
apām iṣhānta bhūrvaṇī.

As ishanta never occurs again, I suspect that the original reading was ishavanita in both lines, and that in the second line bhūrvaṇī, pronounced rapidly, was mistaken for ishanta. Is not bhūrvaṇī a locative, corresponding to the datives in vāne which are so frequently used in the sense of infinitives? See note to I, 6, 8, page 47 seq. In I, 138, 3, we must read:

āheḷāmaṇā uruṣamsā sari bhāvā,  
vāge-vāge sari bhāvā.

In I, 129, 11,

ādhā hi tvā gāṇītā gīganād vāsō,  
rakṣōhaṇām tvā gīganād vāsō,

we might try to remove the difficulty by omitting vaso at the end of the refrain, but this would be against the general character of these hymns. We want the last word vaso, if possible, at the end of both lines. But, if so, we must admit two cases of synizesis, or, if this seems too clumsy, we must omit tvā.

I shall now proceed to give a number of other examples in which the same consonantal synizesis seems necessary in order to make the rhythm of the verses perceptible to our ears as it was to the ears of the ancient Rishis.

The preposition anu takes synizesis in


The preposition abhi:

I, 91, 23. rāyō bhāgām sahasāvann abhi yūdhya.

Here Professor Kuhn changes sahasāvan into sahasvah, which, no doubt, is a very simple and very plausible emendation. But in altering the text of the Veda many things have to be considered, and in our case it might be objected that sahasvah never occurs again as an epithet of Soma.
As an invocation sahasva/h refers to no deity but Agni, and even in its other cases it is applied to Agni and Indra only. However, I do not by any means maintain that sahasva/h could not be applied to Soma, for nearly the same arguments could be used against sahasâvan, if conjecturally put in the place of sahasva/h; I only wish to point out how everything ought to be tried first, before we resort in the Veda to conjectural emendations. Therefore, if in our passage there should be any objection to admitting the synizesis in abhi, I should much rather propose synizesis of sahasâvan, than change it into sahasva/h. There is synizesis in maha, e.g. I, 133, 6. āvâr maha īndra dâdr̥hi śruḍḍhi nah. Although this verse is quoted by the Prâtisâkhya, Sûtra 522, as one in which the lengthened syllable dhī of śruḍḍhi does not occupy the tenth place, and which therefore required special mention, the original poet evidently thought otherwise, and lengthened the syllable, being a syllable liable to be lengthened, because it really occupied the tenth place, and therefore received a peculiar stress.

The preposition pari:

VI, 52, 14. mā vō vâkâmsī parîkâshyaâni vôkâm, sūmneshv īd vō āntamā mādema. 

Here Professor Kuhn (Beiträge, vol. iv, p. 197) begins the last páda with vôkâm, but this is impossible, unless we change the accent of vōkâm, though even then the separation of the verb from mā and the accumulation of two verbs in the last line would be objectionable.

Hârî is pronounced as hari:

VII, 32, 12. ya īndrō harivān nā dâblânti tām rîpāh.

II, 18, 5. ā kâtvârīmsatâ haribhir yugânah.

Hence I propose to scan the difficult verse I, 167, 1, as follows:

sahasram tā īndrā-ūtaëyo nah,
sahasram īshō harivo gûrtatâmah a,

a As to the scanning of the second line see p. cxiv.
That the final o instead of as is treated as a short syllable we saw before, and in I, 133, 6, we observed that it was liable to synizesis. We see the same in

I, 175, 6. māyā īvāpo na trīshyate bābhūthā.

V, 61, 16. ā yāgniyaśo vāvṛittānā.

The pragrīhyā ā of the dual is known in the Veda to be liable in certain cases to Sandhi. If we extend this licence beyond the limits recognised by the Prātisākhya, we might scan

VI, 52, 14. ubhe rōdāsy āpām nāpāk kā mānma, or we might shorten the ā before the a, and admitting synizesis, scan:

ubhe rōdāsī āpām nāpāk kā mānma.

In III, 6, 10, we must either admit Sandhi between prākī and adhvareva, or contract the first two syllables of adhvareva.

The o and e of vocatives before vowels, when changed into av or a(y), are liable to synizesis:

IV, 48, 1. vāyāv ā kāndrenā rāthenā (Anushūbh, c.)

IV, 1, 2. śa bhrātārām varūnām āgnā ā vāvṛītvāvā.

The termination avaḥ also, before vowels, seems to count as one syllable in V, 52, 14, divō vā dhṛishnavā ogaśā, which would render Professor Bollensen’s correction (Orient und Occident, vol. ii, p. 480), dhṛishmūogasā, unnecessary.

Like ava and iva, we find aya and iya, too, in several words liable to be contracted in pronunciation; e.g. vayam, VI, 23, 5; ayam, I, 177, 4; iyam, VII, 66, 8²; I, 186, 11 (unless we read vośme); X, 129, 6. Professor Bollensen’s proposal to change iyam to īm, and ayam to ām (Orient und Occident, vol. ii, p. 461), would only cause obscurity, without any adequate gain, while other words would by a similar suppression of vowels or consonants become simply irrecognisable. In I, 169, 6, for instance, ādha has to be
pronounced with one ictus; in VI, 26, 7, sadhaviṁ is tri-syllabic. In VI, 10, 1, we must admit synizesis in adhvaré; in I, 161, 8, either in udakām or in abravitana; I, 110, 9, in ribhumāṁ; VIII, 79, 4, in divāḥ; V, 4, 6, in nṛitama (unless we read soigne); I, 164, 17, in parāḥ; VI, 15, 14, in pāvaka; I, 191, 6; VII, 34, 7; 99, 3, in prithivī; II, 20, 8, in pūrāḥ; VI, 10, 1, in prayatī; VI, 17, 7, in bṛihát; IX, 19, 6, in bhiyāsam; I, 133, 6, in mahāḥ; II, 28, 6; IV, 1, 2; VI, 75, 18, in varuna; III, 30, 21, in vrishabha; VII, 41, 6, in vāgīnaḥ; II, 43, 2, in sīsumatiḥ; VI, 51, 2, in sanutār; VI, 18, 12, in sthāvirasya, &c.

These remarks will, I hope, suffice in order to justify the principles by which I have been guided in my treatment of the text and in my translation of the Rig-veda. I know I shall seem to some to have been too timid in retaining whatever can possibly be retained in the traditional text of these ancient hymns, while others will look upon the emendations which I have suggested as unpardonable temerity. Let everything be weighed in the just scales of argument. Those who argue for victory, and not for truth, can have no hearing in our court. There is too much serious work to be done to allow time for wrangling or abuse. Any dictionary will supply strong words to those who condescend to such warfare, but strong arguments require honest labour, sound judgment, and, above all, a genuine love of truth.

The second volume, which I am now preparing for Press, will contain the remaining hymns addressed to the Maruts. The notes will necessarily have to be reduced to smaller dimensions, but they must always constitute the more important part in a translation or, more truly, in a deciphering of Vedic hymns.

F. MAX MÜLLER.

Parks End, Oxford: March, 1869.
VEDIC HYMNS.
VEDIC HYMNS.

MANDALA X, HYMN 121.

ASHTAKA VIII, ADHYÂYA 7, VARGA 3-4.

TO THE UNKNOWN GOD.

1. In the beginning there arose the Golden Child (Hiranyâ-garbha\(^1\)); as soon as born, he alone was the lord of all that is. He established the earth and this heaven:—Who is the God to whom we shall offer sacrifice?

2. He who gives breath, he who gives strength, whose\(^1\) command all the bright gods revere, whose shadow\(^2\) is immortality, whose shadow is death:—Who is the God to whom we shall offer sacrifice?

3. He who through his might became the sole king of the breathing and twinkling\(^1\) world, who governs all this, man and beast:—Who is the God to whom we shall offer sacrifice?

4. He through whose might\(^1\) these snowy mountains are, and the sea, they say, with the distant river (the Rasâ\(^2\)), he of whom these regions are indeed the two arms:—Who is the God to whom we shall offer sacrifice?

5. He through whom the awful heaven and the earth were made fast\(^1\), he through whom the ether was established, and the firmament; he who measured the air in the sky\(^2\):—Who is the God to whom we shall offer sacrifice?
6. He to whom heaven and earth, standing firm by his will, look up, trembling in their mind; he over whom the risen sun shines forth:—Who is the God to whom we shall offer sacrifice?

7. When the great waters went everywhere, holding the germ (Hiraṇya-garbha), and generating light, then there arose from them the (sole) breath of the gods:—Who is the God to whom we shall offer sacrifice?

8. He who by his might looked even over the waters which held power (the germ) and generated the sacrifice (light), he who alone is God above all gods:—Who is the God to whom we shall offer sacrifice?

9. May he not hurt us, he who is the begetter of the earth, or he, the righteous, who begat the heaven; he who also begat the bright and mighty waters:—Who is the God to whom we shall offer sacrifice?

10. Pragāpati, no other than thou embraces all these created things. May that be ours which we desire when sacrificing to thee: may we be lords of wealth!
NOTES.

This hymn is ascribed to Hiranyagarbha Prāgāpatya, and is supposed to be addressed to Ka, Who, i.e. the Unknown God.

First translated in my History of Ancient Sanskrit Literature, 1859, p. 569; see also Hibbert Lectures, 1882, p. 301; Muir, Original Sanskrit Texts, IV, p. 15.
Verse 1 = VS. XIII, 4; XXIII, 1; XXV, 10; TS. IV, 1, 8, 3; 2, 8, 2; AV. IV, 2, 7.
Verse 2 = VS. XXV, 13; TS. IV, 1, 8, 4; VII, 5, 17, 1; AV. IV, 2, 1; XIII, 3, 24.
Verse 3 = VS. XXIII, 3; XXV, 11; TS. IV, 1, 8, 4; VII, 5, 16, 1; AV. IV, 2, 2.
Verse 4 = VS. XXV, 12; TS. IV, 1, 8, 4; AV. IV, 2, 5.
Verse 5 = VS. XXXII, 6; TS. IV, 1, 8, 5; AV. IV, 2, 4.
Verse 6 = VS. XXXII, 7; TS. IV, 1, 8, 5; AV. IV, 2, 3.
Verse 7 = VS. XXVII, 25; XXXII, 7; TS. II, 2, 12, 1; IV, 1, 8, 5; TA. I, 23, 8; AV. IV, 2, 6.
Verse 8 = VS. XXVII, 26; XXXII, 7; TS. IV, 1, 8, 6.
Verse 9 = VS. XII, 102; TS. IV, 2, 7, 1.
Verse 10 = VS. X, 20; XXIII, 65; TS. I, 8, 14, 2; III, 2, 5, 6; TB. II, 8, 1, 2; III, 5, 7, 1; AV. VII, 79, 4; 80, 3.

This is one of the hymns which has always been suspected as modern by European interpreters. The reason is clear. To us the conception of one God, which pervades the whole of this hymn, seems later than the conception of many individual gods, as recognised in various aspects of nature, such as the gods of the sky, the sun, the storms, or the fire. And in a certain sense we may be right, and language also confirms our sentiment. In our hymn there are several words which do not occur again in the Rigveda, or which occur in places only which have likewise been suspected to be of more modern date. Hiranyagarbha
itself is an āpaṃ Ṛṣa-yeṃ s. Sām avartata is found only in the last Madhala, X, 90, 14; 129, 4. Bhūtā also, in the sense of what is, occurs in the tenth Madhala only. It is used three times (X, 55, 2; 58, 12; 90, 2) as opposed to bhāvya, i.e. what is and what will be; and once more in the sense of all that is (X, 85, 17). Ātmadāḥ, in the sense of giving life, is another āpaṃ Ṛṣa-yeṃ s. Prasīsh is restricted to Madhalas I (I, 145, 1), IX (IX, 66, 6; 86, 32), and our passage. Himāvat, āpaṃ Ṛṣa-yeṃ s. The repetition of the relative pronoun in verses 2 and 4 is unusual. In the tenth verse the compound yat-kāmar is modern, and the insertion of etāni between tvat and anyāḥ is at all events exceptional. The passage V, 31, 2 is not parallel, because in tvat indra vāsyāḥ anyāt, the ablative tvat is governed by vāsyāḥ. In VI, 21, 10, nā tvāvān anyāḥ amṛita tvat asti, anyāḥ is separated from tvat by a vocative only, as in VIII, 24, 11.

But when we say that a certain hymn is modern, we must carefully consider what we mean. Our hymn, for instance, must have existed not only previous to the Brāhmaṇa period, for many Brāhmaṇas presuppose it, but previous to the Mantra period also. It is true that no verse of it occurs in the Sāma-veda, but in the Sāma-veda-brāhmaṇa IX, 9, 12, verse 1 at least is mentioneda. Most of its verses, however, occur in the Vāgasaneyi-saṃhitā, in the Taittirīya-saṃhitā, and in the Atharva-veda-saṃhitā, nay, the last verse, to my mind the most suspicious of all, occurs most frequently in the other Saṃhitās and Brāhmaṇas.

But though most of the verses of our hymn occur in other Saṃhitās, they do not always occur in the same order.

In the Vāg. Saṃh. we have the first verse in XIII, 4, but no other verse of our hymn follows. We have the first verse again in XXIII, 1, but not followed by verse 2, but by verse 3 (XXIII, 3)b. Then we have verse 1 once more

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a The last line is here, tasmai ta indo havishā vidhema, let us sacrifice to him with thy oblation, O Soma!

b Var. lect. nimeshatāḥ.
in XXV, 10, followed by verse 3 (XXV, 11), by verse 4 (XXV, 12), and then by verse 2 (XXV, 13).

We have verses 5, 6, 7, 8 in VS. XXXII, 6 and 7, and verses 7 and 8 in VS. XXVII, 25 and 26, while verse 9 is found in XII, 102 only, and the last verse in X, 20.

In the Taitt. Samhitā the verses follow more regularly, still never quite in the same order as in the Rig-veda. In TS. IV, 1, 8, 3, we have verses 1 to 8, but verse 3 before verse 2, and verse 6 before verse 5, while verse 9 follows in IV, 2, 7, 1.

In TS. v. 3 stands before v. 2, in VII, 5, 16, 1, and VII, 5, 17, 1.

In TS. II, 2, 12, the pratikas of verses 1, 7, 10 are quoted in succession.

Verse 7 occurs with important various readings in TA. I, 23, 8, āpo ha yād brīhatār gār Brahānm āyān dākshām dādhanā ganāyaṇīḥ svayambhūm, ātā imē dhyaśriigyanta sārgāḥ.

Lastly in the AV. we find verses 1 to 7 from IV, 2, I, to IV, 2, 7, but arranged in a different order, viz. as 2, 3, 6, 5, 4, 7, 1, and with important various readings.

Verse 2, yō' 3 syēśe dvipādo yās kātushpadah, as third pada; also in XIII, 3, 24.

Verse 3, ekō rāgā; yāsyā kḥāyāmrītām yāsyā mṛtyūḥ, as third pada.

Verse 4, yāsyā vīśve; samudrē yāsya rāsām īdāhūḥ; imās ka.

Verse 5, yāsyā dyauṛ urvāḥ prithivī ka mahā yāsyādā urvā-1 ntārikshām, yāsyāsaū sūro vītato mahitvā.

Verse 6, āvatās kaskabhāñe bhiyāsānē rōdasi āhvayēthām (sic), yāsyāsaū panthā rāgaso vimānāḥ.

Verse 7, āpo āgre vīśvam āvān gārbham dādhanā amṛtā ritagūḥ, yāsu devīśhv ādhi devā āsit.

Verse 10, vīśvā rūpānī pariḥbūr gagāna, see VII, 79, 4, and 80, 3.

We are justified, therefore, in looking upon the verses, composing this hymn, as existing before the

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a Var. lect. mā mā, satyādharmā vyānāt, prathatho for brīhatā.

b Var. lect. rūpānī for bhūtānī.

c Var. lect., ver. 5, drīdhē, dual for drīlhā; ver. 6, úditau vyēti for ūdito vibhāti; ver. 8, agnīm for yagūm.
final arrangement of the four Samhitâs, and if we persist in calling a hymn, dating from that period, a modern hymn, we must make it quite clear that, according to the present state of our knowledge, such a hymn cannot well be more modern than 1000 B.C. Besides the variations in the arrangement of the verses of our hymn, the very considerable various readings which we find in the VS., TS., and AV. are highly instructive, as showing the frequent employment of our hymn for sacrificial purposes. In several cases these various readings are of great importance, as we shall see.

Verse 1.

MUIR: Hiraṇyagarbha arose in the beginning; born, he was the one lord of things existing. He established the earth and this sky: to what god shall we offer our oblation?

LUDWIG: Hiraṇyagarbha hat zuerst sich gebildet, er ward geboren als einziger herr alles gewordenen, dive erde und disen himel hält er; Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. Hiraṇyagarbha\(^a\) has been translated in different ways, and it would perhaps be best to keep it as a proper name, which it is in later times. It means literally the golden embryo, the golden germ or child, or born of a golden womb, and was no doubt an attempt at naming the sun. Soon, however, that name became mythological. The golden child was supposed to have been so called because it was Pragâpati, the lord of creation, when dwelling as yet in the golden egg, and Hiraṇyagarbha became in the end a recognised name of Pragâpati, see Sây. on X, 121, 1. All this is fully explained by Sâyana, TS. IV, 1, 8, 3; IV, 2, 8, 2; by Mahidhara, VS. XIII, 4.

Verse 2.

MUIR: He who gives breath, who gives strength, whose command all, [even] the gods, reverence, whose shadow is immortality, whose shadow is death: to what god shall we offer our oblation?

\(^a\) M. M., India, What can it teach us? pp. 144, 162.
LUDWIG: Geber des lebendigen hauches, geber der kraft, zu des unterweisung alle götter sich einfinden, des glanz die unsterblichkeit, dessen der tod ist, Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. In order to account for the repetition of yasya, Sāyāna and Mahīdhara take visve for men, and devāh for gods.

Note 2. It is difficult to say what is meant by khāyā, shadow. I take it in the sense of what belongs to the god, as the shadow belongs to a man, what follows him, or is determined by him. In that sense Sāyāna also takes it, TS. IV, 1, 8, 4, yasya prāgāpates khāyāvat svādhinam amṛitam, mokṣarūpam, mṛityuḥ, prāvinām maraṇam api, yasya khāyeva svādhīnaḥ; and, though not quite so clearly, in RV. X, 121, 2. Mahīdhara on the contrary takes khāyā in the sense of refuge, and says, whose shadow, i.e. whose worship, preceded by knowledge, is amṛita, immortality, a means of deliverance, while ignorance of him is death, or leads to samsāra.

Verse 3.

MUIR: Who by his might became the sole king of the breathing and winking world, who is the lord of this two-footed and four-footed [creation]: to what god shall we offer our oblation?

LUDWIG: Der des atmenden, augenbewegenden lebendigen durch seine grösse der einzige könig geworden; der verfügt über disz zwei- und vier-füszige, Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. It is difficult to say whether nimishatāh means twinkling or sleeping. It has both meanings as to wink has in English. Sāyāna (X, 121, 3; TS. IV, 1, 8, 4) and Mahīdhara (VS. XXIII, 3b) explain it by winking. This may be right as expressing sensuous perception, in addition to mere breathing. In X, 190, 2, visvasya mishedo vasi means, lord of all that winks, i.e.

a muktiḥetu, not yukiḥetu, as Weber prints.

b Is nimeshāto in XXIII, 3, a varia lectio, or an aruddha? In XXV, 13, we read nimishāto.
lives. The later idea, that the gods do not wink, has nothing to do with our passage.

Verse 4.

MUIR: Whose greatness these snowy mountains, and the sea with the Rasa (river), declare,—of whom these regions, of whom they are the arms: to what god shall we offer our oblation?

LUDWIG: Dessen die schneebedeckten (berge, die Himavân) vermöge seiner grösse, als des eigentum man ocean und Rasâ nennt, des disce himelsgegenden, des arme sie, Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. Muir’s translation, which suggests itself very naturally to a European mind, is impossible, because mahitvâ cannot be either mahitvâm (as Sâyava also and Mahidhara suggest), or mahitvâni; and because âhûk does not mean declare. Otherwise nothing could be better than his rendering: ‘Whose greatness these snowy mountains, and the sea with the Rasa (river), declare.’

Mahitvâ, as Sâyava also rightly perceives, TS. IV, 1, 8, 4, is a very common instrumental (see Lanman, Noun-inflection, pp. 335–6), and the same mahitvâ must be supplied for samudrâm. We might make the whole sentence dependent on âhûk without much change of meaning. The Atharva-veda text supplies a lectio faciliar, but not therefore melior.

Note 2. The Rasa is a distant river, in some respects like the Greek Okeanos. Dr. Aufrecht takes it as a name of the milky way, Z. D. M. G. XIII, 498: see Muir, S. T. II, p. 373, n. 19.

Verse 5.

MUIR: By whom the sky is fiery, and the earth fixed, by whom the firmament and the heaven were established, who in the atmosphere is the measurer of the aerial space: to what god shall we offer our oblation?

LUDWIG: Durch den gewaltig der himel und fest die erde, durch den gestützt Svar, und das gewölbe, der die räume im mittelgebiete ausgesmesen, Ka, dem gotte, möchten wir mit havis aufwarten.
Note 1. In this verse I decidedly prefer the reading of the Atharva-veda, yena dyaur ugrā prithivi ka drille. It seems not a lectio faciliior, and we avoid the statement that the heaven has been made ugrā. Ugrā, as applied to dyaus, means awful and grand, as an inherent quality rather, and not simply strong. See Ludwig, Notes, p. 441.

Note 2. Rāgaso vimānah has been fully discussed by Muir, S. T. IV, p. 71, but it is difficult to find a right translation for it, because the cosmography of the Veda is so different from our own (see I, 6, 9, note 1, and I, 19, 3, note 1). I think we may translate it here by the air, or even by space, particularly the bright air in the sky, the sky (antariksha or nabhas) being between heaven (dyu) and earth (prithivi), while svaḥ and nāka are still higher than the heaven (dyu), svaḥ being sometimes explained as the abode of the sun, the ether, or empyrean, nāka, the firmament, as svarga (Mahidhara); or svaḥ as svarga, and nāka as āditya (Sāyana). Vimāna is here simply the measurer, though vimā, from meaning to measure, is apt to take the meaning of to make, which is an excuse for Sāyana's rendering, 'who makes the rain in the sky.'

The Atharva-veda rendering is very free, and certainly no improvement.

Verse 6.

MUIR: To whom two contending armies, sustained by his succour, looked up, trembling in mind; over whom the risen sun shines: to what god shall we offer our oblation?

LUDWIG: Auf den die beiden schlachtreihen durch (ihre) begirde aufgestellt in ordnung ihren blick richten, zitternd, im geiste, wo darüber hin aufgegangen Sūra ausstralt, Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. It would be well to read rōdasi for krāndasi (which B. R. explain by 'two armies'), and the various reading in AV. IV, 2, 3 decidedly points in that direction. But even if krāndasi stands, it must be taken in the same sense as rōdasi. Uditau vyeti in TS. IV, 1, 8, 5 is explained by udayavishaye vividham gakkhati.
Verse 7.

Muir: When the great waters pervaded the universe containing an embryo, and generating fire, thence arose the one spirit (asu) of the gods: to what god shall we offer our oblation?

Ludwig: Als die groszen waszer kamen, die allen kein in sich faszten, zeugend den Agni, da kam zu stande der götter einziger lebensgeist; Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. The waters here referred to have to be understood as the waters in the beginning of the creation, where, as we read (RV. X, 129, 3), 'everything was like a sea without a light,' or, as the Satapatha-brâhmaṇa (XI, 1, 6, 1) says, 'everything was water and sea.' These waters held the germ, and produced the golden light, the sun, whence arose the life of all the gods, viz. Pragâpati. The Atharvaveda adds a verse which repeats the same idea more clearly: āpo vatsām ganâyantarī gárbham āgre sāmairayan, tásyotá gヴィyamânasylōba ásīd dhiranyâyah, 'In the beginning the waters, producing a young, brought forth an embryo, and when it was being born, it had a golden covering.' The sunrise serves here as elsewhere as an image of the creation.

Note 2. Grassmann proposes to omit eka, because it is absent in the Māitrāyani Sākhâ. The metre shows the same.

Verse 8.

Muir: He who through his greatness beheld the waters which contained power, and generated sacrifice, who was the one god above the gods: to what god shall we offer our oblation?

Ludwig: Der in seiner grösse sogar die waszer überschaute, wie sie die fähigkeit besitzend erzeugten das opfer, der der einzige gott war über den göttern, Ka, dem gotte, möchten wir mit havis aufwarten.

Note 1. In dāksham dādhānâ ganâyantarī yagñám, we have a repetition of what was said in the preceding verse,

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aN See RV. X, 82, 5–6. bSee RV. X, 72, 7.
dáksham standing for gár̥bhman, yağñām for agním, which is actually the reading of TS. The Atharva-veda does not contain this verse, which is used as an anyā vikalpata yāgyā in TS.

Note 2. It is curious that one of the most important sentences in the Rig-veda, yo devashv adhi deva eka āsīt, should have been changed in the Atharva-veda IV, 2, 6 into yāsu devishv adhi deva āsīt, 'over which divine waters there was the god.' See Ludwig, Notes, p. 441.

Verse 9.

Muir: May he not injure us, he who is the generator of the earth, who, ruling by fixed ordinances, produced the heavens, who produced the great and brilliant waters: to what god shall we offer our oblation?

Ludwig: Nicht schädige uns, der der erde erzeuger, oder der den himel bereitet mit warhafter satzung, der auch die wasser, die hellen, die mächtigen erzeugt hat, Ka, dem gotte, möchten wir mit havis aufwarten.

Verse 10.

Muir: Prāgāpati, no other than thou is lord over all these created things: may we obtain that, through desire of which we have invoked thee: may we become masters of riches.

Ludwig: Prāgāpati, kein anderer als du hat umfasst die wesen alle, der wunsch, um deswillen wir dir opfern, der werde uns zu teil, besitzer von reichtümern mögen wir sein.

Note 1. This verse is certainly extremely weak after all that preceded, still, to judge from its frequent occurrence, we cannot well discard it. All we can say is that nowhere, except in the Rig-veda, does it form the final verse of our hymn, and thus spoil its whole character.

That character consists chiefly in the burden of the nine verses, Kasmai devāya havishā vidhema, 'To what god shall we offer sacrifice?' This is clearly meant to express a desire of finding out the true, but unknown god, and to do so, even after all has been said that can be said of a supreme god. To finish such a hymn with a statement
that Pragâpati is the god who deserves our sacrifice, may be very natural theologically, but it is entirely uncalled for poetically. The very phrase Kasmai devâya havishâ vidhema must have been a familiar phrase, for we find in a hymn addressed to the wind, X, 168, 4, after all has been said that can be said of him, the concluding line: ghôshâh it asya sruivire ná rûpám tásmai vâtâya havishâ vidhema, 'his sound indeed is heard, but he is not seen—to that Vâta let us offer sacrifice.'

But more than this, on the strength of hymns like our own in which the interrogative pronoun ka, 'who,' occurs, the Brâhmans actually invented a god of the name of Ka. I pointed this out many years ago in my History of Ancient Sanskrit Literature (1860, p. 433), where I said: 'In accordance with the same system, we find that the authors of the Brâhmaças had so completely broken with the past that, forgetful of the poetical character of the hymns, and the yearning of the poets after the unknown god, they exalted the interrogative pronoun into a deity, and acknowledged a god 'Ka, or Who.' In the Taittiriya-samhitâ (I, 7, 6, 6), in the Kaushitaki-brâhmaæa (XXIV, 4), in the Tândya-brâhmaæa (XV, 10), and in the Sapatpatha-brâhmaæa a, whenever interrogative verses occur, the author states, that Ka is Pragâpati, or 'the Lord of Creatures' (Pra^apatir vai Kâh). Nor did they stop there. Some of the hymns in which the interrogative pronoun occurred were called Kadvat, i.e. having kad or quid. But soon a new adjective was formed, and not only the hymns, but the sacrifices also, offered to the god, were called Kâya, or who-ish b. This word, which is not to be identified with the Latin cujus, cuja, cujum, but is merely the artificial product of an effete mind, is found in the Taittiriya-samhitâ (I, 8, 3, 1), and in the Vâga-saneyi-samhitâ (XXIV, 15). At the time of Pâñini

a Satap. Brâhm. I, 1, 1, 13; II, 5, 2, 13; IV, 5, 6, 4; also Aitar. Brâhm. III, 21.

this word had acquired such legitimacy as to call for a separate rule explaining its formation (Pân. IV, 2, 25). The commentator there explains Ka by Brahman. After this we can hardly wonder that in the later Sanskrit literature of the Purânas, Ka appears as a recognised god, as the supreme god, with a genealogy of his own, perhaps even with a wife; and that in the Laws of Manu, one of the recognised forms of marriage, generally known by the name of Pragâpati-marriage, occurs under the monstrous title of 'Kâya.' Stranger still, grammarians who know that ka forms the dative kasmai only if it is an interrogative pronoun, consider kasmai in our hymn as irregular, because, as a proper name, Ka ought to form the dative Kâya.
MANDALA I, HYMN 6.

ASHTAKA I, ADHYĀYA 1, VARGA 11-12.

To Indra and the Maruts (the Storm-gods).

1. Those who stand around him while he moves on, harness the bright red (steed); the lights in heaven shine forth.

2. They harness to the chariot on each side his two favourite bays, the brown, the bold, who can carry the hero.

3. Thou who createst light where there was no light, and form, O men! where there was no form, hast been born together with the dawns.

4. Thereupon they (the Maruts), according to their wont, assumed again the form of new-born babes, taking their sacred name.

5. Thou, O Indra, with the swift Maruts, who break even through the stronghold, hast found even in their hiding-place the bright ones (days or clouds).

6. The pious singers (the Maruts) have, after their own mind, shouted towards the giver of wealth, the great, the glorious (Indra).

7. Mayest thou (host of the Maruts) be verily seen coming together with Indra, the fearless: you are both happy-making, and of equal splendour.

8. With the beloved hosts of Indra, with the blameless, hastening (Maruts), the sacrificer cries aloud.
9. From yonder, O traveller (Indra), come hither, or from the light of heaven; the singers all yearn for it;—

10. Or we ask Indra for help from here, or from heaven, or from above the earth, or from the great sky.
NOTES.

This hymn is ascribed to Kanva, the son of Ghora. The metre is Gāyatrī throughout.

Verse 1 = SV. II, 818; VS. XXIII, 5; AV. XX, 26, 4; 47, 10; 69, 9; TS. VII, 4, 20, 1; TB. III, 9, 4, 1.
Verse 2 = SV. II, 819; VS. XXIII, 6; AV. XX, 26, 5; 47, 11; 69, 10; TS. VII, 4, 20, 1.
Verse 3 = SV. II, 820; VS. XXIX, 37; AV. XX, 26, 6; 47, 12; 69, 11; TS. VII, 4, 20, 1; TB. III, 9, 4, 3.
Verse 4 = SV. II, 101; AV. XX, 40, 3; 69, 12.
Verse 5 = SV. II, 202; AV. XX, 70, 1.
Verse 6 = AV. XX, 70, 2.
Verse 7 = SV. II, 200; AV. XX, 40, 1; 70, 3.
Verse 8 = AV. XX, 40, 2; 70, 4.
Verse 9 = AV. XX, 70, 5.
Verse 10 = AV. XX, 70, 6.

Verse 1.

WILSON: The circumstationed (inhabitants of the three worlds) associate with (Indra), the mighty (Sun), the indestructive (fire), the moving (wind), and the lights that shine in the sky.

BENFEY: Die rothe Sonne schirrn’ sie an, die wandelt um die stehenden, Strahlen strahlen am Himmel auf.

LUDWIG: Sie spannen an den hellen, den roten, den vom feststehenden hinwegwandelnden; heller glanz erstralt am Himmel.

Note 1. The poet begins with a somewhat abrupt description of a sunrise. Indra is taken as the god of the bright day, whose steed is the sun, and whose companions the Maruts, or the storm-gods. Arushá, meaning originally red, is used as a proper name of the horse or of the rising sun, though it occurs more frequently as the name of the red horses or flames of Agni, the god of fire, and also of the morning light. In our passage, Arushá, a substantive, meaning the red of the morning, has taken bradhna as an
adjective,—bradhnā meaning, as far as can be made out, bright in general, though, as it is especially applied to the Soma-juice, perhaps bright-brown or yellow. Names of colour are difficult to translate from one language into another, for their shades vary, and withdraw themselves from sharp definition. We shall meet with this difficulty again and again in the Veda; see RV. X, 20, 9.

As it has actually been doubted whether bradhnā arushā can be meant for the sun, and whether the Vedic poets ever looked upon the sun as a horse, I may quote Vāg. Samh. XXIII, 4, where the same verse occurs and is declared to be addressed to the sun; and Satap. Br. XIII, 2, 6, 1, where we read, yuṅganti bradhnam arusham karantam iti, asau vā ādityo bradhno rusho mum evāsmā ādityam yunakti svargasya lokasya samashṭāyai. Ludwig remarks justly that the sun has been conceived as a chariot also, and that bradhnā arushā may have been thus understood here. Delbrück translates quite boldly: Sie schirren die rothe Sonne an. See also Tait. Br. III, 7, 7, 4; Tândya Br. XXIII, 3, 5; Sāṅkh. Br. II, 17, 3; Ludwig, Comm. ii. p. 173. M. Bergaigne (Rél. Ved. iii. p. 324) remarks very truly: ‘Le soleil est tantôt une roue, tantôt un char, tantôt un cheval, trainant le char, tantôt un héros monté sur le char et dirigeant les chevaux.’

The following passages will illustrate the principal meaning of arushā, and justify the translation here adopted.

Arushā, as an Adjective.

Arushā is used as an adjective in the sense of red:
VII, 97, 6. tám sagmāsah arushāsah āsvāh bṛihaspātim saha-vāhaḥ vahanti,—nābhaḥ nā rūpām arushām vāsānāḥ.
Powerful red horses, drawing together draw him, Bṛihaspāti: horses clothed in red colour, like the sky.
III, 1, 4. svetām gagnānām arushām mahi-tvā.
Agni, the white, when born; the red, by growth.
III, 15, 3. krishnuśu agne arushāḥ vi bhâhi.
Shine, O Agni, red among the dark ones.
III, 31, 21; VI, 27, 7.
VI, 75, 6. práti dyutánām arushāsaḥ ásvāḥ kitrāḥ adṛśaṁ ushāsam váhantaḥ.

The red horses, the beautiful, were seen bringing to us the bright dawn.

V, 43, 12; I, 118, 5; IV, 43, 6; V, 73, 5; I, 36, 9; VII, 3, 3; 16, 3; X, 45, 7; I, 141, 8.

II, 2, 8. sāk idhānāḥ ushāsaḥ rāmyāḥ ánu svāḥ ná didet arushéna bhānúnā.

He (Agni), lit after the lovely dawns, shone like the sky with his red splendour.

III, 29, 6; IV, 58, 7; I, 114, 5; V, 59, 5; 12, 2; 12, 6; VI, 8, 1.

VI, 48, 6. syávāsu arushāḥ vrīṣhā.

In the dark (nights) the red hero (Agni). Cf. III, 7, 5.

In one passage vrīṣhan arushá is intended for fire in the shape of lightning.

X, 89, 9. ní amítreshu vadhám indra túmram vrīṣhan vrīṣhānām arushám sisíhi.

Whet, O strong Indra, the heavy strong red weapon, against the enemies.

X, 43, 9. út gáyatām parasúḥ gyótishā sahá—ví rokatām arushāḥ bhānúnā súkih.

May the axe (the thunderbolt) appear with the light—may the red one blaze forth, bright with splendour.

X, 1, 6; VI, 3, 6.


His (Agni’s) path is black, white, red, bright, reddish, and yellow.

Here it is extremely difficult to keep all the colours distinct.

Arushá is frequently applied to Soma, particularly in the 9th Maudála. There we read:

IX, 8, 6. arushāḥ hárik. IX, 71, 7. arushāḥ divāḥ kavíḥ vrīṣhā. IX, 74, 1. váitized arushāḥ. IX, 82, 1. arushāḥ vrīṣhā hárik. IX, 89, 3. hárim arushám.

IX, 111, 1. arushāḥ hárik. See also IX, 25, 5; 61, 21.

In IX, 72, 1, arushá seems used as a substantive in the sense of red-horse.
Professor Spiegel, in his important review of my translation (Heidelberger Jahrbücher, 1870, p. 104), points out that aurusha in Zend means white, so that it would seem as if the original meaning of arusha had been bright, bright like fire, and thus red.

**Arushá, as an Appellative.**

Arushá is used as an appellative, and in the following senses:

1. The one red-horse of the Sun, the two or more red-horses of Agni.

   *I, 6, 1.* _yuvägánti bradhnam arushäm._
   They yoke the bright red-horse (the Sun).

   *I, 94, 10.* _yät áyukthāḥ arushā róhitā ráthe._
   When thou (Agni) hadst yoked the two red-horses and the two ruddy horses to the chariot. *I, 146, 2.*

   *II, 10, 2._ _sruya/h agni/h—havam me—syāvā rátham vahata/h róhitā vá utá arushā._
   Mayest thou, Agni, hear my call, whether the two black, or the two ruddy, or the two red-horses carry you.

   Here three kinds of colours are clearly distinguished, and an intentional difference is made between róhita and arushá. *IV, 2, 3.*

   *IV, 6, 9._ _tava tyé agne harīta/h—róhitāsa/h—arushāsa/h vrīshavanah._
   To thee (Agni) belong these bays, these ruddy, these red-horses, the stallions.

   Here, again, three kinds of horses are distinguished—Harīts, Róhitas, and Arushás.

   *VIII, 34, 17._ _yé rigrāh vāta-ranhasah arushāsah raghussyādah._
   Here arushá may be the subject, and the rest adjectives; but it is also possible to take all the words as adjectives, referring them to āśu in the next verse. The fact that rigrá likewise expresses a peculiar red colour, is no objection, as may be seen from *I, 6, 1;* 94, 10.

   *VII, 42, 2.* _yuṅkshvā—harīta/h rohīta/h ka yē vá sādman arushā/h._
Yoke (O Agni) the bays, and the ruddy horses, or the red-horses which are in thy stable. VII, 16, 2.

2. The cloud, represented as one of the horses of the Maruts.

I, 85, 5. utá arushásya ví syanti dhārāḥ.
(When you go to the battle, O Maruts), the streams of the red (horse) flow off.

V, 56, 7. utá syāḥ vāgṛ arushāḥ.
This strong red-horse,—meant for one of the horses of the Maruts, but, at the same time, as sending rain.

Arushá, as the Proper Name of a Solar Deity.

Besides the passages in which arushá is used either as an adjective, in the sense of red, or as an appellative, meaning some kind of horse, there are others in which, as I pointed out in my Essay on Comparative Mythology, Arushá occurs as a proper name, as the name of a solar deity, as the bright deity of the morning (Morgenroth). My interpretation of some of these passages has been contested, nor shall I deny that in some of them a different interpretation is possible, and that in looking for traces of Arushá, as a Vedic deity, representing the morning or the rising sun, and containing, as I endeavoured to show, the first germs of the Greek name of Eros, I may have seen more indications of the presence of that deity in the Veda than others would feel inclined to acknowledge. Yet in going over the same ground again, I think that even verses which for a time I felt inclined to surrender, yield a better sense, if we take the word arushá, which occurs in them as a substantive, as the name of a matutinal deity, than if we look upon it as an adjective or a mere appellative. It might be said that wherever this arushá occurs, apparently as the name of a deity, we ought to supply Agni or Indra or Sûrya. This is true to a certain extent, for the sun, or the light of the morning, or the bright sky form no doubt the substance and

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subject-matter of this deity. But the same applies to many other names originally intended for these conceptions, but which, nevertheless, in the course of time, became independent names of independent deities. In our passage I, 6, 1, yuṅgánti bradhnám arushám, we may retain for arushá the apppellative power of steed or red-steed, but if we could ask the poet what he meant by this red-steed, or if we ask ourselves what we can possibly understand by it, the answer would be, the morning sun, or the light of the morning. In other passages, however, this meaning of red-steed is really no longer applicable, and we can only translate Arushá by the Red, understanding by this name the deity of the morning or of the morning sun, the later Arauza.

VII, 71, 1. ápa svásuh ushásah nák gihité rinákti krish-níh arusháya pánthám.

The Night retires from her sister, the Dawn; the Dark one yields the path to the Red one, i.e. the red morning.

Here Arushá shares the same half-mythological character as Ushas. Where we should speak of dawn and morning as mere periods of time, the Vedic poet speaks of them as living and intelligent beings, half human, half divine, as powers of nature capable of understanding his prayers, and powerful enough to reward his praises. I do not think therefore that we need hesitate to take Arushá in this passage as a proper name of the morning, or of the morning sun, to whom the dark goddess, the Night, yields the path when he rises in the East.

VI, 49, 2. diváh sísum sáhasah súnúm agním yagñásya ketúm arushám yágadhyai.

To worship the child of Dyu, the son of strength, Agni, the light of the sacrifice, the Red one (Arushá).

In this verse, where the name of Agni actually occurs, it would be easier than in the preceding verse to translate arushá as an adjective, referring it either to Agni, the god of fire, or to yagñásya ketúm, the light of the sacrifice. I had myself yielded\(^a\) so far to these considerations that I

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\(^a\) Chips from a German Workshop, vol. ii, p. 139.
gave up my former translation, and rendered this verse by 'to worship Agni, the child of the sky, the son of strength, the red light of the sacrifice a'. But I return to my original translation, and I prefer to see in Arushá an independent name, intended, no doubt, for Agni, as the representative of the rising sun and, at the same time, of the sacrificial fire of the morning, but nevertheless as having in the mind of the poet a personality of his own. He is the child of Dyu, originally the offspring of heaven. He is the son of strength, originally generated by the strong rubbing of the arânis, i.e. the wood for kindling fire. He is the light of the sacrifice, whether as reminding man that the time for the morning sacrifice has come, or as himself lighting the sacrifice on the Eastern altar of the sky. He is Arushá, originally as clothed in bright red colour, but gradually changed into the representative of the morning. We see at once, if examining these various expressions, how some of them, like the child of Dyu, are easily carried away into mythology, while others, such as the son of strength, or the light of the sacrifice, resist that unconscious metamorphosis. That Arushá was infected by mythology, that it had approached at least that point where nomina become changed into numina, we see by the verse immediately following:

VI, 49, 3. arushásya duhitārā vírūpe (íti ví-rūpe) strifbhiḥ
ananyā pipisē sūrah anyā.

There are two different daughters of Arushá; the one is clad in stars, the other belongs to the sun, or is the wife of Svar.

Here Arushá is clearly a mythological being, like Agni or Savitar or Vaisvânara; and if Day and Night are called his daughters, he, too, can hardly have been conceived otherwise than as endowed with human attributes, as the child of Dyu, as the father of Day and Night, and not as a mere period of time, not as a mere cause or effect.

IV, 15, 6. tám árvantam ná sánasím arushám ná divāk
sisum marmvīgyánte divé-dive.

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a Journal of the Royal Asiatic Society, 1867, p. 204.
They trim the fire day by day, like a strong horse, like Arushá, the child of Dyu.

Here, too, Arushá, the child of Dyu, has to be taken as a personal character, and, if the ná after arushám is right, a distinction is clearly made between Agni, the sacrificial fire, to whom the hymn is addressed, and Arushá, the child of heaven, the pure and bright morning, here used as a simile for the cleaning or trimming of the fire on the altar.

V, 47, 3. arusháh su-parnáh.
Arushá, the morning sun, with beautiful wings.

The Feminine Árushi, as an Adjective.

Árushi, like arushá, is used as an adjective, in the same sense as arushá, i.e. red:

III, 55, 11. syāvā ka yāt árushī ka svásārau.
As the dark and the red are sisters.
I, 92, 1 and 2. gāvāh árushih and árushih gāh.
The red cows of the dawn.
I, 92, 2. rūsantam bhānūm árushih aśrayuḥ.
The red dawns obtained bright splendour.
Here ushāśaḥ, the dawns, occur in the same line, so that we may take árushih either as an adjective, referring to the dawns, or as a substantive, as a name of the dawn or of her cows.

I, 30, 21. āsve nā kitre arushi.
Thou beautiful red dawn, thou, like a mare.
Here, too, the vocative arushi is probably to be taken as an adjective, particularly if we consider the next following verse:

IV, 52, 2. ásvā-iva kitre árushī mātā gāvām ritā-vari sākhā abhūt aśvinoḥ ushāḥ.
The dawn, beautiful and red, like a mare, the mother of the cows (days), the never-failing, she became the friend of the Aśvins.

X, 5, 5. saptā svásṛth árushih.
The seven red sisters.
The Feminine Árushî, as a Substantive.

If used as a substantive, árushî seems to mean the dawn. It is likewise used as a name of the horses of Agni, Indra, and Soma; also as a name for mare in general.

It means dawn in X, 8, 3, though the text points here so clearly to the dawn, and the very name of dawn is mentioned so immediately after, that this one passage seems hardly sufficient to establish the use of árushî as a recognised name of the dawn. Other passages, however, would likewise gain in perspicuity, if we took árushî by itself as a name of the dawn, just as we had to admit in several passages arushá by itself as a name of the morning. Cf. I, 71, 1. Árushî means the horses of Agni, in I, 14, 12:
yukshvá hi árushiḥ ráthe haritāḥ deva rohitaḥ.
Yoke, O god (Agni), the red-horses to the chariot, the bays, the ruddy.
I, 72, 10. prá nikitih agne árushiḥ agānan.
They knew the red-horses, Agni, coming down. VIII, 69, 5.

Soma, as we saw, was frequently spoken of as arusháḥ hāriḥ.

In IX, 111, 2, tridhātubhiḥ árushiḥbhiḥ seems to refer to the same red-horses of Soma, though this is not quite clear.

The passages where árushî means simply a mare, without any reference to colour, are VIII, 68, 18, and VIII, 55, 3.

It is curious that Arushá, which in the Veda means red, should, as pointed out before, in its Zend form aurusha, mean white. That in the Veda it means red, and not white, is shown, for instance, by X, 20, 9, where svetá, the name for white, is mentioned by the side of arushá. Most likely arushá meant originally brilliant, and became fixed with different shades of brilliancy in Sanskrit and Persian. Arushá presupposes a form ar-vas, and is derived from a root ar in the sense of running or rushing. See Chips from a German Workshop, vol. ii, pp. 135, 137.
Having thus explained the different meanings of arushā and árushi in the Rig-veda, I feel it incumbent, at least for once, to explain the reasons why I differ from the classification of Vedic passages as given in the Dictionary published by Boehtlingk and Roth. Here, too, the passages in which arushā is used as an adjective are very properly separated from those in which it appears as a substantive. To begin with the first, it is said that 'arushā means ruddy, the colour of Agni and his horses; he (Agni) himself appears as a red-horse.' In support of this, the following passages are quoted:

III, 1, 4. ávardhayan su-bhágam saptá yahvǐḥ svetáṃ gágūnānām arusháṃ mahi-tvā, sísum ná gátáṃ abhí áruḥ ásvāk. Here, however, it is only said that Agni was born brilliant-white⁴, and grew red, that the horses came to him as they come to a new-born foal. Agni himself is not called a red-horse.

III, 7, 5. Here, again, vrǐshnah arusháśya is no doubt meant for Agni. But vrǐshan by itself does not mean horse, though it is added to different names of horses to qualify them as male horses; cf. VII, 69, 1, ā vām ráthah vrǐshabhīḥ yātu ásvāk, may your chariot come near with powerful horses, i.e. with stallions. See note to I, 85, 12. We are therefore not justified in translating arushá vrǐshan by red-horse, but only by the red male, or the red hero.

In III, 31, 3, agníḥ gágūne guhvaṃ régamānāh maháḥ putrān arusháśya pra-yākshe, I do not venture to say who is meant by the maháḥ putrān arusháśya, whether Ådityas or Maruts, but hardly the sons of Agni, as Agni himself is mentioned as only born. But, even if it were so, the father of these sons (putra) could hardly be intended here for a horse.

IV, 6, 9. táva tyé agne harítah ghṛita-snāḥ róhitāsah rigu-āṅkah su-āṅkah, arushāsah vrǐshanah rigu-mushkāh. Here, so far from Agni being represented as a red-horse, his different horses, the Harítas or bays, the Róhitās or

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⁴ See V, 1, 4. svetáḥ vāg̥ Śāyate ágre áhnām. X, 1, 6. arusháh gátáḥ padé śāyāḥ.
ruddy, and the arushāsah vrīshanah, the red stallions, are distinctly mentioned. Here vrīshan may be translated by stallion, instead of simply by male, because arushā is here a substantive, the name of a horse.

V, 1, 5. gānishta hi gényah āgre āhnām hitāk hitēshu arushāk vāneshu. Here arushā is simply an adjective, red, referring to Agni, who is understood throughout the hymn to be the object of praise. He is said to be kind to those who are kind to him, and to be red in the woods, i.e. brilliant in the wood which he consumes; cf. III, 29, 6. Nothing is said about his equine nature.

In V, 12, 2 and 6, VI, 48, 6, we have again simply arushā vrīshan, which does not mean the red-horse, but the red male, the red hero, i.e. Agni.

In VI, 49, 2, divāh sīsum sāhasah sūnūm agnīm yagūnāsyā ketūm arushām yāgadhyai, there is no trace of Agni being conceived as a horse. He is called the child of the sky or of Dyu, the son of strength (who is produced by strong rubbing of wood), the light or the beacon of the sacrifice, and lastly Arushā, which, for reasons stated above, I take to be used here as a name.

Next follow the passages in which, according to Professor Roth, arushā, as an adjective, is said to be applied to the horses, cows, and other teams of the gods, particularly of the dawn, the Asvins, and Brīhaspati.

I, 118, 5. pāri vām āsvāk vápushah pataugāh váyah vahantu arushāh abhi̇ke. Here we find the váyah arushāh of the Asvins, which it is better to translate by red birds, as immediately before the winged horses are mentioned. In fact, whenever arushā is applied to the vehicle of the Asvins, it is to be understood of these red birds, IV, 43, 6.

In I, 92, 1 and 2 (not 20), ārushi occurs three times, referring twice to the cows of the dawn, once to the dawn herself.

In IV, 15, 6, tām ārvantam nā sānasim arushām nā divāh sīsum marmvyānte divé-dive, arushā does not refer to the horse or any other animal of Agni. The verse speaks of a horse by way of comparison only, and says that the sacrificers clean or trim Agni, the fire, as people clean a horse. We
cannot join arushám in the next páda with árvantam in the preceding páda, for the second ná would then be without any construction. The construction is certainly not easy, but I think it is safer to translate: they trim him (Agni), day by day, as they clean a strong horse, as they clean Arushá, the child of Dyu. In fact, as far as I know, arushá is never used as the name of the one single horse belonging to Agni, but always of two or more.

In III, 31, 21, antár (íti) kríṣṇáṃ arusháḥ dháma bhíḥ gát, dháma bhíḥ is said to mean flames of lightning. But dháman in the Rig-veda does not mean flames, and it seems better to translate, with thy red companies, scil. the Maruts.

That arushá in one or two passages means the red cloud, is true. But in X, 43, 9, arushá refers to the thunderbolt mentioned in the same verse; and in I, 114, 5, everything refers to Rudra, and not to a red cloud, in the proper sense of the word.

Further on, where the meanings attributable to árushí in the Veda are collected, it is said that árushí means a red mare, also the teams of Agni and Ushas. Now, here, surely, a distinction should have been made between those passages in which árushí means a real horse, and those where it expresses the imaginary steeds of Agni. The former, it should be observed, occur in one Mandala only, and in places of somewhat doubtful authority, in VIII, 55, 3, a Válakhilya hymn, and in VIII, 68, 18, a dánastuti or panegyric. Besides, no passage is given where árushí means the horses of the dawn, and I doubt whether such a passage exists, while the one verse where árushí is really used for the horses of Indra, is not mentioned at all. Lastly, two passages are set apart where árushí is supposed to mean flames. Now, it may be perfectly true that the red-horses of Agni are meant for flames, just as the red-horses of Indra may be the rays of the sun. But, in that case, the red-horses of Agni should always have been thus translated, or rather interpreted, and not in one passage only. In IX, 111, 2, árushí is said to mean flames, but no further light is thrown upon that very difficult passage.
Note 2. Pári vasthushaḥ. I take this form as a nominative plural like abibhyushaḥ, I, 11, 5, tvām devāḥ abibhyushaḥ tudyāmānāsaḥ āvishuḥ, ‘the gods, stirred up, came to thee, not fearing;’ and like dadūshaḥ, I, 54, 8, yé te indra dadūshaḥ vardhāyanti máhi kshatrām, ‘who giving or by their gifts increase thy great power, O Indra.’ Here we might possibly take it as a gen. sing. referring to te, but dadivān is far more appropriate as an epithet of the sacrificer than of the god. (See Benfey, Vocativ, p. 24; and Hermes, p. 16.) It is well known among Sanskrit scholars that Professor Whitney, in reviewing my translation, declared that the participial form vasthushaḥ had no right to be anything but an accusative plural or a genitive or ablative singular. (See Chips from a German Workshop, vol. iv, p. 5c8.) Dr. Kern, however, in his translation of the Brīhat-Samhita had shown long before that nom. plur. such as vidushaḥ are by no means rare, even in the Mahābhārata and kindred works. Dr. Lanman (Journ. Americ. Or. Soc. X, p. 513) has now entered abibhyushaḥ as a nom. plur., but he prefers to take vasthushaḥ as an acc. plural, so that we should have to translate kārantam pári vasthushaḥ by ‘walking round those who stand.’ This may be grammatically possible; but who could be meant by vasthushaḥ, standing ones? And, secondly, is it usual in Vedic Sanskrit to say karati pári tam, ‘he walks round him?’ We find pari tam yāti, or tam pari yāti, but hardly yāti pari tam, ‘he goes round him,’ except when pari stands independent of the verb and means ‘around,’ e.g. IX, 72, 8, pavasva pári pārthivam rāgaḥ. It is more difficult to decide whether we should adopt Ludwig’s interpretation, who takes pari vasthushaḥ in the sense of ‘away from what is firm.’ This is correct grammatically, and vasthivat, as opposed to gāgat, is often used in the sense of what is immovable. But is it ever used in that sense by itself? I doubt it, though I may add in support of it such a passage as I, 191, 9, út apaptat asau sūryaḥ...ādityāḥ párvatebhyah, a verse where the expression visvādṛśhāḥ adrīśtahā is analogous to our ketūm kriṇvān aketāve. I therefore retain pari vasthushaḥ as a nom. plural in the sense of standing around, circumstantes, possibly of parikara,
NOTES.  I, 6, 2.

attendants. Parishâhâna or sthâna comes to mean an abode, and paritasthivantas would be bystanders, attendants, the people, in fact, who are supposed to harness the horse.

Though I do not assign great weight to interpretations of hymns, as given by the Brâhmaṇas, I may mention that in the Taitt. Br. III, 9, 4, 1, paritasthushaḥ is explained as a nom. plur., ime vai lokâḥ paritasthushaḥ, while Sâyana in his commentary (Sâma-veda II, 6, 3, 12, 1) has parito-vasthitâ lokatrayavartinaḥ prâninah.

Note 3. Rōkante rokana. A similar expression occurs III, 61, 5, where it is said of Ushas, the dawn, that she lighted the lights in the sky, prá rokana ruruke ranvâ-sandrika.

Verse 2.

WILSON: They (the charioteers) harness to his car his two desirable coursers, placed on either hand, bay-coloured, high-spirited, chief-bearing.

BENFEY: Die lieben Falben schirren sie zu beiden Seiten des Wagens an, braune, kühne, held-tragende.

LUDWIG: Sie spannen seine lieblichen falben an den wagen mit auseinandergehenden seiten, die blutroten, mutigen, helden-bringenden.

Note 1. Although no name is given, the pronoun asya clearly refers to Indra, for it is he to whom the two bays belong. The next verse, therefore, must likewise be taken as addressed to Indra, and not to the sun or the morning-red, spoken of as a horse or a chariot in the first verse.

Vipakshasā is well explained by Sâyana, vividhe pakshasā rathasya pârsvau yayos tau vipakshasau, rathasya dvayoḥ pârsvayor yogitāv ity arthaḥ. The only doubt is whether it refers to the two sides of the chariot, or of the principal horse. That horses were sometimes yoked so that one should act as leader, and two should be harnessed on each side, we see in I, 39, 6, note.
**Verse 3.**

**Wilson:** Mortals, you owe your (daily) birth (to such an Indra), who, with the rays of the morning, gives sense to the senseless, and to the formless, form.

**Benfey:** Licht machend—Männer!—das Dunkele und kenntlich das Unkenntliche, entsprangst du mit dem Morgenroth.

**Ludwig:** Sichtbarkeit schaffend dem unsichtbaren, gestalt o schmuckreiche (Marut) dem gestaltlosen, wurdet ihr mit den Ushas zusammen geboren.

**Note 1.** In the TB. III, 9, 4, several of these mantras are enjoined for the Asvamedha. When the banner (dhvāga) is fastened, this verse is to be used, because ketu was supposed to mean a banner. The vocative maryāḥ, which I have translated by O men, had evidently become a mere exclamation at a very early time. Even in our passage it is clear that the poet does not address any men in particular, for he addresses Indra, nor is marya used in the general sense of men. It means males, or male offspring. It sounds more like some kind of asseveration or oath, like the Latin mehercle, or like the English O ye powers, and it is therefore quoted as a nipāta or particle in the Vāg. Prātis. II, 16. It can hardly be taken here as addressed to the Maruts, though the Maruts are the subject of the next verse. Kluge in Kuhn's Zeitschrift, vol. xxv, p. 309, points out that maryāḥ as an interjection does not occur again in the Rig-veda. But the Rig-veda contains many words which occur once only, and the author of Vāg. Prātisākhya is no mean authority. See also Tândya Brāhm. VII, 6, 5. If Dr. Kluge proposes to read māryāi as a dative (like λύκῳ) he knows, of course, that such a form does not only never occur again in the Rig-veda, but never in the whole of Sanskrit literature. Grassmann and Lanman (N. I., p. 339) both seem to imagine that the Pada text has marya, but it has maryāḥ, and no accent. If maryāḥ had the accent, we might possibly translate, 'the youths, i.e. the Maruts, made,' taking krinvan for akrinvan, or the more usual akurvan; but in that case the transition to agāyathāḥ would be very sudden. See, however, I, 6, 7.
Sāyana explains it maryāḥ, manushyāḥ! idam āśkaryam pasyāta. Another explanation of this verse, which evidently troubled the ancient commentators as much as us, is, 'O mortal, i. e. O sun (dying daily), thou hast been born with the dawn.'

Note 2. Ushādbhiḥ, an instrumental plural which attracted the attention of the author of the Vārttika to Pāṇ. VII, 4, 48. It occurs but once, but the regular form, ushobhiḥ, does not occur at all in the Rig-veda. The same grammarian mentions mãs, month, as changing the final s of its base into d before bhis. This, too, is confirmed by RV. II, 24, 5, where mãdbhiḥ occurs. Two other words, svavas, offering good protection, and svatavas, of independent strength, mentioned together as liable to the same change, do not occur with bhīṣ in the Rig-veda, but the forms svavadbhīṣ and svatavadbhīṣ probably occurred in some other Vedic writings. Svatavadbhīṣaḥ has been pointed out by Professor Aufrecht in the Vāgasan. Samhitā XXIV, 16, and svatavobhīṣaḥ in Satap. Br. II, 5, 1, 14. That the nom. svavān, which is always trisyllabic, is not to be divided into sva-vān, as proposed by Sākalya, but into su-avān, is implied by Vārttika to Pāṇ. VIII, 4, 48, and distinctly stated in the Siddhānta-Kaumudi. That the final n of the nom. su-avān disappeared before semi-vowels is confirmed by the Sākala-prātiṣākhya, Sūtra 287; see also Vāgasan. Prātiṣ. III, Sūtra 135 (Weber, Ind. Stud. vol. iv, p. 206). On the proper division of su-avas, see Aufrecht, Zeitschrift der Deutschen Morgenländischen Gesellschaft, vol. xiii, p. 499.

Verse 4.

WILSON: Thereafter, verily, those who bear names invoked in holy rites (the Maruts), having seen the rain about to be engendered, instigated him to resume his embryo condition (in the clouds).

BENFEV: Sodann von freien Stücken gleich erregen wieder Schwangerschaft die heilgen Namen tragenden.

LUDWIG: Da haben nämlich in ihrer göttlichen weise dise der Prieni leibesfrucht gebracht, opfer verdienenden namen erwerbend.
Note 1. Åt must here take vyûha and be pronounced as an iambus. This is exceptional with åt, but there are at least two other passages where the same pronunciation is necessary. I, 148, 4, åt rokate váne á vi-bhá-vâ, though in the line immediately following it is monosyllabic. Also in V, 7, 10, åt agne áprimatah.

Note 2. Svadhâ, literally one's own place, afterwards, one's own nature. It was a great triumph for the science of Comparative Philology that, long before the existence of such a word as svadhâ in Sanskrit was known, it should have been postulated by Professor Benfey in his Griechisches Wurzellexicon, published in 1839, and in the appendix of 1842. Svadhâ was known, it is true, in the ordinary Sanskrit, but there it only occurred as an exclamation used on presenting an oblation to the manes. It was also explained to mean food offered to deceased ancestors, or to be the name of a personification of Mâyâ or worldly illusion, or of a nymph. But Professor Benfey, with great ingenuity, postulated for Sanskrit a noun svadhâ, as corresponding to the Greek Ætôn and the German sitte, O. H. G. sit-u, Gothic sit-u. The noun svadhâ has since been discovered in the Veda, where it occurs very frequently; and its true meaning in many passages where native tradition had entirely misunderstood it, has really been restored by means of its etymological identification with the Greek Ætôn or ηθôs. See Kuhn's Zeitschrift, vol. ii, p. 134; vol. xii, p. 158.

The expressions ánu svadhâm and svadhâm ánu are of frequent occurrence. They mean, according to the nature or character of the persons spoken of, and may be translated by as usual, or according to a person's wont. Thus in our passage we may translate, The Maruts are born again, i.e. as soon as Indra appeared with the dawn, according to their wont; they are always born as soon as Indra appears, for such is their nature.

I, 165, 5. Índra svadhâm ánu hi nãk babhûtha.

For, Indra, according to thy wont, thou art with us.

VIII, 20, 7. svadhâm ánu srisyam náraã—váhante.

According to their wont, the men (the Maruts) carry splendour.
Thou hast grown (Indra) according to thy nature.
IV, 33, 6. ánu svadhām ribhāvali gamuḥ etām.

According to their nature, the Ribhus went to her, scil. the cow; or, according to this their nature, they came.
IV, 52, 6; I, 33, 11; I, 88, 6; VII, 56, 13; III, 51, 11.

In all these passages svadhā may be rendered by manner, habit, usage, and ánu svadhām would seem to correspond to the Greek ἐξ ἑσος. Yet the history of these words in Sanskrit and Greek has not been exactly the same. First of all we observe in Greek a division between ἑσος and ἑδος, and whereas the former comes very near in meaning to the Sanskrit svadhā, the latter shows in Homer a much more primitive and material sense. It means in Homer, not a person's own nature, but the own place, for instance, of animals, the haunts of horses, lions, fish; in Hesiod, also of men. Hom. II. XV, 268, μετά τ’ ἑθεα καὶ νομὸν ἰππον, loca consueta et pascua. Svadhā in the Veda does not occur in that sense, although etymologically it might take the meaning of one's own place: cf. dhā-man, familia, &c. Whether in Greek ἑδος, from meaning lair, haunt, home, came, like νομὸς and νόμος, to mean habit, manner, character, which would be quite possible, or whether ἑδος in that meaning represents a second start from the same point, which in Sanskrit was fixed in svadhā, is impossible to determine. In Sanskrit svadhā clearly shows the meaning of one's own nature, power, disposition. It does not mean power or nature in general, but always the power of some one, the peculiarity, the individuality of a person. This will appear from the following passages:

II, 3, 8. tisrāḥ devīḥ svadhāyā barhiḥ ā idām ākkhidram pāntu.

May the three goddesses protect by their power the sacred pile unbroken.
IV, 13, 5. kāyā yāti svadhāyā.
By what inherent power does he (the Sun) move on?
IV, 26, 4. aḥakráyā svadhāyā.
By a power which requires no chariot, i.e. by himself without a chariot.

The same expression occurs again X, 27, 19.
In some places the verb mad, to delight, joined with svadháyá, seems to mean to revel in his strength, to be proud of his might.

V, 32, 4. svadháyá mádantam.

Vr̥tra who delights in his strength.

VII, 47, 3. svadháyá mádantiḥ.
The waters who delight in their strength. See X, 124, 8.

In other passages, however, as we shall see, the same phrase (and this is rather unusual) requires to be taken in a different sense, so as to mean to rejoice in food.

I, 164, 38; III, 17, 5.

III, 35, 10. Indra píba svadháyá kit sutásya agnéḥ vá pâhi gihváyá yagatra.

Indra drink of the libation by thyself (by thy own power).
or with the tongue of Agni, O worshipful.

To drink with the tongue of Agni is a bold but not unusual expression. V, 51, 2. agnéḥ pibata gihváyá. X, 15, 3.

I, 165, 6. kvā syā vaḥ marutak śvadhāásit yát mām ēkam sam-ādhatta ahi-hátye.

Where was that custom of yours, O Maruts, when you left me alone in the killing of Ahi?

VII, 8, 3. káyá nah agne ví vasaḥ su-vr̥ktim kām ūm (iti) śvadhām rinavah sasyāmānah.

In what character dost thou light up our work, and what character dost thou assume, when thou art praised?

IV, 58, 4; IV, 45, 6.

I, 64, 4. sākām gagñüre śvadháyā.

They (the Maruts) were born together, according to their nature; very much like ánu śvadhām, I, 6, 4. One can hardly render it here by ‘they were born by their own strength,’ or ‘by spontaneous generation.’

In other passages, however, svadháyā, meaning originally by its own power, or nature, comes to mean, by itself, sponte suā.

VII, 78, 4. ā asthāt rátham śvadháyá yugyámānam.

She, the dawn, mounted the chariot which was harnessed by itself, by its own power, without requiring the assistance of people to put the horses to.
NOTES. I, 6, 4.

X, 129, 2. ānit avātām svadhāyā tāt ēkam.
That only One breathed breathlessly (or freely) by its own strength, i.e. by itself.

In the same sense svadhābhīh is used in several passages:
I, 113, 13. amṛtā karati svadhābhīh.
The immortal Dawn moves along by her own strength, i.e. by herself.

VIII, 10, 6. yāt vā svadhābhīh adhi-tīṣṭhathāh rātham.
Or whether ye mount your chariot by your own strength, ye Asvins.

I, 164, 30. givāh mṛtāsya karati svadhābhīh āmartyah mátyena sá-yonih.
The living moves by the powers of the dead, the immortal is the brother of the mortal. III, 26, 8; V, 60, 4.

There are doubtful passages, such as I, 180, 6, in which the meaning of svadhābhīh, too, is doubtful. In VI, 2, 8, svadhā looks like an adverb, instead of svadhāyā, and would then refer to pārīgma. The same applies to VIII, 32, 6.

But svadhā means also food, lit. one’s own portion, the sacrificial offering due to each god, and lastly, food in general.

I, 108, 12. yāt indrāgni (īti) út-ītā sūryasya mádhye divāh svadhāyā mādāyethe (īti).
Whether you, Indra and Agni, delight in your food at the rising of the sun or at midday.


12. Thou, O Agni Gātavedas, hast carried, when implored, the offerings which thou hast rendered sweet: thou hast given them to the fathers, they fed on their share.

Eat thou, O god, the proffered oblations. 13. Our fathers who are here, and those who are not here, our fathers whom we know and those whom we do not know, thou knowest.
how many they are, O G àtavedas, accept the well-made sacrifice with the sacrificial portions. 14. They who, whether burnt by fire or not burnt by fire, rejoice in their offering in the midst of heaven, give to them, O king, that life, and thy (their) own body, according to thy will.

III, 4, 7. saptá pr kshásah svadháyá madanti.
The seven horses delight in their food.
X, 14, 7. ubhá r ãgánâ svadháyá mádantâ.
The two kings delighting in their food.
IX, 113, 10. yátra kámâh ni-kámâh ka, yátra bradhnásya vishápa m, svadhá ka yátra tríptih ka tátra m ám amr ítam kr ídhí.
Where wishes and desires are, where the cup of the bright Soma is (or, where the highest place of the sun is), where there is food and rejoicing, there make me immortal.
I, 154, 4. yásya tr í pùrnâ mádhunâ padáni ákshiyamána s vad háyá mádantí.
He (Vishnu) whose three places, full of sweet, imperishable, delight or abound in food.
V, 34, 1; II, 35, 7; I, 168, 9; I, 176, 2.
In the tenth book svadhá is used very much as it occurs in the later Sanskrit, as the name of a peculiar sacrificial rite.
X, 14, 3. yán ka deváh vavridhúh yé ka deváh sváhá anyé svadháyá anyé madanti.
Those whom the gods cherish, and those who cherish the gods, the one delight in Sváhá, the others in Svadhi; or, in praise and food.

Note 3. The expression garbha-tvám á-iriré is matched by that of III, 60, 3, saudhanvanásah amrita-tvám á-irire, the Saudhanvanas (the Ribhüs) obtained immortality, or became immortal. I do not think that punar eriré can mean, as Ludwig supposes, they pushed away their state of garbha. The idea that the Maruts assumed the form of a garbha, lit. of an embryo or a new-born child, is only meant to express that they were born, or that the storms burst forth from the womb of the sky as soon as Indra arises to do battle against the demon of darkness. Thus we read, I, 134, 4, ágranayah marútah vakshávábhyah, Thou, Váyu, hast produced the Maruts from the bowels (of the sky).
As assisting Indra in this battle, the Maruts, whose name retained for a long time its purely appellative meaning of storms, attained their rank as deities by the side of Indra, or, as the poet expresses it, they assumed their sacred name. This seems to be the whole meaning of the later legend that the Maruts, like the Ribhus, were not originally gods, but became deified for their works. See also Kern, Translation of Brīhat-samhītā, p. 117, note.

Other explanations are: they made that which was born within the cloud into a garbha or embryo; or, they arose with Āditya, proceeded with Savitar, and when Savitar set, they became again garbhas; see Sāma-veda II, 2, 7, 2, comm.

VĀHNI.

Verse 5.

WILSON: Associated with the conveying Maruts, the traversers of places difficult of access, thou, Indra, hast discovered the cows hidden in the cave.

BENFEY: Mit den die Festen brechenden, den Stürmen enden fandst, Indra, du die Kühe in der Grotte gar.

LUDWIG: Und mit denen, die das feste sogar anbrechen, selbst im versteck, o Indra, mit den priesterlichen, fandest du die morgenstralen auf.

Note 1. Sāyana explains vāhnibhiḥ in the sense of Marūdbhiḥ, and he tells the oft-repeated story how the cows were carried off by the Pavis from the world of the gods, and thrown into darkness, and how Indra with the Maruts conquered them and brought them back. Everybody seems to have accepted this explanation of Sāyana, and I myself do not venture to depart from it. Yet it should be stated that the use of vāhni as a name of the Maruts is by no means well established. Vāhni is in fact a most difficult word in the Veda. In later Sanskrit it means fire, and is quoted also as a name of Agni, the god of fire, but we do not learn why a word which etymologically means carrier, from vah, to carry, should have assumed the meaning of fire. It may be that vah, which in Sanskrit, Greek, and Latin means chiefly to carry, expressed origin-
ally the idea of moving about (the German be-wegen), in which case váh-ní, fire, would have been formed with the same purpose as ag-ní, ig-nís, fire, from Sk. ag, ág-ó, ag-o. In Alvis-mal, V, 94, we read, kalla Vág Vanir, the Wanes call fire Vág, i.e. wavy. But in Sanskrit Agni is so constantly represented as the carrier of the sacrificial oblation, that something may also be said in favour of the Indian scholastic interpreters who take váhni, as applied to Agni, in the sense of carrier. However that may be, it admits of no doubt that váhni, in the Veda, is distinctly applied to the bright fire or light. In some passages it looks very much like a proper name of Agni, in his various characters of terrestrial and celestial light. It is used for the sacrificial fire:

V, 50, 4. yátra váhniḥ abhí-hitaḥ.
Where the sacrificial fire is placed.
It is applied to Agni:

VII, 7, 5. ásádi vritáḥ váhniḥ á-gaganván agníḥ brahmā.
The chosen light came nigh, and sat down, Agni, the priest.

Here Agni is, as usual, represented as a priest, chosen like a priest, for the performance of the sacrifice. But, for that very reason, váhni may here have the meaning of priest, which, as we shall see, it has in many places, and the translation would then be more natural: He, the chosen minister, came near and sat down, Agni, the priest.

VIII, 23, 3. váhniḥ vindate vásu.
Agni finds wealth (for those who offer sacrifices?).
More frequently váhni is applied to the celestial Agni, or other solar deities, where it is difficult to translate it in English except by an adjective:

III, 5, 1. āpa dvárá támasaḥ váhniḥ ávar (íty ávalḥ).
Agni opened the two doors of darkness.
That light, the son of the two parents, full of brightness, the wise, brightens the world by his power.

Agni is even called váhni-tama (IV, 1, 4), which hardly means more than the brightest.
II, 17, 4. át ródasi (íti) gyótilshá váhni ḵá atanot.
Then the bright (Indra) stretched out or filled heaven
and earth with his light.

II, 38, 1. út úm (íti) syáh deváh savitá—váhni asthát.
The divine Savitar, the luminous, arose.

Besides this meaning of light or fire, however, there are
clearly two other meanings of váhni which must be admitted
in the Veda, first that of a carrier, vehicle, and, it may be, horse; secondly that of minister or priest.

VI, 57, 3. agáh anyásya váhnaya hári (íti) anyásya sámbhúritá.
The bearers of the one (Púshan) are goats, the bays are
yoked for the other (Indra).

I, 14, 6. ghrítá-príshtháh manak-yúgáh yé tvá váhanti váhnayaḥ.
The horses with shining backs, obedient to thy will,
which carry thee (Agni).

VIII, 3, 23. yásmai anyé dása práti dhúram váhanti váhnayaḥ.
A horse against whom other ten horses carry a weight;
i.e. it requires ten horses to carry the weight which this one
horse carries. (See X, 11, 7. váhamának ásvaiḥ.)

II, 37, 3. médyangtu te váhnaya yébhiḥ ýase.
May thy horses be fat on which thou goest. II, 24, 13.

I, 44, 13. srudhi srut-karṇa váhni-bhiḥ.
Agni, who hast ears to hear, hear, on thy horses. Unless
váhni-bhiḥ is joined with the words that follow, deváḥ
sayáva-bhiḥ.

III, 6, 2. vákyántām te váhnayaḥ saptá-giḥváḥ.
May thy seven-tongued horses be called. Here váhnayaḥ
is clearly meant for the flames of Agni, yet I doubt
whether we should be justified in dropping the simile,
as the plural of váhni is nowhere used in the bald sense
of flames.

In one passage váhni is supposed to be used as a feminine,
or at all events applied to a feminine subject:
VIII, 94, 1. yuktá váhniḥ ráthanám.

a Cf. I, 58, 7. saptá guhvāḥ.
She is yoked as the drawer of the chariots. Probably, vāhniḥ should here be changed into vāhni.

The passages in which vāhni is applied to Soma in the ninth and tenth Mandalas throw little light on the subject. (IX, 9, 6; 20, 5; 6; 36, 2; 64, 19; 89, 1; X, 101, 10.)

Instead of visām vispātih, lord of men (VII, 7, 4), we find IX, 108, 10. visām vāhniḥ nā vispātih. One feels inclined to translate here vāhniḥ by leader, but it is more likely that vāhni is here again the common name of Soma, and that it is inserted between visām nā vispātih, which is meant to form one phrase.

In IX, 97, 34, tisrāḥ vākah irayati prā vāhniḥ, we may take vāhni as the common appellation of Soma. But it may also mean minister or priest, as in the passages which we have now to examine. Cf. X, 11, 6.

For besides these passages in which vāhni clearly means vector, carrier, drawer, horse, there is a large class of verses in which it can only be translated by minister, i.e. officiating minister, and, as it would seem, chiefly singer or reciter. The verb vah was used in Sanskrit in the sense of carrying out (ud-vah, ausführen), or performing a rite, particularly as applied to the reciting of hymns. Hence such compounds as uktha-vahas or stoma-vahas, offering hymns of praise, and yagñā-vahas. Thus we read:

V, 79, 4. abhī yē tvā vibhā-vari stōmaḥ grīṅanti vāhnyah.
The ministers who praise thee, splendid Dawn, with hymns.

I, 48, 11. yē tvā grīṅanti vāhnyah.
The ministers who praise thee.

VII, 75, 5. ushāḥ ukkhati vāhni-bhiḥ grīṅānā.
The dawn lights up, praised by the ministers.

VI, 39, 1. mandrāsyā kavēḥ divyāsyā váhneh.
Of the sweet poet, of the heavenly priest . . .

VII, 82, 4. yuvām īt yut-sū prītanāsu váhnyah yuvām kshēmasya pra-savē mitā-gāvah, isānā vāsvah ubhāyasya kārāvah ūndrāvarunā su-hāvā havāmahe.

See Taitt. Brāhm. I, 1, 6, 10. vāhnir vā anadvān, vāhnir adhvaryuḥ.
We, as ministers, invoke you only in fights and battles; we, as suppliants, (invoke) you for the granting of treasure; we, as poets, (invoke) you, the lords of twofold wealth, you, Indra and Varuna, who listen to our call.

VI, 32, 3. sāh vāhni-bhīḥ rīkva-bhīḥ gōshu sāsvat mitā-gīṁu-bhīḥ puru-kr̥tvā gīgāya.

He (Indra) was victorious often among the cows, always with celebrating and suppliant ministers.

I have placed these two passages together because they seem to me to illustrate each other, and to show that although in the second passage the celebrating and suppliant ministers may be intended for the Maruts, yet no argument could be drawn from this verse in favour of vāhni by itself meaning the Maruts. See also VIII, 6, 2; 12, 15; X, 114, 2.

IV, 21, 6. hōtā yāḥ naḥ mahān sam-vāraneshu vāhniḥ.
The Hotar who is our great priest in the sanctuaries.

I, 128, 4. vāhniḥ vedhāḥ āgāyata.
Because the wise priest (Agni) was born.

The same name which in these passages is applied to Agni, is in others, and, as it will be seen, in the same sense, applied to Indra.

II, 21, 2. tuvi-grāye vāhnaye.
To the strong-voiced priest or leader.

The fact that vāhni is followed in several passages by ukthaḥ would seem to show that the office of the vāhni was chiefly that of recitation or of addressing prayers to the gods.

III, 20, 1. agnim ushāsam asvīnā dadhi-krāṁ vi-ushṭishu havate vāhniḥ ukthaḥ.
The priest at the break of day calls with his hymns Agni, Ushas, the Asvins, and Dadhikrā.

I, 184, 1. tā vāṁ adyā taʿu aparām huvema ukkhāntyāṁ ushāsi vāhniḥ ukthaḥ.

Let us invoke the two Asvins to-day and to-morrow, the priest with his hymns is there when the dawn appears.

In a similar sense, it would seem, as vāhniḥ ukthaḥ, the Vedic poets frequently use the words vāhniḥ āsā. This āsā is the instrumental singular of ās, mouth, and it is used
in other phrases also of the mouth as the instrument of praise.

VI, 32, 1. vagrīne sām-tamāni vākāmsi āsā sthāvirāya takshham.

I have shaped with my mouth blessed words to the wielder of the thunderbolt, the strong Indra.

X, 115, 3. āsā váhnim ná sokīshā vi-rapsīnam.

He who sings with his flame as the poet with his mouth. See also I, 38, 14. mimihí slókam ásyē, make a song in thy mouth.

Thus we find váhniḥ āsā in the same place in the sixth and seventh Māndalas (VI, 16, 9; VII, 16, 9), in the phrase váhniḥ āsā vidūḥ-tarāḥ, applied to Agni in the sense of the priest wise with his mouth, or taking váhniḥ āsā as it were one word, the wise poet.

I, 129, 5. váhniḥ āsā, váhniḥ nāh ákkha.

Indra, as a priest by his lips, as a priest coming towards us.

From the parallelism of this passage it would seem that Professor Roth concluded the meaning of āsāa to be near,

a Ās, mouth, the Latin os, oris, has been derived from a root as, to breathe, preserved in the Sanskrit as-u, spirit, asu-ra, endowed with spirit, living, the living god. Though I agree with Curtius in admitting a primitive root as, to breathe, from which as-u, breath, must have sprung, I have always hesitated about the derivation of ās and āsyā, mouth, from the same root. I do not think, however, that the lengthening of the vowel in ās is so great a difficulty as has been supposed (Kuhn, Zeitschrift, vol. xvii, p. 145). Several roots lengthen their vowel a, when used as substantives without derivative suffixes. In some cases this lengthening is restricted to the Ānga base, as in anādavāḥ; in others to the Ānga and Pada base, as in visvavāṭ, visvavāḍbhīḥ, &c.; in others again it pervades the whole declension, as in turāshāḥ: (see Sanskrit Grammar, §§ 210, 208, 175.) Among ordinary words vāk offers a clear instance of a lengthened vowel. In the Veda we find riṭisāhām, VI, 14, 4, and riṭisāhāham (Sawhītā), I, 64, 15. In X, 71, 10 the Sawhītā has sabhāsāhena, the Pada sabhāsahēna. We find vāh in apsu-vāh (Sām. Ved.), indra-vāh, havya-vāh. Sah at the end of compounds, such as nri-sah, pritanā-sah, bhūri-sah, satrā-sah, vibhā-sah, sadā-sah, varies between a long and short ā: (see Regnier, Étude sur l’idiome du
or coram. In the Nighantu, II, 16, the right reading is evidently āsāt, not āsā; see Nirukta, ed. Satyavrama Sâmasrami, vol. i, p. 264. Āsā, however, is an old variant, as may be seen from Rig-veda-bhâshya I, 127, 8; X, 115, 3.

I, 76, 4. pragā-vatā vákasâ váhnih āsā ā ka huvē nī ka satṣi ihā deva/h.

With words in which my people join, I, the poet, invoke, and thou (Agni) sittest down with the gods.

VI, 11, 2. pâvakâyâ gulhâ váhnih āsā.

Thou, a poet with a bright tongue, O Agni!

Grassmann thinks that váhnir āsā can always be translated by 'vor das Angesicht bringend,' but this does not appear to be the case in his translation.

The question now arises in what sense váhni is used when applied without further definition to certain deities. Most deities in the Veda are represented as driving or driven, and many as poets or priests. When the Aśvins are called váhni, VIII, 8, 12; VII, 73, 4, it may mean riders. But when the Visve Devâs are so called, I, 3, 9, or the Ribhûs, the exact meaning is more doubtful. The Maruts are certainly riders, and whatever other scholars may say to the contrary, it can be proved that they were supposed to sit astride on horseback, and to have the bridle through the horse's nostrils (V, 61, 2). But if in our verse I, 6, 5, we translate váhni as an epithet, rider, and not only as an epithet, but as a name of the Maruts, we cannot support our translation by independent evidence, but must rely partly on the authority of Sâyana, partly on the general tenor of the text before us, where the Maruts are mentioned in the preceding verse, and, if I am right, in the verse following also. On the other hand, if váhni can thus be used as a name of

Védas, p. 111.) At all events no instance has yet been pointed out in Sanskrit, showing the same contraction which we should have to admit if, as has been proposed, we derived ās from āv-ās, or from an-ās. From 'an' we have in the Veda ānâ, mouth or face, I, 52, 15. From as, to breathe, the Latin omen, originally os-men, a whisper, might likewise be derived. See Bopp, Comp. Gr. par. 909; Kuhn in Ind. Stud. I, 333.
the Maruts, there is at least one other passage which would gain in clarity by the admission of that meaning, viz.

X, 138, 1. táva tyé indra sakhyéshu váhnayaḥ—ví adadíruḥ valám.

In thy friendship, Indra, these Maruts tore asunder the cloud.

**Note 2.** I have translated vílú by stronghold, though it is only an adjective, meaning firm. Dr. Oscar Meyer, in his able essay Quæstiones Homericæ, specimen prius, Bonnæ, 1867, has tried to show that this vílú is the original form of ἵλιος, and he has brought some further evidence to show that the siege and conquest of Troy, as I pointed out in my Lectures on the Science of Language, vol. ii, p. 470, was originally described in language borrowed from the siege and conquest of the dark night by the powers of light, or from the destruction of the cloud by the weapons of Indra. It ought to be considered, however, that vílú in the Veda has not dwindled down as yet to a mere name, and that therefore it may have originally retained its purely appellative power in Greek as well as in Sanskrit, and from meaning a stronghold in general, have come to mean the stronghold of Troy.

**Note 3.** The bright cows are here the cows of the morning, the dawns, or the days themselves, which are represented as rescued at the end of each night by the power of Indra, or similar solar gods. Indra's companions in that daily rescue are here the Maruts, the storms, the same companions who act even a more prominent part in the battle of Indra against the dark clouds. These two battles are often mixed up together, so that possibly usríyāḥ may have been meant for clouds.

**Verse 6.**

**Wilson:** The reciters of praises praise the mighty (troop of Maruts), who are celebrated, and conscious of the power of bestowing wealth in like manner as they (glorify) the counsellor (Indra).

**Benfey:** Nach ihrer Einsicht verherrlichend besingen Sänger den Schätzecherrn, den berühmten, gewaltigen.
LUDWIG: Als fromme heran zum liede haben die sänger ihn, der treffliches findet, berühmten gesungen.

**Note 1.** The reasons why I take gírak as a masculine in the sense of singer or praiser, may be seen in a note to I, 37, 10.

**Note 2.** yáthá matim, lit. according to their mind, according to their heart’s desire. Cf. II, 24, 13.

**Verse 7.**

WILSON: May you be seen, Maruts, accompanied by the undaunted (Indra); both rejoicing, and of equal splendour.

BENFEY: So lass mit Indra denn vereint, dem furchtlosen, erblicken dich, beide erfreu’nd und glanzesgleich.

LUDWIG: Mit Indra zusammen wirst du gesehn zusammengehend mit dem furchtlosen, mild ihr zwei, von gleichem glanze.

**Note 1.** The sudden transition from the plural to the singular is strange, but the host of the Maruts is frequently spoken of in the singular, and nothing else can here be intended. It may be true, as Professor Benfey suggests, that the verses here put together stood originally in a different order, or that they were taken from different sources. Yet though the Sāma-veda would seem to sanction a small alteration in the order of the verses, the alteration of verses 7, 4, 5, as following each other, would not help us much. The Atharva-veda sanctions no change in the order of these verses.

The transition to the dual at the end of the verse is likewise abrupt, not more so, however, than we are prepared for in the Veda. The suggestion of the Nirukta (IV, 12) that these duals might be taken as instrumentals of the singular, is of no real value.

**Note 2.** Dr̥kshase, a very valuable form, well explained by drisyethak, a second person singular conjunctive of the First Aorist Âtmanepada, the termination 'sase’ corresponding to Greek ἐγγ’, as the conjunctive takes the personal terminations of the present in both languages. Similar
forms, viz. prīkṣhase, X, 22, 7, mamsase, X, 27, 10; Ath. Veda VII, 20, 2-6, and possibly vivakṣhase, X, 21, 1-8, 24, 1-3, 25, 1-11, will have to be considered hereafter. (Nirukta, ed. Roth, p. 30, Notes.) As Ludwig has pointed out, the Tāṇḍya-brāhmaṇa X, 6, 2, 7, reads drīkṣhase, and explains it by ime lokā dadṛṣire. Sāyaṇa, however, explains drisidhātoker karmaṇi madhyamaikavākane vyatayena seprataye drīkṣhusa iti rūpam. See Delbrück, Syntaktische Forschungen, I, p. 111. The story of Indra’s being forsaken by all the gods in his battle against Ṛavaṇa, but being helped by the Maruts, is often mentioned; see RV. VIII, 96, 7; SV. I, 4, 1, 4, 2; Ait. Br. III, 20.

Verse 8.

Wilson: This rite is performed in adoration of the powerful Indra, along with the irreproachable, heavenward-tending, and amiable bands (of the Maruts).

Benfey: Durch Indra’s liebe Schaaren, die untadligen, himmelstürmenden, strahlet das Opfer mächtiglich.

Ludwig: Mit den tadellosen, morgens erscheinenden singt der kämpfer sighft, mit des Indra zu liebenden scharen.

Note 1. Arkāti, which I have here translated by he cries aloud, means literally, he celebrates. I do not know of any passage where arkāti, when used, as here, without an object, means to shine, as Professor Benfey translates it. The real difficulty, however, lies in makhā, which Sāyaṇa explains by sacrifice, and which I have ventured to translate by priest or sacrificer. Makhā, as an adjective, means, as far as we can judge, strong or vigorous, and is applied to various deities, such as Pūshan I, 138, 1, Savitri VI, 71, 1, Soma XI, 20, 7, Indra III, 34, 2, the Maruts I, 64, 11; VI, 66, 9. By itself, makhā is never used as the name of any deity, and it cannot therefore, as Professor Roth proposes, be used in our passage as a name of Indra, or be referred to Indra as a significant adjective. In I, 119, 3, makhā is applied to men or warriors, but it does not follow that makhā by itself means warriors, though it may be connected
with the Greek μαχάς in σύμμαχος. See Curtius, Grundzüge, p. 293; Grassmann, in Kuhn's Zeitschrift, vol. xvi, p. 164.

There are two passages where makhá refers to an enemy of the gods, IX, 101, 13; X, 171, 2.

Among the remaining passages there is one where makhá is used in parallelism with váhni, X, 11, 6. vívaktí váhniḥ, su-apasyáte makháḥ. Here I propose to translate, The poet speaks out, the priest works well. The same meaning seems applicable likewise to the phrase makhásya dáváne, to the offering of the priest, though I should prefer to translate ‘to share in the sacrifice.’

I, 134, 1. ā yáhi dáváne, váyo (īti), makhásya dáváne.

Come, Vāyu, to the offering, to the offering of the priest.

VIII, 7, 27. ā nakh makhásya dáváne—dévásah úpa gan-tana.

Come, gods, to the offering of our priest.

Professor Roth proposes to render makhá in these passages by ‘attestation of joy, celebration, praise,’ and he takes dáváne as a dative of dáván, a nomen actionis, meaning, the giving. There are some passages where one feels inclined to admit a noun dávána, and to take dáváne as a locative sing.

VI, 71, 2. devásya vayám savitúḥ såvimani sréshāke syáma vásunah ka dáváne.

May we be in the favour of the god Savitar, and in the best award of his treasure.

In II, 11, 1, and II, 11, 12, the locative would likewise be preferable; but there is a decided majority of passages in which dáváne occurs and where it is to be taken as a dativea, nor is there any other instance in the Veda of a nomen actionis being formed by vana. It is better, therefore, in VI, 71, 2, to refer sréshāke to såvimani, and to make allowance in the other passages for the idiomatic use of such phrases as dáváne vásunām or ráyāḥ dáváne, whether from dá or from do. See De Infinitivi forma et usu, by E. Wilhelm, 1873, p. 17.

a RV. I, 61, 10; 122, 5; 134, 2; 139, 6; II, 1, 10; IV, 29, 5; 32, 9; V, 59, 1; 4; 65, 3; VIII, 25, 20; 45, 10; (92, 26); 46, 25; 27; 63, 5; 69, 17; 70, 12; IX, 93, 4; X, 32, 5; 44, 7; 50, 7.
The termination vâne explains, as has been shown by Professor Benfey, Greek infinitives such as ðòëvai, i.e. ðòëvai or ðòëêvai = Sanskrit dâ-vâne. The termination mane in dâ-mane, for the purpose of giving, explains, as the same scholar has proved, the ancient infinitives in Greek, such as ðò-µevai. It may be added that the regular infinitives in Greek, ending in evai, as λελοιπ-évai, are likewise matched by Vedic forms such as IX, 61, 30. dhûrv-ane, or VI, 61, 13. vibhv-âne, and turv-âne (Delbrück in K. Z. XVIII, p. 82; Bopp, Accent, §§ 106, 113, 117). It is hardly right to say that vibhvâne in VI, 61, 13, should be taken as an instrumental, for it does not refer to the chariot, but to Sarasvati. In the termination ev, which stands for ev, like εἰς for εστι, we have, on the contrary, not a dative, but a locative of an abstract noun in an, both cases, as we see from their juxta-position in VI, 71, 2, being equally applicable to express the relation which we are accustomed to call infinitive. See RV. I, 134, 5. ugrâḥ ishavanta bhurvāni, apām ishanta bhurvāni.

Note 2. Abhidyu I now translate by hastening, and derive it from div, divyatî, in its original meaning of to throw forth, to break forth, to shine. As from this root we have didyû, weapon, what is thrown, pl. didyavah, and possibly didyut, the weapon, particularly Indra's weapon or thunderbolt, abhidyu might mean breaking forth, rushing forth towards us, something like prakrītinaḥ, another name of the Maruts. How abhidyu could mean conquérant, maître du jour, as M. Bergaigne maintains, I do not see. Abhidyûn, I, 33, 11; 190, 4, does not differ much from ândiyûn, i.e. it is used vipsâyâm.

Verses 9, 10.

WILSON: Therefore circumambient (troop of Maruts), come hither, whether from the region of the sky, or from the solar sphere; for, in this rite, (the priest) fully recites your praises.

BENFEY: Von hier, oder vom Himmel komm ob dem Æther, Umkreisender! zu dir streben die Lieder all.
LUDWIG: Von hierher, o Parigman, kom, oder von des himels glanzfirmamente her; zu disem streben unsere lieder auf.

WILSON: We invoke Indra,—whether he come from this earthly region, or from the heaven above, or from the vast firmament,—that he may give (us) wealth.

BENFEY: Von hier, oder vom Himmel ob der Erde begehen Spende wir, oder, Indra! aus weiter Luft.

LUDWIG: Von hier zu empfangen verlangen wir, oder vom himel, oder vom irdischen raume her, oder aus dem grossen luftkreis den Indra.

Note 1. Although the names for earth, sky, and heaven vary in different parts of the Veda, yet the expression divāh rokanám occurs so frequently that we can hardly take it in this place in a sense different from its ordinary meaning. Professor Benfey thinks that rokaná may here mean ether, and he translates 'come from heaven above the ether;' and in the next verse, 'come from heaven above the earth.' At first, every reader would feel inclined to take the two phrases, divāh vá rokanátd adhi, and divāh vá pārthivát ádhi, as parallel; yet I believe they are not quite so.

The following passages will show that the two words rokanám divāh belong together, and that they signify the light of heaven, or the bright place of heaven.

VIII, 98, 3. ágakhah rokanám diváh.
Thou (Indra) wentest to the light of heaven. I, 155, 3.

III, 6, 8. urau vá yé antārishe—divāh vá yé rokané.
In the wide sky, or in the light of heaven.

VIII, 82, 4. upamé rokané diváh.
In the highest light of heaven.

IX, 86, 27. tritýe prishthé ádhi rokané diváh.
On the third ridge, in the light of heaven. See also I, 105, 5; VIII, 69, 3.

The very phrase which we find in our verse, only with kit instead of vá, occurs again, I, 49, 1; VIII, 8, 7; and the same sense must probably be assigned to VIII, 1, 18, ádha gmaít ádha vá divāh brihatāh rokanátd ádhi.
Either from the earth, or from the light of the great heaven, increase, O Indra!

Ro\kan\ also occurs in the plural:
I, 146, 1. víśvā divāḥ ro\kanā.
All the bright regions of heaven.
S\ay\ana: 'All the bright palaces of the gods.' See III, 12, 9.

The same word ro\kanā, and in the same sense, is sometimes joined with śûrya and nāka.

Thus, I, 14, 9. śûryasya ro\kanāt víśvān devān—hōtā ihā vakshati.

May the Hotar bring the Visve Devas hither from the light of the sun, or from the bright realm of the sun.
III, 22, 3. yāh ro\kanā parāstāt śûryasya.

The waters which are above, in the bright realm of the sun, and those which are below.
I, 19, 6. yē nākasya ādhi ro\kanē, divī devāsah āsate.
They who in the light of the firmament, in heaven, are enthroned as gods.

Here divī, in heaven, seems to be the same as the light of the firmament, nākasya ro\kanē.

Thus ro\kanā occurs also frequently by itself, when it clearly has the meaning of heaven.

It is said of the dawn, I, 49, 4; of the sun, I, 50, 4; and of Indra, III, 44, 4.

vīśvam ā bhāti ro\kanām, he lights up the whole sky.

We also read of three ro\kanas, where, though it is difficult to say what is really meant, we must translate, the three skies. The cosmography of the Veda is, as I said before, somewhat vague and varying. There is, of course, the natural division of the world into heaven and earth (dyū and bhūmi), and the threefold division into earth, sky, and heaven, where sky is meant for the region intermediate between heaven and earth (pr\ithivī, antāriksha, dyū). There is also a fourfold division, for instance,

VIII, 97, 5. yāt vā ási ro\kanē divāḥ
samudrāsya ádhi vistāpi,
yāt pārthive sādane v\ı\trahan-tama,
yāt antārikshē ā gahi.
Whether thou, O greatest killer of Vṛśtra, art in the light of heaven, or in the basin of the sea, or in the place of the earth, or in the sky, come hither!

V, 52, 7. yē vavṛdhánta pārthivāḥ yē uraú antārīkshe ā, vṛgāne và nadīnām sadhā-sthe và mahāḥ divāḥ.

The Maruts who grew, being on the earth, those who are in the wide sky, or in the realm of the rivers, or in the abode of the great heaven.

But very soon these three or more regions are each spoken of as threefold. Thus,

I, 102, 8. tisrāḥ bhūmiḥ trūni rokanā.
The three earths, the three skies.

II, 27, 9. trīḥ rokanāḥ divyāḥ dhārayanta.
The Ādityas support the three heavenly skies.

V, 69, 1. trīḥ rokanāḥ varuna trīn utā dyūn trūni mitra dhārayathāḥ rāgāmsi.

Mitra and Varuna, you support the three lights, and the three heavens, and the three skies.

Here there seems some confusion, which Sāyana's commentary makes even worse confounded. What can rokanā mean as distinct from dyū and rāgas? The fourth verse of the same hymn throws no light on the subject, and I should feel inclined to take divyā-pārthivasya as one word, though even then the cosmic division here adopted is by no means clear. However, there is a still more complicated division alluded to in IV, 53, 5:

trīḥ antārīksham savitā mahi-tvanā trīḥ rāgāmsi pari-bhūḥ trūni rokanāḥ, tisrāḥ dīvah prīthivāḥ tisrāḥ invati.

Here we have the sky thrice, three wellkins, three lights, three heavens, three earths.

A careful consideration of all these passages will show, I think, that in our passage we must take dīvāḥ và rokanāt ádhi in its usual sense, and that we cannot separate the two words.

In the next verse, on the contrary, it seems equally clear that dīvāḥ and pārthivāt must be separated. At all events there is no passage in the Rig-veda where pārthiva is joined as an adjective with dyū. Pārthiva as an adjective is frequently joined with rāgas, never with dyū. See I, 81,
5; 90, 7; VIII, 88, 5; IX, 72, 8: in the plural, I, 154, 1; V, 81, 3; VI, 31, 2; 49, 3.

Parthivâni also occurs by itself, when it refers to the earth, as opposed to the sky and heaven.

X, 32, 2. vi indra yâsi divyâni rokanâ vi pârthivâni râgasâ.
Indra thou goest in the sky between the heavenly lights and the earthly.

VIII, 94, 9. ã yé vísvâ pârthivâni paprâthan rokanâ divâh.
The Maruts who stretched out all the earthly lights, and the lights of heaven.

VI, 61, 11. á-paprûshî pârthivâni urú râgaḥ antâriksham.
Sarasvatî filling the earthly places, the wide welkin, the sky. This is a doubtful passage.

Lastly, pârthivâni by itself seems to signify earth, sky, and heaven, if those are the three regions which Vishnu measured with his three steps; or east, the zenith, and west, if these were intended as the three steps of that deity. For we read:

I, 155, 4. yâḥ pârthivâni tri-bhîḥ it vîgâma-bhîḥ urù krâmîshta.
He (Vishnu) who strode wide with his three strides across the regions of the earth.

These two concluding verses might also be taken as containing the actual invocation of the sacrificer, which is mentioned in verse 8. In that case the full stop at the end of verse 8 should be removed.
To Agni (the god of Fire) and the Maruts (the Storm-gods).

1. Thou art called forth to this fair sacrifice for a draught of milk; with the Maruts come hither, O Agni!

2. No god indeed, no mortal, is beyond the might of thee, the mighty one; with the Maruts come hither, O Agni!

3. They who know of the great sky, the Visve Devas without guile; with those Maruts come hither, O Agni!

4. The strong ones who sing their song, unconquerable by force; with the Maruts come hither, O Agni!

5. They who are brilliant, of terrible designs, powerful, and devourers of foes; with the Maruts come hither, O Agni!

6. They who in heaven are enthroned as gods, in the light of the firmament; with the Maruts come hither, O Agni!

7. They who toss the clouds across the surging sea; with the Maruts come hither, O Agni!

8. They who shoot with their darts (lightnings) across the sea with might; with the Maruts come hither, O Agni!

9. I pour out to thee for the early draught the sweet (juice) of Soma; with the Maruts come hither, O Agni!
NOTES.

This hymn is ascribed to Medhâtithi, of the family of Kanva. Verse I = SV. I, 16.

Verse 1.

WILSON: Earnestly art thou invoked to this perfect rite, to drink the Soma juice; come, Agni, with the Maruts.

BENFEY: Zu diesem schönen Opfer wirst du gerufen, zum Trank der Milch!—Mit diesen Marut's, Agni! komm!

LUDWIG: Her zu diesem schönen opfer, gerufen wirst zum milchtrank du, mit den Marut, Agni, kom.

Note 1. Gopithá is explained by Yâska and Sâyana as drinking of Soma. I have kept to the literal signification of the word, a draught of milk. In the last verse of our hymn the libation offered to Agni and the Maruts is said to consist of Soma, but Soma was commonly mixed with milk. The other meaning assigned to gopithá, protection, would give the sense: 'Thou art called for the sake of protection.' But pitha has clearly the sense of drinking in soma-pithá, RV. I, 51, 7, and may therefore be taken in the same sense in gopithá.

Verse 2.

WILSON: No god nor man has power over a rite (dedicated) to thee, who art mighty: come, Agni, with the Maruts.

BENFEY: Denn nicht ein Gott, kein Sterblicher ragt über dein, des Grossen, Macht—Mit diesen Marut's, Agni! komm!

LUDWIG: Es überragt kein gott, kein sterblicher die einsicht dein des grossen, mit den Marut, Agni, kom.

Note 1. The Sanskrit krâtu expresses power both of body and mind. Para governs the accusative.

Verse 3.

WILSON: Who all are divine, and devoid of malignity,
and who know (how to cause the descent) of great waters: come, Agni, with the Maruts.

Benfey: Die guten Götter, welche all besten in dem weiten Raum—Mit diesen Marut's, Agni! komm!

Ludwig: Die wissen um den grossen raum, alle götter truges bar, mit den Marut, Agni, kom.

Note 1. The sky or welkin (rágas) is the proper abode of the Maruts, and 'they who know of' means simply 'they who dwell' in the great sky. The Vedic poets distinguish commonly between the three worlds, the earth, prithivi, f., or pārthiva, n.: the sky, rágas; and the heaven, dyú: see I, 6, 9, note 1. The phrase maháh rágasaḥ occurs I, 6, 10; 168, 6, &c. Sāyana takes rágas for water or rain: see on this my article in Kuhn's Zeitschrift, vol. xii, p. 28. In some passages rágas means 'darkness,' and might be identified with the Greek Ἐπέθος; Ath. Veda VIII, 2, 1. pārāyāmi tvā rágasa ut tvā mṛityor api param, 'I bring thee out of darkness, out of death I brought thee.' The identification of rágas with Ἐπέθος (Leo Meyer, in Kuhn's Zeitschrift, vol. vi, p. 19) must however remain doubtful, until stronger evidence has been brought forward in support of a Greek β representing a Sanskrit g, even in the middle of a word. See my article in Kuhn's Zeitschrift, vol. xv, p. 215; Curtius, Grundzüge (fifth edition), p. 480.

Note 2. The appellation Vīve devāḥ, all gods together, or, more properly, host-gods, is often applied to the Maruts; cf. I, 23, 8; 10. Benfey connects this line with the preceding verse, considering Vīve devāḥ, it seems, inappropriate as an epithet of the Maruts.

Note 3. On adruḥ, without guile or deceit, without hatred, see Kuhn's excellent article, Zeitschrift für die Vergleichende Sprachforschung, vol. i, pp. 179, 193. Adruḥ is applied to the Maruts again in VIII, 46, 4, though in connection with other gods. It is applied to the Vīve Devas, RV. I, 3, 9; IX, 102, 5: the Ādityas, RV. VIII, 19, 34; 67, 13: the Rudras, RV. IX, 73, 7: to Heaven and Earth, RV. II, 41, 21; III, 56, 1; IV, 56, 2; VII, 66, 18: to Mitra and Varuna, RV. V, 68, 4: to Agni, RV. VI, 15, 7; VIII, 44, 10. The form adhrūk occurs in the sixth Mandala only.
Verse 4.

**Wilson**: Who are fierce, and send down rain, and are unsurpassed in strength: come, Agni, with the Maruts.

**Benfey**: Die schrecklich-unbesiegbaren, die mächtiglich Licht angefacht—Mit diesen Marut's, Agni! komm!

**Ludwig**: Die singen, die gewaltigen, ihr lied unangegriffen durch (ihre) kraft, mit den Marut, Agni, kom.

**Note 1.** Sāyana explains arkā by water. Hence Wilson: 'Who are fierce and send down rain.' But arkā has only received this meaning of water in the artificial system of interpretation first started by the authors of the Brāhmaṇas, who had lost all knowledge of the natural sense of the ancient hymns. The passages in which arkā is explained as water in the Brāhmaṇas are quoted by Sāyana, but they require no refutation. On the singing of the Maruts, see note to I, 38, 15; also Bergaigne, Journ. As. 1884, p. 194. The perfect in the Veda, like the perfect in Homer, has frequently to be rendered in English by the present.

Verse 5.

**Wilson**: Who are brilliant, of terrific forms, who are possessors of great wealth, and are devourers of the malevolent: come, Agni, with the Maruts.

**Benfey**: Die glänzend-grau'ngestaltigen, hochherrschend feindvernichtenden — Mit diesen Marut's, Agni! komm!

**Ludwig**: Die glanzvollen, von schrecklicher gestalt, von grosser herschaft, feindverzerer, mit den Marut, Agni, kom.

Verse 6.

**Wilson**: Who are divinities abiding in the radiant heaven above the sun: come, Agni, with the Maruts.

**Benfey**: Die Götter die im Himmel sind ob dem Lichtkreis des Göttersitz's—Mit diesen Marut's, Agni! komm!

**Ludwig**: Die ob der himmelswölbung glanz, am himel die götter sitzen, mit den Marut, Agni, kom.

**Note 1.** Nāka must be translated by firmament, as there
NOTES.  I, 19, 7.  

is no other word in English besides heaven, and that is wanted to render dyu. Like the Jewish firmament, the Indian nāka, too, is adorned with stars; cf. I, 68, 10. pipēsa nākam striḥbhiḥ. Dyu, heaven, is supposed to be above the rāgas, sky or welkin. Kuhn's Zeitschrift, vol. xii, p. 28.

Sāyava: 'In the radiant heaven above the sun.' See note 1 to I, 6, 9; p. 49.

Verse 7.

WILSON: Who scatter the clouds, and agitate the sea (with waves): come, Agni, with the Maruts.

BENFEY: Welche über das wogende Meer hinjagen die Wolkenschaar—Mit diesen Marut's, Agni! komm!

LUDWIG: Die die berge wiegend hindurch durchs wogen-meer bewegen, mit den Marut, Agni, kom.

Note 1. That pārvata (mountain) is used in the sense of cloud, without any further explanation, is clear from many passages:

I, 57, 6. tvām tām indra pāvatam mahām urūm vāgrena vagrīn parva-sāḥ kakartitha.

Thou, Indra, hast cut this great broad cloud to pieces with thy lightning. Cf. I, 85, 10. We actually find two similes mixed up together, such as V, 32, 2. ūdhaḥ pāvatasya, the udder of the cloud. All we can do is to translate pārvata by mountain, but always to remember that mountain means cloud. In the Edda, too, the rocks, said to have been fashioned out of Ymir's bones, are supposed to be intended for clouds. In Old Norse klakkr means both cloud and rock; nay, the English word cloud itself has been identified with the Anglo-Saxon clūd, rock. See Justi, Orient und Occident, vol. ii, p. 62. See Grimm, Deutsche Grammatik, 15, 398, 424; also Kuhn, Weisse Frau, p. 12.

Note 2. Whether the surging sea is to be taken for the sea or for the air, depends on the view which we take of the earliest cosmography of the Vedic Rishis. Sāyana explains: 'They who make the clouds to go, and stir the
watery sea.' Wilson remarks that the influence of the winds upon the sea, alluded to in this and the following verse, indicates more familiarity with the ocean than we should have expected from the traditional inland position of the early Hindus, and it has therefore been supposed by others that, even in passages like our own, samudrā was meant for the sky, the waters above the firmament. But although there are passages in the Rig-veda where samudrā must be taken to mean the welkin (RV. I, 95, 3. samudrā ekam divi ēkam ap-sū), this word shows in by far the larger number of passages the clear meaning of ocean. There is one famous passage, VII, 95, 2, which proves that the Vedic poets, who were supposed to have known the upper courses only of the rivers of the Penjāb, had followed the greatest and most sacred of their rivers, the Sarasvati, as far as the Indian ocean. It is well known that, as early as the composition of the laws of the Mānavas, and possibly as early as the composition of the Sūtras on which these metrical laws are based, the river Sarasvati had changed its course, and that the place where that river disappeared under ground was called Vinasana, the loss. This Vinasana forms, according to the laws of the Mānavas, the western frontier of Madhyadesa, the eastern frontier being formed by the confluence of the Gangā and Yamunā. Madhyadesa is a section of Āryāvarta, the abode of the Āryas in the widest sense. Āryāvarta shares with Madhyadesa the same frontiers in the north and the south, viz. the Himālaya and Vindhya mountains, but it extends beyond Madhyadesa to the west and east as far as the western and eastern seas. A section of Madhyadesa, again, is the country described as that of the Brahmarshis, which comprises only Kurukshetra, the countries of the Matsyas, Paṇkālas (Kānyakubja, according to Kullukā), and Sūrasenas (Mathurā, according to Kullukā). The most sacred spot of all, however, is that section of the Brahmarshi country which lies between the rivers Drishadadvati and Sarasvatī, and which in the laws of

a Mentioned in Lāty. Srauta Sūtras, X, 15, 1; Paṅkavimsa Brāhm. XXV, 10, 1; see Hist. A. S. L., p. 12.
the Mânavas is called Brahmâvarta. In the Sûtras which supplied the material to the authors of the metrical law-books, the Vinasana is mentioned for the first time in the Baudhâyana Sûtras, I, 2, 9, 'Áryâvarta lies to the east of the region where (the Sarasvati) disappears, to the west of the Black-forest, to the north of the Pâripâtra (mountains), to the south of the Himâlaya.' The name of the Sarasvati is not mentioned, but no other river can be understood. What is curious, however, is, that in the Vasishtha Sûtras where the same frontiers of Áryâvarta are given (I, 8), the MSS. read originally prâg âdarsât, i.e. east of the Ádarsa mountains, which was afterwards changed into prâg adar-sanât, and interpreted 'east of the invisibility, or of the disappearance of the Sarasvati.' Vasishtha quotes another authority, a Gâthâ of the Bhâllavins, which says: 'In the west the boundary river,' i.e. sindhur vidhârani. This sindhur vidhârani is another name of the old Sarasvati, and in Baudhâyana I, 2, 12, the same verse is quoted, though the reading of vidhârani varies with vihârani and visarâni. See Bühler, l. c. Madhyadesa is mentioned in one of the Parisîshtras (MS. 510, Wilson) as a kind of model country, but it is there described as lying east of Dâsârâna, west of Kâmpilya, north of Pâriyâtrâ, and south of the Himavat, or again, in a more general way, as the Duâb of the Gangâ and Yamunâ.

It is very curious that while in the later Sanskrit lite-

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c L. c., pp. 123, 127. Instead of Pâriyâtra, other MSS. read Pâripâtra; see Bühler, Vasishtha I, 8.

d Prâg dasârâna pratyak kâmpilyâd udak pâriyâtrâd, dakshîvena himavatah. Gangâyamunayor antaram eke madhyadesam ity ââââk-shate. Medhâtithi says that Madhyadesa, the middle country, was not called so because it was in the middle of the earth, but because it was neither too high nor too low. Albiruny, too, remarks that Madhyadesa was between the sea and the northern mountains, between the hot and the cold countries, equally distant from the eastern and western frontiers. See Reinaud, Mémoire sur l'Inde, p. 46.
rature the disappearance of the Sarasvati in the desert is a fact familiar to every writer, no mention of it should occur during the whole of the Vedic period, and it is still more curious that in one of the hymns of the Rig-veda we should have a distinct statement that the Sarasvati fell into the sea:

VII, 95, 1–2. pra kshodasa dhāyasā saśre esaśa sārasvati dharūnam āyasā pūḥ, pra-bābadhanā rathyā-iva yatī vīśvāḥ apāḥ mahinā śindhuḥ anyāḥ. ēkā aketat sārasvati nadīnām sūkhiḥ yati' girī-bhyah ā samudrāt, rāyāḥ kétanti bhūvanasya bhūreḥ ghritām pāyāḥ duduhe nāhushāya.

1. 'With her fertilising stream this Sarasvati comes forth—(she is to us) a stronghold, an iron gate. Moving along as on a chariot, this river surpasses in greatness all other waters. 2. Alone among all rivers Sarasvati listened, she who goes pure from the mountains as far as the sea. She who knows of the manifold wealth of the world, has poured out to man her fat milk.'

Here we see samudrā used clearly in the sense of sea, the Indian sea, and we have at the same time a new indication of the distance which separates the Vedic age from that of the later Sanskrit literature. Though it may not be possible to determine by geological evidence the time of the changes which modified the southern area of the Penjāb and caused the Sarasvati to disappear in the desert, still the fact remains that the loss of the Sarasvati is later than the Vedic age, and that at that time the waters of the Sarasvati reached the sea. Professor Wilson had observed long ago in reference to the rivers of that part of India, that there have been, no doubt, considerable changes here, both in the nomenclature and in the courses of the rivers, and this remark has been fully confirmed by later observations. I believe it can be proved that in the Vedic age the Sarasvati was a river as large as the Sutlej, that it was the last of the rivers of the Penjāb, and therefore the iron gate, or the real frontier against the rest of India. At present the Sarasvati is so small a river that the epithets applied to the Sarasvati in the Veda have become quite inapplicable to it. The Vedic Rishis, though acquainted with numerous rivers, including
the Indus and Ganges, call the Sarasvatī the mother of rivers (VII, 36, 6. sārasvatī saptāthī sīndhu-mātā), the strongest of rivers (VI, 61, 13. apāsām apāh-tamā), and in our passage, VII, 95, 2, we have, as far as I can judge, conclusive evidence that the old Sarasvatī reached in its course the Indian sea, either by itself, or united with the Indusᵃ.

But this passage, though important as showing the application of samudrā, i.e. confluvies, to the Indian sea, and proving the acquaintance of the Vedic Rishis with the southern coast of India, is by no means the only one in which samudrā must be translated by sea. Thus we read, VII, 49, 2:

\[\text{yāḥ āpah divyāḥ utā vā srāvanti khanītrimāḥ utā vā yāḥ savyam-gāḥ, samudrā-arthāḥ yāḥ sūkayāḥ pāvakāḥ tāḥ āpah devīḥ ihā māṁ avantu.}\]

The waters which are from heaven, or those which flow after being dug, or those which spring up by themselves, the bright, pure waters that tend to the sea, may those divine waters protect me here!

I, 71, 7. agnīṃ vīṣvāḥ abhī prīkshāḥ saḥante samudrām nā sravātaḥ saptā yahvṛ̣ḥ.

All kinds of food go to Agni, as the seven rivers go to the sea.

Cf. I, 190, 7. samudrām nā sravātaḥ rōdha-kakrāḥ.

V, 78, 8. yāthā vātaḥ yāthā vānam yāthā samudrāḥ ēgati.

As the wind moves, as the forest moves, as the sea moves (or the sky).

In hymn X, 58, the same expression occurs which we have in our hymn, and samudrām arnavām there as here admits but of one explanation, the surging sea.

Samudrā in many passages of the Rig-veda has to be taken as an adjective, in the sense of watery or flowing:

VI, 58, 3. yās te pūshān nāvah antāḥ samudrāh hiranyāyīḥ antārikṣe kāranti.

Thy golden ships, O Pūshan, which move within the watery sky.

ᵃ See 'India, what can it teach us?' pp. 170, 171.
VII, 70, 2. yāh vām samudrāṇaḥ sarītaḥ pīparti.
He who carries you across the watery rivers.
I, 161, 14. at-bhīḥ yāti vārunah samudraḥ.
Varuṇa moves in the flowing waters.
In both these passages samudrāṇa, as an adjective, does not conform to the gender of the noun. See Bollensen, Orient und Occident, vol. ii, p. 467.
II, 16, 3. nā samudraḥ pārvataḥ indra te rāthaḥ (nā pari-bhvē).
Thy chariot, O Indra, is not to be overcome by the watery clouds.

Verse 8.

WILSON: Who spread (through the firmament), along with the rays (of the sun), and, with their strength, agitate the ocean: come, Agni, with the Maruts.

BENFEY: Die mit Blitzen schleuderen mächtig über das Meer hinaus—Mit diesen Marut’s, Agni! komm!

LUDWIG: Die mit stralen ihre richtung nemen mit gewalt durchs mer, mit den Marut, Agni, kom.

Verse 9.

WILSON: I pour out the sweet Soma juice for thy drinking, (as) of old: come, Agni, with the Maruts.

BENFEY: Ich giesse zu dem ersten Trank für dich des Soma Honig aus—Mit diesen Marut’s, Agni! komm!

LUDWIG: Ich giesze dir zum ersten trunk madhu mit dem soma zu; mit den Marut, Agni, kom.

Note 1. Purvapiti, the early draught, implies at the same time the priority of the god to whom it is given.
MANDALA I, HYMN 37.

ASHTAKA I, ADHYĀYA 3, VARGA 12-14.

TO THE MARUTS (THE STORM-GODS).

1. Sing forth, O Kauvas, to the sportive host of your Maruts, brilliant on their chariots, and unscathed 1,—

2. They who were born together, self-luminous, with the spotted deer (the clouds) ¹, the spears, the daggers, the glittering ornaments ².

3. I hear their ¹ whips, almost close by, when they crack them in their hands; they gain splendour ² on their way ³.

4. Sing forth the god-given prayer to the wild ¹ host of your Maruts, endowed with terrible vigour ² and strength.

5. Celebrate the bull among the cows (the storm among the clouds) ¹, for it is the sportive host of the Maruts; he grew as he tasted the rain ².

6. Who, O ye men, is the strongest among you here, ye shakers of heaven and earth, when you shake them like the hem of a garment ¹?

7. At your approach the son of man holds himself down; the gnarled cloud ¹ fled at your fierce anger.

8. They at whose racings ¹ the earth, like a hoary king, trembles for fear on their ways,

9. Their birth is strong indeed: there is strength to come forth from their mother, nay, there is vigour twice enough for it ¹.

10. And these sons, the singers ¹, stretched out the fences in their racings ²; the cows had to walk knee-deep.
11. They cause this long and broad unceasing rain\(^1\) to fall on their ways.

12. O Maruts, with such strength as yours, you have caused men to tremble\(^1\), you have caused the mountains to tremble.

13. As the Maruts pass\(^1\) along, they talk together on the way: does any one hear them?

14. Come fast on your quick steeds! there are worshippers\(^1\) for you among the Kauvas: may you well rejoice among them.

15. Truly there is enough for your rejoicing. We always are their servants, that we may live even the whole of life.
NOTES.

This hymn is ascribed to Kaunva, the son of Ghora.

Verse 1 = TS. IV, 3, 13, 6.
Verse 3 = SV. I, 135.
Verse 10 = SV. I, 221.

Verse 1.

WILSON: Celebrate, Kaunvas, the aggregate strength of the Maruts, sportive, without horses, but shining in their car.

BENFEY: Kaunviden, auf! begrüsst mit Sang, die muntre Heerschar der Marut's, die rasch' ste, wagenglanzende.

LUDWIG: Eurer spilenden schar, der Marutschar, der unangreifbaren, die auf wagen glänzt, der singt, o Kaunvas, zu.

Note 1. Wilson translates anarvānam by without horses, though the commentator distinctly explains the word by without an enemy. A Brāhmaṇa passage explains: bhrātrīvya và arvā, ity srutyantarāt. See TS. IV, 3, 13, 6. Wilson considers it doubtful whether árvan can ever mean enemy. The fact is, that in the Rig-veda an-arvān never means without horses, but always without hurt or free from enemies; and the commentator is perfectly right, as far as the sense is concerned, in rendering the word by without an enemy, or unopposed (apraty-rītā). An-arvān is not formed from árvat, horse, racer, but from árvan; and this is derived from the same root which yields árus, n. a wound, riti (see I, 64, 15, note), &c. The accusative of anarvat, without a horse, would be anarvantam, not anarvānam.

The root ar, in the sense of hurting, is distantly connected with the root mar: see Lectures on the Science of Language, Second Series, p. 323. It exists in the Greek ὀλλομοι, corresponding to Sanskrit rinomi, i. e. arnomi, I hurt, likewise
in οὐλή, wound, which cannot be derived from ὄλη; in ὦλος, ὦλιος, hurtful, and ὄλος, destructive: see Curtius, Grundzüge der Griechischen Etymologie (fünfte Ausgabe), p. 372. In the Veda ar has the sense of offending or injuring, particularly if preceded by upa.

Χ, 164, 3. γάγρατά κάθισαν, abhibāv, hurtful, and árā, destructive: see Curtius, Grundzüge der Griechischen Etymologie (fünfte Ausgabe), p. 373. In the Veda ar has the sense of offending or injuring, particularly if preceded by upa.

If we have offended, or whatever fault we have committed, by bidding, blaming, or forbidding, while waking or while sleeping, may Agni remove all wicked misdeeds far from us.

Hence upārā, injury, VII, 86, 6. āstि gṛyāya kāniyasaḥ upa-ārā, the older man is there to injure, to offend, to mislead, the young: (History of Ancient Sanskrit Literature, second edition, p. 541.) Roth translates upārā by Verfehlung, missing. Ari, enemy, too, is best derived from this root, and not from rā, to give, with the negative particle, as if meaning originally, as Sāyava supposes, a man who does not give. In ārāvān, gen. ārāushaḥ, hostile, Rosen recognised many years ago a participle of a really reduplicated perfect of ar, and he likewise traced arāru, enemy, back to the same root: see his note to I, 18, 3.

From this root ar, to hurt, ārvan, hurting, as well as ārus, wound, are derived in the same manner as both dhārvan and dhārus, bow, are formed from dhan; yāgvan and yāgus from yag; pārvan and pārus from par. See Kuhn, Zeitschrift, vol. ii, p. 233.

Anarvān, then, is the same as ānarus, Sat. P. Brāhmaṇa III, 1, 3, 7; and from meaning originally without a wound or without one who can wound, it takes the more general sense of uninjured, invulnerable, perfect, strong, (cf. integer, intact, and entire.) This meaning is applicable to I, 94, 2; 136, 5; II, 6, 5; V, 49, 4; VII, 20, 3; 97, 5; X, 61, 13: 65, 3. In I, 116, 16, anarvān seems to be used as an adverb; in I, 51, 12, as applied to slóka, it may have the more general meaning of irresistible, powerful.

There are two passages in which the nom. sing. ārvān, and one in which the acc. sing. ārvānam, occur, apparently
meaning horse. But in I, 163, 13, and IX, 97, 25, árvān stands in the Pada text only, the Samhitā has árvā akṣṣha and árvā iva. In X, 46, 5, the text hiri-smasrum ná árvānam dhāna-arkam is too doubtful to allow of any safe induction, particularly as the Sāma-veda gives a totally different reading. I do not think, therefore, that árvat, horse, admits in the nom. and acc. sing. of any forms but árvā and árvan-tam. Pāṇini (VI, 4, 127) allows the forms árvan and arvānam, but in anarvan only, which, as we saw, has nothing in common with árvat, horse. Benfey: ‘die rascheste (keinen Renner habend, unechinholbar),’ the quickest (having no racer, hence not to be reached). M. Bergaigne (Journ. As. 1884, p. 188) tries to defend anarvan in the sense of anāśva, without considering the grammatical objections. In VI, 66, 7 (not I, 6, 7) anāśvāḥ does not refer to yāmāḥ.

The masculine anarvānam after the neuter sārdhas is curious; sārdhas means might, but it is here used to express a might or an aggregate of strong men or gods, and the nom. plur. yec, who, in the next verse, shows the same transition of thought, not only from the singular to the plural, but also from the neuter to the masculine, which must be admitted in anarvānam. It would be possible, if necessary, to explain away the irregularity of anarvānam by admitting a rapid transition from the Maruts to Indra, the eldest among the Maruts (cf. I, 23, 8. indra-g-yeshthāḥ márut-ganāḥ), and it would be easier still to alter sārdhas into sārdham, as an accusative singular of the masculine noun sārdha, which has the same meaning as the neuter sārdhas. There is one passage, V, 56, 9, which would seem to give ample countenance to such a conjecture:

tām vaḥ sārdham rathe-sūbham—ā huve.
I call hither this your host, brilliant on chariots.
Again, II, 30, 11, we read:

tām vaḥ sārdham márutam—girā ūpa bruve.
I call with my voice on this your host of Maruts.

a See Bugge, K. Z. XIX, p. 493.
b Bollensen (Z. D. M. G. XXII, 603) calls it a vulgar Donatus; see, however, Lanman, Noun-Inflection, pp. 330, 526.
VIII, 93, 16. srutám vaḥ vrītrahān-tamam prá sārdham karshavinām, ā sushe.

I pant for the glorious, victorious, host of the quick Maruts.

From this sārdha we have also the genitive sārdhasya, VII, 56, 8 (4):

subhrah vaḥ sūshmāh krūdhmi mānauṣī dhūniḥ mūnīh-iva sārdhasya dhrishnōk.

Your prowess is brilliant, your minds furious; the shout of the daring host is like one possessed.

We have likewise the dative sārdhāya, the instrumental sārdhena, and the acc. plur. sārdhān; and in most cases, except in two or three where sārdha seems to be used as an adjective, meaning strong, these words are applied to the host of the Maruts.

But the other word sārdhas is equally well authenticated, and we find of it, not only the nominative, accusative, and vocative sing. sārdhas, but likewise the nom. plur. sārdhāmsi.

The nominative singular occurs in our very hymn:

I, 37, 5. kriām yāt sārdhaḥ mārutam.

Which is the sportive host of the Maruts.

I, 127, 6. sāḥ hi sārdhaḥ nā mārutam tuvi-svāniḥ.

For he (Agni) is strong-voiced like the host of the Maruts.

IV, 6, 10. tuvi-svānasaḥ mārutam nā sārdhaḥ.

Thy flames (Agni) are strong-voiced like the host of the Maruts.

V, 46, 5. utā tyāt nāḥ mārutam sārdhaḥ ā gamat.

May also that host of the Maruts come to us.

II, 1, 5. tvām nārām sārdhaḥ asi puru-vāsuh.

Thou (Agni), full of riches, art the host of the men.

This host of men seems to me intended again for the Maruts, although it is true that in thus identifying Agni with different gods, the poet repeats himself in the next verse:

II, 1, 6. tvām sārdhaḥ mārutam.

Thou art the host of the Maruts.

If this repetition seems offensive, the first nārām sārdhas might be taken for some other company of gods. Thus we find:
NOTES. I, 37, I.

VII, 44, 5. srīnōtū naḥ dalvyam sārdhaḥ agniḥ srīnvāntu visve mahishāḥ āmūrāḥ.

May the divine host, may Agni, hear us, may the Visvedevas hear us, the strong, the wise.

Or III, 19, 4. sāḥ ā vaha devā-tātim yavishtha sārdhaḥ yāt adyā divyām yāgāsī.

Bring thou hither, O Agni, the gods, that you may sacrifice to-day to the divine host.

Or I, 139, 1. ā nū tāt sārdhaḥ divyām vrīnīmahe.

We chose for us now that divine host.

As in these last, so in many other passages, sārdhas is used as a neuter in the accusative. For instance,

I, 106, 1; II, 11, 14. mārutaṃ sārdhaḥ.

II, 3, 3; VI, 3, 8. sārdhaḥ marūtāṃ.

The vocative occurs,

V, 46, 2. āgne índra vārūna mitra dévāḥ sārdhaḥ práyanta máruta utā vishnu (iti).

Agni, Indra, Varuṇa, Mitra, gods, host of the Maruts, come forth, and Vishnu!

We see how throughout all these passages those in which sārdha and sārdhas are applied to the Maruts, or to some other company of gods, preponderate most decidedly. Yet passages occur in the Rig-veda where both sārdha and sārdhas are applied to other hosts or companies. Thus V, 53, 10, sārdha refers to chariots, while in I, 133, 3, sārdhas is applied to evil spirits.

If the passages hitherto examined were all that occur in the Rig-veda, we might still feel startled at the construction of our verse, where sārdhas is not only followed by masculine adjectives in the singular, but, in the next verse, by a pronoun in the plural. But if we take the last irregularity first, we find the same construction, viz. sārdhas followed by ye, in III, 32, 4:

índrasya sārdhaḥ marūtaḥ ye āsan.

The host of Indra, that was the Maruts.

As to the change of genders, we find adjectives in the masculine after sārdhas, in

V, 52, 8. sārdhaḥ mārutaṃ út samsa satyā-savasam rībh-vasam.
Celebrate the host of the Maruts, the truly vigorous, the brilliant.

Here, too, the poet afterwards continues in the plural, though as he uses the demonstrative, and not, as in our passage, the relative pronoun, we cannot quote this in support of the irregularity which has here to be explained. Anyhow the construction of our verse, though bold and unusual, is not so unusual as to force us to adopt conjectural remedies. In V, 58, 2, we find ye after gauāḥ. On the Umbrian Čerfo Martio, as possibly the same as sārdha-s māruta-s, see Grassman, Kuhn's Zeitschrift, vol. xvi, p. 190. The Zend sāredha, kind, species, is the same word.

Verse 2.

WILSON: Who, borne by spotted deer, were born self-radiant, with weapons, war-cries, and decorations.

BENFEY: Die mit Hirschen und Speeren gleich mit Donnern und mit Blitzen auch—selbststrahlende—geboren sind.

LUDWIG: Die mit vilfarbigen speeren, mit der schwerter glanze, sichtbar wurden mit eignem leuchten.

Note 1. The spotted deer (prīshati) are the recognised animals of the Maruts, and were originally, as it would seem, intended for the rain-clouds. Sāyāva is perfectly aware of the original meaning of prīshati, as clouds. The legendary school, he says, takes them for deer with white spots, the etymological school for many-coloured lines of clouds: (RV. BH. I, 64, 8.) This passage shows that although prīshati, as Roth observes, may mean a spotted cow or a spotted horse,—the Maruts, in fact, are called sometimes prīshat-asvāḥ, having piebald horses, or, having prīshats for their horses, VII, 40, 3,—yet the later tradition in India had distinctly declared in favour of spotted deer. The Vedic poets, however, admitted both ideas, and they speak in the same hymn, nay, in the same verse, of the fallow deer and of the horses of the Maruts. Thus V, 58, 1, the Maruts are called āsū-asvāḥ, possessed of quick horses; and in V, 58, 6, we read yāt prá áyāsish'a prīshatibhiḥ āsvaiḥ—rāthebhiḥ, where the gender of prīsha-
NOTES. I, 37, 3.

Tibhiḥ would hardly allow us to join it with āsvāiḥ, but where we must translate: When you come with the deer, the horses, the chariots, or with your deer, as horses. Ludwig joins prīṣhatibhiḥ with rīṣābhīḥ, and again in I, 64, 8; see note 1 to I, 87, 4.

Note 2. The spears and daggers of the Maruts are meant for the thunderbolts, and the glittering ornaments for the lightning. Sāyana takes vāsī in this passage for war-cries on the authority of the Nirukta, where vāsī is given among the names of the voice. From other passages, however, it becomes clear that vāsī is a weapon of the Maruts; and Sāyana, too, explains it sometimes in that sense: cf. V, 53, 4; 57, 2. Thus I, 88, 3, the vāsis are spoken of as being on the bodies of the Maruts. In V, 53, 4, the Maruts are said to shine in their ornaments and their vāsis. Here Sāyana, too, translates vāsī rightly by weapon; and in his remarks on I, 88, 3, he says that vāsī was a weapon commonly called ārā, which is a shoemaker's awl. See Dhammapada, ver. 401. This reminds one of framea, which at one time was supposed to be connected with the German pfrieme. See, however, Grimm (Deutsche Grammatik, vol. i, p. 128) and Leo Meyer (Kuhn's Zeitschrift, vol. vi, p. 424). In VIII, 29, 3, the god Tvāṣṭar is said to carry an iron vāsī in his hand. Grassman (Kuhn's Zeitschrift, vol. xvi, p. 163) translates vāsī by axe. That aṅgī is to be taken in the sense of ornament, and not in the sense of ointment, is shown by passages like VIII, 29, 1, where a golden ornament is mentioned, aṅgī aṅkte hiranyāyam. Sākām, together, is used with reference to the birth of the Maruts; see I, 64, 4. It should not be connected with vāsibhiḥ.

Verse 3.

Wilson: I hear the cracking of the whips in their hands, wonderfully inspiring (courage) in the fight.

Benfey: Schier hier erschallt der Peitsche Knall, wenn sie in ihrer Hand erklingt; leuchtend fah'rn sie im Sturm herab.

Ludwig: Als wäre es hier, so hört man es, wenn die geisslen in ihren händen knallen; wunderbar strecken sie auf ihrer furt sich nieder.
Note 1. Eshām should be pronounced as a creticus; also in verses 9, 13, 15. This is a very common vyūha. On the whips as lightning, see Grimm, Donner, p. 27.

Note 2. I should have taken kītrām as an adverb, like Benfey, if ni riṅg were not usually construed with an accusative. Riṅg in the 3rd pers. plur. pres. Ātm. is treated like a verb of the Ad-class. The SV. seems to read yāmam, and the commentator explains it by ratham.

Note 3. The locative yāmam is frequently used of the path on which the gods move and approach the sacrifice; hence it sometimes means, as in our passage, in the sky. Yāmam in BR., s.v. arg, is wrong.

We might also translate: 'Here, close by, I hear what the whips in their hands say; they drive forth the beautiful (chariot) on the road.' See SV. I, 2, 1, 5, 1, comm.

Verse 4.

Wilson: Address the god-given prayer to those who are your strength, the destroyers of foes, the powerful, possessed of brilliant reputation.

Benfey: Singt eurer Schaar, der wühlenden, der strahlenden, kräftigen ein gotterfülletes Gebet!

Ludwig: Eurer könnten schar, von blendender herlichkeit, der kraftvollen, soll ein von den göttern eingegebenes brahma gesungen werden.

Note 1. Benfey translates ghrīshvi by burrowing, and refers it to the thunderbolt that uproots the earth. He points out that ghrīshvi means also, for the same reason, the boar, as proved by Kuhn (Die Herabkunft des Feuers, S. 202). Ghrīshi is evidently a common name for boar, the Norse gríss, and the god of the wind, Grimnir or Grimr, is conceived as a boar, shaking the cornfield, in such phrases as 'Der Eber geht ins Korn' (Gentha, l.c. p. 14). I prefer, however, in this place the general sense assigned to the adjective ghrīshu and ghrīshvi, exuberant, brisk, wild. See Kuhn in Kuhn's Zeitschrift, vol. xi, p. 385. Wilson, after Śāyana, translates destroyers of foes. On the representation of the clouds as boars, see Nir. V, 4.

Note 2. Tvēshā-dyumna is difficult to render. Both
NOTES.  I, 37, 5.

TVESHÁ and DYUMNÁ are derived from roots that mean to shine, to be bright, to glow. Derivatives from tvish express the idea of fieriness, fierceness, and fury. In IV, 17, 2, tvish is used correlatively, with manyú, wrath. Derivatives from dyu convey the idea of brightness and briskness. Both qualities are frequently applied to the Maruts.

Verse 5.

Wilson: Praise the sportive and resistless might of the Maruts, who were born amongst kine, and whose strength has been nourished by (the enjoyment of) the milk.

Benfey: Preist hoch die muntre Marutschaar die unbesiegbar in den Küh'n, im Schlund des Safts wuchs sie heran.

Ludwig: Preise wie unter kühren den stier, (so) der Marut spilende schar, beim verschlingen des saftes ist sie grosz geworden.

Note 1. This translation is merely conjectural. I suppose that the wind driving the clouds before him, is here compared to a bull among cows, cf. V, 52, 3:

té syandrāsah ná ukshānah áti skandanti sārvarih.

They, the Maruts, like rushing bulls, mount on the dark cows.

The last sentence states that the wind grows even stronger after it has tasted the rain (I, 85, 3. té ukshitāsah mahimā-nam āsata).

Note 2. I take gāmbhe in the sense of gāmbhane. (On the root gabh and its derivatives, see Kuhn, Zeitschrift für vergleichende Sprachwissenschaft, vol. i, p. 123 seq.) It would be better to read mukhe, instead of sukhe, in the commentary. The Maruts were not born of milk for Prisni, as Wilson says in a note, but from the milk of Prisni. Prisni is called their mother, Rudra their father: (V, 52, 16; 60, 5.)

Benfey takes the cows for clouds in which the lightnings dwell; and the abyss of the sap is by him supposed to be again the clouds.
Verse 6.

WILSON: Which is chief leader among you, agitators of heaven and earth, who shake all around, like the top (of a tree)?

BENFEY: Wer, Helden! ist der erste euch—ihr Erd- und Himmel-schütterer!—wenn ihr sie schüttelt Wipfeln gleich?

LUDWIG: Wer ist der grösste bei euch, helden, wenn vom himel und der erde, schütteler, ihr am saume gleichsam rüttelt!

Note 1. Antará na, literally, like an end, is explained by Sāyāna as the top of a tree. Wilson, Langlois, and Benfey accept that interpretation. Roth proposes, like the hem of a garment, which I prefer; for vastránta, the end of a garment, is a common expression in later Sanskrit, while anta is never applied to a tree in the sense of the top of a tree. Here agra would be more appropriate.

Verse 7.

WILSON: The householder, in dread of your fierce and violent approach, has planted a firm (buttress); for the many-ridged mountain is shattered (before you).

BENFEY: Vor eurem Gange beuget sich, vor eurem wilden Zorn der Mann; der Hügel weichet und der Berg.

LUDWIG: Vor eurem anzug, eurem gewaltigen eifer, niederduckte sich der mensch, wich der festgeknotete [wolken]berg.

Note 1. Sāyāna translates: 'Man has planted a firm buttress to give stability to his dwelling.' The reading ná, for ní, which Aufrecht adopted, is untenable, as Ludwig shows. It has been altered in the second edition. See also VIII, 7, 5, ní yemiré. Nidadhré is the perfect Ātmanepada, and expresses the holding down of the head or the cowering attitude of man. I have taken ugrāyá manyáve over to gñāita, because these words could hardly form an apposition to yámáya. As the Vedic poets speak of the very mountains as shaken by the storms, we might translate párvato girí by the gnarled or rocky mount;
but there is no authority for translating gihita by it is shattered, and we should have to translate, the mountain yielded or bent before your anger. Cf. V, 57, 3:

ní vaḥ vānā gihate yāmanah bhīyā.

The forests get out of your way from fear.

V, 60, 2. vānā kit ugrāḥ gihate nī vaḥ bhīyā prithivī kit regate pārvataḥ kit.

Even the forests, ye fearful Maruts, yield from fear of you; even the earth trembles, even the mountain.

In I, 166, 5, yat tvēshā-yāmāḥ nadāyanta pārvatān, we may translate 'when they on their fiery course made the parvatas (clouds) to sound or thunder,' but it is more likely that nādayati here means to cause to shake or vibrate, and that parvata stands for mountain. We ought to remember such poetical expressions as 1 Kings xix. 11, 'and a great, strong wind rent the mountains, and brake in pieces the rocks before the Lord.'

Verse 8.

WILSON: At whose impetuous approach earth trembles; like an enfeebled monarch, through dread (of his enemies).

BENFEY: Bei deren Lauf bei deren Sturm die Erde zittert voller Furcht, wie ein altergebeugter Mann.

LUDWIG: Bei deren marschen zitterte wie ein gealtet stammeshaupt die erd vor forcht auf ihren wegen.

Note 1. Āgma seems to express the act of racing or running (like āgi, race, battle), while yāma is the road itself where the racing takes place. A very similar passage occurs in I, 87, 3. The comparison of the earth (fem.) to a king (masc.) would be considered a grave offence in the later Sanskrit literature. In I, 87, 3, vithurā takes the place of vispāti.

Verse 9.

WILSON: Stable is their birthplace, (the sky); yet the birds (are able) to issue from (the sphere of) their parent: for your strength is everywhere (divided) between two (regions,—or, heaven and earth).
BENFEY: Kaum geboren sind sie so stark, dass ihrer Mutter sie entfliehn: ist ja doch zwiesach ihre Kraft.

LUDWIG: Denn fest ist ihr geburtsort, vögel (sind sie) von der mutter fortzugehn, nach dem, wie von altersher ihre kraft.

Oder, Denn fest ist ihre kraft geworden von der mutter sich zu trennen, da schon von alters her ihre kraft diss wollte.

Note 1. A very difficult verse. The birth of the Maruts is frequently alluded to, as well as their surpassing strength, as soon as born. Hence the first sentence admits of little doubt. But what follows is very abrupt. Váyas may be the plural of vi, bird, or it may be váyas, the neuter, meaning vital strength: see Kuhn’s Zeitschrift, vol. xv, p. 217. The Maruts are frequently compared to birds (cf. I, 87, 2; 88, 1), but it is usual to indicate the comparison by ná or iva. I therefore take váyas as a nom. sing. neut., in the sense of vigour, life. They are called brñhadvayasan in a Nivid; see Ludwig, p. 226. Nír-i is used with particular reference to the birth of a child (cf. V, 78, 7; 9).

Verse 10.

WILSON: They are the generators of speech: they spread out the waters in their courses: they urge the lowing (cattle) to enter (the water), up to their knees, (to drink.)

BENFEY: In ihrem Lauf erheben dann diese Söhne Getös und Fluth, die bis zum Knie den Kühen geht.

LUDWIG: Und disse söne, die sänger, denten auf ihren zügen ihre banen aus, so dass brüllend sie uns ganz nahe kamen.

Note 1. If we could take sūnávah giráh in the sense of the sons of voice, i.e. of thunder, which would remove many difficulties, the accent of giráh would have to be changed. The commentator takes sūnu in the sense of utpádaka, producers of sound. Gírah, however, occurs at least once more, in the sense of singers or poets, IX, 63, 10, where gírah can only be a vocative, O ye singers! In I, 6, 6, the translation of gírah by singers, i.e. the Maruts, may be contested, but if we consider that gírah, in the sense of
NOTES. I, 37, IO. 77

hymns, is feminine, and is followed by the very word which is here used, viz. devayāntah, as a feminine, viz. devayāntīḥ, VII, 18, 3, we can hardly doubt that in I, 6, 6, girah is a masculine and means singers. The same applies to VI, 63, 10. In VI, 52, 9, ṣūnāvah girah srinvaṃtu amṛttasya yē, the construction is, of course, quite different.

Note 2. The expression that the Maruts enlarged or extended the fences of their race-course (RV. IV, 58, 7), can only mean that they swept over the whole sky, and drove the clouds away from all the corners. Kāṣṭhā may mean the wooden enclosures (carceres) or the wooden poles that served as turning and winning-posts (metae). The Sāma-veda has yagueshu instead of agmeshu. That the translation of this verse is purely tentative, and far from satisfactory, was known to all Vedic scholars, but I doubt whether they will consider the interpretation which M. Bergaigne proposes with so much assurance, as less tentative and more satisfactory. He translates (Journ. As. 1884, p. 239), 'des fils ont, dans leur marche, allongé leurs chants comme des chemins, pour y marcher à genoux (sur les genoux) en mugissant (en chantant).' I shall content myself with shortly pointing out the misgivings which every Vedic scholar would feel at once in proposing such a rendering. First as to the conception itself. Can a poet say, 'The Maruts have stretched out their songs in order to march on them on their knees?' 'The roads,' as M. Bergaigne shows himself, are only a simile, and no one walks on a simile. Secondly, the idea that these Maruts widened the roads on which they march, is common enough, but that they lengthened their songs, like paths, is never said by the Vedic Rāṣṭris, nor would they in such a case have left out the particle na or iva. Lastly, though many things are said of the Maruts, I do not remember that they ever appear on their knees. I do not think, therefore, that M. Bergaigne's infallible method helps us much beyond where we were before. Conjectures are easy, but for that very reason, one does not like to bring them forward. One might propose to read sūnāvah divah, a very common name of the Maruts. One might go a step further, identify
With bhárati, and point out that the Maruts are called the sons of Bharata, II, 36, 2. But all this leaves us in utter uncertainty, and where a scholar feels the ground so uncertain beneath his feet, he hesitates to speak with papal authority. M. Bergaigne's strong point is that abhīgīnū means on their knees, not up to their knees. Here again, I ask, does abhi in prepositional compounds ever mean on? If abhīgīnū is used in the same sense in which we use 'on our knees,' it would in Sanskrit mean only 'bowing up to the knees.' Now in I, 72, 5, abhīgīnū seems to express a positive expression of reverence. With regard to the other passages where abhīgīnū occurs, M. Bergaigne has not shown how they ought to be translated so as to give a clear sense. I do not pretend to solve the difficulties, but I think it is better to confess our difficulties than to hide them under the veil of a so-called systematic interpretation. Abhīgīnū, like mitagīnū, may have expressed a position of the knees, expressive of strength, but on such points very little information is to be gained from Indian commentators.

The last sentence expresses the result of this race, viz. the falling of so much rain that the cows had to walk up to their knees in water. This becomes still clearer from the next verse.

Sāyāna: These, the producers of speech, have spread water in their courses, they cause the cows to walk up to their knees in order to drink the water.

Verse 11.

Wilson: They drive before them, in their course, the long, vast, uninjurable, rain-retaining cloud.

Benfey: Dann treiben sie im Sturm heran jenen langen und breiten Spross der Wolke unerschöpflichen.

Ludwig: Sogar disen langen, breiten, das kind der wolke, den unfeindlichen, schleudern auf ihren zügen sie vorwärts.

Note 1. Rain is called the offspring of the cloud, mihó nāpāt, and is then treated as a masculine; cf. apām nāpāt, &c.
Verse 12.

Wilson: Maruts, as you have vigour, invigorate mankind: give animation to the clouds.

Benfey: O Marut's! mit der Kraft, die ihr besitzt, werft ihr Geschöpfe um, die Berge werft ihr um sogar.

Ludwig: O Marut, so wie eure kraft ist, warft ihr die leute nieder, warft ihr die berge nieder.

Note 1. In VIII, 72, 8, akukyavit is explained by vyadārayat, he tore open. Akukyavitana is the Vedic form of the 2nd pers. plur. of the reduplicated aorist.

Verse 13.

Wilson: Wherever the Maruts pass, they fill the way with clamour: every one hears their (noise).

Benfey: Wenn die Marut's des Weges ziehn, dann sprechen mit einander sie und mancher mag sie hören.

Ludwig: Wenn die Marut wandern, sprechen auf dem weg sie mit einander, es höret sie ein jeder.

Note 1. Yânti has to be pronounced as an amphibrachys.

Verse 14.

Wilson: Come quickly, with your swift (vehicles). The offerings of the Kaunvas are prepared. Be pleased with them.

Benfey: Auf schnellen kommet schnell herbei, bei Kaunva's Spross sind Feste euch: da wollt euch schön ergötzen.

Ludwig: Brecht rasch auf mit raschen rossen, bei den Kaunva's ist euer dienst, dort eben erfreuet euch.

Note 1. Benfey supposes that dúvâh stands in the singular instead of the plural. But why should the plural have been used, as the singular (asti) would have created no kind of difficulty? It is better to take dúva'h as a nominative plural of a noun dù, worshipper, derived from the same root which yielded dúva'h, worship. We certainly find á-duva'h, as a nom. plur., in the sense of not-worshipping:
VII, 4, 6. mā tvā vayām sahasā-van avirāḥ mā āpsavāḥ pari sadāma mā āduvāḥ.

May we not, O hero, sit round thee like men without strength, without beauty (cf. VIII, 7, 7), without worship.

Here Sāyana explains āduvāḥ very well by parikarana-hināḥ, which seems better than Roth's explanation 'zögernd, ohne Eifer.'

*Verse 15.*

Wilson: The offering is prepared for your gratification: we are your (worshippers), that we may live all our life.

Benfey: Gerüstet ist für euren Rausch und wir gehören, traun! euch an für unser ganzes Lebelang.

Ludwig: Er ist euch zur trunkesfreude, und wir gleichfalls euer hier, dass unsere ganze dauer wir erleben.
To the Maruts (the Storm-gods).

1. What then now? When will you take (us) as a dear father takes his son by both hands, O ye gods, for whom the sacred grass has been trimmed?

2. Where now? On what errand of yours are you going, in heaven, not on earth? Where are your cows sporting?

3. Where are your newest favours, O Maruts? Where the blessings? Where all delights?

4. If you, sons of Prišni, were mortals, and your praiser an immortal,—

5. Then never should your praiser be unwelcome, like a deer in pasture grass, nor should he go on the path of Yama.

6. Let not one sin after another, difficult to be conquered, overcome us; may it depart together with greed.

7. Truly they are terrible and powerful; even to the desert the Rudriyas bring rain that is never dried up.

8. The lightning lows like a cow, it follows as a mother follows after her young, when the shower (of the Maruts) has been let loose.

9. Even by day the Maruts create darkness with the water-bearing cloud, when they drench the earth.

10. Then from the shouting of the Maruts over the whole space of the earth, men reeled forward.

11. Maruts on your strong-hoofed never-wearying.
steeds\(^1\) go after those bright ones (the clouds), which are still locked up\(^2\).

12. May your fellies be strong, the chariots, and their horses, may your reins\(^1\) be well-fashioned.

13. Speak forth for ever with thy voice to praise the Lord of prayer\(^1\), Agni, who is like a friend\(^2\), the bright one.

14. Fashion a hymn in thy mouth! Expand like the cloud\(^1\)! Sing a song of praise.

15. Worship the host of the Maruts, the terrible, the glorious, the musical\(^1\). May they be magnified here among us\(^2\).
NOTES.

This hymn is ascribed to Kawva, the son of Ghora. The metre is Gâyatri throughout. Several verses, however, end in a spondee instead of the usual iambus. No attempt should be made to improve such verses by conjecture, for they are clearly meant to end in spondees. Thus in verses 2, 7, 8, and 9, all the three pâdas alike have their final spondee. In verse 7, the ionicus a minore is with an evident intention repeated thrice. No verse of the hymn occurs in SV., VS., AV.; but verse 8 = TS. III, i, 11, 5; verse 9 = TS. II, 4, 8, 1.

Verse 1.

Note 1. Kadha-priyaḥ is taken in the Padapâtha as one word, and Sâyana explains it by delighted by or delighting in praise, a nominative plural. A similar compound, kadha-priya, occurs in I, 30, 20, and there too the vocative sing. fem., kadhapriye, is explained by Sâyana as fond of praise. In order to obtain this meaning, kadha has to be identified with kathâ, story, which is simply impossible. There is another compound, adha-priya, nom. dual, which occurs VIII, 8, 4, and which Sâyana explains either as delighted here below, or as a corruption of kadha-priyâ.

In Boehtlingk and Roth's Dictionary, kadha-priya and kadha-prî are both taken as compounds of kadha, an interrogative adverb, and priya or prî, to love or delight, and they are explained as meaning kind or loving to whom? In the same manner adha-priya is explained as kind then and there.

It must be confessed, however, that a compound like kadha-prî, kind to whom?, is somewhat strange, and it seems preferable to separate the words, and to write kâdha priyâ and âdha priyâ.

It should be observed that the compounds kadha-prî and kadha-priya occur always in sentences where there is another interrogative pronoun. The two interrogatives kât—kâdha, what—where, and kâs—kâdha, who—where, occurring in the same sentence, an idiom so common in
Greek, may have puzzled the author of the Pada text, and the compound being once sanctioned by the authority of Sākalya, Sāyana would explain it as best he could. But if we admit the double use of the interrogative in Sanskrit, as in Greek, then, in our passage, priyāḥ would be an adjective belonging to pita, and we might translate: 'What then now? When will you take (us), as a dear father takes his son by both hands, O ye Maruts?' In the same manner we ought to translate I, 30, 20:

kāḥ te uṣah kāḍha priye bhṛg ec mārtah amartye.

Who and where was there a mortal to be loved by thee, O beloved, immortal Dawn?

In VIII, 7, 31, where the same words are repeated as in our passage, it is likewise better to write:

kāṭ ha nūnām kāḍha priyāḥ yāt índram ágahātana, kāḥ vaḥ sakhi-tvē ohate.

What then now? Where is there a friend, now that you have forsaken Indra? Who watches for your friendship?

Why in VIII, 8, 4, adha priyā should have been joined into one word is more difficult to say, yet here, too, the compound might easily be separated.

Kāḍha does not occur again, but would be formed in analogy with ádha. It occurs in Zend as kadha.

Kuhn, Beiträge IV, p. 186, has shown that kuṣhtah (RV. V, 74, 1) is a similar monster, and stands for ku shthah.

The words kāṭ ha nūnām commonly introduce an interrogative sentence, literally, What then now? cf. X, 10, 4.

Note 2. Vṛikta-barhis is generally a name of the priest, so called because he has to trim the sacrificial grass. 'The sacred Kusa grass (Poa cynosuroides), after having had the roots cut off, is spread on the Vedi or altar, and upon it the libation of Soma-juice, or oblation of clarified butter, is poured out. In other places, a tuft of it in a similar position is supposed to form a fitting seat for the deity or deities invoked to the sacrifice. According to Mr. Stevenson, it is also strewn over the floor of the chamber in which the worship is performed.'

Cf. VI, 11, 5. vṛiṅge ha yāt nāmasā barhiḥ agnau, āyāmi srūk ghṛitā-vati su-vṛiktih.
When I reverentially trim the truss for Agni, when the well-trimmed ladle, full of butter, is stretched forth.

In our passage, unless we change the accent, it must be taken as an epithet of the Maruts, they for whom the grass-altar has been prepared. They are again invoked by the same name, VIII, 7, 20:

kvā nūnām su-dānavaḥ mádatha vṛikta-barhishah.

Where do ye rejoice now, you gods for whom the altar is trimmed?

Otherwise, vṛikta-barhishah might, with a change of accent, supply an accusative to dadhidhve: ‘Will you take the worshippers in your arms?’ This, though decidedly better, is not absolutely necessary, because to take by the hand may be used as a neuter verb.

WILSON: Maruts, who are fond of praise, and for whom the sacred grass is trimmed, when will you take us by both hands as a father does his son?

BENFEY: Wo weilt ihr gern? was habt ihr jetzt—gleichwie ein Vater seinen Sohn—in Händen, da das Opfer harrt?

Verse 2.

Note 1. The idea of the first verse, that the Maruts should not be detained by other pursuits, is carried on in the second. The poet asks, what they have to do in the sky, instead of coming down to the earth. The last sentence seems to mean ‘where tarry your herds?’ viz. the clouds. Sāyāva translates: ‘Where do worshippers, like lowing cows, praise you?’ Wilson: ‘Where do they who worship you cry to you, like cattle?’ Benfey: ‘Wo jauchzt man euch, gleich wie Stiere? (Ihre Verehrer brüllen vor Freude über ihre Gegenwart, wie Stiere.)’ The verb rānyati, however, when followed by an accusative, means to love, to accept with pleasure. The gods accept the offerings and the prayers:

V, 18, 1. vīśvānī yāḥ āmartyaḥ havyā máṛteshaḥ rānyati.

The immortal who deigns to accept all offerings among mortals.

V, 74, 3. kāsya brāhmāṇi rānyathah.
Whose prayers do ye accept?

Followed by a locative ranyati means to delight in. Both the gods are said to delight in prayers (VIII, 12, 18; 33, 16), and prayers are said to delight in the gods (VIII, 16, 2). I therefore take ranyanti in the sense of tarrying, disporting, and ná, if it is to be retained, in the sense of not; where do they not sport? meaning that they are to be found everywhere, except where the poet desires them to be. We thus get rid of the simile of singing poets and lowing cows, which, though not too bold for Vedic bards, would here come in too abruptly. It would be much better, however, if the negative particle could be omitted altogether. If we retain it, we must read: kvā vāḥ | gāvāḥ | na rān | yantī | . But the fact is that through the whole of the Rig-veda kvā has always to be pronounced as two syllables, kuva. There is only one passage, V, 61, 2, where, before a vowel, we have to read kva: kuva vo 'svāḥ, kvābhīsāvah. In other passages, even before vowels, we always have to read kuva, e.g. I, 161, 4. kuvet=kva it; I, 105, 4. kuvartam=kva ritam. In I, 35, 7, we must read either kuvedānīm sūryāḥ, making sūryāḥ trisyllabic, or kuva idānīm, leaving a hiatus. In I, 168, 6, kvāvaram is kuvāvaram: Sākalya, forgetting this, and wishing to improve the metre, added na, thereby, in reality, destroying both the metre and the sense. Kva occurs as dissyllabic in the Rig-veda at least forty-one times.

Verse 3.

Note 1. The meanings of sumnā in the first five Mandalas are well explained by Professor Aufrecht in Kuhn’s Zeit-
schrift, vol. iv, p. 274. As to suvīta in the plural, see X, 86, 21, and VIII, 93, 29, where Indra is said to bring all suvitas. It frequently occurs in the singular:

X, 148, 1. ā naḥ bhara suvitām yāsya kākān.

Verse 4.

Note 1. One might translate: ‘If you, sons of Prīśni, were mortals, the immortal would be your worshipper.’ But this seems almost too deep and elaborate a compliment for a primitive age. Langlois translates: ‘Quand vous ne
NOTES. 1, 38, 5.

series pas immortels, (faites toutefois) que votre panégyriste jouisse d’une longue vie.’ Wilson’s translation is obscure: ‘That you, sons of Prisni, may become mortals, and your panegyrist become immortal.’ Sâyana translates: ‘Though you, sons of Prisni, were mortal, yet your worshipper would be immortal.’ Ludwig has, ‘Wenn ihr, o kinder der Prisni, sterbliche wäret, der unsterbliche wäre euer sänger dann. Nicht werde euch unlieb der sänger, wie ein wildes tier auf der weide, nicht des Yama Pfad betrete er.’ I think it best to connect the fourth and fifth verses, and I feel justified in so doing by other passages where the same or a similar idea is expressed, viz. that if the god were the poet and the poet the god, then the poet would be more liberal to the god than the god is to him. Whether syâṭ should have the udâtta, I cannot tell. Thus I translated a passage, VII, 32, 18, in my History of Ancient Sanskrit Literature, p. 545: ‘If I were lord of as much as thou, I should support the sacred bard, thou scatterer of wealth, I should not abandon him to misery. I should award wealth day by day to him who magnifies, I should award it to whosoever it be.’ Another parallel passage is pointed out by Mr. J. Muir, (On the Interpretation of the Veda, p. 79; see also Sanskrit Texts, V, 303.) VIII, 19, 25: ‘If, Agni, thou wert a mortal, and I were an immortal, I should not abandon thee to malédiction or to wretchedness; my worshipper should not be miserable or distressed.’ Still more to the point is another passage, VIII, 44, 23: ‘If I were thou, and thou wert I, then thy wishes should be fulfilled.’ See also VIII, 14, 1, 2.

As to the metre it is clear that we ought to read मर्तासाḥ स्याताना.

Verse 5.

Note 1. Mā, though it seems to stand for nā, retains its prohibitive sense.

Note 2. Yâvasa is explained by Sâyana as grass, and Wilson’s Dictionary, too, gives to it the meaning of meadow or pasture grass, whereas yava is barley. The Greek ἐα or ἐιά is likewise explained as barley or rye, fodder for horses. See I, 91, 13. gāvah nā yâvaseshu, like cows in meadows.
Note 3. The path of Yama can only be the path first followed by Yama, or that leads to Yama, as the ruler of the departed.

X, 14, 8. sáma gagáhasva pitría-bhīk sáma yaména.
Meet with the fathers, meet with Yama (X, 14, 10; 15, 8).
X, 14, 7. yamáma páyási váruvam ka devám.
Thou wilt sec (there) Yama and the divine Varuṇa.
X, 165, 4. tásmæ yamáya námaḥ astu mṛityáve.
Adoration to that Yama, to Death!

Wilson: Never may your worshipper be indifferent to you, as a deer (is never indifferent) to pasture, so that he may not tread the path of Yama.

Benfey: Wer euch besingt, der sei euch nicht gleich-gültig, wie das Wild im Gras, nicht wandl' er auf des Yama Pfad.

 Ağoshyya is translated insatiable by Professor Goldstücker.

Verse 6.

Note 1. One of the meanings of nírūṭi is sin. It is derived from the same root which yielded rīta, in the sense of right. Nírūṭi was conceived, it would seem, as going away from the path of right, the German Vergehen. Nírūṭi was personified as a power of evil and destruction.

May Soma hand them over to Ahi, or place them in the lap of Nirūṭi.

I, 117, 5. susupvámsam ná ník-rítéh upá-sthe.
Like one who sleeps in the lap of Nirūṭi.

Here Sáyana explains Nirūṭi as earth, and he attaches the same meaning to the word in other places which will have to be considered hereafter. Cf. Lectures on the Science of Language, Second Series, p. 562.

Wilson treats Nirūṭi as a male deity, and translates the last words, 'let him perish with our evil desires.'

Note 2. Padishṭá is formed as an optative of the Atmanepada, but with the additional s before the t, which, in the ordinary Sanskrit, is restricted to the so-called benedictive (Grammar, § 385; Bopp, Kritische Grammatik, ed. 1834,
NOTES. 1, 38, 7. 89

§ 329, note). Pad means originally to go. Thus RV. IX, 73, 9, átra kartám áva padáti áprabhuḥ, may the impotent go down into the pit. In certain constructions it gradually assumed the meaning of to perish, and native commentators are inclined to explain it by pat, to fall. One can watch the transition of meaning from going into perishing in such phrases as VS. XI, 46, mā pády áyushāḥ purā, literally, ‘may he not go before the time,’ but really intended for ‘may he not die before the time.’ In the Rig-veda padishá is generally qualified by some words to show that it is to be taken in malam partem. Thus in our passage, and in III, 53, 21; VII, 104, 16; 17. In I, 79, 11, however, padishá sáḥ is by itself used in a maledictory sense, per ear, may he perish! In another, VI, 20, 5, pādi by itself conveys the idea of perishing. This may have some weight in determining the origin of the Latin pestis (Corssen, Kritische Beiträge, p. 396), for it shows that, even without prepositions, such as à or vi, pad may have an ill-omened meaning. In the Aitareya-brāhmaṇa VII, 14 (History of Ancient Sanskrit Literature, p. 471), pad, as applied to a child’s teeth, means to go, to fall out. With sam, however, pad has always a good meaning, and this shows that originally its meaning was neutral. Another translation, suggested by Ludwig, might be: ‘Let not one dreadul Nirriti (sin) after another strike us.’

Verse 7.

Note 1. The only difficult word is avátām. Sáyana explains it, ‘without wind.’ But it is hardly possible to understand how the Maruts, themselves the gods of the storm, the sons of Rudra, could be said to bring clouds without wind. Langlois, it is true, translates without any misgivings: ‘Ces dieux peuvent sur un sol desséché faire tomber la pluie sans l’accompagner de vent.’ Wilson: ‘They send down rain without wind upon the desert.’ Benfey saw the incongruous character of the epithet, and explained it away by saying that the winds bring rain, and after they have brought it, they moderate their violence in order not to drive it away again; hence rain without wind. Yet even
this explanation, though ingenious, and, as I am told, particularly truthful in an eastern climate, is somewhat too artificial. If we changed the accent, āvāṭām, unchecked, unconquered, would be better than āvāṭām, windless. But āvāṭa, unconquered, does not occur in the Rig-veda, except as applied to persons. It occurs most frequently in the phrase vanvān āvāṭah, which Ṣāyāna explains well by himsan ahimsitah, hurting, but not hurt: (VI, 16, 20; 18, 1; IX, 89, 7.) In IX, 96, 8, we read prit-sū vanvān āvāṭah, in battles attacking, but not attacked, which renders the meaning of āvāṭa perfectly clear. In VI, 64, 5, where it is applied to Ushas, it may be translated by unconquerable, intact.

There are several passages, however, where āvāṭa occurs with the accent on the last syllable, and where it is accordingly explained as a Bahuvrihi, meaning either windless or motionless, from vāta, wind, or from vāta, going (I, 62, 10). In some of these passages we can hardly doubt that the accent ought to be changed, and that we ought to read āvāṭa. Thus in VI, 64, 4, avāṭe is clearly a vocative applied to Ushas, who is called āvāṭa, unconquerable, in the verse immediately following. In I, 52, 4, the Maruts are called avāṭah, which can only be āvāṭah, unconquerable; nor can we hesitate in VIII, 79, 7, to change avāṭah into āvāṭah, as an epithet applied to Soma, and preceded by ādṛiptakratuḥ, of unimpaired strength, unconquerable.

But even then we find no evidence that āvāṭa, unconquered, could be applied to rain or to a cloud, and I therefore propose another explanation, though equally founded on the supposition that the accent of āvāṭām in our passage should be on the first syllable.

I take vāta as a Vedic form instead of the later vāṇa, the past participle of vai, to wither. Similarly we find in the Veda gītā, instead of gīṇa, the latter form being sanctioned by Pāṇini. Vā means to get dry, to flag, to get exhausted; āvāṭa therefore, as applied to a cloud, would mean not dry, not withered, as applied to rain, not dried up, but remaining on the ground. It is important to remark that in one passage, VI, 67, 7, Ṣāyāna, too, explains āvāṭa, as applied to rivers, by asushka, not dry; and the same meaning would
be applicable to avâtâh in I, 62, 10. In this sense of not withered, not dry, avâtâm in our passage would form a perfectly appropriate epithet of the rain, while neither windless nor unconquered would yield an appropriate sense. In the famous passage, X, 129, 2, ānit avâtâm svadhâyâ tât ēkam, that only One breathed breathless by itself, avâtâm might be taken, in accordance with its accent, as windless or breathless, and the poet may have wished to give this antithetical point to his verse. But avâtam, as an adverb, would here be equally appropriate, and we should then have to translate, 'that only One breathed freely by itself.' Ludwig translates, 'Als treue die blendenden, die stürmenden Rudriya auf öder fläche sogar, als brunnen die wolke schaffen.' This presupposes the conjectural reading avâtâm.

Verse 8.

Note 1. The peculiar structure of the metre in the seventh and eighth verses should be noted. Though we may scan

---O O--- | ---O O--- | O---O O--- |
---O O--- | ---O O--- | O---O O--- |

by throwing the accent on the short antepenultimate, yet the movement of the metre becomes far more natural by throwing the accent on the long penultimate, thus reading

---O O--- | ---O O--- | O---O O--- |
---O O--- | ---O O--- | O---O O--- |

Sâvana: Like a cow the lightning roars, (the lightning) attends (on the Maruts) as the mother cow on her calf, because their rain is let loose at the time of lightning and thunder.

Wilson: The lightning roars like a parent cow that bellows for its calf, and hence the rain is set free by the Maruts.

Benfey: Es blitzt—wie eine Kuh brüllt es—die Mutter folgt dem Kalb gleichsam—wenn ihr Regen losgelassen. (Der Donner folgt dem Blitz, wie eine Kuh ihrem Kalbe.)

Vâsrâ as a masculine means a bull, and it is used as a name of the Maruts in some passages, VIII, 7, 3; 7. As
a feminine it means a cow, particularly a cow with a calf, a milch cow. Hence also a mother, X, 119, 4. The lowing of the lightning must be intended for the distant thunder, and the idea that the lightning goes near or looks for the rain is not foreign to the Vedic poets. See I, 39, 9: ‘Come to us, Maruts, with your entire help, as lightnings (come to, i.e. seek for) the rain!’

Verse 9.

Note 1. That par^anya here and in other places means—cloud has been well illustrated by Dr. Bühler, Orient und Occident, vol. i, p. 221. It is interesting to watch the personifying process which is very palpable in this word, and by which Par^anya becomes at last a friend and companion of Indra. See now, ‘India, what can it teach us?’ p. 183 seq.

Verse 10.

Note 1. Sádma, as a neuter, means originally a seat, and is frequently used in the sense of altar: IV, 9, 3. sál̄h sádma pári niyate hótā; VII, 18, 22. hótā-iva sádma pári emi rébhan. It soon, however, assumed the more general meaning of place, as

X, 1, 1. agnīḥ bhānūnā rúsatā víśvā sádmāṇi aprāḥ.

Agni with brilliant light thou fillestd all places.

It is lastly used with special reference to heaven and earth, the two sádmani, I, 185, 6; III, 55, 2. In our passage sádma párthivam is the same as párthive sádane in VIII, 97, 5. Here the earth is mentioned together with heaven, the sea, and the sky. Sāyana takes sádma as ‘dwelling,’ so do Wilson and Langlois. Benfey translates ‘der Erde Sitz,’ and makes it the subject of the sentence, which may be right: ‘From the roaring of the Maruts the seat of the earth trembles, and all men tremble.’ Sadman, with the accent on the last syllable, is also used as a masculine in the Rig-veda, I, 173, 1; VI, 51, 12. sadmānam divyām.

Verse 11.

Note 1. I have translated vilō-pānībhiḥ, as if it were vilūpānībhiḥ, for this is the right accent of a Bahuvrihi
compound. Thus the first member retains its own accent in prithú-páṇi, bhūri-páṇi, vrísha-páṇi, &c. It is possible that the accent may have been changed in our passage, because the compound is used, not as an adjective, but as a kind of substantive, as the name of a horse. Páṇi, hand, means, as applied to horses, hoof:

II, 31, 2. prithivyāḥ sānau gāṇghananta páṇi-bhikh.

When they strike with their hoofs on the summit of the earth.

This meaning appears still more clearly in such compounds as dravāt-páṇi:

VIII, 5, 35. hiranyáyena ráthaṇa dravātpáṇi-bhikh ásvaih.
On a golden chariot, on quick-hoofed horses.

The horses of the Maruts, which in our verse are called vilu-páṇi, strong-hoofed, are called VIII, 7, 27. hiranyapáṇi, golden-hoofed:
ásvaih hiranyapáṇi-bhikh dévāsah úpa gantana.

On your golden-hoofed horses come hither, O gods.

Those who retain the accent of the MSS. ought to translate, ‘Maruts, with your strong hands go after the clouds.’

Note 2. Ródhasvatí is explained by Sāyava as river. It does not occur again in the Rig-veda. Ródhas is enclosure or fence, the bank of a river; but it does not follow that ródhasvat, having enclosures or banks, was applicable to rivers only. II, 15, 8, it is said that he emptied or opened the artificial enclosures of Bala, these being the clouds conquered by Indra. Hence I take ródhasvatí in the sense of a cloud yet unopened, which is followed or driven on by the Maruts.

Kitrá, bright or many-coloured, is applied to the clouds, V, 63, 3. kitrébhikh abhráikh.

Note 3. Roth and Ludwig take ákhidrayâman for a name of horse, which seems right. The word does not occur again in the Rig-veda.

Wilson: Maruts, with strong hands, come along the beautifully-embanked rivers with unobstructed progress.

Benfey: Mit euren starken Händen folgt den hehren eingeschlossnen nach in unermüd’tem Gang, Maruts.
Verse 12.

Note 1. Abhīṣu, rein, does not mean finger in the Rigveda, though Sāyana frequently explains it so, misled by Yāska, who gives abhīṣu among the names of finger. Wilson: 'May your fingers be well skilled (to hold the reins).'

Verse 13.

Note 1. Agni is frequently invoked together with the Maruts, and is even called marút-sakhā, the friend of the Maruts, VIII, 92, 14. It seems better, therefore, to refer brāhmaṇas pātim to Agni, than, with Sāyana, to the host of the Maruts (marūḍgaṇam). Brāhmaṇaspāti and Brhaspāti are both varieties of Agni, the priest and purohita of gods and men, and as such he is invoked together with the Maruts in other passages, I, 40, 1. Tānā is an adverb, meaning constantly, always, for ever. Cf. II, 2, 1; VIII, 40, 7.

WILSON: Declare in our presence (priests), with voice attuned to praise Brahmaṇaspāti, Agni, and the beautiful Mitra.

BENFÉY: Lass schallen immerfort das Lied zu grüssen Brahmaṇaspāti, Agni, Mitra, den herrlichen.

Note 2. Mitra is never, as far as I know, invoked together with the Maruts, and it is better to take mitrām as friend. Besides nā cannot be left here untranslated. Ludwig translates, 'beautiful like Mitra,' that is, bright like the sun.

Verse 14.

Note 1. The second sentence is obscure. Sāyana translates: 'Let the choir of priests make a hymn of praise, let them utter or expand it, like as a cloud sends forth rain.' Wilson similarly: 'Utter the verse that is in your mouth, spread it out like a cloud spreading rain.' Benfey: 'Ein Preislied schaffe in dem Mund, ertöne dem Parganya gleich.' He takes Parganya for the god of thunder, and supposes the hymn of praise to be compared to it on account of its loudness. Tatana can only be the second person singular of the conjunctive of the reduplicated perfect, of which we

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have also tatánat, tatánâma, tatánan, and tatánanta. Ta-tanah can be addressed either to the host of the Maruts, or to the poet. I take it in the latter sense, for a similar verse occurs VIII, 21, 18. It is said there of a patron that he alone is a king, that all others about the river Sarasvatī are only small kings, and the poet adds: ‘May he spread like a cloud with the rain,’ giving hundreds and thousands (parganya-iva tatánat hi vrīṣṭyā). Ludwig takes tan in the sense of thundering; thunder like Parganya!

Verse 15.

Note 1. It is difficult to find an appropriate rendering for arkīn. It means praising, celebrating, singing, and it is in the last sense only that it is applicable to the Maruts. Wilson translates, ‘entitled to adoration;’ Benfey, ‘flaming.’ Boehltingk and Roth admit the sense of flaming in one passage, but give to arkīn in this place the meaning of praising. If it simply meant, possessed of arkā, i.e. songs of praise, it would be a very lame epithet after panasyū. But other passages, like I, 19, 4; 52, 15, show that the conception of the Maruts as singers was most familiar to the Vedic Rishis (I, 64, 10; Kuhn, Zeitschrift, vol. i, p. 521, note); and arkā is the very name applied to their songs (I, 19, 4). In the Edda, too, ‘storm and thunder are represented as a lay, as the wondrous music of the wild hunt. The dwarfs and Elbs sing the so-called Alb-leich which carries off everything, trees and mountains.’ See Justi in Orient und Occident, vol. ii, p. 62; Genthe, Windgottheiten, p. 4; 11. There is no doubt therefore that arkīn here means musician, and that the arkā of the Maruts is the music of the winds.

Note 2. Vṛiddhā, literally grown, is used in the Veda as an honorific epithet, with the meaning of mighty, great, or magnified:

III, 32, 7. yāgāmako it nāmasā vṛiddhām indram 
   brihāntam rishvām aghāram yuvānām.

We worship with praise the mighty Indra, the great, the exalted, the immortal, the vigorous.
Here neither is vṛiddhā intended to express old age,
nor yúvan young age, but both are meant as laudatory epithets. See Darmesteter, Ormazd et Ahriman, p. 91 seq.

Asan is the so-called Let of as, to be. This Let is properly an imperative, which gradually sinks down to a mere subjunctive, and is generally called so. Of as, we find the following Let forms: belonging to the present, we have ásasi, II, 26, 2; ásati, VI, 23, 9; ásathah, VI, 63, 1; and ásatha, V, 61, 4: belonging to the imperfect, ásah, VIII, 100, 2; ásat, I, 9, 5; ásâma, I, 173, 9; ásan, I, 89, 1. Ásam, a form quoted by Roth from Rig-veda X, 27, 4, is really ásam.

We find, for instance, ásah, with an imperative or optative meaning, in

VIII, 100, 2. ásah ka tvám dakshinatâh sákhâ me ádha vrîtrâni gaṅghânâva bhûri.

And be thou my friend on my right hand, and we shall kill many enemies.

Here we see the transition of meaning from an imperative to the conditional. In English, too, we may say, 'Do this and you shall live,' which means nearly the same as, 'If you do this, you will live.' Thus we may translate this passage: 'And if thou be my friend on my right side, then we shall kill many enemies.'

X, 124, 1. imám nah agne úpa yagñám ā ihi—
ásaḥ havya-vât utá nah purah-gâh.

Here we have the imperative ihi and the Let ásah used in the same sense.

Far more frequently, however, ásah is used in relative sentences, such as,

VI, 36, 5. ásah yáthâ nah sávasâ kakânâh.
That thou mayest be ours, delighting in strength.

VII, 24, 1. ásah yáthâ nah avitâ vrúdhé ka.
That thou mayest be our helper and for our increase.

See also X, 44, 4; 85, 26; 36.

WILSON: May they be exalted by this our worship.

BENFEY: Mögen die Hohen hier bei uns sein.
MAN
dala I, HYMN 39.

ASHTAKA I, ADHYÄYA 3, VARGA 18–19.

TO THE MARUTS (THE STORM-GODS).

1. When you thus from afar cast forwards your measure, like a blast of fire, through whose wisdom is it, through whose design? To whom do you go, to whom, ye shakers (of the earth)?

2. May your weapons be firm to attack, strong also to withstand. May yours be the more glorious power, nor that of the deceitful mortal.

3. When you overthrow what is firm, O ye men, and whirl about what is heavy, you pass through the trees of the earth, through the clefts of the rocks.

4. No real foe of yours is known in heaven, nor on earth, ye devourers of foes! May power be yours, together with your race! O Rudras, can it be defied?

5. They make the rocks tremble, they tear asunder the kings of the forest. Come on, Maruts, like madmen, ye gods, with your whole tribe.

6. You have harnessed the spotted deer to your chariots, a red one draws as leader; even the earth listened at your approach, and men were frightened.

7. O Rudras, we quickly desire your help for our race. Come now to us with help, as of yore; thus now for the sake of the frightened Kaúva.

8. Whatever fiend, roused by you or roused by men, attacks us, deprive him of power, of strength, and of your favours.

9. For you, chasing and wise Maruts, have wholly
protected\textsuperscript{1} Kanva. Come to us, Maruts, with your whole favours, as lightnings\textsuperscript{2} (go in quest of) the rain.

10. Bounteous givers, you carry whole strength, whole power, ye shakers (of the world). Send, O Maruts, against the wrathful enemy of the poets an enemy, like an arrow\textsuperscript{1}. 
NOTES.

This hymn is ascribed to Kaunva, the son of Ghora. The metre varies between Brihati and Satobrihati, the odd verses being composed in the former, the even verses in the latter metre. Each couple of such verses is called a Bahrata Pragatha. The Brihati consists of $8 + 8 + 12 + 8$, the Satobrihati of $12 + 8 + 12 + 8$ syllables. No verse of this hymn occurs in SV., VS., AV.; verse 5 = TB. II, 4, 4, 3.

Verse 1.

Note 1. Mana, which I translate by measure, is explained by Sāyana as meaning strength. Wilson: 'When you direct your awful vigour downwards from afar, as light (descends from heaven).’ Benfey: ‘Wenn ihr aus weiter Ferne so wie Strahlen schleudert euren Stolz (das worauf ihr stolz seid: euren Blitz).’ Langlois: ‘Lorsque vous lancez votre souffle puissant.’ I doubt whether mana is ever used in the Rig-veda in the sense of pride, which no doubt it has, as a masculine, in later Sanskrit: cf. Halayudha, ed. Aufrecht, iv, 37. Mana, as a masculine, means frequently a poet in the Rig-veda, viz. a measurer, a thinker or maker; as a neuter it means a measure, or what is measured or made. Thus V, 85, 5, we read:

mana-iva tasthi-vān antārikṣhe vi yāḥ mamē prithivim sūryena.

He (Varuna) who standing in the welkin has measured the earth with the sun, as with a measure.

In this passage, as well as in ours, we must take measure, not in the abstract sense, but as a measuring line, which is cast forward to measure the distance of an object,—a simile, perfectly applicable to the Maruts, who seem with their weapons to strike the trees and mountains when they themselves are still far off. Another explanation might be given, if mana could be taken in the sense of measure, i.e. shape or form, but this is doubtful.
Note 2. Vārpaś, which has generally been translated by body or form, is here explained by praise. Benfey puts Werk (i.e. Gesang, Gebet); Langlois, maison. Vārpaś, which, without much reason, has been compared to Latin corpus, must here be taken in a more general sense. Thus VI, 44, 14, asyā māde purú vārpāṃsi vidvān, is applied to Indra as knowing many schemes, many thoughts, many things, when he is inspired by the Soma-juice; see I, 19, 5.

Verse 3.

Note 1. Benfey takes vi yāthana in a causative sense, you destroy, you cause the trees to go asunder. But even without assigning to yā a causative meaning, to go through, to pierce, would convey the idea of destruction. In some passages, however, vi-yā is certainly used in the simple sense of passing through, without involving the idea of destruction:

VIII, 7, 23. vi vṛitrām parva-sāk yauḥ vi pārvatān.
They passed through Vṛitra piecemeal, they passed through the mountains (the clouds); or, they destroyed Vṛitra, cutting him to pieces, they destroyed the clouds.
Likewise I, 86, 10. vi yāta vīsvam atrīvam.
Walk athwart every evil spirit, or destroy every evil spirit! See before, I, 19, 7; 37, 7.

We must scan vi yāthana vanīnaḥ prithivyāḥ.

Note 2. It might seem preferable to translate āsāk pār-
vatānām by the spaces of the clouds, for pārvaṭa means clouds in many places. Yet here, and still more clearly in verse 5, where pārvaṭa occurs again, the object of the poet
is to show the strength of the Maruts. In that case the mere shaking or bursting of the clouds would sound very tame by the side of the shaking and breaking of the forest trees. Vedic poets do not shrink from the conception that the Maruts shake even mountains, and Indra is even said to have cut off the mountain tops: IV, 19, 4. áva abhinat kakúbhá párvatánám. In the later literature, too, the same idea occurs: Mahábh. Vana-parva, ver. 10974, dyauḥ svit patati kim bhûmir diryate parvato nu kim, does the sky fall? is the earth torn asunder, or the mountain?

Verse 4.

**Note 1.** Sáyana was evidently without an authoritative explanation of táná yugā. He tries to explain it by 'through the union of you may strength to resist be quickly extended.' Wilson: 'May your collective strength be quickly exerted.' Benfey takes táná as adverb and leaves out yugā: 'Zu allen Zeiten, O Furchtbare!—sei im Nu zu überwält'gen euch die Macht.' Yugā, an instrumental, if used together with another instrumental, becomes in the Veda a mere preposition: cf. VII, 43, 5; 95, 4. rāyā yugā; X, 83, 3. tápasā yugā; X, 102, 12. vádhrivā yugā; VII, 32, 20. púram-dhyā yugā; VI, 56, 2. sákhyā yugā; VIII, 68, 9. tvā yugā. As to the meaning of tán, see B. R. s. v., where tán in our passage is explained as continuation. The offspring or race of the Maruts is mentioned again in the next verse.

**Note 2.** I take nú kit á-dhṛishe as an abrupt interrogative sentence, viz. Can it be defied? Can it be resisted? See V, 87, 2:

tát vaḥ marutah ná á-dhṛishe sávah.
Your strength, O Maruts, is not to be defied.

Verse 5.

**Note 1.** Large trees of the forest are called the kings or lords of the forest. Instead of pró árata, the Taitt. Br. II, 4, 4, 2, reads pró varata, which Sáyana explains by pro, prakarsheṇa, avárata dhāvata.
Verse 6.

**Note 1.** Práśšá is explained by Sáyāna as a sort of yoke in the middle, when three horses or other animals are harnessed to a car; róhita as a kind of red deer. Hence Wilson remarks that the sense may be, 'The red deer yoked between them aids to drag the car.' But he adds that the construction of the original is obscure, and apparently rude and ungrammatical. Benfey translates, 'Sie führt ein flammenrothes Joch,' and remarks against Wilson that Sáyāna's definition of práśšá as yoke is right, but that of róhita as deer, wrong. If Sáyāna's authority is to be invoked at all, one might appeal from Sáyāna in this place to Sáyāna VIII, 7, 28, where práśšá is explained by him either by quick or by pramukhe yugyamānaḥ, harnessed in front. The verse is

\[ \text{yát eśhām príśhatih ráthe práśšáh vāhati róhitaḥ.} \]

When the red leader draws or leads their spotted deer in the chariot.

VI, 47, 24. práśšáḥ is explained as tripāda ādhaṛakah; tad-vad vahanti prahśtayosvāh. In I, 100, 17, práśśibhiḥ, as applied to men, means friends or supporters, or, as Sáyāna explains, pātvasthair anyair riśhibhīḥ.

Ludwig (IV, ad 25, 8) adds some useful information. He quotes from the comm. on Taitt. S. I, 7, 8; vámadakshinayor asvayor madhya iśādvyam prasārya tayor madhye sap-tvākhyagātivishopetam asvam yūṅgyāt. The right horse is said to be the arvā, the left vāg, the middle saptih. Lātṛyāyana II, 7, 23, calls the two side-horses prahśhi. According to Sáyāna (Taitt. S. I, 7, 8, p. 1024) prahśhi means originally a tripod for holding a pot (see above), and afterwards a chariot with three horses. In that case we should have to translate, the red chariot moves along.

**Note 2.** Aufrecht derives aśrot from sru, to shake, without necessity, however; see Muir's Sanskrit Texts, IV, p. 494.

Ludwig also remarks that aśrot might be translated by the earth trembled or vibrated. Similar passages occur RV. I, 127, 3. viṭaḥ kīt yásya sām-rūtav srūvat vānā-iva yāt sthirām, at whose approach even what is firm and strong
will shake, like the forests. Roth translates, the earth yielded, got out of your way.

Verse 7.

Note 1. Kaúva, the author of the hymn.

Verse 8.

Note 1. The abhva, fiend, or, as Benfey translates it very happily, Ungethüm, may have been sent by the Maruts themselves, or by some mortal. With reference to yushmé-shita it is said afterwards that the Maruts are to withdraw their help from him. I have adopted Wilson’s and Ludwig’s interpretation of vi yuyota, with the instrumental.

Verse 9.

Note 1. The verb dadá is the second pers. plur. of the perfect of dà, and is used here in the sense of to keep, to protect, as is well shown by B. and R. s. v. dà 4, base dad. Sâyana did not understand the word, and took it for an irregular imperative; yet he assigned to the verb the proper sense of to keep, instead of to give. Hence Wilson: ‘Up-hold the sacrificer Kaúva.’ Benfey, less correctly, ‘Den Kaúva gabt ihr,’ as if Kaúva had been the highest gift of the Maruts.

Note 2. The simile, as lightnings go to the rain, is not very telling. It may have been suggested by the idea that the lightnings run about to find the rain, or the tertium comparationis may simply be the quickness of lightning. Wilson: ‘As the lightnings bring the rain.’ Benfey: ‘(So schnell) gleichwie der Blitz zum Regen kommt.’ Lightning precedes the rain, and may therefore be represented as looking about for the rain. Ludwig proposes some bold conjectures. He would change kánvam to ranvam, and take the words from asâmibhīh to ganta as a parenthesis. He translates: ‘For nothing imperfect, you highly to be revered Maruts, no, something delightful you gave—(with perfect aids, Maruts, come to us)—as lightnings give rain.’

Verse 10.

Pari-manyú, which occurs but once in the Rig-veda, corresponds as nearly as possible to the Greek \( \tau \varepsilon \rho i \\theta \upsilon \mu o s \). Manyú, like \( \theta \upsilon \mu o s \), means courage, spirit, anger; and in the compound parimanyú, as in \( \tau \varepsilon \rho i \\theta \upsilon \mu o s \), the preposition pári seems to strengthen the simple notion of the word. That pári is used in that sense in later Sanskrit is well known; for instance, in parilaghu, perlevis, pariksháma, withered away: see Pott, Etymologische Forschungen, second edition, vol. i, p. 487. How pári, originally meaning round about, came to mean excessive, is difficult to explain with certainty. It may have been, because what surrounds exceeds, but it may also have been because what is done all around a thing is done thoroughly. See Curtius, Grundzüge, fifth edition, p. 274. Thus we find in the Veda, VIII, 75, 9, pári-dveshas, lit. one who hates all around, then a great hater:

\[ \text{mā nah... pári-dveshasah amhatih, ûrmih nā nāvam ā vadhit.} \]

May the grasp of the violent hater strike us not, as the wave strikes a ship.

Again, pari-sprídh means literally one who strives round about, then an eager enemy, a rival (fem.):

IX, 53, 1. nūdásva yāh pari-sprídhah.

Drive away those who are rivals.

Pari-krošá means originally one who shouts at one from every side, who abuses one roundly, then an angry reviler. This word, though not mentioned in B. R.’s Dictionary, occurs in

I, 29, 7. sārvam pari-krosám gahi.

Kill every reviler!

The same idea which is here expressed by pari-krosá, is in other places expressed by pari-ráp, lit. one who shouts round about, who defies on every side, a calumniator, an enemy, one who ‘be-rattles.’

II, 23, 3. ā vi-bādhya pari-rápaḥ.

Having struck down the enemies.

II, 23, 14. vi pari-rápaḥ ardaya.

Destroy the enemies.

In the same way as the words meaning to hate, to
oppose, to attack, are strengthened by this preposition, which conveys the idea of round about, we also find words expressive of love strengthened by the same preposition. Thus from pritāḥ, loved, we have pári-pritāḥ, lit. loved all round, then loved very much: I, 190, 6. pári-pritāḥ nā mitrāḥ; cf. X, 27, 12. We also find IX, 72, 1. pari-prīyaḥ, those who love fully or all around, which may mean great lovers, or surrounding friends.

In all these cases the intensifying power of pári arises from representing the action of the verb as taking place on every side, thoroughly, excessively; but in other cases, mentioned by Professor Pott, particularly where this preposition is joined to a noun which implies some definite limit, its magnifying power is no doubt due to the fact that what is around, is outside, and therefore beyond. Thus in Greek περίμετρος expresses the same idea as ὑπερμετρος (loc. cit. p. 488), but I doubt whether pári ever occurs in that sense in Sanskrit compounds.
MANDALA I, HYMN 64.

ASHTAKA I, ADHYÂYA 5, VARGA 6-8.

TO THE MARUTS (THE STORM-GODS).

1. For the manly host, the joyful, the wise, for the Maruts bring thou, O Nodhas¹, a pure offering². I prepare songs, like as a handy priest³, wise in his mind, prepares the water, mighty at sacrifices.

2. They are born, the tall bulls of Dyu¹ (heaven), the manly youths² of Rudra, the divine, the blameless, pure, and bright like suns; scattering raindrops, full of terrible designs, like giants³.

3. The youthful Rudras, they who never grow old, the slayers of the demon¹, have grown irresistible like mountains. They throw down with their strength all beings, even the strongest, on earth and in heaven.

4. They deck themselves with glittering ornaments¹ for a marvellous show; on their chests they fastened gold (chains) for beauty²; the spears on their shoulders pound to pieces³; they were born together by themselves⁴, the men of Dyu.

5. They who confer power¹, the roarers², the devourers of foes, they made winds and lightnings by their powers. The shakers milk the heavenly udders (clouds), they sprinkle the earth all round with milk (rain).

6. The bounteous¹ Maruts pour forth² water, mighty at sacrifices, the fat milk (of the clouds). They seem to lead³ about the powerful horse, the cloud, to make it rain; they milk the thundering, unceasing spring⁴.
7. Mighty they are, powerful, of beautiful splendour, strong in themselves\(^1\) like mountains, (yet) swiftly gliding along;—you chew up forests, like wild elephants\(^2\), when you have assumed your powers among the red flames\(^3\).

8. Like lions they roar, the wise Maruts, they are handsome like gazelles\(^1\), the all-knowing. By night\(^2\) with their spotted deer (rain-clouds) and with their spears (lightnings) they rouse the companions together, they whose ire through strength is like the ire of serpents.

9. You who march in companies, the friends of man, heroes, whose ire through strength is like the ire of serpents\(^1\), salute heaven and earth\(^2\)! On the seats on your chariots, O Maruts, the lightning stands, visible like light\(^3\).

10. All-knowing, surrounded with wealth, endowed with powers, singers\(^1\), men of endless prowess, armed with strong rings\(^2\), they, the archers, have taken the arrow in their fists.

11. The Maruts who with the golden tires of their wheels increase the rain, stir up the clouds like wanderers on the road. They are brisk, indefatigable\(^1\), they move by themselves; they throw down what is firm, the Maruts with their brilliant spears make (everything) to reel\(^2\).

12. We invoke with prayer\(^1\) the offspring of Rudra, the brisk, the pure, the worshipful\(^2\), the active. Cling\(^3\) for happiness-sake to the strong company of the Maruts, the chasers of the sky\(^4\), the powerful, the impetuous\(^5\).

13. The mortal whom ye, Maruts, protected, he indeed surpasses people in strength through your protection. He carries off booty with his horses,
treasures with his men; he acquires honourable \(^1\) wisdom, and he prospers \(^2\).

14. Give, O Maruts, to our lords strength glorious, invincible in battle, brilliant, wealth-acquiring, praise-worthy, known to all men \(^1\). Let us foster our kith and kin during a hundred winters.

15. Will \(^1\) you then, O Maruts, grant unto us wealth, durable, rich in men, defying all onslaughts \(^2\)? —wealth a hundred and a thousand-fold, always increasing?—May he who is rich in prayers \(^3\) (the host of the Maruts) come early and soon!
NOTES.

This hymn is ascribed to Nodhas, of the family of Gotama. No verse of this hymn occurs in SV., VS., AV.; but verse 6 = TS. III, i, 11, 7.

Verse 1.

Note 1. The first line is addressed by the poet to himself.

Note 2. Suvriktí is generally explained by a hymn of praise, and it cannot be denied that in this place, as in most others, that meaning would be quite satisfactory. Etymologically, however, suvriktí means the cleaning and trimming of the grass on which, as on a small altar, the oblation is offered: cf. vriktabarhis, I, 38, 1, note 2, page 84. Hence, although the same word might be metaphorically applied to a carefully trimmed, pure, and holy hymn of praise, yet wherever in the Veda the primary meaning is applicable, it seems safer to retain it: cf. III, 61, 5; VI, 11, 5.

Prof. Roth, in the Mélanges Asiatiques, vii, p. 612, calls the derivation, which he himself discovered, a 'Columbus-Egg.' He derives suvrikti from su + riktí, and translates it by excellent praise. He supports the insertion of v, by the analogy of su-v-ita, for su-ita. This derivation is certainly very ingenious, but there are some difficulties which have still to be accounted for. That the substantive riktí does not occur by itself would not be fatal, because other words in the Veda occur as uttarapadas only. But there is the compound námovrīktí in X, 131, 2, which shows that vrīkti existed as a substantive, though it is true that the Vāgasaneyins (X, 32) read namauktí instead. Taitt. S. I, 8, 21; Taitt. Br. II, 6, 1, 3; and Ath. V. XX, 125, 2, have all nāmovrīktí. There is also the compound svāvrikti in RV. X, 21, 1. Are these to be separated from su-vrikti, and ought we not to take into consideration also the Zend hvarsta, as pointed out by M. Darmesteter (Ormazd,
p. 10, note), meaning well performed, perfect in a liturgical sense?

**Note 3.** Apás, with the accent on the last syllable, is the accusative plural of ap, water, and it is so explained by Sāyana. He translates: 'I show forth these hymns of praise, like water, i.e. everywhere, as Parganya sends down rain at once in every place.' Benfey explains: 'I make these hymns smooth like water, i.e. so that they run smooth like water.' He compares ὥθομος, as derived from ὕω. Ludwig translates: 'Als ein kunstfertiger das werk im geiste, auch geschickt mit der hand mach ich schön die in der opferversammlungen mächtig wirkenden lieder.' I thought formerly that we ought either to change the accent, and read āpāḥ, or the last vowel, and read apāḥ. In the former case the meaning would be, 'As one wise in mind and clever performs his work, so do I compose these hymns.' In the second case we should translate: 'Like a workman, wise in mind and handy, I put together these hymns.'

Still there is one point which has hitherto been overlooked by all translators, namely, that apāḥ vidātheshu ābhúvah, occurring in the first and sixth verses, ought to be taken in the same sense in both passages. Now apāḥ vidātheshu ābhúvah seems to mean water efficacious at sacrifices. In the sixth verse I now translate: 'The bounteous Maruts pour down water, mighty or efficacious at sacrifices, the fat milk (of the clouds).’ Hence in the first verse I should now like to translate: 'I prepare my songs, like as a handy priest, wise in his mind, prepares the water mighty or efficacious at sacrifices.' Roth assigns to vidātha a too exclusively political meaning. Vidātha may be an assembly, a public meeting, a witenagemot, or an ἐκκλησία, but public meetings at that time had always a religious character, so that vidātha must often be translated by sacrifice.

**Verse 2.**

**Note 1.** It is difficult to say in passages like this, whether Dyu should be taken as heaven or as a personified deity. When the Maruts are called Rudrásyā máryāḥ, the boys of
Rudra (VII, 56, 1), the personification is always preserved. Hence if the same beings are called Diváh máryāḥ, this too, I think, should be translated the boys of Dyu (III, 54, 13; V, 59, 6), not the sons of heaven. The bulls of Dyu is a more primitive and more vigorous expression for what we should call the fertilising winds of heaven.

Note 2. Márya is a male, particularly a young male, a young man, a bridegroom (I, 115, 2; III, 33, 10; IV, 20, 5; V, 61, 4, with vira).

The Maruts have grown strong like well-grown manly youths. See also V, 59, 3.

V, 59, 5. máryāḥ-iva su-vṛldhah vavridhuh nāraḥ.
The men have grown strong like well-grown stallions.
In some passages it has simply the meaning of man:
I, 91, 13. máryāḥ-iva svē okyē.
Like a man in his own house.

Note 3. The simile, like giants, is not quite clear. Sátvan means a strong man, but it seems intended here to convey the idea of supernatural strength. Benfey translates, 'like brave warriors;' Wilson, 'like evil spirits.' Ghorávarpas is an adjective belonging to the Maruts rather than to the giants, and may mean of awful aspect; I, 19, 5, or of cruel mind; cf. I, 39, 1, note 2.

Verse 3.

Note 1. Abhog-ghānāḥ, the slayers of the demon, are the slayers of the clouds, viz. of such clouds as do not yield rain. Abhog; not nurturing, seems to be a name of the rainless cloud, like Nāmuṣi (na-muṣi, not delivering rain), the name of another demon, killed by Indra; see Benfey, Glossar, s. v. The cloud which sends rain is called bhugmān:

VIII, 50, 2. girīḥ nā bhugmā maghāvat-su pinvate.
Like a feeding cloud he showers his gifts on the worshippers.

Verse 4.

Note 1. The ornaments of the Maruts are best described V, 54, 11:
āmseshu vah rishtáyah pat-sú khâdáyah vákshah-su rukmēḥ.

On your shoulders are the spears, on your feet rings, on your chests gold ornaments. See also I, 166, 10, &c.

Rukmá as a masc. plur. is frequently used for ornaments which are worn on the breast by the Maruts. The Maruts are actually called rukmávakshasah, gold-breasted (II, 34, 2; V, 55, 1; 57, 5). In the Áṣval. Srauta-sūtra IX, 4, rukma is mentioned as an ornament to be given to the Hotri priest; it is said to be round.

Note 2. Vápushe and subhé, as parallel expressions, occur also VI, 63, 6. Cf. Delbrück, K. Z. xviii, 96.

Note 3. Ní mimrikshur does not occur again in the Rig-veda, and Roth has suggested to read ní mimikshur instead; see ni + marg. He does not, however, give our passage under myaḥ, but under mraksh, and this seems indeed preferable. No doubt, there is ample analogy for mimikshur, and the meaning would be, their spears stick firm to their shoulders. But as the MSS. give mimrikshuḥ, and as it is possible to find a meaning for this, I do not propose to alter the text. The question is only, what does mimrikshuḥ mean? Mraksh means to grind, to rub, and Roth proposes to render our passage by 'the spears rub together on our shoulders.' The objections to this translation are the preposition ni, and the active voice of the verb. I take mraksh in the sense of grinding, pounding, destroying, which is likewise appropriate to mraksha-krītvān (VIII, 61, 10), and tuvi-mrakshā (VI, 18, 2), and I translate, 'the spears on their shoulders pound to pieces.'

Note 4. The idea that the Maruts owe everything, if not their birth, at least their strength (svá-tavasaḥ, svá-bhānavaḥ, sva-srītah), to themselves is of frequent occurrence in these hymns. See verse 7, note 1.

Verse 5.

Note 1. They are themselves compared to kings (I, 85, 8), and called íśánā, lords (I, 87, 4).

Note 2. Dhúni is connected with root dhvan, to dun or
to din. Sâyâna explains it by bending or shaking, and Benfey, too, translates it by Erschütterer. Roth gives the right meaning.

Verse 6.

**Note 1.** I translate sudânavaḥ by bounteous, or good givers, for, if we have to choose between the two meanings of bounteous or endowed with liquid drops, or dew, the former is the more appropriate in most passages. We might, of course, admit two words, one meaning, possessed of good water, the other, bounteous; the former derived from dânû, neuter, water, or rain, the other from dánú, giving. It cannot be denied, for instance, that whenever the Maruts are called sudânavaḥ, the meaning, possessed of good rain, would be applicable: I, 40, 1; 44, 14; 64, 6; 85, 10; II, 34, 8; III, 26, 5; V, 52, 5; 53, 6; 57, 5; VIII, 20, 18; X, 78, 5; I, 15, 2; 23, 9; 39, 10. Yet, even in these passages, while sudânavaḥ in the sense of possessed of good rain is possible throughout, that of good giver would sometimes be preferable, for instance, I, 15, 2, as compared with I, 15, 3. Though sudânu, in the sense of possessed of good water, sounds as strange as would suvrîṣṭhi in the sense of possessed of good rain, or sumegha, possessed of good clouds, yet it is difficult to separate sudânavaḥ and girâdânavaḥ, both epithets of the Maruts.

When the same word is applied to Indra, VII, 31, 2; X, 23, 6; to Vishnu, VIII, 25, 12; to the Asvins, I, 112, 11; to Mitra and Varuna, V, 62, 9; to Indra and Varuna, IV, 41, 8, the meaning of giver of good rain might still seem natural. But with Agni, VI, 2, 4; the Ādityas, V, 67, 4; VIII, 18, 12; 19, 34; 67, 16; the Vasus, I, 106, 1; X, 66, 12; the Visve, X, 65, 11, such an epithet would not be appropriate, while sudânavaḥ, in the sense of bounteous givers, is applicable to all. The objection that dânû, giver, does not occur in the Veda, is of no force, for many words occur at the end of compounds only, and we shall see passages where sudânu must be translated by good giver. Nor would the accent of dânú, giver, be an obstacle, considering that the author of the Uṇâdi-sûtras had no Vedic
authority to guide him in the determination of the accent of dānū. Several words in nu have the accent on the first syllable. But one might go even a step further, and find a more appropriate meaning for sudānu by identifying it with the Zend hudānu, which means, not a good giver, but a good knower, wise. True, this root dā, to know, does not occur in the ordinary Sanskrit; and Hübschmann (Ein Zoroas^risches Lied, 1872, p. 48) tries to prove that the root dā, to know, does not exist in Zend either. But even thus we might have the derivation in Sanskrit and Zend, while the root was kept alive in Greek only (δάημος, δάεις). This, however, is only a conjecture; what is certain is this, that apart from the passages where sudānu is thus applied to various deities, in the sense of bounteous or wise, it also occurs as applied to the sacrificer, where it can only mean giver. This is clear from the following passages:

I, 47, 8. su-krīte su-dānave.
To him who acts well and gives well.

VII, 96, 4. gani-yántah nú ágravah putri-yántah su-dānavah, sárasvamantam havámahe.
We, being unmarried, and wishing for wives and wishing for sons, offering sacrifices, call now upon Sarasvat.

VIII, 103, 7. su-dānavah deva-yávak.
Offering sacrifices, and longing for the gods. Cf. X, 172, 2; 3; VI, 16, 8.

IV, 4, 7. sāh it agne astu su-bhágah su-dānuḥ yāḥ tvā nityena havishā yāḥ ukthāḥ píprishati.
O Agni, let the liberal sacrificer be happy, who wishes to please thee by perpetual offerings and hymns. See also VI, 16, 8; 68, 5; X, 172, 2, 3.

It must be confessed that even the meaning of dānu is by no means quite clear. It is clear enough where it means demon, II, 11, 18; 12, 11; IV, 30, 7; X, 120, 6, the seven demons. In I, 32, 9; III, 30, 8, dānu, demon, is applied to the mother of Vṛitra, the dark cloud. From this dānu we have the derivative dānavā, meaning again demon. Why the demons, conquered by Indra, were called dānu, is not clear, unless they were conceived originally as dark clouds, like Dānu, the mother of Indra. Dānu might mean wise,
or even powerful, for this meaning also is ascribed to dānū by the author of the Unādi-sūtras. If the latter meaning is authentic, and not only deduced ex post from the name of Dānu and Dānava, it might throw light on the Celtic dāna, fortis, from which Zeuss derives the name of the Danube.

Sometimes dānu, as a neuter, is explained as Soma:

X, 43, 7. āpah nā śindhum abhi yāt sam-āksharan sūmāsaṅ īndram kulyāh-iva hradām, vārdhanti viprāh māhah asya śādane yāvam nā vrishṭāh divyēṇa dānunā.

When the Somas run together to Indra, like water to the river, like channels to the lake, then the priests increase his greatness in the sanctuary, as rain the corn, by the heavenly Soma-juice, or by heavenly moisture.

In the next verse girādānū is explained as the sacrificer whose Soma is always alive, always ready.

In VI, 50, 13, however, dānu páprih is doubtful. As an epithet to Apām nāpāt, it may mean he who wishes for Soma, or he who grants Soma; but in neither case is there any tangible sense, unless Soma is taken as a name of the fertilising rain or dew. Again, VIII, 25, 5, Mitra and Varuṇa are called śrīprā-dānū, which may mean possessed of flowing rain. And in the next verse, sām yā dānūni yemāthuh may be rendered by Mitra and Varuṇa, who brought together rain.

The fact that Mitra-Varuṇau and the Asvins are called dānunaspāti does not throw much more light on the subject, and the one passage where dānu occurs as a feminine, I, 54, 7, dānūh asmai īparā pīnave divāh, may be translated by rain pours forth for him, below the sky, but the translation is by no means certain.

Dānu-ūtra, applied to the dawn, the water of the clouds, and the three worlds (V, 59, 8; 31, 6; I, 174, 7), means most likely bright with dew or rain; and dānumat vāsu, the treasure conquered by Indra from the clouds, can be translated by the treasure of rain. Taking all the evidence together, we can hardly doubt that dānu existed in the sense of liquid, rain, dew, and also Soma; yet it is equally certain that dānu existed in the sense of giver, if not of gift, and that from this, in certain passages, at all events,
sudānu must be derived, as a synonym of sudāvan, sudāman, &c.

Spiegel admits two words dānu in the Veda and Avesta, the one meaning enemy, the other river. Darmesteter (Ormazd, p. 220) takes dānu as a cloud, water, or river. Ludwig translates sudānu by possessed of excellent gifts.

**Note 2.** I thought formerly that pinvanti was here construed with two accusatives, in the sense of 'they fill the water (with) fat milk.'

Cf. VI, 63, 8. dhenūm naḥ īsham pinvatam āsakrām.
You filled our cow (with) constant food.

Similarly duḥ, to milk, to extract, is construed with two accusatives: Pān. I, 4, 51. gām dogdhi payāḥ, he milks the cow milk.

RV. IX, 107, 5. duhānāḥ ūdhaḥ divyāṁ mādhu priyām.
Milking the heavenly udder (and extracting from it) the precious sweet, i.e. the rain.

But I now prefer to translate pīnvanti apāḥ by they pour out water, and I take pāyāḥ ghṛtāvat as a description of the water, namely, the fat milk of the clouds. After that parenthesis, vidātheshu ābhūvah is again an epithet of apāḥ, as it was in the first verse.

**Note 3.** The leading about of the clouds is intended, like the leading about of horses, to tame them, and make them obedient to the wishes of their riders, the Maruts. Ātyah vāgī is a strong horse, possibly a stallion; but this horse is here meant to signify the clouds. Thus we read:

V, 83, 6. divāḥ naḥ vrīshṭāṁ marutāḥ rāridhvam pra pīnvata vrīshnāḥ āsvasya dhārāḥ.

Give us, O Maruts, the rain of heaven, pour forth the streams of the stallion (the cloud).

In the original the simile is quite clear, and no one required to be told that the ātyah vāgī was meant for the cloud. Vāgin by itself means a horse, as I, 66, 2; 69, 3. vāgī nā prītāḥ, like a favourite horse; I, 116, 6. paivāḥ vāgī, the horse of Pedu. But being derived from vāga, strength, vāgin retained always something of its etymological meaning, and was therefore easily and naturally transferred to the cloud, the giver of strength, the source
of food. Even without the ná, i.e. as if, the simile would have been understood in Sanskrit, while in English it is hardly intelligible without a commentary. Benfey discovers some additional idea in support of the poet's comparison: 'Ich bin kein Pferdekenner,' he says, 'aber ich glaube bemerkt zu haben, dass man Pferde, welche rasch gelaufen sind, zum Uriniren zu bewegen sucht. So lassen hier die Maruts die durch ihren Sturm rasch fortgetriebenen Wolken Wasser herab strömen.'

Note 4. Útsa, well, is meant again for cloud, though we should hardly be justified in classing it as a name of cloud, because the original meaning of útsa, spring, is really retained, as much as that of avatá, well, in I, 85, 10-11. The adjectives stanáyantam and ákshitam seem more applicable to cloud, yet they may be applied also to a spring. Yâska derives útsa from ut-sar, to go forth; ut-sad, to go out; ut-syand, to well out; or from ud, to wet. In V, 32, 2, the wells shut up by the seasons are identified with the udder of the cloud.

Verse 7.

Note 1. Svátavas means really having their own independent strength, a strength not derived from the support of others. The yet which I have added in brackets seems to have been in the poet's mind, though it is not expressed. In I, 87, 4, the Maruts are called sva-srít, going by themselves, i.e. moving freely, independently, wherever they list. See I, 64, 4, note 4.

Note 2. Mrígāh hastínah, wild animals with a hand or a trunk, must be meant for elephants, although it has been doubted whether the poets of the Veda were acquainted with that animal. Hastín is the received name for elephant in the later Sanskrit, and it is hardly applicable to any other animal. If they are said to eat the forests, this may be understood in the sense of crushing or chewing, as well as of eating.

Note 3. The chief difficulty of the last sentence has been pointed out in B. and R.'s Dictionary, s.v. ārūṇī. Ārūṇī does not occur again in the whole of the Rig-veda. If we take it with Sāyana as a various reading of arunī, then the
Aruṇīś could only be the ruddy cows of the dawn or of Indra, with whom the Maruts, in this passage, can have no concern. Nor would it be intelligible why they should be called āruṇī in this one place only. If, as suggested by B. and R., the original text had been yadā aruṇīśhu, it would be difficult to understand how so simple a reading could have been corrupted.

Another difficulty is the verb āyugdhvam, which is not found again in the Rig-veda together with távishi. Távishi, vigour, is construed with dhā, to take strength, V, 32, 2. adhatthāḥ; V, 55, 2. dadhīdvē; X, 102, 8. adhatta; also with vas, IV, 16, 14; with pat, X, 113, 5, &c. But it is not likely that to put vigour into the cows could be expressed in Sanskrit by 'you join vigour in the cows.' If távishi must be taken in the sense which it seems always to possess, viz. vigour, it would be least objectionable to translate, 'when you joined vigour, i.e. when you assumed vigour, while being among the Āruṇīś.' The Āruṇīś being the cows of the dawn, āruṇīśhu might simply mean in the morning. Considering, however, that the Maruts are said to eat up forests, āruṇi, in this place, is best taken in the sense of red flames, viz. of fire or forest-fire (dāvāgni), so that the sense would be, 'When you, Storms, assume vigour among the flames, you eat up forests, like elephants.' Benfey: 'Wenn mit den rothen eure Kraft ihr angeschirrt. Die rothen sind die Antilopen, das Vehikel der Maruts, wegen der Schnelligkeit derselben.'

Verse 8.

Note 1. As piśā does not occur again in the Rig-veda, and as Sāyana, without attempting any etymological arguments, simply gives it as a name of deer, it seems best to adopt that sense till something better can be discovered. Supiś, too, does not occur again. In VII, 18, 2, pis is explained by gold, &c.; VII, 57, 3, the Maruts are called visvapīś.

Note 2. Kshāpāḥ can only be the accusative plural, used in a temporal sense. It is so used in the expression kshāpāḥ usrāḥ ka, by night and by day, lit. nights and days (VII, 15, 8). In VI, 52, 15, we find kshāpāḥ usrāḥ in the same sense.
NOTES.  I, 64, 9.

IV, 53, 7. kṣapābhik āha-bhik, by night and by day. I, 44, 8, the loc. plur. vyūṣhāshu, in the mornings, is followed by kṣapā/, the acc. plur., by night, and here the genitive kṣapā/ would certainly be preferable, in the sense of at the brightening up of the night. The acc. plur. occurs again in I, 116, 4, where tisrāḥ is used as an accusative (II, 2, 2; VIII, 41, 3). Kṣapāḥ, with the accent on the last, must be taken as a genitivus temporalis, like the German Nächts (I, 79, 6). In VIII, 19, 31. kṣapāḥ vāstushu means at the brightening up of the night, i. e. in the morning. Thus, in III, 50, 4, Indra is called kṣapām vasta ganitā sūryasya, the lighter up of nights, the parent of the sun. In VIII, 26, 3, āti kṣapāḥ, the genitive may be governed by āti. In IV, 16, 19, however, the accusative kṣapāḥ would be more natural, nor do I see how a genitive could here be accounted for:

\[ \text{dyāvaḥ nā dyumnaḥ abhi sāntaḥ aryāḥ kṣapāḥ madema sarādaḥ ka pūrvih.} \]

May we rejoice many years, overcoming our enemies as the days overcome the nights by splendour.

The same applies to I, 70, 4, where kṣapāḥ occurs with the accent on the last syllable, whereas we expect kṣapāḥ as nom. or acc. plural. Here B. and R. in the Sanskrit Dictionary, s. v. kṣap, rightly, I believe, suppose it to be a nom. plur. in spite of the accent.

Verse 9.

Note 1. Āhīmanyu comes very near to Angra-mainyu; cf. Darmesteter, Ormazd, p. 94.

Note 2. Rōdasi, a dual, though frequently followed by ubhē (I, 10, 8; 33, 9; 54, 2), means heaven and earth, excluding the antāriksha or the air between the two. Hence, if this is to be included, it has to be added: I, 73, 8. āpapri-vān rōdasi antāriksham. Cf. V, 85, 3. We must scan ōdasi. See Kuhn, Beiträge, vol. iv, p. 193. Should rodasi stand for rodasim, as elsewhere? She is certainly intended by what follows in the next line.

Note 3. The comparison is not quite distinct. Amáti means originally impetus, then power, e. g. V, 69, 1:
vavrīdhānāu amatim kshatriyasya.

Increasing the might of the warrior.

But it is most frequently used of the effulgence of the sun, (III, 38, 8; V, 45, 2; 62, 5; VII, 38, 1; 2; 45, 3.) See also V, 56, 8, where the same companion of the Maruts is called Rodasū. The comparative particle nā is used twice.

Verse 10.

Note 1. See I, 38, 14, p. 95.

Note 2. In vrīsha-khādi the meaning of khādi is by no means clear. Sāyana evidently guesses, and proposes two meanings, weapon or food. In several passages where khādi occurs, it seems to be an ornament rather than a weapon, yet if derived from khad, to bite, it may originally have signified some kind of weapon. Roth translates it by ring, and it is certain that these khādis were to be seen not only on the arms and shoulders, but likewise on the feet of the Maruts. There is a famous weapon in India, the kakra or quoit, a ring with sharp edges, which is thrown from a great distance with fatal effect. Bollensen (Orient und Occident, vol. ii, p. 46) suggests for vrīshan the meaning of hole in the ear, and then translates the compound as having earrings in the hole of the ear. But vrīshan does not mean the hole in the lap of the ear, nor has vrīshabhā that meaning either in the Veda or elsewhere. Wilson gives for vrīshabha, not for vrīshan, the meaning of orifice of the ear, but this is very different from the hole in the lap of the ear. Benfey suggests that the khādis were made of the teeth of wild animals, and hence their name of biters. Vrīshan conveys the meaning of strong, though possibly with the implied idea of rain-producing, fertilising. See p. 138. In RV. V, 87, 1, Osthoff translates sukhādaye by jucunde praebenti, Benfey by schönverzehrendem; Muir, Sanskrit Texts, IV, 70, has the right rendering. Cf. note to I, 166, 9.

Verse 11.

Note 1. Formerly explained as 'zum Kampfe wandelnd.' See Kuhn, Zeitschrift, vol. iv, p. 19.
**Note 2. Wilson:** Augmenters of rain, they drive, with golden wheels, the clouds asunder; as elephants (in a herd, break down the trees in their way). They are honoured with sacrifices, visitants of the hall of offering, spontaneous assailers (of their foes), subverters of what are stable, immovable themselves, and wearers of shining weapons.

**Benfey:** Weghemmnissen gleich schleudern die Fluthmehrer mit den goldnen Felgen das Gewolk empor, die nie müden Kämpfer, frei schreitend-festesstürzenden, die schweres thu'nden, lanzenstrahlenden Maruts.

**Verse 12.**

**Note 1.** Havásâ, instead of what one should expect, hávasâ, occurs but once more in another Marut hymn, VI, 66, 11.

**Note 2.** Vanín does not occur again as an epithet of the Maruts. It is explained by Sāyana as a possessive adjective derived from vana, water, and Benfey accordingly translates it by fluthversehn. This, however, is not confirmed by any authoritative passages. Vanín, unless it means connected with the forest, a tree, in which sense it occurs frequently, is only applied to the worshippers or priests in the sense of venerating or adoring (cf. v enero, venustus, &c.):

III, 40, 7. abhí dyumnâni vanínâh índram sakânte ákshitâ.

The inexhaustible treasures of the worshipper go towards Indra.

VIII, 3, 5. índram vanínâh havâmahe.

*We, the worshippers, call Indra.*

Unless it can be proved by independent evidence that vanín means possessed of water, we must restrict vanín to its two meanings, of which the only one here applicable, though weak, is adoring. The Maruts are frequently represented as singers and priests, yet the epithets here applied to them stand much in need of some definite explanation, as the poet could hardly have meant to string a number of vague and ill-connected epithets together. If one might conjecture, svânínam instead of vanínam would be an improvement. It is a scarce word, and occurs but once more
in the Veda, III, 26, 5, where it is used of the Maruts, in the sense of noisy, turbulent.

**Note 3.** Sa^y^ata, which I have here translated literally by to cling, is often used in the sense of following or revering (colere):

II, 1, 13. tvām rāti-sākāh adhvaréshu saskire.

The gods who are fond of offerings cling to thee, follow thee, at the sacrifices.

The Soma libation is said to reach the god:

II, 22, 1. sāh enam saskat devāh devām. The gods too are said to cling to their worshippers, i.e. to love and protect them: III, 16, 2; VII, 18, 25. The horses are said to follow their drivers: VI, 36, 3; VII, 90, 3, &c. It is used very much like the Greek ὁπανζω.

**Note 4.** Ragastūḥ may mean rousing the dust of the earth, a very appropriate epithet of the Maruts. Sāyaua explains it thus, and most translators have adopted his explanation. But as the epithets here are not simply descriptive, but laudatory, it seems preferable, in this place, to retain the usual meaning of rāgas, sky. When Soma is called ragastūḥ, IX, 108, 7, Sāyaua too explains it by tegasām prerakam, and IX, 48, 4, by udakasya prerakam.

**Note 5.** Rigishín, derived from rigisha. Rigisha is what remains of the Soma-plant after it has once been squeezed, and what is used again for the third libation. Now as the Maruts are invoked at the third libation, they were called rigishín, as drinking at their later libation the juice made of the rigisha. This, at least, is the opinion of the Indian commentators. But it is much more likely that the Maruts were invoked at the third libation, because originally they had been called rigishín by the Vedic poets, this rigishín being derived from rigisha, and rigisha from rig, to strive, to yearn, like purisha from prī, manishā from man; (see Unādi-sūtras, p. 273.) This rig is the same root which we have in ὐρεγευω, to reach, ὰργη, emotion, and ὰργω, furious transports of worshippers. Thus the Maruts from being called rigishín, impetuous, came to be taken for drinkers of rigisha, the fermenting and overflowing Soma, and were assigned accordingly to the third libation at sacrifices.
NOTES. I, 64, 14.

Rigśishin, as an epithet, is not confined to the Maruts; it is given to Indra, with whom it could not have had a purely ceremonial meaning (VIII, 76, 5).

Verse 13.

Note 1. "Aprīkkhāya," literally, to be asked for, to be inquired for, to be greeted and honoured. A word of an apparently modern character, but occurring again in the Rig-veda as applied to a prince, and to the vessel containing the Soma.

Note 2. Pūshyati might be joined with krātu and taken in a transitive sense, he increases his strength. But pūshyati is also used as an intransitive, and means he prospers:

I, 83, 3. āsām-yataḥ vratē te ksheti pūshyati.
Without let he dwells in thy service and prospers.
Roth reads asamyattāḥ, against the authority of the MSS.

Verse 14.

Note 1. The difficulty of this verse arises from the uncertainty whether the epithets dhanasprītam, ukthyaṃ, and visvākarshaniṃ belong to sūshma, strength, or to tokā, kith and kin. Roth and Benfey connect them with tokā. Now dhanasprīt is applicable to tokā, yet it never occurs joined with tokā again, while it is used with sūshma, VI, 19, 8. Ukthya, literally, to be praised with hymns, is not used again as an epithet of tokā, though it is quite appropriate to any gift of the gods. Lastly, visvākarshani is never applied to tokā, while it is an epithet used, if not exactly of the strength, sūshma, given by the gods, yet of the fame given by them:

X, 93, 10. dhātam vīrēshu visvā-karshaniṃ srāvah.
Give to these men world-wide glory. Cf. III, 2, 15.

The next difficulty is the exact meaning of visvā-karshani, and such cognate words as visvā-krīshṭi, visvā-manusha. The only intelligible meaning I can suggest for these words is, known to all men; originally, belonging to, reaching to all men; as we say, world-wide or European fame, meaning by it fame extending over the whole of Europe, or over the whole world. If Indra, Agni, and the Maruts are called by
these names, they mean, as far as I can judge, known, worshipped by all men. Benfey translates allverständigung.

**Verse 15.**

**Note 1.** Riti, the first element of riti-sāham, never occurs by itself in the Rig-veda. It comes from the root ar, to hurt, which was mentioned before (p. 65) in connection with ār-van, hurting, ārus, wound, and āri, enemy. Sām-ṛiti occurs I, 32, 6. Riti therefore means hurting, and riti-sāh means one who can stand an attack. In our passage rayām virā-vantam riti-sāham means really wealth consisting in men who are able to withstand all onslaughts.

The word is used in a similar sense, VI, 14, 4:

agnih apsām riti-sāham virām dadāti sāt-patim, yāsyatrasantisāvasah sam-kākshisātravaḥ bhiyā.

Agni gives a strong son who is able to withstand all onslaughts, from fear of whose strength the enemies tremble when they see him.

In other passages riti-sāh is applied to Indra:

VIII, 45, 35. bibhāya hī tvā-vataḥ ugrāt abhi-prabhaṁgaṁnah dasmāt ahām riti-sāham.

For I stand in fear of a powerful man like thee, of one who crushes his enemies, who is strong and withstands all onslaughts.

VIII, 68, 1. tuvi-kūrmim riti-sāham śāvishtha sāt-pate.

Thee, O most powerful Indra, of mighty strength, able to withstand all onslaughts.

VIII, 88, 1. tāṁ vaḥ dasmām riti-sāham—śānavam—indram gīh-bhīḥ navāmahe.

We call Indra the strong, the resisting, with our songs.

**Note 2.** The last sentence finishes six of the hymns ascribed to Nodhas. It is more appropriate in a hymn addressed to single deities, such as Agni or Indra, than in a hymn to the Maruts. We must supply sardha, in order to get a collective word in the masculine singular.

Nū, as usual, should be scanned Ṇū.

**Note 3.** Dhiyā-vasu, as an epithet of the gods, means rich in prayers, i.e. invoked by many worshippers. It docs
not occur frequently. Besides the hymns of Nodhas, it only occurs independently in I, 3, 10 (Sarasvati), III, 3, 2, III, 28, 1 (Agni), these hymns being all ascribed to the family of Visvâmîtra. In the last verse, which forms the burden of the hymns of Nodhas, it may have been intended to mean, he who is rich through the hymn just recited, or he who rejoices in the hymn, the god to whom it is addressed.

Nodhas, the poet, belongs, according to the Anukramaṇi, to the family of Gotama, and in the hymns which are ascribed to him, I, 58-64, the Gotamas are mentioned several times:

I, 60, 5. tām tvā vayām pātim agne rayinaṁ prá samsā-

māḥ matī-bhiḥ gótamāsaḥ.

We, the Gotamas, praise thee with hymns, Agni, the lord of treasures.

I, 61, 16. evā te hāri-yogana su-vṛkti īndra brāhmāni
gótamāsaḥ akran.

Truly the Gotamas made holy prayers for thee, O Indra with brilliant horses! See also I, 63, 9.

In one passage Nodhas himself is called Gotama:

I, 62, 13. sanā-yatē gótamāḥ īndra nāvyam

ātakshat brāhma hari-yogānaya,

su-nīthāya nāḥ savasāna nodsāḥ—

prātāḥ makshú dhiyā-vasuḥ gagamyāt.

Gotama made a new song for the old (god) with brilliant horses, O Indra! May Nodhas be a good leader to us, O powerful Indra! May he who is rich in prayers (Indra) come early and soon!

I feel justified therefore in following the Anukramaṇi and taking Nodhas as a proper name. It occurs so again in

I, 61, 14. sadyāḥ bhuvat víryāya nodsāḥ.

May Nodhas quickly attain to power!

In I, 124, 4. nodsāḥ-iva may mean like Nodhas, but more likely it has the general meaning of poet.
MANDALA I, HYMN 85.
ASHTAKA I, ADHYÂYA 6, VARGA 9-10.

TO THE MARUTS (THE STORM-GODS).

1. Those who glance forth like wives and yoke-fellows, the powerful sons of Rudra on their way, they, the Maruts, have indeed made heaven and earth to grow; they, the strong and wild, delight in the sacrifices.

2. When grown up, they attained to greatness; the Rudras have established their seat in the sky. While singing their song and increasing their vigour, the sons of Prisni have clothed themselves in beauty.

3. When these sons of the cow (Prisni) adorn themselves with glittering ornaments, the brilliant ones put bright weapons on their bodies. They drive away every adversary; fatness (rain) streams along their paths;

4. When you, the powerful, who shine with your spears, shaking even what is unshakable by strength,—when you, O Maruts, the manly hosts, had yoked the spotted deer, swift as thought, to your chariots;

5. When you had yoked the spotted deer before your chariots, hurling the stone (thunderbolt) in the fight, then the streams of the red-(horse) rush forth: like a skin with water they water the earth.

6. May the swiftly-gliding, swift-winged horses carry you hither! Come forth with your arms! Sit down on the grass-pile; a wide seat has been made for you. Rejoice, O Maruts, in the sweet food.
7. Strong in themselves, they grew\(^1\) with might; they stepped to the firmament, they made their seat wide. When Vish\(\nu\)\(^2\) saved the enrapturing Soma, the Maruts sat down like birds on their beloved altar.

8. Like\(^1\) heroes indeed thirsting for fight they rush about; like combatants eager for glory they have striven in battles. All beings are afraid of the Maruts; they are men terrible to behold, like kings.

9. When the clever Tvash\(\acute{r}a\)\(^1\) had turned the well-made, golden, thousand-edged thunderbolt, Indra takes it to perform his manly deeds\(^2\); he slew V\(\tilde{\text{r}}\)\(\text{tra}\), he forced out the stream of water.

10. By their power they pushed the well\(^1\) aloft, they clove asunder the rock (cloud), however strong. Blowing forth their voice\(^2\) the bounteous Maruts performed, while drunk of Soma, their glorious deeds.

11. They pushed the well (cloud) athwart this way, they poured out the spring to the thirsty Gotama. The Maruts with beautiful splendour approach him with help, they in their own ways satisfied the desire of the sage.

12. The shelters which you have for him who praises you, grant them threesfold\(^1\) to the man who gives! Extend the same to us, O Maruts! Give us, ye heroes\(^2\), wealth with valiant offspring!
NOTES.

This hymn is ascribed to Gotama. No verse of this hymn occurs in SV., VS.; verse 6 = AV. XX, 13, 2; verse 7 = TS. IV, 1, 11, 3; verse 12 = TS. I, 5, 11, 5; TB. II, 8, 5, 6.

Verse 1.

Note 1. The phrase gánayāh nā sāptayāh is obscure. As gāni has always the meaning of wife, and sápti in the singular, dual, and plural means horse, it might be supposed that gánayāh could be connected with sāptayāh, so as to signify mares. But although gāni is coupled with patnī, I, 62, 10, in the sense of mother-wife, and though sápti is most commonly joined with some other name for horse, yet gánayāh sāptayāh never occurs, for the simple reason that it would be too elaborate and almost absurd an expression for vadavāh. We find sápti joined with vāgīn, I, 162, 1; with rāthya, II, 31, 7; átyam nā sáptim, III, 22, 1; sápti hári, III, 35, 2; ásvā sápti-iva, VI, 59, 3.

We might then suppose the thought of the poet to have been this: What appears before us like race-horses, viz. the storms coursing through the sky, that is really the host of the Maruts. But then gánayāh remains unexplained, and it is impossible to take gánayāh nā sāptayāh as two similes, like unto horses, like unto wives.

I believe, therefore, that we must here take sápti in its original etymological sense, which would be jū-mentum, a yoked animal, a beast of draught, or rather a follower, a horse that will follow. Sápti, therefore, could never be a wild horse, but always a tamed horse, a horse that will go in harness. Cf. IX, 21, 4. hitāh nā sáptayāh ráthe, like horses put to the chariot; or in the singular, IX, 70, 10. hitāh nā sáptiḥ, like a harnessed horse. The root is sap, which in the Veda means to follow, to attend on, to worship. But if sápti means originally animals that will go
together, it may in our passage have retained the sense of yoke-fellow (συγγόγος), and be intended as an adjective to gánayah, wives. There is at least one other passage where this meaning would seem to be more appropriate, viz.

VIII, 20, 23. yuyáṃ sakháyaḥ saptayaḥ.

You (Maruts), friends and followers! or you, friends and comrades!

Here it is hardly possible to assign to sápti the sense of horse, for the Maruts, though likened to horses, are never thus barely invoked as saptayaḥ!

If then we translate, 'Those who glance forth like wives and yoke-fellows,' i.e. like wives of the same husband, the question still recurs how the simile holds good, and how the Maruts rushing forth together in all their beauty can be compared to wives. In answer to this we have to bear in mind that the idea of many wives belonging to one husband (sapatni) is familiar to the Vedic poet, and that their impetuously rushing into the arms of their husbands, and appearing before them in all their beauty, are frequent images in their poetry. In such phrases as pátim ná gánayah and gánayah ná gárham, the gánis, the wives or mothers, are represented as running together after their husbands or children. This impetuous approach the poet may have wished to allude to in our passage also, but though it might have been understood at once by his hearers, it is almost impossible to convey this implied idea in any other language.

Wilson translates: 'The Maruts, who are going forth, decorate themselves like females: they are gliders (through the air), the sons of Rudra, and the doers of good works, by which they promote the welfare of earth and heaven. Heroes, who grind (the solid rocks), they delight in sacrifices.'

Ludwig translates: 'Die ganz besonders sich schmücken wie frauen, die renner, zu ihrem zuge,' &c. This is possible, yet the simile sounds somewhat forced.

Note 2. The meaning of this phrase, which occurs very frequently, was originally that the storms by driving away the dark clouds, made the earth and the sky to appear
larger and wider. It afterwards takes a more general sense of increasing, strengthening, blessing.

**Verse 2.**

**Note 1.** Ukshitā is here a participle of vaksh or uksh, to grow, to wax; not of uksh, to sprinkle, to anoint, to inaugurate, as explained by Sāyana. Thus it is said of the Maruts, V, 55, 3. sākām gātāḥ—sākām ukshitāḥ, born together, and grown up together.

**Note 2.** The same expression occurs VIII, 28, 5. sapto (īti) ādhi sriyāḥ dhire. See also I, 116, 17; IX, 68, 1.

**Verse 3.**

**Note 1.** Gō-mātri, like gō-gāta, a name of the Maruts, who are also called prīśni-mātaraḥ, sīndhu-mātaraḥ.

**Note 2.** Subhrā is applied to the Maruts, I, 19, 5. Otherwise, no doubt, it might refer, as Ludwig remarks, to virúkmatāḥ, always supposing that virúkmat is a feminine. Whether tanūshu subhrāḥ can stand for tanūshu subhrāsu is more doubtful.

**Note 3.** Virúkmataḥ must be an accusative plural. It occurs I, 127, 3, as an epithet of ṥgas; VI, 49, 5, as an epithet of the chariot of the Āsvins. In our place, however, it must be taken as a substantive, signifying something which the Maruts wear, probably armour or weapons. This follows chiefly from X, 138, 4. sātrūn asrīnāt virúkmataḥ, Indra tore his enemies with the bright weapon. In VIII, 20, 11, where rukmā occurs as a masculine plural, vi bhṛagante rukmāsah ādhi bāhūshu, their bright things shine on their arms, it seems likewise to be meant for weapons; according to Sāyana, for chains. In V, 55, 3; X, 78, 3, the Maruts are called vi-rokināḥ, bright like the rays of the sun or the tongues of fire.

**Note 4.** Observe the short syllable in the tenth syllable of this Pāda; Benfey, Vedica, p. 124; Lanman, Noun-Inflection, pp. 378, 543.

**Verse 4.**

**Note 1.** The sudden transition from the third to the second person is not unusual in the Vedic hymns, the fact
being that where we in a relative sentence should use the same person as that of the principal verb, the Vedic poets frequently use the third.

**Note 2.** *Vṛśa-vrāta* is untranslatable for reasons stated p. 138 seq.; it means consisting of companies of *vṛśhans*, in whatever sense that word be taken. Wilson in his translation mistakes ṛṣyutā for ṛṣyutāḥ, and vrāta for vrata. He translates the former by ‘incapable of being overthrown,’ the latter by ‘entrusted with the duty of sending rain,’ both against the authority of Sāyana. *Vṛśa-vrāta* occurs twice in the Rig-veda as an epithet of Soma only, IX, 62, 11; 64, 1.

**Verse 5.**

**Note 1.** If we take ādri for cloud, then ramh might have the meaning of stirring up.

V, 32, 2. tvām ātsān ṛtī-bhīḥ badbadhānān āramhah.

Thou madest the springs to run that had been shut up by the seasons.

VIII, 19, 6. tāsva āt ārvantaḥ ramahayante āsāvah.

His horses only run quick.

But ādri often means stone, in the sense of weapon, or bolt (cf. adivah, voc., wielder of the thunderbolt), and ramhayati would then have the meaning of hurling. This is the meaning adopted by Benfey and Ludwig.

**Note 2.** The red may be the dark red cloud, but arushā has almost become a proper name, and its original meaning of redness is forgotten. Nay, it is possible that arushā, as applied to the same power of darkness which is best known by the names of *Vṛitra*, Dasyu, &c., may never have had the sense of redness, but been formed straight from ar, to hurt, from which arvan, arus, &c. (see p. 65 seq.). It would then mean simply the hurter, the enemy. It is possible also to take arushā in the sense of the red horse, the leader between the two Haris, when we ought to remember that the Maruts pour forth the streams of the stallion, RV. V, 83, 6. praśinvata *vrishuah* āsvasya dhārāḥ, and that they lead about the horse to make it rain, RV. I, 64, 6. ātyam ná mihe ví nayanti vāgīnam.
Note 3. Sāyava explains: 'They moisten the whole earth like a hide,' a hide representing a small surface which is watered without great effort. Wilson: 'They moisten the earth, like a hide, with water.' Langlois: 'Alors les gouttes d'eau, perçant comme la peau de ce (nuage) bien-faisant viennent inonder la terre.' Benfey: 'Dann stürzen reichlich aus der rothen (Gewitterwolke) Tropfen, mit Fluth wie eine Haut die Erde netzend. (Dass die Erde so durchnässt wird, wie durchregnetes Leder.)' If the poet had intended to compare the earth, before it is moistened by rain, to a hide, he might have had in his mind the dryness of a tanned skin, or, as Professor Benfey says, of leather. If, on the contrary, the simile refers to the streams of water, then kārma-iva, like a skin, might either be taken in the technical acceptation of the skin through which, at the preparation of the Soma, the streams (dhārāḥ) of that beverage are squeezed and distilled, or we may take the word in the more general sense of water-skin. In that case the comparison, though not very pointedly expressed, as it would have been by later Sanskrit poets, would still be complete. The streams of the red-(horse), i.e. of the cloud, rush forth, and they, whether the streams liberated by the Maruts, or the Maruts themselves, moisten the earth with water, like a skin, i.e. like a skin in which water is kept and from which it is poured out. The cloud itself being called a skin by Vedic poets (I, 129, 3) makes the comparison still more natural.

One other explanation might suggest itself, if the singular of kārma should be considered objectionable on account of the plural of the verb. Vedic poets speak of the skin of the earth. Thus:

X, 68, 4. bhūmyāḥ udnā-iva vī tvākam bhīheda.

He (Bṛhaspati) having driven the cows from the cave, cut the skin of the earth, as it were, with water, i.e. saturated it with rain.

The construction, however, if we took kārma in the sense of surface, would be very irregular, and we should have to translate: They moisten the earth with water like a skin, i.e. skin-deep.
NOTES. 1, 85, 7.

We ought to scan हर्मेवोदभिःक्ष्व उन्दांतिः भुमाः for हर्मेवा उदभिःक्ष्व वउन्दांतिः भुमाः would give an unusual caesura.

Verse 6.

Note 1. AV. XX, 13, 2. With your arms, i.e. according to Sāyana, with armfuls of gifts. Though this expression does not occur again so baldly, we read I, 166, 10, of the Maruts, that there are many gifts in their strong arms, भुरीभद्रानायेशु भाहुशु; nor does भाहु, as used in the plural, as far as I am able to judge, ever convey any meaning but that of arms. The idea that the Maruts are carried along by their arms as by wings, does not rest on Vedic authority, otherwise we might join राघुपत्वाण/ with भाहुविः, come forth swiftly flying on your arms! As it is, and with the accent on the antepenultimate, we must refer राघुपत्वाण/ to साप्ताय/ horses.

Note 2. The sweet food is Soma.

Verse 7.

Note 1. The initial ‘a’ of avardhanta must be elided, or ‘te a’ be pronounced as two short syllables equal to one long.

Note 2. Taitt. S. IV, 1, 11, 3. Vishnu, whose character in the hymns of the Veda is very different from that assumed by him in later periods of Hindu religion, must here be taken as the friend and companion of Indra. Like the Maruts, he assisted Indra in his battle against Vṛtra and the conquest of the clouds. When Indra was forsaken by all the gods, Vishnu came to his help.

IV, 18, 11. उत्त माताम महिषाम अनु वनेत अमः (िति) तव गाहति पुत्र देव/ अथा अब्राविति व्रित्रां इंद्र/ हानिश्यां साखे विषु (िति) वि-तारां वि क्रामस्वा.

The mother also called after the bull, these gods forsake thee, O son; then, when going to kill Vṛtra, Indra said, Friend, Vishnu, step forward!

This stepping of Vishnu is emblematic of the rising, the culminating, and setting of the sun; and in VIII, 12, 27,
Vishnu is said to perform it through the power of Indra. In VI, 20, 2, Indra is said to have killed Vṛiṣṭra, assisted by Vishnu (vishnunā saḥānāḥ). Vishnu is therefore invoked together with Indra, VI, 69, 8; VII, 99; with the Maruts, V, 87; VII, 36, 9. In VII, 93, 8, Indra, Vishnu, and the Maruts are called upon together. Nay, mārūta, belonging to the Maruts, becomes actually an epithet of Vishnu, V, 46, 3. mārūta utā vishno (īti); and in I, 156, 4. mārutasya vedhāsaḥ has been pointed out by Roth as an appellation of Vishnu. The mention of Vishnu in our hymn is therefore by no means exceptional, but the whole purport of this verse is nevertheless very doubtful, chiefly owing to the fact that several of the words occurring in it lend themselves to different interpretations.

The translations of Wilson, Benfey, and others have not rendered the sense which the poet intends to describe at all clear. Wilson says: 'May they for whom Vishnu defends (the sacrifice), that bestows all desires and confers delight, come (quickly) like birds, and sit down upon the pleasant and sacred grass.' Benfey: 'Wenn Vishnu schützt den rauschtriebenden tropfenden (Soma), sitzen wie Vögel sie auf der geliebten Streu.' Langlois: 'Quand Vichnu vient prendre sa part de nos enivrantes libations, eux, comme des oiseaux, arrivent aussi sur le cousa qui leur est cher.' Ludwig: 'Als Vishnu half dem zum rauschtrank eilenden stiere, setzten sie sich wie vögel aufs liebe barhis.'

Whence all these varieties? First, because āvat may mean, he defended or protected, but likewise, it is supposed, he descried, became aware. Secondly, because vṛiṣhan is one of the most vague and hence most difficult words in the Veda, and may mean Indra, Soma, or the cloud: (see the note on Vṛiṣhan, p. 138.) Thirdly, because the adjective belonging to vṛiṣhan, which generally helps us to determine which vṛiṣhan is meant, is here itself of doubtful import, and certainly applicable to Indra as well as to Soma and the Āsvins, possibly even to the cloud. Mada-āyūt is readily explained by the commentators as bringing down pride, a meaning which the word might well have in modern Sanskrit, but which it clearly has not in
the Veda. Even where the thunderbolt of Indra is called madakyút, and where the meaning of 'bringing down pride' would seem most appropriate, we ought to translate 'wildly rushing down.'

VIII, 96, 5. ā yát vágram báhvóh indra dhátse mada-kyútam áhaye hántavai úm (íti).

When thou tookest the wildly rushing thunderbolt in thy arms in order to slay Ahi.

When applied to the gods, the meaning of madakyút is by no means certain. It might mean rushing about fiercely, reeling with delight, this delight being produced by the Soma, but it may also mean sending down delight, i.e. rain or Soma. The root kyu is particularly applicable to the sending down of rain; cf. Taitt. Samh. II, 4, 9, 2; 10, 3; III, 3, 4, 1; and Indra and his horses, to whom this epithet is chiefly applied, are frequently asked to send down rain. However, madakyút is also applied to real horses (I, 126, 4) where givers of rain would be an inappropriate epithet. I should therefore translate madakyút, when applied to Indra, to his horses, to the Asvins, or to horses in general by furiously or wildly moving about, as if 'made or madena kavate,' he moves in a state of delight, or in a state of intoxication, such as was not incompatible with the character of the ancient gods. Here again the difficulty of rendering Vedic thought in English, or any other modern language, becomes apparent, for we have no poetical word to express a high state of mental excitement produced by drinking the intoxicating juice of the Soma or other plants, which has not something opprobrious mixed up with it, while in ancient times that state of excitement was celebrated as a blessing of the gods, as not unworthy of the gods themselves, nay, as a state in which both the warrior and the poet would perform their highest achievements. The German Rausch is the nearest approach to the Sanskrit mada.

VIII, 1, 21. vásveshám tarutāram mada-kyútam máde hí sma dádāti nák.

Indra, the conqueror of all, who rushes about in rapture, for in rapture he bestows gifts upon us. Cf. I, 51, 2.
The horses of Indra are called mada-kyūt, I, 81, 3; VIII, 33, 18; 34, 9. Ordinary horses, I, 125, 4.

It is more surprising to see this epithet applied to the Aṇvins, who are generally represented as moving about with exemplary steadiness. However we read:

VIII, 22, 16. māṇaḥ-gavrasā vrīshahā mada-kyutā.

Ye two Aṇvins, quick as thought, powerful, wildly moving; or, as Sāyāna proposes, liberal givers, humblers of your enemies. See also VIII, 35, 19.

Most frequently mada-kyūt is applied to Soma, X, 30, 9; IX, 32, 1; 53, 4; 79, 2; 108, 11; where particularly the last passage deserves attention, in which Soma is called mada-kyūtam sahāra-dhāram vrīshabhām.

Lastly, even the wealth itself which the Maruts are asked to send down from heaven, most likely rain, is called, VIII, 7, 13, rayīm mada-kyūtam puru-kshūm visvādbhayasam.

In all these passages we must translate mada-kyūt by bringing delight, showering down delight.

We have thus arrived at the conclusion that vrīshauṃ mada-kyūtam, as used in our passage I, 85, 7, might be meant either for Indra or for Soma. If the Aṇvins can be called vrīshauṃ mada-kyūtā, the same expression would be even more applicable to Indra. On the other hand, if Soma is called vrīshabhāḥ mada-kyūt, the same Soma may legitimately be called vrīshā mada-kyūt. In deciding whether Indra or Soma be meant, we must now have recourse to other hymns, in which the relations of the Maruts with Viṣṇu, Soma, and Indra are alluded to.

If Indra were intended, and if the first words meant ‘When Viṣṇu perceived the approach of Indra,’ we should expect, not that the Maruts sat down on the sacrificial pile, but that they rushed to the battle. The idea that the Maruts come to the sacrifice, like birds, is common enough:

VIII, 20, 10. vrīshanasvēna marutah vrīsha-psunā rāthena vrīsha-nābhīnā, ā syenāsah nā pakshīnah vrīthā naraḥ havyā nah vitāye gata.

Come ye Maruts together, to eat our offerings, on your
NOTES.  I, 85, 10.  137

strong-horsed, strong-shaped, strong-naved chariot, like "winged hawks!"

But when the Maruts thus come to a sacrifice it is to participate in it, and particularly in the Soma that is offered by the sacrificer. This Soma, it is said in other hymns, was prepared by Vishnu for Indra (II, 22, 1), and Vishnu is said to have brought the Soma for Indra (X, 113, 2). If we keep these and similar passages in mind, and consider that in the preceding verse the Maruts have been invited to sit down on the sacrificial pile and to rejoice in the sweet food, we shall see that the same train of thought is carried on in our verse, the only new idea being that the saving or, possibly, the descrying of the Soma is ascribed to Vishnu. See, however, Bergaigne, Journ. Asiat. 1884, p. 472.

Verse 8.

Note 1. On na and iva together, see Bollensen, Orient und Occident, II, 470.

Verse 9.

Note 1. Tváshťar, the workman of the gods, frequently also the fashioner and creator.

Note 2. Nári, the loc. sing. of nṛi, but, if so, with a wrong accent, occurs only in this phrase as used here, and as repeated in VIII, 96, 19. nári ápāmsi kártā sah vritra-hā. Its meaning is not clear. It can hardly mean 'on man,' without some more definite application. If nṛi could be used as a name of Vṛitra or any other enemy, it would mean, to do his deeds against the man, on the enemy. Nṛi, however, is ordinarily an honorific term, chiefly applied to Indra, IV, 25, 4. náre náryâya nṛ/-tamâya nrináam, and hence its application to Vṛitra would be objectionable. Sāyava explains it in the sense of battle. I believe that nári stands for náryâ, the acc. plur. neut. of nárya, manly, and the frequent epithet of ápas, and I have translated accordingly. Indra is called nárya-apas, VIII, 93, 1. See also Kuhn's Zeitschrift, vol. xxv, p. 601.

Verse 10.

Note 1. Avatá, a well, here meant for cloud, like útsa, I, 64, 6.
Note 2. Dhámantah vânám is translated by Sáyana as playing on the lyre, by Benfey as blowing the flute. Such a rendering, particularly the latter, would be very appropriate, but there is no authority for vâná meaning either lyre or flute in the Veda. Vâná occurs five times only. In one passage, VIII, 20, 8. góbhih vânáḥ agyate, it means arrow; the arrow is sent forth from the bow-strings. The same meaning seems applicable to IX, 50, 1. vânásya kodaya pavím. In another passage, IX, 97, 8. prá vadanti vânám, they send forth their voice, is applied to the Maruts, as in our passage; in IV, 24, 9, the sense is doubtful, but here too vâná clearly does not mean a musical instrument. See III, 30, 10. Spiegel compares the Huzvaresh and Armenian vâng (Pers. bânig), voice. M. Senart (Journal Asiatique, 1874, p. 281) is in favour of taking vâna for flute.

Verse 12.

Note 1. In the Taitt. S. I, 5, 11, we have sasamânáya, and in the Taitt. Br. II, 8, 5, 6, samsamánáya, but Sáyana explains sasamánáya, samsanam kurvate. He explains tridhátüni by asanam, pânam, khândanam.

Vrîshan.

Note 2. In vrîshan we have one of those words which it is almost impossible to translate accurately. It occurs over and over again in the Vedic hymns, and if we once know the various ideas which it either expresses or implies, we have little difficulty in understanding its import in a vague and general way, though we look in vain for corresponding terms in any modern language. In the Veda, and in ancient languages generally, one and the same word is frequently made to do service for many. Words retain their general meaning, though at the same time they are evidently used with a definite purpose. This is not only a peculiar phase of language, but a peculiar phase of thought, and as to us this phase has become strange and unreal, it is very difficult to transport ourselves back into it, still more to translate the pregnant terms of the Vedic poets into the definite languages which we have to use. Let us imagine a state of
thought and speech in which virtus still meant manliness, though it might also be applied to the virtue of a woman; or let us try to speak and think a language which expressed the bright and the divine, the brilliant and the beautiful, the straight and the right, the bull and the hero, the shepherd and the king by the same terms, and we shall see how difficult it would be to translate such terms without losing either the key-note that was still sounding, or the harmonics which were set vibrating by it in the minds of the poets and their listeners.

I. Vṛṣhan, male.

Vṛṣhan, being derived from a root vṛṣh, spargere, meant no doubt originally the male, whether applied to animals or men. In this sense vṛṣhan occurs frequently in the Veda, either as determining the sex of the animal which is mentioned, or as standing by itself and meaning the male. In either case, however, it implies the idea of strength and eminence, which we lose whether we translate it by man or male.

Thus āśva is horse, but VII, 69, 1, we read:

ā vāṃ ráthah—vṛṣha-bhiḥ yātu āśvaḥ.

May your chariot come near with powerful horses, i. e. with stallions.

The Hāris, the horses of Indra, are frequently called vṛṣhanā:

I, 177, 1. yuktvā hári (īti) vṛṣhanā.

Having yoked the bay stallions.

Vṛṣhabhā, though itself originally meaning the male animal, had become fixed as the name of the bull, and in this process it had lost so much of its etymological import that the Vedic poet did not hesitate to define vṛṣhabhā itself by the addition of vṛṣhan. Thus we find:

VIII, 93, 7. sāh vṛṣhā vṛṣhabhāḥ bhuvat.

May he (Indra) be a strong bull.

I, 54, 2. vṛṣhā vṛṣha-tvā vṛṣhabhāḥ.

Indra by his strength a strong bull; but, literally, Indra by his manliness a male bull.

Even vṛṣhabhā loses again its definite meaning; and as
bull in bull-calf means simply male, or in bull-trout, large, so vr\'ishabh\'á is added to átya, horse, to convey the meaning of large or powerful:

I, 177, 2. ye te vr\'ishanah vr\'ishabh\'asah indra—átyáh.
Thy strong and powerful horses; literally, thy male bull-horses.

When vr\'ishan and vr\'ishabh\'á are used as adjectives, for instance with súshma, strength, they hardly differ in meaning:

VI, 19, 8. á nah bhara vr\'ishavam súshmam indra.
Bring us thy manly strength, O Indra.
And in the next verse:
VI, 19, 9. á te súshmah vr\'ishabh\'áh etu.
May thy manly strength come near.
Vámsaga, too, which is clearly the name for bull, is defined by vr\'ishan, I, 7, 8:
vr\'ishá yáthá-iva vám\’saga\’h.
As the strong bull scares the herds.
The same applies to var\’áha, which, though by itself meaning boar, is determined again by vr\'ishan:
X, 67, 7. vr\'isha-bhi\’h var\’áha\’h.
With strong boars.
In III, 2, 11, we read:
vr\'ishá—nánadat ná simháh.
Like a roaring lion.
If used by itself, vr\'ishan, at least in the Rig-veda, can hardly be said to be the name of any special animal, though in later Sanskrit it may mean bull or horse. Thus if we read, X, 43, 8, vr\'ishá ná kruddháh, we can only translate like an angry male, though, no doubt, like a wild bull, would seem more appropriate.

I, 186, 5. yéna nápâtam apám gunáma manah-\'úvah vr\'ishanah yám váhanti.
That we may excite the son of the water (Agni), whom the males, quick as thought, carry along.
Here the males are no doubt the horses or stallions of Agni. But, though this follows from the context, it would be wrong to say that vr\'ishan by itself means horse.
If used by itself, *vrīshan* most frequently means man, and chiefly in his sexual character. Thus:

I, 140, 6. *vrīshā-iva pātnih abhi eti rōruvat.*

Agni comes roaring like a husband to his wives.

I, 179, 1. ápi ūm (itti) nū pātnih *vrīshanah* gagamyuh.

Will the husbands now come to their wives?

II, 16, 8. *sakrīt sū te sumati-bhīh—sām pātnibhīh nā vrīshanah nasīmahī.*

May we for once cling firmly to thy blessings, as husbands cling to their wives.

V, 47, 6. *upa-praksē vrīshanah mōdamānāh divāh pathā vadhvāh yanti ākkha.*

The exulting men come for the embrace on the path of heaven towards their wives.

In one or two passages *vrīshan* would seem to have a still more definite meaning, particularly in the formula *sūrakah dṛisike vrīshanah ka paūmysye,* which occurs IV, 41, 6; X, 92, 7. See also I, 179, 1.

In all the passages which we have hitherto examined *vrīshan* clearly retained its etymological meaning, though even then it was not always possible to translate it by male.

The same meaning has been retained in other languages in which this word can be traced. Thus, in Zend, arshan (the later gushan) is used to express the sex of animals in such expressions as *aspahē arshno, gen. a male horse; varāzahe arshnō, gen. a male boar; géus arshnō, gen. a male ox;* but likewise in the sense of man or hero, as arsha husrava, the hero Husrava. In Greek we find ἀρσέν and ἀργήν used in the same way to distinguish the sex of animals, as ἀρσενες ἵππου, βοῦν ἀρσένα. In Latin the same word may be recognised in the proper name Varro, and in vāro and bāro.

We now come to another class of passages in which *vrīshan* is clearly intended to express more than merely the masculine gender. In some of them the etymological meaning of spargere, to pour forth, seems to come out again, and it is well known that Indian commentators are very fond of explaining *vrīshan* by giver of rain, giver of
good gifts, bounteous. The first of these meanings may indeed be admitted in certain passages, but in others it is more than doubtful.

II. Vṛṣhan, fertilising.

I, 181, 8. vṛṣhā vām meghāḥ may be translated, your raining cloud.

I, 129, 3. dasmāḥ hi sme vṛṣhanam pīvasi tvākam.
Thou art strong, thou fillest the rainy skin, i.e. the cloud.
See also IV, 22, 6; and possibly V, 83, 6.

It may be that, when applied to Soma too, vṛṣhan retained something of its etymological meaning, that it meant gushing forth, poured out, though in many places it is impossible to render vṛṣhan, as applied to Soma, by anything but strong. All we can admit is that vṛṣhan, if translated by strong, means also strengthening and invigorating, an idea not entirely absent even in our expression, a strong drink.

III. Vṛṣhan, strong.

I, 80, 2. sāḥ tvā amadat vṛṣhā mádak, sómak—sutāḥ.
This strong draught inspirted thee, the poured out Soma-juice.

I, 91, 2. tvām vṛṣhā vṛsh-a-tvēbhīḥ.
Thou, Soma, art strong by strength.

I, 175, 1. vṛṣhā te vṛṣha tvēḥ vāgī sahasra-sātamaḥ.
For thee, the strong one, there is strong drink, powerful, omnipotent.

In the ninth Maudāla, specially dedicated to the praises of Soma, the inspirting beverage of gods and men, the repetition of vṛṣhan, as applied to the juice and to the god who drinks it, is constant. Indo vṛṣhā or vṛṣhā indo are incessant invocations, and become at last perfectly meaningless.

IV. Vṛṣhan, epitheton ornans.

There can be no doubt, in fact, that already in the hymns of the Veda, vṛṣhan had dwindled away to a mere epitheton ornans, and that in order to understand it correctly, we must, as much as possible, forget its etymological
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colouring, and render it by hero or strong.  Indra, Agni, the Asvins, Vishnu, the Ribhus (IV, 35, 6), all are vṛṣhan, which means no longer male, but manly, strong.

In the following passages vṛṣhan is thus applied to Indra:

I, 54, 2. yāḥ dhṛishnunā sāvasā rādasi (īti) ubhē (īti) vṛṣhā vṛṣha-tvā vṛṣhabhāḥ ni-rīṅgāte.

(Praise Indra) who by his daring strength conquers both heaven and earth, a bull, strong in strength.

I, 100, 1. sāḥ yāḥ vṛṣhā vṛṣhuyebhīḥ sām-okāḥ mahāḥ divāh prīthivyāḥ ka sam-rāṭ satīnā-satīvā hávyāḥ bhāreshu marūtvān naḥ bhavatu indrah ētī.

He who is strong, wedded to strength, who is the king of the great sky and the earth, of mighty might, to be invoked in battles,—may Indra with the Maruts come to our help!

I, 16, 1. ā tvā vahantu hárayah vṛṣhanam sōma-pitaye, īndra tvā sūra-kakshasah.

May the bays bring thee hither, the strong one, to the Soma-draught, may the sunny-eyed horses (bring) thee, O Indra!

IV, 16, 20. eva īt īndrāya vṛṣhabhāya vṛṣhnu brāhma akarma bhṛgavah nā rātham.

Thus we have made a hymn for Indra, the strong bull, as the Bhrigus make a chariot.

X, 153, 2. tvām vṛṣhan vṛṣhā īt ēsi.

Thou, O hero, art indeed a hero; and not, Thou, O male, art indeed a male; still less, Thou, O bull, art indeed a bull.

I, 101, 1. avasyāvah vṛṣhanam vāgra-dakshinam marūtvāntam sakhyāya havāmahe.

Longing for help we call as our friend the hero who wields the thunderbolt, who is accompanied by the Maruts.

VIII, 6, 14. ni sūshu īndra dharuasīm vāgram gaghantha dáṣyavi, vṛṣhā hi ugra svīnvishe.

Thou, O Indra, hast struck the strong thunderbolt against Sushna, the fiend; for, terrible one, thou art called hero!

VIII, 6, 40. vavridhānāḥ īpa dyāvi vṛṣhā vāgrī aroravit vṛtra-hā soma-pātamaḥ.
Growing up by day, the hero with the thunderbolt has roared, the Vṛitra-killer, the great Soma-drinker.

V, 35, 4. vrīśhā hī āśi rādhase gagūnishē vrīshni te sāvah.
Thou (Indra) art a hero, thou wast born to be bounteous; in thee, the hero, there is might.

V. Vārshishṭha, strongest, best, oldest.

It is curious to watch the last stage of the meaning of vrīśhan in the comparative and superlative vārshiyas and vārshishṭha. In the Veda, vārshishṭha still means excellent, but in later Sanskrit it is considered as the superlative of vrīddha, old, so that we see vrīshan, from meaning originally manly, vigorous, young, assuming in the end the meaning of old. (M. M., Sanskrit Grammar, § 252.)

Yet even thus, when vrīshan means simply strong or hero, its sexual sense is not always forgotten, and it breaks out, for instance, in such passages as,

I, 32, 7. vrīshnaḥ vādhriḥ prati-mānam būbhūshan puru-trāḥ vītrāḥ asayat vī-astah.

Vṛitra, the eunuch, trying to be like unto a man (like unto Indra), was lying, broken to many pieces.

The next passages show vrīshan as applied to Agni:

III, 27, 15. vrīshanam tvā vayām vrīshan vrīshanah sām idhimahi.

O, strong one, let us the strong ones kindle thee, the strong!

V, 1, 12. āvakāma kavāye médhyāya vákah vandāru vrīshabhāya vrīshue.

We have spoken an adoring speech for the worshipful poet, for the strong bull (Agni).

Vishnu is called vrīshan, I, 154, 3:
prā víshnave sūshām etu mānma giri-kshīte uru-gāyāya vrīshue.

May this hymn go forth to Vishnu, he who dwells in the mountain (cloud), who strides wide, the hero!

Rudra is called vrīshan:

II, 34, 2. rudrāḥ yāt vaḥ marutah rukma-vakshasah vrīshā āgani prīsnyāḥ sukṛē ādhani.

When Rudra, the strong man, begat you, O Maruts with
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bright ornaments on your chests, in the bright lap of Prisni.

That the Maruts, the sons of Rudra, are called vršíshan, we have seen before, and shall see frequently again (I, 165, 1; II, 33, 13; VII, 56, 20; 21; 58, 6). The whole company of the Maruts is called vrishá gánáh, the strong or manly host, i.e. the host of the Maruts, without any further qualification.

VI. Vršhan, name of various deities.

Here lies, indeed, the chief difficulty which is raised by the common use of vršhan in the Veda, that when it occurs by itself, it often remains doubtful who is meant by it, Indra, or Soma, or the Maruts, or some other deity. We shall examine a few of these passages, and first some where vršhan refers to Indra:

IV, 30, 10. ápa ushāh ánasaḥ sarat sáṃ-pishhāt áha bibhyūshi, nǐ yát sim sisnáthat vršhā.

Ushas went away from her broken chariot, fearing lest the hero should do her violence.

Here vršhan is clearly meant for Indra, who, as we learn from the preceding verse, was trying to conquer Ushas, as Apollo did Daphne; and it should be observed that the word itself, by which Indra is here designated, is particularly appropriate to the circumstances.

I, 103, 6. bhūri-karmane vrishabhāya vrśhne satyá-sushmāya sunavāma sómam, yāh á-dritya paripanthī-iva sūrah áyagvanāh vi-bhāgan étī vēdāh.

Let us pour out the Soma for the strong bull, the performer of many exploits, whose strength is true, the hero who, watching like a footpad, comes to us dividing the wealth of the infidel.

Here it is clear again from the context that Indra only can be meant.

But in other passages this is more doubtful:

III, 61, 7. vrítasya budhné ushásám ishanyán vrīshá mahī (īti) ródasí (īti) ā vivesa.

The hero in the depth of the heaven, yearning for the dawns, has entered the great sky and the earth.
The hero who yearns for the dawns, is generally Indra; here, however, considering that Agni is mentioned in the preceding verse, it is more likely that this god, as the light of the morning, may have been meant by the poet. That Agni, too, may be called vṛṣṭhan, without any other epithet to show that he is meant rather than any other god, is clear from such passages as,

VI, 3, 7. vṛṣṭā rukṣāḥ oṣhadhishu nūnot.
He the wild hero shouted among the plants.
In VII, 60, 9, vṛṣṭhanau, the dual, is meant for Mitra and Varuṇa; in the next verse, vṛṣṭhanah, the plural, must mean the same gods and their companions.

That Soma is called simply vṛṣṭhan, not only in the ninth Mandala, but elsewhere, too, we see from such passages as, III, 43, 7. indra pība vṛṣṭa-dhūtasya vṛṣṭanah (ā yām te syenāḥ uṣatē gabhāra), yāsyā máde kyavāyasi prá krishṭāḥ yāsyā máde āpa gotrā vavārthā.

Indra drink of the male (the strong Soma), bruised by the males (the heavy stones), inspired by whom thou makest the people fall down, inspired by whom thou hast opened the stables.

Here Sāyana, too, sees rightly that 'the male bruised by the males' is the Soma-plant, which, in order to yield the intoxicating juice, has to be bruised by stones, which stones are again likened to two males. But unless the words, enclosed in brackets, had stood in the text, words which clearly point to Soma, I doubt whether Sāyana would have so readily admitted the definite meaning of vṛṣṭhan as Soma.

I, 109, 3. mā khedma rasmīṁ īti nādhamānāḥ pitrīnāṁ saktīḥ anu-yākkhamānāḥ, indrāgni-bhyāṁ kāṁ vṛṣṭanah madanti tā hī ádri (īti) dhishānāyāḥ upā-sthe.

We pray, let us not break the cords (which, by means of the sacrifices offered by each generation of our forefathers, unite us with the gods); we strive after the powers of our fathers. The Somas rejoice for Indra and Agni; for the two stones are in the lap of the vessel.

First, as to the construction, the fact that participles are thus used as finite verbs, and particularly when the subject changes in the next sentence, is proved by other passages,
such as II, 11, 4. The sense is that the new generation does not break the sacrificial succession, but offers Soma, like their fathers. The Soma-plants are ready, and, when pressed by two stones, their juice flows into the Soma-vessel. There may be a double entendre in dhishānāyāh upā-sthe, which Sanskrit scholars will easily perceive.

When vrīśhan is thus used by itself, we must be chiefly guided by the adjectives or other indications before we determine on the most plausible translation. Thus we read:

I, 55, 4. sāh it váne namasyú-bhiḥ vakasyate kāru gáneshu pra-bruvānāḥ indriyām, vrīshā kḥánduḥ bhavati haryatāḥ vrīshā kshémena dhénām maghā-vā yāt invati.

In the first verse the subject may be Indra or Soma: ‘He alone is praised by worshippers in the forest (or in the wooden vessel), he who shows forth among men his fair power.’ But who is meant to be the subject of the next verse? Even Sāyana is doubtful. He translates first: ‘The bounteous excites the man who wishes to sacrifice; when the sacrificer, the rich, by the protection of Indra, stirs up his voice.’ But he allows an optional translation for the last sentences: ‘when the powerful male, Indra, by his enduring mind reaches the praise offered by the sacrificer.’

According to these suggestions, WILSON translated: He (Indra) is the granter of their wishes (to those who solicit him); he is the encourager of those who desire to worship (him), when the wealthy offerer of oblations, enjoying his protection, recites his praise.

BENFEY: The bull becomes friendly, the bull becomes desirable, when the sacrificer kindly advances praise.

LANGLOIS: When the noble Maghavan receives the homage of our hymns, his heart is flattered, and he responds to the wishes of his servant by his gifts.

As far as I know, the adjective kḥándu does not occur again, and can therefore give us no hint. But haryatāḥ, which is applied to vrīśhan in our verse, is the standing epithet of Soma. It means delicious, and occurs very frequently in the ninth Mandala. It is likewise applied to Agni, Pūshan, the Haris, the thunderbolt, but wherever
it occurs our first thought is of Soma. Thus, without quoting from the Soma-Manuṣa, we read, X, 96, 1, haryatām mādam, the delicious draught, i.e. Soma.

X, 96, 9. pītvā mādasya haryatāsyā āndhasah, means having drunk of the draught of the delicious Soma.

VIII, 72, 18. padām haryatāsyā ni-dhānyām, means the place where the delicious Soma resides.

III, 44, 1. haryatāh somah.

Delicious Soma.

II, 21, 1. bhara indrāya sōmam yagatāya haryatām.

Bring delicious Soma for the holy Indra.

I, 130, 2. mādāya haryatāya te tuvhī- tamāya dhāyase.

That thou mayest drink the delicious and most powerful draught, i.e. the Soma.

If, then, we know that vrīshan by itself is used in the sense of Soma, haryatā vrīshan can hardly be anything else. Vakṣyate also is peculiar to Soma in the sense of murmuring, or as it were talking, and never occurs as a passive. I therefore should prefer to assign the whole verse to Soma, and translate: He indeed, when in the wooden vessel, talks with his worshippers, proclaiming his fair power among men; the strong Soma is pleasing, the strong Soma is delicious, when the sacrificer safely brings the cow, i.e. the milk to be mixed with the Soma.

That Indra was thirsting for Soma had been said in the second verse, and he is again called the Soma-drinker in the seventh verse. A verse dedicated to Soma therefore seems to come in quite naturally, though the Anukramaṇa does not sanction it.

That the Maruts are called vrīshan, without further explanations, will appear from the following passages:

I, 85, 12. rayīṁ naḥ dhatta vrīshanah su-vīram.

Give us wealth, ye heroes, consisting of good offspring.

VIII, 96, 14. īshyāmi vaḥ vrīshanah yudhyata āgau.

I wish for you, heroes (Maruts), fight in the race!

In all the passages which we have hitherto examined, vrīshan was always applied to living beings, whether animals, men, or gods. But as, in Greek, ἀρσῆν means at last simply strong, and is applied, for instance, to the
crash of the sea, κτύμως ἀρσην πόντου, so in the Veda vríshan is applied to the roaring of the storms and similar objects.

V, 87, 5. svanāḥ vríshā.

Your powerful sound (O Maruts).

X, 47, 1. gagriibhmā te dákshānām indra hāstam vasuyāvah vasu-pate vāsānām, vidmā hi tvā gō-patim sūra gōnām asmābhyam kitrām vríshanam rayim dāh.

We have taken thy right hand, O Indra, wishing for treasures, treasurer of treasures, for we know thee, O hero, to be the lord of cattle; give us bright and strong wealth.

Should kitrā here refer to treasures, and vríshan to cattle?

X, 89, 9. ni amśtreshu vadhām indra tūmram vríshan vríshānām arushām āśihi.

Whet, O hero, the heavy strong red weapon against the enemies.

The long á in vríshānam is certainly startling, but it occurs once more, IX, 34. 3, where there can be no doubt that it is the accusative of vríshan. Professor Roth takes vríshan here in the sense of bull (s. v. tumra), but he does not translate the whole passage.

III, 29, 9. krīnāta dhūmām vríshanam sakhāyah.

Make a mighty smoke, O friends!

Strength itself is called vríshan, if I am right in translating the phrase vríshanam sūshmam by manly strength.

It occurs,

IV, 24, 7. táśmin dadhat vríshanam sūshmam índraḥ.

Indra may give to him manly strength.

VI, 19, 8. ā naḥ bhara vríshanam sūshmam índra.

Bring to us, O Indra, manly strength.

VII, 24, 4. asmé (iti) dádhat vríshanam sūshmam índra.

Giving to us, O Indra, manly strength.

See also VI, 19, 9, sūshmāḥ vríshabhāḥ, used in the same sense.

VII. Vríshan, general and empty term of praise.

This constant play on the word vríshan, which we have observed in the passages hitherto examined, and which give by no means a full idea of the real frequency of its
occurrence in the Veda, has evidently had its influence on the Vedic Rishis, who occasionally seem to delight in the most silly and unmeaning repetitions of this word, and its compounds and derivatives. Here no language can supply any adequate translation; for though we may translate words which express thoughts, it is useless to attempt to render mere idle play with words. I shall give a few instances:

I, 177, 3. a tishtha ratham vrishanam vrishâ te sutâh sômah péri-siktâ mádhûni, yuktâ vrîsha-bhyâm vrishabhâ kshitinâm hari-bhyâm yâhî pra-vâtâ úpa madrîk.

Mount the strong car, the strong Soma is poured out for thee, sweets are sprinkled round; come down towards us, thou bull of men, with the strong bays, having yoked them.

But this is nothing yet compared to other passages, when the poet cannot get enough of vrîshan and vrîshabhâ.

II, 16, 6. vrîshâ te vâgrah utâ te vrîshâ râthah vrishanâ hari (iti) vrîshabhâni áyudhâ, vrîshnâh mâdasya vrishabhâ tvâm isishe índra sômasya vrishabhâsya triîpuhi.

Thy thunderbolt is strong, and thy car is strong, strong are the bays, the weapons are powerful, thou, bull, art lord of the strong draught, Indra rejoice in the powerful Soma!

V, 36, 5. vrîshâ tvâ vrîshanam vardhatu dyauh vrîshâ vrîsha-bhyâm vahase hari-bhyâm, sâk nah vrîshâ vrîsha-rathaḥ su-sipra vrîsha-krato (iti) vrîshâ vagrin bhâre dhâh.

May the strong sky increase thee, the strong; a strong one thou art, carried by two strong bays; do thou who art strong, with a strong car, O thou of strong might, strong holder of the thunderbolt, keep us in battle!

V, 40, 2–3. vrîshâ grâvâ vrîshâ mâdah vrîshâ sômah ayâm sutâh, vrîshan índra vrîsha-bhih vhrtrahan-tama, vrîshâ tvâ vrîshanam huve.

The stone is strong, the draught is strong, this Soma that has been poured out is strong, O thou strong Indra, who killest Vrîtra with the strong ones (the Maruts), I, the strong, call thee, the strong.

VIII, 13, 31–33. vrîshâ ayám índra te râthah utô (iti) te
This thy car is strong, O Indra, and thy bays are strong; thou art strong, O omnipotent, our call is strong. The stone is strong, the draught is strong, the Soma is strong, which is here poured out; the sacrifice which thou orderest is strong, our call is strong. I, the strong, call thee, the strong, thou holder of the thunderbolt, with manifold blessings; for thou hast desired our praise; our call is strong.

There are other passages of the same kind, but they are too tedious to be here repeated. The commentator, throughout, gives to each *vrīṣaṇa* its full meaning either of showering down or bounteous, or male or bull; but a word which can thus be used at random has clearly lost its definite power, and cannot call forth any definite ideas in the mind of the listener. It cannot be denied that here and there the original meaning of *vrīṣaṇa* would be appropriate even where the poet is only pouring out a stream of majestic sound, but we are not called upon to impart sense to what are verba et praeterquam nihil. When we read, I, 122, 3, vātah apām *vrīṣaṇa*-vān, we are justified, no doubt, in translating, 'the wind who pours forth water;' and X, 93, 5, apām *vrīṣaṇa*-vasū (īti) sūryāmāsā, means 'Sun and Moon, givers of water.' But even in some passages where *vrīṣaṇa* is followed by the word *vrīṣa*, it is curious to observe that *vrīṣa* is not necessarily used in the sense of raining or pouring forth, but rather in the sense of drinking.

VI, 68, 11. indrāvaruṇā mádhumat-tamasya *vrīṣnaḥ* só-masya *vrīṣaṇa*ā tt *vrīṣaṇaḥ*ām.

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*a* The dual *vrīṣaṇaḥ* occurs only when the next word begins with a vowel. Before an initial a, â, i, the au is always changed into āv in the Samhītā (I, 108, 7–12; 116, 21; 117, 19; 153, 2; 157, 5; 158, 1; 180, 7; VII, 61, 5). Before u the preceding au becomes â in the Samhītā, but the Pada gives au, in order to show that no Sandhi can take place between the two vowels (VII, 60, 9;
Indra and Varuna, you strong ones, may you drink of the sweetest strong Soma.

That a-vrish means to drink or to eat, was known to Sāyana and to the author of the Satapatha-brāhmāna, who paraphrases a vrishāyadhvam by asnita, eat.

The same phrase occurs I, 108, 3.
I, 104, 9. uru-vyākāh gathāre a vrishasva.
Thou of vast extent, drink (the Soma) in thy stomach.
The same phrase occurs X, 96, 13.
VIII, 61, 3. a vrishasva—sutāsya indra ándhasah.
Drink, Indra, of the Soma that is poured out.

In conclusion, a few passages may be pointed out in which vrishan seems to be the proper name of a pious worshipper:

I, 36, 10. yám tvā devāsah mánave dadhúh ihá yágish-tham havya-vāhana, yám kánvah médhya-atithik dhana-sprītam yám vrishá yám upa-stutāh.

Thee, O Agni, whom the gods placed here for man, the most worthy of worship, O carrier of oblations, thee whom Kauva, thee whom Medhyátithi placed, as the giver of wealth, thee whom Vrishan placed and Upastuta.

Here the commentator takes Vrishan as Indra, but this would break the symmetry of the sentence. That Upastutāh is here to be taken as a proper name, as Upastuta, the son of Vrishihavya, is clear from verse 17:

agnih pra ávat mitrā utá médhya-atithim agnih sáta upa-stutám.

Agni protected also the two friends, Medhyátithi and Upastuta, in battle.

The fact is that whenever upastutáh has the accent on the last syllable, it is intended as a proper name, while, if used as a participle, in the sense of praised, it has the accent on the first.

X, 66, 7). Before consonants the dual always ends in ā, both in the Samhitā and Pada. But there are a few passages where the final ā occurs before initial vowels, and where the two vowels are allowed to form one syllable. In four passages this happens before an initial ā (I, 108, 3; VI, 68, 11; I, 177, 1; II, 16, 5). Once, and once only, it happens before u, in VIII, 22, 12.
NOTES. I, 85, 12.

VIII, 5, 25. yāthā kit kānvam āvatam priyā-medham upa-stutām.

As you have protected Kaunva, Priyamedha, Upastutā. Cf. I, 112, 15.

VIII, 103, 8. prá māṁhishtāyā gāyata—ūpa-stutāsah agnāye (accent of the vocative).

Sing; O Upastutās, to the worthiest, to Agni!


By these names, O Agni, did the sons of Vrīṣṭi-hāvyāyu, the Upastutās, the Rishiṣis, speak to you.

Vrīṣṭi occurs once more as a proper name in VI, 16, 14 and 15:

tām ām (íti) tvā dadhyān. rishiḥ putrāḥ í dhe átharvanah, vrātra-hānam puram-darām.

tām ām (íti) tvā páthyāḥ vrīṣṭā sām í dhe dasyuhāntamam, dhanam-gayām ráne-rane.

Thee, O Agni, did Dadhyāk kindle, the Rishi, the son of Atharvan, thee the killer of Vṛātra, the destroyer of towns;

Thee, O Agni, did Vrīṣṭi Pāthyā kindle, thee the best killer of enemies, the conqueror of wealth in every battle.

Here the context can leave no doubt that Dadhyāk and Vrīṣṭi were both intended as proper names. Yet as early as the composition of the Satapatha-brāhmaṇa, this was entirely misunderstood. Dadhyāk, the son of Atharvan, is explained as speech, Vrīṣṭi Pāthyā as mind (Sat. Br. VI, 3, 3, 4). On this Mahīdhara, in his remarks on Vāg. Samh. XI, 34, improves still further. For though he allows his personality to Dadhyāk, the son of Atharvan, he says that Pāthyā comes from pathin, path, and means he who moves on the right path; or it comes from pāthas, which means sky, and is here used in the sense of the sky of the heart. He then takes vṛīṣṭi as mind, and translates the mind of the heart. Such is a small chapter in the history of the rise and fall of the Indian mind!
MAN D A L A I, H Y M N 86.


1. O Maruts, that man in whose dwelling you
drink (the Soma), ye mighty (sons) of heaven, he
indeed has the best guardians.

2. You who are propitiated either by sacrifices
or from the prayers of the sage, hear the call, O
Maruts!

3. Aye, the powerful man to whom you have
granted a sage, he will live in a stable rich in cattle.

4. On the altar of this strong man (here) Soma is
poured out in daily sacrifices; praise and joy are
sung.

5. To him let the mighty Maruts listen, to him
who surpasses all men, as the flowing rain-clouds pass
over the sun.

6. For we, O Maruts, have sacrificed at many
harvests, through the mercies of the swift gods (the
storm-gods).

7. May that mortal be blessed, O chasing Maruts,
whose offerings you carry off.

8. You take notice either of the sweat of him who
praises you, ye men of true strength, or of the desire
of the suppliant.

9. O ye of true strength, make this manifest with
might! strike the fiend with your lightning!

10. Hide the hideous darkness, destroy every
tusky fiend. Make the light which we long for!
NOTES.

This hymn is ascribed to Gotama.
Verse 1 = VS. VIII, 31; AV. XX, 1, 2; TS. IV, 2, 11, 1.
Verse 2 = TS. IV, 2, 11, 2.
Verse 6 = TS. IV, 3, 13, 5.
Verse 8 = SV. II, 944.

Verse 1.

Note 1. Vîmahas occurs only once more as an epithet of the Maruts, V, 87, 4. Being an adjective derived from māhas, strength, it means very strong. The strong ones of heaven is an expression analogous to I, 64, 2. divāh rishvāsah ukshānah; I, 64, 4. divāh nārah. The Ait. Brâhmana VI, 10, takes gopâ, guardian, as Indra.

Verse 2.

Note 1. The construction of this verse is not clear. Yagñá-vâhas has two meanings in the Veda. It is applied to the priest who carries or performs the sacrifice:

III, 8, 3, and 24, 1. vârkah dhâk yagñá-vâhase.

Grant splendour to the sacrificer!

But it is also used of the gods who carry off the sacrifice, and in that case it means hardly more than worshipped or propitiated; I, 15, 11 (Asvinau); IV, 47, 4 (Indra and Vâyu); VIII, 12, 20 (Indra). In our verse it is used in the latter sense, and it is properly construed with the instrumental yagñáîh. The difficulty is the gen. plur. matinâm, instead of matibhîh. The sense, however, seems to allow of but one construction, and we may suppose that the genitive depends on the yagñá in yagñávâhas, ‘accepting the worship of the prayers of the priest.’ Benfey refers yagñáîh to the preceding verse, and joins hávam to víprasya matinâm: ‘Durch Opfer—Opfersôrder ihr!—oder ihr hört—Maruts—den Ruf der Lieder, die der Priester schuf.’

The Sañhitâ text lengthens the last syllable of sринutá, as suggested by the metre.
If the accent allowed $yag\text{\textacute{\textv{a}}}v\text{\textacute{\textv{a}}}h$ to be taken as a genitive, the translation, as suggested by Ludwig, might be, ‘Either for the sake of the sacrifices of the sacrificer, or because of the prayers of the sage, O Maruts, hear the call.’

**Verse 3.**

**Note 1.** The genitive $y\text{\textacute{\texts{\textv{a}}}vy$ $v\text{\textacute{\texts{\textv{a}}}h$ depends on $v\text{\textacute{\textv{a}}}pra$. Anu-taksh, like anu-grah, anu-$g\text{\textacute{\textv{a}}}h$, seems to convey the meaning of doing in behalf or for the benefit of a person. Gántâ might also be translated in a hostile sense, he will go into, he will conquer many a stable full of cows.

**Verse 4.**

**Note 1.** Ludwig has pointed out that $asy\acute{\text{\textv{a}}}$ may refer to the present sacrificer.

**Verse 5.**

**Note 1.** I have altered $\text{\textacute{\texts{\textv{a}}}h$ $bh\text{\textacute{\textv{a}}}h$ into $abh\text{\textacute{\textv{a}}}h$, for I do not think that $bh\text{\textacute{\textv{a}}}h$, the second pers. sing., even if it were $bh\text{\textacute{\textv{a}}}vat$, the third pers., could be joined with the relative pronoun $y\acute{\text{\textv{a}}}$ in the second pada. The phrase $visv\acute{\text{\textv{a}}}h$ $y\acute{\text{\textv{a}}}h$ $karshan\acute{\text{\textv{a}}}h$ $abh\acute{\text{\textv{a}}}h$ occurs more than once, and is never preceded by the verb $bhuva$ or $bhuvat$. $Abh\text{\textacute{\textv{a}}}h$, on the contrary, is applied to the Maruts, I, 64, 6, vidâtheshu $abh\text{\textacute{\textv{a}}}h$; and as there can be no doubt who are the deities invoked, $abh\text{\textacute{\textv{a}}}h$, the strong ones, is as appropriate an epithet as vîmahas in the first verse.

**Note 2.** Sasrúshî $ih\text{\textacute{\textv{a}}}h$, as connected with súra, the sun, can only be meant for the flowing waters, the rain-clouds, the givers of ish or vigour. They are called divyâ$h$ $ish\acute{\text{\textv{a}}}h$:

VIII, 5, 21. utá $nah$ divyå$h$ $isaha$ $utä$ $sindhun$ $varshathaha$.

You rain down on us the heavenly waters and the rivers.

Wilson translates: May the Maruts, victorious over all men, hear (the praises) of this (their worshipper); and may (abundant) food be obtained by him who praises them.

Benfey: Ihn, der ob allen Menschen ragt, sollen hören die Labungen, und nahn, die irgend Weisen nahn.

Ludwig: Hören sollen von ihm, der über allen menschen ist, die erden, seine bis zur sonne gelangten kräfte. In his
notes he would prefer: Von ihm sollen sie gegenwärtig hören, von ihm der alle menschen übertrifft (und die in die sonne wegegangenen), die darbringungen.

Sroshantu does not occur again; but we find sróshan, I, 68, 5; sróshamâna, III, 8, 10; VII, 51, 1; VII, 7, 6.

Verse 6.

Note 1. The expression ávobhí/, with the help, the blessings, the mercies, is generally used with reference to divine assistance; (I, 117, 19; 167, 2; 185, 10; 11; IV, 22, 7; 41, 6; V, 74, 6; VI, 47, 12; VII, 20, 1; 35, 1, &c.) It seems best therefore to take karshaul as a name or epithet of the Maruts, although, after the invocation of the Maruts by name, this repetition is somewhat unusual. I should have preferred, 'with the help of our men, of our active and busy companions,' for karshaul is used in that sense also. Only ávobhí/ would not be in its right place then. The same applies to the various reading in TS. IV, 3, 13, 5, where instead of ávobhí/ we find māhobhí/. This too is used with reference to gods, and particularly to the Maruts; see I, 165, 5, note.

Verse 7.

Note 1. Par, with ati, means to carry over (I, 97, 8; 99, 1; 174, 9; III, 15, 3; 20, 4; IV, 39, 1; V, 25, 9; 73, 8; VII, 40, 4; 97, 4; VIII, 26, 5; 67, 2, &c.); with apa, to remove (I, 129, 5); with niḥ, to throw down. Hence, if used by itself, unless it means to overrun, as frequently, it can only have the general sense of carrying, taking, accepting, or accomplishing.

Verse 8.

Note 1. Vídá as second pers. plur. perf. is frequent, generally with the final 'a' long in the Samhitā, I, 156, 3; V, 41, 13; 55, 2.

Verse 9.

Note 1. Observe the long penultimate in rákshah, instead of the usual short syllable. Cf. I, 12, 5, and see Kuhn, Beiträge, vol. iii, p. 456.
Verse 10.

Note 1. See note 1 to I, 39, 3.

Note 2. Atrín, which stands for attrín, is one of the many names assigned to the powers of darkness and mischief. It is derived from atrá, which means tooth or jaw, and therefore meant originally an ogre with large teeth or jaws, a devourer. Besides atrá, we also find in the Veda átra, with the accent on the first syllable, and meaning what serves for eating, or food:

\[ X, 79, 2. \text{átrá}_n \text{ asmai pat-bhíh sám bharanti.} \]
They bring together food for him (Agni) with their feet.

With the accent on the last syllable, atrá in one passage means an eater or an ogre, like atrín:

\[ V, 32, 8. \text{apádam atrám—mrídhrá-vákam.} \]
Indra killed the footless ogre, the babbler.

\[ \text{It means tooth or jaw:} \]
\[ I, 129, 8. \text{svayám sā rishayádhya}_i \text{yā na}_h \text{ upa-ISHÉ atrá}_h. \]
May she herself go to destruction who attacks us with her teeth.

It is probably from atrá in the sense of tooth (cf. ṣoʊvĕs = ṣoʊvĕs) that atrín is derived, meaning ogre or a devouring devil. In the later Sanskrit, too, the Asuras are represented as having large tusks, Mahābh. V, 3572, damshtríno bhimavegás ka.

Thus we read I, 21, 5, that Indra and Agni destroy the Rakshas, and the poet continues:

\[ \text{ápragāh} \text{ santu atrínah.} \]
May the ogres be without offspring!

\[ IX, 86, 48. \text{gahī víśvān raksháshā} \text{ indo (iti) atrínah.} \]
Kill, O Soma, all the tusky Rakshas. Cf. IX, 104, 6; 105, 6.

\[ VI, 51, 14. \text{gahī ni atrínam pa}^u\text{mī.} \]
Kill, O Soma, the tusky Pani.

\[ I, 94, 9. \text{vadhai}^h \text{ duh-sámsán ápa duh-dhyāh gahi} \]
\[ \text{dúre vā yé ánti vā ké kit atrínah.} \]
Strike with thy blows, O Agni, the evil-spoken, evil-minded (spirits), the ogres, those who are far or who are near.

See also I, 36, 14; 20; VI, 16, 28; VII, 104, 1; 5; VIII, 12, 1; 19, 15; X, 36, 4; 118, 1.
MANDALA I, HYMN 87.

ASHTAKA I, ADHYÂYA 6, VARGA 13.

TO THE MARUTS (THE STORM-GODS).

1. Endowed with exceeding vigour and power, the singers, the never flinching, the immovable, the impetuous, the most beloved and most manly, have decked themselves with their glittering ornaments, a few only\(^1\), like the heavens with the stars.

2. When you have seen your way through the clefts, like birds, O Maruts, on whatever road it be\(^1\), then the casks (clouds) on your chariots trickle everywhere, and you pour out the honey-like fatness (the rain) for him who praises you.

3. At their racings the earth shakes, as if broken\(^1\), when on the (heavenly) paths they harness (their deer) for victory\(^2\). They the sportive, the roaring, with bright spears, the shakers (of the clouds) have themselves glorified their greatness.

4. That youthful company (of the Maruts), with their spotted horses\(^1\), moves by itself; hence\(^2\) it exercises lordship, invested with powers. Thou indeed art true, thou searchest out sin\(^3\), thou art without blemish. Therefore the manly host will help this prayer.

5. We speak after the kind of our old father, our tongue goes forth at the sight\(^1\) of the Soma: when the singers (the Maruts) had joined Indra in deed\(^2\), then only they took their holy names;—

6. These Maruts, armed with beautiful rings, obtained splendours for their glory\(^1\), they obtained\(^2\) rays, and men to celebrate them; nay, armed with daggers, speeding along, and fearless, they found the beloved domain of the Maruts\(^3\).
NOTES.

This hymn is ascribed to Gotama. No verse in SV., VS., AV.

Verse 2 = TS. IV, 3, 13, 7.
Verse 3 = TS. IV, 3, 13, 7.
Verse 6 = TS. II, 1, 11, 2; IV, 2, 11, 2.

Verse 1.

Note 1. Ké kit refers to the Maruts, who are represented as gradually rising or just showing themselves, as yet only few in number, like the first stars in the sky. Ké kit, some, is opposed to sarve, all. The same expression occurs again, V, 52, 12, where the Maruts are compared to a few thieves.

B. and R., and those who follow them, translate usráḥ iva strī-bhiḥ by 'like cows marked with stars on their foreheads.' Such cows no doubt exist, but they can hardly be said to become visible by these frontal stars, as the Maruts by their ornaments. We must take usráḥ here in the same sense as dyāvah; II, 34, 2, it is said that the Maruts were perceived dyāvah ná strī-bhiḥ, like the heavens with the stars.

I, 166, 11. dūrcdrīṣah yē divyāḥ-iva strī-bhiḥ.

Who are visible far away, like the heavens (or heavenly beings) by the stars.

And the same is said of Agni, II, 2, 5. dyauḥ ná strī-bhiḥ kitayat rōdasi (īti) ānu. Strībhiḥ occurs I, 68, 5; IV, 7, 3; VI, 49, 3; 12. It always means stars, and the meaning of rays (strahl) rests, as yet, on etymological authority only. The evening sky would, no doubt, be more appropriate than usráḥ, which applies chiefly to the dawn. But in the Indian mind, the two dawns, i. e. the dawn and the gloaming, are so closely united and identified, that their names, too, are frequently interchangeable.

Verse 2.

Note 1. I translate yayī not by a goer, a traveller, i. e. the
cloud (this is the explanation proposed by Sāyana, and adopted by Professor Benfey), but by path. Sāyana (TS. IV, 3, 13, 7) renders yayim by gatim. Etymologically yayi may mean either, and in some passages I feel doubtful as to which is the more appropriate meaning. But in parallel passages yayi is clearly replaced by yāma. Thus:

VIII, 7, 2. yāt—yāmam subhrāḥ ākīdhvam.
When you, bright Maruts, have seen your way.
See also VIII, 7, 4. yāt yāmam yānti vāyū-bhiṣk.
When they (the Maruts) go on their path with the winds.
VIII, 7, 14. ādhi-iva yāt gīrīnām yāmam subhrāḥ ākīdhvam.
When you, bright Maruts, had seen your way, as it were, from above the mountains.

The same phrase occurs, even without yāma or yayi, in V, 55, 7. nā pārvatāḥ nā nadyāḥ varanta vah yātra ākīdhvam marutaḥ gāhkāta īt u tāt.
Not mountains, not rivers, keep you back; where you have seen (your way), there you go.

Though yayi does not occur frequently in the Rig-veda, the meaning of path seems throughout more applicable than that of traveller.
V, 87, 5. tvēshāḥ yayih.
Your path, O Maruts, is blazing.
V, 73, 7. ugrāḥ vām kakuhaḥ yayih.
Fearful is your pass on high.
I, 51, 11. ugrāḥ yayīm nīḥ apāḥ srōtasā asrigat.
The fearful Indra sent the waters forth on their way streaming.
X, 92, 5. prā—yayinā yanti śīndhavah.
The waters go forth on their path.
Ludwig takes kōṣa as buckets on the chariots of the Maruts, which seems right.

Verse 3.

Note 1. Cf. I, 37, 8, page 75. There is no authority for Sāyana’s explanation of vithura-iva, the earth trembles like a widow. Vithura occurs several times in the Rig-veda, but never in the sense of widow. Thus:

[32]
I, 168, 6. yát ēyavāyatha vīthūrā-īva sām-hitam.

When you, Maruts, throw down what is compact, like brittle things.

I, 186, 2; VI, 25, 3; 46, 6; VIII, 96, 2; X, 77, 4 (vīthūryāti). The Maruts themselves are called āvithūra in verse 1. Spiegel compares the Zend aiwīthūra. As to āγma and yāma, see I, 37, 8, page 75.

Note 2. Sūbh is one of those words to which it is very difficult always to assign a definite special meaning. Being derived from subh, to shine, the commentator has no difficulty in explaining it by splendour, beauty; sometimes by water. But although sūbh means originally splendour, and is used in that sense in many passages, yet there are others where so vague a meaning seems very inappropriate. In our verse Śāyāna proposes two translations, either, 'When the Maruts harness the clouds,' or, 'When the Maruts harness their chariots, for the bright rain-water.' Now the idea that the Maruts harness their chariots in order to make the clouds yield their rain, can hardly be expressed by the simple word subhē, i.e. for brightness' sake. As the Maruts are frequently praised for their glittering ornaments, their splendour might be intended in this passage, as it certainly is in others. Thus:

I, 85, 3. yát subhāyante aṅgī-bhikh tanūshu subhrāh
dadhīre virūkmatah.

When the Maruts adorn themselves with glittering ornaments, the brilliant ones put bright weapons on their bodies.

VII, 56, 6. subhā sōbhishthāh, striyā sām-mislāḥ, ōgabh-
bhikh ugrāh.

The most brilliant by their brilliancy, united with beauty, terrible by terrors.

In I, 64, 4, I have translated vákshaḥ-su rukmān ādhi yetire subhē by 'they fix gold (chains) on their chests for beauty.' And the same meaning is applicable to I, 117, 5, subhē rukmām nā darsatām nī-khātam, and other passages: IV, 51, 6; VI, 63, 6.

But in our verse and others which we shall examine, beauty and brilliancy would be very weak renderings for
subhé. 'When they harnessed their chariots or their deer for the sake of beauty,' means nothing, or, at least, very little. I take, therefore, subhé in this and similar phrases in the sense of triumph or glory or victory. 'When they harness their chariots for to conquer,' implies brilliancy, glory, victory, but it conveys at the same time a tangible meaning. Let us now see whether the same meaning is appropriate in other passages:

I, 23, 11. gáyatám-iva tanyatúh marútám eti dhvishnu-
yá yát súbham yáthá na-rah.

The thundering voice of the Maruts comes fiercely, like that of conquerors, when you go to conquer, O men!

Sáyana: 'When you go to the brilliant place of sacrifice.'
Wilson: 'When you accept the auspicious (offering).'
Benfey: 'Wenn ihr euren Schmuck nehmt.'

V, 57, 2. yáthana súbham, you go to conquer. Cf. V, 55, 1.
Sáyana: 'For the sake of water, or, in a chariot.'
V, 52, 8. sárdhah márutam út sámsa—útá sma té subhé náraḥ prá syandrâḥ yugata tmánā.

Praise the host of the Maruts, whether they, the men, the quickly moving, have by themselves harnessed (the chariots) for conquest.

Sáyana: 'For the sake of water.' Cf. X, 105, 3.
V, 57, 3. subhé yát úgrāḥ príshátiḥ áyugdhvam.
When you have harnessed the deer for conquest.
Sáyana: 'For the sake of water.'

III, 26, 4. subhé—príshátiḥ ayukshata.
They had harnessed the deer for victory.
Sáyana: 'They had harnessed in the water the deer together (with the fires).'

V, 63, 5. rátham yuũgate marútah subhé su-khám súrah
ná—gó-ishedhu.

The Maruts harness the chariot meet for conquest, like a hero in battles.

Sáyana: 'For the sake of water.'
I, 88, 2. subhé kám yánti—ásváliḥ.
The Maruts go on their horses towards conquest.
Sáyana: 'In order to brighten the worshipper, or, for the sake of water.'
I, 119, 3. sám yát mitháh pasprúdhánásah ágmata subhé makáh ámitáh gáyával ráne.

When striving with each other they came together, for the sake of glory, the brisk (Maruts), immeasurable (in strength), panting for victory in the fight.

Sáyana: 'For the sake of brilliant wealth.'

VII, 82, 5. marút-bhih ugráh súbhám anyáh iyate.

The other, the fearful (Indra), goes with the Maruts to glory.

Sáyana: 'He takes brilliant decoration.'

I, 167, 6. ā asthápayanta yuvatíms yúvánam subhé nímislám.

The Maruts, the youths, placed the maid (lightning on their chariot), their companion for victory (subhé nímislám).

Sáyana: 'For the sake of water, or, on the brilliant chariot.' Cf. I, 127, 6; 165, 1.

VI, 62, 4. súbhám priksham ísham ūgam váhantá.
The Asvins bringing glory, wealth, drink, and food.

VIII, 26, 13. subhé kakrâte, you bring him to glory.

Subham-yávan is an epithet of the Maruts, I, 89, 7; V, 61, 13. Cf. subhra-yáváná, VIII, 26, 19 (Asvinau).

Subham-yá, of the wind, IV, 3, 6.

Subham-yú, of the rays of the dawn, X, 78, 7.

Verse 4.

Note 1. Sáyana: 'With spotted deer for their horses.' See I, 37, 2, note 1, page 70; as Pûshan is called agásva, having goats for his horses, RV. V, 58, 2.

That the Maruts have not only prishatis, but horses for their chariots, we have seen before. In I, 88, 1, we have ásvaparnaíh ráthebhíh.

Note 2. Ayá is a word of very rare occurrence in the Rig-veda. It is the instrum. sing. of the feminine pronominal base á or í, and as a pronoun followed by a noun it is frequently to be met with; V, 45, 11. ayá dhiyá, &c. But in our verse it is irregular in form as not entering into Sandhi with ísánáh. This irregularity, however, which might have led us to suppose an original ayáíh, indefatigable, corre-
sponding with the following ási, is vouched for by the Pada text, in such matters a better authority than the Samhita text, and certainly in this case fully borne out by the Pratiksakhya, I, 163, 10. Unless we read ayáh, we must take ayá as an adverb, in the sense of thus or hence; cf. VI, 66, 4. In some passages where ayá seems thus to be used as an adverb, it would be better to supply a noun from the preceding verse. Thus in II, 6, 2, ayá refers to samidham in II, 6, 1. In VI, 17, 15, a similar noun, samidhá or girá, should be supplied. But there are other passages where, unless we suppose that the verse was meant to illustrate a ceremonial act, such as the placing of a samidh, and that ayá pointed to it, we must take it as a simple adverb, like the Greek τό: RV. III, 12, 2; IX, 53, 2; 106, 14. In X, 116, 9, the Pada reads áyáh-iva, not áyá, as given by Roth; in VI, 66, 4, áyá n ú, the accent is likewise on the first.

Note 3. Rina-yávan is well explained by B. and R. as going after debt, searching out sin. Sáyana, though he explains rina-yávan by removing sin, derives it nevertheless correctly from rina and yá, and not from yu. The same formation is found in subham-yávan, &c.; and as there is rina-yá besides rina-yávan, so we find subham-yá besides subham-yávan. Ludwig prefers the derivation from yu.

Verse 5.

Note 1. The Soma-juice inspires the poet with eloquence.

Note 2. Sámi occurs again in II, 31, 6; III, 55, 3; VIII, 45, 27; X, 40, 1. Grassmann has shown that it may be taken as an instrum. of sámi, meaning work, but with special reference to the toil of the battle-field or the sacrifice. It is used in the former sense in VIII, 45, 27. ví ânät turváne sámi.

He (Indra) was able to overcome, lit. he reached to, or he arrived at the overcoming or at victory by toil.

But, like other words which have the general meaning of working or toiling, sámi is used both in a general sense, and in the more special sense of sacrifice.

X, 40, 1. vástoh-vástoh váhamânam dhiyá sámi.
Your chariot, O Asvins, driven along every morning by thought and deed.

II, 31, 6. āpām nāpāt āsu-hēmā dhiyā sāmi.

Apām napāt (Agni) moving quickly by thought and deed.

In these two passages it might be possible, with a slight alteration of the accent, to read dhiyā-sām as one word. Dhiyā-sām would mean the sacrificer who is engaged in prayer; cf. dhiyā-gūr, V, 43, 15. Thus we read:

VI, 2, 4. yāh te su-dānave dhiyā mártah sasāmate.

The mortal who toils for thee, the liberal god, with prayer.

There is no necessity, however, for such a change, and the authority of the MSS. is against it. See also IX, 74, 7.

In III, 55, 3, sāmi ākkha didye pūrvyaṇi, Roth takes sāmi as an acc. plur. neut., Lanman as an instrum., Grassmann as a locative.

I glance back at the former sacrifices. See B. R. s.v. di and sāmi.

In other passages the feminine sāmi seems to mean work, sacrificial work, but, as far as we can see, not simply sacrifice. Thus the R̄ibhūs and others are said to have acquired immortality by their work or works, sāmi or sāmibhiḥ, I, 20, 2; 110, 4; III, 60, 3; IV, 33, 4. Cf. IV, 22, 8; 17, 18; V, 42, 10; 77, 4; VI, 52, 1; VIII, 75, 14; IX, 74, 7; X, 28, 12. In VI, 3, 2, we read:

िगे यागुतेभिः ससमें सामिब्हिः.

I have sacrificed with sacrifices, I have worked with pious works.

Here the verb sām must be taken in the sense of working, or performing ceremonial worship, while in other places (III, 29, 16; V, 2, 7) it may be perhaps taken in the more special sense of singing songs of praise. The Greek καύ-νω, to work, to labour, to tire (Sanskrit sāmyati), the Greek κομίδη and κομίξω, to labour for or take care of a person, and possibly even the Greek κάμος, a song or a festival (not a village song), may all find their explanation in the Sanskrit root sām.
honours will occur again and again: cf. I, 6, 4; 72, 3. A similar expression is used of the Ribhūs, I, 20, 8, &c. But while originally the expression of obtaining sacred names meant no more than obtaining a sacred or divine character, it was soon taken literally, and a number of names were invented for the Maruts which even in the Vāgasan. Samhitā XVII, 80–85 amount to 49, i.e. 7 x 7. Yaṃya, properly 'worthy of sacrifice,' has the meaning of divine or sacred. The Greek áyios has been compared with yāgya, sacrificio colendus, which is not a Vedic word.

Verse 6.

Note 1. Sriyāse kām seems to be the same as the more frequent sriyē kām. Sriyāse only occurs twice more, V, 59, 3. The chief irregularity consists in the absence of Guṇa, which is provided for by Pāṇini's kasen (III, 4, 9). Similar infinitives, if they may so be called, are bhiyāse, V, 29, 4; vṛidhāse, V, 64, 5; dhruvāse, VII, 70, 1; tugāse, IV, 23, 7; riṅgāse, VIII, 4, 17; vriṅgāse, VIII, 76, 1; rikāse, VII, 61, 6. In VI, 39, 5, rikāse may be a dat. sing. of the masculine, to the praiser.

Note 2. Mimikshire from myaksh, to be united with. Rasmī, rays, after bhānū, splendour, may seem weak. It might be possible to assign to rasmī the meaning of reins, and take rikvabhir in the sense of sounding or tinkling. In V, 79, 8, arki is used in juxtaposition with rasmī.

Note 3. The bearing of this concluding verse is not quite clear, unless we take it as a continuation of the preceding verse. It was there said that the Maruts (the rikvānah) obtained their holy names after having joined Indra in his work, which means that they then and there became what they are. Having thus obtained their true character and a place among the gods, they may be said to have won at the same time splendour, and worshippers to sing their praises, and to have established themselves in what became afterwards known as their own domain, their own place among the gods who are invoked at the sacrifice. See VII, 58, 1.

The metre requires that we should read dhāmanah.
Benfey translates: Gedeih'n zu spenden woll'n die schöngeschmücketen mit Lichtern, Strahlen mit Lobsängern regenen; die brüllenden, furchtlosen, stürmischen, sie sind bekannt als Glieder des geliebten Marutstamms.

Wilson: Combining with the solar rays, they have willingly poured down (rain) for the welfare (of mankind), and, hymned by the priests, have been pleased partakers of the (sacrificial food). Addressed with praises, moving swiftly, and exempt from fear, they have become possessed of a station agreeable and suitable to the Maruts.

Ludwig: Zu herlichkeit haben diese sich mit liechtglanz versehen, mit sausenden zügeln die schönberingten, schwertbewaffnet die kraftvollen, ohne furcht besitzen sie die freundliche Marutmacht.
MANDALA I, HYMN 88.

ASHTAKA I, ADHYÂYA 6, VARGA 14.

TO THE MARUTS (THE STORM-GODS).

1. Come hither, Maruts, on your chariots charged with lightning, resounding with beautiful songs\(^1\), stored with spears, and winged with horses! Fly\(^3\) to us like birds, with your best food\(^2\), you mighty ones!

2. They come gloriously on their red, or, it may be, on their tawny horses which hasten their chariots. He who holds the axe\(^1\) is brilliant like gold;—with the tire\(^2\) of the chariot they have struck the earth.

3. On your bodies there are daggers for beauty; may they stir up our minds\(^1\) as they stir up the forests. For yourselves, O well-born Maruts, the vigorous (among you) shake\(^2\) the stone (for distilling Soma).

4. Days went round you and came back\(^1\), O hawks, back to this prayer, and to this sacred rite; the Gotamas making prayer with songs, pushed up the lid of the well (the cloud) for to drink.

5. No such hymn\(^1\) was ever known as this which Gotama sounded for you, O Maruts, when he saw you on golden wheels, wild boars\(^2\) rushing about with iron tusks.

6. This comforting speech rushes sounding towards you, like the speech of a suppliant: it rushed freely from our hands as our speeches are wont to do.
NOTES.

This hymn is ascribed to Gotama, the son of Rahugana. The metre varies. Verses 1 and 6 are put down as Prastāra-paṅkti, i.e. as $12 + 12 + 8 + 8$. By merely counting the syllables, and dissolving semivowels, it is just possible to get twenty-four syllables in the first line of verses 1 and 6. The old metricians must have scanned verse 1:

$$\text{ā viḍyūnmat-bhiḥ mārūtāḥ sū-ārkaīḥ}$$
$$\text{rāthēbhīḥ yāta-rishāmat-bhiḥ āsvā-pārṇaiḥ.}$$

Again verse 6: ēshā syā vāḥ mārūtāḥ ānū-bhārtrī
prāṭi stōbhāṭi vāghāṭaḥ nā vāṇī.

But the general character of these lines shows that they were intended for hendecasyllabics, each ending in a bacchius, though even then they are not free from irregularities. The first verse would scan:

$$\text{ā viḍyūnmat-bhiḥ mārūtāḥ sū-ārkaīḥ}$$
$$\text{rāthēbhīḥ yāta-rishāmat-(bhiḥ) āsvā-pārṇaiḥ.}$$

And verse 6: ēshā syā vāḥ mārūṭāḥ ānū-bhārtrī
prāṭi stōbhāṭi vāghāṭaḥ nā vāṇī.

Our only difficulty would be the termination bhiḥ of rishāmat-bhiḥ. I cannot adopt Professor Kuhn's suggestion to drop the Visarga of bhiḥ and change i into y (Beiträge, vol. iv, p. 198), for this would be a license without any parallel. It is different with saḥ, originally sa, or with feminines in iḥ, where parallel forms in i are intelligible. The simplest correction would be to read rāthēbhīḥ yāta-rishā-māntaḥ āsvā-pārṇaiḥ. One might urge in support of this reading that in all other passages where rishāmat occurs, it refers to the Maruts themselves, and never to their chariots. Yet the difficulty remains, how could so simple a reading have been replaced by a more difficult one?
In the two Gayatri pádas which follow I feel equally reluctant to alter. I therefore scan

ā varśiṣṭhāyaḥ nāḥ īṣā vāyaḥ nā paptā sū-māyāḥ,

taking the dactyl of paptā as representing a spondee, and admitting the exceptional bacchius instead of the amphimacer at the end of the line.

The last line of verse 6 should be scanned:

āstōbhāyat vṛīthaḥ āsāṃ ānū svādham gabhāṣṭyōḥ.

There are two other verses in this hymn where the metre is difficult. In the last páda of verse 5 we have seven syllables instead of eleven. Again, I say, it would be most easy to insert one of the many tetrasyllabic epithets of the Maruts. But this would have been equally easy for the collectors of the Veda. Now the authors of the Anukramanis distinctly state that this fifth verse is virādrūpa, i.e. that one of its pádas consists of eight syllables. How they would have made eight syllables out of vi-dhāvataḥ varāhūn does not appear, but at all events they knew that last páda to be imperfect. The rhythm does not suffer by this omission, as long as we scan vi-dhāvataḥ varāhūn.

Lastly, there is the third páda of the second verse, rukmāḥ na kītraḥ svadhiti-vān. It would not be possible to get eleven syllables out of this, unless we admitted vyūha not only in svādhitī-vān or śvādhitī-vān, but also in kītraḥ. Kuhn (Beiträge, vol. iv, p. 193) proposes to scan rukmāḥ na kītaraḥ svadhiti-vān. Nothing would be easier than to insert eshām after kītraḥ, but the question occurs again, how could eshām be lost, or why, if by some accident it had been lost, was not so obvious a correction made by Saunaka and Katyāyana?

No verse of this hymn occurs in SV., VS., AV., TS., TB.

Verse 1.

Note 1. Alluding to the music of the Maruts, and not to the splendour of the lightning which is mentioned before. See Wolf, Beiträge zur Deutschen Mythologie, vol. ii, p. 137. 'Das Ross und den Wagen des Gottes begleitet munterer Hörnerschall, entweder stösst er selbst ins Horn,
oder sein Gefolge. Oft vernimmt man auch eine liebliche Musik, der keine auf Erden gleich kommt (Müllenhof, 582). Das wird das Pfeifen und Heulen des Sturmes sein, nur in idealisirter Art.‘ Ibid. p. 158.

**Note 2.** Vārshishṭha, which is generally explained as the superlative of vrīḍḍha, old (Pān. VI, 4, 157), has in most passages of the Rig-veda the more general meaning of strong or excellent: VI, 47, 9. īṣam ā vakshi īṣām vārshishṭhaṁ; III, 13, 7 (vāsu); III, 26, 8 (rātṇa); III, 16, 3 (raī); IV, 31, 15; VIII, 46, 24 (srāvaḥ); IV, 22, 9 (nvīmnā); V, 67, 1 (kṣatrā); VI, 45, 31 (mūrdhān). In some passages, however, it may be taken in the sense of oldest (I, 37, 6; V, 7, 1), though by no means necessarily. Vārshishṭha is derived in reality from vrīśhan, in the sense of strong, excellent. See note to I, 85, 12, page 144.

**Note 3.** Paptata, the second person plural of the imperative of what is commonly, though without much reason, called the aorist of the causative of pat. It is curiously like the Greek πιπτετε, but it has the meaning of flying rather than falling; see Curtius, Grundzüge, p. 190. Two other forms formed on the same principle occur in the Rig-veda, paptah and paptan:

II, 31, 1. prá yāt vāyaḥ nā pāptan.
That they may fly to us like birds.

VI, 63, 6. prá vām vāyaḥ—ānu paptan.
May your birds fly after you.

X, 95, 15. pūrūravaḥ mā mṛthāḥ mā prá paptah.
Pūrūravas, do not die, do not go away!

**Verse 2.**

**Note 1.** Though svadhiti-vāṇ does not occur again, it can only mean he who holds the axe, or, it may be, the sword or the thunderbolt, the latter particularly, if Indra is here intended. Svadhiti signifies axe:

III, 2, 10. svā-dhitim nā tēgase.
They adorned Agni like an axe to shine or to cut.

The svādhitī is used by the butcher, I, 162, 9; 18; 20; and by the wood-cutter or carpenter, III, 8, 6; 11; X, 89, 7, &c. Roth (s.v.) takes svadhiti as meaning also a tree,
possibly the oak, and he translates svadhitivân in our passage by a chariot made of the wood of the Svadhiti tree. In RV. IX, 96, 6; svádhitir vánánâm may well mean 'the strong axe among woods,' the axe being naturally made of the strongest wood. In V, 32, 10, a devî svádhitîk is mentioned, possibly the lightning, the companion of Indra and the Maruts.

Note 2. The tire of the chariot of the Maruts is frequently mentioned. It was considered not only as an essential part of their chariot, but likewise as useful for crushing the enemy:

V, 52, 9. utá pavyā ráthânám ádram bhindanti ógasà.
They cut the mountain (cloud) with the tire of their chariots.

I, 166, 10. pavíshu kshurâh ádhi.
On their tires are sharp edges.

In V, 31, 5, tires are mentioned without horses and chariot, which were turned by Indra against the Dasyus (I, 64, 11). I doubt, however, whether in India or elsewhere the tires or the wheels of chariots were ever used as weapons of attack, as detached from the chariot; (see M. M., On Pavirava, in Beiträge zur Vergleichenden Sprachforschung, vol. iii, p. 447.) If we translate the figurative language of the Vedic poets into matter-of-fact terms, the tires of the chariots of the Maruts may be rendered by thunderbolts; yet by the poets of the Veda, as by the ancient people of Germany, thunder was really supposed to be the noise of the chariot of a god, and it was but a continuation of the same belief that the sharp wheels of that chariot were supposed to cut and crush the clouds; (see M. M., loc. cit., p. 444.)

Verse 3.

Note 1. That the vâsis are small weapons, knives or daggers, we saw before, p. 71. Sâyana here explains vâsî by a weapon commonly called âra, or an awl. In X, 101, 10, vâsis are mentioned, made of stone, asman-mâyî.

The difficulty begins with the second half. Medhâ, as here written in the Pada text, could only be a plural of
a neuter medhá, but such a neuter does nowhere exist in the Veda. We only find the masculine médha, sacrifice, which is out of the question here, on account of its accent. Hence the passage III, 58, 2, úrdhvāḥ bhavanti pitárá-iva médhāḥ, is of no assistance, unless we alter the accent. The feminine medhā means will, thought, prayer: I, 18, 6; II, 34, 7; IV, 33, 10; V, 27, 4; 42, 13; VII, 104, 6; VIII, 6, 10; 52, 9; IX, 9, 9; 26, 3; 32, 6; 65, 16; 107, 25; X, 91, 8. The construction does not allow us to take medhā as a Vedic instrumental instead of medháyā, nor does such a form occur anywhere else in the Rig-veda. Nothing remains, I believe, but to have recourse to conjecture, and the addition of a single Visarga in the Pada would remove all difficulty. In the next line, if tuvi-dyum-nāśaḥ be the subject, it would signify the priests. This, however, is again without any warrant from the Rig-veda, where tuvi-dyumná is always used as an epithet of gods. I therefore take it as referring to the Maruts, as an adjective in the nominative, following the vocatives marutāḥ su-gātāḥ. The conception that the Maruts stir up the forests is of unfrequent occurrence in the Rig-veda: cf. I, 171, 3. That úrdhvā is used of the mind, in the sense of roused, may be seen in I, 119, 2; 134, 1; 144, 1; VII, 64, 4. The idea in the poet's mind seems to have been that the thunderbolts of the Maruts rouse up men to prayer as they stir the tops of the forest trees. Ludwig takes medha, masc., in the sense of lance, comparing it with Icelandic meidhr, but the two words cannot well be the same. Possibly vana may be meant for lances: 'May they raise our minds, like lances;' see note to I, 171, 3.

Note 2. On dhan in the sense of to agitate, see B. and R. s.v. The shaking of the stone may be the shaking of the stone for distilling the heavenly Soma or the rain; but adri may also be meant for the thunderbolt. I now take tuvidyumna for an adjective referring to the Maruts, because it is a divine rather than a human epithet. Still, the passage is doubtful.

Verse 4.

Note 1. The first question is, which is the subject, áhāni
or gridhrah? If gridhrah were the subject, then we should have to translate it by the eager poets, and take ahanì in the sense of viså ahanì. The sense then might be: 'Day by day did the eager poets sing around you this prayer.' There would be several objections, however, to this rendering. First, gridhrah, though metaphorically applicable to poets, never occurs again as signifying poets or priests. One passage only could be quoted in support, IX, 97, 57, kavyah ná gridhrah (not gridhrakah), like greedy poets. But even here, if indeed the translation is right, the adjective is explained by kavi, and does not stand by itself. Secondly, ahanì by itself is never used adverbially in the sense of day after day. The only similar passage that might be quoted is III, 34, 10, and that is very doubtful. To take ahanì as a totally different word, viz. as a+hani, without ceasing, without wearying, would be too bold in the present state of Vedic interpretation. If then we take ahanì as the subject, gridhrah would have to be taken as a vocative, and intended for the Maruts. Now, it is perfectly true, that by itself gridhra, hawk, does not occur again as a name of the Maruts, but syena, hawk, and particularly a strong hawk (IX, 96, 6), is not only a common simile applied to the Maruts, but is actually used as one of their names:

VII, 56, 3. abhi sva-pûbhih mithâh vapanta váta-svanasah syenaḥ aspriñdhran.

They plucked each other with their beaks (?), the hawks, rushing like the wind, strove together.

Aguh might be the aorist of gai, to sing, or of gâ, to go:

I, 174, 8. sánâ tā te indra návyâh à aguh.
New poets, O Indra, sang these thy old deeds.

III, 56, 2. gâvah à aguh.
The cows approached.

If then the sense of the first line is, 'Days went and came back to you,' the next question is whether we are to extend the construction to the next words, inám dhíyam vârkâryám ka devîm, or whether these words are to be joined to kriñvântah, like brâhma. The meaning of
vārkāryā is, of course, unknown. Sāyāna's interpretation as 'what is to be made by means of water' is merely etymological, and does not help us much. It is true that the object of the hymn, which is addressed to the Maruts, is rain, and that literally vārkāryā might be explained as 'that the effect of which is rain.' But this is far too artificial a word for Vedic poets. Possibly there was some other word that had become unintelligible and which, by a slight change, was turned into vārkāryā, in order to give the meaning of rain-producing. It might have been karkārya, glorious, or the song of a poet called Vārkara, or, as Ludwig suggests, Vṛkārī. The most likely supposition is that vārkāryā was the name given to some famous hymn, some psan or song of triumph belonging to the Gotamas, possibly to some verses of the very hymn before us. In this case the epithet devī would be quite appropriate, for it is frequently used for a sacred or sacrificial song: IV, 43, 1. devīm su-stutīm; III, 18, 3. imām dhīyam sata-sēyāya devīm. See, however, the note to verse 6.

The purport of the whole line would then be that many days have gone for the Maruts as well as for the famous hymn once addressed to them by Gotama, or, in other words, that the Gotamas have long been devoted to the Maruts, an idea frequently recurring in the hymns of the Veda, and, in our case, carried on in the next verse, where it is said that the present hymn is like one that Gotama composed when he saw the Maruts or spoke of them as wild boars with iron tusks. The pushing up the lid of the well for to drink, means that they obtained rain from the cloud, which is here, as before, represented as a covered well.

See another explanation in Haug, Über die ursprüngliche Bedeutung des Wortes Brahma, 1868, p. 5.

Verse 5.

Note 1. Yógana commonly means a chariot:
VI, 62, 6. areṇū-bhiḥ yóganebhīḥ bhugántā.
You who possess dustless chariots.
VIII, 72, 6. ásva-vat yóganam brīhát.
The great chariot with horses.

It then became the name for a distance to be accomplished without unharnessing the horses, just as the Latin jugum, a yoke, then a juger of land, 'quod uno jugo bourn uno die exarari posset,' Pliny XVIII, 3, 3. 9.

In our passage, however, yógana means a hymn, lit. a composition, which is clearly its meaning in VIII, 90, 3. bráhma te indra girvānah kriyānte ānatid-bhutā, inā gushasva hari-asva yóganā indra yā te āmannahi.

Unequalled prayers are made for thee, praiseworthy Indra; accept these hymns which we have devised for thee, O Indra with bright horses!

**Note 2.** Varāhu has here the same meaning as varāhā, wild boar (VIII, 77, 10; X, 28, 4). It occurs once more, I, 121, 11, as applied to Vṛitra, who is also called varāhā, I, 61, 7; X, 99, 6. In X, 67, 7, vrīsha-bhīk varāhā/h (with the accent on the penultimate) is intended for the Maruts\(^a\). Except in this passage, varāha has the accent on the last syllable. In IX, 97, 7, varāhā is applied to Soma.

**Verse 6.**

This last verse is almost unintelligible to me. I give, however, the various attempts that have been made to explain it.

**Wilson:** This is that praise, Maruts, which, suited (to your merits), glorifies every one of you. The speech of the priest has now glorified you, without difficulty, with sacred verses, since (you have placed) food in our hands.

**Benfey:** Dies Lied—Maruts!—das hinter euch empor-strebt, es klingt zurück gleich eines Beters Stimme. Mühlos schuf solche Lieder er, entsprechend eurer Arme Kraft. (Note: Der zum Himmel schallende Lobgesang findet seinen Widerhall (wirklich, 'bebt zurück') in dem Sturm-

\(^a\) See Genthe, Die Windgöttheiten, 1861, p.14; Grimm, Deutsche Mythologie, p. 689. Grimm mentions eburdrung (boar-throng) as a name of Orion, the star that betokens storm.
geheul der Maruts, welches mit dem Geheul des Betenden verglichen wird.)

LUDWIG: Dises lied, o Marut, euch unterstützend (auf-nemend) als eines priesters braust euch entgegen, nachbrausen hat es gemacht ohne mühe in (die) der nähe die göttliche weise (ihrer) arme.

My own translation is to a great extent conjectural. It seems to me from verse 3, that the poet offers both a hymn of praise and a libation of Soma. Possibly vārkāryā in verse 4 might be taken in the sense of Soma-juice, and be derived from vakala, which in later Sanskrit means the bark of trees. In that case verse 5 would again refer to the hymn of Gotama, and verse 6 to the libation which is to accompany it. Anu-bhartrī does not occur again, but it can only mean what supports or refreshes, and therefore would be applicable to a libation of Soma which supports the gods. The verb stobhati would well express the rushing sound of the Soma, as in I, 168, 8, it expresses the rushing noise of the waters against the fellies of the chariots. The next line adds little beyond stating that this libation of Soma rushes forth freely from the hands, the gabhastis being specially mentioned in other passages where the crushing of the Soma-plant is described:

IX, 71, 3. ádri-bhiḥ sutāḥ pavate gabhastyoh.

The Soma squeezed by the stones runs from the hands.

The translation would then be: O Maruts, this comforting draught (of Soma) rushes towards you, like the speech of a suppliant; it rushed freely from our hands, as our draughts (of Soma) are wont to do.

On svadhā, see p. 32.
MANDALA I, HYMN 165.


TO THE MARUTS AND INDRA.

The Prologue.

The sacrificer speaks:

1. To what splendour do the Maruts all equally¹ cling², they who are of the same age, and dwell in the same nest? With what thoughts?—from whence are they come³? Do these heroes sing forth their (own) strength⁴, wishing for wealth?

2. Whose prayers have the youths accepted? Who has turned the Maruts to his own sacrifice? By what strong desire¹ may we arrest them, they who float through the air like hawks?

The Dialogue.

The Maruts speak:

3. From whence¹, O Indra, dost thou come alone, thou who art mighty? O lord of men², what has thus happened to thee? Thou greetest (us)³ when thou comest together with (us), the bright (Maruts)⁴. Tell us then, thou with thy bay horses, what thou hast against us!

Indra speaks:

4. The sacred songs are mine, (mine are) the prayers¹; sweet² are the libations! My strength rises³, my thunderbolt is hurled forth. They call for me, the hymns yearn for me. Here are my horses, they carry me hither.

The Maruts speak:

5. From thence, in company with our strong
friends, having adorned our bodies, we now harness our fallow deer with all our might;—for, Indra, according to custom, thou hast come to be with us.

Indra speaks:

6. Where, O Maruts, was that custom with you, when you left me alone in the killing of Ahi? I indeed am terrible, powerful, strong,—I escaped from the blows of every enemy.

The Maruts speak:

7. Thou hast achieved much with us as companions. With equal valour, O hero! let us achieve then many things, O thou most powerful, O Indra! whatever we, O Maruts, wish with our mind.

Indra speaks:

8. I slew Vritra, O Maruts, with (Indra's) might, having grown powerful through my own vigour; I, who hold the thunderbolt in my arms, have made these all-brilliant waters to flow freely for man.

The Maruts speak:

9. Nothing, O mighty lord, is strong before thee: no one is known among the gods like unto thee. No one who is now born comes near, no one who has been born. Do what thou wilt do, thou who art grown so strong.

Indra speaks:

10. Almighty strength be mine alone, whatever I may do, daring in my heart; for I indeed, O Maruts, am known as terrible: of all that I threw down, I, Indra, am the lord.

Indra speaks:

11. O Maruts, now your praise has pleased me, the glorious hymn which you have made for me, ye
men!—for me, for Indra, for the joyful hero, as friends for a friend, for your own sake, and by your own efforts.

Indra speaks:

12. Truly, there they are, shining towards me, bringing blameless glory, bringing food. O Maruts, wherever I have looked for you, you have appeared to me in bright splendour: appear to me also now!

The Epilogue.

The sacrificer speaks:

13. Who has magnified you here, O Maruts? Come hither, O friends, towards your friends. Ye brilliant Maruts, welcoming these prayers, be mindful of these my rites.

14. The wisdom of Mânya has brought us hither, that he should help as the poet helps the performer of a sacrifice: turn hither quickly! Maruts, on to the sage! the singer has recited these prayers for you.

15. May this your praise, O Maruts, this song of Mândârya, the son of Mâna, the poet, bring offspring for ourselves with food. May we have an invigorating autumn, with quickening rain.
NOTES.

A critical examination of Professor von Roth's remarks on this hymn, together with some supplementary notes of my own, will be found in the Preface to this volume.

According to the Anukramanikā this hymn is a dialogue between Agastya, the Maruts, and Indra. A careful consideration of the hymn would probably have led us to a similar conclusion, but I doubt whether it would have led us to adopt the same distribution of the verses among the poet, the Maruts, and Indra, as that adopted by the author of the Anukramanikā. He assigns the first two verses to Indra, the third, fifth, seventh, and ninth to the Maruts, the fourth, sixth, eighth, tenth, eleventh, and twelfth to Indra, and the three concluding verses to Agastya. I think that the two verses in the beginning, as well as the three concluding verses, belong certainly to Agastya or to whoever else the real performer of the sacrifice may have been. The two verses in the beginning cannot be ascribed to Indra, who, to judge from his language, would never say: 'By what strong desire may we arrest the Maruts?' It might seem, in fact, as if the three following verses too should be ascribed to the sacrificer, so that the dialogue between Indra and the Maruts would begin only with the sixth verse. The third verse might well be addressed to Indra by the sacrificer, and in the fourth verse we might see a description of all that he had done for Indra. What is against this view, however, is the phrase prābhrītāḥ me ádriḥ. If used by the sacrificer, it might seem to mean, 'my stone, i.e. the stone used for squeezing the Soma, has been brought forth.' But though Professor Roth assigns this meaning to prābhrīta in our passage, I doubt whether, in connection with ádri, or with vágra, prābhrīta can mean anything but hurled. Thus we read:

I, 61, 12. asmaiḥ īt ūm (ītī) prā bhara—vībrāya vágram.  
Hurl thou, Indra, the thunderbolt against this Vītra.

V, 32, 7. yāt īm vágrasya prā-bhrītau dadābha.  
When Indra conquered him in the hurling of the thunderbolt.
I therefore suppose the dialogue to begin with verse 3, and I find that Langlois, though it may be from different reasons, arrived at the same conclusion.

There can be little doubt that the other verses, to verse 12, are rightly apportioned between Indra and the Maruts. Verse 12 might perhaps be attributed again to the worshipper of the Maruts, but as there is no absolute necessity for assigning it to him, it is better to follow the tradition and to take it as the last verse of Indra's speech. It would seem, in fact, as if these ten verses, from 3 to 12, formed an independent poem, which was intended to show the divine power of the Maruts. That their divine power was sometimes denied, and that Indra's occasional contempt of them was well known to the Vedic poets, will become evident from other hymns. This dialogue seems therefore to have been distinctly intended to show that, in spite of occasional misunderstandings between the Maruts and the all-powerful Indra, Indra himself had fully recognised their power and accepted their friendship. If we suppose that this dialogue was repeated at sacrifices in honour of the Maruts, or that possibly it was acted by two parties, one representing Indra, the other the Maruts and their followers, then the two verses in the beginning and the three at the end ought to be placed in the mouth of the actual sacrificer, whoever he was. He begins by asking, Who has attracted the Maruts to his sacrifice, and by what act of praise and worship can they be delighted? Then follows the dialogue in honour of the Maruts, and after it the sacrificer asks again, 'Who has magnified the Maruts, i.e. have not we magnified them?' and he implores them to grant him their friendship in recognition of his acts of worship. If then we suppose that the dialogue was the work of Māndārya Mānya, the fourteenth verse, too, would lose something of its obscurity. Coming from the mouth of the actual sacrificer, it would mean, 'the wisdom, or the poetical power, of Mānya has brought us to this, has induced us to do this, i.e. to perform this dialogue of Mānya, so that he, Mānya, should assist, as a poet assists the priest at a sacrifice.' Of course all this is and can only be guess-work.
We do not know the age of Mânya nor that of Agastya. We do not know whether they were contemporaries or not. But supposing that Mânya was present at the sacrifice, vipra might be meant for Mânya; and in the last words, too, 'the singer has recited these prayers for you,' the singer (garitâ) might again be Mânya, the powerful poet whose services the sacrificer had engaged, and whose famous dialogue between Indra and the Maruts was considered a safe means of winning their favour. It would be in keeping with all this, if in the last verse the sacrificer once more informed the Maruts that this hymn of praise was the work of the famous poet Mândârya, the son of Mâna, and if he then concluded with the usual prayer for safety, food, and progeny.

No verse of this hymn occurs in the Sâma-veda; verse 3 = VS. XXXIII, 27; verse 4 = VS. XXXIII, 78; verse 6 = TB. II, 8, 3, 5; verse 8 = TB. II, 8, 3, 6; verse 9 = VS. XXXIII, 79.

Verse 1.

Note 1. As samâni occurs in the Veda as the feminine of samâna (cf. IV, 51, 9; X, 191, 3; 4), samânyâ might, no doubt, be taken as an instrumental, belonging to subhâ. We should then have to translate: 'With what equal splendour are the Maruts endowed?' Sâyana adopts the same explanation, while Wilson, who seems to have read samânyâ, translates 'of one dignity.' Professor Roth, s. v. myaksh, would seem to take samânyâ as some kind of substantive, and he refers to another passage, I, 167, 4, sâdhârayâ-iva marûta/h mimikshuh, without, however, detailing his interpretation of these passages.

It cannot be said that Sâyana's explanation is objectionable, yet there is something awkward in qualifying by an adjective, however indefinite, what forms the subject of an interrogative sentence, and it would be possible to avoid this, by taking samânyâ as an adverb. It is clearly used as an adverb in III, 54, 7; VIII, 83, 8.

Note 2. Mimikshuh is the perfect of myaksh, in the sense of to be firmly joined with something. It has therefore a more definite meaning than the Latin miscere and the Greek μίστρευω, which come from the same source, i.e.
from a root mik or mig, in Sanskrit also mis in mist-ra; (see Curtius, Grundzüge, p. 300.) There may be indeed one or two passages in the Veda where myaksh seems to have the simple meaning of mixing, but it will be seen that they constitute a small minority compared with those where myaksh has the meaning of holding to, sticking to; I mean

\[ X, 104, 2. \text{mimikshu//yām ádraya//indra tubhyam.} \]

The Soma which the stones have mixed for thee.

This form cannot be derived from mimiksh, but is the 3rd pers. plur. perf. Parasm. of myaksh. It may, however, be translated, 'This Soma which the stones have grasped or squeezed for thee,' as may be seen from passages quoted hereafter, in which myaksh is construed with an accusative.

II, 3, 11. ghrítám mimikshe.

The butter has been mixed.

This form cannot be derived from mimiksh, but is the 3rd pers. sing. perf. Ātm. of myaksh. If the meaning of mixing should be considered inadmissible, we might in this verse also translate, 'The butter has become fixed, solid, or coagulated.'

Leaving out of consideration for the present the forms which are derived from mimiksh, we find the following passages in which myaksh occurs. Its original meaning must have been to be mixed with, to be joined to, and in many passages that original sense is still to be recognised, only with the additional idea of being firmly joined, of sticking to, or, in an active sense, laying hold of, grasping firmly.

1. Without any case:

\[ I, 169, 3. \text{ámyak sā te indra risṭih asmé (íti).} \]

This thy spear, O Indra, sat firm for us.

This would mean that Indra held his weapon well, as a soldier ought to hold his spear. Ámyak is the 3rd pers. sing. of a second aor. Parasm., ámyaksham, ámyak(sh + t); (Sāy. prāpnoti.) Cf. VIII, 61, 18.

2. With locative:

\[ X, 44, 2. \text{mimyáksha vágra//nri-pate gabhástau.} \]

In thy fist, O king, the thunderbolt rests firmly.
To whom clings the well-grasped spear.
VI, 50, 5. *mimyáksha yéshu rodaśi nú devåi.*
To whom the goddess Rodasi clings. (Såy. *samburgkhatë.*
VI, 11, 5. ámyakshi sádåma sádånc práthivyåh.
The seat was firmly set on the seat of the earth. (Såy. 
gamyate, parigrñhyate.) It is the 3rd pers. sing. aor. pass.
VI, 29, 2. á yásmin háste náryåh mimikshúh á ráthe 
hiranyáye rathe-sthåh, á rasmáyah gábhastyoh sthûráyoh 
å ádhhvan ásvåsah vríshanåh yugánåh.
To whose hand men cling, in whose golden chariot the 
drivers stand firm, in whose strong fists the reins are well 
held, on whose path the harnessed stallions hold together.
(Såy. ásiñyante, ápúryante; or ásiñkanti, púrayanti.)
X, 96, 3. indre ní rúpå häritå mimikshire.
Bright colours stuck or clung or settled on Indra. (Såy. 
nishiktåni babhùvuåh; miheå sanantåt karmavi rùpam.)

3. With instrumental:
I, 165, 1. káyå subhå marútaḥ sám mimikshuh.
To what splendour do the Maruts cling; or, what 
splendour clings to them?
V, 58, 5. sváyå matyå marútaḥ sám mimikshuh. (See 
also I, 165, 1.)
The Maruts cling to their own thought or will. (Såy. 
vrìshťåå samyak siñkanti.)
I, 167, 4. yavyyå sådhårárayå-iva marútaḥ mimikshuh.
The Maruts cling to the young maid, as if she belonged 
to all. See I, 173, 12; VIII, 98, 8; or VI, 27, 6.
I, 87, 6. bhånu-bhåh sám mimikshire.
The Maruts were joined with splendour. (Såy. medhåum 
ikkanti.)

4. With accusative:
VIII, 61, 18. ní yå vágram mimikshátåh.
Thy two arms which have firmly grasped the thunderbolt.
(Såy. parigrñhûtåh.)
Here I should also prefer to place VII, 20, 4, if we might 
read mimikshe or mimyáksha, for it is impossible to take 
mimikshî for anything but a participle of the desiderative 
of mih, which does not yield an appropriate meaning.
Grasping firmly the thunderbolt. (Sāy. satrushed prā-
payan.)

VI, 29, 3. sriyē te pādā dūvaḥ ā mimikshuḥ.

Thy servants embrace thy feet for their happiness. (Sāy. 
āśiūkanti, samarpayanti.)

Like other verbs which mean to join, myaksh, if accom-
panied by prepositions expressive of separation, means to 
separate. (Cf. vi-yukta, se-junctus.)

II, 28, 6. āpo (ītī) sū myaksha varuṇa bhīyāsam māt.

Remove well from me, O Varuṇa, terror. (Sāy. apa-
gamaya.)

Quite distinct from this is the desiderative or inchoative 
verb mimiksh, from mih, in the sense of to sprinkle, or 
to shower, chiefly used with reference to the gods who 
are asked to sprinkle the sacrifice with rain. Thus we 
read:

I, 142, 3. mádhvā yagñām mimikshati.
(Narāsamsa) sprinkles the sacrifice with rain.
IX, 107, 6. mádhvā yagñām mimiksha naḥ.
Sprinkle (O Soma) our sacrifice with rain.
I, 34, 3. trīḥ adyā yagñām mádhunā mimikshatam.
O Aśvins, sprinkle the sacrifice with rain thrice to-day!
I, 47, 4. mádhvā yagñām mimikshatam.
O Aśvins, sprinkle the sacrifice with rain!

5. Without mádhu:

I, 22, 13. mahī dyaūḥ prithiviḥ ka naḥ imām yagñām 
mimikshatām.

May the great heaven and earth sprinkle this our sacrifice.

6. With mádhu in the accusative:

VI, 70, 5. mádhu naḥ dyāvāprithivī (ītī) mimikshatām.

May heaven and earth shower down rain for us.

Very frequently the Aśvins are asked to sprinkle the 
sacrifice with their whip. This whip seems originally, like 
the whip of the Maruts, to have been intended for the 
cracking noise of the storm, preceding the rain. Then as 
whips had possibly some similarity to the instruments used 
for sprinkling butter on the sacrificial viands, the Aśvins are
asked to sprinkle the sacrifice with their whip, i.e. to give rain:

I, 157, 4. madhu-matyā naḥ kāsayā mimikshatam.
O Asvins, sprinkle us with your rain-giving whip.
I, 22, 3. táyā yagñām mimikshatam.
O Asvins, sprinkle the sacrifice with it (your whip).

7. Lastly, we find such phrases as,
I, 48, 16. sam naḥ rāyā—mimikshvā.
Sprinkle us with wealth, i.e. shower wealth down upon us. Here mih is really treated as a Hu-verb in the Ātmanepada, though others take it for mimikshasva.

As an adjective, mimikshū is applied to Indra (III, 50, 3), and mimikśhā to Soma (VI, 34, 4).

Note 3. I do not see how étasaḥ can here be taken in any sense but that suggested by the Pada, ā-itāsah, come near. Professor Roth thinks it not impossible that it may be meant for étāḥ, the fallow deer, the usual team of the Maruts. These Eetas are mentioned in verse 5, but there the Pada gives quite correctly étān, not ā-itān, and Sāyana explains it accordingly by gantūn.

Note 4. The idea that the Maruts proclaim their own strength occurred before, I, 87, 3. It is a perfectly natural conception, for the louder the voice of the wind, the greater its strength, and vice versa.

Verse 2.

Note 1. Mānas here, as elsewhere, is used in the sense of thought preceding speech, desire, or devotion not yet expressed in prayer. See Taitt. Samh. V, 1, 3, 3. yat purusho manasābhīgaḥ kḥati tad vāhā vadati, what a man grasps in his mind, that he expresses by speech. Professor Roth suggests an emendation which is ingenious, but not necessary, viz. mahā nāmasā, with great adoration, an expression which occurs, if not in VI, 52, 17, at least in VII, 12, 1. We find, however, the phrase mahā mānasā in VI, 40, 4. ā yāhi sāsvat usataḥ yayātha índra mahā mānasā soma-péyam,
úpa brāhmāṇi srinavah imā naḥ átha te yagñāḥ tanvē váyae dhāt.
Come hither, thou hast always come, Indra, to our libation through our yearning great desire. Mayest thou hear these our prayers, and may then the sacrifice put vigour in thy body.

It is curious to observe that throughout the Rig-veda the instrumental singular mahā is always used as an adjective belonging to some term or other for praise and prayer. Besides the passages mentioned, we find:

II, 24, 1. ayā vidhema nāvayā mahā girā.
Let us sacrifice with this new great song.
VI, 52, 17. su-ukténa mahā námasá ā vivâse.
I worship with a hymn with great adoration, or I worship with a great hymn in adoration. VIII, 46, 14. gāya girā mahā ví-ketasam. Celebrate the wise Indra with a great song. Otherwise we might translate, Thou hast always come with a great yearning desire.

Verse 3.

Note 1. We ought to scan kūṭāḥ tvām īndrā mālīnāḥ san, because yāsi, being anudātta, could not begin a new pāda. It would be more natural to translate kūṭāḥ by why? for the Maruts evidently wish to express their surprise at Indra's going to do battle alone and without their assistance. I do not think, however, that in the Rig-veda, even in the latest hymns, kūṭāḥ has as yet a causal meaning, and I have therefore translated it in the same sense in which it occurs before in the poet's address to the Maruts.

Note 2. Sat-pati, lord of men, means lord of real men, of heroes, and should not be translated by good lord. Sat by itself is frequently used in the sense of heroes, of men physically rather than morally good:

II, 1, 3. tvām agne īndrāḥ vrīshabhāḥ satām asi.
Thou, Agni, art Indra, the hero among heroes.
I, 173, 7. samāt-su tvā sūra satām urānām.
Thee, O hero, in battles the protector of (good and true) men.

Note 3. The meaning of sām prikhāse is very much the same as that of sām vadasva in I, 170, 5.

Note 4. Subhānā is evidently meant as a name for the
Maruts, who thus speak of themselves in the third person, which is by no means unusual in the Rig-veda.

Mahidhara explains *subhánaiḥ* by *sobhanair vakanaḥ*.

**Verse 4.**

Indra certainly addresses his old friends, the Maruts, very unceremoniously, but this, though at first startling, was evidently the intention of the poet. He wished to represent a squabble between Indra and the Maruts, such as they were familiar with in their own village life, and this was to be followed by a reconciliation. The boorish rudeness, selfishness, and boastfulness here ascribed to Indra may seem offensive to those who cannot divest themselves of the modern meaning of deities, but looked upon from the right point of view, it is really full of interest.

**Note 1.** Bráhmáni and matáyāḥ are here mentioned separately in the same way as a distinction is made between bráhman, stóma, and ukthá, IV, 22, 1; VI, 23, 1; between bráhmáni and gíraḥ, III, 51, 6; between bráhma, gíraḥ, and stómaḥ, VI, 38, 3; between bráhma, gíraḥ, ukthá, and mánma, VI, 38, 4, &c.

**Note 2.** Sáṃ, which I have here translated by sweet, is a difficult word to render. It is used as a substantive, as an adjective, and as an adverb; and in several instances it must remain doubtful whether it was meant for one or the other. The adverbial character is almost always, if not always, applicable, though in English there is no adverb of such general import as sáṃ, and we must therefore render it differently, although we are able to perceive that in the mind of the poet it might still have been conceived as an adverb, in the sense of 'well.' I shall arrange the principal passages in which sáṃ occurs according to the verbs with which it is construed.

1. With bhû:

   VIII, 79, 7. bháva naḥ soma sáṃ hridé.
   Be thou, Soma, well (pleasant) to our heart. Cf. VIII, 82, 3.
   VIII, 48, 4. sáṃ naḥ bhava hridé ā pitálḥ indo (īti).
Be thou well (sweet) to our heart, when drunk, O Soma!

Cf. X, 9, 4.

I, 90, 9. sám naḥ bhavatu aryamā.
May Aryaman be well (kind) to us!

VI, 74, 1. sám naḥ bhūtam dvi-pāde sām kātuḥ-pade.
May Soma and Rudra be well (kind) to our men and cattle.

Here sām might be rendered as an adverb, or as an adjective, or even as a substantive, in the sense of health or blessing.

Cf. VII, 54, 1; IX, 69, 7. The expression dvipād and kātuḥ-pade is curiously like what occurs in the prayers of the Eugubian tables, Fisovie Sansie, ditu ocre Fisi, tote Jovine, ocer Fisie, totar Jovinar dupursus, peturpursus fato fito (Umbrische Sprachdenkmäler, ed. Aufrecht, p. 198); and also in the edicts of Piyadasi, dupada-katupadesu pakhivālikalesu, ‘aux bipèdes, aux quadrupèdes, aux vola-
tiles, aux animaux qui se meuvent dans les eaux.’ See
Burnouf, Lotus, p. 667.

II, 38, 11. sám yát stotṛḥ-bhyah ṣapāye bhāvāti.
What may be well (a pleasure) for the praisers, for the friend.

X, 37, 10. sám naḥ bhava kākshasā.
Be kind to us with thy light!

2. With as:

VIII, 17, 6. sōmah sām astu te hṛidē.
May the Soma be well (agreeable) to thy heart!

I, 5, 7. sām te santu prá-ketase.
May the Somas be well (pleasing) to thee, the wise!

V, 11, 5. tūbhiyam manīshā iyām astu sām hṛidē.
May this prayer be well (acceptable) to thy heart!

I, 114, 1. yāthā sām āsat dvi-pāde kātuḥ-pade.
That it may be well for our men and cattle. Cf. X, 165, 1; 3.

VII, 86, 8. sām naḥ kshēme sām ām (īti) yoge naḥ astu.
May it be well with us in keeping and acquiring!

V, 7, 9. ā yāḥ te—agne sām āsti dhāyase.
He who is lief to thee to support, i.e. he whom thou likest to support.

V, 74, 9. sām ām (īti) sū vām—asmākam astu karkṛtīḥ.
Let there be happiness to you—glory to us!
3. With as or bhū understood:
VI, 45, 22. sām yāt gāve ná sākīne.
A song which is pleasant to the mighty Indra, as food

to an ox.
VIII, 13, 11. sām īt hī te.
For it is well for thee.
X, 86, 15. manthāḥ te indra sām hṛidē.
The mixture is pleasant to thy heart, O Indra!
X, 97, 18. āram kāmāya, sām hṛidē.
Enough for love, pleasant to the heart.
VI, 34, 3. sām tāt āsmāi.
That is pleasant to him.
VI, 21, 4. kāhe te yagūh mānase sām vārāya.
What sacrifice seems to thy mind pleasant to select?

4. With kar:
I, 43, 6. sām naḥ karati ārvate.
May he do well to our horse, i.e. may he benefit our horses.
IV, 1, 3. tokāya tūgē—sām kṛidhi.
Do good to our children and progeny, or bless us for
the procreation of children.
VIII, 18, 8. sām naḥ karataḥ asvinā.
May the two Asvins do us good!

5. With vah:
I, 157, 3. sām naḥ ā vakshat dvi-pāde kātuh-pade.
May he bring blessing to us for man and cattle.
VIII, 5, 20. tēna naḥ—pāsve tokāya sām gāve, vāhatam
pūvarih īshah.
Bring to us rich food, a blessing to cattle, to children,
and to the ox.

6. With verbs, such as pū, vā, and others, where it is
clearly used as an adverb:
IX, 11, 3. sāḥ naḥ pavasva sām gāve sām gānāya sām
ārvate, sām rāgan oshadhibhyaḥ.
Do thou, king Soma, stream upon us, a blessing for the
ox, a blessing for man, a blessing for the horse, a blessing
for the plants. Cf. IX, 11, 7; 60, 4; 61, 15; 109, 5.
VII, 35, 4. sām naḥ ishirāḥ abhi vātu vātah.
May the brisk wind blow kindly upon us, or blow a blessing upon us!

VII, 35, 6. sám nah tváśṭā gnábhiḥ ihá sринotu.
May Tvashtar with the goddesses hear us here well, i.e. auspiciously!

VII, 35, 8. sám nah sūryah—út etu.
May the sun rise auspiciously for us!

VIII, 18, 9. sám nah tapatu sūryah.
May the sun warm us well!

III, 13, 6. sám nah soka—ágne.
Shine well for us, O Agni!

Sám Yóḥ.

Sám also occurs in a phrase that has puzzled the interpreters of the Veda very much, viz. sám yóḥ. These are two words, and must both be taken as substantives, though originally they may have been adverbs. Their meaning seems to have been much the same, and in English they may safely be rendered by health and wealth, in the old acceptance of these words:

I, 93, 7. dhattam yágamánāya sám yóḥ.
Give, Agni and Soma, to the sacrificer health and wealth.

I, 106, 5. sám yóḥ yát te mátuḥ-hitam tát imahe.
Bṛhaspati, we ask for health and wealth which thou gavest to Manu.

I, 114, 2. yát sám ka yóḥ ka mátuḥ á-yegé pitā tát asyāma táva rudra prá-nítishu.
Rudra, the health and wealth which Manu, the father, obtained, may we reach it under thy guidance.

II, 33, 13. yānī mátuḥ ávriniita pitā nah tā sám ka yóḥ ka rudrásya vásmi.
The medicines which our father Manu chose, those I desire, the health and wealth of Rudra.

I, 189, 2. bháva tokāya tánayāya sám yóḥ.
Be to our offspring health and wealth!

IV, 12, 5. yákkha tokāya tánayāya sám yóḥ.
Give to our offspring health and wealth!

V, 69, 3. īle tokāya tánayāya sám yóḥ.
I ask for our offspring health and wealth.
VI, 50, 7. dhāta tokāya tānayāya sām yōh.
Give to our offspring health and wealth!
X, 182, 1. ātha karat yāgamānāya sām yōh.
May he then produce for the sacrificer health and wealth.
VII, 69, 5. tēna nah sām yōh—nī asvīnā vahatam.
On that chariot bring to us, Asvins, health and wealth.
III, 17, 3. ātha bhava yāgamānāya sām yōh.
Then, Agni, be health and wealth to the sacrificer.
III, 18, 4. br̥ihāt vāyah sasamānēshu dhehi, revāt agne visvāmitreshu sām yōh.
Give, Agni, much food to those who praise thee, give to the Visvāmitras richly health and wealth.
X, 15, 4. ātha nah sām yōh arapāh dadhāta.
And give us health and wealth without a flaw! Cf. X, 59, 8.
X, 37, 11. tāt asmē sām yōh arapāh dadhātana.
And give to us health and wealth without a flaw!
V, 47, 7. tāt astu mitra-varunā tāt agne sām yōh asma-bhyam idām astu sastām.
Let this, O Mitra-Varuna, let this, O Agni, be health and wealth to us; may this be auspicious!
V, 53, 14. vr̥ishṭvī sām yōh āpāh usri bhashagām syāma marutāh sahā.
Let us be together with you, O Maruts, after health, wealth, water, and medicine have been showered down in the morning.
VIII, 39, 4. sām ka yōh ka máyah dadhe.
He gave health, wealth, and happiness.
VIII, 71, 15. agnīṃ sām yōh ka dātave.
We ask Agni to give us health and wealth.
X, 9, 4. sām yōh abhī sravantu nah.
May the waters come to us, as health and wealth, or may they run towards us auspiciously.

Note 3. If we retain the reading of the MSS. sūshmaḥ iyarti, we must take it as an independent phrase, and translate it by 'my strength rises.' For sūshma, though in this and other places it is frequently explained as an adjective, meaning powerful, is, as far as I can see, always a substantive, and means breath, strength. There may be a few passages in which, as there occur several words for strength, it might
be possible to translate sūshma by strong. But even there it is better to keep to the general meaning of sūshma, and translate it as a substantive.

Iyarti means to rise and to raise. It is particularly applied to prayers raised by the poet in honour of the gods, and the similes used in connection with this, show clearly what the action implied by iyarti really is. For instance,

I, 116, 1. stómân iyarmi abhṛiyā-iva vātaḥ.
I stir up hymns as the wind stirs the clouds.

X, 116, 9. su-vakasyām iyarmi sīndhau-iva prá īrayam nāvam arkaḥ.
I stir up sweet praise, as if I rowed a ship on the river with hymns.

In the sense of rising it occurs,

X, 140, 2. pāvakā-varkāḥ sukrā-varkāḥ ánūna-varkāḥ ut īyarshi bhānunā.
Thou risest up with splendour, Agni, thou of bright, resplendent, undiminished majesty.

We might therefore safely translate in our verse 'my strength rises,' although it is true that such a phrase does not occur again, and that in other passages where iyarti and sūshma occur together, the former governs the latter in the accusative. Cf. IV, 17, 12; X, 75, 3.

Mahīdhara translates, 'my held-up thunderbolt moves on destroying everything,' but he admits another rendering in which adri would mean the stone used for pressing the Soma.

Verse 5.

Note 1. If, as we can hardly avoid, we ascribe this verse to the Maruts, we must recognise in it the usual offer of help to Indra on the part of the Maruts. The question then only is, who are the strong friends in whose company they appear? It would be well if one could render antamēbhik by horses, as Sāyana does, but there is no authority for it. Svā-kshatra is an adjective, meaning endowed with independent strength, synonymous with svā-tavas, I, 166, 2. It is applied to the mind of Indra, I, 54, 3; V, 35, 4; to the Maruts, V, 48, 1, but never to horses. As it stands, we can only suppose that a distinction is made between the Maruts and their followers,
and that after calling together their followers, and adorning
themselves for battle, they proceed to harness their chariots.
Cf. I, 107, 2.

Note 2. Etan, in all MSS. which I consulted, has here
the accent on the first syllable, and Professor Aufrecht
ought not to have altered the word into etân. If the accent
had not been preserved by the tradition of the schools, the
later interpreters would certainly have taken etân for the
demonstrative pronoun. As it is, in spite of accent and
termination, Sâyana in I, 166, 10, seems to take étâh for
eté. In other passages, however, Sâyana, too, has perceived
the difference, and in I, 169, 6, he explains the word very
fully as prishadvarnâ gantâro và asvâ và. In this passage
the Etas are clearly the deer of the Maruts, the Prîshatis:
I, 169, 6. ádha yát eshâm prîthu-budhnásah étâh.

In the next verse, however, étâ seems applied to the
Maruts themselves:
I, 169, 7. práti ghorânâm étânâm ayâsâm marûtâm srînve
â-yatâm upabdîh.

The sound of the terrible, speckled, indefatigable Maruts
is heard, as they approach; unless we translate:
The noise of the terrible deer of the indefatigable Maruts
is heard, as they approach.

In I, 166, 10, ámseshu étâh, I adopt Professor Roth's
conjecture, that étâh means the skins of the fallow deer, so
that we should have to translate: On their shoulders are
the deer-skins.

In the other passages where étâ occurs it is used as a
simile only, and therefore throws no light on the relation of
the Etas to the Maruts. In both passages, however (V, 54,
5; X, 77, 2), the simile refers to the Maruts, though to
their speed only, and not to their colour.

Note 3. Máha-h-bhih, which I have translated 'with all
our might,' seems to be used almost as an adverb, mightily
or quickly (makshu), although the original meaning, with
our powers, through our might, is likewise applicable. The
original meaning is quite perceptible in passages like
V, 62, 3. ádharayatam prîthivîm utá dyâm mitra-râgânâ
varunâ mâha-h-bhih.
NOTES. 1, 165, 6.

Kings Mitra and Varuna, you have supported heaven and earth by your powers.

VII, 3, 7. tebhīḥ nah agne āmitāḥ máhaḥ-bhiḥ satām pūrbiḥ āyasībhīḥ uśi pāhī.

With those immeasurable powers, O Agni, protect us, with a hundred iron strongholds.

I, 90, 2. te—māhaḥ-bhiḥ, vratā rakshante visvāhā.

They always protect the laws by their powers.

VII, 71, 1. tvam nah agne máhaḥ-bhiḥ pāhi.

Protect us, Agni, with thy power.

In other passages, however, we see māhaḥ-bhiḥ used of the light or of the flames of Agni and of the dawn:

IV, 14, 1. devāḥ rōkamānaḥ máhaḥ-bhiḥ.

Agni, the god, brilliant with his powers.

VI, 64, 2. devi rōkamāna máhaḥ-bhiḥ.

O goddess, brilliant with thy powers.

The powers of the Maruts are referred to by the same name in the following passages:

V, 58, 5. prá-pra gāyante—māhaḥ-bhiḥ.

The Maruts are born with their powers.

VII, 58, 2. prá yē máhaḥ-bhiḥ ōgasā uta śānti.

The Maruts who excel in power and strength. Cf. III. 4, 6.

Verse 6.

Note 1. Indra in this dialogue is evidently represented as claiming everything for himself alone. He affects contempt for the help proffered by the Maruts, and seems to deny that he was at any time beholden to their assistance. By asking, Where was that custom that I should be with you and you with me in battle? he implies that it was not always their custom, and that he can dispense with their succour now. He wants to be alone, as in his former battle with Ahi, and does not wish that they should join him (cf. I, 33, 4). Professor Roth takes sam-ādhatta in the sense of implicating, but it can hardly be said that the Maruts ever implicated Indra in his fight against Ahi. Certainly this is not in keeping with the general tenor of this dialogue where, on the contrary, Indra shuns the
company of the Maruts. But while on this point I differ from Professor Roth, I think he has rightly interpreted the meaning of ānāmam. Out of the four passages in which badhāsnāiḥ occurs, it is three times joined with nam, and every time has the sense of to bend away from, to escape from. See also Sonne, in Kuhn's Zeitschrift, vol. xii, p. 348.

Verse 7.

Note 1. See VII, 39, 6. sakshimāhi yūgyebhiḥ nū devah.

Note 2. The last words leave no doubt as to their meaning, for the phrase is one of frequent occurrence. The only difficulty is the vocative marutaḥ, where we should expect the nominative. It is quite possible, however, that the Maruts should here address themselves, though, no doubt, it would be easy to alter the accent. As to the phrase itself, see

VIII, 61, 4. tāthā īt asat īndra krātvā yāthā vāsah.
May it be so, O Indra, as thou mayest desire by thy mind.
VIII, 66, 4. vagrī—īt karat īndraḥ krātvā yāthā vāsat.
May Indra with the thunderbolt act as he may desire in his mind. Cf. VIII, 20, 17; 28, 4, &c.

Verse 8.

Note 1. Here again Indra claims everything for himself, denying that the Maruts in any way assisted him while performing his great deeds. These deeds are the killing of Vṛitra, who withholds the waters, i. e. the rain from the earth, and the consequent liberation of the waters, so that they flow down freely for the benefit of Manu, that is, of man.

When Indra says that he slew Vṛitra indriyena, he evidently chooses that word with a purpose, and we must therefore translate it here, not only by might, but by Indra's peculiar might. Indriyā, as derived from īndra, means originally Indra-hood, then power in general, just as verethraghna in Zend means victory in general, though originally it meant the slaying of Vṛitra.

On bādhim, see Bollensen, Z. D. M. G. XXII, p. 594.
He takes bádhim for a contraction of badhisham, in analogy with badhis and badhít. He refers to akramim, X, 166, 5, and badhim, X, 28, 7.

**Verse 9.**

**Note 1.** Anutta, in the sense of 'not shaken,' not shakeable, inébranlable, is strange; likewise the genitive, where we expect the instrumental. Still, nud, by itself, occurs in similar phrases, e.g. VI, 17, 5, nuttháh ákyutam, thou shookest what is unshakeable, which might have been expressed by ákukyavah ánuttam, and I cannot bring myself to believe that in our passage Aufrecht's conjectural emendation is called for. He (K. Z. XXVI, 611) takes ánutta for ánudatta, like pratta for pradatta, &c., and proposes to omit the negative particle, translating the verse: 'Certainly it is conceded to thee, there is none among the gods like unto thee.'

But though I cannot adopt this emendation here, I think that in other passages Aufrecht's rendering of ánutta is far more appropriate than to take it for a-nutta; for instance, I, 80, 7; III, 31, 13; VII, 34, 11.

There remains one verse in which anutta seems to mean not shaken, not overcome, namely, VIII, 90, 5, tvám vrítrāni hamisi apratiśi ékah ít ánuttā karshavi-dhrítā, thou, being alone, killest the irresistible enemies with the thunderbolt (?). However, anudâ, in the sense of conceding, yielding, nachgeben, is certainly a very familiar idea in Vedic poetry.

II, 12, 10. yáh sárdhate ná anu-dádáti sridhyám, who does not forgive the hurter his hurt.

I, 53, 8; II, 21, 4; 23, 11; X, 38, 5, Indra is called ananudáh, not yielding, not surrendering.

We must therefore admit two anuttas, one á-nutta, the other ánudatta. In ánutta-manyu I prefer the former, 'of irresistible fury,' while Aufrecht prefers the latter, 'of recognised, or universally-admitted fury.'

**Note 2.** Devátâ in the ordinary sense of a deity never occurs in the Rig-veda. The word, in fact, as a feminine substantive occurs but twice, and in the tenth Mandala
only. But even there it does not mean deity. In X, 24, 6, devāk devātayā means, O gods, by your godhead, i.e. by your divine power. In X, 98, 1, brīhhaspate práti me devātām ihi, I take devātā in the same sense as devātāti, and translate, O Brīhhaspati, come to my sacrifice.

In all other places where devātā occurs in the Rig-veda it is a local adverb, and means among the gods. I shall only quote those passages in which Professor Roth assigns to devātā a different meaning:

I, 55, 3. prá vīryēna devātā āti kēkite.
He is pre-eminent among the gods by his strength.

I, 22, 5. sāk kēttā devātā padām.
He knows the place among the gods.

I, 100, 15. nā yāsya devāk devātā nā mártāh āpakh kanā sāvasah āntam āpūk.
He, the end of whose power neither the gods among the gods, nor mortals, nor even the waters have reached.

Here the translation of devātā in the sense of ‘by their godhead,’ would be equally applicable, yet nothing would be gained as, in either case, devātā is a weak repetition.

VI, 4, 7. Índram nā tvā sāvasā devātā vāyūm prīnanti rādhasā nṛ- tamāh.
The best among men celebrate thee, O Agni, as like unto Indra in strength among the gods, as like unto Vāyu in liberality. See also devatāti, VIII, 74, 3; X, 8, 2.

Note 3. The juxta-position of gāyamānah and gātāk would seem to show that, if the latter had a past, the former had a future meaning. To us, ‘No one who will be born and no one who has been born,’ would certainly sound more natural. The Hindu, however, is familiar with the idea as here expressed, and in order to comprehend all beings, he speaks of those who are born and those who are being born. Thus in a Padasīshā of the Pāvamānis (IX, 67) we read:

yan me garbhe vasatah pápam ugram,
yag gāyamānasya ka kimkid anyat,
gātasya ka yak kāpi vardhato me,
tat pāvamānibhir aham punāmi.

Note 4. Karishyā is written in all the MSS. without a
Visarga, and unless we add the Visarga on our own authority, we should have to take it as an entirely anomalous acc. plur. neut. of a passive participle of the future, karishyāṃ standing for kāryāṃ, faciendum. It is much easier, however, to explain this form if we add the Visarga, and read karishyāḥ, which would then be a second person singular of a Vedic conjunctive of the future. This form occurs at least once more in the Veda:

IV, 30, 23. utā nūnām yāt indriyāṃ karishyāḥ indra paūmsyam, adyā nākīḥ tāt ā minat.

O Indra, let no man destroy to-day whatever manly feat thou art now going to achieve.

Verse 10.

Note 1. As I have translated these words, they sound rather abrupt. The meaning, however, would be clear enough, viz. almighty power belongs to me, therefore I can dare and do. If this abrupt expression should offend, it may be avoided, by taking the participle dadhṛishvān as a finite verb, and translating, Whatever I have been daring, I shall do according to my will.

Verse 11.

Note 1. In this verse Indra, after having declined with no uncertain sound the friendship of the Maruts, seems to repent himself of his unkindness towards his old friends. The words of praise which they addressed to him in verse 9, in spite of the rebuff they had received from Indra, have touched his heart, and we may suppose that, after this, their reconciliation was complete. The words of Indra are clear enough, the only difficulty occurs in the last words, which are so idiomatic that it is impossible to render them in English. In tanvē tanūbhaiḥ, literally for the body by the bodies, tanū is used like the pronoun self. Both must therefore refer to the same subject. We cannot translate 'for myself made by yourselves,' but must take the two words together, so that they should mean, 'the hymn which you have made for your own benefit and by your own exertions.'
Verse 13.

Note 1. Spiegel, in his review, called my attention to the Zend api-vat, which Burnouf discussed in his 'Études,' p. 328. Burnouf tries to show that vat in Zend has the meaning of knowing, and that it occurs with the preposition api, in apivatahe and apivatatiti. If this is the same word as in Sanskrit, then apivatayati would be a causative, meaning to make known. The meaning of vat, however, is doubtful in Zend, and hardly appropriate in the few passages where it occurs in the Veda. Roth, in the Dictionary, explains vat by verstehn, begreifen, the causative by begreiflich machen; but in our passage he translates it by belebend, Ludwig by aufspürend. Till we get more light, I shall feel content to translate apivat by to approach, to obtain, and the causative by to make approach, to invite, to welcome.

The following are the passages in which api-vat occurs:

VII, 3, 10. api krátum su-kétasam vatema.
May we obtain an excellent understanding; not, Awaken in us a good sense.

VII, 60, 6. api krátum su-kétasam vátantaḥ.
They (Mitra and Varuṇa) obtaining an excellent understanding.

I, 128, 2. tám yagñā-sādham api vātayāmasi.
Him, Agni, the performer of the sacrifice, we make approach, we invite.

X, 20, 1; 25, 1. bhádram nāḥ api vātaya mánah, dákhshaṃ utá krátum.
Bring to us, i. e. give us, a good mind, and a strong understanding.

X, 13, 5. pitré putrásah api avivatan ritam.
The sons obtained the right for the father (an obscure verse).

As to svapivāta, VII, 46, 3, I should derive it from van, in the sense of implored, desired; see, however, Muir, Sanskrit Texts, IV, p. 314, note; Nirukta, ed. Roth, p. 135.

Note 2. On návedāḥ, see IV, 23, 4.

Verse 14.

Note 1. This is a verse which, without some conjectural
alterations, it seems impossible to translate. Sāyāna, of course, has a translation ready for it, so has M. Langlois, but both of them offend against the simplest rules of grammar and logic. The first question is, who is meant by asmān (which is here used as an amphimacer), the sacrificers or the Maruts? The verb ā kakrē would well apply to the medhā mānyāsyā, the hymn of Mānya, which is intended to bring the Maruts to the sacrifice, this bringing to the sacrifice being the very meaning of ā kar. But then we have the vocative marutaḥ in the next line, and even if we changed the vocative into the accusative, we should not gain much, as the Maruts could hardly call upon anybody to turn them towards the sage.

If, on the contrary, we admit that asmān refers to those who offer the sacrifice, then we must make a distinction, which, it is true, is not an unusual one, between those who here speak of themselves in the first person, and who provide the sacrifice, and the poet Mānḍārya Mānya, who was employed by them to compose or to recite this hymn.

But even if we adopt this alternative, many difficulties still remain. First of all, we have to change the accent of kakrē into kakre, which may seem a slight change, but is not the less objectionable when we consider that in our emendations of the Vedic hymns we must think rather of accidents that might happen in oral traditions than of the lapsus calami of later scribes. Secondly, we must suppose that the hymn of Mānḍārya Mānya ends with verse 13, and that the last verses were supplied by the sacrificers themselves. Possibly the dialogue only, from verse 3 to verse 12, was the work of Mānya, and the rest added at some solemn occasion.

Other difficulties, however, remain. Duvasyat is taken by Sāyāna as an ablative of duvasyā, worthy of dúvas, i.e. of worship, of sacrifice. Unfortunately this duvasyā does not occur again, though it would be formed quite regularly, like namasyā, worthy of worship, from nāmas, worship.

If we take duvasyat as the 3rd pers. sing. of the present in the Vedic conjunctive, we must also confess that this conjunctive does not occur again. But the verb duvasyati
occurs frequently. It seems to have two meanings. It is derived from dúvas, which in the Vedic language means worship or sacrifice, just as kárma, work, has assumed the special sense of sacrifice. Derived from dúvas in this sense, duvasyati means to worship. But dúvas meant originally any opus operatum. The root from which dúvas is derived, is lost in Sanskrit, but it exists in other languages. It must have been du or dû in the sense of acting, or sedulously working. It exists in Zend as du, to do, in Gothic as tâujan, gataujan, Old High-German zawjan, Modern German zauen (Grimm, Gram. i². p. 1041). The Gothic tavi, opus, Old High-German zouwi, Middle High-German gezöuwe (Grimm, Gram. iii. p. 499), come from the same source; and it is possible, too, that the Old Norse taufr, modern tófrar, incantamenta, the Old High-German zoupár, Middle High-German zouber, both neuter, and the modern Zauber, may find their explanation in the Sanskrit dúvas. Derived from dúvas, in the sense of work, we have duvasyati in the sense of helping, providing, the German schaffen and verschaffen.

In the sense of worshipping, duvasyati occurs,

III, 2, 8. duvasyáta—gátá-vedasam.  
Worship Gátavedas.
V, 28, 6. á guhota duvasyáta agním.  
III, 3, 1. agni/h hi deván—duvasyáti.  
Agni performs the worship of the gods. Cf. VII, 82, 5.
I, 167, 6. sutá-soma/h duvasyán.
He who has poured out Soma and worships.
In many passages duvasyati is joined with an instrumental:

V, 42, 11. náma/h-bhi/h devám—duvasya.  
Worship the god with praises.
I, 78, 2. tám u tvá góta/h girâ—duvasyati.  
Gotama worships thee with a song.
V, 49, 2. su-uktá/h devám—duvasya.  
Worship the god with hymns.
VI, 16, 46. vé/yá/h devám—duvasyét.  
He who worships the god with a feast.
NOTES. I, 165, 14.

X, 14, i. yamám—havíshá duvasya.
Worship Yama with an oblation.

VI, 15, 6. agním-agnim vaś samídhá duvasyata.
Worship Agni with your log of wood. Cf. VIII, 44, 1.

III, 1, 2. samít-bhiśagním námasá duvasyan.
They worshipped Agni with logs of wood, with praise.

In the more general and, I suppose, more original sense of caring for, attending, we find duvasyati:

III, 51, 3. anehasa/sthá/amá/dvára/duvasyati.
Indra provides for the matchless worshippers.

I, 112, 15. kalím yábhiś—duvasyátha/.
By the succours with which you help Kali. Cf. I, 112, 21.

I, 62, 10. duvasyánti svására/áhrayánam.
The sisters attend the proud (Agni).

I, 119, 10. yuvám pedáve/svetám—duvasyátha/.
You provide for Pedu the white horse.

If, then, we take duvasyati in the sense of working for, assisting; it may be with the special sense of assisting at a sacred act, like dukkonáv; and if we take duvás, as it has the accent on the last syllable, as the performer of a sacrifice, we may venture to translate, 'that he should help, as the singer helps the performer of the sacrifice.' The singer or the poet may be called the assistant at a sacrifice, for his presence was not necessary at all sacrifices, the songs constituting an ornament rather than an essential part in most sacred acts. But though I think it right to offer this conjectural interpretation, I am far from supposing that it gives us the real sense of this difficult verse. Duvasýá may be, as Sáyana suggests, an ablative of duvasyá; and duvasyá, like namasyá, if we change the accent, may mean he who is to be worshipped, or worshipping. In this way a different interpretation might suggest itself, though I confess I do not see that any other interpretation as yet suggested is satisfactory. Some happy thought may some day or other clear up this difficulty, when those who have

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a Kar in the sense of officiating at a sacrifice is equally construed with a dative, X, 97, 22. yásmai krínóti bráhma vah, he for whom a Bráhma performs a sacrifice.
toiled, but toiled in a wrong direction, will receive scant thanks for the trouble they have taken. See Bollensen, Z. D. M. G. XVIII, p. 606.

**Note 2.** In the second line, the words ó sú varta remind us of similar phrases in the Veda, but we want an accusative, governed by varta; whereas marutah, to judge from its accent, can only be a vocative. Thus we read:

I, 138, 4. ó (īti) sú tvá vavritimahi stómebhík.

May we turn thee quickly by our praises!

VIII, 7, 33. ó (īti) sú vríshvak—vavrityám.

May I turn the heroes quickly hither!

Compare also passages like III, 33, 8:

ó (īti) sú svasárah káráve sринota.

Listen quickly, O sisters, to the poet.

I, 139, 7. ó (īti) sú nahl agne sринуhi.

Hear us quickly, O Agni.

Cf. I, 182, 1; II, 34, 15; VII, 59, 5; VIII, 2, 19; X, 179, 2.

Unless we change the accent, we must translate, ‘Bring hither quickly!’ and we must take these words as addressed to the kárú, the poet, whose hymn is supposed to attract the gods to the sacrifice. By a quick transition, the next words, marutah vípram ákkha, would then have to be taken as addressed to the gods, ‘Maruts, on to the sage!’ and the last words would become intelligible by laying stress on the vaḥ, ‘for you, and not for Indra or any other god, has the singer recited these hymns.’ See, however, Preface, p. xxi.

**Verse 15.**

**Note 1.** I translate Mánaya, the son of Mána, because the poet, so called in I, 189, 8, is in all probability the same as our Mándárya Mánaya. But it may also be Mánaya, the descendant of Mandári. The Mánas are mentioned I, 172, 5; 182, 8.

**Note 2.** Vâg. S. XXXIV, 48. The second line is difficult, owing to the uncertain meaning of vayám.

Ā ishá a yásishta has been rendered, ‘Come hither with

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a There was a misprint in the Sawhitā text, ेshā instead of ēshā, which was afterwards repeated whenever the same verse occurred again.
water or drink or rain,' yāsīṣṭa being the aorist without the augment and with the intermediate vowel lengthened. The indicative occurs in

V, 58, 6. yāt prá āyāsīṣṭa prīṣhatibhiḥ āsvaiḥ.

When you Maruts came forth with your fallow deer and your horses.

But what is the meaning of vayāṁ? Vayā means a germ, a sprout, an offshoot, a branch, as may be seen from the following passages:

II, 5, 4. vidvāṇ asya vratā dhruvā vayāḥ-iva ānu rohate.

He who knows his eternal laws, springs up like young sprouts. (Better vayā-iva.)

VI, 7, 6. táśya it ūm (īti) vīśvā bhūvanā ādhi mūrdhāni vayāḥ-iva ruruhuḥ.

From above the head of Vaisvanara all worlds have grown, like young sprouts.

VIII, 13, 6. stotā—vayāḥ-iva ānu rohate. (Better vayā-iva.)

The worshipper grows up like young sprouts.

VIII, 13, 17. īndram ksho['h] avardhayan vayāḥ-iva.

The people made Indra to grow like young sprouts.

VIII, 19, 33. yāśya te agne anyé agnāyah upa-kśītah vayāḥ-iva.

Agni, of whom the other fires are like parasitical shoots.

I, 59, 1. vayāḥ īt agne agnāyah te anyé.

O Agni, the other fires are indeed offshoots of thee.

II, 35, 8. vayāḥ īt anyā bhūvanāni asya.

The other worlds are indeed his (the rising sun’s) offshoots.

VI, 13, 1. tvāt vīśvā—saúbhagāni ágne ví yanti vaninah ná vayāḥ.

From thee, O Agni, spring all happinesses, as the sprouts of a tree.

VI, 24, 3. vṛikshāsya nú (ná?) te—vayāḥ ví útáyah ruruhuḥ.

Succours sprang from thee, like the branches of a tree.

V, 1, 1. yahvāḥ-iva prá vayām ut-gśhānāḥ prá bhānāvah sisrate nākam ákkha.

Like birds (?) flying up to a branch, the flames of Agni went up to heaven; (or like strong men reaching up to.)
VI, 57, 5. tām pūshnāḥ su-matīṁ vayāṁ vṛiṅkhaśya prā vayāṁ-iva īndrasya ha ā rabhāmahe.

Let us reach this favour of Pūshan and of Indra, as one reaches forth to the branch of a tree.

There remain some doubtful passages in which vayā occurs, VII, 40, 5, and X, 92, 3; 134, 6. In the first passage, as in our own, vayāh is trisyllabic.

If vayā can be used in the sense of offshoot or sprout, we may conclude that the same word, used in the singular, might mean offspring, particularly when joined with tanvē. ‘Give a branch to our body,’ would be understood even in languages less metaphorical than that of the Vedas; and as the prayer for ‘olive branches’ is a constant theme of the Vedic poets, the very absence of that prayer here, might justify us in assigning this sense to vayām. In VI, 2, 5, the expression vayāvantam kshāyam, a house with branches, means the same as nṛvāyantam, a house with children and men. See M. M., On Blos and vāyas, in Kuhn’s Zeitschrift, vol. xv, p. 215. Benfey (Endungen in ians, p. 37) takes vayām as a genitive plural, referring it to the Maruts, as closely connected with each other, like branches of a tree. This is much the same interpretation as that of Mahidhara (VS. XXXIV, 48), who translates ‘come near for the body, i. e. for the bodily strength of the fellows, the Maruts.’ Ludwig takes it as a possible instrumental of vayam.

It is preferable, however, to take yāśiśhta as a preceptive Ātm., in order to account for the long ī, and to accept it as a third person singular, referring to stōmah.

Note 3. Vṛigāna means an enclosure, a vopōs, whether it be derived from vṛig, to ward off, like arx from a r c e r e, or from vṛig, in the sense of clearing, as in vṛikta-barhīs, barhīk prā vṛiṅge, I, 116, 1. In either case the meaning remains much the same, viz. a field, cleared for pasture or agriculture,—a clearing, as it is called in America, or a camp,—enclosed with hurdles or walls, so as to be capable of defence against wild animals or against enemies. In this sense, however, vṛigāna is a neuter, while as a masculine it means powerful, invigorating. See Preface, p. xx.
MANDALA I, HYMN 166.

ASHTAKA II, ADHYĀYA 4, VARGA 1-3.

TO THE MARUTS (THE STORM-GODS).

1. Let us now proclaim for the robust\(^1\) host, for the herald\(^2\) of the powerful (Indra), their ancient greatness! O ye strong-voiced Maruts, you heroes, prove your powers on your march, as with a torch, as with a sword\(^3\)!

2. Like parents bringing a dainty to\(^1\) their own\(^2\) son, the wild (Maruts) play playfully at the sacrifices. The Rudras reach the worshipper with their protection, strong in themselves, they do not fail the sacrificer.

3. For him to whom the immortal guardians have given fulness of wealth, and who is himself a giver of oblations, the Maruts, who gladden men with the milk (of rain), pour out, like friends, many clouds.

4. You who have stirred\(^1\) up the clouds with might, your horses rushed\(^2\) forth, self-guided. All beings who dwell in houses\(^3\) are afraid of you, your march is brilliant with your spears thrust forth.

5. When they whose march is terrible have caused the rocks to tremble\(^1\), or when the manly Maruts have shaken the back of heaven, then every lord of the forest fears at your racing, each shrub flies out of your way\(^2\), whirling like chariot-wheels\(^3\).

6. You, O terrible Maruts, whose ranks are never broken, favourably\(^1\) fulfil our prayer\(^2\)! Wherever your gory-toothed\(^3\) lightning bites\(^4\), it crunches\(^5\) cattle, like a well-aimed bolt\(^6\).
7. The Maruts whose gifts are firm, whose bounties are never ceasing, who do not revile, and who are highly praised at the sacrifices, they sing their song for to drink the sweet juice: they know the first manly deeds of the hero (Indra).

8. The man whom you have guarded, O Maruts, shield him with hundredfold strongholds from injury and mischief,—the man whom you, O fearful, powerful singers, protect from reproach in the prosperity of his children.

9. On your chariots, O Maruts, there are all good things, strong weapons are piled up clashing against each other. When you are on your journeys, you carry the rings on your shoulders, and your axle turns the two wheels at once.

10. In their manly arms there are many good things, on their chests golden chains, flaring ornaments, on their shoulders speckled deer-skins, on their fellies sharp edges; as birds spread their wings, they spread out splendours behind.

11. They, mighty by might, all-powerful powers, visible from afar like the heavens with the stars, sweet-toned, soft-tongued singers with their mouths, the Maruts, united with Indra, shout all around.

12. This is your greatness,—your bounty extends far, as the sway of Aditi. Not even Indra in his scorn can injure that bounty, on whatever man you have bestowed it for his good deeds.

13. This is your kinship (with us), O Maruts, that you, immortals, in former years have often protected the singer. Having through this prayer granted a hearing to man, all these heroes together have become well-known by their valiant deeds.
14. That we may long flourish, O Maruts, with your wealth, O ye racers, that our men may spread in the camp, therefore let me achieve the rite with these offerings.

15. May this praise, O Maruts, this song of Mändárya, the son of Mâna, the poet, ask you with food for offspring for ourselves! May we have an invigorating autumn, with quickening rain!
NOTES.

This hymn is ascribed to Agastya, the reputed son of Mitrāvarunāu, and brother of Vasishṭha. The metre in verses 1–13 is Gagati, in 14, 15 Trishūbha. No verse of this hymn occurs in SV., VS., AV., TS., TB.

Verse 1.

Note 1. Rabhasā, an adjective of rábhās, and this again from the root rabh, to rush upon a thing, ā-rabh, to begin a thing. From this root rabh we have the Latin robur, in the general sense of strength, while in rabies the original meaning of impetuous motion has been more clearly preserved. The Greek λάβως, too, as pointed out by Cowell, comes from this root. In the Vedic Sanskrit, derivatives from the root rabh convey the meaning both of quickness and of strength. Quickness in ancient languages frequently implies strength, and strength implies quickness, as we see, for instance, from the German seel, which, from meaning originally strong, comes to mean in modern German quick, and quick only. The German bald again, meaning soon, comes from the Gothic balths, the English bold. Thus we read:

I, 145, 3. sisulā ā adatta sām rábhāḥ.
The child (Agni) acquired vigour.

Indra is called rabhāḥ-dāḥ, giver of strength; and rabhasā, vigorous, is applied not only to the Maruts, who in V, 58, 5, are called rábhishtāḥ, the most vigorous, but also to Agni, II, 10, 4, and to Indra, III, 31, 12.

In the sense of rabid, furious, it occurs in
X, 95, 14. ádha enam vrīkāḥ rabhasāsāḥ adyūḥ.
May rabid wolves eat him!

In the next verse rabhasā, the epithet of the wolves, is replaced by āsiva, which means unlucky, uncanny.

In our hymn rabhasā occurs once more, and is applied there, in verse 10, to the aṅgī or glittering ornaments of the Maruts. Here Sāyana translates it by lovely, and it was most likely intended to convey the idea of lively or brilliant splendour, though it may mean also strong. See also IX, 96, 1.
Note 2. Ketú, derived from an old root ki, in Sanskrit \ki, to perceive, from which also \kitra, conspicuous, ken-speckled, beautiful, means originally that by which a thing is perceived or known, whether a sign, or a flag, or a herald. It is the Gothic haidu, species. It then takes the more general sense of light and splendour. In our passage, herald seems to me the most appropriate rendering, though B. and R. prefer the sense of banner. The Maruts come before Indra, they announce the arrival of Indra, they are the first of his army.

Note 3. The real difficulty of our verse lies in the two comparisons \aidhā-iva and \yudhā-iva. Neither of them occurs again in the Rig-veda. B. and R. explain \aidhā as an instrumental of \aidh, flaming, or flame, and derive it from the root \idh, to kindle, with the preposition à. Professor Bollensen in his excellent article Zur Herstellung des Veda (Orient und Occident, vol. iii, p. 473) says: 'The analysis of the text given in the Pada, viz. \aidhā-iva and \yudhā-iva, is contrary to all sense. The common predicate is tavishāni kartana, exercise your power, you roarers, i.e. blow as if you meant to kindle the fire on the altar, show your power as if you went to battle. We ought therefore to read \aidhé \iva and \yudhé \iva. Both are infinitives, \aidh is nothing but the root \idh+à, to kindle, to light.' Now this is certainly a very ingenious explanation, but it rests on a supposition which I cannot consider as proved, viz. that in the Veda, as in Pāli, the comparative particle iva may be changed, as shown in the preface to the first edition, to \iva. It must be admitted that the two short syllables of iva are occasionally counted in the Veda as one, but \yudhé-iva, though it might become \yudhā iva, would never in the Veda become \yudhēva.

As \yudhā occurs frequently in the Veda, we may begin by admitting that the parallel form \aidhā must be explained in analogy to \yudhā. Now \yudh is a verbal noun and means fighting. We have the accusative \yudham, I, 53, 7; the genitive \yudhā\', VIII, 27, 17; the dative \yudhé, I, 61, 13; the locative \yudhi, I, 8, 3; the instrumental \yudhā, I, 53, 7, &c.; loc. plur. yut-sú, I, 91, 21. As long as \yudh
retains the general predicative meaning of fighting, some of these cases may be called infinitives. But yúdh soon assumes not only the meaning of battle, battle-ground, but also of instrument of fighting, weapon. In another passage, X, 103, 2, yúdha/b may be taken as a vocative plural, meaning fighters. Passages in which yúdh means clearly weapon, are, for instance,

V, 52, 6. étarkma/ḥ a yudhánáraḥ rishváḥ rishu/ḥ asrikshata.

With their bright chains, with their weapon, the tall men have stretched forth the spears.

X, 55, 8. pitvī sómasya diváḥ ā vrídhamáḥ súrah nih yudhá adhamat dáṣyún.

The hero, growing, after drinking the Soma, blew away from the sky the enemies with his weapon. See also X, 103, 4.

I therefore take yúdh in our passage also in the sense of weapon or sword, and, in accordance with this, I assign to aídh the meaning of torch. Whether aídh comes from idh with the preposition ā, which, after all, would only give edh, or whether we have in the Sanskrit aídh the same peculiar strengthening which this very root shows in Greek and Latin\(^a\), would be difficult to decide. The torch of the Maruts is the lightning, the weapon the thunderbolt, and by both they manifest their strength; ferro et igne, as Ludwig remarks.

WILSON: We proclaim eagerly, Maruts, your ancient greatness, for (the sake of inducing) your prompt appearance, as the indication of (the approach of) the showerer (of benefits). Loud-roaring and mighty Maruts, you exert your vigorous energies for the advance (to the sacrifice), as if it was to battle.

Verse 2.

**Note 1.** That úpa can be construed with the accusative is clear from many passages:

III, 35, 2. úpa imám yagrūam ā vahátaḥ índram.

Bring Indra to this sacrifice!

I, 25, 4. váyaḥ ná vasatíḥ úpa.

As birds (fly) to their nests.

\(^a\) Schleicher, Compendium, § 36, aíðw, aídhρ, aíðvousa; and § 49, aides, aidilis aestas.
Note 2. Nitya, from ni+tya, means originally what is inside, internus, then what is one's own; and is opposed to nish/ya, from nis+tya, what is outside, strange, or hostile. Nitya has been well compared with nigā, literally eingeboren, then, like nitya, one's own. What is inside, or in a thing or place, is its own, is peculiar to it, does not move or change, and hence the secondary meanings of nitya, one's own, unchanging, eternal. Thus we find nitya used in the sense of internal or domestic:

I, 73, 4. tám tvā náraḥ dáme ā nityam iddhám ágne sákanta kshitíshu dhruvāsu.

Our men worshipped thee, O Agni, lighted within the house in safe places.

This I believe to be a more appropriate rendering than if we take nitya in the sense of always, continuously lighted, or, as some propose, in the sense of eternal, everlasting.

VII, 1, 2. dakshāyyah váh dáme āsa nityah.

Agni who is to be pleased within the house, i.e. as belonging to the house, and, in that sense, who is to be pleased always. Cf. I, 140, 7; 141, 2; X, 12, 2, and III, 25, 5, where nityah, however, may have been intended as an adjective belonging to the vocative sūno.

Most frequently nitya occurs with sūnú, I, 66, 1; 185, 2; tánaya, III, 15, 2; X, 39, 14; toká, II, 2, 11; āpi, VII, 88, 6; pátī, I, 71, 1, and has always the meaning of one's own, very much like the later Sanskrit nīga, which never occurs in the Rig-veda, though it makes its appearance in the Ātharvāna.

Nish/ya, extraneus, occurs three times in the Rig-veda: VI, 75, 19. yáh nah sváh árauah váh ka níshtyah gīghāmsati. Whoever wishes to hurt us, our own friend or a stranger from without.

X, 133, 5. yáh nah indra abhi-dāsati sá-nâbhih váh ka nísh/yaḥ.

He who infests us, O Indra, whether a relative or a stranger.

VIII, 1, 13. mā bhúma nísh/yaḥ-iva índra tvád árauah-iva.

Let us not be like outsiders, O Indra, not like strangers to thee.

WILSON: Ever accepting the sweet (libation), as (they would) a son, they sport playfully at sacrifices, demolishing (all intruders).

LUDWIG: Wie einen nicht absterbenden Sohn das Madhu bringend.

Verse 4.

Note 1. Avyata, a Vedic second aorist of vī (āg'), to stir up, to excite. From it pravayava, a goad, pra-vetar, a driver. The Greek ἀι-σ-ρος, gad-fly, has been referred to the same root. See Fick, Wörterbuch, p. 170.

Roth (Wenzel, Instrumental, p. 54) translates: 'While you quickly throw yourselves into the mists;' from a verb vyā.

Note 2. Adhra'gan, from dhrag, a root which, by metathesis of aspiration, would assume the form of dra'gh or dragh. In Greek, the final medial aspirate being hardened, reacts on the initial media, and changes it to t, as bāhu becomes πίχνας, budh πυθ, bandh πευθ. This would give us τρέχει, the Greek root for running, Goth. thrag-jan.

Note 3. Harmyá is used here as an adjective of bhúvana, and can only mean living in houses. It does not, however, occur again in the same sense, though it occurs several times as a substantive, meaning house. Its original meaning is fire-pit, then hearth, then house, a transition of meaning analogous to that of aedes. Most of the ancient nations begin their kitchen with a fire-pit. 'They dig a hole in the ground, take a piece of the animal's raw hide, and press it down with their hands close to the sides of the hole, which thus becomes a sort of pot or basin. This they fill with water, and they make a number of stones red-hot in a fire close by. The meat is put into the water, and the stones dropped in till the meat is boiled. Catlin describes the process as awkward and tedious, and says that since the Assinaboins had learnt from the Mandans to make pottery, and had been supplied with vessels by the traders, they had entirely done away the custom, "excepting at public festivals; where they seem, like all others of the human family, to take pleasure in cherishing and perpetuating
NOTES. I, 166, 4. 217

their ancient customs." This pit was called harmyá or gharmá, which is the Latin form us. Thus we read:

VII, 56, 16. té harmye-sthāh sīsavah ná subhrāh.

The Maruts bright like boys standing by the hearth.

From meaning fire-pit, or hearth, harmyá afterwards takes the more general sense of house:

VII, 55, 6. téshám sám hanmah akshāni yāthā idám harmyām táthā.

We shut their eyes as we shut this house (possibly, this oven).

VII, 76, 2. pratīkāh ā agāt ādhī harmyēbhyaḥ.
The dawn comes near, over the house-tops.

X, 46, 3. gātāh ā harmyēshu.
Agni, born in the houses.

X, 73, 10. manyōh iyāya harmyēshu tasṭhau.
He came from Manyu, he remained in the houses.

In some of these passages harmyá might be taken in the sense of householder; but as harmyá in VII, 55, 6, has clearly the meaning of a building, it seems better not to assign to it unnecessarily any new significations.

If harmya or *harma meant originally a fire-pit, then a hearth, a house, we see the close connection between harma and gharma, harmya and gharma. Thus by the side of harmyēshtha we find gharmyēshtha (RV. X, 106, 5). We find gharma meaning, not only heat in general, but fire-pit, hearth; and we find the same word used for what we should call the pit, a place of torture and punishment from which the gods save their worshippers, or into which they throw the evil-doers.

V, 32, 5. yūyutsantam támasi harmyē dhāḥ.

a Tylor, Early History of Mankind, p. 262.
b Spiegel, who had formerly identified harmyá with the Zend zairimya in zairimyanura, has afterwards recalled this identification; see Spiegel, Av. Übers. I, p. 190; Commentar über den Avesta, I, p. 297; Justi, Handbuch, p. 119; Haug, Pahlavi Glossary, p. 22. According to the Parsis, the Hairimyanura, a daēva animal which appears at the rising of the sun, is the turtle, and Darmesteter (Ormazd et Ahriman, p. 283) identifies zair in zair-imya with the Greek χαλ-ές, Sanskrit har-muṇa.
When thou, Indra, hadst placed Sushra, who was anxious to fight, in the darkness of the pit.

In the next verse we find

asyurye tamasi, in the ghastly darkness.

VIII, 5, 23. yuvam kānvāya nāsatyaá api-riptāya harmyē sāvat úthi darasyathā.

You, Nāsatyas, always grant your aid to Kauva when thrown into the pit.

This fiery pit into which Atri is thrown, and whence he, too, was saved by the Asvins, is likewise called gharmā, I, 112, 7; 119, 6; VIII, 73, 3; X, 80, 3.

Lastly we find:

X, 114, 10. yadā yamāḥ bhāvati harmyē hitāḥ.

When Yama is seated in the house, or in the nether world.

When the Pitars, too, the spirits of the departed, the Manes, are called gharma-sād, this is probably intended to mean, dwelling on the hearth (X, 15, 9 and 10), and not dwelling in the abode of Yama.


Verse 5.

Note 1. Nad certainly means to sound, and the causative might be translated by ‘to make cry or shriek.’ If we took párvata in the sense of cloud, we might translate, ‘When you make the clouds roar;’ if we took párvata for mountain, we might, with Professor Wilson, render the passage by ‘When your brilliant coursers make the mountains echo.’

But nad, like other roots which afterwards take the meaning of sounding, means originally to vibrate, to shake; and if we compare analogous passages where nad occurs, we shall see that in our verse, too, the Vedic poet undoubtedly meant nad to be taken in that sense:

VIII, 20, 5. ákyutā kit vaḥ ágman ā nānadati párvatāsah vānaspātih, bhūmih yāmeshu regate.

At your racing even things that are immovable vibrate, the rocks, the lord of the forest; the earth quivers on your ways. (See I, 37, 7, note i.) Grassmann here translates nadāyanta by erschüttern, but in VIII, 20, 5 by erdröhnt.

Note 2. See I, 37, 7, note i.
**Note 3.** Rathiyánti-iva does not occur again. Sâyana explains it, like a woman who wishes for a chariot, or who rides in a chariot. I join it with ośadhi, and take it in the sense of upamánâd âkâre (Pânu. III, 1, 10), i.e. to behave like or to be like a chariot, whether the comparison is meant to express simply the quickness of chariots or the whirling of their wheels. The Pada has rathiyánti, whereas the more regular form is that of the Samhitâ, rathiyánti. Cf. Prâtiśâkhya, 587.

**Verse 6.**

**Note 1.** Su-ketúna, the instrumental of su-ketú, kindness, good-mindedness, favour. This word occurs in the instrumental only, and always refers to the kindness of the gods; not, like sumatí, to the kindness of the worshipper also:


Give us, O Agni, through thy favour wealth which supports our whole life, give us grace to live.

I, 127, 11. sáh nah nédishñham dádrisánah ā bhara ágne devébhíḥ sá-kanâḥ su-ketúnâ mahál ráyálh su-ketúnâ.

Thou, O Agni, seen close to us, bring to us, in union with the gods, by thy favour, great riches, by thy favour!

I, 159, 5. asmábhýam dyávâpríthivi (íti) su-ketúnā rayíṃ dhattam vásu-mantam sa-ta-gvíñam.

Give to us, O Dyávâpríthivi, by your favour, wealth, consisting of treasures and many flocks.

V, 51, 11. svásti dyávâpríthivi (íti) su-ketúnā.

Give us, O Dyávâpríthivi, happiness through your favour!

V, 64, 2. tā báhává su-ketúná prá yantam asmái árkate.

Stretch out your arms with kindness to this worshipper!

In one passage of the ninth Mandala (IX, 65, 30) we meet with su-ketúnam, as an accusative, referring to Soma, the gracious, and this would pre-suppose a substantive ketúna, which, however, does not exist.

**Note 2.** Sumatí has, no doubt, in most passages in the Rig-veda, the meaning of favour, the favour of the gods. 'Let us obtain your favour, let us be in your favour,' are familiar expressions of the Vedic poets. But there are also numerous passages where that meaning is inapplicable, and
where, as in our passage, we must translate sumati by prayer or desire.

In the following passages sumati is clearly used in its original sense of favour, blessing, or even gift:

I, 73, 6 (7). su-matím bhikshamánah.

Begging for thy favour.

I, 171, 1. su-ukténa bhikshe su-matím turáñām.

With a hymn I beg for the favour of the quick Maruts.

I, 114, 3. asyāma te su-matím.

May we obtain thy favour! Cf. I, 114, 9.

I, 114, 4. su-matím it vayám asya á vārṇīmahe.

We choose his favour. Cf. III, 33, 11.

I, 117, 23. sädá kavi (ítī) su-matím ā kake vám.

I always desire your favour, O ye wise Aśvins.

I, 156, 3. maháh te viṣhnu (ítī) su-matím bhagāmahe.

May we, O Viṣṇu, enjoy the favour of thee, the mighty!

Bhiksh, to beg, used above, is an old desiderative form of bhag; and means to wish to enjoy.

III, 4, 1. su-matím rāsí vásvah.

Thou grantest the favour of wealth.

VII, 39, 1. úrḍhva// agníh su-matím vásvah asret.

The lighted fire went up for the favour of wealth. Cf. VII, 60, 11; IX, 97, 26.

III, 57, 6. váso (ítī) rāsva su-matím visvá-ganyām.

Grant us, O Vasu, thy favour, which is glorious among men!

VII, 100, 2, tvámi viṣhnu (ítī) su-matím visvá-ganyām—dāh.

Mayest thou, Viṣṇu, give thy favour, which is glorious among men!

X, 11, 7. yáh te agne su-matím máṛtaḥ ákshat.

The mortal who obtained thy favour, O Agni.

II, 34, 15. arvákhá sá marutah yá vah útíh ó (ítī) sú váśrā-iva su-matih gritágātu.

Your help, O Maruts, which is to usward, your favour may it come near, like a cow!

VIII, 22, 4. asmán ákkha su-matih vám subhah pati (ítī) á dhenúh-iva dhávatu.

May your favour, O Aśvins, hasten towards us, like a cow!

But this meaning is by no means the invariable meaning of sumati, and it will easily be seen that, in the following
passages, the word must be translated by prayer. Thus
when Sarasvati is called (I, 3, 11) kétantī su-matīnāṁ, this

I, 151, 7. ákkha gírah su-matíám gantam asma-yū (iti).

Come towards the songs, towards the prayer, you who are

II, 43, 3. tūshnīṁ āsīnāṁ su-matīm hikiddhi nāh.

Sitting quiet, listen, O Sakuni (bird), to our prayer!

V, 1, 10. ā bhāndishaḥasya su-matīm hikiddhi.

Take notice of the prayer of thy best praiser! Cf. V, 33, 1.

VII, 18, 4. ā nāh índrah su-matīm gantu ákkha.

May Indra come to our prayer!

VII, 31, 10. prá-ketase prá su-matīm krivudhvam.

Make a prayer for the wise god!

IX, 96, 2. su-matīm yāti ákkha.

He (Soma) goes near to the prayer.

X, 148, 3. rīshīnāṁ vīprāḥ su-matīm hākānāḥ.

Thou, the wise, desiring the prayer of the Rishis.

VIII, 22, 6. tā vāṁ adyā sumatī-bhīk subhāḥ patī (iti)
ásvinā prá stu vimāhi.

Let us praise to-day the glorious Āsvins with our prayers.

IX, 74, 1. tāṁ imahe su-matī.

We implore him with prayer.

In our passage the verb pipartana, fill or fulfil, indicates
in what sense sumatī ought to be taken. Su-matīm pipar-
tana is no more than kāmam pipartana, fulfil our desire!
See VII, 62, 3. ā nāh kāmam pūpurantu; I, 158, 2. kāma-
prēṇa-iva mānasā. On summoned, see Burnouf, Études, p. 91,

Note 3. Krívih-dati has been a crux to ancient and
modern interpreters. It is mentioned as a difficult word
in the Nighantu, and all that Yāska has to say is that it
means possessed of cutting teeth (Nir. VI, 30. krivirdati
vikartanadanti). Professor Roth, in his note to this passage,
says that krivi can never have the meaning of well, which
is ascribed to it in the Nighantu III, 23, but seems rather
to mean an animal, perhaps the wild boar, káπrpos, with
metathesis of v and r. He translates our passage: ‘Where
your lightning with boar-teeth tears.' In his Dictionary, however, he only says, 'krivis, perhaps the name of an animal, and dant, tooth.' Sayava contents himself with explaining krivirdati by viksheapasviladanti, having teeth that scatter about.

My own translation is founded on the supposition that krivis, the first portion of krivirdati, has nothing to do with krivi, but is a dialectic variety of kravis, raw flesh, the Greek spleas, Latin caro, cruor. It means what is raw, bloody, or gory. From it the adjective krura, horrible, cruentus (Curtius, Grundzüge, p. 142; Kuhn, Zeitschrift, vol. ii, p. 235). A name of the goddess Durga in later Sanskrit is kruradanti, and with a similar conception the lightning, I believe, is here called krivirdati, with gory teeth.

Note 4. It should be observed that in rádati the simile of the teeth of the lightning is carried on. For rádati may be supposed to have had in the Veda, too, the original meaning of rádere and rõdere, to scratch, to gnaw. Rada and radana in the later Sanskrit mean tooth. It is curious, however, that there is no other passage in the Rig-veda where rad clearly means to bite. It means to cut, in

I, 61, 12. gōh ná párva vi rada tiraskā.

Cut his joint through, as the joint of an ox.

But in most passages where rad occurs in the Veda, it has the meaning of giving. It is not the same which we have in the Zend rád, to give, and which Justi rightly identifies with the root râdh. But rad, to divide, may, like the German theilen in zutheilen, have taken the meaning of giving. Greek δαιω means to divide, but yields δαις, portion, meal, just as Sanskrit day, to divide, yields dāyas, share, i. e. inheritance.

This meaning is evident in the following passages:

VII, 79, 4. tāvat ushaḥ rádhaḥ asmābhyaṃ rāsva yāvat stotri-bhyāḥ áradakh grinānā.

Grant us, Ushas, so much wealth as thou hast given to the singers, when praised.

I, 116, 7. kakshivate aradatam púram-dhim.
You gave wisdom to Kakshivat.

I, 169, 8. ráda marút-bhiḥ surúdhaḥ gō-agrāḥ.
Give to the Maruts gifts, rich in cattle.

VII, 62, 3. ví nah sahásram surúdhāḥ radantu.
May they (the gods) give to us a thousand gifts!

I, 117, 11. vāgam vīprāya—rādantā.
Giving spoil to the sage!

VI, 61, 6. ráda pūshā-iva nah saním.
Give us, Sarasvatī, wealth, like Pūshan!

IX, 93, 4. rada índo (iti) rayím.
Give us, O Indra, wealth!

VII, 32, 18. rada-vaso (iti).
Indra, thou who givest wealth!

In many passages, however, this verb rad is connected with words meaning way or path, and it then becomes a question whether it simply means to grant a way, or to cut a way open for some one. In Zend, too, the same idiom occurs, and Professor Justi explains it by 'prepare a way.'

I subjoin the principal passages:

VI, 30, 3. yát ābhyāk áradak gátum indra.
That thou hast cut a way for them (the rivers). Cf. VII, 74, 4.

IV, 19, 2. prá vartanīḥ aradak visvá-dhenāḥ.
Thou (Indra) hast cut open the paths for all the cows.

X, 75, 2. prá te aradat várunakah yátave pathāk.
Varuṇa cut the paths for thee to go.

VII, 87, 1. rádat pathāk várunakah sūryāya.
Varuṇa cut paths for Sūrya.

V, 80, 3. pathāḥ rádanti suvitāya devī.
She, the dawn, cutting open the paths for welfare.

VII, 60, 4. yásmai ādityāḥ ádhvanakah rádanti.
For whom the Ādityas cut roads.

II, 30, 2. pathāḥ rádantiḥ—dhūnayah yanti ártham.
Cutting their paths, the rivers go to their goal.

This last verse seems to show that the cutting open of a road is really the idea expressed by rad in all these passages. And thus we find the rivers themselves saying that Indra cut them out or delivered them:


Note 5. Rizāti, like the preceding expressions krīvirdatī and rádāti, is not chosen at random, for though it has the
general meaning of crushing or destroying, it is used by
the Vedic poets with special reference to the chewing or
crunching by means of the teeth. For instance,
I, 148, 4. purūṇi dasmāḥ nī rināṭi gāṁbhaiḥ.
Agni crunches many things with his jaws.
I, 127, 4. sthirā kit ānā nī rināṭi ḍgasā.
Even tough morsels he (Agni) crunches fiercely.
In a more general sense we find it used,
V, 41, 10. sokih-kesah nī rināṭi vānā.
Agni with flaming hair swallows or destroys the forests.
IV, 19, 3. áhīm vágreva ví rināḥ.
Thou destroyedst Ahi with the thunderbolt.
X, 120, 1. sadyāḥ gāgnānāḥ nī rināṭi sātrūn.
As soon as born he destroys his enemies.

Note 6. Sūdhitā-iva barhāṇā. I think the explanation
of this phrase given by Sāyava may be retained. He ex-
plains sūdhitā by suhītā, i.e. sushīthu preritā, well thrown,
well levelled, and barhāṇā by hatis, tatsādhanā hetir và, a
blow or its instrument, a weapon. Professor Roth takes
barhāṇā as an instrumental, used adverbially, in the sense
of powerfully, but he does not explain in what sense
sūdhitā-iva ought then to be taken. We cannot well refer
it to didyūt, lightning, on account of the iva, which requires
something that can form a simile of the lightning. Nor is
su-dhitā ever used as a substantive so as to take the place
of svādhitiva. Sū-dhita has apparently many meanings,
but they all centre in one common conception. Sū-dhita
means well placed, of a thing which is at rest, well arranged,
well ordered, secure; or it means well sent, well thrown, of
a thing which has been in motion. Applied to human
beings, it means well disposed or kind.

III, 23, 1. nīh-mathitah sū-dhitah ā sadhā-sthe.
Agni produced by rubbing, and well placed in his abode.
VII, 42, 4. su-pritah agnih sū-dhitah dāme ā.
Agni, who is cherished and well placed in the house.
III, 29, 2. aravyoḥ nī-hitah gātā-vedah gārbhah-iva sū-
dhitah garbhīnishu.
Agni placed in the two fire-sticks, well placed like an
embryo in the mothers. Cf. X, 27, 16.
VIII, 60, 4. abhí prāyāmsi sū-dhitā ā vaso (īti) gahi.
Come, O Vasu, to these well-placed offerings. Cf. I, 135, 4; VI, 15, 15; X, 53, 2.
X, 70, 8. sū-dhitā havānshi.
The well-placed offerings.
IV, 2, 10 (adhvarām). VII, 7, 3 (barhiḥ).
As applied to āyus, life, sūdhita may be translated by
well established, safe:
II, 27, 10. asyāma āyūnshi sū-dhitāni pūrvā.
May we obtain the happy long lives of our forefathers.
IV, 50, 8. sūh īt ksheti sū-dhitāḥ ókasi svē.
That man dwells secure in his own house.
Applied to a missile weapon, sūdhita may mean well
placed, as it were, well shouldered, well held, before it is
thrown; or well levelled, well aimed, when it is thrown:
I, 167, 3. mimyāksha yēshu sū-dhitā—rīśhīḥ.
To whom the well held spear sticks fast.
VI, 33, 3. tvām tān indra ubhāyān amītrān dāśā vṛitrāni āryā ka sūra, vādhīḥ vānā-iva sū-dhitebhiḥ ātkaĩḥ.
Thou, Indra, O hero, struckest both enemies, the bar-
barous and the Aryan fiends, like forests with well-aimed
weapons.
Applied to a poem, sūdhita means well arranged or
perfect:
I, 140, 11. idām agne sū-dhitam dúkh-dhistāt ādhi priyāt ām (īti) hiti mānmanaḥ préyaḥ astu te.
May this perfect prayer be more agreeable to thee than
an imperfect one, though thou likest it.
VII, 32, 13. māntram ākharvam sū-dhitam.
A poem, not mean, well contrived.
As applied to men, sūdhita means very much the same
as hitā, well disposed, kind:
IV, 6, 7. ādha mitrāḥ nā sū-dhitāḥ pāvakāḥ agnīḥ didāya mānushishu vikshū.
Then, like a kind friend, Agni shone among the children
of man.
V, 3, 2. mitrām sū-dhitam.
VI, 15, 2. mitrām nā yām sū-dhitam.
VIII, 23, 8. mitrām nā gāne sū-dhitam rītā-vani.

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X, 115, 7. mitrásah ná yé sú-dhítāh.
At last sú-dhita, without reference to human beings, takes the general sense of kind, good:
III, 11, 8. pári vísváni sú-dhítā agnēḥ asyāma mánma-bhīk.
May we obtain through our prayers all the goods of Agni.
Here, however, práyāmsi may have to be supplied, and in that case this passage, too, should be classed with those mentioned above, VIII, 6, 4, &c.
If then we consider that súdhitā, as applied to weapons, means well held or well aimed, we can hardly doubt that barhánā is here, as Sāyana says, some kind of weapon. I should derive it from barhayati, to crush, which we have, for instance,
I, 133, 5. pisáṅga-bhrishām ambhriśām pisākīṁ indra sám mrīna, sárvaṁ rākshaḥ ní barhaya.
Pound together the fearful Pīśāki with his fiery weapons, strike down every Rakshas.
II, 23, 8. brāhaspate deva-nídaḥ ní barhaya.
Bṛhaspati strike down the scoffers of the gods. Cf. VI, 61, 3.
Barhánā would therefore mean a weapon intended to crush an enemy, a block of stone, it may be, or a heavy club, and in that sense barhánā occurs at least once more:
VIII, 63, 7. yāt pāṇka-ganyayā visā īndre ghóshāḥ āsri-kshata, āstrīnāt barhánā vipāk.
When shouts have been sent up to Indra by the people of the five clans, then the club scattered the spears; or, then he scattered the spears with his club.
In other passages Professor Roth is no doubt right when he assigns to barhánā an adverbial meaning, but I do not think that this meaning would be appropriate in our verse. Grassmann also translates, 'ein wohlgezielter Pfeil.'

Verse 7.

Note 1. Alāṭrināsah, a word which occurs but once more, and which had evidently become unintelligible even at the
time of Yāska. He (Nir. VI, 2) explains it by alamātardano meghah, the cloud which opens easily. This, at least, is the translation given by Professor Roth, though not without hesitation. Alamātardanaḥ, as a compound, is explained by the commentator as ātardanaṁparyāptaḥ, ālam ātardayitum udakam, i.e. capable of letting off the water. But Devarāgayyaṁvan explains it differently. He says: ālam paryaptam ātardanam himsā yasya, bāhūdakatvākkhabalo megho visheshyate, i.e. whose injuring is great; the dark cloud is so called because it contains much water. Sāyāna, too, attempts several explanations. In III, 30, 10, he seems to derive it from triḥ, to kill, not, like Yāska, from triū, and he explains its meaning as the cloud which is exceedingly hurt by reason of its holding so much water. In our passage he explains it either as anātriṇa, free from injury, or good hurters of enemies, or good givers of rewards.

From all this I am afraid we gain nothing. Let us now see what modern commentators have proposed in order to discover an appropriate meaning in this word. Professor Roth suggests that the word may be derived from rā, to give, and the suffix triṇa, and the negative particle, thus meaning, one who does not give or yield anything. But, if so, how is this adjective applicable to the Maruts, who in this very verse are praised for their generosity? Langlois in our passage translates, 'heureux de nos louanges;' in III, 30, 10, 'qui laissait flétrir les plantes.' Wilson in our passage translates, 'devoid of malevolence;' but in III, 30, 10, 'heavy.'

I do not pretend to solve all these difficulties, but I may say this in defence of my own explanation that it fulfils the condition of being applicable both to the Maruts and to the demon Bala. The suffix triṇa is certainly irregular, and I should much prefer to write alātriṇa, for in that case we might derive lātrin from lātra, and to this lātra, i.e. rātra, I should ascribe the sense of barking. The root rai or rā means to bark, and has been connected by Professor Aufrecht with Latin rire, inrire, and possibly inritare.\(^a\)

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\(^a\) Kuhn, Zeitschrift, vol. ix, p. 233.
thus showing a transition of meaning from barking, to provoking or attacking. The same root rā explains also the Latin lātrāre, to bark, a lātrāre, to assail; and, whatever ancient etymologists may say to the contrary, the Latin lātro, an assailer. The old derivation 'latrones eos antiqui dicebant, qui conducti militabant, ἀπὸ τῆς λατρείας,' seems to me one of those etymologies in which the scholars of Rome, who had learnt a little Greek, delighted as much as scholars who know a little Sanskrit delight in finding some plausible derivation for any Greek or Latin word in Sanskrit. I know that Curtius (Grundzüge, p. 326) and Corssen (Kritische Nachträge, p. 239) take a different view; but a foreign word, derived from λάτρον, pay, hire, would never have proved so fertile as lātro has been in Latin.

If then we could write alātrināsah, we should have an appropriate epithet of the Maruts, in the sense of not assailing or not reviling, in fact, free from malevolence, as Wilson translated the word, or rather Sāyana's explanation of it, ātārnanarahita. What gives me some confidence in this explanation is this, that it is equally applicable to the other passage where alātrīna occurs, III, 30, 10:

alātrīnāḥ valāḥ indra vragāḥ gōḥ purā hāntoh bhāyamānah ví ára.

Without barking did Vala, the keeper of the cow, full of fear, open, before thou struckest him.

If it should be objected that vragā means always stable, and is not used again in the sense of keeper, one might reply that vragāḥ, in the nom. sing., occurs in this one single passage only, and that bhāyamānah, fearing, clearly implies a personification. Otherwise, one might translate: 'Vala was quiet, O Indra, and the stable of the cow came open, full of fear, before thou struckest.' The meaning of alātrinā would remain the same, the not-barking being here used as a sign that Indra's enemy was cowed, and no longer inclined to revile or defy the power of Indra. Hom. hymn. in Merc. 145, oivē kōves λελάκωντο.

Note 2. See I, 38, 15, note 1, page 95.
Verse 8.

Note 1. Abhi-hruti seems to have the meaning of assault, injury, insult. It occurs but once, but abhi-hrut, a feminine substantive with the same meaning, occurs several times. The verb hru, which is not mentioned in the Dhâtupâtha, but has been identified with hvar, occurs in our hymn, verse 12:

I, 128, 5. sāḥ naḥ trāṣate duḥ-itāt abhi-hrūtah sāmsāt aghāt abhi-hrūtah.

He protects us from evil, from assault, from evil speaking.

Verse 9.

Note 1. Tavishá certainly means strength, and that it is used in the plural in the sense of acts of strength, we can see from the first verse of our hymn and other passages. But when we read that tavishāni are placed on the chariots of the Maruts, just as before bhadrā, good things, food, &c., are mentioned, it is clear that so abstract a meaning as strength or powers would not be applicable here. We might take it in the modern sense of forces, i.e. your armies, your companions are on your chariots, striving with each other; but as the word is a neuter, weapons, as the means
of strength, seemed a preferable rendering. As to mitha-spridhya, see I, 119, 3, p. 164.

Note 2. The rendering of this passage must depend on the question whether the khâdîs, whatever they are, can be carried on the shoulders or not. We saw before (p. 120) that khâdîs were used both as ornaments and as weapons, and that, when used as weapons, they were most likely rings or quoits with sharp edges. There is at least one other passage where these khâdîs are said to be worn on the shoulders:

VII, 56, 13. āmseshu ā marutah khâdâyah vaḥ vâkshah-su rukmâḥ upa-sisriyânâh.

On your shoulders are the quoits, on your chests the golden chains are fastened.

In other places the khâdîs are said to be in the hands, hâsteshu, but this would only show that they are there when actually used for fighting. Thus we read:

I, 168, 3. āeshâm āmseshu rambilhí-iva rârabhe, hâsteshu khâdîḥ ka kritih ka sâm dadhe.

To their shoulders there clings as if a clinging wife, in their hands the quoit is held and the dagger.

In V, 58, 2, the Maruts are called khâdî-hasta, holding the quoits in their hands. There is one passage which was mentioned before (p. 112), where the khâdîs are said to be on the feet of the Maruts, and on the strength of this passage Professor Roth proposes to alter prá-patheshu to prá-padeshu, and to translate, 'The khâdîs are on your forefeet.' I do not think this emendation necessary. Though we do not know the exact shape and character of the khâdî, we know that it was a weapon, most likely a ring, occasionally used for ornament, and carried along either on the feet or on the shoulders, but in actual battle held in the hand. The weapon which Vishnu holds in one of his right hands, the so-called kakra, may be the modern representation of the ancient khâdî. What, however, is quite certain is this, that khâdî in the Veda never means food, as Sâvâna optionally interprets it. This interpretation is accepted by Wilson, who translates, 'At your resting-places on the road refreshments (are ready).’ Nay, he
goes on in a note to use this passage as a proof of the advanced civilisation of India at the time of the Vedic R̥ṣīs. 'The expression,' he says, 'is worthy of note, as indicating the existence of accommodations for the use of travellers: the prapatha is the choltri of the south of India, the sarāi of the Mohammedans, a place by the road-side where the travellers may find shelter and provisions.'

Note 3. This last passage shows that the poet is really representing to himself the Maruts as on their journey, and he therefore adds, 'your axle turns the two (IV, 30, 2) wheels together,' which probably means no more than, 'your chariot is going smoothly or quickly.' Though the expression seems to us hardly correct, yet one can well imagine how the axle was supposed to turn the wheels as the horses were drawing the axle, and the axle acted on the wheels. Anyhow, no other translation seems possible. Samāyā in the Veda means together, at once, and is the Greek ὀμή, generally ὀμῶ or ὀμῶσ, the Latin simul. Cf. I, 56, 6; 73, 6; 113, 10; 163, 3; VII, 66, 15; IX, 75, 4; 85, 5; 97, 56.

Vrīt means to turn, and is frequently used with reference to the wheels:

VIII, 46, 23. dása syāvāh—nemím nī vavrituh.
The ten black horses turn down the felly or the wheel.
IV, 30, 2. satrā te ānu krishtāyah vīsvāh kakrā-iva vavrituh.
All men turn always round thee, like wheels.
That the Ātmanepada of vrīt may be used in an active sense we see from
I, 191, 15. tátaḥ vishám prá vavrīte.
I turn the poison out from here.
All the words used in this sentence are very old words, and we can with few exceptions turn them into Greek or Latin. In Latin we should have axis vos(ter) circos simul divertit. In Greek ἀξων τ(μων) κύκλω ὀμή....

Verse 10.

Note 1. See I, 64, 4, note 1, page 111.
Note 2. See I, 166, 1, note 1, page 212.
Note 3. On ēta in the sense of fallow deer, or, it may be, antelope, see I, 165, 5, note 2, page 196.

Éta originally means variegated, and thus becomes a name of any speckled deer, it being difficult to say what exact species is meant. Sāyana in our passage explains étah by suklavarnā málāh, many-coloured wreaths or chains, which may be right. Yet the suggestion of Professor Roth that étah, deer, stands here for the skins of fallow deer, is certainly more poetical, and quite in accordance with the Vedic idiom, which uses, for instance, go, cow, not only in the sense of milk,—that is done even in more homely English,—but also for leather, and thong. It is likewise in accordance with what we know of the earliest dress of the Vedic Indians, that deer-skins should here be mentioned. We learn from Āśvalāyana’s Grīhya-sūtras, of which we now possess an excellent edition by Professor Stenzler, and a reprint of the text and commentary by Rāma Nārāyana Vidyāratna, in the Bibliotheca Indica, that a boy when he was brought to his tutor, i.e. from the eighth to possibly the twenty-fourth year, had to be well combed, and attired in a new dress. A Brāhmaṇa should wear the skin of an antelope (aiueya), the Kshatriya the skin of a deer (raurava), the Vaisya the skin of a goat (āga). If they wore dresses, that of the Brāhmaṇa should be dark red (kāshāya), that of the Kshatriya bright red (māṇgishtha), that of the Vaisya yellow (hārīdra). The girdle of the Brāhmaṇa should be of Muṅga grass, that of the Kshatriya a bow-string, that of the Vaisya made of sheep’s wool. The same regulations occur in other Sūtras, as, for instance, the Dharma-sūtras of the Āpastambiyas and Gautamas, though there are certain characteristic differences in each, which may be due either to local or to chronological causes. Thus according to the Āpastambiya-sūtras, which have been published by Professor Bühler, the Brāhmaṇa may wear the skin of the hariṇa deer, or that of the antelope (aiueyam), but the latter must be from the black antelope (krishnam), and, a proviso is added, that if a man wears the black antelope skin, he must never spread it out to sit or sleep on it. As materials for the dress, Āpastamba
allows *sana*, hemp\(^a\), or kshumā, flax, and he adds that woollen dresses are allowed to all castes, as well as the kambala (masc.), which seems to be any cloth made of vegetable substances (darbhâdinirmitam *hiram* kambalam). He then adds a curious remark, which would seem to show

\(^a\) *Sana* is an old Aryan word, though its meanings differ. Hesychius and Eustathius mention *kána* as being synonymous with *ψίαθος*, reed. Pollux gives two forms, *kána* and *kána*, (Pollux X, 166, *πτανάκα δὲ ἐστὶ ψίαθος ἢ ἐν τοῖς ἀκατίοις ἢν καὶ κάναν καλοῦσιν. VII, 176, κάνναι δὲ τὸ ἐκ κανάβων πλέγμα.\) This is important, because the same difference of spelling occurs also in *κάναβις* and *κάναβος* or *κάνναβος*, a model, a lay figure, which Lobeck derives from *κάννα*. In Old Norse we have *hanp-r*, in A. S. *hænap*, hemp, Old High-Germ. *hanaf*.

The occurrence of the word *sana* is of importance as showing at how early a time the Aryans of India were acquainted with the uses and the name of hemp. Our word hemp, the A. S. *hænap*, the Old Norse *hanp-r*, are all borrowed from Latin *cannabis*, which, like other borrowed words, has undergone the regular changes required by Grimm’s law in Low-German, and also in High-German, *hanaf*. The Slavonic nations seem to have borrowed their word for hemp (Lith. *kanapė*) from the Goths, the Celtic nations (Ir. *canaib*) from the Romans (cf. Kuhn, Beiträge, vol. ii, p. 382). The Latin *cannabis* is borrowed from Greek, and the Greeks, to judge from the account of Herodotus, most likely adopted the word from the Aryan Thracians and Scythians (Her. IV, 74; Pictet, Les Aryens, vol. i, p. 314). *Κάναβις* being a foreign word, it would be useless to attempt an explanation of the final element *bis*, which is added to *sana*, the Sanskrit word for hemp. It may be visa, fibre, or it may be anything else. Certain it is that the main element in the name of hemp was the same among the settlers in Northern India, and among the Thracians and Scythians through whom the Greeks first became acquainted with hemp.

The history of the word *κάναβις* must be kept distinct from that of the Greek *kána* or *kána*, reed. Both spellings occur, for Pollux, X, 166, writes *πτανάκα δὲ ἐστὶ ψίαθος ἢ ἐν τοῖς ἀκατίοις ἢν καὶ κάναν καλοῦσιν*, but VII, 176, *κάνναι δὲ τὸ ἐκ κανάβων πλέγμα*. This word *kána* may be the same as the Sanskrit *sana*, only with this difference, that it was retained as common property by Greeks and Indians before they separated, and was applied differently in later times by the one and the other.
that the Brāhmaṇas preferred skins, and the Kshatriyas clothes, for he says that those who wish well to the Brāhmaṇas should wear aṅgīna, skins, and those who wish well to the Kshatriyas should wear vastra, clothes, and those who wish well to both should wear both, but, in that case, the skin should always form the outer garment. The Dharma-sūtras of the Gautamas, which were published in India, prescribe likewise for the Brāhmaṇas the black antelope skin, and allow clothes of hemp or linen (sāmakshaumākira) as well as kuta-pas (woollen cloth) for all. What is new among the Gautamas is, that they add the karpasa, the cotton dress, which is important as showing an early knowledge of this manufacture. The karpāsa dress occurs once more as a present to be given to the Potar priest (Āṣv. Srauta-sūtras IX, 4), and was evidently considered as a valuable present, taking precedence of the kshaumi or linen dress. It is provided that the cotton dress should not be dyed, for this, I suppose, is the meaning of avikr̥ta. Immediately after, however, it is said, that some authorities say the dress should be dyed red (kāshāyam apy eke), the very expression which occurred in Āpastamba, and that, in that case, the red for the Brāhmaṇa's dress should be taken from the bark of trees (vārksha). Manu, who here, as elsewhere, simply paraphrases the ancient Sūtras, says, II, 41:

kārshvarauravabāstāni karmāni brahmakārīnavā
vasīrann ānupūrvyena sānakshaumāvikāni īka.

'Let Brahmakārins wear (as outer garments) the skins of the black antelope, the deer, the goat, (as under garments) dresses of hemp, flax, and sheep's wool, in the order of the three castes.'

The Sanskrit name for a dressed skin is aṅgīna, a word which does not occur in the Rig-veda, but which, if Bopp is right in deriving it from aṅgā, goat, as aṅgīs from aṅgī, would have meant originally, not skin in general, but a goat-skin. The skins of the ēta, here ascribed to the Maruts, would be identical with the aineya, which Āṣvalāyana ascribes to the Brāhmaṇa, not, as we should expect, to the Kshatriya, if, as has been supposed, aineya is derived from ena, which is a secondary form, particularly in the
feminine eni, of eta. There is, however, another word, *eda*, a kind of sheep, which, but for Festus, might be *haedus*, and by its side *ena*, a kind of antelope. These two forms pre-suppose an earlier *erna* or *ara*, and point therefore in a different direction, though hardly to *āpves*.

**Note 4.** I translate *kshurā* by sharp edges, but it might have been translated literally by razors, for, strange as it may sound, razors were known, not only during the Vedic period, but even previous to the Aryan separation. The Sanskrit *kshurā* is the Greek *ἐρυθός* or *ἐρυῶν*. In the Veda we have clear allusions to shaving:

X, 142, 4. yada te vātah anu-vāti sakih, vāptā-iva smāsru vapasi prá bhūma.

When the wind blows after thy blast, then thou shavest the earth as a barber shaves the beard. Cf. I, 65, 4.

If, as B. and R. suggest, vaptar, barber, is connected with the more modern name for barber in Sanskrit, viz. nāpita, we should have to admit a root *svap*, in the sense of tearing or pulling, *vellere*, from which we might derive the Vedic *svapū* (VII, 56, 3), beak. Corresponding to this we find in Old High-German *snabul*, beak, (*schnepe*, *snipe*) and in Old Norse *nef*. The Anglo-Saxon *neb* means mouth and nose, while in modern English *neb* or *nib* is used for the bill or beak of a bird. Another derivation of nāpita, proposed by Professor Weber (Kuhn’s Beiträge, vol. i, p. 505), who takes nāpita as a dialectic form of *snapitar*, *balneator*, or lavator, might be admitted if it could be proved that in India also the barber was at the same time a *balneator*. Burnouf, Lotus, p. 452, translating from the Sāmana-phala Sutta, mentions among the different professions of the people those of ‘portier,’ ‘barbier,’ and ‘baigneur.’

**Verse 11.**

**Note 1.** Vi-bhūtayaḥ is properly a substantive, meaning

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*a* Grimm, Deutsche Grammatik, vol. iii, pp. 400, 409. There is not yet sufficient evidence to show that Sanskrit *sv*, German *sn*, and Sanskrit *n* are interchangeable, but there is at least one case that may be analogous. Sanskrit *svaṅg*, to embrace, to twist round a person, German *slango*, Schlange, snake, and Sanskrit *nāga*, snake. Grimm, Deutsche Grammatik, vol. iii, p. 364.
power, but, like other substantives\(^a\), and particularly substantives with prepositions, it can be used as an adjective, and is, in fact, more frequently used as an adjective than as a substantive. In English we may translate it by power. It is a substantive,

I, 8, 9. evá hi te ví-bhútayaḥ útáyaḥ indra mā-vate sadyāḥ kit sátī dåśūshe.

For indeed thy powers, O Indra, are at once shelters for a sacrificer, like me.

But it is an adjective,

I, 30, 5. ví-bhúthik astu sünrītā.

May the prayer be powerful.

VI, 17, 4. mahāṁ ánūnam tavásam ví-bhútim matsarāsah garhriṣhanta pra-sáham.

The sweet draughts of Soma delighted the great, the perfect, the strong, the powerful, the unyielding Indra. Cf. VIII, 49, 6; 50, 6.

Vibhvaḥ, with the Svarita on the last syllable, has to be pronounced vibhúavah. In III, 6, 9, we find vi-bhávah.

Note 2. See I, 87, 1, note 1, page 160.

Note 3. See I, 6, 5, note 1, page 41.

**Verse 12.**

**Note 1.** Mahi-tvanám, greatness, is formed by the suffix tvaná, which Professor Aufrecht has identified with the Greek σμί (σωτήρ); see Kuhn's Zeitschrift, vol. i, p. 482. The origin of this suffix has been explained by Professor Benfey, ibid. vol. vii, p. 120, who traces it back to the suffix tvan. for instance, i-tvan, goer, in prátaḥ-itvā = prátaḥ-yāvā.

**Note 2.** Vratá is one of the many words which, though we may perceive their one central idea, and their original purport, we have to translate by various terms in order to make them intelligible in every passage where they occur. Vratá (from vri, vrinoti), I believe, meant originally what is enclosed, protected, set apart, the Greek ῥοῦσα:

1. V, 46, 7. yāḥ pārthivásah yāḥ apām āpi vraté tāḥ nah devīḥ su-havāḥ sārma yakkhata.

\(^a\) See Benfey, Kuhn's Zeitschrift, vol. ii, p. 216.
O ye gracious goddesses, who are on the earth or in the realm of the waters, grant us your protection!

Here vrata is used like vṛṣiṇāna, see I, 165, 15, note 3, page 208.

X, 114. 2. tāsām nī kikyuh kavavāh ni-dānam pāreshu yāh gūhyeshu vratēshu.

The poets discovered their (the Nirvātis') origin, who are in the far hidden chambers.

I, 163, 3. āsi tritāh gūhyena vratēna.

Thou art Trita within the hidden place, or with the secret work.

Dr. Muir sent me another passage:

III, 54, 5. dādṛṣre esham avamā sādāmsi pāreshu yā gūhyeshu vratēshu.

2. Vrata means what is fenced off or forbidden, what is determined, what is settled, and hence, like dhārman, law, ordinance. Vārayatī means to prohibit. In this sense vrata occurs very frequently:

I, 25, 1. yāt kit hī te vīṣaḥ yathā pra deva varuna vratām, minimāsi dyāvi-dyāvi.

Whatever law of thine we break, O Varuṇa, day by day, men as we are.

II, 8, 3. yāsyā vratām nā mīyate.

Whose law is not broken.

III, 32, 8. īndrasya kārma sū-krītā purūnī vratāni devāh nā minanti vīśve.

The deeds of Indra are well done and many, all the gods do not break his laws, or do not injure his ordinances.

II, 24, 12. vīsvam satyām maghavānā yuvōh īt āpah kanā pra minanti vratām vām.

All that is yours, O powerful gods, is true; even the waters do not break your law.

II, 38, 7. nākiḥ asya tāni vratā devāya savitūḥ minanti.

No one breaks these laws of this god Savitar. Cf. II, 38, 9.

I, 92, 12. āminati daivyānī vratāṇi.

Not injuring the divine ordinances. Cf. I, 124, 2.

X, 12, 5. kāt asya āti vratām kākrima.

Which of his laws have we overstepped?
VIII, 25, 16. táśya vratāni ánu vah karāmasi.
His ordinances we follow.
X, 33, 9. ná devānām áti vratām satā-ātmā kanā gīvati.
No one lives beyond the statute of the gods, even if he
had a hundred lives.
VII, 5, 4. táva tri-dhātu pr̥thivī utā dyaúh vaśvānara
vratām agne sakanta.
The earth and the sky followed thy threefold law, O
Agni Vaiśvānara.
VII, 87, 7. yáh mrilāyāti kakraśhe kit āgaḥ vayám syāma
vårune ánāgāh, ánu vratāni áditeḥ rūdhántah.
Let us be sinless before Varuṇa, who is gracious even to
him who has committed sin, performing the laws of Aditi!
I, 28, 8. námaḥ purā te varuṇa utā nūnām utā aparān
tuvi-gāta bravāma, tvé hi kam pārvate ná sritāni ápra-
kyutāni duḥ-dabhā vratāni.
Formerly, and now, and also in future let us give praise
to thee, O Varuṇa; for in thee, O unconquerable, all laws
are grounded, immovable as on a rock.
A very frequent expression is ánū vratām, according to
the command of a god, II, 38, 3; 6; VIII, 40, 8; or simply
ánū vratām, according to law and order:
I, 136, 5. tám aryama abhī rakshati rīgu-yāntam ánū
vratām.
Aryaman protects him who acts uprightly according
to law.
Cf. III, 61, 1; IV, 13, 2; V, 69, 1.
3. The laws or ordinances or institutions of the gods are
sometimes taken for the sacrifices which are supposed to be
enjoined by the gods, and the performance of which is, in a
certain sense, the performance of the divine will.
I, 93, 8. yáh āgnīshómā havishá saparyāt devadriśkā
mánasā yáh ghrītēna, táśya vratām rakshatam pātām ám-
hasaḥ.
He who worships Agni and Soma with oblations, with a
godly mind, or with an offering, protect his sacrifice, shield
him from evil!
I, 31, 2. tvám agne prathamāh áṅgirah-tamah kaviḥ
devānām pári bhūshasi vratām.
Agni, the first and wisest of poets, thou performest the sacrifice of the gods.


Let us, who possess much wealth, perform with prayers the sacrifices of Agni within our house.

In another acceptation the vratas of the gods are what they perform and establish themselves, their own deeds:

III, 6, 5. vratā te agne mahatāk mahāni táva krātvā ródasi (ítī) ā tatantha.

The deeds of thee, the great Agni, are great, by thy power thou hast stretched out heaven and earth.

VIII, 42, 1. ástabhmāt dyām ásuraḥ víśvā-vedāḥ ánimita varimānam prithivyāḥ, ā asidat víśvā bhūvanāni sam-rāṭ víśvā īt táni vārunasya vratāni.

The wise spirit established the sky, and made the width of the earth, as king he approached all beings,—all these are the works of Varuṇa.

VI, 14, 3. tūrvantaḥ dásyum áyāvāḥ vratāḥ sīkshantah avratām.

Men fight the fiend, trying to overcome by their deeds him who performs no sacrifices; or, the lawless enemy.

Lastly, vratā comes to mean sway, power, or work, and the expression vratē táva signifies, at thy command, under thy auspices:

I, 24, 15. átha vayam áditya vratē táva ánāgasaḥ áditaye syāma.

Then, O Áditya, under thy auspices may we be guiltless before Aditi.

VI, 54, 9. pūshan táva vratē vayām ná rishyema kādā kanā.

O Pūshan, may we never fail under thy protection.

X, 36, 13. yé savitūḥ satyā-savasya víśve mitrāsyā vratē vārunasya devāḥ.

All the gods who are in the power of Savitar, Mitra, and Varuṇa.

V, 83, 5. yāsya vratē prithivī nāmnamiti yāsya vratē saphā-vat gārbhuritī, yāsya vratē óshadhiḥ víśvā-rūpāḥ sāh nah parganya máhi sárma yakkha.
At whose bidding the earth bows down, at whose bidding hoofed animals run about, at whose bidding the plants assume all shapes, mayest thou, O Parganya, yield us great protection!

**Note 3.** Dâtrá, if derived from dâ, would mean gift, and that meaning is certainly the most applicable in some passages where it occurs:

IX, 97, 55. āsī bhāgaḥ āsī dâtrásya dātā.

Thou art Bhaga, thou art the giver of the gift.

In other passages, too, particularly in those where the verb dâ or some similar verb occurs in the same verse, it can hardly be doubted that the poet took dâtrá, like dâtra or dâtrâ, in the sense of gift, bounty, largess:

I, 116, 6. yām asvina dadāthuḥ svetām āsvam—tāt vām dâtrām māhi kīrtényam bhūt.

The white horse, O Asvins, which you gave, that your gift was great and to be praised.

I, 185, 3. anechāḥ dâtrām āditeḥ anarvām huvē.

I call for the unrivalled, the uninjured bounty of Aditi.

VII, 56, 21. mā vāḥ dâtrāt marutaḥ nih arāma.

May we not fall away from your bounty, O Maruts!

III, 54, 16. yuvām hi sthāḥ rayi-daú naḥ rayinām dâtrām rakshethe.

For you, Nāsatyas, are our givers of riches, you protect the gift.

VI, 20, 7. rīgisvane dâtrām dāsuśhe dāḥ.

To Rīgisvan, the giver, thou givest the gift.

VIII, 43, 33. tāt te sahasva īmahe dātrām yāt nā upadāsyati, tvāt agne vāryam vāsu.

We ask thee, strong hero, for the gift which does not perish; we ask from thee the precious wealth.

X, 69, 4. dâtrām rakshasva yāt idām te asmē (iti).

Protect this gift of thine which thou hast given to us.

VIII, 44, 18. śishe vāryasya hi dâtrāsya agne svāh-patih.

For thou, O Agni, lord of heaven, art the master of the precious gift. Cf. IV, 38, 1.

Professor Roth considers that dâtrá is derived rather from dā, to divide, and that it means share, lot, possession. But there is not a single passage where the meaning of gift or
NOTES. I, 166, 12.

bounty does not answer all purposes. In VII, 56, 21, mā vaḥ dātrāt marutak nāḥ arāma, is surely best translated by, 'let us not fall away from your bounty,' and in our own passage the same meaning should be assigned to dātrā. The idea of dātrā, bounty, is by no means incompatible with vratā, realm, dominion, sway, if we consider that the sphere within which the bounty of a king or a god is exercised and accepted, is in one sense his realm. What the poet therefore says in our passage is simply this, that the bounty of the Maruts extends as far as the realm of Aditi, i.e. is endless, or extends everywhere, Aditi being in its original conception the deity of the unbounded world beyond, the earliest attempt at expressing the Infinite.

As to dātra occurring once with the accent on the first syllable in the sense of sickle, see M. M., 'Über eine Stelle in Yāska's Commentar zum Naighautuka,' Zeitschrift der Deutschen Morgenländischen Gesellschaft, 1853, vol. vii, p. 375.

VIII, 78, 10. táva it indra ahām ā-sāsā hāste dātram kanā ā dade.

Trusting in thee alone, O Indra, I take the sickle in my hand.

This dātra, sickle, is derived from do, to cut.

Aditi, the Infinite.

Note 4. Aditi, an ancient god or goddess, is in reality the earliest name invented to express the Infinite; not the Infinite as the result of a long process of abstract reasoning, but the visible Infinite, visible, as it were, to the naked eye, the endless expanse beyond the earth, beyond the clouds, beyond the sky. That was called A-diti, the un-bound, the un-bounded; one might almost say, but for fear of misunderstandings, the Absolute, for it is derived from dīti, bond, and the negative particle, and meant therefore originally what is free from bonds of any kind, whether of space or time, free from physical weakness, free from moral guilt. Such a conception became of necessity a being, a person, a god. To us such a name and such a conception seem decidedly modern, and to find in the Veda Aditi, the
Infinite, as the mother of the principal gods, is certainly, at first sight, startling. But the fact is that the thoughts of primitive humanity were not only different from our thoughts, but different also from what we think their thoughts ought to have been. The poets of the Veda indulged freely in theogonic speculations, without being frightened by any contradictions. They knew of Indra as the greatest of gods, they knew of Agni as the god of gods, they knew of Varuṇa as the ruler of all, but they were by no means startled at the idea that their Indra had a mother, or that their Agni was born like a babe from the friction of two fire-sticks, or that Varuṇa and his brother Mitra were nursed in the lap of Aditi. Some poet would take hold of the idea of an unbounded power, of Aditi, originally without any reference to other gods. Very soon these ideas met, and, without any misgivings, either the gods were made subordinate to, and represented as the sons of Aditi, or where Indra was to be praised as supreme, Aditi was represented as doing him homage.

VIII, 12, 14. utā sva-rāge āditiḥ stōmam īndrāya giganat.
And Aditi produced a hymn for Indra, the king.

Here Professor Roth takes Aditi as an epithet of Agni, not as the name of the goddess Aditi, while Dr. Muir rightly takes it in the latter sense, and likewise retains stōmam instead of sómam, as printed by Professor Aufrecht. Cf. VII, 38, 4.

The idea of the Infinite, as I have tried to show elsewhere, was most powerfully impressed on the awakening mind, or, as we now say, was revealed, by the East. It is impossible to enter fully into all the thoughts and feelings that passed through the minds of the early poets when they formed names for that far, far East from whence even the early dawn, the sun, the day, their own life, seemed to spring. A new life flashed up every morning before their eyes, and the fresh breezes of the dawn reached them like greetings from the distant lands beyond the mountains, beyond the clouds, beyond the dawn, beyond the immortal

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sea which brought us hither.” The dawn seemed to them to open golden gates for the sun to pass in triumph, and while those gates were open, their eyes and their mind strove in their childish way to pierce beyond the limits of this finite world. That silent aspect awakened in the human mind the conception of the Infinite, the Immortal, the Divine.’ Aditi is a name for that distant East, but Aditi is more than the dawn. Aditi is beyond the dawn, and in one place (I, 113, 19) the dawn is called ‘the face of Aditi,’ aditer ánïkam. Thus we read:

V, 62, 8. híráṇya-rúpam ushásah ví-ushtau áyaḥ-sthúnam út-itā sūryasya, ā rohathaḥ varuna mitra gártam átah káksháthe (íti) ádítim ditim kā.

Mitra and Varuna, you mount your chariot, which is golden, when the dawn bursts forth, and has iron poles at the setting of the sun: from thence you see Aditi and Diti, i.e. what is yonder and what is here.

If we keep this original conception of Aditi clearly before our mind, the various forms which Aditi assumes, even in the hymns of the Veda, will not seem incoherent. Aditi is not a prominent deity in the Veda, she is celebrated rather in her sons, the Âdityas, than in her own person. While there are so many hymns addressed to Ushas, the dawn, or Indra, or Agni, or Savitar, there is but one hymn, X, 72, which from our point of view, though not from that of Indian theologians, might be called a hymn to Aditi. Nevertheless Aditi is a familiar name; a name of the past, whether in time or in thought only, and a name that lives on in the name of the Âdityas, the sons of Aditi, including the principal deities of the Veda.

Aditi and the Âdityas.

Thus we read:

I, 107, 2. úpa náh deváh ávasá ā gamantu ángirasám sáma-bhík stúyámánáḥ, indráh indriyaíḥ marútaíḥ marút-bhík ádityaiḥ náh ádítih sárma yamsat.

May the gods come to us with their help, praised by the songs of the Ángiras,—Indra with his powers, the Maruts with the storms, may Aditi with the Âdityas give us protection!
X, 66, 3. Īndraḥ vāsu-bhiḥ pārī pātu nah gāyam ādityāḥ
nah āditiḥ sārma yakkhatu, rudrāḥ rudrēbhīḥ devāḥ mṛila-
yāti nah tvāśtā nah gnābhiḥ suvitāya gīnvatu.

May Indra with the Vasus watch our house, may Aditi
with the Ādityas give us protection, may the divine Rudra
with the Rudras have mercy upon us, may Tvashtar with
the mothers bring us to happiness!

III, 54, 20. ādityāḥ nah āditiḥ srinotu yakkhantu nah
marūtah sārma bhadrām.

May Aditi with the Ādityas hear us, may the Maruts
give us good protection!

In another passage Varuna takes the place of Aditi as
the leader of the Ādityas:

VII, 35, 6. sām nah Īndraḥ vāsu-bhiḥ devāḥ astu sām
ādityēbhīḥ vārūnāḥ su-sāmsah, sām nah rudrāḥ rudrēbhīḥ
gālāshah sām nah tvāśtā gnābhiḥ ihā sринotu.

May Indra bless us, the god with the Vasus! May Varuna,
the glorious, bless us with the Ādityas! May the relieving
Rudra with the Rudras bless us! May Tvashtar with the
mothers kindly hear us here!

Even in passages where the poet seems to profess an
exclusive worship of Aditi, as in

V, 69, 3. prātāḥ devīṃ ādītim gohavīṃ madhyāndine
út-itā sūryasya,

I invoke the divine Aditi early in the morning, at noon,
and at the setting of the sun,

Mitra and Varuna, her principal sons, are mentioned imme-
diately after, and implored, like her, to bestow blessings on
their worshipper.

Her exclusive worship appears once, in VIII, 19, 14.

A very frequent expression is that of ādityāḥ āditiḥ
without any copula, to signify the Ādityas and Aditi:

IV, 25, 3. kāḥ devānām āvah adyā vrīnīte kāḥ ādityān
ādītim gyōṭiḥ itte.

Who does choose now the protection of the gods? Who
asks the Ādityas, Aditi, for their light?

VI, 51, 5. visve ādityāḥ adite sa-gōshāḥ asmābhyaṃ
sārma bahulām vi yanta.
NOTES. I, 166, 12. 245

All ye Ādityas, Aditi together, grant to us your manifold protection!

X, 39, 11. nā tām rāgānau adite kūtaḥ kanā nā āmhaḥ asnoti duḥ-itām nākiḥ bhayām.

O ye two kings (the Aśvins), Aditi, no evil reaches him from anywhere, no misfortune, no fear (whom you protect). Cf. VII, 66, 6.

X, 63, 5. tān ā vivāsa nāmasā suvṛktī-bhilḥ mahāḥ ādityān āditim svastaye.

I cherish them with worship and with hymns, the great Ādityas, Aditi, for happiness' sake.

X, 63, 17. evā platēḥ sūnūḥ avvīrīḍhāt vaḥ vīśve ādityāḥ ādite manishīḥ.

The wise son of Plati magnified you, all ye Ādityas, Aditi!

X, 65, 9. pargāṇyāvātā vrīshabhā purīshīnā indravāyuḥ (iti) vāruṇaḥ mitrāḥ aryāmā, devān ādityān ādītim havāmahe ye pārthivāsah divyāsah ap-sū ye.

There are Pargānyā and Vāta, the powerful, the givers of rain, Indra and Vāyu, Varuṇa, Mitra, Aryaman, we call the divine Ādityas, Aditi, those who dwell on the earth, in heaven, in the waters.

We may not be justified in saying that there ever was a period in the history of the religious thought of India, a period preceding the worship of the Ādityas, when Aditi, the Infinite, was worshipped, though to the sage who first coined this name, it expressed, no doubt, for a time the principal, if not the only object of his faith and worship.

Aditi and Daksha.

Soon, however, the same mental process which led on later speculators from the earth to the elephant, and from the elephant to the tortoise, led the Vedic poets beyond Aditi, the Infinite. There was something beyond that Infinite which for a time they had grasped by the name of Aditi, and this, whether intentionally or by a mere accident of language, they called dāksha, literally power or the powerful. All this, no doubt, sounds strikingly modern, yet, though the passages in which this dāksha is mentioned are few in number, I should not venture to
say that they are necessarily modern, even if by modern we mean only later than 1000 B.C. Nothing can bring the perplexity of the ancient mind, if once drawn into this vortex of speculation, more clearly before us than if we read:

X, 72, 4—5. áditeh dákshah agarvata dákshat úm (iti) áditiḥ pári,—áditiḥ hi áganishtha dáksha yā duhitā táva, tām devāḥ ánu agarvanta bhadrāḥ amṛta-bandhavaḥ.

Daksha was born of Aditi, and Aditi from Daksha. For Aditi was born, O Daksha, she who is thy daughter; after her the gods were born, the blessed, who share in immortality.

Or, in more mythological language:

X, 64, 5. dákshasya vá adite gánman vráté rágánā mitrā- váravā ā vivásasi.

Or thou, O Aditi, nursest in the birthplace of Daksha the two kings, Mitra and Varuṇa.

Nay, even this does not suffice. There is something again beyond Aditi and Daksha, and one poet says:

X, 5, 7. ásat ka sát ka paramé vi-oman dákshasya gánman áditeh upá-sthe.

Not-being and Being are in the highest heaven, in the birthplace of Daksha, in the lap of Aditi.

At last something like a theogony, though full of contradictions, was imagined, and in the same hymn from which we have already quoted, the poet says:

X, 72, 1—4. devānām nú vayám gānā prá vokāma vipanyāyā, ukthéshu sasyāmāneshu yāh (yát?) pásyāt út-tare yugé. 1. brāhmaṇaḥ pátih ētā sām karmāraḥ-iva adhamat, devānām pūrvyé yugé ásataḥ sát agāyata. 2. devānām yugé prathamé ásataḥ sát agāyata, tát ñāḥ ánu agāyanta tát uttānā-padaḥ pári. 3. bhūḥ gagūc uttānā-padaḥ bhuvāḥ ñāḥ agāyanta, áditeh dákshah agāyata, dákshat úm (iti) áditiḥ pári. 4.

1. Let us now with praise proclaim the births of the gods, that a man may see them in a future age, whenever these hymns are sung.

2. Brahmānaspati a blew them together like a smith (with

a Brāhmaṇaspati, literally the lord of prayer, or the lord of the sacrifice, sometimes a representative of Agni (I, 38, 13, note), but
3. In the first age of the gods, Being was born from Not-being.
4. From Uttánapad the Earth was born, the Regions were born from the Earth. Daksha was born of Aditi, and Aditi from Daksha.

The ideas of Being and Not-being (रो ऋ and रो मय ऋ) are familiar to the Hindus from a very early time in their intellectual growth, and they can only have been the result of abstract speculation. Therefore dáksha, too, in the sense of power or potentia, may have been a metaphysical conception. But it may also have been suggested by a mere accident of language, a never-failing source of ancient thoughts. The name dáksha-pitar, an epithet of the gods, has generally been translated by ‘those who have Daksha for their father.’ But it may have been used originally in a very different sense. Professor Roth has, I think, convincingly proved that this epithet dáksha-pitar, as given to certain gods, does not mean, the gods who have Daksha for their father, but that it had originally the simpler meaning of fathers of strength, or, as he translates it, ‘preserving, possessing, granting faculties.’ This is particularly clear in one passage:

III, 27, 9. bhútánām gārbhān ādadhe, dákshasya pitaram.
I place Agni, the source of all beings, the father of strength . . . .

by no means identical with him (see VII, 41, 1); sometimes performing the deeds of Indra, but again by no means identical with him (see II, 23, 18. indraṇa yugā—निः apām aubgah arnavām; cf. VIII, 96, 15). In II, 26, 3, he is called father of the gods (devánām pitāram); in II, 23, 2, the creator of all beings (विवेशाम granitā).

The accent in this case cannot help us in determining whether dáksha-pitar means having Daksha for their father (लोकोपातियोप), or father of strength. In the first case dáksha would rightly retain its accent (dáksha-pitar) as a Bahuvrihi; in the second, the analogy of such Tatpurusha compounds as grṛhā-pati (Pān. VI, 2, 18) would be sufficient to justify the pūrvapadaprakṛtisvaratvam.
After this we can hardly hesitate how to translate the next verse:

VI, 50, 2. su-gyotishaḥ—dáksha-pitrāḥ—devān.

The resplendent gods, the fathers of strength.

It may seem more doubtful, when we come to gods like Mitra and Varuṇa, whom we are so much accustomed to regard as Ādityas, or sons of Aditi, and who therefore, according to the theogony mentioned before, would have the best claim to the name of sons of Dāksha; yet here, too, the original and simple meaning is preferable; nay, it is most likely that from passages like this, the later explanation, which makes Mitra and Varuṇa the sons of Dāksha, may have sprung.

VII, 66, 2. yā—su-dākṣhā dākṣha-pitarā.

Mitra and Varuṇa, who are of good strength, the fathers of strength.

Lastly, even men may claim this name; for, unless we change the accent, we must translate:

VIII, 63, 10. avasyāvaḥ yushmabhīḥ dákṣha-pitarāḥ.

We suppliants, being, through your aid, fathers of strength.

But whatever view we take, whether we take dākṣha in the sense of power, as a personification of a philosophical conception, or as the result of a mythological misunderstanding occasioned by the name of dākṣha-pitar, the fact remains that in certain hymns of the Rīg-veda (VIII, 25, 5) Dākṣha, like Āditi, has become a divine person, and has retained his place as one of the Ādityas to the very latest time of Purānic tradition.

Aditi in her Cosmic Character.

But to return to Aditi. Let us look upon her as the Infinite personified, and most passages, even those where she is presented as a subordinate deity, will become intelligible.

Aditi, in her cosmic character, is the Beyond, the unbounded realm beyond earth, sky, and heaven, and originally she was distinct from the sky, the earth, and the ocean. Aditi is mentioned by the side of heaven and earth, which
shows that, though in more general language she may be identified with heaven and earth in their unlimited character, her original conception was different. This we see in passages where different deities or powers are invoked together, particularly if they are invoked together in the same verse, and where Aditi holds a separate place by the side of heaven and earth:

I, 94, 16 (final). tāt nah mitrāḥ vārunaḥ mamahantām āditiḥ śindhuḥ prāthiviḥ utā dyauḥ.

May Mitra and Varuna grant us this, may Aditi, Sindhu (sea), the Earth, and the Sky!

In other passages, too, where Aditi has assumed a more personal character, she still holds her own by the side of heaven and earth; cf. IX, 97, 58 (final):

I, 191, 6. dyauḥ vah pīṭaḥ prāthiviḥ mātā somah bhrātā āditiḥ svāsā.

The Sky is your father, the Earth your mother, Soma your brother, Aditi your sister.

VIII, 101, 15. mātā rudrānām duhitā vāsūnām svāsā ādityānām amṛtasya nābhīḥ, prá nu vokam kikitūshe gānāya mā gām ānāgām āditiḥ vadhishṭa.

The mother of the Rudras, the daughter of the Vasus, the sister of the Ādityas, the source of immortality, I tell it forth to the man of understanding, may he not offend the cow, the guiltless Aditi! Cf. I, 153, 3; IX, 96, 15; Vāgasan. Samhitā XIII, 49.

VI, 51, 5. dyauḥ pīṭaḥ (īti) prāthiviḥ mātah ādhruk āgne bhrātah vasavah mṛilāta nah, visve ādityāḥ adite sa-gōshāḥ asmābhīyam sārma bahulāṁ vi yanta.

Sky, father, Earth, kind mother, Fire, brother, bright gods, have mercy upon us! All Ādityas (and) Aditi together, grant us your manifold protection!

X, 63, 10. su-trāmānuṃ prāthiviḥm dyām anchāsam su-sārmānuṃ āditiḥ su-prāṇitim, daivām nāvam su-aritrāṃ ānāgasam āsravantāṁ ā ruhema svastāye.

Let us for welfare step into the divine boat, with good oars, faultless and leakless—the well-protecting Earth, the peerless Sky, the sheltering, well-guiding Aditi!

X, 66, 4. āditiḥ dyāvāprāthiviḥ (īti).
Aditi, and Heaven and Earth.

Where two or more verses come together, the fact that Aditi is mentioned by the side of Heaven and Earth may seem less convincing, because in these Nivds or long strings of invocations different names or representatives of one and the same power are not unfrequently put together. For instance,

X, 36, 1-3. ushásánáktá brihati (iti) su-pésasá dyāvākshāmā várunah mitráh aryamā, índram huve marútaḥ párvatān apáh ādityān dyāvāprithivi (iti) apáh svār (iti svāh). 1.

dyaúhi ka nah prithivī ka prá-ketasá ritávari (ity ritávari) rakshatām ámhasah rishāh, má dukh-vidátrā nih-ritik nah àtata tát devānām ávah adyā vrinúmahe. 2.

visvasmát nah áditih pátu ámhasah mátā mitrásya várunasya revátah svāh-vat gyótiḥ avrikám nasímahi. 3.

1. There are the grand and beautiful Morning and Night, Heaven and Earth, Varuna, Mitra, Aryaman; I call Indra, the Maruts, the Waters, the Ādityas, Heaven and Earth, the Waters, the Heaven.

2. May Heaven and Earth, the provident, the righteous, preserve us from sin and mischief! May the malevolent Nirṛiti not rule over us! This blessing of the gods we ask for to-day.

3. May Aditi protect us from all sin, the mother of Mitra and of the rich Varuna! May we obtain heavenly light without enemies! This blessing of the gods we ask for to-day.

Here we cannot but admit that Dyāvākshāmā, heaven and earth, is meant for the same divine couple as Dyāvāprithivi, heaven and earth, although under slightly differing names they are invoked separately. The waters are invoked twice in the same verse and under the same name; nor is there any indication that, as in other passages, the waters of the sky are meant as distinct from the waters of the sea. Nevertheless even here, Aditi, who in the third verse is called distinctly the mother of Mitra and Varuna, cannot well have been meant for the same deity as Heaven and Earth, mentioned in the second verse; and the author of
these two verses, while asking the same blessing from both, must have been aware of the original independent character of Aditi.

Aditi as Mother.

In this character of a deity of the far East, of an Orient in the true sense of the word, Aditi was naturally thought of as the mother of certain gods, particularly of those that were connected with the daily rising and setting of the sun. If it was asked whence comes the dawn, or the sun, or whence come day and night, or Mitra and Varuna, or any of the bright, solar, eastern deities, the natural answer was that they come from the Orient, that they are the sons of Aditi. Thus we read in

IX, 74, 3. urvī gāvyūṭih áditeḥ ritām yatē.

Wide is the space for him who goes on the right path of Aditi.

In VIII, 25, 3, we are told that Aditi bore Mitra and Varuna, and these in verse 5 are called the sons of Daksha (power), and the grandsons of Savas, which again means might: nápātā sávasah mahāh sūnū (ítī) dákshasya su-krātū (ítī). In X, 36, 3, Aditi is called the mother of Mitra and Varuna; likewise in X, 132, 6; see also VI, 67, 4. In VIII, 47, 9, Aditi is called the mother of Mitra, Aryaman, Varuna, who in VII, 60, 5 are called her sons. In X, 11, 1, Varuna is called yahvāh áditeḥ, the son of Aditi (cf. VIII, 19, 12); in VII, 41, 2, Bhaga is mentioned as her son. In X, 72, 8, we hear of eight sons of Aditi, but it is added that she approached the gods with seven sons only, and that the eighth (mārtāndā, added egg) was thrown away: ashāu putrāsah áditeḥ yē gātāh tanvāh pári, devān úpa prá ait saptā-bhiḥ pára mārtāndām ásyat.

In X, 63, 2, the gods in general are represented as born from Aditi, the waters, and the earth: yē sthā gātāh áditeḥ at-bhyāh pári yē prithivyāh té me ihā sruta hávam.

You who are born of Aditi, from the water, you who are born of the earth, hear ye all my call!

The number seven, with regard to the Ádityas, occurs also in
There are seven regions with their different suns, there are seven Hotars as priests, those who are the seven gods, the Adityas, with them, O Soma, protect us!

The Seven Adityas.

This number of seven Adityas requires an explanation. To say that seven is a solemn or sacred number is to say very little, for however solemn or sacred that number may be elsewhere, it is not more sacred than any other number in the Veda. The often-mentioned seven rivers have a real geographical foundation, like the seven hills of Rome. The seven flames or treasures of Agni (V, 1, 5) and of Soma and Rudra (VI, 74, 1), the seven paridhis or logs at certain sacrifices (X, 90, 15), the seven Harits or horses of the sun, the seven Hotar priests (III, 7, 7; 10, 4), the seven cities of the enemy destroyed by Indra (I, 63, 7), and even the seven Rishis (X, 82, 2; 109, 4), all these do not prove that the number of seven was more sacred than the number of one or three or five or ten used in the Veda in a very similar way. With regard to the seven Adityas, however, we are still able to see that their number of seven or eight had something to do with solar movements. If their number had always been eight, we should feel inclined to trace the number of the Adityas back to the eight regions, or the eight cardinal points of the heaven. Thus we read:

I, 35, 8. ashtaú vi akhyat kakúbhah prithivyáh.

The god Savitar lighted up the eight points of the earth (not the eight hills).

But we have seen already that though the number of Adityas was originally supposed to have been eight, it was reduced to seven, and this could hardly be said in any sense of the eight points of the compass. Cf. Taitt. Ár. I, 7, 6.

As we cannot think in ancient India of the seven planets, I can only suggest the seven days or tithis of the four parvans of the lunar month as a possible prototype of the
NOTES. I, 166, 12.

Ādityas. This might even explain the destruction of the eighth Āditya, considering that the eighth day of each parvan, owing to its uncertainty, might be represented as exposed to decay and destruction. This would explain such passages as,

IV, 7, 5. yāgīṣṭham sapta dhāma-bhiḥ.
Agni, most worthy of sacrifice in the seven stations.
IX, 102, 2. yagūśasya sapta dhāma-bhiḥ.
In the seven stations of the sacrifice.

The seven threads of the sacrifice may have the same origin:

II, 5, 2. ā yāsmin sapta rasmāyaḥ tatāh yagūśasya netāri, manushvāt daivyam aśhamām.

In whom, as the leader of the sacrifice, the seven threads are stretched out,—the eighth divine being is manlike (?)

The sacrifice itself is called, X, 124, 1, sapta-tantu, having seven threads.

X, 122, 3. sapta dhāmāni pari-yān āmartyaḥ.
Agni, the immortal, who goes round the seven stations.
X, 8, 4. uṣhāḥ-ushaḥ hī vasō (ītī) āgram ēshi tvām yamā-yoh abhavaha vi-bhāvā, rītāya sapta dadhishe padānī ganāyan mitrām tavē svāyai.

For thou, Vasu (Agni), comest first every morning, thou art the illuminator of the twins (day and night). Thou holdest the seven places for the sacrifice, creating Mitra (the sun) for thy own body.

X, 5, 6. sapta maryādāḥ kavāyaḥ tatakshuḥ tāsām ekām īt abhi amhurāḥ gāt.

The sages established the seven divisions, but mischief befell one of them.

I, 22, 16. ātah devāḥ avantu nah yātah vīṣhnuḥ vi-kakramē prāthīvyāḥ sapta dhāma-bhiḥ.

May the gods protect us from whence Vīṣhnu strode forth, by the seven stations of the earth!

Even the names of the seven or eight Ādityas are not definitely known, at least not from the hymns of the Rigveda. In II, 27, 1, we have a list of six names: Mitrā, Aryamān, Bhāga, Vāruṇa, Dāksha, Āmsah. These with Āditi would give us seven. In VI, 50, 1, we have Āditi,
Vārūṇa, Mitrā, Agnī, Aryamān, Savitār, and Bhāga. In I, 89, 3, Bhāga, Mitrā, Áditi, Dākṣha, Aryamān, Vārūṇa, Sōma, Āsvinā, and Sārasvatī are invoked together with an old invocation, pūrvavā nī-vidā. In the Taittirīya-āraṇyaka, I, 13, 3, we find the following list: 1. Mitra, 2. Varuṇa, 3. Dhātār, 4. Aryaman, 5. Amsa, 6. Bhaga, 7. Indra, 8. Vivasvat, but there, too, the eighth son is said to be Mārtānda, or, according to the commentator, Áditya.

The character of Áditi as the mother of certain gods is also indicated by some of her epithets, such as rāgā-putrā, having kings for her sons; su-putrā, having good sons; ugrā-putrā, having terrible sons:

II, 27, 7. pīparṭu nāḥ āditīḥ rāgā-putrā ātī dvēśāṁṣi aryamāḥ su-gēbhīḥ, bṛihāt mitrāsya vārūnasya sārma ṣāpa syāma puru-vērāḥ ārishtāḥ.

May Áditi with her royal sons, may Aryaman carry us on easy roads across the hatreds; may we with many sons and without hurt obtain the great protection of Mitra and Varuṇa!

III, 4, 11. bārhiḥ nāḥ āstām āditīḥ su-putrā.

May Áditi with her excellent sons sit on our sacred pile!

VIII, 67, 11. pārshi dīne gabhīrē ā ugrā-putre gīghāṁsataḥ, mākīḥ tokāsya nāḥ rishat.

Protect us, O goddess with terrible sons, from the enemy in shallow or deep water, and no one will hurt our offspring!

Aditi identified with other Deities.

Aditi, however, for the very reason that she was originally intended for the Infinite, for something beyond the visible world, was liable to be identified with a number of finite deities which might all be represented as resting on Aditi, as participating in Aditi, as being Aditi. Thus we read:

I, 89, 10 (final). āditīḥ dyaūḥ āditīḥ antārīkṣham āditīḥ mātāḥ sāḥ pitāḥ sāḥ putrāḥ, visve devāḥ āditīḥ pāṇka gānāḥ āditīḥ gātām āditīḥ gānī-tyam.

Aditi is the heaven, Aditi the sky, Aditi the mother, the
father, the son. All the gods are Aditi, the five clans, the past is Aditi, Aditi is the future.

But although Aditi may thus be said to be everything, heaven, sky, and all the gods, no passage occurs, in the Rig-veda at least, where the special meaning of heaven or earth is expressed by Aditi. In X, 63, 3, where Aditi seems to mean sky, we shall see that it ought to be taken as a masculine, either in the sense of Āditya, or as an epithet, unbounded, immortal. In I, 72, 9, we ought probably to read prithvi and pronounce prithuvī, and translate ‘the wide Aditi, the mother with her sons;’ and not, as Benfey does, ‘the Earth, the eternal mother.’

It is more difficult to determine whether in one passage Aditi has not been used in the sense of life after life, or as the name of the place whither people went after death, or of the deity presiding over that place. In a well-known hymn, supposed to have been uttered by Sunahsepa when on the point of being sacrificed by his own father, the following verse occurs:

I, 24, 1. kāḥ nah mahyai āditaye pūnah dāt, pitáram ka driséyam mātāram ka.

Who will give us back to the great Aditi, that I may see father and mother?

As the supposed utterer of this hymn is still among the living, Aditi can hardly be taken in the sense of earth, nor would the wish to see father and mother be intelligible in the mouth of one who is going to be sacrificed by his own father. If we discard the story of Sunahsepa, and take the hymn as uttered by any poet who craves for the protection of the gods in the presence of danger and death, then we may choose between the two meanings of earth or liberty, and translate, either, Who will give us back to the great earth? or, Who will restore us to the great Aditi, the goddess of freedom?

Aditi and Diti.

There is one other passage which might receive light if we could take Aditi in the sense of Hades, but I give this translation as a mere guess:

NOTES. I, 166, 12. 255
IV, 2, 11. rāyē ka nah su-apatyāya deva dītim ka rāsva āditim urushya.

That we may enjoy our wealth and healthy offspring, give us this life on earth, keep off the life to come! Cf. I, 152, 6.

It should be borne in mind that Diti occurs in the Rigveda thrice only, and in one passage it should, I believe, be changed into Aditi. This passage occurs in VII, 15, 12.

tvām agne virā-vat yāsah devāh kā savitā bhāgah, dītih kā dāti vāryam. Here the name of Diti is so unusual, and that of Aditi, on the contrary, so natural, that I have little doubt that the poet had put the name of Aditi; and that later reciters, not aware of the occasional license of putting two short syllables instead of one, changed it into Aditi. If we remove this passage, then Diti, in the Rigveda at least, occurs twice only, and each time together or in contrast with Aditi; cf. V, 62, 8, page 243. I have no doubt, therefore, that Professor Roth is right when he says that Diti is a being without any definite conception, a mere reflex of Aditi. We can clearly watch her first emergence into existence through what is hardly more than a play of words, whereas in the epic and Purānic literature this Diti (like the Suras) has grown into a definite person, one of the daughters of Daksha, the wife of Kasyapa, the mother of the enemies of the gods, the Daityas. Such is the growth of legend, mythology and religion!

Aditi in her Moral Character.

Besides the cosmical character of Aditi, which we have hitherto examined, this goddess has also assumed a very prominent moral character. Aditi, like Varuna, delivers from sin. Why this should be so, we can still understand if we watch the transition which led from a purely cosmical to a moral conception of Aditi. Sin in the Veda is frequently conceived as a bond or a chain from which the repentant sinner wishes to be freed:

VII, 86, 5. āva drugdhāni pītryā sriga nah āva yā vayām kakrīmā tanūbhiḥ, āva rāgan pasu-trīpam nā tāyūm srigā vatsām nā dāmnāh vāsishtham.

Absolve us from the sins of our fathers, and from those
which we have committed with our own bodies. Release Vasishtha, O king, like a thief who has feasted on stolen cattle; release him like a calf from the rope.a

VIII, 67, 14. tē naḥ āsnāḥ vrīkānām ādityāsah mumōkata stenām baddhām-iva adite.

O Ādityas, deliver us from the mouth of the wolves, like a bound thief, O Aditi! Cf. VIII, 67, 18.

Sunaḥsepa, who, as we saw before, wishes to be restored to the great Aditi, is represented as bound (dita) by ropes, and in V, 2, 7, we read:

sūnaḥ-sēpam kit nī-ditam sahāsrāt yūpāt amuṭkāh āsa-mishṭa hi sāh, eva asmāt agne vi mumugdhi pāsān hōtar (īti) kikitvaḥ ihā tu ni-sādya.

O Agni, thou hast released the bound Sunaḥsepa from the stake, for he had prayed; thus take from us, too, these ropes, O sagacious Hotar, after thou hast settled here.

Expressions like these, words like dāman, bond, nī-dita, bound, naturally suggested ā-diti, the un-bound or un-bounded, as one of those deities who could best remove the bonds of sin or misery. If we once realise this concatenation of thought and language, many passages of the Veda that seemed obscure, will become intelligible.

VII, 51, 1. ādityānām āvasā nūtanena sakshimāhi sārmanā sām-tamena, anāgāḥ-tvē aditi-tvē turāsah imām yaṛnām dadhatu srōshamāvāḥ.

May we obtain the new favour of the Ādityas, their best protection; may the quick Maruts listen and place this sacrifice in guiltlessness and Aditi-hood.

I have translated the last words literally, in order to make their meaning quite clear. Āgas has the same meaning as the Greek āyos, guilt, abomination; an-āgas-tvā, therefore, as applied to a sacrifice or to the man who makes it, means guiltlessness, purity. Aditi-tvā, Aditi-hood, has a similar meaning, it means freedom from bonds, from anything that hinders the proper performance of a religious act; it may come to mean perfection or holiness.

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Aditi having once been conceived as granting this adititvā, soon assumed a very definite moral character, and hence the following invocations:

I, 24, 15. út ut-tamām varuna pāsam asmāt āva adhamām vi madhyamām srathaya, ātha vayām āditya vratē táva ānāgasaḥ áditaye syāma.

O Varuna, lift the highest rope, draw off the lowest, remove the middle; then, O Āditya, let us be in thy service free of guilt before Aditi.

V, 82, 6. ānāgasaḥ áditaye devāsya savitūḥ savé, víśvā vāmāni dhimahī.

May we, guiltless before Aditi, and in the keeping of the god Savitar, obtain all goods! Professor Roth here translates Aditi by freedom or security.

I, 162, 22. anāgāḥ-tvām nah áditiḥ krinotu.

May Aditi give us sinlessness! Cf. VII, 51, 1.

IV, 12, 4. yāt kit hi te puruṣa-trā yavishṭa ākṛiti-bhīk kakrimā kāt kit āgah, kṛdhī sū asmān áditeḥ ánāgān vi ēnāmsi sīrathāḥ víśvak agne.

Whatever, O youthful god, we have committed against thee, men as we are, whatever sin through thoughtlessness, make us guiltless of Aditi, loosen the sins on all sides, O Agni!

VII, 93, 7. sāḥ agne enā nāmasā sām-iddhāḥ ākṛха mitrām vārunam ḍrām vokeh, yāt sim āgah kakrimā tāt sū mrīla tāt aryamā āditiḥ sīrathantu.

O Agni, thou who hast been kindled with this adoration, greet Mitra, Varuna, and Indra. Whatever sin we have committed, do thou pardon it! May Aryaman, Aditi loose it!

Here the plural sīrathantu should be observed, instead of the dual.

VIII, 18, 6–7. áditiḥ naḥ dīvā pasūṃ áditiḥ nāktam ádvāyāḥ, áditiḥ pātu áṃhasah sadā-vṛdhāh.

utā syā nah dīvā matīḥ áditiḥ útyā ā gamat, sā sām-tāti máyaḥ karat āpa sṛdhaḥ.

May Aditi by day protect our cattle, may she, who never deceives, protect by night; may she, with steady increase, protect us from evil!

And may she, the thoughtful Aditi, come with help to
us by day; may she kindly bring happiness to us, and carry away all enemies! Cf. X, 36, 3, page 251.

X, 87, 18. à vriskyantám áditaye duḥ-ēvāḥ.

May the evil-doers be cut off from Aditi! or literally, may they be rooted out before Aditi!

II, 27, 14. ádite mftra váruna utá mṛila yát vah vayám kakrímá kāt kīt āgah, urú asyám ābhayam gyōtiḥ indra mā nah dirghāḥ abhi nasan tāmisrāḥ.

Aditi, Mitra, and also Varuna forgive, if we have committed any sin against you. May I obtain the wide and fearless light, O Indra! May not the long darkness reach us!

VII, 87, 7. yāḥ mṛilāyāti kakrúshe kīt āgah vayám syāma várune ānāgāḥ, ānu vratāni áditeḥ ridhántah yuyám pāta svastí-bhiḥ sādā nah.

May we be sinless before Varuna, who is gracious even to him who has committed sin, and may we follow the laws of Aditi! Protect us always with your blessings!

Lastly, Aditi, like all other gods, is represented as a giver of worldly goods, and implored to bestow them on her worshippers, or to protect them by her power:

I, 43, 2. yathā nah áditeḥ kārat pāsve nṛi-bhiyāḥ yathā gāve, yathā tokāya rudriyam.

That Aditi may bring Rudra's favour to our cattle, our men, our cow, our offspring.

I, 153, 3. pipāya dhenūḥ áditeḥ ritāya gānāya mitrāvarunā havīk-dē.

Aditi, the cow, gives food to the righteous man, O Mitra and Varuna, who makes offerings to the gods. Cf. VIII, 101, 15.

I, 185, 3. anchāḥ dātrām áditeḥ anarvāṃ huvē.

I call for the unrivalled, uninjured gift of Aditi. Here Professor Roth again assigns to Aditi the meaning of freedom or security.

VII, 40, 2. dīdeshtu devi̧ áditeḥ réknah.

May the divine Aditi assign wealth!

X, 100, 1. ā sarvā-tātim áditim vrinimahe.

We implore Aditi for health and wealth.

I, 94, 15. yāsmai tvām su-drāvināḥ dādāsah anāgāḥ-tvām
adite sarvā-tātā, yām bhadrēna sāvasā kodāyāsi pragā-vatā rādhasā té syāma.

To whom thou, possessor of good treasures, grantest guiltlessness, O Aditi, in health and wealth, whom thou quickenest with precious strength and with riches in progeny, may we be they! Cf. II, 40, 6; IV, 25, 5; X, 11, 2.

The principal epithets of Aditi have been mentioned in the passages quoted above, and they throw no further light on the nature of the goddess. She was called devī, goddess, again and again; another frequent epithet is anarvān, uninjured, unscathed. Being invoked to grant light (VII, 82, 10), she is herself called luminous, gyōtishmatī, I, 136, 3; and svārvatī, heavenly. Being the goddess of the infinite expanse, she, even with greater right than the dawn, is called úrūkī, VIII, 67, 12; uruvyākas, V, 46, 6; uruvragā, VIII, 67, 12; and possibly prīthvī in I, 72, 9. As supporting everything, she is called dhārayātktṣhipī, supporting the earth, I, 136, 3; and visvāganyā, VII, 10, 4. To her sons she owes the names of rāgaputra, II, 27, 7; suputra, III, 4, 11; and ugrāputra, VIII, 67, 11: to her wealth that of sudrāvizas, I, 94, 15, though others refer this epithet to Agni. There remains one name pastyā, IV, 55, 3; VIII, 27, 5, meaning housewife, which again indicates her character as mother of the gods.

I have thus given all the evidence that can be collected from the Rig-veda as throwing light on the character of the goddess Aditi, and I have carefully excluded everything that rests only on the authority of the Yagur- or Atharva-vedas, or of the Brāhmaṇas and Araṇyakas, because in all they give beyond the repetitions from the Rig-veda, they seem to me to represent a later phase of thought that ought not to be mixed up with the more primitive conceptions of the Rig-veda. Not that the Rig-veda is free from what seems decidedly modern, or at all events secondary and late. But it is well to keep the great collections, as such,

a On sarvātātī, salus, see Benfey's excellent remarks in Orient und Occident, vol. ii, p. 519. Professor Roth takes aditi here as an epithet of Agni.
NOTES. 1, 166, 12.

separate, whatever our opinions may be as to the age of their component parts.

In the Atharva-veda Aditi appears more unintelligible, more completely mythological, than in the Rig-veda. We read, for instance, Atharva-veda VII, 6, 1:

'Aditi is the sky, Aditi is the welkin, Aditi is mother, is father, is son; all the gods are Aditi, and the five clans of men; Aditi is what was, Aditi is what will be.

'We invoke for our protection the great mother of the well-ruling gods, the wife of Rīta, the powerful, never-aging, far-spreading, the sheltering, well-guiding Aditi.'

In the Taittiriya-āraṇyaka and similar works the mythological confusion becomes greater still. Much valuable material for an analytical study of Aditi may be found in B. and R.'s Dictionary, and in several of Dr. Muir's excellent contributions to a knowledge of Vedic theogony and mythology.

**Aditi as an Adjective.**

But although the foregoing remarks give as complete a description of Aditi as can be gathered from the hymns of the Rig-veda, a few words have to be added on certain passages where the word āditi occurs, and where it clearly cannot mean the goddess Aditi, as a feminine, but must be taken either as the name of a corresponding masculine deity, or as an adjective in the sense of unrestrained, independent, free.

V, 59, 8. mīmātā dyaūḥ āditiḥ vītāye naḥ.
May the boundless Dyū (sky) help us to our repast!

Here āditi must either be taken in the sense of Āditya, or better in its original sense of unbounded, as an adjective belonging to Dyū, the masculine deity of the sky.

Dyū or the sky is called āditi or unbounded in another passage, X, 63, 3:

yēbhyaḥ mātā mádhu-mat pīnvate pāyaḥ pīyūsham dyaūḥ āditiḥ ādri-barhāḥ.
The gods to whom their mother yields the sweet milk, and the unbounded sky, as firm as a rock, their food.

IV, 3, 8. katha sar Dhāya marūtām rītāya katha sūrē brīhatē prikkhyāmānāḥ, práti bravaḥ āditaye turāya.
How wilt thou tell it to the host of the Maruts, how to the bright heaven, when thou art asked? How to the quick Aditi?

Here Aditi cannot be the goddess, partly on account of the masculine gender of turāya, partly because she is never called quick. Aditi must here be the name of one of the Ādityas, or it may refer back to sūrē bṛhatē. It can hardly be joined, as Professor Roth proposes, with sārdhāya marútām, owing to the intervening sūrē bṛhatē.

In several passages ādīti, as an epithet, refers to Agni:

IV, 1, 20 (final). visvēshām ādītiḥ yagnīyānām visvēshām ātithiḥ mānushānām.

He, Agni, the Aditi, or the freest, among all the gods; he the guest among all men.

The same play on the words ādīti and ātithi occurs again:

VII, 9, 3. āmūrah kaviḥ ādītiḥ vivāsvān su-samsāt mitrāḥ ātithiḥ sivāḥ nāh, kitrā-bhānuḥ ushāsām bhāti āgre.

The wise poet, Aditi, Vivasvat, Mitra with his good company, our welcome guest, he (Agni) with brilliant light came at the head of the dawns.

Here, though I admit that several renderings are possible, Aditi is meant as a name of Agni, to whom the whole hymn is addressed, and who, as usual, is identified with other gods, or, at all events, invoked by their names. We may translate ādītiḥ vivāsvān by 'the brilliant Aditi,' or 'the unchecked, the brilliant,' or by 'the boundless Vivasvat,' but on no account can we take ādīti here as the female goddess. The same applies to VIII, 19, 14, where Aditi, unless we suppose the goddess brought in in the most abrupt way, must be taken as a name of Agni; while in X, 92, 14, ādītim anarvāzm, to judge from other epithets given in the same verse, has most likely to be taken again as an appellative of Agni. In some passages it would, no doubt, be possible to take Aditi as the name of a female deity, if it were certain that no other meaning could be assigned to this word. But if we once know that Aditi was the name of a male deity also, the structure of these passages becomes far more perfect, if we take Aditi in that sense:
IV, 39, 3. ánágasam tám áditiḥ krinotu sáḥ mitréna várune na sa-gósháḥ.

May Aditi make him free from sin, he who is allied with Mitra and Varuna.

We have had several passages in which Aditi, the female deity, is represented as sa-grósháḥ or allied with other Ādityas, but if sáḥ is the right reading here, Aditi in this verse can only be the male deity. The pronoun sá cannot refer to tám.

With regard to other passages, such as IX, 81, 5; VI, 51, 3, and even some of those translated above in which Aditi has been taken as a female goddess, the question must be left open till further evidence can be obtained. There is only one more passage which has been often discussed, and where áditi was supposed to have the meaning of earth:

VII, 18, 8. duḥ-âdhyāḥ áditiṃ srevāyantaḥ aketāsah vi gagribhre párushu-im.

Professor Roth in one of his earliest essays translated this line, 'The evil-disposed wished to dry the earth, the fools split the Parushuś,' and he supposed its meaning to have been that the enemies of Sudās swam across the Parushuś in order to attack Sudās. We might accept this translation, if it could be explained how by throwing themselves into the river, the enemies made the earth dry, though even then there would remain this difficulty that, with the exception of one other doubtful passage, discussed before, áditi never means earth. We might possibly translate: 'The evil-disposed, the fools, laid dry and divided the boundless river Parushuś.' This would be a description of a stratagem very common in ancient warfare, viz. diverting the course of a river and laying its original bed dry by digging a new channel, and thus dividing the old river. This is also the sense accepted by Sāyana, who does not say that vigraha means dividing the waves of a river, as Professor Roth renders kûlabheda, but that it means dividing or cutting through its banks. In the Dictionary Professor Roth assigns to áditi in this passage the meaning of endless, inexhaustible.
Note 5. Nothing is more difficult in the interpretation of the Veda than to gain an accurate knowledge of the power of particles and conjunctions. The particle <('ana, we are told, is used both affirmatively and negatively, a statement which shows better than anything else the uncertainty to which every translation of Vedic hymns is as yet exposed. It is perfectly true that in the text of the Rig-veda, as we now read it, <('ana means both indeed and no. But this very fact shows that we ought to distinguish where the first collectors of the Vedic hymns have not distinguished, and that while in the former case we read <('ana, we ought in the latter to read ka ná.

I begin with those passages in which <('ana is used emphatically, though originally it may have been a double negation.

I a. In negative sentences:

I, 18, 7. yásmat rite ná sídhyati yagñáh vipah-kitah kaná. Without whom the sacrifice does not succeed, not even that of the sage.

V, 34, 5. ná ásunvatā sakate púshyatā kaná.

He does not cling to a man who offers no libations, even though he be thriving.

I, 24, 6. nahí te kshatrám ná sáhah ná manyúm váyah kaná amí (íti) patáyantah ápúh.

For thy power, thy strength, thy anger even these birds which fly up, do not reach. Cf. I, 100, 15.

I, 155, 5. tritīyam asya nákiḥ ā dadharshati váyah kaná patáyantah patatrínah.

This third step no one approaches, not even the winged birds which fly up.

I, 55, 1. diváh kit asya varimá vī papratha, Índram ná mahná prithiví kaná práti.

The width of the heavens is stretched out, even the earth in her greatness is no match for Indra.

I b. In positive sentences:

VII, 32, 13. púrvāh kaná prá-sitayaḥ taranti tám yáḥ Índre kármaná bhúvat.
Even many snares pass him who is with Indra in his work.

VIII, 2, 14. uktâhām kanâ sasyámānam āgoh arīh ā liketa, nā gayatrām giyāmānam.

He (Indra) marks indeed a poor man's prayer that is recited, but not a hymn that is sung. (Doubtful.)

VIII, 78, 10. tāvā īt indra ahām ā-sāsā hāste dātram kanā ā dade.

Hoping in thee alone, O Indra, I take even this sickle in my hand.

I, 55, 5. ādha kanâ srāt dadhati tvāshi-mate ñdrāya vágram ni-ghānighnate vadhām.

Then indeed they believe in Indra, the majestic, when he hurls the bolt to strike.

I, 152, 2. etāt kanā tvah ví liketat eshām.

Does one of them understand even this?

IV, 18, 9. māmat kanâ used in the same sense as māmat kīt.

I, 139, 2. dhibhih kanâ mānasā svēbhīh akshā-bhīh.

V, 41, 13. váyah kanâ su-bhvāh ā áva yanti.

VII, 18, 9. āsūh kanâ īt abhi-pitvām gagāmā.

VIII, 91, 3. ā kanâ tvā kikitsâmāh ādhi kanâ tvā nā imasi.

We wish to know thee, indeed, but we cannot understand thee.

X, 49, 5. ahām randhayam mrīgayam srutārvane yāt mā āghiīta vayūnā kanā ānu-shāk.

VI, 26, 7. ahām kanâ tāt sūrī-bhīh ānasyām.

May I also obtain this with the lords.

Ic. Frequently kanā occurs after interrogative pronouns, to which it imparts an indefinite meaning, and principally in negative sentences:

I, 74, 7. nā yōk upadbīh ásvyah srinvē ráthasya kāt kanā, yāt agne yāsī dūtyām.

No sound of horses is heard, and no sound of the chariot, when thou, O Agni, goest on thy message.

I, 81, 5. nā tvā-vān indra kāh kanā nā gātāh nā gani-shyatē.

No one is like thee, O Indra, no one has been born, no one will be!
I, 84, 20. mā te rādhāmsi mā te ūtáyah vaso (īti) asmān kādā kanā dabhan.

May thy gifts, may thy help, O Vasu, never fail us!

Many more passages might be given to illustrate the use of kanā or kās kanā and its derivatives in negative sentences.

Cf. I, 105, 3; 136, 1; 139, 5; II, 16, 3; 23, 5; 28, 6; III, 36, 4; IV, 31, 9; V, 42, 6; 82, 2; VI, 3, 2; 20, 4; 47, 1; 3; 48, 17; 54, 9; 59, 4; 69, 8; 75, 16; VII, 32, 1; 19; 59, 3; 82, 7; 104, 3; VIII, 19, 6; 23, 15; 24, 15; 28, 4; 47, 7; 64, 2; 66, 13; 68, 19; IX, 61, 2; 75, 16; X, 33, 9; 39, 11; 48, 5; 49, 10; 59, 8; 62, 9; 85, 3; 86, 11; 95, 1; 112, 9; 119, 6; 7; 128, 4; 129, 2; 152, 1; 168, 3; 185, 2.

I d. In a few passages, however, we find the indefinite pronoun kās kanā used in sentences which are not negative:

III, 30, 1. tītikshante abhī-rastim gānānām īndra tvāt ā kāh kanā hi prā-kētāḥ.

They bear the scoffing of men; for, Indra, from thee comes every wisdom.

I, 113, 8. uśāḥ mrvām kām kanā bodhāyanti.

Ushas, who wakes every dead (or one who is as if dead).

I, 191, 7. ādṛiśṭāḥ kīm kanā ihā vah sārve sākām ni gasyāta.

Invisible ones, whatever you are, vanish all together!

II. We now come to passages in which kanā stands for ka nā, and therefore renders the sentence negative without any further negative particle. It might seem possible to escape from this admission, by taking certain sentences in an interrogative sense. But this would apply to certain sentences only, and would seem forced even there:

II, 16, 2. yāsmāt īndrāt brīhatāḥ kīm kanā im rītē.

Beside whom, (beside) the great Indra, there is not anything.

II, 24, 12. viśvam satyāṁ magha-vānā yuvōḥ it āpah kanā prá minanti vratāṁ vām.

Everything, you mighty ones, belongs indeed to you; even the waters do not transgress your law.
NOTES.  1, 166, 12.  267

IV, 30, 3. víśve kaná Í́t aná tvá devásah indra yuyudhuḥ.
Even all the gods do not ever fight thee, O Indra.
V, 34, 7. duh-gé kaná dhriyate vīśval ā purú gánah yáh
asya távishítim ákukrudhat.
Even in a stronghold many a man is not often preserved
who has excited his anger.
VII, 83, 7. duh-ge 'ana dhriyate vīśva ā purú púrú nama ana
ASYA tavishim ÁUKRUDHAT.
Even in a stronghold many a man is not often preserved
who has excited his anger.
VII, 86, 6. svápna 'ana it ánritasya pra-yotá.
Even sleep does not remove all evil.
In this passage I formerly took kaná as affirmative, not
as negative, and therefore assigned to prayotá the same
meaning which Sáyana assigns to it, one who brings or
mixes, whereas it ought to be, as rightly seen by Roth, one
who removes.
VIII, 1, 5. mahé kaná tvám adri-vah párá sukáyá deyám,
ná sahásráya ná ayútáya vágri-vah ná satáya sata-magha.
I should not give thee up, wielder of the thunderbolt,
even for a great price, not for a thousand, not for ten
thousand (?), not for a hundred, O Indra, thou who art
possessed of a hundred powers!
VIII, 51, 7. kadá kaná staríh asi.
Thou art never sterile.
VIII, 52, 7. kadá kaná prá yukkhasi.
Thou art never weary.
VIII, 55, 5. kákshushá kaná sam-náse.
Not to be reached even with eye.
X, 56, 4. mahínám' eshám pitaráh kaná isire.

Note 3. Considering the particular circumstances men-
tioned in this and the preceding hymn, of Indra's forsaking
his companions, the Maruts, or even scorning their help, one
feels strongly tempted to take tyágas in its etymological
sense of leaving or forsaking, and to translate, by his for-
saking you, or, if he should forsake you. The poet may
have meant the word to convey that idea, which no doubt
would be most appropriate here; but it must be con-
fessed, at the same time, that in other passages where tyágas
occurs, that meaning could hardly be ascribed to it. Strange
as it may seem, no one who is acquainted with the general
train of thought in the Vedic hymns can fail to see that tyāgas in most passages means attack, onslaught; it may be even the instrument of an attack, a weapon. How it should come to take this meaning is indeed difficult to explain, and I do not wonder that Professor Roth in his Dictionary simply renders the word by forlornness, need, danger, or by estrangement, unkindness, malignity. But let us look at the passages, and we shall see that these abstract conceptions are quite out of place:

VIII, 47, 7. ná tám tigmám kaná tyágah ná drásad abhí tám gurú.

No sharp blow, no heavy one, shall come near him whom you protect.

Here the two adjectives tigmá, sharp, and gurú, heavy, point to something tangible, and I feel much inclined to take tyāgas in this passage as a weapon, as something that is let off with violence, rather than in the more abstract sense of onslaught.

I, 169, 1. maháḥ kit asi tyágasah varúta.

Thou art the shielder from a great attack.

IV, 43, 4. káḥ vám maháḥ kit tyágasah abhiśke urushyátam mádhvi dasrá naḥ út.

Who is against your great attack? Protect us with your help, O Asvins, ye strong ones.

Here Professor Roth seems to join maháḥ kit tyágasah abhiśke urushyátam, but in that case it would be impossible to construe the first words, káḥ vám.

I, 119, 8. ágakhhatam kṟipamánam pará-váti pitúḥ svásya tyágasá ni-bádhitam.

You went from afar to the suppliant, who had been struck down by the violence of his own father.

According to Professor Roth tyāgas would here mean forlornness, need, or danger. But níbhādhita is a strong verb, as we may see in

VIII, 64, 2. padā paunān arådhásaḥ ní bádhasva mahān asi.

Strike the useless Pauis down with thy foot, for thou art great.

X, 18, 11. út svaṅkasva pṟithivi mā ní bádhathāḥ.

Open, O earth, do not press on him (i. e. the dead, who is

VII, 83, 6. yātra rāga-bhīk dasā-bhīk ni-bādhītam prá su-dāsam āvatam trīṭsu-bhīk sahā.

Where you protected Sudās with the Trīṭsus, when he was pressed or set upon by the ten kings.

Another passage in which tyāgas occurs is,

VI, 62, 10. sānutyena tyāgasā mārtyasya vanushyatām āpi sīrshā vavriktaṃ.

By your covert attack turn back the heads of those even who harass the mortal.

Though this passage may seem less decisive, yet it is difficult to see how tyāgasā could here, according to Professor Roth, be rendered by forlornness or danger. Something is required by which enemies can be turned back. Nor can it be doubtful that sīrshā is governed by vavriktaṃ, meaning turn back their heads, for the same expression occurs again in I, 33, 5. pārā kit sīrshā vavriktaṃ tē indra āyagvānāḥ yāgva-bhīk spārdhamānāḥ.

Professor Benfey translates this verse by, 'Kopfüber flohn sie alle vor dir; ' but it may be rendered more literally, 'These lawless people fighting with the pious turned away their heads.'

X, 144, 6. eva tāt īndraḥ īndunā devēśhu kit dhārayāte māhi tyāgah.

Indeed through this draught Indra can hold out against that great attack even among the gods.

X, 79, 6. kīm devēśhu tyāgah ēnah kakartha.

What insult, what sin hast thou committed among the gods?

In these two passages the meaning of tyāgas as attack or assault is at least as appropriate as that proposed by Professor Roth, estrangement, malignity.

There remains one passage, VI, 3, 1. yām tvām mitrēṇa vārunah sa-gōshāḥ déva pāśa tyāgasā mārtam āmhaḥ.

I confess that the construction of this verse is not clear to me, and I doubt whether it is possible to use tyāgasā as a verbal noun governing an accusative. If this were possible, one might translate, 'The mortal whom thou, O God (Agni),
Varuṇa, together with Mitra, protectest by pushing back evil.' More probably we should translate, 'Whom thou protectest from evil by thy might.'

If it be asked how tyāgas can possibly have the meaning which has been assigned to it in all the passages in which it occurs, viz. that of forcibly attacking or pushing away, we can only account for it by supposing that tyag, before it came to mean to leave, meant to push off, to drive away with violence (verstossen instead of verlassen). This meaning may still be perceived occasionally in the use of tyag; e.g. devās tyagantu māṁ, may the gods forsake me! i.e. may the gods drive me away! Even in the latest Sanskrit tyag is used with regard to an arrow that is let off. 'To expel' is expressed by nis-tyag. Those who believe in the production of new roots by the addition of prepositional prefixes might possibly see in tyag an original ati-ag, to drive off; but, however that may be, there is evidence enough to show that tyag expressed originally a more violent act of separation than it does in ordinary Sanskrit, though here, too, passages occur in which tyag may be translated by to throw, to fling; for instance, khe dhūlim yas tyaged ukkair mūrdhni tasyaiva sā patet, he who throws up dust in the air, it will fall on his head. Ind. Spr. 1582.

Muk, too, is used in a similar manner; for instance, vagram mokshyate te mahendraḥ, Mahābh. XIV, 263. Cf. Dhammapada, ver. 389.

**Verse 13.**

**Note 1.** Sāmsa, masc., means a spell, whether for good or for evil, a blessing as well as a curse. It means a curse, or, at all events, a calumny:

I, 18, 3. má nah sāmsah árarushah dhūrtih prānak mártyasya.

Let not the curse of the enemy, the onslaught of a mortal hurt us.

I, 94, 8. asmākam sāmsah abhī astu duḥ-dhyāḥ.

May our curse overcome the wicked!

III, 18, 2. tápa sāmsam árarushah.

Burn the curse of the enemy!
VII, 25, 2. âré tám sámsam krivuhi ninitsóh.
Take far away the curse of the reviler! Cf. VII, 34, 12.

It means blessing:
II, 31, 6. utá vah sámsam usígâm-iva smasi.
We desire your blessing as a blessing for suppliants.
X, 31, 1. ã nah devánām úpa vetu sámsah.
May the blessing of the gods come to us!
X, 7, 1. urushyá nah urú-bhih deva sámsah.
Protect us, god, with thy wide blessings!

II, 23, 10. má nah duk-sámsah abhi-dipsúh ísata pré su-sámsáh matí-bhíh tårishimahi.
Let not an evil-speaking enemy conquer us; may we, enjoying good report, increase by our prayers!

In some passages, however, as pointed out by Grassmann, sámsa may best be rendered by singer, praiser. Grassmann marks one passage only,

II, 26, 1. rigúḥ Ít sámsah vanavat vanushyatáḥ.
May the righteous singer conquer his enemies.

He admits, however, doubtfully, the explanation of B. R., that rigúḥ sámsah may be taken as one word, meaning, 'requiring the right.' This explanation seems surrendered by B. R. in the second edition of their Dictionary, and I doubt whether sámsah can mean here anything but singer. That being so, the same meaning seems more appropriate in other verses also, which I formerly translated differently, e.g.

VII, 56, 19. imé sámsam vanushyatáḥ ni pânti.
They, the Maruts, protect the singer from his enemy.

Lastly, sámsa means praise, the spell addressed by men to the gods, or prayer:

I, 33, 7. pré sunvatáḥ stuvatáḥ sámsam ávah.
Thou hast regarded the prayer of him who offers libation and praise.

X, 42, 6. yásmin vayám dadhimá sámsam Índre.
Indra in whom we place our hope. Cf. ãsams, Westergaard, Radices Linguae Sanscritae, s. v. sams.
MANDALA I, HYMN 167.
ASHTAKA II, ADHYÂYA 4, VARGA 4-5.

TO THE MARUTS (THE STORM-GODS).

1. O Indra, a thousand have been thy helps accorded to us, a thousand, O driver of the bays, have been thy most delightful viands. May thousands of treasures richly to enjoy, may goods come to us a thousandfold.

2. May the Maruts come towards us with their aids, the mighty ones, or with their best aids from the great heaven, now that their furthest steeds have rushed forth on the distant shore of the sea;

3. There clings to the Maruts one who moves in secret, like a man's wife (the lightning), and who is like a spear carried behind, well grasped, resplendent, gold-adorned; there is also with them Vâlê (the voice of thunder), like unto a courtly, eloquent woman.

4. Far away the brilliant, untiring Maruts cling to their young maid, as if she belonged to them all; but the terrible ones did not drive away Rodasi (the lightning), for they wished her to grow their friend.

5. When the divine Rodasi with dishevelled locks, the manly-minded, wished to follow them, she went, like Sûryâ (the Dawn), to the chariot of her servant, with terrible look, as with the pace of a cloud.

6. As soon as the poet with the libations, O Maruts, had sung his song at the sacrifice, pouring out Soma, the youthful men (the Maruts) placed the young maid (in their chariot) as their companion for victory, mighty in assemblies.
7. I praise what is the praiseworthy true greatness of those Maruts, that the manly-minded, proud, and strong one (Rodasi) drives with them towards the blessed mothers.

8. They protect¹ Mitra and Varuna from the unspeakable, and Aryaman also finds out the infamous. Even what is firm and unshakable is being shaken²; but he who dispenses treasures³, O Maruts, has grown (in strength).

9. No people indeed, whether near to us, or from afar, have ever found the end of your strength, O Maruts! The Maruts, strong in daring strength, have, like the sea, boldly¹ surrounded their haters.

10. May we to-day, may we to-morrow in battle be called the most beloved of Indra. We were so formerly, may we truly be so day by day, and may the lord of the Maruts be with us.

11. May this praise, O Maruts, this song of Mândârya, the son of Mâna, the poet, ask you with food for offspring for ourselves! May we have an invigorating autumn, with quickening rain!
NOTES.

Ascribed to Agastya, addressed to the Maruts, but the first verse to Indra. Metre Trishtubh throughout.

No verse of this hymn occurs in the Sâma-veda, nor in the other Samhitâs.

Verse 1.

Note 1. We must keep vâga, as a general term, distinct from asva, horses, and go, cows, for the poets themselves distinguish between gavyántah, asvayántah, and vâgayántah; see IV, 17, 16; VI, 8, 6.

Verse 3.

Note 1. On mimyaksha, see before, I, 165, 1, note 2.

Note 2. The spear of the Maruts is meant for the lightning, and we actually find rishâ-vidyutah, having the lightning for their spear, as an epithet of the Maruts, I, 168, 5; V, 52, 13.

The rest of this verse is difficult, and has been variously rendered by different scholars. We must remember that the lightning is represented as the wife or the beloved of the Maruts. In that character she is called Rodasî, with the accent on the last syllable, and kept distinct from rôdasi, the dual, with the accent on the antepenultimate, which means heaven and earth.

This Rodasî occurs:
V, 56, 8. ā yásmin tâsthâu su-rânapi bíbhrati sákâ marûtsu rodasî.

The chariot on which, carrying pleasant gifts, stands Rodasi among the Maruts.
VI, 50, 5. mimyáksha yêshu rodasî nû devî.

To whom clings the divine Rodasî.
VI, 66, 6. ádha smâ eshu rodasî svâ-sokih ā ámavatsu tâsthau ná rôkah.

When they (the Maruts) had joined the two Rodas, i.e. heaven and earth, then the self-brilliant Rodasi came among the strong ones.

The name of Rôdasi, heaven and earth, is so much more frequent in the Rig-veda than that of Rodasî, that in
several passages the iti which stands after duals, has been wrongly inserted after Rodasi in the singular. It is so in our hymn, verse 4, where we must read rodasīm instead of rodasī iti, and again in X, 92, 11.

Besides the lightning; however, the thunder also may be said to be in the company of the Maruts, to be their friend or their wife, and it is this double relationship which seems to be hinted at in our hymn.

The thunder is called Vâk, voice, the voice of heaven, also called by the author of the Anukramaṇi, Âmbhrinī. It was natural to identify this ambhrinī with Greek ὃβριμος, terrible, particularly as it is used of the thunder, ὅβριμον ἐβρόντες, Hes. Th. 839, and is applied to Athene as ὅβριμον-πάτρη. But there are difficulties pointed out by Curtius, Grundzüge, p. 532, which have not yet been removed. This Vâk says of herself (X, 125, 12) that she stretched the bow for Rudra, the father of the Maruts, that her birth-place is in the waters (clouds), and that she fills heaven and earth. See also X, 114, 8.

In I, 173, 3. antāḥ dūtāḥ nā rōdasi karat vāk.

The voice (thunder) moved between heaven and earth, like a messenger.

In VIII, 100, 10 and 11, after it has been said that the thunderbolt lies hidden in the water, the poet says: yāt vāk vādanti avi-ktanāni ráshtri devānām ni-sasāda mandrā. when the voice, the queen of the gods, the delightful, uttering incomprehensible sounds, sat down. If, in our verse, we take Vâk in the sense of thunder, but as a feminine, it seems to me that the poet, speaking of the lightning and thunder as the two companions of the Maruts, represents the first, Rodasi, or the lightning, as the recognised wife. hiding herself in the house, while the other, the loud thunder, is represented as a more public companion of the Maruts, distinctly called vidatheshu pāgrā (verse 6), a good speaker at assemblies. This contrast, if it is really what the poet intended, throws a curious light on the social character of the Vedic times, as it presupposes two classes of wives, not necessarily simultaneous, however,—a house-wife, who stays at home and is not much seen, and a wife who appears in
public and takes part in the society and conversation of the sabhā, the assembly-room, and the vidathas, the meetings. The loud voice of the thunder as well as the usual hiding of the lightning might well suggest this comparison. That good manners, such as are required in public, and ready speech, were highly esteemed in Vedic times, we learn from such words as sabhēya and vidathyā. Sabhēya, from sabhā, assembly, court, comes to mean courtly, polite; vidathyā, from vidatha, assembly, experienced, learned.

VIII, 4, 9. kandráh yāti sabhām úpa.
Thy friend, Indra, goes brilliant towards the assembly.

X, 34, 6. sabhām eti kitavāḥ.
The gambler goes to the assembly.

VI, 28, 6. brihát vaḥ váyah ukyate sabhāsu.
Your great strength is spoken of in the assemblies.

Wealth is described as consisting in sabhās, houses, IV, 2, 5; and a friend is described as sabhāsaha, strong in the assembly, X, 71, 10.

Sabhēya is used as an epithet of vipra (II, 24, 13), and a son is praised as sabheya, vidathyā, and sadanya, i.e. as distinguished in the assemblies.

Vidathyā, in fact, means much the same as sabheya, namely, good for, distinguished at vidathas, meetings for social, political, or religious purposes, IV, 21, 2; VII, 36, 8, &c.

Note 3. Úparā nā rishṭih. I do not see how uparā can here mean the cloud, if it ever has that meaning. I take upara as opposed to pūrva, i.e. behind, as opposed to before. In that sense upara is used, X, 77, 3; X, 15, 2; 44, 7, &c. It would therefore mean the spear on the back, or the spear drawn back before it is hurled forward.

B. R. propose to read sam-vāk, colloquium, but they give no explanation. The reference to VS. IX, 2, is wrong.

Verse 4.

Note 1. The fourth verse carries on the same ideas which were hinted at in the third. We must again change rodasī, the dual, into rodasīṁ, which is sufficiently indicated by the accent. Yavyā I take as an instrumental of yavi, or of
yavyā. It means the youthful maid, and corresponds to yuvati in verse 6. Yavyā would be the exact form which Curtius (Grundzüge, p. 589) postulated as the Sanskrit prototype of Hebe\(^a\). Now, if the Maruts correspond to Mars in Latin, and to Ares in Greek, the fact that in the Iliad Hebe bathes and clothes Ares\(^b\), may be of some significance. Sādhārāvi is used in the sense of uxor communis, and would show a familiarity with the idea of polyandry recognised in the epic poetry of the Mahābhārata.

But although the Maruts cling to this maid (the Vâk, or thunder), they do not cast off Rodasi, their lawful wife, the lightning, but wish her to grow for their friendship, i. e. as their friend.

Ayāsah yavyā must be scanned \(\text{ॐ} \text{ॐ} \text{ॐ} \text{ॐ}\). In VI, 66, 5, ayāsah mahnā must be scanned as \(\text{ॐ} \text{ॐ} \text{ॐ} \text{ॐ}\) (mahimnā?).

**Note 2.** Vṛdham, as the accent shows, is here an infinitive governed by gushanta.

**Verse 5.**

See von Bradke, Dyaus Asura, p. 76.

**Verse 6.**

I translate arkā by poet. The construction would become too cumbersome if we translated, 'as soon as the hymn with the libations was there for you, as soon as the sacrificer sang his song.'

**Verse 7.**

The meaning of the second line is obscure, unless we adopt Ludwig's ingenious view that Rodasi is here conceived as Eileithyia, the goddess who helps mothers in childbirth. I confess that it is a bold conjecture, and there is nothing in Vedic literature to support it. All I can say is that Eileithyia is in Greek, like Hebe (Yavyā) and Ares (Marut), a child of Hera, and that lightning as well as dawn might become a symbol of birth. The etymology and the

\(^a\) Wir müssen ein vorgriechisches yâvā oder möglicherweise yâvyā annehmen.

\(^b\) II. V, 905.
very form of Ειλαειθων is doubtful, and so is that of Rodasिय. It is tempting to connect rodasिय, in the sense of heaven and earth, with O.S. radur, A.S. rodor (Grimm, Myth. p. 662), but that is impossible. Cf. I, 101, 7.

Verse 8.

Note 1. I do not see how pānti, the plural, can refer to Mitra and Varuṇa, nor how these gods could here be introduced as acting the part of the Maruts. I therefore refer pānti to the Maruts, who may be said to protect Mitra and Varuṇa, day and night, and all that belongs to them, from evil and disgrace. Aryaman is then brought in, as being constantly connected with Mitrā-varuṇau, and the finding out, the perceiving from a distance, of the infamous enemies, who might injure Mitrā-varuṇau, is parenthetically ascribed to him. See Ludwig, Anmerkungen, p. 239.

Note 2. Kya�avante cannot and need not be taken for kya�avayanti, though aκyutaκut is a common epithet of the Maruts. It is quite true that the shaking of the unshakable mountains is the work of the Maruts, but that is understood, even though it is not expressed. In V, 60, 3, we read, pārvaτaκ kιτ mαहι vrιddhακ bibhαya, even the very great mountain feared, i. e. the Maruts.

Note 3. Dati in dатivαra has been derived by certain Sanskrit scholars from dα, to give. It means, no doubt, gift, but it is derived from dα (do, dyati), to share, and means first, a share, and then a gift. Dативαra is applied to the Maruts, V, 58, 2; III, 51, 9, and must therefore be applied to them in our passage also, though the construction becomes thereby extremely difficult. It means possessed of a treasure of goods which they distribute. The growing, too, which is here predicated by vavrιdhе, leads us to think of the Maruts, as in I, 37, 5, or of their friend Indra, I, 52, 2; 81, 1; VI, 30, 1. It is never, so far as I know, applied to the sacrificer.

Verse 9.

Note 1. Dhrιshhatα is used as an adverb; see I, 71, 5; 174, 4; II, 30, 4, &c. Perhaps tmanα may be supplied as in I, 54, 4.
MANDALA I, HYMN 168.

ASHTAKA I, ADHYÂYA 4, VARGA 6-7.

To the Maruts (the Storm-gods).

1. To every sacrifice \(^1\) you hasten together \(^2\), you accept prayer after prayer, O quick Maruts! Let me therefore bring you hither by my prayers from heaven and earth, for our welfare, and for our great protection;

2. The shakers who were born to bring food and light \(^1\), self-born and self-supported, like springs \(^2\), like thousandfold waves of water, aye, visibly like unto excellent bulls \(^3\),

3. Those Maruts, like Soma-drops \(^1\), which squeezed from ripe stems dwell, when drunk, in the hearts of the worshipper—see how on their shoulders there clings as if a clinging wife; in their hands the quoit is held and the sword.

4. Lightly they have come down from heaven of their own accord: Immortals, stir yourselves with the whip! The mighty Maruts on dustless paths, armed with brilliant spears, have shaken down even the strong places.

5. O ye Maruts, who are armed with lightning-spears, who stirs you from within by himself, as the jaws are stirred by the tongue \(^1\)? You shake the sky \(^2\), as if on the search for food; you are invoked by many \(^3\), like the (solar) horse of the day \(^4\).

6. Where, O Maruts, is the top, where the bottom of the mighty sky where you came? When you throw down with the thunderbolt what is strong, like brittle things, you fly across the terrible sea!
7. As your conquest is violent, splendid, terrible, full and crushing, so, O Maruts, is your gift delightful, like the largess of a liberal worshipper, wide-spreading, laughing like heavenly lightning.

8. From the tires of their chariot-wheels streams gush forth, when they send out the voice of the clouds; the lightnings smiled upon the earth, when the Maruts shower down fatness (fertile rain).

9. Prisni brought forth for the great fight the terrible train of the untiring Maruts: when fed they produced the dark cloud, and then looked about for invigorating food.

10. May this praise, O Maruts, this song of Māndārya, the son of Māna, the poet, ask you with food for offspring for ourselves! May we have an invigorating autumn, with quickening rain!
NOTES.

This hymn is ascribed to Agastya. Verses 1–7, Gagati; 8–10, Trishūbha. No verse of this hymn occurs in the SV., VS., TS., AS.

Verse 1.

There can be little doubt that the text of the first line is corrupt. Ludwig admits this, but both he and Grassmann translate the verse.

GRASSMANN: Durch stetes Opfer möcht ich euch gewinnen recht, Gebet, das zu euch Götttern drenget, empfangt ihr gern.

LUDWIG: Bei jedem opfer ist zusammen mit euch der siegreich thätige, in jedem lied hat der fromme an euch gedacht.

Ludwig proposes to read ádidhiye or devayād à didhiye, but even then the construction remains difficult.

Note 1. Yagnā-yagnā, an adverbial expression, much the same as yagūē yagūē (I, 136, 1); it occurs once more in VI, 48, 1.

Note 2. Tuturvānīḥ does occur here only, but is formed like gugurvānī, I, 142, 8, and susukvānī, VIII, 23, 5. Possibly tuturvānīḥ might stand for the host of the Maruts in the singular, 'you hasten together to every sacrifice.' As to dadhidhve, used in a similar sense, see IV, 34, 3; 37, 1.

As a conjecture, though no more, I propose to read evayāḥ u.

Éva, in the sense of going, quick, is used of the horses of the Maruts, I, 166, 4. More frequently it has the sense of going, moving, than of manner (mos), and as an adverb eva and evam mean in this way (K. Z. II, 235). From this is derived evayāḥ, in the sense of quickly moving, an epithet applied to Vishnu, I, 156, 1, and to the Maruts, V, 41, 16: kathā dāreme nāmasā su-dānūn eva-yā marūthā akkha-ukthaḥ, How shall we worship with praise and invocations the liberal quick-moving Maruts? I read, with Roth, eva-yāḥ; otherwise we should have to take evayā as
an adverbial instrumental, like ásayá from ásá; see Grassmann, s.v. ásayá.

In one hymn (V, 87) Evâyâ-marut, as one word, has become an invocation, reminding us of ἱερούβε, or Evoc Bacche, and similar forms. Possibly ἱα may be viatica, though the vowels do not correspond regularly (see yayi, I, 87, 2, note 1).

From eva we have also eva-yâvan (fem. evayâvari, VI, 48, 12), which Benfey proposed to divide into evayâ-van, quick, again an epithet of Vishnu and the Maruts. If then we read evâyâ\textsuperscript{u}, without the accent on the last syllable, we should have a proper invocation of the Maruts, 'You, quick Maruts, accept prayer after prayer.'

Verse 2.

Note 1. Isham svâr are joined again in VII, 66, 9. sahá isham svâ\textsuperscript{h} ka dhimahi. It seems to mean food and light, or water and light, water being considered as invigorating and supporting. Abhigâyanta governs the accusative.

Note 2. The meaning of spring was first assigned to vavra by Grassmann.

Note 3. Though I cannot find gâvâ\textsuperscript{h} and ukshâ\textsuperscript{h} again, used in apposition to each other, I have little doubt that Grassmann is right in taking both as one word, like ταὔποσ βούς in Greek.

Verse 3.

Note 1. The first line of this verse is extremely difficult. Grassmann translates:

Den Somasäften gleichen sie, den kräftigen,
Die eingeschlürft sich regen, nimmer wirkungslos.

Ludwig: Die wie Soma, das gepresst aus saftvollen stengel, aufgenommen ins innere freundlich weilen.

It may be that the Maruts are likened to Somas, because they refresh and strengthen. So we read VIII, 48, 9:

tvám hi nah tanvâ\textsuperscript{h} Soma gopâ\textsuperscript{h} gâtre-gâtre ni-sasâttha.

For thou, O Soma, has sat down as a guardian in every member of our body.

It is possible, therefore, though I shall say no more, that the poet wished to say that the Maruts, bringing rain and
NOTES. 1, 168, 6.

cooling the air, are like Somas in their refreshing and invigorating power, when stirring the hearts of men. In X, 78, 2, the Maruts are once more compared with Somas, su-sármânah ná sómâh ritám yaté. Should there be a dative hidden in āsate?

Rambhini I now take with Sâyana in the sense of a wife clinging to the shoulders of her husband, though what is meant is the spear, or some other weapon, slung over the shoulders; see I, 167, 3.

Verse 5.

Note 1. Hánvâ-iva gihváyâ gives no sense, if we take hanvâ as an instrum. sing. Hanu is generally used in the dual, in the Rig-veda always, meaning the two jaws or the two lips. Thus Ait. Br. VII, 11. hanû sagihve; AV. X, 2, 7. hanvor hi gihvám adadhâh, he placed the tongue in the jaws. I should therefore prefer to read hanû iva, which would improve the metre also, or take hanvâ for a dual, as Sâyana does.

One might also translate, 'Who amongst you, O Maruts, moves by himself, as the jaws by the tongue,' but the simile would not be so perfect. The meaning is the same as in the preceding verse, viz. that the Maruts are self-born, self-determined, and that they move along without horses and chariots. In X, 78, 2, the Maruts are called svayu^, like the winds.

Note 2. I feel doubtful about dhanvaakyút, and feel inclined towards Sâyana's explanation, who takes dhanvan for antariksha. It would then correspond to parvata-kyút, dhruva-kyút, &c.

Note 3. Purupraisha may also be, You who have the command of many.

Note 4. As to ahanyâh ná étasah, see V, 1, 4. svetâh vâgîgâyate âgre âhnâm.

Verse 6.

Vithura translated before, I, 87, 3, by broken, means also breakable or brittle. Sâyana explains it by grass, which may be true, though I see no authority for it. Grassmann translates it by leaves. It is derived from vyath.
Verse 7.

Sāti and rāti are used on purpose, the former meaning the acquisition or conquest of good things, the latter the giving away of them. The onslaught of the Maruts is first described as violent and crushing; their liberality in giving away what they have conquered, chiefly rain, is represented as delightful, like the gifts of a liberal worshipper. Then follows prithugráyī asuryēva gāṅgati. Here asuryā reminds us of the asuryā in the preceding hymn, where it occurred as an epithet of Rodasi, the lightning. Prithugráyī, wide-spreading, seems to apply best to the rain, that is, the rāti, though it might also apply to the lightning. However, the rāti is the storm with rain and lightning, and I therefore propose to read gāgghati for gāṅgati. Gaṅ is a root which occurs here only, and gāggh too is a root which is unknown to most students of Sanskrit. Benfey⁴, to whom we owe so much, was the first to point out that gāggh, which Yāska explains by to make a noise and applies to murmuring waters, is a popular form of gaksh, to laugh, a reduplicated form of has. He shows that ksh is changed into kkh in akkhā for akshā, and into gh and ggh, in Pāli and Prakrit, e.g. ghā for kshā. The original form gaksh, to laugh, occurs I, 33, 7. tvām etān rudatāh gākshatah ka āyodhayah, thou foughtest them, the crying and the laughing.

That the lightning is often represented as laughing we see from the very next verse, áva smayanta vidyūtah, the lightnings laughed down; and the very fact that this idea occurs in the next verse confirms me in the view that it was in the poet's mind in the preceding one. See also I, 23, 12. haskārāt vidyūtaḥ pāri ātah gātāh avantu naṁ marūtah mri-layantu naṁ.

In the only other passage where gaṅ occurs, VIII, 43, 8, arkishā gaṅganābhāvan, applied to Agni, admits of the same correction, gagghanābhāvan, and of the same translation, 'laughing with splendour.'

Benfey's objection to the spelling of gagghh with two

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⁴ Gött. Nachr., 1876, No. 13, s. 324.
aspirates is just with regard to pronunciation, but this would hardly justify our changing the style of our MSS., which, in this and in other cases, write the two aspirates, though intending them for non-aspirate and aspirate.

**Verse 9.**

**Note 1.** Príśni, the mother of the Maruts, who are often called Príśni-mátaraḥ, gó-mátaraḥ, and súndhu-mátaraḥ.

**Note 2.** As to svadhā in the sense of food, see before, I, 6, 4, note 2, and X, 157, 5.

**Note 3.** Abhva is more than dark clouds, it is the dark gathering of clouds before a storm, ein Unwetter, or, if conceived as a masculine, as in I, 39, 8, ein Ungethüm. Such words are simply untranslatable.
MANDALA I, HYMN 170.

ASHTAKA I, ADHYÅYA 4, VARGA 8-9.

DIALOGUE BETWEEN INDRA AND HIS WORSHIPPER, AGASTYA.

1. Indra: There is no such thing to-day, nor will it be so to-morrow. Who knows what strange thing this is? We must consult the thought of another, for even what we once knew seems to vanish.

2. Agastya: Why dost thou wish to kill us, O Indra? the Maruts are thy brothers; fare kindly with them, and do not strike us in battle.

3. The Maruts: O brother Agastya, why, being a friend, dost thou despise us? We know quite well what thy mind was. Dost thou not wish to give to us?

4. Agastya: Let them prepare the altar, let them light the fire in front! Here we two will spread for thee the sacrifice, to be seen by the immortal.

5. Agastya: Thou rulest, O lord of treasures; thou, lord of friends, art the most generous. Indra, speak again with the Maruts, and then consume our offerings at the right season.
Although this hymn is not directly addressed to the Maruts, yet as it refers to the before-mentioned rivalry between the Maruts and Indra, and as the author is supposed to be the same, namely Agastya, I give its translation here.

None of its verses occurs in SV., VS., TS., AV.

The Anukramanikā ascribes verses 1, 3, 4 to Indra, 2 and 5 to Agastya; Ludwig assigns verses 1 and 3 to the Maruts, 2, 4, and 5 to Agastya; Grassmann gives verse 1 to Indra, 2 and 3 to the Maruts, and 4 and 5 to Agastya.

The hymn admits of several explanations. There was a sacrifice in which Indra and the Maruts were invoked together, and it is quite possible that our hymn may owe its origin to this. But it is possible also that the sacrifice may be the embodiment of the same ideas which were originally expressed in this and similar hymns, namely, that Indra, however powerful by himself, could not dispense with the assistance of the storm-gods. I prefer to take the latter view, but I do not consider the former so untenable as I did formerly. The idea that a great god like Indra did not like to be praised together with others is an old idea, and we find traces of it in the hymns themselves, e.g. II, 33, 4. mā dúkhstutī, mā sáhūtī.

It is quite possible, therefore, that our hymn contains the libretto of a little ceremonial drama in which different choruses of priests are introduced as preparing a sacrifice for the Maruts and for Indra, and as trying to appease the great Indra, who is supposed to feel slighted. Possibly Indra and the Maruts too may have been actually represented by some actors, so that here, as elsewhere, the first seeds of the drama would be found in sacrificial performances.

I propose, though this can only be hypothetical, to take the first verse as a vehement complaint of Indra, when asked to share the sacrifice with the Maruts. In the second
verse Agastya is introduced as trying to pacify Indra. The third verse is most likely an appeal of the Maruts to remind Indra that the sacrifice was originally intended for them. Verses 4 and 5 belong to Agastya, who, though frightened into obedience to Indra, still implores him to make his peace with the Maruts.

**Verse 1.**

**Note 1.** In the first verse Indra expresses his surprise in disconnected sentences, saying that such a thing has never happened before. I do not take ádbhuta (nie da gewesen) in the sense of future, because that is already contained in śvas. The second line expresses that Indra does not remember such a thing, and must ask some one else, whether he remembers anything like it. We ought to take abhisamkarēnya as one word, and probably in the sense of to be approached or to be accepted. Abhisamkarin, however, means also changeable.

**Verse 2.**

**Note 1.** Vadhik is the augmentless indicative, not subjunctive; see, however, Delbrück, Synt. Forsch. I, pp. 21, 115.

**Verse 4.**

**Note 1.** Ketana refers to yajña as in VIII, 13, 8. It means that which attracts the attention of the gods (IV, 7, 2), and might be translated by beacon.

**Note 2.** The dual tanavāvahai is strange. It may refer, as Grassmann supposes, to Agastya and his wife, Lopamudrā, but even that is very unusual. See Oldenberg, K. Z. XXXIX, 62. Professor Oldenberg (K. Z. XXXIX, 60 seq.) takes this and the next hymn as parts of the same Ākhyāna hymn, and as intimately connected with the Marutvatiya Sāstra of the midday Savana, in the Soma sacrifice.
MANDALA I, HYMN 171.

ASHTAKA II, ADHYÄYA 4, VARGA 11.

To the Maruts (the Storm-gods).

1. I come to you with this adoration, with a hymn I implore the favour\(^1\) of the quick (Maruts). O Maruts, you have rejoiced\(^2\) in it clearly\(^3\), put down then all anger and unharness your horses!

2. This reverent praise of yours, O Maruts, fashioned in the heart, has been offered by the mind\(^1\), O gods! Come to it, pleased in your mind, for you give increase to (our) worship\(^2\).

3. May the Maruts when they have been praised be gracious to us, and likewise Maghavat (Indra), the best giver of happiness, when he has been praised. May our trees (our lances)\(^1\) through our valour stand always erect, O Maruts!

4. I am afraid of this powerful one, and trembling in fear of Indra. For you the offerings were prepared,—we have now put them away, forgive us!

5. Thou through whom the Mānas\(^1\) see the mornings, whenever the eternal dawns flash forth with power\(^2\), O Indra, O strong hero, grant thou glory to us with the Maruts, terrible with the terrible ones, strong and a giver of victory.

6. O Indra, protect thou these bravest of men\(^1\) (the Maruts), let thy anger be turned away\(^2\) from the Maruts, for thou hast become\(^3\) victorious together with those brilliant heroes. May we have an invigorating autumn, with quickening rain!
NOTES.

The Anukramani assigns verses 1 and 2 to the Maruts, the rest to Indra Marutvat. The poet is again Agastya. The whole hymn corresponds to the situation as described in the preceding hymns, and leads on to a kind of compromise between the Maruts, who seem really the favourite gods of the poet, and Indra, an irresistible and supreme deity whose claims cannot be disregarded.

None of the verses of this hymn occurs in SV., VS., TS., AV.

Verse 1.

Note 1. Sumati here means clearly favour, as in I, 73, 6, 7; while in I, 166, 6 it means equally clearly prayer.

Note 2. Ludwig takes rarânâtâ as referring to súkténa and námasá. The accent of rarânâtâ is irregular, and likewise the retaining of the final long ā in the Pada text. Otherwise the form is perfectly regular, namely the 2 p. plural of the reduplicated aorist, or the so-called aorist of the causative. Pâṇini (VII, 4, 2, 3) gives a number of verbs which form that aorist as o o, and not as o = o, e.g. asasásat, not asisasat; ababâdhat, ayayákât, &c. Some verbs may take both forms, e.g. abibhrâgat and ababhrâgat. This option applies to all Kānyádi verbs, and one of these is raú, which therefore at the time of Kâtyâyana was supposed to have formed its reduplicated aorist both as āraññât and as árîrâvata. Without the augment we expect rîrâvata or rârâvata. The question is why the final a should have been lengthened not only in the Samhitâ, that would be explicable, but in the Pada text also. The conjunctive of the perfect would be rârâvata. See also Delbrück, Verbum, p. 111.

Note 3. Vedyâbhis, which Ludwig translates here by um dessentwillen, was ihr erfaren sollt, I have translated by clearly, though tentatively only.

a See Sanskrit Grammar, § 372, note.
Verse 2.

Note 1. The same idea is expressed in X, 47, 7. hridisprisah manasa vakymamah.

Note 2. Namasa vridhasah is intended to convey the idea that the Maruts increase or bless those who worship them.

Verse 3.

Note 1. The second line has given rise to various interpretations.

Grassmann:
Uns mögen aufrecht stehn wie schöne Bäume
Nach unsrem Wunsch, O Maruts, alle Tage.

Ludwig: Hoch mögen sein unsere kämpfenden lanzen,
alle tage, O Marut, sigesstreben.

As komya never occurs again, it must for the present be left unexplained.

There was another difficult passage, I, 88, 3. medhā vāna krnavante urydhvā, which I translated, 'May the Maruts stir up our minds as they stir up the forests.' I pointed out there that ūrdhvā means not only upright, but straight and strong (I, 172, 3; II, 30, 3), and I conjectured that the erect trees might have been used as a symbol of strength and triumph. Vana, however, may have been used poetically for anything made of wood, just as cow is used for leather or anything made of leather. In that case vana might be meant for the wooden walls of houses, or even for lances (like dhopara from dhorv = Sk. dāru), and the adjective would probably have to determine the true meaning. If connected with komala it might have the same meaning as evêcetôs.

Prof. Oldenberg suggests that vanāni may be meant for the wooden vessels containing the Soma.

Verse 5.

Note 1. The Mānas are the people of Mānya, see I, 165, 15, note 1, and there is no necessity for taking māna, with Grassmann, as a general name for poet (Kuhn's Zeitschrift, vol. xvi, p. 174).
Note 2. It is doubtful to which word savasā belongs. I take it to be used adverbially with vyush/ishu.

Verse 6.

Note 1. We might also translate, 'protect men from the stronger one,' as we read I, 120, 4. pátám ka sáhyasah yuvám ka rábhysah nāh; and still more clearly in IV, 55, 1. sáhiyasah varuva mitra mártāt. But I doubt whether nā:n by itself would be used in the sense of our men, while nāra:h is a common name of the Maruts, whether as divá:h nára:h, I, 64, 4, or as nara:h by themselves, I, 64, 10; 166, 13, &c.

Note 2. On the meaning of avayā in ávayāthahe:lāh, see Introduction, p. xx.

Note 3. On dadhāna:h, see VIII, 97, 13, &c.
MANDALA I, HYMN 172.

ASHTAKA II, ADHYÄYA 4, VARGA 12.

TO THE MARUTS (THE STORM-GODS).

1. May your march be brilliant, brilliant through your protection, O Maruts, you bounteous givers, shining like snakes!

2. May that straightforward shaft of yours, O Maruts, bounteous givers, be far from us, and far the stone which you hurl!

3. Spare, O bounteous givers, the people of Trinaskanda, lift us up that we may live!
NOTES.

The hymn is ascribed to Agastya, the metre is Gāyatri. None of its verses occurs in SV., VS., TS., AV.

Verse 1.

Prof. Oldenberg conjectures kitrā útīḥ, and possibly mabhānavaḥ for ahibhānavaḥ. See for yāmāḥ kitrāḥ útī V, 52, 2. tē yāman pānti; also VI, 48, 9.
MANDALA II, Hymn 34.

Ashtaka II, Adhyāya 7, Varga 19-21.

To the Maruts (the Storm-gods).

1. The Maruts charged with rain\(^1\), endowed with fierce force, terrible like wild beasts\(^2\), blazing\(^3\) in their strength\(^4\), brilliant like fires, and impetuous\(^5\), have uncovered the (rain-giving) cows by blowing away the cloud\(^6\).

2. The (Maruts) with their rings\(^1\) appeared like the heavens with their stars\(^2\), they shone wide like streams from clouds as soon as Rudra, the strong man, was born for you, O golden-breasted Maruts, in the bright lap of Prisni\(^3\).

3. They wash\(^1\) their horses like racers in the courses, they hasten with the points of the reed\(^3\) on their quick steeds. O golden-jawed\(^3\) Maruts, violently shaking (your jaws), you go quick\(^4\) with your spotted deer\(^5\), being friends of one mind.

4. Those Maruts have grown to feed\(^1\) all these beings, or, it may be, (they have come) hither for the sake of a friend, they who always bring quickening rain. They have spotted horses, their bounties cannot be taken away, they are like headlong charioteers on their ways\(^2\).

5. O Maruts, wielding your brilliant spears, come hither on smooth\(^1\) roads with your fiery\(^2\) cows (clouds) whose udders are swelling; (come hither), being of one mind, like swans toward their nests, to enjoy the sweet offering.

6. O one-minded Maruts, come to our prayers, come to our libations like (Indra) praised by men\(^1\)!
Fulfil (our prayer) like the udder of a barren cow, and make the prayer glorious by booty to the singer.

7. Grant us this strong horse for our chariot, a draught that rouses our prayers, from day to day, food to the singers, and to the poet in our homesteads luck, wisdom, inviolable and invincible strength.

8. When the gold-breasted Maruts harness the horses to their chariots, bounteous in wealth, then it is as if a cow in the folds poured out to her calf copious food, to every man who has offered libations.

9. Whatever mortal enemy may have placed us among wolves, shield us from hurt, ye Vasus! Turn the wheels with burning heat against him, and strike down the weapon of the impious fiend, O Rudras!

10. Your march, O Maruts, appears brilliant, whether even friends have milked the udder of Prisni, or whether, O sons of Rudra, you mean to blame him who praises you, and to weaken those who are weakening Trita, O unbeguiled heroes.

11. We invoke you, the great Maruts, the constant wanderers, at the offering of the rapid Vishvā; holding ladles (full of libations) and prayerful we ask the golden-coloured and exalted Maruts for glorious wealth.

12. The Dai-agvas (Maruts?) carried on the sacrifice first; may they rouse us at the break of dawn. Like the dawn, they uncover the dark nights with the red (rays), the strong ones, with their brilliant light, as with a sea of milk.

13. With the (morning) clouds, as if with glittering red ornaments, these Maruts have grown great in the sacred places. Streaming down with rush-
ing splendour, they have assumed their bright and brilliant colour.

14. Approaching them for their great protection to help us, we invoke them with this worship, they whom Trita may bring near, like the five Hotri priests for victory, descending on their chariot to help.

15. May that grace of yours by which you help the wretched across all anguish, and by which you deliver the worshipper from the reviler, come hither, O Maruts; may your favour approach us like a cow (going to her calf)!
NOTES.

Hymn ascribed to Gr̥̄tsamada. Metre, 1–14 Gagati, 15 Trishṇubh, according to the paribhâshâ in the Sarvânu-kramaṇi 12, 13. See also Ludwig, III, p. 59; Bergaigne, Recherches sur l’histoire de la liturgie védique, 1889, pp. 66 seq.; Oldenberg, Prolegomena, p. 144. None of its verses occurs in SV., VS., AV. The first verse is found in TB. II, 5, 5, 4, with three various readings, viz. tavishēbhīr ěrmībhīḥ instead of tāvishēbhīr arṣīnaḥ, bhrūmim instead of bhrūmim, and rīpa instead of āpa.

Verse 1.

Note 1. Dhārāvarāḥ, a word of doubtful import, possibly meaning wishing for rain, or the suitors of the streams of rain. The Maruts are sometimes represented as varas or suitors; cf. V, 60, 4.

Note 2. Cf. II, 33, 11.

Note 3. Bergaigne, II, 381, translates arṣīnaḥ by chantres, singers, deriving it, as it would seem, from arka which, as he maintains (Journ. Asiat. 1884, IV, pp. 194 seq.), means always song in the RV. (Rel. Véd. I, 279). This, however, is not the case, as has been well shown by Pischel, Ved. Stud. I, pp. 23 seq. Besides, unless we change arṣīnaḥ into arṣinah, we must connect it with arki, light. Thus we read VIII, 41, 8, arṣīnā padā.

Note 4. Tavishēbhīr ěrmībhīḥ, the reading of the Taittiriyas, is explained by Śāyaua by balavadbhīr āgamanaḥ. It may have been taken from RV. VI, 61, 2.

Note 5. On rīghishin, see I, 64, 128; I, 87, 1.

Note 6. Bhrīmi seems to me a name of the cloud, driven about by the wind. The Taittiriyas read bhrūmim, and Śāyaua explains it by meghan dhanantās kālayantah. In most passages, no doubt, bhrīmi means quick, fresh, and is opposed to radhra, IV, 32, 2; VII, 56, 20. In I, 31, 16, as applied to Agni, it may mean quick. But in our passage that meaning is impossible, and I prefer the traditional
meaning of cloud to that of storm-wind, adopted by Benfey and Roth. The expression 'to blow a storm-wind' is not usual, while dham is used in the sense of blowing away clouds and darkness. The cows would then be the waters in the clouds. It is possible, however, that Sāyava's explanation, according to which bhṝimi is a musical instrument, may rest on some traditional authority. In this case it would correspond to dhámantah vânam, in I, 85, 10².

Verse 2.

Note 1. On khâdin, see I, 166, 9, note 2. On rukmavakshas, I, 64, 4, note 1. Golden-breasted is meant for armed with golden chest-plates. The meaning seems to be that the Maruts with their brilliant khâdis appear like the heavens with their brilliant stars. The Maruts are not themselves lightning and rain, but they are seen in them, as Agni is not the fire, but present in the fire, or the god of fire. Thus we read, RV. III, 26, 6. agníḥ bhâham marútâm ógāḥ, 'The splendour of Agni, the strength of the Maruts,' i.e. the lightning. It must be admitted, however, that a conjecture, proposed by Bollenszen (Z.D.M.G. XLI, p. 501), would improve the verse. He proposes to read rishṭayāḥ instead of vrishṭayāḥ. We should then have to translate, 'Their spears shone like lightnings from the clouds.' These rishṭis or spears are mentioned by the side of khâdi and rukma in RV. V, 54, 11, and the compound rishṭāvidyutāh is applied to the Maruts in I, 168, 5 and V, 52, 13. The difficulty which remains is abhrîyāḥ.

Note 2. On dyāvo ná stribhīkh, see note to I, 87, 1.

Note 3. The second line is full of difficulties. No doubt the Maruts are represented as the sons of Rudra (V, 60, 5; VI, 66, 3), and as the sons of Prīšni, fem., being called Prīšni-mātaraḥ. Their birth is sometimes spoken of as unknown (VII, 56, 2), but hardly as mysterious. Who knows their birth, hardly means more than 'the wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh.' Prīšni as a feminine is the speckled sky, and the cloud may have been conceived
as the udder at the same time that Prisni was conceived as a cow (I, 160, 3). Nothing seems therefore more natural than that we should translate, 'When Rudra had begotten you in the bright lap of Prisni.' The bright lap, sukrām ̄udhā, is an idiomatic expression (VI, 66, 1; IV, 3, 10), and I see no reason why we should with Roth, K.Z. XXVI, 49, change the sukrā of the padapātha into sukrāh and refer it to vrīshā.

The real difficulty lies in āgani. Can it mean he begot, as Bergaigne (Religion Védique, III, 35) interprets it? Wherever āgani occurs it means he was born, and I doubt whether it can mean anything else. It is easy to suggest aghanit, for though the third person of the aorist never occurs in the RV., the other persons, such as aganishṭa, ganishṭhā, are there. But, as the verse now stands, we must translate, 'When Rudra was born for you, he the strong one in the bright udder of Prisni.' Could Rudra be here conceived as the son, he who in other passages is represented as the husband of Prisni? There is another passage which may yield the same sense, VI, 66, 3. vidé hi mātā mahāḥ mahī sā. sā tā prisniḥ subhvē gārbham ā adhāt, 'for she, the great, is known as the mother of the great, that very Prisni conceived the germ (the Maruts) for the strong one.'

Verse 3.

Note 1. Ukshánte is explained by washing, cleaning the horses, before they start for a new race. See V, 59, 1. ukshánte āsvān, followed by tārushante ā rāgah; IX, 109, 10. āsvāh nā niktāḥ vāgī dhānāya; Satap. Br. XI, 5, 5, 13. Pischel (Ved. Stud. I, 189) supposes that it always refers to the washing after a race.

Note 2. Nadāśya kārṇaḥ is very difficult. Sāyana's explanation, meghasya madhyapradesaiḥ, 'through the hollows of the cloud,' presupposes that nada by itself can in the RV. be used in the sense of cloud, and that karna, ear, may have the meaning of a hole or a passage. To take, as BR. propose, kārṇa in the sense of karnā, eared, with long ears, would not help us much. Grassmann's
translation, 'mit der Wolke schnellen Fittigen,' is based on a conjectural reading, nadasya parvaih. Ludwig's translation, 'mit des fluszes wellen den raschen cilen sie,' is ingenious, but too bold, for karva never means waves, nor nada river in the Rig-veda. The Vedârthayatna gives: 'they rush with steeds that make the roar,' taking karvaih for kartrabhih, which again is simply impossible. The best explanation is that suggested by Pischel, Ved. Stud., p. 189. He takes nada for reed, and points out that whips were made of reeds. The karva would be the sharp point of the reed, most useful for a whip. I cannot, however, follow him in taking ásúbhih in the sense of accelerating. I think it refers to asva in the preceding pada.

Note 3. Híranyaśiprâh. Sípra, in the dual sipre, is intended for the jaws, the upper and lower jaws, as in RV. I, 101, 10. vî syasva sipre, open the jaws. See Zimmer, Altindisches Leben, p. 249, note. RV. III, 32, 1; V, 36, 2, sipre and hânû; VIII, 76, 10; X, 96, 9. sipre hârîni dávidhvatah; X, 105, 5. siprâbhîyâm siprînivân. In the plural, however, siprâh, V, 54, 11 (siprâh sirhásu vîtatâh hiranyâyîh), VIII, 7, 25, is intended for something worn on the head, made of gold or gold threads. As we speak of the ears of a cap, that is, lappets which protect the ears, or of the checks of a machine, so in this case the jaws seem to have been intended for what protects the jaws, and not necessarily for the real jaw-bones of an animal, used as an helmet, and afterwards imitated in any kind of metal. As to siprin it may mean helmeted or possessed of jaws. To be possessed of jaws is no peculiar distinction, yet in several of the passages where siprin occurs, there is a clear reference to eating and drinking; see VI, 44, 14; VIII, 2, 28; 17, 4; 32, 24; 33, 7; 92, 4; see also sipravân in VI, 17, 2. It is possible therefore that like susipra, siprin also was used in the sense of possessed of jaw-bones, i.e. of strong jaw-bones. Even such epithets as hiranya-sipra, hári-sipra, hirî-sipra may mean possessed of golden, possibly of strong jaws. (M. M., Biographies of Words, p. 263, note.) Roth takes hárisipra as yellow-jawed, hirîsipra as golden-checked, or with golden helmet, hiranyaśipra, with golden
A decision between golden-jawed or golden-helmeted is difficult, yet golden-jawed is applicable in all cases.

In our passage we must be guided by dávidhvataḥ, which together with sipra occurs again X, 96, 9. sipra vāgāya hārīni dávidhvataḥ, shaking the golden jaws, and it seems best to translate: O ye golden-jawed Maruts, shaking (your jaws), you go to feed.

**Note 4.** If we retain the accent in prīkshām, we shall have to take it as an adverb, from prīkshá, quick, vigorous, like the German snel. This view is supported by Pischel, Ved. Stud. I, 96. If, however, we could change the accent into prīksham, we might defend Sāyana’s interpretation. We should have to take prīksham as the accusative of prīksh, corresponding to the dative prīkshē in the next verse. Prīksh is used together with subh, ish, úrg (VI, 62, 4), and as we have subham yā, we might take prīksham yā in the sense of going for food, in search of food. But it is better to take prīkshām as an adverb. In the next verse prīkshē is really a kind of infinitive, governing bhūvanā.

**Note 5.** Tradition explains the Prīshatis as spotted deer, but prīshadasva, as an epithet of the Maruts, need not mean having Prīshatis for their horses, but having spotted horses. See Bergaigne, Rel. Véd. II, p. 378, note.

**Verse 4.**

**Note 1.** Ludwig translates: Zu narung haben sie alle dise wesen gebracht; Grassmann: Zur Labung netzten alle diese Wesen sie. Ludwig suggests kitrāya for mitrāya; Oldenberg, far better, mitrāyávaḥ, looking for friends, like mitrāyúvaḥ, in I, 173, 10.

**Note 2.** On vayúna, see Pischel in Vedische Studien, p. 301. But why does Pischel translate rígipya by bulls, referring to VI, 67, 11?

**Verse 5.**

**Note 1.** Adhvasmābhiḥ seems to mean unimpeded or smooth. Cf. IX, 91, 3.

**Note 2.** The meaning of īndhanvabhiḥ is very doubtful.
Verse 6.

Note 1. Narām nā sāmsah, the original form of Narāsamsah, I take here as a proper name, Männnerlob (like Frauenlob, the poet) referring to Indra. Bergaigne, I, p. 305, doubts whether Narāsamsa can be a proper name in our passage, but on p. 308 he calls it an appellation of Indra.

Note 2. Āsvām iva, gives a sense, but one quite inappropriate to the Veda. It would mean, 'fill the cow in her udder like a mare.' I therefore propose to read āsvām iva (asuam iva), from asʿ, a cow that is barren, or a cow that has not yet calved. Thus we read, I, 112, 3. yābhūḥ dhenūṃ āsvām pīyathāḥ, 'with the same help with which you nourish a barren cow.' Cf. I, 116, 22. staryāṃ pipyathūḥ gāṃ, 'you have filled the barren cow.' If āsvām iva dhenūṃ is a simile, we want an object to which it refers, and this we find in dhiyaṃ. Thus we read, V, 71, 2; VII, 94, 2; IX, 19, 2, pipyatam dhiyāḥ, to fulfil prayers. I know, of course, that such changes in the sacred text will for the present seem most objectionable to my friends in India, but I doubt not that the time will come when they will see that such emendations are inevitable. I see that in the appendix to the Petersburg Dictionary, s.v. asʿ, the same conjecture has been suggested.

Verse 7.

Note 1. Here again I have taken great liberties. Āpānām is explained by Sāyana as a participle for āpnuvantam. This participle, though quite correct (see Lindner, Altindische Nominalbildung, p. 54), does not occur again in the RV., nor does it yield a proper meaning. It could only mean, 'give us a horse to the chariot, an obtaining prayer, rousing the attention (of the gods) day by day.' Āpāna may mean a drinking or carousing, and I do not see why we should not take it in that sense. Sacrifices in ancient times were often festivals; VII, 22, 3. imā brāhma sadhamāde gushasva, 'accept these prayers at our feast.' If we suppose that āpāna refers to the drinking of Soma, then
nothing is more appropriate than to call the drinking ētāyat, exciting, brāhma, a hymn. Anyhow I can discover no better meaning in this line. Grassmann, who knows that ētāyatī means to excite, yet translates: 'Gebt Gebet, das durchdringt, euch erinnernd Tag für Tag,' Ludwig: 'Das erfolgreiche brahma, das erinnernde tag für tag.' Possibly we should have to change the accent from āpānā to āpāna. Āpānā in IX, 10, 5 is equally obscure.

Note 2. On vṛīgana, see I, 165, 15. For fuller discussions of the various meanings of vṛīgana, see Geldner, Ved. Stud. I, 139; Oldenberg, Göttinger gel. Anzeigen, 1890, pp. 410 seq.; Ph. Colinet, Les principes de l'exégèse védique d'après MM. Pischel et Geldner, p. 28; Ludwig, Über Methode bei Interpretation des Rigveda, 1890, pp. 27 seq.

Note 3. Sanī means acquiring, success, luck, gain, and is often placed in juxtaposition with medhā, wisdom. If they are thus placed side by side, sanī looks almost like an adjective, meaning efficient. RV. I, 18, 6. sanim medhām ayāsisham, 'I had asked for efficient, true, real wisdom,' or, 'I had asked for success and wisdom.' In such passages, however, as V, 27, 4. dádat rikā sanim yatē dádat medhām rítāyatē, it is clear that sanī was considered as independent and different from medhā (rikāyatē = rítāyatē).

Verse 8.

Note 1. On sudānavaḥ, see note to I, 64, 6. It must often be left open whether sudānu was understood as bounteous, or as having good rain or good Soma.

Note 2. Pinvate, lit. to make swell or abound.

Verse 9.

Note 1. Vṛikatāti is an old locative of vṛikatā, wolfhood. To place us in wolfhood means to treat us as wolves, or as vogelfrei. Others take it to mean treating us as a wolf would treat us.

Note 2. Tāpushā kakriyā. According to Lanman (p. 571) tāpushā might be taken as an acc. dual fem. I know,
however, of no strictly analogous cases, and prefer to take tāpūṣaḥ as an instrumental, this being its usual employment.

**Verse 10.**

**Note 1.** The second line is obscure. Neither Grassmann nor Ludwig nor Sāyāna can extract any intelligible meaning from it. I have translated it, but I am far from satisfied. There may be an antithesis between the friends (the Maruts themselves, see V, 53, 2), milking the udder of Prīṣṇi, and the Maruts coming to blame their friends for not offering them sacrifices, or for offering them sacrifices in common with Indra. In the first case when they, as friends, milk the cloud, their approach is brilliant and auspicious. In the second case, when they come to blame those who ought to celebrate them, or those who are actually hostile to them by causing the ruin or decay of a friend of the Maruts, such as Trita, their approach is likewise brilliant, but not auspicious. Trita is a friend of the Maruts whom they assist in battle, and it is possible that this legend may be alluded to here. Sometimes Trita seems also connected with the third libation which was offered at sunset, just as Vishnu represented the second libation which was offered at noon a. Thus we read, VIII, 12, 16. yāt sōmam indra viśnau yāt vā gha tritē āptyē yāt vā marūṭs māṇḍase, ‘whether you, Indra, enjoy the Soma near Vishṇu, or near Trita Āptya, or among the Maruts.’ Sākapūni, as quoted by Yāska (Nir. XII, 19), explains the three steps of Vishnau as earth, sky, and heaven; Aurnavābha distinguishes Samārohava, Vishnupada, and Gayasisaras. But all this does not help us to disentangle our verse. It should be added that Bergaigne makes Tritām to be governed by duhūh (Rel. Vēd. II, 327). We should then have to translate, ‘or whether they milk Trita in order to blame the singer, to make them old who make

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a Odinn is styled Thridi, by the side of Hār and Tafnhår (the high and the even high) as the Third High. At other times he is Tveggi (secundus). Grimm’s Teutonic Mythology, vol. i, p. 162.
others old, or who themselves become old.' This, however, does not help us much. Professor Oldenberg conjectures that possibly ġuratām might be changed to ġurātām, and that the dual of the verb might refer to Rudra and Prisni; or we might read ġurātā for ġurāta, if it refers to Rudriyas. Nāvamānasya might also be used in the sense of making a noise (see I, 29, 5), and possibly nāvamānasya nidē might have been intended for shouting and laughing to scorn. But all this leaves the true meaning of the verse as unfathomable as ever.

Verse 11.

**Note 1.** Viṣṇor eshāsyā prabhṛṣṭhē is obscure. At the offering of the rapid Viṣṇu is supposed to mean, when the rapid Viṣṇu offers Soma. The same phrase occurs again, VII, 40, 5. In VIII, 20, 3, we can translate, 'we know the strength of the Maruts, and of the hasting Viṣṇu, the bounteous gods.' In VII, 39, 5, the reading is visṇum eshām. Bergaigne (II, 419) is inclined to take visṇu esha as Soma. We should then translate, 'at the offering of Soma.'

Verse 12.

**Note 1.** The Dasāgvas are mentioned as an old priestly family, like the Aṅgiras, and they seem also, like the Aṅgiras, to have their prototypes or their ancestors among the divine hosts. Could they here be identified with the Maruts? They are said to have been the first to carry on the sacrifice, and they are asked to rouse men at the break of the day. Now the same may be said of the Maruts. They are often connected with the dawn, probably because the storms break forth with greater vigour in the morning; or, it may be, because the chasing away of the darkness of the night recalls the struggle between the darkness of the thunderstorm and the brightness of the sun. The matutinal character of the Maruts appears, for instance, in V, 53, 14 (usṛī bhesagām), and their father Dyaus is likewise called vrīshabhāḥ usriyāḥ, V, 58, 6. In the second line İmnute, though in the singular, refers also to the Maruts in the plural; see Bergaigne, Mélanges Renier,
There still remain two difficult words, maháḥ and gó-arunasā. The former (see Lanman, p. 501) may be taken as an adjective referring to the Dasāgvas or Maruts, unless we take it as an adverb, quickly, like makshu. If we could change it into maháḥ, it would form an appropriate adjective to gyotishā, as in IV, 50, 4. On gó-arunasā all that can be said is that it mostly occurs where something is uncovered or revealed, so I, 112, 18; X, 38, 2.

Note 2. On yagñām vah, to carry on the sacrifice like a wagon, see Bergaigne, Rel. Véd. II, 259–260. See also RV. VIII, 26, 15; 58, 1, and yagñā-vāhas.

Verse 13.

Note 1. In interpreting this obscure verse we must begin with what is clear. The arunāḥ aṅgāyāḥ are the well-known ornaments of the Maruts, mentioned I, 37, 2, note; I, 64, 4, note, &c. The Maruts shine in these ornaments or paints, I, 85, 3; 87, 1; V, 56, 1; X, 78, 7. Though we do not know their special character, we know that, like the daggers, spears, and bracelets of the Maruts, they were supposed to contribute to their beautiful appearance. Again, we know that when the Maruts are said to grow (vavridhulḥ), that means that they grow in strength, in spirits, and in splendour, or, in a physical sense, that the storms increase, that the thunder roars, and the lightnings flash, see V, 55, 3; 59, 5. Now if it is said that the Rudras grew with kshonis, as if with bright red ornaments, we must have in these kshonis the physical prototype of what are metaphorically called their glittering ornaments. And here we can only think either of the bright morning clouds (referring to ushāḥ ná rāmīḥ arunāḥ āpa ūrnute in the preceding verse), or lightnings. These bright clouds of heaven are sometimes conceived as the mothers (III, 9, 2. apāḥ mātrīḥ), and more especially the mothers of the Maruts, who are in consequence called Síndhu-mátarāḥ, X, 78, 6, a name elsewhere given to Soma, IX, 61, 7, and to the Asvins, I, 46, 2. It is said of a well-known hero, Purūravas (originally a solar hero), that as soon as he was born the women (gnāḥ) were there, and immediately after-

X 2
wards that the rivers increased or cherished him, X, 95, 7. In other passages too these celestial rivers or waters or clouds are represented as women, whether mothers or wives (X, 124, 7). A number of names are given to these beings, when introduced as the companions of the Apsaras Urvāsī, and it is said of them that they came along like aṅgāyah arunāyah, like bright red ornaments, X, 95, 6. It seems clear therefore that the arunāḥ aṅgāyah of the Maruts have to be explained by the bright red clouds of the morning, or in more mythological language, by the Apsaras, who are said to be like arunāyah aṅgāyah. Hence, whatever its etymology may have been, kshoṇibhiḥ in our passage must refer to the clouds of heaven, and the verse can only be translated, ‘the Rudras grew with the clouds as with their red ornaments,’ that is, the clouds were their red ornaments, and as the clouds grew in splendour, the Maruts grew with their splendid ornaments.

Professor Geldner arrived at a similar conclusion. In Bezzenberger's Beiträge, XI, p. 327, and more recently in Ved. Stud., p. 277, he assigned to kshoṇi the meaning of woman, which is quite possible, and would make it a synonym of the celestial gnās. But he translates, ‘the Maruts excite themselves with red colours as with women.’ These are hardly Vedic thoughts, and the position of nā would remain anomalous. Nor should we gain much if we read te kshonayah arunēbhiḥ na aṅgibhiḥ, ‘these Rudras were delighted like wives by bright ornaments.’ The bright ornaments have once for all a settled meaning; they are peculiar to the Maruts, and cannot in a Marut hymn be taken in any other sense.

Then comes the question, how is the meaning assigned to kshoṇi, namely cloud, or, as personified, Apsaras, applicable to other passages? In X, 95, 9, it seems most appropriate: ‘So long as the mortal (Purūravas), longing for the immortal (Apsaras), does not come near with strength to those kshoṇis, i.e. those Apsaras, or morning clouds, they beautified their bodies like ducks’ (an excellent image, if one watches ducks cleaning themselves in the water), ‘like sporting horses biting each other.’ Geldner

Having disposed of these two passages where kshoni occurs in the plural, we have next to consider those where it stands in the dual. Here kshoni always means heaven and earth, like rodasi, dyâvâprithivī, &c.

VIII, 7, 22. sám u tyé mahatāh āpāh sám kshoni sám u sūryam . . . parvasāh dadhuh. They, the Maruts, set the great waters (the sky), heaven and earth and the sun piece-meal (or, they put them together piece by piece).

VIII, 52, 10. sám āndraḥ rāyaḥ brihatāh adhûnuta sám kshoni sám u sūryam. Indra shook the great treasures, heaven and earth, and the sun.

VIII, 99, 6. ānu te sūshmam turāyantam iyatuḥ kshonī sísum ná mātārā. Heaven and earth followed thy rapid strength, like mother-cows their calf.

I, 16, 3. ná kshoniḥbhyaṁ paribhvē te indriyām. Thy strength is not to be compassed by heaven and earth.

If after this we look at the passage translated by Professor Geldner, I, 180, 5. āpāh kshonī sakate māhinā vām, we see at once that āpāh and kshoni cannot be separated, and that we must translate, your Māhinā reaches heaven and earth and the sky. Māhinā, according to Professor Geldner, means the magnificent woman, namely Sūryā, but it is possible that it may have been meant for ‘mahimā, your greatness reaches heaven and earth and the sky.’ Āpāh, which Professor Geldner translates ‘from the water,’ is the acc. plural, meaning the waters between heaven and earth, or the sky. It occurs again in connection with heaven and earth, the sun, heaven, and generally without any copula. Thus, VIII, 7, 22. āpāh, kshonī, sūryam, i.e. the waters (the sky), heaven and earth, the sun. I, 36, 8. rōdasi āpāh, heaven and earth and the waters; cf. V, 31, 6. Likewise I, 52, 12. āpāh svāh paribhūh eshi ā dīvām; V, 14, 4. āvindat gāh āpāh svāh; VI, 47, 14. āpāh gāh; cf. VI, 60, 2. VII, 44, 1. dyāvāprithivī āpāh svāh, cf. X, 36, 1; IX, 90, 4; 91, 6.

There remain five passages where kshonīḥ occurs, and where Professor Geldner’s conjecture that it means women
holds good. In I, 54, 1, it may mean real women, or the
women of the clouds. In I, 57, 4; 173, 7; VIII, 3,
10; 13, 17; also in X, 22, 9, women seems the most
plausible translation.

Note 2. Rātasya śādanāni is almost impossible to trans-
late. It may be the places in heaven where the Maruts
are supposed to be, or the places where sacrifices are
offered to them.

Note 3. Ātyena pāgasā has been explained in different
ways. Sāyana renders it by always moving power;
Grassmann by ‘mit schnell erregtem Schimmer;’ Ludwig,
‘mit eilender kraft,’ though he is no longer satisfied with
this meaning, and suggests ‘net for catching.’ Roth has
touched several times on this word. In the Allgemeine
Monatsschrift of 1851, p. 87, he suggested for pāgas the
meaning of ‘impression of a foot or of a carriage, perhaps
also reflection.’ In his Notes on the Nirukta, p. 78 seq.,
he is very hard on the Indian commentators who explain
the word by strength, but who never go conscientiously
through all the passages in which a word occurs. He then
still maintained that the word ought to be translated by
track.

It seems, however, that the most appropriate meaning in
the passages in which pāgas occurs is splendour, though of
course a stream of light may be conceived as a bright
train or path. In some the meaning of light seems quite
inevitable, for instance, III, 15, 1. vī pāgasā prithūnā
sōukānāh. Agni, shining with broad light.

VIII, 46, 25. ā... yāhi makhāya pāgase. Come hither,
Vāyu, for strong light.

III, 14, 1. (agnih) prithivyām pāgah āsret. Agni assumed
(or spread) splendour on earth.

VII, 10, 1. ushāh nā gārāh prithù pāgah āsret. (Agni,)
like the lover of the dawn, assumed (or spread) wide
splendour.

III, 61, 5. ārdhvām madhudhā divī pāgah āsret. The
dawn assumed rising splendour in the sky.

VII, 3, 4. vī yāṣya te prithivyām pāgah āsret. Thou
(Agni) whose splendour spread on earth.
IX, 68, 3. abhivrāgan ākshitam pāgah ā dade. (Soma) approaching assumed imperishable splendour. This splendour of Soma is also mentioned in IX, 109, 21, and the expression that he shakes his splendour (vrīthā kar) occurs IX, 76, 1; 88, 5. (Cf. Geldner, Ved. Stud. I, p. 117.)

In VI, 21, 7. abhī tvā pāgah rakshāsah ví tasthe, it would, no doubt, seem preferable to translate, 'the power of the Rakshas came upon thee,' but the ugrām pāgah, the fierce light, is not out of place either, while in most of the passages which we have examined, the meaning of power would be entirely out of place.

In I, 121, 11, heaven and earth seem to be called pāgasi, the two splendours. Pischel, Ved. Stud. p. 87, translates ātyena pāgasā by 'durch das stattliche Ross,' namely the Soma, but pāgas seems to be something that belongs to Soma, not Soma himself.

Verse 14.

Note 1. Grassmann suggests iyānāh instead of iyānāh.

Note 2. Abhishaye, for superiority or victory, rather than for assistance. Abhishā, with accent on the last syllable, means conqueror or victorious; see RV. I, 9, 1; III, 34, 4; X, 100, 12; 104, 10.

Verse 15.

MANDALA V, HYMN 52.

ASH'TAKA IV, ADHYĀYA 3, VARGA 8–10.

TO THE MARUTS (THE STORM-GODS).

1. O Syāvāśva, sing boldly with the Maruts, the singers who, worthy themselves of sacrifice, rejoice in their guileless glory according to their nature.

2. They are indeed boldly the friends of strong power; they on their march protect all who by themselves are full of daring.

3. Like rushing bulls, these Maruts spring over the dark cows (the clouds), and then we perceive the might of the Maruts in heaven and on earth.

4. Let us boldly offer praise and sacrifice to your Maruts, to all them who protect the generation of men, who protect the mortal from injury.

5. They who are worthy, bounteous, men of perfect strength, to those heavenly Maruts who are worthy of sacrifice, praise the sacrifice!

6. The tall men, coming near with their bright chains, and their weapon, have hurled forth their spears. Behind these Maruts there came by itself the splendour of heaven, like laughing lightnings.

7. Those who have grown up on earth, or in the wide sky, or in the realm of the rivers, or in the abode of the great heaven,

8. Praise that host of the Maruts, endowed with true strength and boldness, whether those rushing heroes have by themselves harnessed (their horses) for triumph,

9. Or whether these brilliant Maruts have in the (speckled) cloud clothed themselves in wool, or
whether by their strength they cut the mountain asunder with the tire of their chariot;

10. Call them comers, or goers, or enterers, or followers, under all these names, they watch on the straw¹ for my sacrifice.

11. The men (the Maruts) watch, and their steeds watch. Then, so brilliant are their forms to be seen, that people say, Look at the strangers¹!

12. In measured steps¹ and wildly shouting² the gleemen³ have danced toward the well (the cloud). They who appeared one by one like thieves, were helpers to me to see the light⁴.

13. Worship, therefore, O seer, that host of Maruts, and keep and delight them with your voice, they who are themselves wise¹ poets, tall heroes armed with lightning-spears.

14. Approach, O seer, the host of Maruts, as a woman approaches a friend, for a gift¹; and you, Maruts, bold in your strength², hasten hither, even from heaven, when you have been praised by our hymns.

15. If he, after perceiving them, has approached them as gods with an offering, then may he for a gift remain united with the brilliant (Maruts), who by their ornaments are glorious on their march.

16. They, the wise¹ Maruts, the lords, who, when there was inquiry for their kindred, told me of the cow, they told me of Prisni as their mother, and of the strong Rudra as their father.

17. The seven and seven heroes¹ gave me each a hundred. On the Yamunā I clear off glorious wealth in cows, I clear wealth in horses.
NOTES.

This hymn is ascribed to Syávásva Átreya. Metre, Anushṭubh, 1-5, 7-15; Pañkti, 6, 16, and 17. Sáyana seems to take verse 16 as an Anushṭubh, which of course is a mistake. No verse of this hymn occurs in SV., VS., TS., TB., MS., AV.

Verse 1.

Note 1. One expects the dative or accusative after ar̥kā. The instrumental leaves us no choice but to translate, 'Sing with the Maruts, who are themselves famous as singers.' Cf. I, 6, 8; V, 60, 8.

Note 2. On sravah mádanti, see Gaedicke, Accusativ, p. 75.

Verse 2.

Note 1. Dhṛishadvínas may also refer to the Maruts.

Verse 3.

Note 1. One expects ádhi instead of áti, see Gaedicke, Accusativ, p. 95 seq.

Note 2. See note to I, 37, 5; also, Bartholomae in Bezzenberger's Beiträge, XV, 211. The whole verse has been discussed by Benfey, Vedica und Verwandtes, p. 152 seq.

Verse 6.

Note 1. This verse has been discussed before, I, 168, 7, note. Benfey (Nachrichten der K. Ges. der Wiss. zu Göttingen, 1876, 28 Juni; comp. Vedica und Verwandtes, p. 141) translated it: 'Heran...haben die Helden, die hehren, ihre Speere geschleudert; ihnen, den Maruts, nach (erheben sich) traun gleichsam lachende Blitze, erhebt sich selbst des Himmels Glanz.' Rishvāh seems here, as in verse 13, to refer to the Maruts, as in IV, 19, 1, rishvām refers to Indra, though it can be used of weapons also, see VI, 18, 10. As to the instrumentalis comitativus in rukmaiḥ and yudhā, see Lanman, p. 335.
Note 2. Benfey's explanation of gāghghatih is ingenious, though it leaves some difficulties. The writing of ghgh in Devanāgari may have been meant for ggh, as in akkhali-krītya, VII, 103, 3. But there remains the fact that gaksh occurs in the sense of laughing, I, 33, 7, and one does not see why it should have undergone a Prakritic change in our passage, and not there. It might be a mimetic word, to express the sound of rattling and clattering; cf. gaṅganabhāvan, VIII, 43, 8.

Verse 8.

Note 1. As to the adjective in the masculine gender after sārdhas, see I, 37, 1, note. The meaning of rābhvas, bold, rabid, is doubtful; see Bergaigne, Rel. Véd. II, 408.

Verse 9.

Note 1. Sāyana takes Parushuī as the name of one of the rivers of the Punjāb, called the Irāvatī, and at present the Ravi. Parushuī might mean speckled, muddy, as a synonym of prisni. Roth has suggested that parushuī might here mean cloud. But what is the meaning of parushuī in a similar passage, IV, 22, 2. (Īndrāh) sriyē pārushingim ushāmānāḥ <KeyError> āsmām yāsyāḥ pārvānī sakhyāya vivyē? If it means that Indra clothed himself in speckled wool, that wool might be intended for what we call woolly or fleecy clouds. As the Maruts often perform the same acts as Indra, we might read in our verse utā sma te pārushingis ūrnāḥ, and pronounce utā sma te pārushvina ūrnāḥ, though Lanman, p. 395, objects to ias for īs in the acc. plur. See, however, hetih ādeviḥ in VIII, 61, 16. The instrumental singular is possible, but again unusual with vas, pārushingya ūrnā. Possibly the original meaning of parushuī may have been forgotten, and if the name of the river Parushuī was generally known, it might easily have taken the place of parushuī, the cloud. For other explanations see Roth, Über gewisse Kürzungen, Wien, 1887; Bartholomae, in Kuhn's Zeitschrift, XXIX, 583; Schmidt, Die Pluralbildungen der indogermanischen Neutra, 1889, p. 307.
Verse 10.

Note 1. Vish'ârâk does not occur again, and Lanman is therefore quite justified in assigning to it the meaning of straw (p. 339). He paraphrases: 'Let their customs carry them where they may, yet when I sacrifice, they wait quietly on the straw, i.e. the altar, for it.' He reads in the Pada text vi-stârê for vi-stârâk. Vishârîn, which occurs AV. IV, 34, 1, does not throw much light on the exact meaning of vishâra in this place. If we retain vishtârâk, the nominative, we must assign to it the meaning of crowd, and refer it to the Maruts.

Verse 11.

Note 1. Pârâvata is a turtle-dove (VS. XXIV, 25), and it is just possible that the Maruts might have been compared to them. But pârâvata is used in VIII, 100, 6, as an epithet of vasu, wealth, and in VIII, 34, 18, we read of râtis (not râtris), i.e. gifts of Pârâvata. The river Sarasvatî is called pârâvatalghni, killing Pârâvata, VI, 61, 2, and in the Pañkav. Br. IX, 4, 11, we hear that Turasravas and the Pârâvatas offered their Somas together. I am therefore inclined to take Pârâvata, lit. distant people, extranei, strangers, as a name of an Aryan border clan with whom the Vedic Aryas were sometimes at war, sometimes at peace. In that case the frontier-river, the Sarasvatî, might be called the destroyer or enemy of the Pârâvatas. As their wealth and gifts have been mentioned, to compare the Maruts with the Pârâvatas may mean no more than that the Maruts also are rich and generous. Ludwig thinks of the Pa̽pvi̽ra, which seems more doubtful. For a different interpretation see Delbrück, Syntax, p. 531.

Verse 12.

Note 1. I take khandaḥstūbh in the sense of stepping (according to) a measure, as explained in my Preface (1st ed.), p. cii, though I do not doubt that that meaning was afterwards forgotten, and replaced by the technical meaning of stubh, to shout. See Böhltlingk-Roth, s.v. stubh, and
NOTES. V, 52, 15.

stobhagrantha, Sāma-veda, Bibl. Ind., II, p. 519. It can hardly be supposed that such artificial performances of Vedic hymns, as are preserved in the Sāma-veda, could have suggested the first names of the ancient metres.

Note 2. Kubhanyú can only be derived from bhan, to shout.

Note 3. The kirûnâl are probably intended here for strolling minstrels who, when they approached the well of a village (here the cloud), might be taken either for friends or foes.

Note 4. Drisî tvishé. Grassmann translates: 'Wie Räuberbanden schienen sie geschert zum Andrang meinem Blick.' Ludwig better: 'Helfer waren sie, glanz zu seh'n.' We must either read drisé tvishé, to see the light, or drîsé tvishí, to be seen by light. See, however, P. G., Ved. Stud. p. 225.

Verse 13.

Note 1. Vedhas, wise. The different possible meanings of this word have been discussed by Ludwig, Z. D. M. G. XL, p. 716; and by Bartholomae, in Kuhn's Zeitschrift, XXVII, p. 361.

Verse 14.


Note 2. Dhri$$huava$$h ōgasâ to be read – o – o –.

Verse 15.

This verse, as Roth says, is very obscure, and the translation is purely tentative. Grassmann derives vakshānâ from vah in the sense of an offering. It may more easily be derived from vaksh, i.e. what gives increase, and be taken as an instrumental. Pischel shows that in many passages vakshanâ in the plural has the meaning of yoni, also of the yoni on the altar. But even this meaning does not throw much light on our passage. The first pada may possibly be taken in an interrogative and conditional sense, or we may translate: 'Now, having perceived them, may he, as a refreshing draught goes to the gods, come
together with the Maruts for his reward.' Whatever the verse may mean, əshəm devən cannot mean the gods of the Maruts, or prove the existence of idols, as Bollensen (Z. D. M. G. XXII, 587) and even Muir (S. T. V, 454) imagined. The translation of Pischel, Ved. Stud. p. 101, sūrībhīḥ aṅgībhīḥ mit 'Herren, die schmieren, d. h. ordentlich bezahlen,' seems too exclusively German. Could aṅgin be an adjective, in the sense of possessed of aṅgis?

Verse 16.

Note 1. If sīkvas is not to be derived from sak (see Hübschmann, Vocalsystem, pp. 64, 186), we should have to derive nis, night, from a root altogether different from that which yields nakt, nákta, &c. But how does sīkvas come to mean, according to Ludwig, both bunch of flowers, and flaming? Does he connect it with sikhā? Surely, if sikh may stand for sīsək-s, why not sīk-vas for *sīsak-vas? 'Bright' leaves it doubtful whether it means clever or flaming.

Verse 17.

Note 1. The seven, seven heroes need not be the Maruts, but some liberal patrons who rewarded Syāvāsva. See Bergaigne, Rel. Véd. II, 371.
MANDALA V, HYMN 53.

ASHTAKA IV, ADHYÂYA 3, VARGA 11-13.

To the Maruts (the Storm-gods).

1. Who knows their birth? or who was of yore in the favour of the Maruts, when they harnessed the spotted deer 1?

2. Who has heard them when they had mounted their chariots, how they went forth? For the sake of what liberal giver (Sudâs) did they run, and their comrades followed 1, (as) streams of rain (filled) with food?

3. They themselves said to me when day by day 1 they came to the feast with their birds 2: they (the Maruts) are manly youths and blameless; seeing them, praise them thus;

4. They who shine by themselves in their ornaments 1, their daggers, their garlands, their golden chains, their rings, going 2 on their chariots and on dry land.

5. O Maruts, givers of quickening rain, I am made to rejoice, following after your chariots, as after days 1 going with rain.

6. The bucket which the bounteous heroes shook down from heaven for their worshipper, that cloud they send 1 along heaven and earth, and showers follow on the dry land.

7. The rivers having pierced 1 the air with a rush of water, went forth like milk-cows; when your spotted deer roll about 2 like horses that have hasted to the resting-place on their road.

8. Come hither, O Maruts, from heaven, from the sky, even from near 1; do not go far away!
9. Let not the Rasâ, the Anitabhâ, the Kubhâ, the Krumu, let not the Sindhu delay you! Let not the marshy Sarayu prevent you! May your favour be with us alone!

10. The showers come forth after the host of your chariots, after the terrible Marut-host of the ever-youthful heroes¹.

11. Let us then follow with our praises and our prayers each host of yours, each troop, each company¹.

12. To what well-born generous worshipper have the Maruts gone to-day on that march,

13. On which you bring to kith and kin the never-failing seed of corn? Give us that for which we ask you, wealth and everlasting happiness!

14. Let us safely pass through our revilers, leaving behind the unspeakable and the enemies. Let us be with you when in the morning¹ you shower down health, wealth ², water, and medicine, O Maruts!

15. That mortal, O men, O Maruts, whom you protect, may well be always beloved by the gods, and rich in valiant offspring. May we be such!

16. Praise the liberal Maruts, and may they delight on the path of this man here who praises them, like cows in fodder. When they go, call after them as for old friends, praise them who love you, with your song!
NOTES.

Ascribed to Syávásva Ātreyā. Metre, 1, 5, 10, 11, 15 Kakubh; 2 Br̥hati; 3 Anushūbh; 4 Pura-ushūh; 6, 7, 9, 13, 14, 16 Satobr̥hati; 8, 12 Gāyatri. No verse of this hymn occurs in SV., VS., AV.; the sixth verse is found in TS. II, 4, 8, 1; MS. II, 4, 7; Kāthaka XI, 9.

Verse 1.

Note 1. Kīlāsi, as fem. of kilāsa, does not occur again. It seems to have meant spotted or marked with pocks, and would be intended for the prīshātis. Does Kailāsa come from the same source?

Verse 2.

Note 1. Kāsmāi sasruḥ is much the same as kāsmāi adyā sūgātāya... prá yayuḥ, in verse 12. We must then begin a new sentence, áhu āpāyaḥ, their comrades after, namely sasruḥ. Thus we read in verse 10 tāṁ vaḥ sārdham... ánu prá yanti vṛishtāyaḥ, where the streams of rain are represented as the followers of the Maruts. We might also translate in our sentence: For what liberal giver did their comrades, the streams of rain with food follow after (the Maruts).

Verse 3.

Note 1. Úpa dyūbhiḥ occurs again VIII, 40, 8, and seems to mean from day to day.

Note 2. The birds of the Maruts, probably of the same character as the birds of the Asvins.

Verse 4.

Note 1. I translate aṅgī by ornament in general, not by paint or ointment, though that may have been its original meaning.

Note 2. On srāya, see Pān. III, 3, 24. Dānvasu may possibly have been intended as governed by svābhānavah, and not by srāyāḥ; see, however, VIII, 33, 6. smāsrushu sritāḥ.
Verse 5.

Note 1. On dyāvaḥ, nom. plur., and rāthān, acc. plur., compare Bergaigne, Mélanges Renier, p. 88. The text is doubtful, and may be a corruption of vṛishṭiḥ dyāvaḥ yatīḥ iva.

Verse 6.

Note 1. The Taittiriyas, TS. II, 4, 8, 1, read pargānyāḥ; the Maitreyas, prá pargānyāḥ śrigatām and yantu.

Verse 7.

Note 1. Tatridānā, as trid occurs in the Veda in the Parasmaipada only, may be intended for a passive, bored, dug out, tapped. One would, however, expect in that case an instrumental, marudbhīḥ, by whom they were brought forth.

Note 2. The words vī yād vārtanta enyāḥ have received various explanations. Wilson translates: 'When the rivers rush in various directions.' Sāyana admits also another meaning: 'When the rivers grow.' Ludwig translates: 'Sich verteilend gehn die schimmernden auszeinander.' Grassmann, very boldly: 'Wie Hengste träufelnd, wenn vom Wege heimgekehrt, sie zu den bunten Stuten gehn.' Vi-vṛit seems, however, to have a very special meaning, namely, rolling on the ground, and this the spotted deer are here said to have done, like horses at the end of their journey. We read of the sacrificial horse, Sat. Br. XIII, 5, 1, 16. sa yady ava vā gīghred vi vā varteta, samṛiddho me yāgṇa iti ha vidyāt; cf. XI, 2, 5, 3. In the TS. VII, 1, 19, 3, the commentator explains vivartanam by nirgatya bhūmau viluṇtha nam, the rolling on the ground. The same meaning is applicable to Mahāparinibbāna Sutta, p. 66 (Childers), where the Bhikkhus are said to roll on the ground when they hear of Buddha's death; also to Mahābh. III, 11953 (of a wild boar). The meaning therefore in our passage seems to be, when the deer roll on the ground, as horses are wont to do at the end of a journey.

Verse 8.

Note 1. Amāt corresponds here to prīthivi in other places. Originally it may have meant from the home.
Verse 9.

This verse has often been discussed on account of the names of the rivers which it contains. Syâvâśva had mentioned the Yamunâ in 52, 17, and some interpreters have been inclined to give to parushu in 52, 9 a geographical meaning, taking it for the river Ravi, instead of translating it by cloud. The geographical names are certainly interesting, but they have been discussed so often that I need not dwell on them here. (See M. M., India, p. 163.)

The Rasâ, known to the Zoroastrians as the Raunâ, was originally the name of a real river, but when the Åryas moved away from it into the Punjâb, it assumed a mythical character, and became a kind of Okeanos, surrounding the extreme limits of the world.

Anitabâhâ seems to be the name of a new river or part of a river. It can hardly be taken as an epithet of Rasâ, as Ludwig suggests. Anitabâhâ, whose splendour has not departed (Ludwig), or, amitabâhâ, of endless splendour, would hardly be Vedic formations. (Chips, I, p. 157; Hibbert Lect., p. 207; India, pp. 166, 173, notes.)

Kubhâ is the Κωφίν or Κωφής of the Greeks, the Kabul river. The Krumu I take to be the Kurrum. (India, p. 177, note.)

The Sindhu is the Indus, though it is difficult to say which part of it, while the Sarayu has been supposed to be the Sarayû, the affluent of the Gângâ, but may also be a more general name for some more northern river in the Punjâb. (See Zimmer, Altindisches Leben, pp. 17 f., 45; Muir, S. T. II, p. xxv, note.)

Verse 10.

Note 1. Nâvyasinâm has been a puzzle to all interpreters. Sáyana seems to me to give the right interpretation, namely, nûtânânâm. As from aûgasâ, instr. sing., straight-way, aûgasâna was formed, straightforward; from návyasâ, instr. sing., anew, návyasâna seems to have been formed in the sense of new. Návyasinâm might then be a somewhat
irregular gen. plur., referring to gánám márutam, the Marut-host of the young men; see V, 58, 1. Lanman (p. 515) takes it for a gen. plur. fem., but in that case it could not refer to ráthânám. Zimmer translates endlos, Bergaigne (II, 400) thinks of new or rejuvenescent mothers.

Verse 11.

Note 1. See III, 26, 6.

Verse 14.

Note 1. Usrí, in the morning. Lanman (p. 427) proposes to read uśhári, but the metre would be better preserved by reading vṛśṭvī as trisyllabic. The difficulty is the construction of the gerund vṛśṭvī, which refers to the Maruts, and syāma sahā, which refers to the sacrificers.

Note 2. On sán yóḥ, see I, 165, 4, note 2.

The metrical structure of this hymn is interesting. If we represent the foot of eight syllables by a, that of twelve by b, we find the following succession:

I \{ 1 a b a  \\
   2 a a b a  \\
   5 a a a  \\
   6 b a b a  \\
   7 b a b a  \\
V \{ 10 a b a  \\
   11 a b a  \\

II \{ 3 a a a  \\
   4 b a a  \\
   8 a a a  \\
   9 b a b a  \\
   12 a a a  \\
   13 b a b a  \\
   14 b a b a  \\
   15 a b a  \\
   16 b a b a  \\

We find that I contains the question, II the answer, III description of rain, IV prayer and invitation, V praise of the companions, VI prayer, VII conclusion. Comp. Oldenberg's Prolegomena, p. 106 seq.
MANDALA V, HYMN 54.

ASHTAKA IV, ADHYÂYA 3, VARGA 14–16.

TO THE MARUTS (THE STORM-GODS).

1. You have fashioned this speech for the brilliant Marut-host which shakes the mountains: celebrate then the great manhood in honour of that host who praises the warm milk (of the sacrifice), and sacrifices on the height of heaven, whose glory is brilliant.

2. O Maruts, your powerful men (came) forth searching for water, invigorating, harnessing their horses, swarming around. When they aim with the lightning, Trita shouts, and the waters murmur, running around on their course.

3. These Maruts are men brilliant with lightning, they shoot with thunderbolts, they blaze with the wind, they shake the mountains, and suddenly, when wishing to give water, they whirl the hail; they have thundering strength, they are robust, they are ever-powerful.

4. When you drive forth the nights, O Rudras, the days, O powerful men, the sky, the mists, ye shakers, the plains, like ships, and the strongholds, O Maruts, you suffer nowhere.

5. That strength of yours, O Maruts, that greatness extended far as the sun extends its daily course, when you, like your deer on their march, went down to the (western) mountain with untouched splendour.

6. Your host, O Maruts, shone forth when, O sages, you strip, like a caterpillar, the waving tree.
Conduct then, O friends, our service \(^2\) to a good end, as the eye conducts the man in walking.

7. That man, O Maruts, is not overpowered, he is not killed, he does not fail, he does not shake, he does not drop, his goods do not perish, nor his protections, if you lead him rightly, whether he be a seer or a king.

8. The men with their steeds, like conquerors of clans, like Aryaman (Mitra and Varuna)\(^1\), the Maruts, carrying waterskins \(^2\), fill the well; when the strong ones roar, they moisten the earth with the juice of sweetness \(^3\).

9. When the Maruts come forth this earth bows, the heaven bows, the paths in the sky bow, and the cloud-mountains with their quickening rain.

10. When you rejoice at sunrise, O Maruts, toiling together \(^1\), men of Svar (sun-light), men of Dyu (heaven), your horses never tire in running, and you quickly reach the end of your journey.

11. On your shoulders are the spears, on your feet rings, on your chests golden chains, O Maruts, on your chariot gems; fiery lightnings in your fists, and golden headbands tied round your heads \(^1\).

12. O Maruts, you shake the red apple \(^1\) from the firmament, whose splendour no enemy \(^2\) can touch; the hamlets bowed when the Maruts blazed, and the pious people (the Maruts) intoned their far-reaching shout.

13. O wise Maruts, let us carry off \(^1\) the wealth of food which you have bestowed on us; give us \(^2\), O Maruts, such thousandfold wealth as never fails \(^3\), like the star Tishya \(^4\) from heaven!

14. O Maruts, you protect our wealth of excellent men, and the seer, clever in song; you give to
Bharata (the warrior)\(^1\) a strong horse \(^2\), you make the king to be obeyed \(^3\).

15. O you who are quickly ready to help, I implore you for wealth whereby we may overshadow all men, like the sky. O Maruts, be pleased with this word of mine, and let us speed by its speed over a hundred winters!
NOTES.

The same poet, Syâvâsva Âtreya. Metre, 1-13, 15 Gagati; 14 Trishtubh. None of the verses of this hymn occurs in SV., VS., AV., TS., TB., MS.

Verse 1.

Note 1. Ana^a, explained as a 2nd pers. plur. perf., referring to the same people who are addressed by arZ'ata. It may be also the first person of the imperative; see Benfey, Uber die Entstehung der mit r anlautenden Personendungen, p. 5, note.

Note 2. Possibly the second line of this verse may refer to ceremonial technicalities. Gharma means heat and summer, but also the sacrificial vessel (formus) in which the milk is heated, and the warm milk itself. Ya<^an can only mean sacrificing, and divah prishtha is the back of heaven, the highest roof of heaven; see triprishtha. Thus we read, I, 115, 3. haritaḥ . . . divāh ā prishtām astuḥ. See also I, 164, 10; 166, 5; III, 2, 12; IX, 36, 6; 66, 5; 69, 5; 83, 2; 86, 27. It would seem therefore as if the Maruts themselves were here represented as performing sacrificial acts in the highest heaven, praising the milk, that is, the rain, which they pour down from heaven to earth. Possibly the text is corrupt. If yagyu could have the same meaning as prayagyu, I should like to conjecture, divāh ā prishtām yāgyave. In IX, 61, 12, Índrāya yāg- yave seems to mean ‘to the chasing Indra.’ See also āyagi (erjagend), obtaining. Might we conjecture divā ā prijksha- yāvane? Prikshayâma occurs as a name; see also II, 34, 3.

Verse 3.

Note 1. Abdâ, wish to give water, is very doubtful. Both abda and abdi, in abdimat, mean cloud. The text seems corrupt.
NOTES. V, 54, 5. 329

Verse 4.

Note 1. The meaning of vyay is doubtful. It may simply mean to make visible.

Verse 5.

Note 1. The last words ánasvadám yát ní áyátana girím are difficult. Sâyana has an explanation ready, viz. when you throw down the cloud or the mountain which gives no water or which does not give up the horses carried off by the Pauvis. Grassmann too is ready with an explanation: 'Als ihr unnahbar glänzend, Hirschen gleich, den Berg auf eurer Fahrt durchranntet, den kein Ross erreicht.' Ludwig: 'Als ihr nider gehn machtet den nicht vergängliches gebenden (d. i. die waszer; oder: die rosse verweigernden?) berg.'

Giri may be the cloud, and nothing could be more appropriate than that the Maruts should come down upon the cloud or go over it, in order to make it give up the rain. But asvadá means 'giving horses,' and though rain-clouds may be compared to horses, it does not follow that asva by itself could mean rain. Asvadá is used of the dawn, I, 113, 18, possibly as giving horses, that is, wealth, but possibly also, as bringing the horses to the morning sun. These horses start with the dawn or the sun in the morning, and they rest in the evening. The legend that Agni hid himself in an Ásavittha tree (Sâyana, RV. I, 65, 1) may owe its origin to asvattha, i.e. horse-stable, having been a name of the West (K. Z. I, 467); cf. tish/hadgu, at sunset. In X, 8, 3, the Dawns are called ásvabudhnáh, which may mean that they had their resting-place among the horses. The Maruts, more particularly, are said to dwell in the Ásvattha tree, when Indra called them to his help against Vritra; cf. Sat. Bráhm. IV, 3, 3, 6; Pâr. Grîhy. II, 15, 4. Possibly therefore, though I say no more, possibly the Dawn or the East might have been called asvadá, the West anasvadá, and in that case it might be said that the Maruts are of unsullied splendour, when they
go down to the western mountain. M. Bergaigne explains, 'La montagne qui ne donne pas, qui retient le cheval, le cheval mythique, soleil ou éclair.' My own impression, however, is that anasvadām is an old mistake, though I cannot accept Ludwig's conjecture a-nasva-dām. Why not ánu svadhām, or anasva-yāḥ, moving without horses? cf. V, 42, 10.

Verse 6.

Note 1. This is, no doubt, a bold simile, but a very true one. In one night caterpillars will eat off the whole foliage of a tree, and in the same way a violent storm in the autumn will strip every leaf. Arvasām as an adjective, with the accent on the last syllable, does not occur again, but it can hardly mean anything but waving. If it will stand for the sea, we might translate, 'When you clear the waving sea (or air), as the caterpillar a tree.'

Note 2. Arāmati seems here to mean service or obedience, not a person who is willing to serve.

Verse 8.

Note 1. To translate aryamanāḥ by friends is unsatisfactory. Bergaigne takes it for Aryaman, Mitra, and Varuna, the three Aryamans, as we say the two Mitras, and points out that these three gods do send rain, in I, 79, 3; VII, 40, 4.

Note 2. It ought to be kavandhīnāḥ as much as kāvandha, V, 85, 3.

Note 3. Madhvaḥ ándhasā; Grassmann, 'mit des Honigs Seim.'

Verse 10.

Note 1. Sabharas is evidently a recognised epithet of the Maruts, see VS. XVII, 81 and 84, but its meaning is doubtful. We have visvābharasam, IV, 1, 19, as an epithet of Agni, which does not help us much. If bharas means burden, sabharas may mean those who work together, companions, friends.
Verse 11.


Verse 12.

Note 1. The red apple to be shaken from the firmament can only be the lightning. Vi-dhū is construed with two accusatives, as in III, 45, 4; V, 57, 3. Gaedicke, Accusatīv, p. 266.

Note 2. Aryāḥ cannot be a vocative, on account of the accent, nor a nominative on account of the context. There remains nothing but to take it as a genitive, and connect it with agrībhita, though such a construction has few parallels, except perhaps in such sentences as hávyāḥ karshanīnām, VI, 22, 1, &c. Possibly it may be intended as an epithet of the Maruts. Bergaigne (Journ. As. 1884, p. 190), 'au profit du pauvre.' Geldner (Ved. Stud. I, p. 148) proposes a very bold translation: 'The sacrificial nets are being contracted, when the Maruts rush on. The priests (rītāyu) roar their (as catching-net) extended shouting.' The sense is said to be that when the Maruts appear, all priests try to catch them by shouting. See, however, Oldenberg in Gott. Gel. Anzeigen, 1890, p. 414.

Verse 13.

Note 1. For rathyāḥ, see II, 24, 15. rāyāḥ syāma rathyāḥ vāyasvataḥ; VI, 48, 9.

Note 2. Rāranta, 2nd pers. plur. imp. intens., but Pada has raranta. Why not rarāta?

Note 3. Yūkkhāti has been compared by Kuhn (K. Z. III, 328) with ḍvōkēt; but see Brugmann, Grundriss, I, pp. 110, 118.

Note 4. Tishya must be the name of a star, hardly, as Sāyana suggests, of the sun. It ought to be a star which does not set. See Weber, Über alte iranische Sternnamen, p. 14. Ludwig quotes from TS. II, 2, 10, 1 seq., an identification of Tishya with Rudra.
Verse 14.

Note 1. Grassmann marks this verse as late, Ludwig defends it. We must know what is meant by late before we decide. Bharata may mean simply a warrior, or a Bharata; see Ludwig, III, 175–176; Oldenberg, Buddha (1st edition), p. 413.

Note 2. Árvantam vāgam, a horse, his strength. See Bergaigne, Rel. Véd. II, 405; Pischel, Ved. Stud. p. 46.

Note 3. Could srushīmat here mean obedient?
MANDALA V, HYMN 55.
ASHTAKA IV, ADHYÁYA 3, VARGA 17-18.

TO THE MARUTS (THE STORM-GODS).

1. The chasing Maruts with gleaming spears, the golden-breasted, have gained great strength; they move along on quick well-broken horses;—when they went in triumph, the chariots followed.

2. You have yourselves, you know, acquired power; you shine bright and wide, you great ones. They have even measured the sky with their strength;—when they went in triumph, the chariots followed.

3. The strong heroes, born together, and nourished together, have further grown to real beauty. They shine brilliantly like the rays of the sun;—when they went in triumph, the chariots followed.

4. Your greatness, O Maruts, is to be honoured, it is to be yearned for like the sight of the sun. Place us also in immortality;—when they went in triumph, the chariots followed.

5. O Maruts, you raise the rain from the sea, and rain it down, O yeomen! Your milch-cows, O destroyers, are never destroyed;—when they went in triumph, the chariots followed.

6. When you have joined the deer as horses to the shafts, and have clothed yourselves in golden garments, then, O Maruts, you scatter all enemies;—when they went in triumph, the chariots followed.

7. Not mountains, not rivers have kept you back, wherever you see, O Maruts, there you go. You
go even round heaven and earth;—when they went in triumph, the chariots followed.

8. Be it old, O Maruts, or be it new, be it spoken, O Vasus, or be it recited, you take cognisance of it all;—when they went in triumph, the chariots followed.

9. Have mercy on us, O Maruts, do not strike us, extend to us your manifold protection. Do remember the praise, the friendship;—when they went in triumph, the chariots followed.

10. Lead us, O Maruts, towards greater wealth, and out of tribulations, when you have been praised. O worshipful Maruts, accept our offering, and let us be lords of treasures!
NOTES.

The same poet, Syāvāsa Ātreya. Metre, 1–9 Gagati; 10 Trishtubh. None of the verses occurs in SV., VS., AV. Verse 5 is found in TS. II, 4, 8, 2; MS. II, 4, 7. The refrain probably means that when the Maruts march in triumph, the chariots of their army, or the chariots of other gods, follow. The latter view is taken by Sāyana, TS. II, 4, 8, 2.

Verse 1.

Note 1. Prāyagyu, generally explained by rushing forward, but in that sense hardly to be derived from yağ, to sacrifice, may stand for an old Vedic form prayakshyu, changed into prayagyu by priests who had forgotten the root yaksh, and thought of nothing but sacrifices. This root yaksh has been identified by Grassmann with OHG. jagôn (venari, persequi), originally to rush after, to hunt, to try to injure or kill (cf. mriganyāvalh, X, 40, 4). This would explain most derivations from yaksh, not excepting the later Yakshas, and would yield an excellent sense for prayakshyu, as an epithet of the Maruts. See note to VII, 56, 16. Pischel, Ved. Stud. I, p. 98, is satisfied with deriving prayagyu and prishtaprayag from the root yağ, to sacrifice, and translates it by sacrificing, but in the sense of causing sacrifices to be offered.

Verse 5.

Note 1. The verb ērayatha is transitive; see Gaedicke, Accusativ, p. 54, and compare AV. IV, 27, 4. apāḥ samudrāḍ divam úd vahanti.

Note 2. I have translated purishinah by yeomen, in the sense of cultivators of the land. I have followed Roth, who shows that purisha means soil, and that purishin is used for an occupier of the soil, a landlord. See K. Z. XXVI, p. 65.

Note 3. Dasra, powerful, a common epithet of the Asvins, seems here, when joined with dasyanti, to retain something
of its etymological meaning, which comes out clearly in dâs, to attack, unless it is derived from dams.

Verse 6.

Note 1. I prefer to translate here 'the deer as horses,' not 'the speckled horses.' See, however, II, 34, 4, and Pischel, Ved. Stud. p. 226.
MANDALA V, HYMN 56.

ASHTAKA IV, ADHYĀYA 3, VARGA 19-20.

TO THE MARUTS (THE STORM-GODS).

1. O Agni, on to the strong host (of the Maruts), bedecked with golden chains and ornaments. Today I call the folk of the Maruts down from the light of heaven.

2. As thou (Agni) thinkest in thine heart, to the same object my wishes have gone. Strengthen thou these Maruts, terrible to behold, who have come nearest to thy invocations.

3. Like a bountiful lady, the earth comes towards us, staggering, yet rejoicing; for your onslaught, O Maruts, is vigorous, like a bear, and fearful, like a wild bull.

4. They who by their strength disperse wildly like bulls, impatient of the yoke, they by their marches make the heavenly stone, the rocky mountain (cloud) to shake.

5. Arise, for now I call with my hymns the troop of these Maruts, grown strong together, the manifold, the incomparable, as if calling a drove of bulls.

6. Harness the red mares to the chariot, harness the ruddy horses to the chariots, harness the two bays, ready to drive in the yoke, most vehement to drive in the yoke.

7. And this red stallion too, loudly neighing, has been placed here, beautiful to behold; may it not cause you delay on your marches, O Maruts; spur him forth on your chariots.
8. We call towards us the glorious chariot of the Maruts, whereon there stands also Rodasi¹, carrying delightful gifts, among the Maruts.

9. I call hither this your host, brilliant on chariots, terrible and glorious, among which she, the well-born and fortunate, the bounteous lady, is also magnified among the Maruts.
NOTES.

The same poet and deity, though Agni is invoked in the first, possibly in the second verse also. Metre, 1, 2, 4-6, 8, 9 Brāhāti; 3, 7 Satobrāhāti. None of the verses occurs in SV., VS., AV., TS., MS.

Verse 1.

Note 1. Here again some interpreters of the Veda take aṅgi in the sense of paint, war-paint. It may be so, but the more general meaning of colours or ornament seems, as yet, safer.

Verse 3.

Note 1. The earth is frequently represented as trembling under the fury of the Maruts. Here she is first called mihūshmati, a curious compound which, in our verse, may possibly have a more special meaning. As the earth is not only struck down by the storm, but at the same time covered with water and fertilised, she is represented as struck down and staggering, but likewise as rejoicing, possibly, as drunk.

Verse 4.

Note 1. Vrīthā means pell-mell, confusedly, wildly; see also Geldner, Ved. Stud. p. 115.

Note 2. Āśmā svaryāḥ seems to mean the thunderbolt like vāgraḥ svaryāḥ in I, 32, 2; 61, 6. See also V, 30, 8. In that case we should have to translate, 'they let the heavenly bolt fall down on the rocky mountain.' But kyāvayati is never used for the hurling of the thunderbolt, nor is it construed with two accusatives. It always means to shake what is firm, and we have therefore to translate, 'they shake the heavenly stone (the sky), the rocky mountain (the cloud).’ Parvata and giri often occur together, as in I, 37, 7; VIII, 64, 5.

Verse 5.

Note 1. Stōmaiḥ may possibly refer to sāmukshitānām.

Verse 8.

Note 1. On Rodasī, see before, I, 167, 3.
MANDALA V, HYMN 57.

ASHTAKA IV, ADHYÂYA 3, VARGA 21-22.

TO THE MARUTS (THE STORM-GODS).

1. O Rudras, joined by Indra, friends on golden chariots, come hither for our welfare! This prayer from us is acceptable to you like the springs of heaven to a thirsty soul longing for water.

2. O you sons of Prîsni, you are armed with daggers and spears, you are wise, carrying good bows and arrows and quivers, possessed of good horses and chariots. With your good weapons, O Maruts, you go to triumph!

3. You shake\(^1\) the sky and the mountains (clouds) for wealth to the liberal giver; the forests bend down out of your way from fear\(^2\). O sons of Prîsni, you rouse the earth when you, O terrible ones, have harnessed the spotted deer for triumph!

4. The Maruts, blazing with the wind, clothed in rain, are as like one another as twins, and well adorned. They have tawny horses, and red horses, they are faultless, endowed with exceeding vigour; they are in greatness wide as the heaven.

5. Rich in rain-drops, well adorned, bounteous, terrible to behold, of inexhaustible wealth, noble by birth, golden-breasted, these singers of the sky\(^1\) have obtained their immortal name\(^2\).

6. Spears are on your two shoulders, in your arms are placed strength, power, and might. Manly thoughts dwell in your heads, on your chariots are weapons, and every beauty has been laid on your bodies.
7. O Maruts, you have given us wealth of cows, horses, chariots, and heroes, golden wealth! O men of Rudra, bestow on us great praise, and may I enjoy your divine protection!

8. Hark, O heroes, O Maruts! Be gracious to us! You who are of great bounty, immortal, righteous, truly listening to us, poets, young, dwelling on mighty mountains, and grown mighty.
NOTES.

The same poet and deity. Metre, 1-6 Gagati; 7, 8 Trishûbh. None of its verses occurs in SV., VS., AV., TS.; verse 6 in MS. IV, 11, 4.

Verse 3.

Note 1. Dhû is construed with two accusatives, see RV. III, 45, 4; otherwise vásu might be connected with dâsûshe. The third páda is almost literally repeated soon after, V, 60, 2; see note 1 to I, 37, 7.

Note 2. Yâmanâh bhiyâ may be from fear of your approach.

Verse 5.

Note 1. In divâh arkâh even Bergaigne allows that arkâ may mean singer, not song.

Note 2. Nâma, name, is here as elsewhere what is meant by the name, therefore immortal being or immortality.

Verse 8.

Note 1. Brîhadgirayaḥ cannot well mean with a powerful voice. The Maruts are called girishṭha, VIII, 94, 12, dwelling on mountains, and like brîhaddiva, brîhadgiri seems to have been intended for dwelling on high mountains.
MANDALA V, HYMN 58.

ASHTAKA IV, ADHYĀYA 3, VARGA 23.

To the Maruts (the Storm-gods).

1. I praise now the powerful company of these ever-young Maruts, who drive violently along with quick horses; aye, the sovereigns are lords of Amṛita (the immortal).

2. The terrible company, the powerful, adorned with quoits on their hands, given to roaring, potent, dispensing treasures, they who are beneficent, infinite in greatness, praise, O poet, these men of great wealth!

3. May your water-carriers come here to-day, all the Maruts who stir up the rain. That fire which has been lighted for you, O Maruts, accept it, O young singers!

4. O worshipful Maruts, you create for man an active king, fashioned by Vibhvan; from you comes the man who can fight with his fist, and is quick with his arm, from you the man with good horses and valiant heroes.

5. Like the spokes of a wheel, no one is last, like the days they are born on and on, not deficient in might. The very high sons of Prisni are full of fury, the Maruts cling firmly to their own will.

6. When you have come forth with your speckled deer as horses on strong-fellied chariots, O Maruts, the waters gush, the forests go asunder;—let Dyu (Sky) roar down, the bull of the Dawn.

7. At their approach, even the earth opened wide,
and they placed (sowed) their own strength (the rain), as a husband the germ. Indeed they have harnessed the winds as horses to the yoke, and the men of Rudra have changed their sweat into rain.

8. Hark, O heroes, O Maruts! Be gracious to us! You who are of great bounty, immortal, righteous, truly listening to us, poets, young, dwelling on mighty mountains, and grown mighty.
NOTES.

The same poet and deity. Metre, Trishśubh. None of the verses occurs in SV., VS., AV., TS. Verses 3 and 5 are found in TB. II, 5, 5, 3; II, 8, 5, 7; MS. IV, 11, 2; IV, 4, 18.

Verse 1.

Note 1. On stushe, see M.M., Selected Essays, I, p. 162; Wilhelm, De infinitivi forma et usu, p. 10; Bartholomae, in Bezzenberger's Beiträge, XV, p. 219. I take stushé as i pers. sing. Aor. Ætm. (not, as Avery, of the Present) in many places where it has been taken as an infinitive. For instance, II, 31, 5; VI, 49, 1; 51, 3 (with voke); 62, 1 (with huve); VIII, 5, 4; 7, 32; 74, 1; 84, 1 (here the second pada must begin with stushé). It may be an indicative or a subjunctive. As to stushe, without an accent, its character cannot be doubtful; see I, 122, 8; 159, 1; V, 33, 6; VI, 21, 2; 48, 14; VIII, 21, 9; 23, 2; 23, 7 (grine). In II, 20, 4, tām u stushe īndram tām grinīshe, grinīshe is an aorist with vikaraz/a, like punishé, I praise that Indra, I laud him. In I, 46, 1, stushé may be the infinitive, but not necessarily. It is an infinitive in I, 122, 7. stushé sā vām varuṇa mītra rātīk, your gift, Varuṇa and Mitra, is to be praised. Likewise in VIII, 4, 17 (see BR. s. v. sāman); 24, 1; 63, 3, though in several of these passages it must remain doubtful whether stushé should be taken as an absolute infinitive, or as a finite verb. In VIII, 65, 5, īndra grinīshe u stushé, means, ‘Indra, I laud and praise,’ as in II, 20, 4.

Verse 4.

Note 1. Vibhva-tashḍá is generally explained as made by a master, or by Vibhvan, one of the Ribhūṣ. This may be so, though it seems a bold expression (see Bergaigne, II, 410–411). But may it not be a mere synonym of sutashḍa, and intended for vibhane tashḍa? see Selected Essays, I, p. 143.
Verse 5.

Note 1. See Taitt. Br. II, 8, 5, 7. As to mimikshuh, see note to I, 165, 1.

Verse 6.

Note 1. On prishatibhih ásvaih, see II, 34, 4; V, 55, 6. Bergaigne's note (II, p. 378) does not settle the question whether the horses of the Maruts were speckled, or whether they had speckled deer for their horses.

Note 2. On rinaté vánâni, see V, 57, 3.

Note 3. Dyaus, the father of the Maruts, the oldest and highest god of heaven, the strong bull, or, it may be, the man of the dawn. See V. Bradke, Dyaus Asura, p. 63; Bergaigne, I, p. 316.

Verse 7.

Note 1. Roth conjectures svám for svám, taking it as a locative of sú, genetrix. This is not without difficulties, nor is it necessary. That we find in the Rig-veda no other locative in ám after monosyllabic stems in ú is perhaps no serious objection. But the text as it stands can be translated, 'as a husband the germ, they have placed (sown) their own strength.' Sávas is the same as vrishnîyam and vrishnî sávah in VIII, 3, 8; 10. Dhuh is used like dhâ in retodhâ.
MANDALA V, HYMN 59.

ASHTAKA IV, ADHYÄYA 3, VARGA 24.

TO THE MARUTS (THE STORM-GODS).

1. They truly tried to make you grant them welfare. Do thou sing praises to Heaven (Dyu), I offer sacrifice (ṛita) to the Earth. The Maruts wash their horses and race to the air, they soften their splendour by waving mists.

2. The earth trembles with fear from their onset. She sways like a full ship, that goes rolling. The heroes who appear on their marches, visible from afar, strive together within the great (sacrificial) assembly.

3. Your horn is exalted for glory, as the horns of cows; your eye is like the sun, when the mist is scattered. Like strong racers, you are beautiful, O heroes, you think of glory, like manly youths.

4. Who could reach, O Maruts, the great wise thoughts, who the great manly deeds of you, great ones? You shake the earth like a speck of dust, when you are carried forth for granting welfare.

5. These kinsmen (the Maruts) are like red horses, like heroes eager for battle, and they have rushed forward to fight. They are like well-grown manly youths, and the men have grown strong, with streams of rain they dim the eye of the sun.

6. At their outbreak there is none among them who is the eldest, or the youngest, or the middle: they have grown by their own might, these sons of Prisni, noble by birth, the boys of Dyaus; come hither to us!
7. Those who like birds flew with strength in rows from the ridge of the mighty heaven to its ends, their horses shook the springs of the mountain (cloud) so that people on both sides knew it.

8. May Dyaus Aditi (the unbounded) roar for our feast, may the dew-lighted Dawns come striving together; these, the Maruts, O poet, (the sons) of Rudra, have shaken the heavenly bucket (cloud), when they had been praised.
NOTES.

The same poet and deity. Metre, 1–7 Gagati; 8 Tri-shûubh. None of the verses occurs in SV., VS., AV., TB., TS., MS.

Verse 1.

Note 1. If we accept the text as it stands, we have to translate, 'The spy called out to you to grant welfare.' The spy is then either Agni (Bergaigne, II, p. 378) or the priest. See also VIII, 61, 15; X, 35, 8. But there are many objections to this. Pra-krand is not used in that sense, and we should expect pra krânt suvitâya. Pra-kar, when it is construed with a dative, means generally to prepare some one for something, to cause some one to do a thing. Thus, I, 186, 10. pró asvînau âvase krinudhvam, get the Asvins to protect. VI, 21, 9. prá útâye vârunam mitrâm indram marûtah krishva âvase nah adyâ, make Varuṇa, Mitra, and Indra to protect, make the Maruts to protect us to-day. X, 64, 7. prá vaḥ vâyûm—stômaḥ krinudhvam sakhyâya pûshâvam, make Vâyu by your praises to be your friend. I, 112, 8. prá andhám srouvâm kâkshase étave krithâh, whereby you make the blind and lame to see and to walk. The poet therefore seems to have said in our verse also, 'They (my men or priests) made you or wished you to give them welfare.' What spât can mean in such a sentence, is difficult to say. Till we know better, we must simply accept it as a particle of asseveration, like bat.

Note 2. Ārâ may also be the first person.

Verse 2.


Note 2. Mahe vidâthe must be taken as a locative sing. It occurs again X, 96, 1. We have similar forms in mahe ráne, IX, 66, 13, &c. The locative is governed by antâh,
as in II, 27, 8. vidáth āntáḥ ēṣhām. The etymology and the meaning of vidátha have been often discussed, for the last time by M. Regnaud, Revue de l'histoire des religions, 1890. Prof. Roth, as M. Regnaud states, explains it by conseil, avis, réunion où l'on délibère, assemblée, troupe, armée. Grassmann takes it generally for réunion, rencontre, combat. Geldner derives it from vid, in the sense of art, science. Ludwig derives it likewise from vid, but in the sense of Békanntschaft, then Gesellschaft, and lastly as synonymous with yagñā, sacrifice, assemblage. M. Regnaud differs from all his predecessors, and derives vidátha from vidh, to sacrifice. He maintains that *vidhatha would become vidátha, like adhak from dah or dhagr, and phaliga for parigha. I know nothing about the etymology of phaliga, but if it stands for parigha, the second aspirate has lost its aspiration and thrown it on the initial. In adhak, the final has lost its aspiration, and thus allowed its appearance in the initial. But in vidátha, if it stood for vidhatha, there would be no phonetic excuse whatever for changing dh into d, at least in Sanskrit. It is possible that in Sanskrit such a form as vidhatha might have been avoided, but there is no phonetic law to prevent the formation of such a word as vidhatha, like uḷaṭha, yagatha, &c. We say vidhatha in the 2 pers. plur., as we say bodhatha. No Sanskrit grammarian could derive vidátha from vidh. If therefore vidátha signifies sacrifice, this is not because it is derived from vidh, to sacrifice. Vidátha may have been the name of a sacred act, as veda is of sacred knowledge. But the fact remains that it is best translated by assembly, particularly an assembly for sacrificial purposes.

Verse 3.

Note 1. On śriyāsc, see I, 87, 6.

Note 2. I see no necessity for changing sūryāḥ into sūrāḥ, see Bergaigne, Mélanges Renier, p. 94. He would translate, 'they are like the eye of the sun.'

Note 3. Máryāḥ may be bridegrooms, as in V, 60, 4
(varāḥ iva), but there is nothing to indicate that meaning here. The difficulty is to find a word to express sriyāse. It means to shine, but at the same time to excel. Possibly it may have even a more definite meaning, such as to shine in battle, or to triumph.

**Verse 5.**

*Note 1.* As to sabandhu, see VIII, 20, 21.

**Verse 7.**

*Note 1.* On srē-nil, see Gaedicke, p. 164; Bergaigne, Mél. Renier, p. 94.

*Note 2.* The meaning of nabhanū, spring, is doubtful.

*Note 3.* Ubhāye refers to many on both sides, and cannot be taken for ubhe, heaven and earth. It may mean all, particularly when there are two sides only, as in a battle.

**Verse 8.**

*Note 1.* Ludwig seems to have seen the true meaning of this verse, namely that, though Dyaus may roar for the feast, and though the Dawns may strive to come near, the Maruts alone deserve the sacrifice, because they opened the chest of rain.

*Note 2.* On Dyaus Aditi, see note to I, 166, 12, p. 261, where the translation has to be corrected.
MANDALA V, HYMN 60.

ASHTAKA IV, ADHYĀYA 3, VARGA 25.

TO AGNI AND THE MARUTS.

1. I implore Agni, the gracious, with salutations, may he sit down here, and gather what we have made. I offer (him sacrifice) as with racing chariots; may I, turning to the right, accomplish this hymn to the Maruts.

2. Those who approached on their glorious deer, on their easy chariots, the Rudras, the Maruts,—through fear of you, ye terrible ones, the forests even bend down, the earth shakes, and also the mountain (cloud).

3. At your shouting, even the mountain (cloud), grown large, fears, and the ridge of heaven trembles. When you play together, O Maruts, armed with spears, you run together like waters.

4. Like rich suitors the Maruts have themselves adorned their bodies with golden ornaments; more glorious for glory, and powerful on their chariots, they have brought together splendours on their bodies.

5. As brothers, no one being the eldest or the youngest, they have grown up together to happiness. Young is their clever father Rudra, flowing with plenty is Prüsni (their mother), always kind to the Maruts.

6. O happy Maruts, whether you are in the highest, or in the middle, or in the lowest heaven, from thence, O Rudras, or thou also, O Agni, take notice of this libation which we offer.
7. When Agni, and you, wealthy Maruts, drive down from the higher heaven over the ridges, give then, if pleased, you roarers, O destroyers of enemies, wealth to the sacrificer who prepares (Soma-juice).

8. Agni, be pleased to drink Soma with the brilliant Maruts, the singers, approaching in companies, with the men (Āyus), who brighten and enliven everything; do this, O Vaisvānara (Agni), thou who art always endowed with splendour.
NOTES.

This hymn, by the same poet, is supposed to be addressed either to the Maruts alone, or to the Maruts and Agni. The same might have been said of hymn 56 and others which are used for the Āgnimāruta Sastra. See Bergaigne, Recherches sur l'histoire de la liturgie védique, p. 38. Metre, 1–6 Trishtubh; 7, 8 Gagati. No verse of this hymn occurs in SV., VS., AV., TS., TB., except verse 1 in AV. VII, 50, 3; TB. II, 7, 12, 4; MS. IV, 14, 11; verse 3 in TS. III, 1, 11, 5; MS. IV, 12, 5; verse 6 in TB. II, 7, 12, 4.

Verse 1.

The AV. reads svāvasum, prasaktó, pradakshi;zam, all of them inferior readings. The TB. agrees with RV., except that it seems to read prasaptáḥ (prakarshena samāgataḥ).

Note 1. That īl or īd has originally the meaning of imploring, asking, begging, we see from such passages as RV. III, 48, 3. upasthāya mātāram ān̄nam aitā, ‘he, having approached his mother, asked for food,’ unless we prefer to construe īd with two accusatives, ‘he, having approached, asked his mother for food.’ The same verb is also construed with the accusative of the god implored, the dative of the object, and the instrumental of the means by which he is implored. See RV. VIII, 71, 14. āgnīm īśhva āvase gāthābhiḥ, implore Agni with songs for his protection. Whether the root īd is distantly connected with either ish, to desire (Brugmann, I, 591), or with ard, to stir, or with ar, to go, is a question which admits of many, or of no answer.

Note 2. Viśi krītam seems to have the settled meaning of gathering in what one has made at play, or in battle; see X, 42, 9; 43, 5; IX, 97, 58; X, 102, 2. The same meaning is applicable here, though we may also translate, ‘Take notice of our krīta or our karma, i.e. the sacrifice.’ A similar thought is expressed in verse 6. Sāyāṇa explains vigānātū and viśinuyāt.

Note 3. Perhaps prā bhare means, ‘I am carried forth,’ as in V, 59, 4, where it is applied to the Maruts.
Verse 4.

Note 1. See note 2 to I, 6, 4. Instead of svadhābhiḥ we have svayām in VII, 56, 11.

Note 2. Sriyē srēyāmsaḥ is difficult to translate; cf. II, 33, 3. srēshthāḥ siyā asi. Ludwig translates, zu herlichkeit die herlichen.

Verse 7.

Note 1. On risādas, see Aufrecht, Bezzenb. Beitr. XIV, p. 32.

Verse 8.

Note 1. On ganasrī, see BR. s.v.; Lanman, 372; Benfey, Vedica und Verwandtes, p. 108; Pischel, Ved. Stud. I, 53 seq. Ludwig translates scharenherlich, but what does that mean? ‘Shining in their companies’ is a possible meaning, but the analogy of abhisrī and adhvarasrī points in another direction.

Note 2. On the Āyus as a proper name, see Bergaigne, Rel. Véd. I, 62; II, 323.
MANDALA V, Hymn 61.
ASHTAKA IV, ADHYÄYA 3, VARGA 26-29.

To the Maruts (the Storm-gods).

1. Who are you, O men, the very best, who have approached one by one, from the furthest distance 1?
2. Where are your horses, where the bridles? How could you, how did you come?—the seat on the back, the rein in the nostrils?
3. Their goad is on the croup 1, the heroes stretched their legs apart 2.
4. Move along, heroes, young men, the sons of an excellent mother 1, so that you may warm yourselves at our fire 2.
5. (1.) May the woman, if she stretched out her arm 1 as a rest for the hero, praised by Syâvâsva 2, gain cattle consisting of horses, cows, and a hundred sheep.
6. (2.) Many a woman is even more often kindlier than a godless and miserly man,
7. (3.) A woman who finds out the weak, the thirsty, the needy, and is mindful of the gods.
8. (4.) Even though many an unpraiseworthy miser (Pani) is called a man, she is worth as much in weregild.
9. (5.) Also the young woman joyfully whispered to me, to Syâva, the road,—and the two bays went straight to Purumí/ia 1, the wise, the far-famed,
10. (6.) Who gave me a hundred cows, like Vaidadasvä, like Taranta, in magnificence.
11. (1.) The Maruts, who drive on their quick horses, drinking the delightful mead, have gained glory here;
12. (2.) They on whose chariots Rodasi\(^1\) glitters in glory\(^2\), like the golden disk above in heaven;

13. (3.) That youthful company of the Maruts, with blazing chariots, blameless, triumphant, irresistible.

14. (4.) Who now knows of them where the strikers rejoice, the well-born, the faultless?

15. (5.) You who are fond of praise, become the leaders of the mortal, listening to his imploring invocations, thus is my thought\(^1\).

16. (6.) Bring then to us delightful and resplendent\(^1\) treasures, ye worshipful Maruts, destroyers of enemies.

17. (1.) O night, like a charioteer, carry away this hymn to Dārbhya, and these songs, O goddess.

18. (2.) And then tell him thus from me, 'When Rathaviti offers Soma, my desire never goes away from me.'

19. (3.) That mighty Rathaviti dwells among people rich in cattle\(^1\), retired among the mountains.
NOTES.

This hymn is of a very composite nature. It is addressed to the Maruts by Śyāvāśva. According to the Anukramanical, however, the Maruts are addressed in vv. 1-4, 11-16 only; vv. 5-8 are addressed to Sasyasi Tarantamahishi, 9 to Purumilka Vaidadasvi, 10 to Taranta Vaidadasvi, 17-19 to Rathaviti Dārhyā. None of the verses occurs in SV., VS., AV., TS., TB., MS. Metre, 1-4, 6-8, 10-19 Gāyatri; 5 Anushūbh; 9 Satobrīhatī.

It has been pointed out that in the hymns addressed to the Maruts beginning with V, 52, and ending with V, 60, there is the usual decrease in the number of verses of each successive hymn, viz. 17, 16, 15, 10, 9, 8, 8, 8, 8. Our hymn, however, which is the last in the collection of hymns addressed by Śyāvāśva to the Maruts, breaks the rule, and it has been suggested with great plausibility that it contains a number of verses thrown together at random. Possibly the four verses in the beginning formed an independent hymn, addressed to the Maruts, and again 5-10, and 11-16, followed by an appendix, 17-19. These verses refer to a legend which will have to be discussed at verse 5.

Verse 1.

Note 1. As to paramasyāḥ parāvātal, see TS. IV, 1, 9, 3, where we also find (IV, 1, 9, 2) pārasyā́ ádhi sanvātal.

Verse 3.

Note 1. Gaghāne, like gaghanataḥ, may mean simply behind, as agre and agrataḥ mean before.

Note 2. It is clear that the Maruts are here supposed to sit astride on their horses. This is also shown by prishthḗ sādās (v. 2), and by putrkṛthē nā gānayaḥ, they stretched out their legs, ṣā ṣvāṅke ēnv tekνoπoιq. Zimmer (p. 230) says, 'Zum Reiten wurde das Ross nicht benutzt.' On p. 295 he modifies this by saying, 'Keine einzige klare Stelle des Rigveda ist mir bekannt, wo das Reiten beim Kampfe erwähnt würde; man fährt immer zu Wagen, wie die Griechen in homerischen Zeiten.'
Verse 4.

Note 1. Bhādragānayāḥ, generally rendered by 'possessed of beautiful wives,' seems really to mean 'possessed of an excellent mother.' Gāni clearly means mother, when Agni dvimātā, having two mothers, is called dvigāniḥ; for it is never said that he has two wives. Besides, the Maruts are constantly addressed as the sons of their mother, Prisni, while their wives are mentioned but rarely. However, the other meaning is not impossible. See also Bergaigne, II, 387 seq.

Note 2. The fire here intended is, I suppose, the sacrificial fire, to which the Maruts are here invited as they had been in former hymns.

Verse 5.

Note 1. Ludwig compares the A. S. expression healsgebedde; see also RV. X, 10, 10.

Note 2. I have very little belief in the legends which are told in the Brāhmaṇas and in the Anukramani in illustration of certain apparently personal and historical allusions in the hymns of the Veda. It is clear in many cases that they are made up from indications contained in the hymns, as in IX, 58, 3, and it seems best therefore to forget them altogether in interpreting the words of the Vedic hymns.

The story told in the introductory verses, quoted by Sāyana, is this:—'Ārkanānas Ātreya was chosen by Rathaviti Dārbhya to be his Rīvīg priest. At the sacrifice Ārkanānas saw the daughter of Rathaviti and asked her in marriage for his son Syāvāṣva. Rathaviti consulted his wife, but she declined on the ground that no daughter of theirs had ever been given to a man who was not a poet (Rishi). Thereupon Syāvāṣva performed penance, and travelled about collecting alms. He thus came to Śasiyasi, who recommended him, as a Rishi, to her husband, king Taranta. King Taranta was very generous to him, and sent him on to his younger brother, Purumillha. On his way to Purumillha, Syāvāṣva saw the Maruts, and composed a hymn in their praise (vv. 11–16). He had thus become a real poet or Rishi, and on returning home, he received from Rathaviti his daughter in marriage.'
Saunaka confirms the same story, see Sāyana’s commentary to V, 61, 17. Here therefore we have to deal with two princely brothers, both Vaidadāsvis, namely Taranta and Purumīḷa. They both give presents to Syāvāṣva, who is a Brāhmaṇa, and he marries the daughter of another prince, Rathavīti Dwṛhya.

In the Tāṇḍya-Brāhmaṇa, however, XIII, 7, 12, another story is told, which I quoted in my edition of the Rig-veda at IX, 58, 3 (vol. v, p. xxxiii). Here Dhvasra and Purushanti are introduced as wishing to give presents to the two Vaidadāsvis, Taranta and Purumīḷa. These hesitate for a while, because they have no right to accept a present without deserving it or having done something for it. They then compose a hymn in praise of Dhvasra and Purushanti, and after that feel justified in accepting their present.

Here therefore the Vaidadāsvis are receivers, not givers of presents, therefore of princely, not, as has been supposed, of priestly rank, and this would agree better with the words of verse 9, purumīḷāya vīprāya. See on all this Oldenberg in Z. D. M. G. XLII, p. 232.

If we accept this story, we have to take sāsīyasi in verse 6 as a proper name.

But sāsīyasi may be a comparative of sas-vat (see B.-R. s.v.), and would then mean, more frequent. We expect, no doubt, an adverb rather like sasvat, but a feminine corresponding to vāsyasi is perhaps admissible. In that case we should have simply to deal with some woman, tvā str, who, as the poet says, is as good as, if not better than, many a man.

Verse 8.

This verse is very obscure. Sāyana translates: ‘And the other half (the husband of Sāsiyasi, viz. Taranta) is a man not praised (enough), thus I, the poet, say: and that Taranta is equal or just in the giving of wealth.’ Grassmann translates: ‘Und dagegen ist mancher nicht lobenswerth geizig, der ein Mann sich nennt, ein solcher ist der Strafe verfallen.’ Ludwig: ‘Auch mancher halbmensch,
un gepriesen, der "mensch" zwar heiszt, doch ein Pauí ist, der ist auf böse gabe nur bedacht.'

The first light that was thrown on this verse came from Prof. Roth. He showed (Z. D. M. G. XLI, p. 673) that vairadeya means weregild, the German wergelt, the price to be given for a man killed. Vaira would here be derived from vira, man, the Goth. waír, the Latin vir, and vairadeya would mean what is to be given as the value of a man. Still I doubt whether Prof. Roth has discovered the true meaning of the verse. He translates: 'So ist auch mancher Mann nicht zu loben, mehr ein Pauí (un-fromm, gegen die Götter karg, zugleich Bezeichnung habsüchtiger Dämonen), obschon man ihn einen Menschen nennt—nur am Wergeld steht er den andern gleich.' I confess I do not see much point in this. It is quite clear that the poet praises a charitable woman, and wishes to say that she is sometimes better than a man, if he gives nothing. Now the weregild, if we may say so, for women was generally, though not always, less than that for men, and I therefore propose to read sā vairadeye īt samā, and translate: 'Even though many an unpraiseworthy miser (Pauí) is called man, she is like him in weregild, i.e. she is worth as much, even though she is a woman.' On uta, see Delbrück, Syntaktische Forschungen, V, p. 528.

**Verse 9.**

**Note 1.** Purumíllha is here clearly the man from whom benefits are expected, and therefore could not be the same as Purumíllha Vaidadasvi, mentioned by the commentator, who accepted gifts from Dhvasra and Purushanti. Nor can Taranta Vaidadasvi in the next verse be taken for a recipient, but only for a giver, and therefore, most likely, a prince. The whole story, however, is by no means clear, and I doubt whether the commentator drew his information from any source except his own brain.

**Verse 11.**

I agree with Ludwig that a new hymn begins with verse 11.
Verse 12.

Note 1. I have adopted the reading Rodasī vibhrāgatē in my translation; cf. VI, 66, 6, where Rodasī is compared with a rōkāḥ.

Note 2. Roth (K.Z. XXVI, 51) takes sriyādhi as sriyās ādhi, but such a sandhi has not yet been established in the hymns of the Rig-veda, see Oldenberg, Proleg. p. 459, Anm. 1. Oldenberg himself suggests sriyōdhi, and would translate, 'They whose charms shine over the two worlds on their chariots.' Pischel (Ved. Stud. p. 54) translates yēśhām sriyā by 'for whose sake.'

Verse 15.


Verse 16.

Note 1. The Pada ought to have puru-kandrā, as suggested by Grassmann and Ludwig.

Verses 17–19.

These verses are very peculiar, and may refer to historical events, for Dālbhya or Dārbhya and Rathaviti sound like real names. Of course the Indian commentators are never at a loss to tell us what it all refers to, but we can never say how little they knew, and how much they invented. The invocation of Ūrmūya, if it is meant for the Night, and the request that she may convey the hymn to Dārbhya, is different from the usual style of the hymns. See, however, VIII, 24, 28, and Oldenberg, Z. D. M. G. XXXIX, 89.

The following names, occurring in our hymn, have the sanction of the Anukramavi: Saśyasī Tarantamahishi (V, 61, 5; 8), Purumilla Vaidadasvi (V, 61, 9), Taranta Vaidadasvi (V, 61, 10), Rathaviti Dālbhya (V, 61, 17–19). There is another Purumilla, a Sauhotra, in IV, 43, and a Purumilla Āṅgirasa in VIII, 71.

Verse 19.

Note 1. See Oldenberg, Z. D. M. G. XXXIX, 89. He corrects gomatiḥ to gomatim, the name of a river, mentioned in a very similar way in VIII, 24, 30.
MANDALA V, HYMN 87.

ASHTAKA IV, ADHYÂYA 4, VARGA 33–34.

To the Maruts (the Storm-gods).

1. Let your voice-born¹ prayers go forth to the great Vishnu, accompanied by the Maruts, Evayâmarut, and to the chasing host, adorned with good rings, the strong, in their jubilant throng, to the shouting power (of the Maruts).

2. O Maruts, you who are born great, and proclaim it yourselves by knowledge, Evayâmarut, that power of yours cannot be approached by wisdom, that (power) of theirs (cannot be approached) by gift or might¹; they are like unapproachable mountains.

3. They who are heard with their voice from the high heaven, the brilliant and strong, Evayâmarut, in whose council no tyrant¹ reigns, the rushing chariots² of these roaring Maruts come forth³, like fires with their own lightning.

4. The wide-striding (Vishnu)¹ strode forth from the great common seat, Evayâmarut. When he has started by himself from his own place along the ridges, O ye striving, mighty² Maruts, he goes together with the heroes (the Maruts), conferring blessings.

5. Impetuous, like your own shout, the strong one (Vishnu) made everything tremble, the terrible, the wanderer¹, the mighty, Evayâmarut; strong with him you advanced self-luminous, with firm reins, golden coloured, well-armed², speeding along.

6. Your greatness is infinite, ye Maruts, endowed
with full power, may that terrible power help, Evayâmarut. In your raid you are indeed to be seen as charioteers; deliver us therefore from the enemy, like shining fires.

7. May then these Rudras, lively like fires and with vigorous shine, help, Evayâmarut. The seat of the earth is stretched out far and wide, when the hosts of these faultless Maruts come quickly to the races.

8. Come kindly on your path, O Maruts, listen to the call of him who praises you, Evayâmarut. Confidants of the great Vishnu, may you together, like charioteers, keep all hateful things far, by your wonderful skill.

9. Come zealously to our sacrifice, ye worshipful, hear our guileless call, Evayâmarut. Like the oldest mountains in the sky, O wise guardians, prove yourselves for him irresistible to the enemy.
NOTES.

This hymn is evidently a later addition at the end of the fifth Mandala. It is addressed to the Maruts, and is ascribed to Evayâmarut Âtreyâ. None of its verses occurs in SV., VS., AV., TS., TB., MS., except the first, which is found in SV. I, 462. Metre, Atigagati.

The name of the poet is due to the refrain Evayâmarut which occurs in every verse, and sometimes as an integral portion of the verse. Evayâmarut is a sacrificial shout, much like Evôï in Greek, Evoe in Latin, though I do not mean to say that the two are identical. Evayâh, as I explained in note to I, 168, i, is an epithet of Vishnu, as well as of the Maruts, meaning quickly moving. Evayâmarut, therefore, may mean the 'quick Marut.' This is strange, no doubt, because in the Rig-veda the Maruts always occur in the plural, except in some doubtful passages. Still Evayâmarut, the quick Marut, might be a name of Vishnu. It cannot be taken as a Dvandva, Vishnu and the Maruts.

This hymn was translated by Benfey in his glossary to the Sâma-veda, p. 39. Benfey takes evayâ as identical with evôï, and explains it as an adverbial instrumental, like âsuyâ, in the sense of stürmisch. But this would leave evayâvan unexplained.

Verse 1.

Note 1. Giri-gâh may mean 'produced on the mountains,' but it may also mean 'produced in the throat or voice,' and it is so explained elsewhere, for instance in SV. I, 462 (Bibl. Ind., vol. i, p. 922). girau váçi nishpanâh; [also by another commentator, hridaye gâtâ, yagñagâtâ vá ity uktam]. Oldenberg suggests girige, which would be much better, considering how Vishnu is called girikshit, girishthâ, &c.; see Bergaigne, II, 47. Most of the epithets have occurred before. I take sâvase as a substantive, like sardhas, not as an adjective. As to dhûnivrata, see V, 58, 2; as to práyagyu, V, 55, i.
Verse 2.

Note 1. Krātvā, dānā, and mahnā seem to me in this place to belong together. The difficulty lies in the transition from vaḥ to eshām, but this is not uncommon. On mahinā= mahimnā, dānā, and mahnā, see Wenzel, Instrumentalis, p. 17; Lanman, p. 533. Pischel, Ved. Stud. p. 101, translates, ‘Ihre Macht gereicht ihnen zu grosser Gabe.’ See also VIII, 20, 14. Gātāḥ mahinā, born by greatness, seems to mean born in greatness, or born great. It would be easy to write mahināḥ.

Verse 3.

Note 1. The translation of īrī is purely conjectural.

Note 2. Syandrāsah, as suggested by Oldenberg, are probably meant for rathāḥ. Syandana is a carriage in later Sanskrit. In VIII, 20, 2, we have to supply rathaḥ; in VI, 66, 2, rathāḥ.

Note 3. Prā, with the verb understood, they come forth; cf. VII, 87, 1. prā ārṇāmsi samudriyā nadīnām; X, 75, 1. Dhuni, like dhūti, has become almost a name of the Maruts, see I, 64, 5.

Verse 4.

Note 1. The god here meant seems to be Vishnu, mentioned already in verse 1, and probably recalled by the Evayā in Evayāmarut.

Note 2. We must either take vīspardhasaḥ and vima-hasaḥ with Benfey as names of the horses, or accept them as vocatives, addressed to the Maruts. Vimahas is used as an epithet of the Maruts, see I, 86, 1.

Verse 5.

Note 1. On yayih, see note to I, 87, 2; but it seems better to take it here as an adjective.


Verse 6.

Note 1. Prásiti may be, as Ludwig translates it, fang-schnur, a noose, but it can hardly mean Noth, as Grassmann
suggests. I take it here in the sense of shooting forth, onslaught, raid; cf. VII, 46, 4. Geldner, Ved. Stud. I, p. 139, takes it for a trap. Lanman, p. 386, is right in considering the locative in au before consonants a sure sign of the modern origin of this hymn.

**Verse 7.**

**Note 1.** The idea that the earth is stretched out or becomes large during a thunderstorm has been met with before, V, 58, 7. We read I, 37, 8; 87, 3, that at the racings of the Maruts the earth trembled, and that the Maruts enlarged the fences in their races. I therefore translate, though tentatively only, that the earth is opened far and wide, as a race-course for the faultless Maruts, whose hosts ā, appear, ágmeshu, on the courses, maháh, quickly. If the accent of paprathe could be changed, we might translate, 'at whose coursings (ágmeshu ā) the seat of the earth is quickly stretched out far and wide,' and then take sárdhāmsi ádbhutainásām in apposition to rudrásāh. Ādbhutainas, in whom no fault is seen.

Bergaigne translates, 'faisant du mal mystérieusement.' See Geldner, in K.Z. XXVIII, 199, Anm. 2; Bezzenberger's Beiträge, III, 169.

**Verse 8.**

**Note 1.** Cf.VI, 48, 10.

**Verse 9.**

**Note 1.** Susāmī, generally explained as a shortened instrumental, for susamī=susamyā, used in an adverbial sense. Susāmī has a short i here, because it stands at the end of a pāda, otherwise the i is long, see VII, 16, 2; X, 28, 12, even before a vowel. The same applies in the Rig-veda to samī; it has short i at the end of a pāda, see II, 31, 6; VIII, 45, 27; X, 40, 1. The phrase dhiya sāmī, which has short i in II, 31, 6; X, 40, 1, has long i in IX, 74, 7. dhiyā sāmī. It is shortened, however, before vowels in the middle of a pāda, and written samy; see I, 87, 5; III, 55, 3.
MANDALA VI, HYMN 66.

ASHTAKA V, ADHYĀYA 1, VARGA 7-8.

TO THE MARUTS (THE STORM-GODS).

1. This may well be a marvel, even to an intelligent man, that anything should have taken the same name dhenu, cow:—the one is always brimming to give milk among men, but Prisni (the cloud, the mother of the Maruts) poured out her bright udder once (only).

2. The Maruts who shone like kindled fires, as they grew stronger twice and thrice,—their golden, dustless (chariots¹) became full of manly courage and strength.

3. They who¹ are the sons of the bounteous Rudra, and whom she indeed was strong enough to bear; for she, the great, is known as the mother of the great, that very Prisni conceived the germ for the strong one (Rudra).

4. They who do not shrink from being born in this way¹, and who within (the womb) clean themselves from all impurity², when they have been brought forth brilliant, according to their pleasure, they sprinkle their bodies with splendour.

5. Among them there is no one who does not strive to be brought forth quickly; and they assume the defiant name of Maruts. They who are not (unkind¹), never tiring in strength², will the generous sacrificer be able to bring down these fierce ones?

6. Fierce in strength, followed by daring armies, these Maruts have brought together heaven and earth¹, both firmly established²; then the self-
shining Rodasi stood among the impetuous Maruts, like a light.

7. Even though your carriage, O Maruts, be without your deer, without horses, and not driven by any charioteer, without drag, and without reins, yet, crossing the air, it passes between heaven and earth, finishing its courses.

8. No one can stop, no one can overcome him whom you, O Maruts, protect in battle. He whom you protect in his kith, his cattle, his kin, and his waters, he breaks the stronghold at the close of the day.

9. Offer a beautiful song to the host of the Maruts, the singers, the quick, the strong, who resist violence with violence; O Agni, the earth trembles before the champions.

10. Blazing like the flame of the sacrifices, flickering like the tongues of the fire, shouters, like roaring fighters, the flame-born Maruts are unassailable.

11. I invite with my call this strong and Marut-like son of Rudra, armed with flaming spears. Bright thoughts, like wild waters from the mountain, strove to reach the host of heaven.
NOTES.


Verse 1.

The meaning seems to be that it is strange that two things, namely, a real cow and the cloud, i.e. Príśni, the mother of the Maruts, should both be called dhenu, cow; that the one should always yield milk to men, while the other has her bright udder milked but once. This may mean that dhenu, a cow, yields her milk always, that dhenu, a cloud, yields rain but once, or, that Príśni gave birth but once to the Maruts. See also VI, 48, 22; Gaedicke, Accusativ, p. 19; Delbrück, Tempuslehre, p. 102. Dhenu must be taken as the neuter form, and as a nominative, as is shown by II, 37, 2. dadíh yáh náma pátyate.

Verse 2.

Note 1. It seems necessary to take arenávah hiranyáyá-sah for ratháh, chariots, as in V, 87, 3. Sáyaza takes the same view, and I do not see how the verse gives sense in any other way. The first páda might be referred to the Maruts, or to the chariots.

Verse 3.

Note 1. The relative pronouns may be supposed to carry on the subject, viz. Marútaḥ, from the preceding verse, unless we supply eshám mátá. I am doubtful about mahó mahí; cf. I, 102, 1; II, 33, 8. Grassmann proposes to read mahám, gen. plur.; Ludwig thinks of garbha. It may also be a compound, as in mahámaha, mahámahivrata, or an adverb, but the construction remains difficult throughout. Oldenberg suggests that the second páda may have been yán ko nú príśniḥ dádhrivih bháradhyai.
Verse 4.

Note 1. A tentative rendering and no more. I take áyâ for ayâ as an adverb in the sense of thus, in this way, see I, 87, 4, note 2. Grassmann seems to take it as an instr. fem., dependent on ganûshâh, which is possible, but without analogy. Lanman, p. 358, takes it for áyâh, nom. plur. of aya, wanderer, and translates, 'as long as the ones now wanderers quit not their birth.' Grassmann: 'Die nicht verleugnen die Geburt aus jener.' But is ган with instrumental ever used of a woman giving birth to a child? Ludwig: 'Die sich nicht weigern der geburt.'

Note 2. Pû with accusative occurs AV. XIX, 33, 3.

Verse 5.

This verse is again very obscure. It would be more honest to say that it is untranslatable. Possibly the poet may have taken dohâse in the same sense as duhré in verse 4. The Maruts are born as by being milked from the udder of Prîsni. It would then mean, 'Among whom there is no one not striving to be born quickly.'

Note 1. Stauna is an unknown word. Sâyaya explains it as stena, thieves. It probably meant something not favourable, something that must be denied of the Maruts. This is all we can say. It cannot be a corruption of stavânâh, praised.

Note 2. Ayâs can hardly refer to Prîsni, never tiring to suckle the Maruts. In B.-R. ayâs is explained as sich nicht anstrebend, behende, leicht, unermüdlich. See also Windisch, K. Z. XXVII, 170; also Johansson, Bezzeub. Beitr. XV, p. 180.

Verse 6.

Note 1. To join together heaven and earth is, as Bergaigne remarks (II, p. 374, n. 1), the apparent effect of a thunderstorm, when the clouds cover both in impenetrable darkness. We have the same expression in VIII, 20, 4.

Note 2. On sumêke, see Geldner, K. Z. XXIV, 145; and Windisch, Festgruss an Böhtlingk, p. 114.

Note 3. The ná, placed before rôkaâh, is irregular, see Bergaigne, Mélanges Renier, p. 79. Oldenberg suggests
nalokāḥ = nṛī-okāḥ, 'she who is fond of the men,' namely, of the Maruts. The corruption may be due to the writers of our text.

**Verse 7.**

**Note 1.** Anenaḥ is strange, and might be changed into anetāḥ; it cannot be anenaḥ, without guilt.

**Note 2.** If avasa in an-avasa comes from ava-so, it may mean the step for descending or ascending, or possibly a drag. Bergaigne explains it by sine viatico.

**Note 3.** Ragaḥ-tūḥ, according to Ludwig, den Staub aufwirbelnd, which seems too much opposed to areṇu, dustless. Ragaḥ-tar means to pass through the air, and in that sense only conquering the air. Geldner, Ved. Stud. p. 123, ignores the various shades of meaning in tur at the end of compounds.

**Verse 8.**

**Note 1.** Pārye dyōḥ, according to Grassmann, 'on the decisive day,' like pārye divī.

**Verse 11.**

**Note 1.** I have translated Rudrāsyā sunūṃ by the son of Rudra. It is true that a single Marut, as the son of Rudra, is not mentioned; but on the other hand, one could hardly call the whole company of the Maruts, the māruta scil. gava, the son of Rudra. In I, 64, 12, we have Rudrasya sūnu in one pāda, and māruta gava in the next. The Rībhus also are called in the same line savasaḥ napāṭah, and indrasya sūno, IV, 37, 4. Here sūnu corresponds almost to the English offspring, only it is masculine.

**Note 2.** Girayaḥ may have been meant for giryaḥ, a possible ablative of giri; see Lanman, p. 383. Ugrāḥ would then refer to āpah, unless we break the sentence into two, viz. 'my bright thoughts tend to the host of heaven,' and 'the fierce Maruts strive like waters from the mountain.' If we compare, however, IX, 95, 3. apām iva īd ūrmāyah tārturānuḥ prá manishāḥ ērate sōmam ākkha, we see that the whole verse forms one sentence. All would be right if we could change girayaḥ into giribhyāḥ, but is not this a conjecture nimis facilis?
MANDALA VII, HYMN 56.


TO THE MARUTS (THE STORM-GODS).

1. Who are these resplendent men, dwelling together, the boys of Rudra, also with good horses?
2. No one indeed knows their births, they alone know each other's birthplace.
3. They plucked each other with their beaks; the hawks, rushing like the wind, strove together.
4. A wise man understands these secrets, that Prisni, the great, bore an udder.
5. May that clan be rich in heroes by the Maruts, always victorious, rich in manhood!
6. They are quickest to go, most splendid with splendour, endowed with beauty, strong with strength.
7. Strong is your strength, steadfast your powers, and thus by the Maruts is this clan mighty.
8. Resplendent is your breath, furious are the minds of the wild host, like a shouting maniac.
9. Keep from us entirely your flame, let not your hatred reach us here.
10. I call on the dear names of your swift ones, so that the greedy should be satisfied, O Maruts.
11. The well-armed, the swift, decked with beautiful chains, who themselves adorn their bodies.
12. Bright are the libations for you, the bright ones, O Maruts, a bright sacrifice I prepare for the bright. In proper order came those who truly follow the order, the bright born, the bright, the pure.
13. On your shoulders, O Maruts, are the rings,
on your chests the golden chains are fastened; far-shining like lightnings with showers, you wield your weapons, according to your wont.

14. Your hidden splendours come forth; spread out your powers (names), O racers! Accept, O Maruts, this thousandfold, domestic share, as an offering for the house-gods.

15. If you thus listen, O Maruts, to this praise, at the invocation of the powerful sage, give him quickly a share of wealth in plentiful offspring, which no selfish enemy shall be able to hurt.

16. The Maruts, who are fleet like racers, the manly youths, shone like Yakshas; they are beautiful like boys standing round the hearth, they play about like calves who are still sucking.

17. May the bounteous Maruts be gracious to us, opening up to us the firm heaven and earth. May that bolt of yours which kills cattle and men, be far from us! Incline to us, O Vasus, with your favours.

18. The Hotri priest calls on you again and again, sitting down and praising your common gift, O Maruts. O strong ones, he who is the guardian of so much wealth, he calls on you with praises, free from guile.

19. These Maruts stop the swift, they bend strength by strength, they ward off the curse of the plotter, and turn their heavy hatred on the enemy.

20. These Maruts stir up even the sluggard, even the vagrant, as the gods pleased. O strong ones, drive away the darkness, and grant us all our kith and kin.

21. May we not fall away from your bounty, O
Maruts, may we not stay behind, O charioteers, in the distribution of your gifts. Let us share in the brilliant wealth, the well-acquired, that belongs to you, O strong ones.

22. When valiant men fiercely fight together, for rivers, plants, and houses\(^1\), then, O Maruts, sons of Rudra, be in battles our protectors from the enemy.

23. O Maruts, you have valued\(^1\) the praises which our fathers have formerly recited to you; with the Maruts the victor is terrible in battle, with the Maruts alone the racer wins the prize.

24. O Maruts, may we have a strong son, who is lord among men, a ruler, through whom we may cross the waters to dwell in safety, and then obtain our own home for you\(^1\).

25. May Indra then, Varuna, Mitra, Agni, the waters, the plants, the trees of the forest be pleased with us. Let us be in the keeping, in the lap of the Maruts; protect us always with your favours.
NOTES.

Ascribed to Vasishtha. Verse 1 occurs in SV. I, 433; verse 10 in TS. II, i, 11, 1; MS. IV, 11, 2; verse 12 in TB. II, 8, 5, 5; MS. IV, 14, 18; verse 13 in TB. II, 8, 5, 5; MS. IV, 14, 18; verse 14 in TS. IV, 3, 13, 6; MS. IV, 10, 5; verse 16 in TS. IV, 3, 13, 7; MS. IV, 10, 5; verse 19 in TB. II, 8, 5, 6; MS. IV, 14, 18. Metre, 1-11 Dvipadā Virāg; 12-25 Trishūbh.

Verse 1.

Note 1. The SV. reads athā for the older adhā. Sanikā in the edition of the Bibl. Ind. is a misprint for saniā.

Verse 3.

Note 1. Sva-pū is explained by Roth as possibly a broom, raising the dust. Grassmann translates it by light, Ludwig by blowing. I suggest to take it for *vapū, in the sense of beak or claw, from vap, which follows immediately. See note to I, 88, 4. I do not see how the other meanings assigned to svapū give any sense. Oldenberg therefore suggests pavanta, ‘Sic strömten hell auf einander zu mit ihren svapūs.’

Verse 4.

Note 1. Sāyana explains etāni nīnyā by svetavarnāni marudātmakāni bhūtāni. He takes údhas as a locative.

Verse 8.

Note 1. Geldner translates: ‘Der Spielmann des wilden Heeres ist wie ein Muni,’ and adds, ‘Aber was ist ein Muni im Veda?’

Verse 10.

Note 1. I read tripān for tripāt of the Pada text, and refer vāvasānāḥ to the Maruts. The TS. has tripāt, and the commentary explains it by triptim. The first line is Virāg; the second Trishūbh, and the Trishūbh metre is afterwards carried on.
Verse 11.

This verse refers to the Maruts, not, as Ludwig thinks, to the priests. Dr. v. Bradke (Dyaus Asura, p. 65) proposes to join verses 10 and 11 into one Trishūbhu, and possibly to insert á before huve. I doubt whether for the present such changes are justified. On the structure of this hymn, see Oldenberg, Prol. 96, Anm. 3; 200, Anm. 5.

Note 1. TB. II, 8, 5, 6, reads vṛīṣṭiḥbhīḥ (not vṛīṣṭi-bhīḥ), and the commentator explains, vṛīṣṭiḥbhīḥ āyudha-viseshair vṛīṣṭiḥyākhyair, viseshena roktamānāḥ sthitāḥ. And again, rīṣṭiḥya eva visishtatvād vṛīṣṭiḥya ity ukyante. Bollensen, Z. D. M. G. XLI, 501, conjectures rīṣṭiḥbhīḥ for vṛīṣṭiḥbhīḥ, which is very ingenious. See also note 1 to II, 34, 2.

Verse 13.

Note 1. Budhnayā, explained by buddhne bhavāni, and also by kālapravṛttāni.

Note 2. Gṛīhamedhiya may refer to the Maruts as gṛīha-medhās or gṛīhamedhinās; see RV. VII, 59, 10; VS. XXIV, 16. The gṛīhamedhiyā iṣṭā in Sat. Br. XI, 5, 2, 4, is meant for the Maruts.

Verse 14.

Note 1. Yakshadrīsah is explained as wishing to see a sacrifice or feast. Ludwig retains this meaning. Grassmann translates, ‘wie feurige Blitze funkeln.’ Yaksha may mean a shooting star or any meteor, literally what shoots or hastens along; see VII, 61, 5. nā yāsu kītrām dādrise nā yakshām; also note to V, 55, 1. But drīs is not sadṛis. If we follow the later Sanskrit, yaksha would mean a class of spirits, followers of Kuvera, also ghosts in general. If this is not too modern a conception for the Rig-veda, we might translate yakshadrīs, ‘appearing as ghosts’ (see Kaus. Sūtra 95 in BR.), or, considering the expression ātyah nā yamsat yakshabhrīt viketāḥ, I, 190, 4, take it for a name of horses.
Verse 19.

Note 1. Does not sáhasa ā stand for sáhasā ā, and not for sáhasaḥ ā? Comp. Oldenberg, Prolegomena, 465 seq.

Note 2. On dadhanti, see Hübschmann, Indogerm. Vocal-system, p. 12.

Verse 20.


Note 2. Bhṛ/ini is doubtful, but as it stands by the side of radhra, it seems to have a bad meaning, such as a vagrant, unsteady.

Note 3. The Vasus are often mentioned with the Ādityas and Rudras, see III, 8, 8; X, 66, 12; 128, 9. By themselves they became almost synonymous with the Devas. Thus in VII, 11, 4, we read that Agni became the master of all sacrifices, krátum hi asya Vásavah gushánta átha devāḥ dadhīre havyavāham, ‘for the Vasus liked his wisdom, therefore the Devas made him the carrier of offerings.’ See also V, 3, 10. pītā Vaso yádi tát gosháyāše. In one passage, VI, 50, 4, Vásavah means the Maruts. In our passage it seems better to take it in the sense of gods, but we might also refer it to the Maruts.

Verse 22.

Note 1. With pāda b, compare VII, 70, 3 b.

Verse 23.

Note 1. I have taken bhūri kakra in the sense of magni facere, though I can find no analogous passages.

Verse 24.

Note 1. This verse has been well explained by Dr. v. Bradke, Dyaus Asura, p. 66. Svám ókaḥ, our own home, occurs IV, 50, 8; V, 33, 4; VI, 41, 1; VIII, 72, 14. Abhyas means generally to obtain what is not our own. See also VII, 48, 2. Vakḥ, which I have translated ‘for you,’ may also mean ‘from you.’

Verse 25.

This verse is marked as a galita taken from VII, 34, 25, while the last pāda is a galita taken from VII, 1, 25.
MANDALA VII, HYMN 57.
ASHTAKA V, ADHYÂYA 4, VARGA 27.

TO THE MARUTS (THE STORM-GODS).

1. O ye worshipful, your company of Maruts is fond of honey, they who delight in their strength at the sacrifices, the Maruts, who shake even the wide heaven and earth, and fill the well, when they move about, the terrible ones.

2. Truly the Maruts find out the man who praises them, and guide the thoughts of the sacrificer. Sit down then to rejoice to-day, on the altar¹ in our assemblies² well pleased.

3. Others do not shine so much as these Maruts with their golden chains, their weapons, and their own bodies; the all-adorned, adorning heaven and earth, brighten themselves with the same brightness, when starting for triumph.

4. May your shining thunderbolt be far from us, O Maruts, whatever sin we may commit against you, men as we are: O worshipful, let us not fall under¹ its power, let your best favour rest on us.

5. May the Maruts be pleased with whatever little we have done here, they the faultless, the bright, the pure. Protect us, ye worshipful, with your favours, lead us to prosperity through booty.

6. And let the manly Maruts, when they have been praised, under whatever names, enjoy these offerings! Grant that our offspring may not die¹, raise up for us riches², glory, and wealth.

7. O Maruts, when you have thus been praised, come all together with help towards our lords who with their hundredfold wealth freely prosper us;— protect us always with your favours!
NOTES.

Ascribed to Vasishtha. None of its verses occurs in SV., VS., AV., TS., TB., MS. Metre, Trish\-ubh.

Verse 1.

This hymn has been translated by Geldner and Kaegi. The first verse is most difficult. G.-K. avoid all difficulties by translating, 'Beim Fest des süßen Trankes weiß man tüchtig euch zu begeistern, hehre Schaar der Marut.' Ludwig grapples with them by translating: 'An eures madhu kraft, o zu vererende, freut bei den opfern sich der Marut geschlecht.' I doubt, however, whether savas is ever ascribed to madhu, though it is ascribed to Soma. Oldenberg suggests, 'The sweet ones' is your Marut-name, O worshipful, they who rejoice in their strength at the sacrifices.' Here the difficulty would be that Mårutam nāma is the recognised term for the name, i.e. the kin of the Maruts. Still, unless we venture on a conjecture, this would seem to be the best rendering. Could we change mādhvaḥ vaḥ nāma mārutam into madhvād vaḥ nāma mārutam? Madhvād is a Vedic word, though it occurs once only, in I, 164, 22, and as trisyllabic. Its very rarity would help to account for the change. The meaning would then be, 'your Marut kin eats honey, is fond of honey.'

It has been proved that the present mādati is always neutral, meaning to rejoice, while mand (Par.) is transitive, to make rejoice. Otherwise madhvād might possibly have been taken in the sense of sweet things, as in I, 180, 4; IX, 89, 3, and construed with madanti.

Verse 2.

Note 1. Barhis, which I translate by altar, is the simplest form of an altar, mere turf or kusa-grass, on which the offerings are placed. See note to VII, 46, 4.

Note 2. On vidatha, see my note, V, 59, 2.
Verse 3.

See Gaedicke, Accusativ, p. 241; his rendering would be acceptable but for the á. Without any verb of motion á ragas can hardly mean 'through the air,' nor á ródasi 'through the worlds.'

Verse 4.

Note 1. On api bhû and api as, see B.-R. s.v.

Verse 6.

Note 1. Amrîta cannot be rendered by immortality in our sense, it simply means not dying.

Note 2. Gîgrîta, imp. aor. caus. of gar. Râyâk, acc. plur.
MANDALA VII, HYMN 58.
ASHTAKA V, ADHYÁYA 4, VARGA 28.

TO THE MARUTS (THE STORM-GODS).

1. Sing to the company (of the Maruts), growing up together, the strong among the divine host\(^1\): they stir heaven and earth by their might, they mount up to the firmament from the abyss of Nirvati\(^2\).

2. Even your birth\(^1\) was with fire and fury, O Maruts! You, terrible, wrathful, never tiring! You who stand forth with might and strength; every one who sees the sun\(^2\), fears at your coming.

3. Grant mighty strength to our lords, if the Maruts are pleased with our praise. As a trodden path furthers a man, may they further us; help us with your brilliant favours.

4. Favoured by you, O Maruts, a wise man wins a hundred, favoured by you a strong racer wins a thousand, favoured by you a king also kills his enemy: may that gift of yours prevail, O ye shakers.

5. I invite these bounteous sons of Rudra\(^1\), will these Maruts turn again to us? Whatever they hated secretly or openly, that sin we pray the swift ones to forgive.

6. This praise of our lords has been spoken: may the Maruts be pleased with this hymn. Keep far from us, O strong ones, all hatred, protect us always with your favours!
NOTES.

Ascribed to Vasishtha. None of its verses occurs in SV., VS., AV., TS., TB., MS. Metre, Trishûbh.

Verse 1.

Note 1. Dhâman is one of the cruces of translators, and it remains so after all that has been written on the subject by Bergaigne, III, 210 seq. There are many words in the Veda which it is simply impossible to translate, because their meaning has not yet been differentiated, and they convey such general or rather vague concepts that it is utterly impossible to match them in our modern languages. Translators are often blamed that they do not always render the same Vedic by the same English word. It would be simply impossible to do so, because, according to the different surroundings in which it occurs, the same word receives different shades of meaning which in English can only be approximately expressed by different words. Bergaigne is, no doubt, right when he says that dhā-man is derived from dhā, to set or settle, and that it therefore meant at first what is settled. From this he proceeds to argue that the original meaning of dhâman, from which all others are derived, is law. But law is a very late and very abstract word, and we must never forget that words always progress from the concrete to the abstract, from the material to the spiritual, and but seldom, and at a much later time, in an opposite direction. Now even if we were to admit that dhâman does not occur in the Veda in the sense of settlement, i.e. abode, this is certainly its most general meaning afterwards, and no one would maintain that a settlement, i.e. a household, was called dhâman, because it involved a settlement, i.e. laws. The same applies to vratā. Bergaigne (III, 213) agrees with me that vrata should be derived from var, to surround, to guard, and not from var, to choose, but he thinks that it meant at once 'garde, protection,'
and not 'lieu clos.' I still hold that like νομὸς, vrata must have meant first a real hedge, or ἐρὸς, and then only an abstract enclosure, i.e. a law, νόμος. In this case we can see the actual transition of thought. People would begin by saying, 'there is a fence here against your cattle,' and this would in time assume the meaning 'there is a defence against your cattle straying on my meadow.' But it would be impossible to begin, as Bergaigne (p. 216) does, with the abstract meaning of protection, law, and then return and use the word in such phrases as V, 46, 7. apām vratē, 'within the pale of the waters.'

Dhāman, therefore, meant originally, I still believe, what was actually laid down or settled, hence an abode. When, as in the Veda, it means law, I do not say that this was necessarily derived from the meaning of abode. I only maintain that it was a second, if not a secondary, meaning, and that, at all events, the meaning of abode cannot be derived from that of law.

After dhāman meant what is settled, it has sometimes to be translated by law, by nature, sometimes by class, or clan, where it comes very near to nāman, name, while sometimes it may best be rendered by a general and abstract suffix, or even by a plural. Thus in our passage, daivyasya dhāmnah is not very different from devānām.

What is peculiar to our passage is the genitive governed by tuvishmān. After all the learning which Bergaigne has expended on the analysis of dhāman, he does not help us to a translation of our sentence. If we translate 'of the divine law, powerful,' we have words, but no sense. I take daivyasya dhāmnah as a genitivus partitivus, such as AV. IV, 37, 5. oṣadhinām virūdhām viryāvati. See Kuhn, Zeitschrift XIII, 120; Siecke, Genitivus, p. 14. Grassmann: 'Die mächtig walten in der Götter Wohnsitz.' Ludwig: 'Die von göttlicher natur, die starke.' He denies that tuvishmān could be followed by the genitive. I do not maintain that I am satisfied on that point. All I say in this as in many other cases is that my translation gives something which we can understand. Let others give us something better.

Verse 2.

Note 1. On ganûs, see Lanman, p. 571.
Note 2. Svardrīk, according to Grassmann, der lichte Himmel; according to Ludwig, jeder der das licht schaut. Sāyāna, among other meanings, gives that of tree. See VII, 83, 2.

Verse 3.

On the construction of this verse, see Delbrück, Syntax, p. 384, and Bergaigne, Mélanges Renier, p. 82.

Verse 5.

Note 1. With regard to tán mihūshaḥ rudrasya, 'these bounteous (sons) of Rudra,' see VIII, 20, 3.
MANDALA VII, HYMN 59.
ASHTAKA V, ADHYÂYA 4, VARGA 29–30.

TO THE MARUTS AND RUDRA.

1. Whom you protect again and again, O gods, and whom you lead, to him, O Agni, Varuna, Mitra, Aryaman, and Maruts, yield your protection.

2. He who sacrifices, O gods, overcomes his enemies by your protection on a happy day. He who gives to your delight, spreads forth his dwelling, spreads out much food.

3. This Vasishtha will not despise even the last among you, O Maruts; drink all of you, to-day, at my libation here, full of desire.

4. Your help does not indeed fail that man in battle to whom you granted it, O men! Your newest favour has turned hither, come quick then, ye who wish to drink.

5. O ye whose gifts are cheering, come to drink the (juice of the Soma) flowers: these are your libations, O Maruts, for I gave them to you, do not go elsewhere!

6. Sit down on our altar and protect us, to give us brilliant riches. O Maruts, who never miss the Soma mead, hail to you here to enjoy yourselves.

7. Having adorned their bodies, the swans with dark blue backs came flying in secret—the whole flock sat down all around me, like gay men, delighting in the Soma offering.

8. O Maruts, that hateful man who beyond our thoughts tries to hurt us, O Vasus, may he catch the snares of Druh, kill him with your hottest bolt!
9. O you Maruts, full of heat, here is the libation; be pleased to accept it, O you who destroy the enemies by your help\(^1\).

10. O you who accept the domestic sacrifices\(^1\), come hither, O Maruts, do not keep away, you who are bounteous by your help\(^2\).

11. O Maruts, strong and wise, with sun-bright skins, I choose the sacrifice for you here and there\(^1\).

12. We sacrifice to Tryambaka\(^1\), the sweet-scented, wealth-increasing (Rudra). May I be detached from death, like a gourd from its stem, but not\(^2\) from the immortal\(^3\).
NOTES.

Ascribed to Vasishtha. Verse 12 addressed to Rudra.

Verse 3 occurs SV. I, 241; verse 8, AV. VII, 77, 2; TS. IV, 3, 13, 3; MS. IV, 10, 5; verse 9, AV. VII, 77, 1; TS. IV, 3, 13, 3; MS. IV, 10, 5; verse 10, TS. IV, 3, 13, 5; MS. IV, 10, 5; verse 11, TÂ. I, 4, 3; MS. IV, 10, 3; verse 12, VS. III, 60; AV. XIV, 1, 17; TS. I, 8, 6, 2; MS. I, 10, 4; TÂ. X, 56; Sat. Br. II, 6, 2, 12.

• Metre, 1, 3, 5 Brâhatī; 2, 4, 6 Satobrâhatī; 7, 8 Trishtubh; 9, 10, 11 Gâyatrī; 12 Anushźubh.

Verse 2.

With pâda a compare I, 110, 7; with c and d, VIII, 27, 16.

Verse 3.

Note 1. SV. has pibantu, and as a various reading the comment gives pivanta. Suté sākā is a standing phrase.

Verse 6.

Note 1. I cannot see how avita can stand for avishṭa (Delbrück, Verb, 186; Whitney, Gram. § 908). I translate as if the text gave ávatā.

Verse 7.

Note 1. On the secret approach of the Maruts, see I, 88, 5.

Verse 8.

The text in the AV. VII, 77, 2, is bad, yō no márto maruto durhināyus, práti muḥkatām sāh, and tápasā for hánmanā. The TS. IV, 3, 13, 3, has tirāh satyāni. It reads besides, yō no márto vasavo durhināyus tirāh satyāni marutah gīghānśat druḥāh pāsam, and tápasā. Tirāh kīttāni may mean ‘beyond all conception,’ as Grassmann takes it, or ‘unobserved,’ as B.-R. suggest. Tirāh satyāni might mean ‘in spite of all pledges,’ but that is probably an emendation. All this shows the unsettled state of Vedic tradition, outside that of the Rig-veda; see Oldenberg, Prolegomena, p. 328.

Verse 9.

Note 1. Úti, taken here as a dative, by Lanman, p. 382.
Verse 10.

**Note 1.** On the Maruts grīhamedhinaḥ, see Sat. Br. II, 5, 3, 4. Possibly the Maruts may be called grīhamedhas, i.e. grīhasthas, performing the Grīhya sacrifices. See on these names TS. I, 8, 4, 1; 2.

**Note 2.** The last pāda in the TS. is pramūḥkānto no āṁhasah.

Verse 11.

**Note 1.** On ihéha, see Delbrück, Syntax, p. 51. It means 'here and there,' that is, 'again and again.'

Verse 12.

**Note 1.** Tryambaka is a name of Rudra, but its original meaning is doubtful. Some commentators explain it by 'three-eyed,' but its natural meaning would be 'having three mothers.' The Sat. Br. II, 6, 2, 9, derives it from Stry-ambikā, because Ambikā, Rudra's sister, shares the sacrifice with him.

**Note 2.** On mā with optative, see Delbrück, Synt. Forsch. I, 194; Syntax, 338, 361, Anm. 1.

**Note 3.** That amṛtāt is right, not, as Grassmann suggests, amṛita, is clear from the parallel forms, prétō muṅkāmi nāmūtaḥ, or itó mukshiya māmūtaḥ. Pischel in Z.D.M.G. XL, 121, demands too much logical accuracy from a poet; see AV. XIV, 1, 17; VS. III, 60.

All scholars seem to agree that this hymn is a composite hymn, and that it breaks the law of decrease in the number of verses. It begins with three Pragāthas, verses 1 and 2, 3 and 4, 5 and 6, which may be in their right place. Then follow two Trishṭubhs, 7 and 8, which may form a hymn by themselves. The next three Gāyatrīs, which clearly belong together, are a later addition; so is the last verse, which ought to stand in the Atharva rather than in the Rig-veda. The Pada text does not divide this last verse. See on this subject, Oldenberg, Z.D.M.G. XXXVIII, 449 seq., Proleg. 200; 511; Bergaigne, Recherches sur l'histoire de la Samhitā, II, 10.
MANDALA VIII, HYMN 7.
ASHTAKA V, ADHYĀYA 8, VARGA 18–24.

TO THE MARUTS (THE STORM-GODS).

1. When the sage has poured out the threefold draught to you, O Maruts, then you shine forth in the mountains (clouds).

2. Aye, when, O bright Maruts, growing in strength, you have seen your way, then the mountains (clouds) have gone down.

3. The sons of Prisni, the bulls, have risen together with the winds, they have drawn forth the swelling draught.

4. The Maruts sow the mist, they shake the mountains (clouds), when they go their way with the winds,

5. When the mountain bent down before your march, the rivers before your rule, before your great power (blast).

6. We invoke you by night for our protection, you by day, you while the sacrifice proceeds.

7. And they rise up on their courses, the beautiful, of reddish hue, the bulls, above the ridge of the sky.

8. With might they send forth a ray of light, that the sun may have a path to walk: they have spread far and wide with their lights.

9. Accept, O Maruts, this my speech, this hymn of praise, O Ribhukshans, this my call.

10. The Prisnis (the clouds) yielded three lakes (from their udders) as mead for the wielder of the thunderbolt (Indra), the well, the water-skin, the watering-pot.
11. O Maruts, whenever we call you from heaven, wishing for your favour, come hither towards us.

12. For you are bounteous, in our house, O Rudras, Rbhuksans: you are attentive, when you enjoy (the libations).

13. O Maruts, bring to us from heaven enrapting wealth, which nourishes many, which satisfies all.

14. When you have seen your way, brilliant Maruts, as it were from above the mountains, you rejoice in the (Soma) drops which have been pressed out.

15. Let the mortal with his prayers ask the favour of that immense, unconquerable (host) of them,

16. Who like torrents foam along heaven and earth with their streams of rain, drawing the inexhaustible well.

17. These sons of Prišni rise up together with rattlings, with chariots, with the winds, and with songs of praise.

18. That (help) with which you helped Turvasa, Yadu, and Kauva when he carried off riches, that we pray for, greatly for our wealth.

19. O bounteous Maruts, may these draughts, swelling like butter, strengthen you, together with the prayers of Kauva.

20. Where do you rejoice now, O bounteous Maruts, when an altar has been prepared for you? What priest serves you?

21. For you for whom we have prepared an altar, do not, as it was with you formerly, in return for these praises, gladden the companies of our sacrifice.

22. These Maruts have brought together piece
by piece ¹ the great waters, heaven and earth, the sun, and the thunderbolt;

23. And, while performing their manly work, they have trodden Vṛitra to pieces, and the dark mountains (clouds).

24. They protected the strength and intelligence of the fighting Trita, they protected Indra in his struggle with Vṛitra.

25. Holding lightnings in their hands, they hasten heavenward, golden helmets ¹ are on their head; the brilliant Maruts have adorned themselves for beauty.

26. When with Uṣanâ ² you have come from afar to Ukṣurandhra (ox-hollow) ¹, he roared from fear, like Dyu (the sky).

27. O gods, come to us with your golden-hoofed horses, for the offering of the sacrifice ¹.

28. When the red leader leads their spotted deer in their chariot, the brilliant Maruts approach and let the waters run.

29. The heroes went downwards to Saryanâvat, to Sushoma, to Árgika, to Pastyâvat.

30. When will you come hither, O Maruts, to the sage who calls you so, with your consolations to the suppliant?

31. What then now? Where are your friends, now that you have forsaken Indra? Who is counted in your friendship?

32. O Kaṇvas, I praise Agni, together with our Maruts, who carry the thunderbolt in their hands, and are armed with golden daggers.

33. Might I succeed in bringing hither the strong hunters, hither with their splendid booty for the newest blessings.
34. The hills even sink low, as if they thought themselves valleys, the mountains even bow themselves down.

35. The crossing (horses) bring them hither, flying through the air; they bestow strength on the man who praises them.

36. The old fire has been born, like the shine by the splendour of the sun, and the Maruts have spread far and wide with their lights.
NOTES.

Ascribed to Punarvatsa Kāṇva. Verse 8 occurs MS. IV, 12, 5; verse 11 in TS. I, 5, 11, 4; MS. IV, 10, 4; verse 28 in AV. XIII, 1, 21. Metre, Gāyatṛi.

Verse 1.

Note 1. Trishṭubham is an adjective belonging to īṣham. The same expression occurs again, VIII, 69, 1, as a galita, and is therefore of little help. In IX, 62, 24, the īṣhaḥ are called parishṭubhaḥ, which seems to mean something like parīsrut, i.e. standing round about. I therefore take trishṭubh in our passage simply as threefold, referring probably to the morning, noon, and evening sacrifice. The sacrifice is often called trivṛit, X, 52, 4; 124, 1. Some scholars ascribe to stubh in trishṭubh the meaning of liturgical shouting.

Verse 2.

Note 1. Besides ni ahāsata, we find úd ahāsata, I, 9, 4, and áp̄a ahāsata, IX, 73, 6. On ī, see verse 14, and V, 55, 7. It is often impossible to say whether the Vedic Aorist should be translated in English by the perfect or the imperfect. If we take the verse as describing an historical fact, it would be, 'When you saw your way, or, as soon as you had seen your way, the clouds fell.' If it is meant as a repeated event, it would be, 'when, i.e. whenever you have seen your way, the clouds have fallen.' The difficulty lies in English, and though the grammars lay down rules, usage does not conform to them. The difference in the use of tenses in English is so great that in the revised version of the Bible, a number of passages had to be translated differently for the English and for the American public. Thus in Rom. ii. 12, the English edition gives, 'For as many as have sinned without law, shall perish without law.' The American edition changes this into 'As many as sinned without the law.' Gal. iii. 22, English: 'The scripture hath shut up;' American: 'The scripture shut up.' It was on account of this and other changes of
idiom which have sprung up between English and American, that different editions of the revised version had actually to be printed for England and America. No wonder, therefore, that an American critic should in his innocence have charged me with not knowing the difference between the aorist, the imperfect, and the perfect in Vedic Sanskrit!

**Verse 7.**

**Note 1.** Arunapsu, perhaps reddish-coloured, an epithet of the dawn, here applied to the Maruts. The Maruts are sometimes called vṛṣhapsu, ahrutapsu, I, 52, 4; VIII, 20, 7.

**Verse 8.**

**Note 1.** The relation between the light cast forth by the Maruts and the path of the sun is not quite clear, except that in other places also the Maruts are connected with the morning. The darkness preceding a thunderstorm may be identified with the darkness of the night, preceding the sunrise. See Bergaigne, II, 379 seq.

**Verse 9.**

**Note 1.** The meaning of rśbhukshan is doubtful. It is applied to Indra and the Maruts. See Bergaigne, II, 403; 404 note; 412.

**Verse 10.**

**Note 1.** The Prīmis in the plural fem. are the clouds, see VIII, 6, 19. Mythologically there is but one Prīmi, the mother of the Maruts. See also Bergaigne, II, 397.

**Note 2.** I am doubtful about the three lakes of Madhu, here of rain, poured from their udders by the clouds. The number three is common enough, and Ludwig has pointed out a parallel passage from the AV. X, 10, 10–12, where we read of three pātras, filled with milk and Soma. Many similar passages have been collected by Bergaigne, I, 177, but again without a definite result. The question is whether the three words utsa, kavandha, and udrin are meant as names of the three pātras, in our passage, of the three lakes, or whether they should be taken as an apposition,
the three lakes, namely, the well (of the sky), the skin full of water, and udrin, the watering-pot. Udrin is elsewhere an adjective only, but I think we must here translate, 'the well, the water-skin, the watering-pot.'

Verse 12.

Note 1. On sudānavaḥ as vocative, see Delbrück, Syntax, p. 106.

Verse 14.

Note 1. For adhi with genitive, one expects ati. But Delbrück doubts whether ati can govern the genitive. See Altind. Syntax, p. 440.

Verse 15.

Note 1. As ādābhyasya can only refer to etāvataḥ, I have taken etāvat in the sense of gana, followed by eshām. But I am not certain that the rendering is right.

Verse 16.

Note 1. I have ventured to translate drapsaḥ by torrents. Neither drops nor sparks nor banners seem to yield an appropriate simile, but I feel very doubtful. See VIII, 96, 13; IX, 73, 1.

Verse 22.

Note 1. I thought at first that by sām parvasaḥ dadhuḥ was meant the mixing or confounding together of heaven and earth; it being impossible, during a storm, to distinguish the two. But there is clearly, as Ludwig points out, an opposition between sām dadhuḥ and vi yayuḥ. I therefore take parvasaḥ in verse 22 in the sense of piece by piece, as in AV. IV, 12, 7. sām dadhat pārshā pāruḥ, while in verse 23 it means in pieces.

Verse 25.

Note 1. On siprāḥ, see note to II, 34, 3.

Verse 26.

Note 1. Ukshnāḥ rāndhram, 'the hollow of the bull,' whatever that may be, is not mentioned again. If it is meant for
the dark cloud which hides the rain, then the roar of the bull would be the thunder of the cloud, stirred by the Maruts. Aukshvörandhra, however, is the technical name of certain Sāmans, so that Ukshvörandhra may have been, like Usanā (later Usanas), a proper name. See Tāṇḍya Br. XIII, 9, 18; 19.

**Note 2.** If usánā stands for usanayā it might mean, 'with desire,' but it seems more likely that it refers to the Rishi, who is called Usanā in the Rig-veda, and Usanas in later writings. See Lanman, p. 562, l. 21; Bergaigne, II, 338, n. 3; Schmidt, K. Z. XXVI, 402, n. 1.

**Verse 27.**

**Note 1.** On makhāṣya dāvāne, see note to I, 6, 8, where I accepted the old explanation, 'Come to the offering of the priest.' But does makha mean priest? In later Sanskrit it means sacrifice, so that makhāṣya dāvāne has been translated, 'for the offering of the sacrifice,' that is, 'that we may be able to offer you sacrifice.' If makha means glad and refers to Soma, which is doubtful, the sense would be the same. Possibly dāvāne may here be derived from do, to divide, but this would not help us much.

**Verse 28.**

The AV. reads yām tva prīṣhati ráthe prāṣhār váhati rohita, subhā yási rínánn apákh, which yields no help.

**Verse 29.**

This verse is very difficult. First of all, níkakrayā can hardly mean 'without a chariot' (B.-R.), but seems an adverb, meaning downwards. But the chief difficulty lies in this, that we must decide, once for all, whether words, such as sushoma, saryanávat, ārgika, pastyávat, &c., are to be interpreted in their natural sense, as expressing localities, well known to the poet, or in their technical sense, as names of sacrificial vessels. That this decision is by no means easy, may be inferred from the fact that two scholars, Roth and Ludwig, differ completely, the former preferring the technical, the latter the geographical meaning. We must
remember that in the hymns to the Maruts the poets speak occasionally of the countries, far and near, visited by the storm-winds. We must also bear in mind that in our very passage the poet asks the Maruts to come to him, and not to tarry with other people. When, therefore, he says, that they went to Saryanavat, &c., is that likely to be meant for a tank of Soma at his own or any other sacrifice?

Saryanavat is derived from sarya, this from sara. Sara means reed, arrow; sarya, made of reeds, saryâ, an arrow, but also reeds tied together and used at the sacrifice for carrying Soma-oblations. From it, saryâna, which, according to Sâyana, means lands in Kurukshetra (RV. VIII, 6, 39), and from which Saryanavat is derived, as the name of a lake in that neighbourhood (not a Landstrich, B.-R.). When this saryanâvat occurs in the Rig-veda, the question is, does it mean that lake, evidently a famous lake and a holy place in the early settlements of the Vedic Áryas, or does it mean, as others suppose, a sacrificial vessel made of reeds? It occurs in the Rig-veda seven times.

In I, 84, 14, Indra is said to have found the head of the horse, which had been removed among the mountains (clouds) at Saryanâvat. This seems to me the lake in which the sun sets. In the 8th Mandala saryanâvat occurs three times. In VIII, 6, 39, Indra is invoked to rejoice at Saryanâvat, or, according to others, in a vessel full of Soma. In our passage the Maruts went to Saryanâvat, to Sushoma, Árgika, and Pastyâvat, countries, it would seem, not vessels. In VIII, 64, 11, after saying that the Soma had been prepared among the Pûrus, it is added that the Soma is sweetest in Saryanâvat, on the Sushomâ, and in Árgikiya. In IX, 65, 22, we read of Somas prepared far and near, and at Saryanâvat, and in the next verse we read of Somas to be found either among the Árgikas, among the Pastyâs, or among the Five Tribes. In IX, 113, 1; 2, Indra is asked to drink Soma at Saryanâvat, and the Soma is asked to come from Árgika. In X, 35, 2, the aid is implored of heaven and earth, of the rivers and the mountains, and these mountains are called saryanâvatâh.
Argikiya, besides the three passages mentioned already, occurs X, 75, 5, where it is clearly a river as well as Sushomâ, while in IX, 65, 23, the Argikas, in the plural, could only be the name of a people.

Taking all this into account, it seems to me that we ought to accept the tradition that Saryavanâvat was a lake and the adjoining district in Kurukshetra, that Argikâ was the name of a river, Argika the name of the adjoining country, Argikâh, of the inhabitants, Argikiyâ another name of Argikâ, the river, and Argikiyam another name of the country Argika. Sushoma in our passage is probably the name of the country near the Sushomâ, and Pastyavat, though it might be an adjective meaning filled with hamlets, is probably another geographical name; see, however, IX, 65, 23. Ludwig takes Saryavanâvat as a name of the Eastern Sarasvatî; see Zimmer, Altindisches Leben, p. 19; but we should expect Saryavanâvati as the name of a river. See also Bergaigne, I, 206, who, according to his system, takes all these names as 'préparateurs célestes du Soma.'

Verse 31.

See I, 38, 1, note 1.

Verse 36.

Note 1. Sâyana may be right in stating that this verse was intended for an Agnimârûta sacrifice, and that therefore Agni was praised first, and afterwards the Maruts. In that case pûrvya might mean first.

Note 2. Khândas is doubtful; see, however, I, 92, 6.
MANDALA VIII, HYMN 20.

ASHTAKA VI, ADHYĀYA 1, VARGA 36-40.

To the Maruts (the Storm-gods).

1. Come hither, do not fail, when you march forward! Do not stay away, O united friends, you who can bend even what is firm.

2. O Maruts, Ribhukshans, come hither on your flaming strong fellies¹, O Rudras, come to us to-day with food, you much-desired ones, come to the sacrifice, you friends of the Sobharis².

3. For we know indeed the terrible strength of the sons of Rudra, of the vigorous Maruts, the liberal givers¹ of Soma² (rain).

4. The islands (clouds) were scattered, but the monster remained¹, heaven and earth were joined together. O you who are armed with bright rings, the tracts (of the sky)² expanded, whenever you stir, radiant with your own splendour.

5. Even things that cannot be thrown down resound at your race, the mountains, the lord of the forest,—the earth quivers on your marches.

6. The upper sky makes wide room, to let your violence pass, O Maruts, when these strong-armed heroes display their energies in their own bodies.

7. According to their wont these men, exceeding terrible, impetuous, with strong and unbending forms¹, bring with them beautiful light².

8. The arrow of the Sobharis is shot from the bowstrings at the golden chest on the chariot of the Maruts¹. They, the kindred of the cow (Prīṣni),
the well-born, should enjoy their food, the great ones should help us.

9. Bring forward, O strongly-anointed (priests), your libations to the strong host of the Maruts, the strongly advancing.

10. O Maruts, O heroes, come quickly hither, like winged hawks, on your chariot with strong horses, of strong shape, with strong naves, to enjoy our libations.

11. Their anointing is the same, the golden chains shine on their arms, their spears sparkle.

12. These strong, manly, strong-armed Maruts, do not strive among themselves; firm are the bows, the weapons on your chariot, and on your faces are splendours.

13. They whose terrible name, wide-spreading like the ocean, is the one of all that is of use, whose strength is like the vigour of their father,

14. Worship these Maruts, and praise them! Of these shouters, as of moving spokes, no one is the last; this is theirs by gift, by greatness is it theirs.

15. Happy is he who was under your protection, O Maruts, in former mornings, or who may be so even now.

16. Or he, O men, whose libations you went to enjoy; that mighty one, O shakers, will obtain your favours with brilliant riches and booty.

17. As the sons of Rudra, the servants of the divine Dyu, will it, O youths, so shall it be.

18. Whatever liberal givers may worship the Maruts, and move about together as generous benefactors, even from them turn towards us with a kinder heart, you youths!

19. O Sobhari, call loud with your newest song
the young, strong, and pure Maruts, as the plougher calls the cows.

20. Worship the Maruts with a song, they who are strong like a boxer, called in to assist those who call¹ for him in all fights; (worship them) the most glorious, like bright-shining bulls.

21. Yes, O united friends, kindred, O Maruts, by a common birth, the oxen lick one another's humps¹. 

22. O ye dancers, with golden ornaments on your chests, even a mortal comes (to ask) for your brotherhood¹; take care of us, ye Maruts, for your friendship lasts for ever.

23. O bounteous Maruts, bring us some of your Marut-medicine, you friends, and (quick, like) steeds.

24. With the favours whereby you favour the Sindhu, whereby you save, whereby you help Krivi¹, with those propitious favours be our delight, O delightful ones, ye who never hate your followers².

25. O Maruts, for whom we have prepared good altars, whatever medicine¹ there is on the Sindhu, on the Asikni, in the seas, on the mountains,

26. Seeing it, you carry it all on your bodies. Bless us with it! Down to the earth, O Maruts¹, with what hurts our sick one,—straighten what is crooked!
NOTES.

Ascribed to Sobhari Kâuva; metre, Kâkubha pragâtha. Verse 1 = SV. I, 401; verse 21 = SV. I, 404.

Verse 1.
SV. reads sthâta, and dridhâ kid yamayishnavah.

Verse 2.

Note 1. It might be better to supply rathaih, but the poet may have used pars pro toto.

Note 2. The Sobharis, who are mentioned in the 8th Maṇḍala only, are clearly a clan of that name, and their hymns form a small collection by itself. See Oldenberg, Prolegomena, p. 209 seq.

Verse 3.

Note 1. Milḥvas is sometimes used by itself in the sense of patron or benefactor, VII, 86, 7; 97, 2. Whether it can govern a genitive is doubtful, but see VII, 58, 5, note.

Note 2. Here again, as in II, 34, 11, Vishnu esha seems to mean Soma, possibly the food, or even the seed (retas) of Vishnu. Sâyana too takes Vishnu as a name of rain. In I, 154, 5, we read that the spring of madhu is in the highest place of Vishnu. Could it mean the generous sons of Vishnu?

Verse 4.

Note 1. My translation is purely conjectural. I take dvipa for isolated or scattered clouds, different from the dukkhaṇa, which I take for the black mass of storm-clouds, threatening destruction. Grassmann: ‘Die Wolkeninseln stoben und das Unheil floh.’ Ludwig: ‘Empor stigen gewaltig die waszerinseln, still stand das unglück.’

Note 2. The coming together of heaven and earth and their apparent widening have been ascribed to the Maruts before. It seems hardly possible to translate dhanvâni here by bows. I take it for the wide expanse, as if the desert, of the sky.
Verse 7.

Note 1. On psu in vrishapsu, see note to VIII, 7, 7.

Note 2. Possibly srīyam váhante has to be taken like subham yā, see Gaedicke, Accusativ, p. 163.

Verse 8.

Note 1. In support of the translation which I proposed in I, 85, 10, note 2, all I can say is that ag is a verb used for shooting forth an arrow, see I, 112, 16, and that vāna may be used in the sense of bāna, reed and arrow, and that go is used for bowstring, see B.-R. s.v. The question, however, arises, how does this verse come in here? How does the fact that the Sobharis, who are praising the storm-gods, shoot their arrow at the golden chest on their chariot, agree with what precedes and follows?

Let us look first whether a more natural translation can be found. B.-R. translate: 'The sacrificial music of the Sobharis is furnished and therefore made more attractive by draughts of milk (or animal food).’ In order to support such a translation, it should be proved, first, that vāna ever means sacrificial music, and that such sacrificial music can be spoken of as aghate (it is furnished), gobhiḥ (by milk-draughts). Grassmann translates: 'Durch Milchtrank wird der Sobharis Musik belohnt.' Here again it must be proved that vāna can mean sacrificial music, and aghate, it is rewarded. Ludwig translates: ‘Mit der milch wird gesalbt den Sobhari der zapfen am wagen am goldnen korbe.’ This is explained to mean that the bolt on the chariot of the Maruts is to be greased with milk, so that the milk may stream down on the Sobharis.’ I doubt whether vāna can mean bolt, and I do not see that the intention of the poet, namely to ask for rain, would be conveyed by such words.

Sāyana interprets: ‘Through the cows, i.e. the hymns, of the Sobharis the lyre of the Maruts is made evident;’ or, ‘by the cows, i.e. the Maruts, the lyre is manifested for the sake of the Sobharis.’

In support of my own translation I can only appeal to a
custom ascribed by Herodotus (IV, 94) to another ancient Aryan tribe, namely the Thracians, who, when there is thunder and lightning, shoot arrows against the sky. Herodotus in trying to find a motive for this says they do it to threaten the god, because they believe in no other god but their own. This may be so; the only question is whether in shooting their arrows against the sky, they hoped to drive the clouds away, or wished them to give up their treasure, namely the rain. I should feel inclined to take the latter view, but in either case we see that what the Thracians did, was exactly what the Sobharis are said to do here, namely to shoot an arrow at the golden chest or treasure on the chariot of the Maruts. This is, of course, no more than a conjecture, and I shall gladly give it up, if a more appropriate meaning can be elicited from this line. What is against it is the frequent occurrence of aṅg with gobhīḥ in the sense of covering with milk, see IX, 45, 3; V, 3, 2, &c. As to rāthe kṛṣe hiranyāye, see VIII, 22, 9.

Verse 9.

Note 1. Vṛishad-aṅgayah for vṛishan-aṅgayah, see J. Schmidt, K. Z. XXVI, 358. It cannot mean 'raining down ointments,' as Grassmann supposes, because that would be varshad-aṅgayah, if it existed at all. Besides, the aṅgis are never poured down, nor are they sacrificial viands. The repetition of the word vṛishan is intentional, and has been discussed before.

Verse 13.

Note 1. Nāman is, of course, more than the mere name; but name can be used in much the same sense.

Verse 14.

Note 1. The simile of the aras, as in V, 58, 5, seems to require another negative.

Note 2. See V, 87, 2, on dānā and mahnā.

Verse 17.

Note 1. On divāḥ āsurasya vedhāsah, see von Bradke, Dyaus Asura, pp. 44 and 46. It should be remembered,
however, that vedhas and medhas interchange. Thus in RV. IX, 102, 4, we have vedhām, in SV. I, 101, medhām. On medhās, the Zend mazdā, see Darmesteter, Ormazd, p. 29. I take servant in the sense of worshipper, from vidh.

Verse 18.

Note 1. Arhanti, in the sense of arhayanti, to worship, seems better than to be worthy of, or to have a right to.

Note 2. Milhūshāh can be nominative, see Lanman, p. 511; but it may also refer to the Maruts, and then be accusative.

Note 3. Instead of ā vavridhvam, which Ludwig translates, Nemt uns für euch in besitz, Grassmann translates, Wendet euch zu uns her. He read therefore ā vavriddhvam, and this, the plural corresponding to ā vavrītsva, seems to be the right reading.

Verse 20.

Note 1. Grassmann proposes to change prītsū hōtrīshu into yutsū prītsūshu. But may not hōtrīshu be used here in a sense corresponding to that of hávyā? Hávyā has almost the technical meaning of an ally who is to be called for assistance. Thus IV, 24, 2. sāk vrītrahātye hávyāh; VII, 32, 24. bhāre-bhare ka hávyāh, &c. Now a hávyāh, one who is called, presupposes a hōtrī, one who calls for assistance. It is true that hōtrī, from hu, to pour out, has so completely become a technical name that it seems strange to see it used here, in a new etymological sense, as caller. But the connection with hāvyā may justify what may have been meant as a play on the words. Wilson seems to have taken the verse in a similar sense, when he translates: 'and like a boxer who has been challenged over his challengers.' He, like Ludwig, takes hōtrī as a challenger. I prefer to take it as calling for aid. I am not satisfied, however, with either translation, nor does Grassmann or Ludwig offer anything useful.

Verse 21.

Note 1. In the SV. marūtaḥ and rihāte have the accent
on the second syllable. Sābandhavaḥ was used before of the Maruts, V, 59, 5; according to its accent it would here refer to gāvah. I can see no meaning in this verse except a very naturalistic one, namely that the Maruts, who are described as friends and brothers, as never quarrelling and always of one mind, are here compared to oxen, grazing in the same field, and so far from fighting, actually licking the humps on each other's backs.

**Verse 22.**

*Note 1.* Grassmann, 'geht euch an um eure Brüderschaft;' possibly, 'becomes your brother.'

**Verse 24.**

*Note 1.* It is, no doubt, very tempting to change tūrvatha into turvāsām, as Ludwig proposes. The difficulty is to understand how such a change should have come about. Sindhu may mean here, not so much the river, as the people living on its shores. Krivi is said to be an old name of the Paṁkālas (Sat. Br. XIII, 5, 4, 7). But, because the Paṁkālas were called Krivis, and because in later times we often hear of Kuru-Paṁkālas, it does in no way follow that the Krivis were identical with the Kurus. It proves rather the contrary. Kuru may be derived from kar, and may have meant active, but it may also have had a very different original meaning. A derivation of krivi from kar is still more objectionable.

*Note 2.* Asaḥadvishaḥ, which I translate by not hating your followers, is translated by Ludwig: 'ihr, denen kein haszer folgt.' It may also be rendered by 'hating those who do not follow you.'

**Verse 25.**

*Note 1.* The medicines are generally brought by Rudra, and by his sons, the Maruts.

**Verse 26.**

*Note 1.* As to kshamā rāpaḥ, see X, 59, 8–10; AV. VI, 57, 3; as to īshkarta, VIII, 1, 12.
MANDALA VIII, HYMN 94.

ASHTAKA VI, ADHYÅYA 6, VARGA 28-29.

TO THE MARUTS (THE STORM-GODS).

1. The cow, wishing for glory, the mother of the bounteous Maruts, sends forth her milk; the two horses have been harnessed to the chariots,—

2. She in whose lap all gods observe their duties, sun and moon (also), that they may be seen;

3. Therefore all our friends, the singers, invite the Maruts always, to drink (our) Soma.

4. This Soma here has been prepared, the Maruts drink of it, the Āsvins also drink of the lord (Soma).

5. Mitra, Aryaman, Varuṇa drink of the Soma which is continually clarified, dwelling in three abodes, procuring offspring.

6. May Indra also rejoice to his satisfaction in this pressed juice, mixed with milk, like a Hotri at the morning-sacrifice.

7. Did the brilliant lords flare up? Endowed with pure strength they rush, like water, through their enemies.

8. Shall I now choose the favour of you, the great gods, who by yourselves shine forth marvellously,

9. The Maruts, who, when going to drink Soma, spread out the whole earth and the lights of heaven.

10. I call now them who are endowed with pure strength, you, O Maruts, from heaven, that you may drink the Soma here;
11. I call now those Maruts who hold heaven and earth asunder, that they may drink the Soma here;

12. I call now that manly company of the Maruts, dwelling in the mountains, that they may drink the Soma here.
NOTES.

Ascribed to Bindu or Pūtadaksha. Metre, Gāyatri. Verse 1 = SV. I, 149; verse 4 = SV. I, 174; II, 1135; verse 5 = SV. II, 1136; verse 6 = SV. II, 1137. The whole hymn can easily be divided into trikās.

Verse 1.

Note 1. I adopt Ludwig's correction of the Pada, changing vāhniḥ to vāhni iti, though it interrupts somewhat the connection between the first and second verses. Still it seems as impossible to change Prīṣṇi, the mother of the Maruts, into a cart-horse as into a sucking-calf. This we should have to do, if we took dhayati in its usual sense of sucking. Still dhayati means to suck, not to suckle. The commentary to the SV. explains vahniḥ as vodhrī, the driver.

Verse 2.

Note 1. I should prefer to take upāsṭhe in the sense of proximity, which, as in the case of vrikṣhshopasthe, may be translated by shadow, or protection.

Verse 3.

Note 1. I cannot believe that we can take aryā ā in our passage as aryē ā, and translate it with Pischel (Z. D. M. G. XL, p. 125) by 'our singers among the Aryas.' With the plural kārāvaḥ we should expect aryēshu ā, not aryē ā; see also Bergaigne, III, 287; II, 218. Pāda a and b are galita, see VI, 45, 33.

Verse 4.

Note 1. Svarāg seems to be meant for Soma as lord, not as brilliant.

Verse 5.

Note 1. Tānā is generally explained by uṛṇāstukanirmita dasāpavitra; see also Bergaigne, I, 179.

Note 2. The three abodes are either the morning, noon,
and evening sacrifices, or the three Soma-vessels, the Dronakalasa, Adhavaniya, and Pūtabhrīt.

Verse 6.

Note 1. I do not see why hóta-iva should not mean 'like the priest,' for the priest also rejoices in the libation; see Arthasaṃgraha, ed. Thibaut, pp. 10 and 20. Ludwig prefers to take hóta for Agni, fire.

Verse 9.

Note 1. See note to I, 6, 9, and 10, note 1.
MANDALA X, HYMN 77.

ASHTAKA VIII, ADHYĀYA 3, VARGA 10-11.

TO THE MARUTS (THE STORM-GODS).

1. Let me with my voice shower wealth like cloud-showers, like sacrifices of a sage, rich in oblations. I have praised the goodly host of the Maruts, so that they may be worthy of a Brahman, so that they may be glorious.

2. These boys have prepared their ornaments for beauty, the goodly host of the Maruts, through many nights; the sons of Dyu struggled, like harts, they, the Ādityas, grew high, like banners.

3. They who by their own might seem to have risen above heaven and earth, like the sun above the cloud, they are glorious, like brilliant heroes, they shine forth like foe-destroying youths.

4. When you move along on the bottom of the waters, the earth seems to break and to melt. This perfect sacrifice is meet for you, come hither together, as if enjoying our offerings.

5. You are as drivers on the poles with their reins, and as brilliant with light at daybreak; like hawks, you are famous destroyers of foes; like wells springing forth, you scatter moisture.

6. When you, O Maruts, come from afar, knowing the great treasure of the hidden place, O Vasus, the treasure which has to be gained, then keep away also from afar all who hate us.

7. The man who, firm in his sacrifice, offers gifts to the Maruts to the end of the ceremony, he
gains health and wealth, blessed with offspring; he shall also be in the keeping of the gods.

8. They are indeed our guardians, to be worshipped at all sacrifices, most blissful by their name of Âdityas; may they, swiftly driving on their chariots, protect our prayer, quick even on their march, delighting in our sacrifice.
NOTES.

Ascribed to Syâmarâsmi Bhârgava. On the metre, see Rig-veda, translation, Introd. p. civ; Benfey, Quantitâts-versch. IV, 2; 38–39; Oldenberg, Prolegomena, 92. This hymn and the next belong closely together. They are both so artificial and obscure that a translation of them can only be tentative. None of its verses occurs in SV., VS., AV., TS., TB., MS.

Verse 1.

**Note 1.** I take prushâ for prushâvi.

**Note 2.** I do not think that abhraprúsha can be meant for the Maruts.

**Note 3.** The ná in many of the verses seems to be due to a mere trick, and untranslatable.

**Note 4.** Or, ‘I have praised the priestly host, so that they may be worthy of good Marut-hood.’

Verse 2.

**Note 1.** Akrâh, banners, Grassmann; columns, Ludwig. The meaning is utterly unknown.

Verse 4.

**Note 1.** See Aurel Mayr, Beitrâge aus dem Rig-Veda, p. 12. ‘The earth melted,’ see Ps. xlvi. 6.

Verse 5.

**Note 1.** Prayug seems to mean here a driver; pra-yug is often used of the Maruts as harnessing or driving their horses; see I, 85, 5; V, 52, 8.

**Note 2.** Prava has been derived from pru, to float. I should prefer to derive it from pra-van, from which we have pra-vâna, precipice, possibly the Latin adjective pronus, and, very irregularly, Greek πρόνυσ. Stems in radical n frequently enter the class of stems in â and a, and pravan would become pravâk or pravaâ, as -gan becomes -gâh and -gah; cf. Lanman,
p. 478. Others take vana for a mere suffix like vat. Prava, rushing forward, would have been a good name for a spring. This, of course, is a mere conjecture. Others derive pravā-s from vā, to blow. As a substantive pravā as well as upavā occurs AV. XII, i, 51. vātasya pravāṁ upavāṁ ānu vāty arktiḥ. But these words mean the blowing before and the blowing after, and not blowers. There are the verbs pravā and anuvā in Tândya Br. I, 9, 7; TS. III, 5, 2, 3; IV, 4, 1, 1. They are there referred to dawn and night. These passages, however, seem too technical to allow us to fix the original meaning of prava-ḥ. Pravā in RV. I, 34, 8, remains unexplained.

Verse 7.

Note 1. On udṛkhi, see Ludwig's note.
MANDALA X, HYMN 78.


To the Maruts (the Storm-gods).

1. Full of devotion like priests with their prayers, wealthy like pious men, who please the gods with their offerings, beautiful to behold like brilliant kings, without a blemish like the youths of our hamlets—

2. They who are gold-breasted like Agni with his splendour, quick to help like self-harnessed winds, good leaders like the oldest experts, they are to the righteous man like Somas, that yield the best protection.

3. They who are roaring and hasting like winds, brilliant like the tongues of fires, powerful like mailed soldiers, full of blessings like the prayers of our fathers,

4. Who hold together like the spokes of chariot-wheels, who glance forward like victorious heroes, who scatter ghṛta¹ like wooing youths, who chant beautifully like singers, intoning a hymn of praise,

5. Who are swift like the best of horses, who are bounteous like lords of chariots on a suit, who are hastening on like water with downward floods, who are like the manifold¹ Ângiras with their (numerous) songs.

6. These noble sons of Sindhu¹ are like grinding-stones, they are always like Soma-stones², tearing everything to pieces; these sons of a good mother are like playful children, they are by their glare like a great troop on its march.
7. Illumining the sacrifice like the rays of the dawn, they shone forth in their ornaments like triumphant warriors; the Maruts with bright spears seem like running rivers, from afar they measure many miles.

8. O gods, make us happy and rich, prospering us, your praisers, O Maruts! Remember our praise and our friendship, for from of old there are always with you gifts of treasures.
NOTES.

Ascribed to Syûmarasmi Bhârgava. None of its verses occurs elsewhere. Metre, 1, 3, 4, 8 Trishtubh; 2, 5–7 Gagati.

Verse 4.

Note 1. Ghritapruśa, Fett sprühend, Gluth austheilend, according to Grassmann; ghrita-sprühen, according to Ludwig. Sāyana takes vareya as wishing to give presents, and explains that such gifts were preceded by a gift of water, so that ghritapruṣa would mean giving water or rain. The real meaning is difficult.

Verse 5.

Note 1. Visvarūpa may have been meant in a more special and mythological sense.

Verse 6.

Note 1. Sindhu-mātaraḥ may be a synonym of Prisni-mātaraḥ, sindhu being used as a name of the water in the sky. It may also mean, having the river Sindhu for their mother, i.e. coming from the region of the river. Bergaigne translates (II, 397), 'qui ont pour mère la rivière céleste. Cette rivière peut être une des formes de la vache qui passe aussi pour leur mère.'

Note 2. The grāvānaha and ādrayaha are probably meant for stones used for pounding corn and squeezing Soma.

Verse 7.

MANDALA I, HYMN 43.

ASHTAKA I, ADHYÂYA 3, VARGA 26-27.

To Rudra.

1. What could we say to Rudra, the wise, the most liberal, the most powerful, that is most welcome to his heart,—

2. So that Aditi may bring Rudra's healing to the cattle, to men, to cow, and kith,

3. So that Mitra, that Varuna, that Rudra hear us, and all the united Maruts.

4. We implore Rudra, the lord of songs, the lord of animal sacrifices, the possessor of healing medicines, for health, wealth, and his favour.

5. He who shines like the bright sun, and like gold, who is the best Vasu among the gods,

6. May he bring health to our horse, welfare to ram and ewe, to men, to women, and to the cow!

7. Bestow on us, O Soma, the happiness of a hundred men, great glory of strong manhood;

8. O Soma, let not those who harass and injure overthrow us; O Indu, help us to booty!

9. Whatever beings are thine, the immortal, in the highest place of the law, on its summit, in its centre, O Soma, cherish them, remember them who honour thee.
NOTES.

Ascribed to Kanva Ghaura, and addressed to Rudra (1, 2, 4–6), to Rudra and Mitrâ-Varunau (3), and to Soma (7–9). Metre, Gâyatri (1–8); Anushṭubh (9). Verse 2 in TS. III, 4, 11, 2; MS. IV, 12, 6.

The hymn may be divided into two, the first from 1–6, the second from 7–9. See, however, Bergaigne, III, 32, n. 1; and Recherches sur l’hist. de la Samhitâ, I, 65. He would prefer to divide the whole into three hymns.

Verse 1.

See TÂ. X, 17, 1; Delbrück, Synt. Forsch. I, 246.

Verse 2.

Note 1. Ludwig takes Aditi here as a name of Rudra; also Hillebrandt, Über die Göttin Aditi, p. 6.

Verse 3.

Note 1. The vírve saţôshasâh, following on Rudra, can hardly be meant for any but the Maruts, who are often called saţôshasâh. But it may also have been intended for all the gods together.

Verse 4.

Note 1. Gáthápatim and medhápatim are both difficult. We expect gáthápatim and medhápatim. If, as Ludwig maintains, gátha in Zend is equivalent to rîtu, season, then gáthapati might be rîtupati, a name of Agni, X, 2, 1. But this is extremely doubtful. We must derive gáthapati from gáthâ, I, 167, 6, and medhápati from medhâ, animal sacrifice, till we know more on the subject.

Note 2. Gálâsha-bheshagam, an epithet of Rudra; see VIII, 29, 5, where Rudra is intended. In II, 33, 7, the arm of Rudra is called bheshagâh gálâshâh; in VII, 35, 6, Rudra himself is called gálâshâh. Gálâsha seems connected with gala, water. Bergaigne, III, 32, translates it by adoucissant.

Note 3. On sa-myôh, see note 2 to I, 165, 4.
Verse 7.

Note 1. Tuvi-\textit{nrīmna} would seem more appropriate as a vocative. In verse 8, too, I should prefer to take Soma as a vocative, like Benfey and Grassmann.

Verse 8.


Verse 9.

Note 1. Unless we can take mūrdhā for a locative, attracted by nābhā, I should propose to read mūrdhān nābhā. It can hardly be an adverbial Dvandva, mūrdhā-nābhā, nor do I see how it can be applied as a nominative to Rudra. The whole verse is difficult, possibly a later addition. On \textit{ritāsya amritasya dhāman}, see IX, 97, 32; 110, 4 (dhārman).
MANDALA I, HYMN 114.

ASHTAKA I, ADHYĀYA 8, VARGA 5-6.

To Rudra.

1. We offer these prayers to Rudra, the strong, whose hair is braided, who rules over heroes, that he may be a blessing to man and beast, that everything in this our village may be prosperous and free from disease.

2. Be gracious to us, O Rudra, and give us joy, and we shall honour thee, the ruler of heroes, with worship. What health and wealth father Manu acquired by his sacrifices, may we obtain the same, O Rudra, under thy guidance.

3. O bounteous Rudra, may we by sacrifice obtain the goodwill of thee, the ruler of heroes; come to our clans, well-disposed, and, with unharmed men, we shall offer our libation to thee.

4. We call down for our help the fierce Rudra, who fulfils our sacrifice, the swift, the wise; may he drive far away from us the anger of the gods; we desire his goodwill only.

5. We call down with worship the red boar of the sky, the god with braided hair, the blazing form; may he who carries in his hand the best medicines grant us protection, shield, and shelter!

6. This speech is spoken for the father of the Maruts, sweeter than sweet, a joy to Rudra; grant to us also, O immortal, the food of mortals, be gracious to us and to our kith and kin!

7. Do not slay our great or our small ones, our
growing or our grown ones, our father or our mother, and do not hurt our own bodies, O Rudra!

8. O Rudra, hurt us not in our kith and kin, nor in our own life, not in our cows, nor in our horses! Do not slay our men in thy wrath: carrying libations, we call on thee always.

9. Like a shepherd, I have driven these praises near to thee; O father of the Maruts, grant us thy favour! For thy goodwill is auspicious, and most gracious, hence we desire thy protection alone.

10. Let thy cow-slaying and thy man-slaying be far away, and let thy favour be with us, O ruler of heroes! Be gracious to us, and bless us, O god, and then give us twofold protection.

11. We have uttered our supplication to him, desiring his help; may Rudra with the Maruts hear our call. May Mitra, Varuṣa, Aditi, the River, Earth, and the Sky grant us this!
NOTES.

Ascribed to Kutsa Áñgirasa. Metre, 1–9 Gagati; 10, 11 Trish'ubh. Verse 1 = VS. XVI, 48; TS. IV, 5, 10, 1; MS. II, 9, 9 (yáthâ nah sám); verse 2 = TS. IV, 5, 10, 2; verse 7 = VS. XVI, 15; TS. IV, 5, 10, 2; verse 8 = VS. XVI, 16; TS. III, 4, 11, 2; IV, 5, 10, 3; MS. IV, 12, 6 (āyushi; havíshmanto námasá vidhma te); verse 10 = TS. IV, 5, 10, 3.

Verse 1.

Note 1. TS. reads imám matím, and yáthâ nah sám.

Note 2. Kapardin is an epithet not only of Rudra, but also of Pùshan (VI, 55, 2; IX, 67, 11), and of a Vedic clan, the Trítsus (VII, 83, 8) or Vasishthas; see Roth, Zur Literatur und Geschichte des Weda, pp. 94 seq.; Oldenberg, Z.D.M.G. XLII, p. 207. Kaparda is the name of a shell, and the hair twisted together in the form of a shell seems to have suggested the name of kapardin.

Note 3. Kshayád-víra means 'ruling over heroes,' just as mandád-víra (VIII, 69, 1) means 'delighting heroes.' This meaning is applicable to all passages where kshayád-víra occurs, and there is no reason why we should translate it by 'destroyer of heroes,' which can hardly be considered as an epitheton ornans. No doubt, a god who rules and protects can also be conceived as punishing and destroying, and this is particularly the case with Rudra. Hence in certain passages Rudra may well be invoked as nríhán (IV 3, 6), just as we read of the Maruts (VII, 56, 17): 'May that bolt of yours which kills cattle and men be far from us! Incline to us, O Vasu, with your favours!' See Muir, S.T. IV, p. 301, note.

Verse 2.

TS. reads áyágé and práxítáu. See Ludwig, Notes, p. 265.

Verse 6.

Note 1. On the meaning of várđhána and vrídh in Zend, see Darmesteter, Ormazd, pp. 41, 6; 92, 1.
Verse 7.

Note 1. TS. reads priyā āṇa navaḥ rudra ririshak. Priya, dear, used like φίλος, in the sense of our own. See Bergaigne, III, 152.

Verse 8.

See Colebrooke, Misc. Ess. I, p. 141 (ed. 1837); and Svetāsvat. Up. in S.B.E. XV, p. 254, note. Āyushi for āyaū is supported by VS. and TS. I propose to read āyaū for āyaū. Bhāmitak is supported by TS. and Svet. Up., while VS. reads bhāmīnaḥ, which Mahīdhara refers to virān. The last line is the same in RV. and VS., but the TS. reads havishmanto nāmasā vidhema te, while the Svet. Up. reads havishmantaḥ sadasi tvā havāmahe.

Verse 9.

Note 1. As to the simile, see RV. X, 127, 8, and Muir S.T. IV, p. 304, note.

Verse 10.

Note 1. TS. reads ārāt te, goghnā (cē), purushagnē, kshayādvirāya, rākhā for mrīlā, deva brūhi.

Note 2. I take dvibārhaḥ, which stands for dvibārhaḥ, as an adjective to sārma, or possibly as an adverb, see Lanman, p. 560. It can hardly refer to Rudra, as Grassmann supposes. See J. Schmidt, Pluralbildungen der Neutra, pp. 132 seq.
MANDALA II, HYMN 33.

ASHTAKA II, ADHYÁYA 7, VARGA 16-18.

To Rudra, the Father of the Maruts

(The Storm-gods).

1. O father of the Maruts, let thy favour come near, and do not deprive us of the sight of the sun; may the hero (Rudra) be gracious to our horse, and may we increase in offspring, O Rudra!

2. May I attain to a hundred winters through the most blissful medicines which thou hast given! Put away far from us all hatred, put away anguish, put away sicknesses in all directions!

3. In beauty thou art the most beautiful of all that exists, O Rudra, the strongest of the strong, thou wielder of the thunderbolt! Carry us happily to the other shore of our anguish, and ward off all assaults of mischief.

4. Let us not incense thee, O Rudra, by our worship, not by bad praise, O hero, and not by divided praise! Raise up our men by thy medicines, for I hear thou art the best of all physicians.

5. He who is invoked by invocations and libations, may I pay off that Rudra with my hymns of praise. Let not him who is kind-hearted, who readily hears our call, the tawny, with beautiful cheeks, deliver us to this wrath!

6. The manly hero with the Maruts has gladdened me, the suppliant, with more vigorous health. May I without mischief find shade, as if from sunshine, may I gain the favour of Rudra!
7. O Rudra, where is thy softly stroking hand which cures and relieves? Thou, the remover of all heaven-sent mischief, wilt thou, O strong hero, bear with me?

8. I send forth a great, great hymn of praise to the bright tawny bull. Let me reverence the fiery god with prostrations; we celebrate the flaring name of Rudra.

9. He, the fierce god, with strong limbs, assuming many forms, the tawny Rudra, decked himself with brilliant golden ornaments. From Rudra, who is lord of this wide world, divine power will never depart.

10. Worthily thou bearest arrows and bow, worthily, O worshipful, the golden, variegated chain; worthily thou cuttest every fiend here to pieces, for there is nothing indeed stronger than thou, O Rudra.

11. Praise him, the famous, sitting in his chariot, the youthful, who is fierce and attacks like a terrible wild beast (the lion). And when thou hast been praised, O Rudra, be gracious to him who magnifies thee, and let thy armies mow down others than us!

12. O Rudra, a boy indeed makes obeisance to his father who comes to greet him: I praise the lord of brave men, the giver of many gifts, and thou, when thou hast been praised, wilt give us thy medicines.

13. O Maruts, those pure medicines of yours, the most beneficent and delightful, O heroes, those which Manu, our father, chose, those I crave from Rudra, as health and wealth.

14. May the weapon of Rudra avoid us, may the great anger of the flaring one pass us by.
Unstring thy strong bows for the sake of our liberal lords, O bounteous Rudra, be gracious to our kith and kin.

15. Thus, O tawny and manly god, showing thyself, so as neither to be angry nor to kill, be mindful of our invocations, and, rich in brave sons, we shall magnify thee in the congregation.
NOTES.

Ascribed to Grītsamada. Metre, Trishṭubh. See Muir, S.T. IV, 309; Geldner and Kaegi, p. 90. Bergaigne, III, 153; Leop. v. Schroeder, Indiens Literatur und Cultur, 343. Verse 1 = TB. II, 8, 6, 9; verse 2 = TB. II, 8, 6, 8; verse 10 = TĀ. IV, 5, 7; verse 11 = TS. IV, 5, 10, 3; AV. XVIII, 1, 40; verse 14 = VS. XVI, 50; TS. IV, 5, 10, 4; verse 15 = TB. II, 8, 6, 9.

Verse 1.

Note 1. The words abhī naḥ virāḥ ārvatī kṣameta admit of different interpretation. Grassmann has: 'Der Held sei huldreich unsren schnellen Rossen;' Muir: 'May the hero spare our horses;' Ludwig: 'Unser held möge tüchtig zu Rosse sein.' The passages quoted by Ludwig from the Sat. Br. III, 7, 3, 1, and IV, 3, 4, 14, do not bear out the meaning of tüchtig sein, to be strong, they rather mean, to suffer, to submit to, with a dative. Yet virāḥ by itself may mean son or offspring (III, 4, 9; VII, 1, 21; 56, 24), and if abhi-ksham in our passage could mean to be capable and strong, Ludwig's translation would be justified. But if we take virā, hero, as intended for Rudra, as Indra also is often called simply vīra, abhi kshameta would lend itself to the translation of 'to be gracious,' or 'to spare,' and I therefore translate: 'May the hero (Rudra) be gracious to our horse.' It should be understood in the same sense in verse 7, at least I see no reason to vary the translation as Geldner does, and also Ludwig, while Muir is right and consistent. Our poet uses the verb abhiksham frequently, II, 28, 3; 29, 2 (abhikshantāraḥ ?). It seems confined to the second Mandala.

Verse 2.

Note 1. Vitarām, wherever it occurs, is always joined with vī in the Rig-veda.
Verse 3.

Note 1. If rápas is derived from rap, to whisper, it would have meant originally what is whispered, that is, slander, accusation, and then only crime. Latin crimen also meant originally what is heard, Leumund. Crimen is not connected with the Greek κρῆμω. The i in crimen has to be accounted for like the i in liber, from lubh (libh). The r is irregular, unless we find an analogy in increpare.

Verse 5.

Note 1. Hávate, we expect huyate. Ludwig's explanation has not solved the difficulty, and suhávah points back to yo havate. Oldenberg suggests an anacoluthon, He who invokes—may I.

Note 2. I formerly took áva dishiya in the sense of 'to unloose,' used originally with reference to tethered horses. As horses are unloosed before they can do their work, so the gods are, as it were, unloosed by prayer, or set off, so that they may fulfil what they are asked to do; see RV. I, 25, 3. In the passage quoted by Ludwig from the TS. I, 8, 6, 2, the same meaning seemed quite appropriate: áva Rudrám adimahi—yáthá nāḥ sréyasah kárat, 'We unloosed Rudra, that he might make us happier.' Ludwig takes it to mean, 'We have bound, tied, or obliged Rudra, so that he make us happy,' but the preposition ava is against this interpretation. Muir proposes 'to avert' or 'to propitiate,' the latter being adopted by Geldner.

However, in an article lately published by Roth on Wergeld in the Veda (Z. D. M. G. XLI, 672), ava-day has been recognised as an almost technical legal term, meaning 'to pay off, to compound.' Thus, Tàndya Br. XVI, 1, 12, we read yâḥ satam vairam tad deván avadayate, 'He portions off, i.e. he satisfies, or pacifies, the gods who were offended, by giving a hundred cows.' With nih, we find TB. I, 6, 10, 1. pragá rudrán nír áva dayate; the same occurs in Maitr. S. I, 10, 20, where we also read, griheshv eva Rudram nír ava dayata esha te Rudra bhâgas. See also Ait. Br. II, 7, 1. There is a verse quoted, ávâmba Rudrám adimahi, in TS. I, 8, 6, 2;
and again in MS. I, 10, 4; Kâth. IX, 7; Kap. S. VIII, 10; VS. III, 58, and this gives us the right key to our verse, namely, 'May I pay off, may I pacify, Rudra with my songs of praise,' dishiya being the optat. of the aorist, adimahi the aor. ind.

**Note 3.** On ridûdáraḥ, see Benfey, Quantitatsversch. V, 1; p. 25; Geldner, K.Z. XXVIII, 201; Ludwig, Süßes in seinem bauche habend; Bergaigne, miséricordieux. The meaning is doubtful.

**Verse 6.**

**Note 1.** Ghriniva, divided into ghrini-iva, is a difficult form. Various attempts have been made to explain it. Grassmann translates: 'Wie Schatten von der Gluth mög unverschürt ich des Rudra Huld erreichen,' preferring to write ghriner va. Ludwig, in his notes: 'Bei hitze,' taking ghrini as a locative. Muir: 'Shade in the heat.' Geldner: 'Vor Sonnengluth den Schatten,' taking ghrini as an instrumental. Lanman (p. 379) takes the same view, though he admits that this would be the only example of an instrumental in the masculine, contracted to i. He translates: 'As by the heat unharmed, to shelter bring me.' He adds: 'It may be ablative with elision and crasis,' and this is likewise Roth's view. Weber thinks that we may retain ghriniva in the Samhitā text, but should divide it into ghrini-iva, 'like a man suffering from heat' (Ind. Stud. XIII, p. 58). I think we must take into account a parallel passage, VI, 16, 38. ûpa khâyām iva ghrinēch āghanma sārama te vayām, see M.M., Preface to translation of Rig-veda, p. cxliii. Probably the apparent irregularity of the metre led to the change of ghriner iva to ghriniva, but ghriner iva can be scanned ॐ - ॐ; see M.M., l.c., p. cxlviii.

**Verse 7.**

**Note 1.** Gálāsha by itself occurs but once more as an epithet of Rudra, VII, 35, 6, and twice in composition, gálâshabheshaga; see I, 43, 4. The second páda begins with hâstah.
Verse 8.

**Note 1.** Namasyá is difficult, but we can hardly take it for namasyámasi, masi being supplied from gr/in/masi. Nor do we gain by taking namasyá for an instrumental. Perhaps it is best to take it as a 1st pers. of the imperative.

**Note 2.** The meaning of kalmalíkin is unknown.

**Note 3.** I think it is best to translate náma by name, though, no doubt, it implies more than the mere name. Geldner's 'majestatisch Wesen' is right, but it is only one side of náma. See VIII, 20, 13, note 1.

Verse 9.

**Note 1.** On vai, see Delbrück, Syntax, p. 483. On asurya, see von Bradke, Dyaus Asura, pp. 29, 34.

Verse 10.

**Note 1.** I have changed yagatá̄m into yagata.

**Note 2.** Árhan idá̄m dayase vísvam ábhvam has been rendered in different ways. Grassmann: 'Du theilst alle diese Macht aus.' Ludwig: 'Du besitzest alle disse gewalt.' Geldner: 'Du besitzest höchste Macht.' Muir: 'Thou possessest all this vast world.' Dayase is used, no doubt, in the sense of cutting and distributing, but never in the sense of possessing. In several places, however, it has been translated by to cut and to destroy, e.g. X, 80, 2. ághi/vr̥triṇi dayate puruṇi, 'Agni cuts up many enemies.' VI, 22, 9. vīs̄vāh agurya dayase ví máyāḥ, 'thou destroyest all deceits.' See also IV, 7, 10; VI, 6, 5. As to ábhva in the sense of fiend, we had it before in I, 39, 8. ā yāh nah ábhvaḥ ṛṣhate, ví tām yuyota. In other places it assumes a more neutral character, meaning monster, or monstrous power; see B.-R. s.v. 'To distribute power' is not a Vedic conception, nor does ábhva ever mean power in the sense of 'ungeheure Macht, or Urkraft' (Delbrück, Chrest. p. 49).

Verse 11.

**Note 1.** AV. XVIII, 1, 40, has gartasá̄dam gánánām rāgānam, and anyám asmá̄t te. Garta-sad, literally, sitting
in the hole, probably the place of the chariot where the king sat, separated from the driver. These divided chariots can be seen in the ancient monuments of Assyria and Babylon. The king seems to stand in a box of his own, fighting, while the charioteer holds the reins, so as not to interfere with the king. See, however, Bergaigne, III, 122 seq.; Z. D. M. G. XL, 681.

Note 2. The mṛigā bhīma is probably meant for the lion, cf. I, 154, 2, and Zimmer, Altindisches Leben, p. 78.

Note 3. As to the senās of Rudra, see TS. IV, 5, 2, 1, senāṇi; AV. XI, 2, 31; Pār. Grīhy. III, 8, 11.

Verse 12.

Note 1. The sense would be better if vāndamānām could be changed to vāndamānāḥ.

Verse 13.

Note 1. That father Manu obtained health and wealth from Rudra was mentioned before, I, 114, 2, and it is curious that the Vedic authority of Manu’s Smṛiti should be based on the well-known sentence, yat kimśa Manur abravit tad bheshaṁ, Taitt. Samh. II, 2, 10, 2; cf. M. M., Hist. of Anc. Sansk. Lit. p. 89.

Verse 14.

Note 1. The VS. reads pāṛi no rudrāśya hetir vṛinaktu, pāṛi tvēshāśya durmatir aghāyōḥ. Vṛigyāḥ is the 3rd pers. sing. in s of the aor. opt.

Note 2. Rudra is called sthiradhanvan; see also IV, 4, 5; VIII, 19, 20; X, 116, 5; 6; 120, 4; 134, 2; Maitr. S. II, 9, 9.

Verse 15.

Note 1. Kekitāṇa, the vocative of the participle.

Note 2. Muir seems to translate bodhi, which Sāyana explains by budhyasva, by ‘think of us now.’ The TB. reads havanasṛūḥ.
MANDALA VI, HYMN 74.
ASHTAKA V, ADHYÂYA 1, VARGA 18.

TO SOMA AND RUDRA.

1. Soma and Rudra, may you maintain your divine dominion, and may the oblations reach you properly. Bringing the seven treasures to every house, be kind to our children and our cattle.

2. Soma and Rudra, draw far away in every direction the disease which has entered our house. Drive far away Nirrtiti, and may auspicious glories belong to us!

3. Soma and Rudra, bestow all these remedies on our bodies. Tear away and remove from us whatever evil we have committed, which clings to our bodies.

4. Soma and Rudra, wielding sharp weapons and sharp bolts, kind friends, be gracious unto us here! Deliver us from the snare of Varuna, and guard us, as kind-hearted gods!
NOTES.

Ascribed to Bhárádvága Bárhaspatya. Verse 2 occurs TS. I, 8, 22, 5; AV. VII, 42, 1; verse 3, TS. I, 8, 22, 5; AV. VII, 42, 2. All the four verses, but in a different order (3, 1, 2, 4), in MS. IV, 11, 2; see also Káth. XI, 12.

Metre, Trishíubh.

This is the only hymn addressed to Soma and Rudra. In the Khândogya Up. III, 7 and 9, the Rudras are said to have Indra, while the Maruts have Soma at their head.

It is translated by Geldner and Kaegi.

The whole hymn betrays its secondary character; first by violating the law of decrease, secondly by duals in au before consonants, and thirdly by using a very large number of passages from other hymns. Compare verse 1, páda c, with V, 1, 5, c; verse 2, páda c, with I, 24, 9, c; verse 2, páda d, with VI, 1, 12, d. Phrases like verse 1, páda d, sám naḥ bhūtam dvipāde sám kātuḥpade, occur again and again, with slight modifications; see I, 114, 1; 157, 3; VII, 54, 1; X, 165, 1. Sumanasyámanâ also is suspicious. It occurs again in the next hymn, the last of the Madhâla, in VII, 33, 14, likewise a suspected hymn, and in the tenth Madhâla, X, 51, 5; 7.

Verse 2.

Note 1. On víshúkím, see II, 33, 2.

Note 2. Ámivâ has been identified with árīa by Fick, Orient und Occident, III, p. 121. The difficulty is m=n.

Note 3. The AV. reads bádhethám dūrám nívritim, the AV. and TS. read parâkañh kriñám kid énnaḥ prá mumuktam asmá̄t.

Verse 3.

Note 1. AV. reads asmá̄t for asmé, and ásat for ásti.

Verse 4.

In the Maitr. S. the second half of this verse is, mumuktám asmá̄n grasitán abhīke prá yakkhatam vrishvanâ sántamáṇi.
MANDALA VII, HYMN 46.
ASHTAKA V, ADHYĀYA 4, VARGA 13.

To Rudra.

1. Offer ye these songs to Rudra whose bow is strong, whose arrows are swift, the self-dependent god, the unconquered conqueror, the intelligent, whose weapons are sharp—may he hear us!

2. For, being the lord, he looks after what is born on earth; being the universal ruler, he looks after what is born in heaven. Protecting us, come to our protecting doors, be without illness among our people, O Rudra!

3. May that thunderbolt of thine, which, sent from heaven, traverses the earth, pass us by! A thousand medicines are thine, O thou who art freely accessible; do not hurt us in our kith and kin!

4. Do not strike us, O Rudra, do not forsake us! May we not be in thy way when thou rushest forth furiously. Let us have our altar and a good report among men—protect us always with your favours!
NOTES.

Ascribed to Vasishṭha. Verse 1 occurs TB. II, 8, 6, 8. Metre, 1–3 Gagati; 4 Trishṭubh.

Verse 1.

Note 1. The TB. has svadhāmne for svadhāvne, mīdhūshe for vedhāse, and srinotana for srinotu nah. The commentator explains both svadhāmne = svakīyasthānayuktāya, and svadhāvne = svadhāśabdavādyenānānena yuktāya vā. On vedhas, see Bartholomae, K. Z. XXVII, 361; Ludwig, Z. D. M. G. XL, 716.

Verse 2.

Note 1. Geldner translates kshayacu by ‘from his high seat.’ The meaning of kshaya in this place seems defined by the parallel expression sāmrāgyena.

Verse 3.

Note 1. Svapivāta has been variously translated. Grassmann gives Vielbegehrter; Ludwig, des windhauch in schlaf versenkt; Roth, wohl verstehend, denkend; Geldner, freundlicher; Muir, thou who art easy of access, which seems to me the right rendering; cf. sūpāyana. It is derived from api + vat, which occurs six times in the Rig-veda. As a simple verb it means ‘to go near, to attend,’ as a causative, the same, or ‘to bring near.’ Thus, VII, 3, 10. āpi krātum su-kētasam vatema, may we obtain wisdom, full of good thoughts. VII, 60, 6. āpi krātum su-kētasam vātantaḥ, (the gods) obtaining wisdom, full of good thoughts (for their worshippers). X, 20, 1 (X, 25, 1). bhadrām nah āpi vātaya mānaḥ, let us obtain a good mind. I, 128, 2. tām yagīa-sādham āpi vātayāmasi, we go near to, or we bring near Agni, the performer of the sacrifice. I, 165, 13. mānaṁ—api-vātayantaḥ, bringing the prayers near, or attending to the prayers. X, 13, 5. pitrē putrāsah āpi avivatan rītām, the sons brought the sacrifice to the father.

Āpi-vāta would then mean approach, or in a more
spiritual sense, attention, regard, and su-apivâta would mean either of easy approach, opposed to durdharsha, or full of kind attention and regard. See Muir, S.T. IV, p. 314, note. Bergaigne, III, 306, does not help us much, though he points out where the difficulty lies.

The following are the Zend passages in which api-vat occurs, with some notes sent me by Dr. Stein: Apivatahe, Y. 9, 25, 2. p. sg. med. c. Gen. 'Hom, du verstehst dich auf rechte Preissprüche' d.h. 'kannst sie würdigen;' apivâitê daenayao mazdayaçnois, V. 9, 2, 47, 'vertraut mit dem Gesetz;' daenâm zarazca daţ apaęca aotât, yt. 9, 26: 'wer das Gesetz lernt und in dasselbe eindringt;' verezyôtûca frâcâ vatôyôtû, Y. 35, 6, 'das richtig erkannte führe er aus und theile es mit;' Y. 44, 18 scheint apivaiti i. p. sg. med. in der Bedeutung: 'in Erfahrung gebracht haben;' die Stelle ist indess sehr dunkel.

**Verse 4.**

**Note 1.** Ä naḥ bhâga barhîshi givasamsê seems a very simple sentence. It has been translated without any misgivings by Grassmann, Ludwig, Geldner and Kaegi and others.

Grassmann translates: 'Lass lange lebend uns die Streu noch schmücken.'

Ludwig: 'Gib uns anteil an dem barhis als verheisung des lebens.'

Kaegi and Geldner (or Roth): 'Verstatt uns Theil an Opfer und an Herrschaft.'

Bergaigne often points to such translations with scorn, but after he has written several pages on the words in question, here on givasamsa, he is indeed very positive that it means 'formule qui donne la vie' (I, p. 306), but what such a 'formule' is, and how this meaning fits the whole sentence, he does not tell us.

Let us begin with what is clear. Ā bhâga naḥ with locative, means 'appoint us to something,' i.e. 'give us something.' Thus I, 121, 15. Ā naḥ bhâga gôshu, means 'divide us, distribute us, appoint us to cows,' i.e. 'give us cows as our share.' The same expression is used when
instead of cows or riches, the gods are asked to give long life, glory, or sinlessness. Thus we read, I, 104, 6. sāh tvām nah indra sūrye sāh apsū anāgāstvē ā bhaga givasamsē, that is, 'Indra, allow us to share and rejoice in the sun, in water, in sinlessness and praise of men.' X, 45, 10. ā tām bhaga sausravasēshu, 'give him, let him share in, good renown.'

When we are once familiar with this phraseology, we cannot doubt that in our passage also we have to translate, 'let us have our barhis, our homely altar, and good report among men.'

Another word narāsamsa had originally the same meaning as givasamsa, but it was chiefly used as a name of Agni. He was called Narāsamsa, i.e. Männerlob, or dyōh sámsa, Himmelslob, as a German poet was once called Frauenlob, not only because he praised women, but because he was praised by women. As we can say, God is my song, the Vedic Rishis might call any god the samsa, i.e. the praise or song of men, of the fathers, or of the gods. So far from agreeing with Bergaigne, 'on comprendrait moins bien qu'une locution dont le sens propre aurait été "éloge mortel" eût désigné celui qui est loué par le mortel,' nothing is easier and better confirmed by other languages, while the invocation of 'une formule sacrée' is almost unintelligible. If in a later hymn Indra is called gyēshthaḥ māntraḥ, in X, 50, 4, I should translate, 'thou art the oldest or the best song,' that is, 'the theme of the oldest song,' but not thou art a magic formula. There is no necessity therefore for taking narāsamsa as a possessive compound, possessed of the praise of men, nor must we forget that in words which become almost proper names the accent is by no means always a safe guide.
MANDALA I, HYMN 2.
ASHTAKA I, ADHYÄYA 1, VARGA 3-4.

To Vâyu.

1. Come hither, O Vâyu, thou beautiful one! These Somas are ready, drink of them, hear our call!

2. O Vâyu, the praisers celebrate thee with hymns, they who know the feast-days, and have prepared the Soma.

3. O Vâyu, thy satisfying stream goes to the worshipper, wide-reaching, to the Soma-draught.

4. O Indra and Vâyu, these (libations of Soma) are poured out; come hither for the sake of our offerings, for the drops (of Soma) long for you.

5. O Indra and Vâyu, you perceive the libations, you who are rich in booty; come then quickly hither!

6. O Vâyu and Indra, come near to the work of the sacrificer, quick, thus is my prayer, O ye men!

7. I call Mitra, endowed with holy strength, and Varûṇa, who destroys all enemies; who both fulfil a prayer accompanied by fat offerings.

8. On the right way, O Mitra and Varûṇa, you have obtained great wisdom, you who increase the right and adhere to the right;

9. These two sages, Mitra and Varûṇa, the mighty, wide-ruling, give us efficient strength.
NOTES.

Ascribed to Madhukkhandas Vaisvamitra, and addressed to Vāyu (1-3), Indra and Vāyu (4-6), and to Mitra and Varuṇa (7-9). Metre, Gāyatri. Verse 4 = VS. VII, 8; XXXIII, 56; TS. I, 4, 4, 1; MS. I, 3, 6. Verse 7 = SV. II, 197; VS. XXXIII, 57. Verse 8 = SV. II, 198. Verse 9 = SV. II, 199.

This hymn, with the hymn I, 3, belongs to the Pra-uga ceremony. It consists of three trikās.

Verse 1.

Note 1. Dārata, as applied to the wind, may be intended for visible, but its more general meaning is conspicuous, clarus, insignis.

Verse 2.

Note 1. Aharvid, which Benfey translates by tagekundig, Grassmann, die des Tages (Anbruch) kundig, seems to have two meanings. When applied to men, poets or priests, it means those who know (vid) the right days or seasons for every sacrifice, but when it is applied to certain deities, particularly those of the morning, it means finding (vind), bringing back the day, like lucifer. Thus the Ārsvins are called aharvidā (VIII, 5, 9; 21). The power (daksha) of Viṣṇu is called aharvid, conquering, or bringing, the light of the day (I, 156, 4). The priests, as inviting these gods, might possibly themselves be called aharvid, bringing back the light of day, but this seems doubtful.

Verse 3.

Note 1. This verse, though it seems easy, is really full of difficulties. The meaning of dhena is very doubtful. It is explained as lips by native authorities, and would in that case be derived from dhe, to suck. But though this meaning is possible in some passages, particularly where dhene occurs in the dual, in other passages dhena seems clearly to
mean a stream of milk, or of some other liquid, poured out (visrishta) from the clouds or at a sacrifice. It often occurs in the dual dhene, and has then been taken as the upper and lower lips (not the nares, as Roth suggests), distinguished from sipre, the upper and lower jaws. See note on II, 34, 3. Sāyana (Rv. Bh. I, 101, 10) explains it by gihvopagihvike. Durga adds (Nirukta Bhāshya, VI, 17) ādhastye damshre vai gihvopagihvike vai, ity eke, tayor hy annam dhiyate.

Benfey translates: 'Vāyu, deine vorkostende Lippe schreitet zum Opferer, weit hingestreckt zum Somatrank.' Prapriṅkati can hardly mean vorkostend.

 Verse 4.

Note 1. The instrumental prayobhiḥ is best translated here by 'for the sake of;' see Wenzel, Instrumental, p. 104.

Verse 5.

Note 1. On vāgini and vāga, see 'India, what can it teach us?' pp. 164, 166. The transition of meaning from vāga, booty, to vāga, wealth in general, finds an analogy in the German kriegen, to obtain, also in Gewinn, and A.S. winnan, to strive, to fight, to obtain. Vāginivāsū, in the dual, is a frequent epithet of the Āsvins, II, 37, 5; V, 74, 6; 7; 75, 3; 78, 3; VIII, 5, 3; 12; 20; 8, 10; 9, 4; 10, 5; 22, 7; 14; 18; 26, 3; 85, 3; 101, 8; of Indra, III, 42, 5; X, 96, 8.

It differs little from vāginīvat, which is likewise applied to the Āsvins, I, 120, 10, and comes to mean simply wealthy, liberal; cf. I, 122, 8; VII, 69, 1. Vāginīvat is an epithet of Ushas, Sarasvatī, and Sindhu. A common phrase is vāgebhiḥ vāginīvat, lit. wealthy in wealth, cf. I, 3, 10. Vāgini occurs as the feminine of vāgin, wealthy, or strong, but never in the sense of mare; cf. III, 61, 1. ūshah vāgena vāgini, Ushas wealthy by wealth or booty; VI, 61, 6. Sarasvatī āgēshu vāgini, Sarasvatī, strong in battles; cf. I, 4, 8; 9. Native commentators generally explain vāgini by sacrifice, vāginīvasu, by dwelling in the sacrifice. I take vāgini in compounds like vāginīvasu as a collective
substantive, like padmini, uhini, vahini, tretini, anikini, &c., and in the sense of wealth; unless we may look upon vāginivat as formed in analogy to such words as tavishī-mat, only that in this case tavishī exists in the sense of strength. Pischel's explanation, Ved. Stud. p. 9, rich in mares, takes for granted the existence of vāgini in the sense of mare. I have not found any passage where vāgini has necessarily that sense.

Verse 6.

Note 1. Nishkṛita can hardly mean here what it means in later Sanskrit, a rendezvous.


Verse 7.


Note 2. Ghrītākī seems to be taken here in a technical sense, like ghrītavat, i.e. with oblations of butter thrown into the fire. In I, 167, 3, I took ghrītākī in the more general sense of bright, resplendent, while others ascribed to it the meaning of bringing fatness, i.e. rain. It may also mean accompanied by ghee. See B.-R. s.v.

Verse 8.

Note 1. Rītasprīs, probably not very different from rītasāp.
MANDALA I, HYMN 134.

ASHTAKA II, ADHYĀYA 1, VARGA 23.

To Vāyu.

1. O Vāyu, may the quick racers bring thee towards the offerings, to the early drink\(^1\) here, to the early drink of Soma! May Sūnṛītā\(^2\) (the Dawn) stand erect, approving thy mind! Come near on thy harnessed chariot to share, O Vāyu, to share in the sacrifice\(^3\)!

2. May the delightful drops of Soma delight thee, the drops made by us, well-made, and heaven-directed, yes, made with milk, and heaven-directed. When his performed aids assume strength for achievement, our prayers implore the assembled steeds for gifts, yes, the prayers implore them.

3. Vāyu yokes the two ruddy, Vāyu yokes the two red horses, Vāyu yokes to the chariot the two swift horses to draw in the yoke, the strongest to draw in the yoke. Awake Purandhi (the Morning)\(^1\) as a lover wakes a sleeping maid, reveal heaven and earth, brighten the dawn, yes, for glory brighten the dawn.

4. For thee the bright dawns spread out in the distance beautiful garments, in their houses\(^1\), in their rays, beautiful in their new rays. To thee the juice-yielding\(^2\) cow pours out all treasures. Thou hast brought forth the Maruts from the flanks\(^3\), yes, from the flanks of heaven.

5. For thee the white, bright, rushing Somas, strong in raptures, have rushed to the whirl, they
have rushed to the whirl of the waters. The tired hunter asks luck of thee in the chase; thou shieldest by thy power from every being, yes, thou shieldest by thy power from powerful spirits.

6. Thou, O Vâyu, art worthy as the first before all others to drink these our Somas, thou art worthy to drink these poured-out Somas. Among the people also who invoke thee and have turned to thee, all the cows pour out the milk, they pour out butter and milk (for the Soma).
NOTES.

Ascribed to Parukkhepa Daivodāsi, and addressed to Vāyu. Metre, 1–5 Atyāshā; 6 Ashā. No verse occurs in the other Vedas.

Verse 1.

Note 1. Pūrvapīti may here imply that Vāyu receives his libation first, before the other gods, see verse 6.

Note 2. Whatever the etymology of sūnritā may be, in our passage, which describes the morning sacrifice and the arrival of Vāyu as the first of the gods, it can hardly mean anything but dawn. Úrdhvā sthā is an expression applied frequently to the rise of the dawn or the morning; see III, 55, 14; 61, 3; VIII, 45, 12. In the last passage sūnritā is simply the dawn. Ludwig translates, 'deine trefflichkeit erhebe sich, günstig aufnemend die absicht.' He, like Bergaigne, III, 295, takes sūnritā as su-nri-tā, virtue. It seems to me that sūnritā may be formed irregularly in analogy to an-rīta, and then mean true, good. In other places sūnritam seems to mean hymn, like ritavāka, IX, 113, 2. In places where it occurs as a name of Ushas, one feels tempted to conjecture su-nritās. See also Bartholomae, in Bezz. Beitr. XV, 24.

Note 3. On makhāśya dāvāne, see note to I, 6, 8; but also note to VIII, 7, 27.

Verse 2.

My translation is purely tentative, and I doubt whether the text can be correct. I have taken krāna here in the sense of made, but I am quite aware that this meaning becomes incongruous in our very verse, when repeated for the third time. On its other meanings, see Pischel, Ved. Stud. p. 67. For the whole verse, compare VI, 36, 3. Grassmann translates:

Die lust'gen Indu's mögen, Vāyu, dich erfreuen,
Die starken, die wir schön gebraut, die himmlischen,
Die milchgemischten, himmlischen;
Wenn Tränke tüchtig deinen Sinn
Uns zu gewinnen, bei dir sind,
Dann fordere Lieder die vereinte Rosseschar,
Die Speisen zu empfangen auf.

Ludwig: Erfreuen sollen dich die frohen tropfen, Vâyu, von uns bereitet, die morgendlichen, mit milch bereitet, die morgendlichen, dasz der (opfer) tüchtigkeit zukomen hilf-leistungen zum gelingen, gewärte, die insgesammt herwärts gerichteten gespanne (antworten) zur (mit) beschenkung den liedern, ihn sprechen an die lieder.

These translations may serve to show that certain verses in the Veda are simply hopeless, and that the translators must not be held responsible if they cannot achieve the impossible.

Verse 3.

Note 1. Purandhi may have meant originally doorkeeper or bar-holder (cardo), from pû/h and dhi, being formed like ishudhi, vrîśhandhi, sevadhi, &c. Purandhri also may have been πολωρός, janitor, or rather janitrix, then housewife. Grassmann translates it by Segensfülle, Ludwig by Fülle; Bergaigne, III, 476, has a long note on purandhi, as one of the many names of 'la femelle.' Whatever it meant etymologically, in our passage, where she is to be woke by the wind in the morning (cf. ushásah budhi, I, 137, 2), it is again a characteristic epithet of the dawn, πολωδχος, πολιάς, πολαῖτις. See also Pischel, Vedica, p. 202; Hillebrandt, Wiener Zeitschrift, III, 188; 259.

Verse 4.

Note 1. I have translated damsú as a locative; could it be a nom. plur. of damsú, δασοῦ, referring to vastrâ, the terminations being left out? see Lanman, p. 415.

Note 2. Sabardúghâ, juice-yielding. Roth explains it as quickly yielding, identifying sabar with Greek ἄφαρ. But Greek φ never represents Sanskrit b. Sabar, juice, milk, water, would really seem to yield the true source of A. S. sæp, O. H. G. saf, sap, for it is clear that neither ἀπός, nor Lat. sucus, would correspond with A. S. sæp; see Brugmann, Grundriss, vol. i, § 328; also Bartholomae, in Bezzenb. Beitr. XV, 17.
Note 3. Vakśānābhyah, from the flanks. It would be better if we could refer vakśānābhyah to Dhenu, the cow, the mother of the Maruts, while Dyaus is their father, see V, 52, 16. Here, however, Vāyu is conceived as their father, and dyaus (fem.) as their mother.

Verse 5.

Note 1. I have followed Ludwig in his explanation of tsāri, hunter, watcher, and takvaviya, chase of the takva, whatever animal it may be.

Note 2. Oldenberg suggests prāsi for pāsi, which on many accounts would be excellent.


Verse 6.

Note 1. Vihutmat is translated by Roth as not sacrificing. But vihutmat can hardly be separated from vihava and vihavya, and seems to mean therefore invoking, possibly, invoking towards different sides. Hu, to sacrifice, does not take the preposition vi. Vavargushi is doubtful. Without some other words, it can hardly mean 'those who have turned towards the gods,' as we read in X, 120, 3 (tvē krātum āpi vriṅganti vīsve); nor is it likely to be the same as vrīktā-barhis, 'those who have prepared the barhis.' I have translated it in the former sense. See Geldner, Ved. Stud. p. 144, and Oldenberg, Gott. Gel. Anz. 1890, p. 414.
MANDALA X, HYMN 168.

ASHTAKA VIII, ADHYÂYA 8, VARGA 26.

To Vâta.

1. Now for the greatness of the chariot of Vâta! Its roar goes crashing and thundering. It moves touching the sky, and creating red sheens, or it goes scattering the dust of the earth.

2. Afterwards there rise the gusts of Vâta, they go towards him, like women to a feast. The god goes with them on the same chariot, he, the king of the whole of this world.

3. When he moves on his paths along the sky, he rests not even a single day; the friend of the waters, the first-born, the holy, where was he born, whence did he spring?

4. The breath of the gods, the germ of the world, that god moves wherever he listeth; his roars indeed are heard, not his form—let us offer sacrifice to that Vâta!
NOTES.

Ascribed to Anila Vâtâyana, and addressed to Vâyu, here called Vâta. The metre is Trishûbh. This hymn does not occur in the other Vedas. See Muir, Sanskrit Texts, V, p. 145; Geldner and Kaegi, p. 95.

Verse 1.

Note 1. For this use of the accusative, see Pischel, Ved. Stud. p. 13.

Note 2. Aruvâni is explained by Geldner, Ved. Stud. p. 274, as the reddish colours of the lightning.

Verse 2.

Note 1. Vishûhâ means kind or variety. Anu seems to refer to ratha, which I take as the subject of the whole of the first verse.

Note 2. ‘Sie gehn mit einander zum Tanz,’ Geldner and Kaegi.

Verse 3.

Note 1. Geldner and Kaegi propose aha for aha/z.

Verse 4.

Note 1. Vâta seems to be called the garbha of the world, in the sense of being its source or life.
MANDALA X, HYMN 186.

ASHTAKA VIII, ADHYÂYA 8, VARGA 44.

To Vâta.

1. May Vâta waft medicine, healthful, delightful to our heart; may he prolong our lives!
2. Thou, O Vâta, art our father, and our brother, and our friend; do thou grant us to live!
3. O Vâta, from that treasure of the immortal which is placed in thy house yonder, give us to live!

NOTES.

Ascribed to Ula Vâtâyana, and addressed to Vâyu, under the name of Vâta. The metre is Çâyatri. Verse 1 occurs in SV. I, 184; II, 1190; Taitt. Br. II, 4, 1, 8; Taitt. Âr. IV, 42, 8. Verse 3 in SV. II, 1192; Taitt. Br. II, 4, 1, 8; Taitt. Âr. IV, 42, 7.
APPENDICES.

I. INDEX OF WORDS.

II. LIST OF THE MORE IMPORTANT PASSAGES QUOTED IN THE PREFACE AND IN THE NOTES.

III. A BIBLIOGRAPHICAL LIST OF THE MORE IMPORTANT PUBLICATIONS ON THE RIGVEDA.
The following Index of Words was commenced by Professor Thibaut, and continued and finished by Dr. Winternitz. I beg to express my gratitude to both of them, more particularly to Dr. Winternitz, who has spared no pains in order to make the Index as complete and as accurate as possible.—F. M. M.

The Index contains all the words of the hymns translated in this volume, and besides, all the words about which something is said in the Notes.

The lists of passages are complete, except when three dots (...). are put after the word (e. g. ákkä...).

Three figures refer to Mandala, hymn, and verse, a small figure to a note, e. g. X, 77, 2', stands for Mandala X, hymn 77, verse 2, note 1 (the word occurs in X, 77, 2, and also in note 1).

If a word occurs in a note only, the passage is put in parentheses, e. g. (V, 61, 4') means that the word occurs in note 1 on V, 61, 4, but not in V, 61, 4.

In the case of longer notes, it seemed advisable to refer to the page. One number refers to the page, e. g. (287) means that the word occurs in a note on page 287.
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äsma, shoulder:
ämaseshu, I, 64, 4; 166, 9; 10;
168, 3; V, 54, 11; VII, 56, 13;
ämasyah ádhi, V, 57, 6.
amhati, tribulation:
amhati-bhya/J, V, 55, 10.
amhas, anguish:
amhasa/J, II, 34, 15; 33, 2; am-
hasab, II, 33, 3.
ákaniśtha:
ákaniśtha/sab, among whom none
is the youngest, V, 59, 6; 60, 5.
ákava, not deficient:
ákava/J, V, 58, 5.
aketfi, without light:
aketave, I, 6, 3.
aktti, night:
aktun, V, 54, 4.
akra, banner (?):
akra/J, X, 77, 2.
áksha, axle:
aksha/J, I, 166, 9.
akshita, unceasing;
akshita-śama/J, V, 53, 13; ut-
sam, the inexhaustible well,
I, 64, 6; VIII, 7, 16.
aksha-yavan, crossing:
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(horses), VIII, 7, 35.
ákhhidrayamaṇ, never-wearying:
ákhhidrayamaṇa-bhīb (steeds), I, 38,
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ákhhaliṣṭ/i K:
ákhhaliṣṭi, V, 52, 62.
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agastya, I, 170, 3; (287 seq.)
ágribhiṣita-rośis, untouched splen-
dour: ágribhiṣita-rośisha/J, V, 54, 51; -am,
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Agni, the god:
agni, I, 19, 1-9; VI, 66, 9; VII,
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agni, fire, light:
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nēk guhvā/J, VI, 66, 10; agni-
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agni-tāp, warming oneself at
the fire:
agni-tāpa/J, V, 61, 4.
agni-brāgas, fiery:
agni-brāgasab, V, 54, 11.
ágra:
ágra, in the beginning, X, 121.
1.—ágra, top of a tree, (I, 37,
61.)
agratas and agré, before:
(V, 61, 31.)
aghá, mischief:
aghát, I, 166, 8.
ághnya, bull:
ághnya/J, I, 37, 51.
ánga, limb:
ánga/J, II, 33, 9.
ángá:
té ánga/J, they alone, VII, 56, 2;
yát ánga/J, aye when, VIII, 7, 2.
Ángiras:
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51.—Ángiras and Dāsagvas, (II,
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ákarama:
ákarama/J, no one being last, V,
58, 5.
ákkha, prep. c. acc. . . . :
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on to, I, 165, 14.
ákhyuta, unshakable:
ákhyuta/J, I, 85, 4; 167, 8; VIII,
20, 5.
akṣa-ṛṣṭu, shaking the unshakable:
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āgati, he drives, VI, 66, 7.—vānāḥ
āgyate, the arrow is shot, VIII,
20, 83; (I, 85, 103.)—vi āgatha,
you drive forth, V, 54, 4.

āgā, goat:
(234.)

āgā-śava, having goats for his horses:
ep. of Pūṣhan, (I, 87, 41.)

āgāra, never growing old:
āgārā, I, 64, 3.

āgīna, skin:
(234.)

āgirā, ready, swift (horses):
āgirū, I, 134, 3; V, 56, 6.

āgoshya, unwelcome:
āgoshyaḥ, I, 38, 53.

āgma, racing:
āgmeshu, I, 37, 81; 102; 87, 3;
V, 87, 74.

āgman, racing:
āgman (Loc.), I, 166, 5; VIII, 20, 5.

āgyeshtaḥ:
āgyeshtaḥa, among whom none is
the eldest, V, 59, 6; āgyeshtih-saṅk,
V, 60, 5.

āgṛa, a plain:
āgrān, V, 54, 4.

āṅk, to bow:
āṃ ākṛtita, V, 54, 12.

āṅg:
āṅgata (āṅgī), they brighten them-
selves, VII, 57, 3.—āṅg, with
gōbhīṣa, to cover with milk,
(VIII, 20, 81; 405.)—prā anaga,
you have fashioned, V, 54, 1.—
with vi, to deck, adorn oneself;
vi āṅgata, I, 64, 4; vi ānagre,
I, 87, 1; vi āṅgata, VIII, 7,
25.—sām āṅgē, I prepare, I,
64, 1.

āṅgaśa, straightway, and āṅgaśana,
straightforward:
(V, 53, 103.)

āṅgī:
āṅgī āṅgata, they brighten them-
selves with brightness, VII, 57,
3; samānām āṅgī, their anoint-
ing is the same, VIII, 20, 11.—
pl. the glittering ornaments of
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308); āṅgīśu, V, 53, 4.—(VIII,
20, 91.)

āṅgin, possessed of āngis?
(V, 52, 15.)

āṅgī-ṃat, well-adorned:
āṅgī-ṃantab, V, 57, 5.

ātās:
ātāb, from yonder, I, 6, 9; from
thence, I, 165, 5; V, 60, 6;
ātāb kīt, even from them, VIII,
20, 18.

ātī:
ghaṃān ātī tāsthaḥ, I, 64, 13; across,
II, 34, 15.—ātī—ādhi? V, 52,
3; (VIII, 7, 14.)—pūrvā ātī
khañā, through many nights,
X, 77, 2; ātī khañā, Gen., (I,
64, 82.)

ātithi, guest:
play on the words ātithi and āditi,
(262.)

ātkā, garment:
ātkān, V, 55, 6.

ātīya, rushing, horse, racer:
ātīram, I, 64, 63; ātīyām nā sāptim,
(I, 85, 11.)—vṛṣaḥsānāḥ vṛṣaḥ-
bhāsāḥ ātīyāḥ, strong and power-
ful horses (140); ātīyā-iva, V,
59, 3; ātīyāsāḥ nā, VII, 56, 16;
ātīyān iva āgīśu, II, 34, 3;—ātīyena
gāgasā, with rushing splendidour,
II, 34, 13.

ātra:
now, I, 165, 11; here, I, 165, 13;
V, 61, 11; VII, 57, 5.

ātra, food:
(I, 86, 102.)

ātrā, tooth, jaw, eater, ogre:
(I, 86, 102.)

ātrīn, tusky fiend:
ātrīnām, I, 86, 102.

ātha, therefore:
I, 87, 4; 114, 9; (VII, 56, 1.)
adās, yonder:
X, 186, 3.

ādābhyā, unbeguiled, unconquerable:
ādābhyāb, II, 34, 10; ādābhyāsya,
VIII, 7, 151.

Aditi:
Aditi, (241 seqq.)—ādityāḥ āditiḥ,
(244); earth, (255; 263); as
adj. unbound, unbounded, (257);
unrestrained, independent, free,
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(261 seqq.); masc. = Aditya
(255; 261); ep. of Agni (262).
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Aditi, V, 59, 82.
adhiti-tvá, Aditi-hood, perfection or holiness:
(257.)
á-dá, not worshipping:
ádud, nom. plur., (I, 37, 14.)
ádeva-tra, godless:
ádeva-trát, V, 61, 6.
ádbhuta, n., strange thing:
ádbhutam, V, 170, 1.
ádbhuta-enas, in whom no fault is seen, faultless:
ádbhuta-enasám, V, 87, 71.
adyá, to day...
ádri, stone:
thunderbolt, ádri, I, 165, 43; p. xv; xxii; (182); ádram, I, 85, 51; ádriñá, I, 168, 6—Soma-stone, ádram, I, 88, 3; ádrayaáb
ná, X, 78, 65—mountain, ádram, V, 52, 9; ádрайaаб, V, 87, 2.
adrivat, wielding the thunderbolt:
adrivat, voc., (I, 85, 51.)
adruá, without guile:
adruáhab, I, 19, 38.
adrogáhá, guiltless:
adrogáhám, V, 52, 1.
ádvayávin, free from guile:
ádvayávi, VII, 56, 18.
advésaá, kind:
advésaáb, V, 87, 8.
ádha, then...
ádha, also VII, 56, 1—ádha yát, now that, I, 167, 2.—ádha priyá, for adha-priyá, I, 38, 1.
ádhi, over, on, in (c. Loc.), from (c. Abl.)...
devésu ádhi, above all gods, X, 121, 8.—(V, 52, 31.)—sriyádhi, not sriyás ádhi, V, 61, 12.—
ádhi snámá diváká, above the ridge of the sky, VIII, 7, 7; ádhi-iva girñáám, as it were from above the mountains, VIII, 7, 14.
ádhríshka, unassailable:
ádhríshkááb, V, 87, 2; ádhríshtááb, VI, 66, 10.
ádhrí-gu, irresistible:
ádhrí-gávaáb, I, 64, 3.
ádhvan, road, way, journey:
ádhvan á, I, 37, 13; ádheván, V, 53, 7; asyá ádheván, V, 54, 10; gátáb ádhevá, a trodden path, VII, 58, 3.
adhvára, sacrifice:
adhvaram, I, 19, 1; VII, 56, 12;
adhvare, I, 165, 2; X, 77, 8;
VIII, 7, 6; adhvárasya-iva, VI, 66, 10.
adhvára-sri, illuminating the sacrifice:
adhvara-sriyááb, X, 78, 7; (V, 60, 8.)
adhvar-sthá, firm in the sacrifice:
adhvar-sthááb, X, 77, 7.
adhvásman, smooth:
adhvasmá-bhiá pathi-bhiá, on smooth roads, II, 34, 51.
an, to breathe:
právatááb, of the breathing (world), X, 121, 3.
anandúá, not yielding:
anandúá, (I, 165, 91.)
anánta-rushma, of endless prowess:
anánta-rushmááb, I, 64, 10.
anabhíráu, without reins:
anabhíráab, VI, 66, 7.
anamíva, without illness:
anamívaáb, VII, 46, 2.
ánaras, without wound:
(66.)
anaván:
anaváazam, unsathed, I, 37, 1; (65 seqq.); epiph. of Aditi, (260); áditim anarvazam = Agni, (262.)
anavádyá, faultless:
anavádaáb, I, 6, 8; anavádyásaáb, VII, 57, 5.
anavabhrá-rádhas, of inexhaustible wealth:
anavabhrá-rádhasááb, I, 166, 7; II, 34, 4; V, 57, 5.
anavásá, without drag (?):
anavásááb, VI, 66, 72.
anavá, without horses:
anavááb, VI, 66, 7; (67.)
ánava-dá, the West (?):
anava-yá, moving without horses:
anava-yááb (?) (V, 54, 31.)
an-ágástvá, guiltlessness, purity:
(257.)
anátára, free from disease:
anátúraám, I, 114, 1.
ánádhrísha, unconquerable:
ánádhrísháaab, I, 19, 4.
ánánata, never flinching:
ánánatááb, I, 87, 1.
Ánitabha, N. of a river:
V, 53, 91.

ánika:
áditer áníkam, the face of Aditi (the dawn), (243.)—maratám ánikam, the train of the Maruts, I, 168, 9.—ánikeshu ádhhi, on the faces, VIII, 20, 12.

ánu, prep. . . .:
according to, svadhām ánú, see svadhā; ánú gosham, according to pleasure, VI, 66, 4.—ánu dyun, day by day, I, 167, 10; (I, 6, 82)—ánu átaksaha, I, 86, 31; ánú scil. sasru, V, 53, 21.—after, X, 168, 21.—synizesis, p. cxxii.

ántata, not shaken, strong:
ántuttam, I, 165, 91.

ántutta-manyu, of irresistible fury:
(I, 165, 91).

ánu-patha, follower:
ánupatha, V, 52, 10.

anu-bhartri, comforting:
anubhartri, I, 88, 61; (178.)
anu-stubh:
Anushrubh = 'After-step,' p. xcvi.
anu-svadhām, according to their nature:
V, 52, 1.
anetā:
anenāb for anetāb? (VI, 66, 71).
ánedya, blameless:
ánedyab, I, 87, 4; 165, 12; V, 61, 13; p. xviii seq.
anenā, without deer:
anenāb, VI, 66, 71.
anenās, without guilt:
anenāb, (VI, 66, 71.)
ánta, end:
ántam, the hem of a garment, I, 37, 6.— dávasaáb ántam, I, 167, 9.—ántan divāb, V, 59, 7.
ántab-patha, enterer:
ántab-patha, V, 52, 10.
antamā, friend:
antamebhāb, I, 165, 51.
antār:
antāb, from within, I, 168, 5—
c. Loc. within, V, 59, 22.—ántāb sāntāb, within (the womb), VI, 66, 4.

antāriksha, sky, air:
antāriksham, V, 54, 4; 55, 2; divāb á antārikshat, V, 53, 8; urāb antārikshe, V, 52, 7; antārikshē ragasaab, the air in the
sky, X, 121, 52; antārikshē, through the air, I, 165, 2; X, 168, 3; antārikshena, VIII, 7, 35.—antāriksha, prāthiv, and dyū, (50); rōdasi antāriksham, (I, 64, 92.)
antārikshya:
antārikshyāb pathyāb, the paths in the sky, Y, 54, 9.
antī, near:
l, 167, 9.

ándhas, (Soma) juice:
ándhasāb (mādhyāb), I, 85, 62; ándhasā (mādhyāb), V, 54, 83; ándhāswi pitāye, to drink the (juice of the Soma) flowers, VII, 59, 5.
anyā, other . . .:
nā tvād anyāb, no other than thou, X, 121, 10.—anyāb, enemy, VII, 56, 15.
anyātas, to a different place:
anyātab, p. xl.

anyātra, elsewhere:
VII, 59, 5.

áp, water:
ápab, V, 54, 2; 58, 6; VII, 56, 25; ápab-iva, V, 60, 3; VIII, 94, 7; girāyab nā ápab ugrāb, VI, 66, 112; ápab nā, X, 78, 5; ápab bhāhatāb, the great waters, X, 121, 71; 89; mahatāb ápab, VIII, 7, 22; ápab mātrāb, (307); ápab, I, 165, 8; VIII, 7, 28.—ápab tārema, cross the waters, VII, 56, 24.—ápab, the waters (at sacrifices), I, 64, 11; 62;—ápam arvavām, I, 85, 9; ápam nā úrmāyāb, I, 168, 2; ápam budhē, X, 77, 4; bhuvavāi apām, I, 134, 5; apām sākha, the friend of the waters (Vāta), X, 168, 3.—apśū, VI, 66, 8.—ápab, the waters between heaven and earth, the sky, (309.)—ápab, Acc.(cf. Laman, 483), V, 53, 14.

ápataya, 'Nachkommen':
(215, note a.)
apa-bhartri, the remover:
apa-bhartā (rápasāb), II, 33, 7.
apas, n., work, deed:
apāb, (I, 64, 13); ápāmsi (nāri), I, 85, 9.
apās, m., workman:
apāb, (I, 64, 13); ápasam (dāksham), efficient, I, 2, 9.
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apârâ, infinite:
apârâb, V, 87, 6.
ápi, adv.:
even, II, 34, 10; also, X, 77, 7.
ápi, prep.:
ápi (bhûma, c. Loc.), under, VII, 57, 4.
api-vâta, approach, attention, regard:
(VII, 46, 31.)
ápûrvya, incomparable:
ápûrvya, V, 56, 5; ápûrvya
prathamâb, as the first before all others, I, 134, 6.
aparâs, without form:
aparâsé, I, 6, 3.
ápratî-skuta, irresistible:
ápratî-skuta, V, 61, 13.
ápra-asta, infamous:
ápra-asta, I, 167, 8.
Apsaras:
(307; 308.)
abhâhivas, fearless:
abhâhyâshâ, I, 6, 7; abhîhyâshâ,
(1, 1, 12.)
abda, cloud:
(V, 54, 3.)
abda, wish to give water (?):
abda-ya, wishing to give water, V,
54, 3.
abdi-mát, with clouds:
(V, 54, 3.)
abhî, prep., to . . .
yâb karshaâb abhi (bhûva? ?), who surpasses all men, I, 86, 51.—
abhî dyûn=aunu dyûn, (I, 6, 82.)—
synizesis of abhi, p. cxii.
abhî-iti, assault:
abhî-itiâb rápasã, II, 33, 3.
abhî-ãtâm, knee-deep:
I, 37, 102.
abhítas, all around:
abhítaã mà, VII, 59, 7.
abhí-du, hastening, or, heaven-
directed. [It is doubtful which is the right meaning]:
abhídya-bhâb, hastening, I, 6, 82; 
abhí-dyayaâb, hastening heaven-
ward, or, shining forth, VIIII,
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78, 4.
abhî-máti, adversary:
abhî-mátiâm, I, 85, 3.
abhî-nârî:
cf. gâzarâ, (V, 60, 81.)
abhîshîri, victory:
abhîshâyâ, II, 34, 142.
abhishithâ, conqueror, victorious:
(II, 34, 142.)
abhisam-kârya, to be approached,
accepted, consulted:
abhisam-kâryam, I, 170, 11.
abhisamâkhârîn, changeable:
(I, 170, 11.)
abhî-svartrî, intoning:
abhî-svaârâb arkaâm, intoning a 
hymn of praise, X, 78, 4.
abhî-hrût, assault, injury:
(I, 166, 81.)
abhî-hrûti, injury:
abhî-hruteb, I, 166, 81.
abhîru, fearless:
abhîruvab, I, 87, 6.
abhûru, rein, bridle:
abhûvab, I, 38, 121; V, 61, 2.
abhok-hán, slayer of the demon:
abhok-hánâb, I, 64, 31.
abhrrá, cloud:
abhrrâ ná shrâyab, X, 77, 3.
abhra-prûsh, cloud-shower:
abhra-prûshâb, X, 77, 12.
abhria, belonging to the cloud:
abhriyâm vâkám, the voice of the 
clouds, I, 168, 8; abhriyâb 
vri-
shâyab, streams from clouds,
II, 34, 21.
abhva, fiend:
abhvaâb, I, 39, 81; vívam âbhva,
II, 33, 102; âbhvaam, the dark 
cloud, I, 168, 93.
áma, onslaught:
ámaâb, V, 56, 3; ámât, V, 59, 2;
ámaâ vaâ yâtave, VIIII, 20, 
6.
amâti, impetus, power, light:
amâtib, I, 64, 93.
ámadhyama:
ámadhyamâsab, among whom none 
is the middle, V, 59, 6.
amârya, immortal:
amâryâb, I, 168, 4.
áma-vat, violent, impetuous:
áma-vatâ, I, 168, 7; áma-vat, V,
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vat-su, VI, 66, 6; áma-vantab,
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amât, from near:
V, 53, 81.
ámita, infinite:
ámitâb, V, 58, 2.
ámiâvâ, sickness:
ámiâvâb, II, 33, 2; ámiâvâ, VI, 74, 
23.
amrita, immortal, pl, the immortals:
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amrita, n., the immortal, immortality, not dying:
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amrita-tvā, immortality:
amrita-tvām ā ārya, they became immortal (I, 6, 43); amrita-tvē dadhātana, V, 55, 4.
āṁrīdhra, unceasing:
āṁrīdhram (rain), I, 37, 11.
ambrinā, ॐ/3μυος (275.)
āya, wanderer:
āyāḥ, (VI, 66, 41.)
āya, going:
āyasāḥ, (I, 64, 11.)
āyāḥ-damsāḥra, with iron tusks:
āyāḥ-damsāhrān, I, 88, 5.
āya, adv., hence:
I, 87, 43.—Instrum., āya dhiya, through this prayer, I, 166, 13.
āya for āya, VI, 66, 41.

āyās, uniting:
āyāḥ, (I, 87, 43); āyasāḥ, I, 64, 11; 167, 4; VI, 65, 5; āyasāḥ, VII, 58, 2; ayāsām, I, 168, 9.—ayāḥ, not striving (7), VI, 66, 52.
ar, to hurt:
(65 seq.; I, 64, 15; 85, 52) upāriṁa, we have offended, (66.)
arā, spoke:
arā-iva, like the spokes of a wheel,
V, 58, 5; rāthānām nā arāb, X, 78, 4; arānāṁ nā karamāḥ, as of moving spokes no one is the last, VIII, 20, 14.
arakshās, guileless:
arakshāḥ, V, 87, 9.
arakthi, not a charioteer:
arakthi, VI, 66, 7.
arapās, without mischief:
arapāḥ, II, 33, 6.
āram, properly:
VI, 74, 1; āram-kriṇvantu, let them prepare, I, 170, 4; āram-kriṭab, ready, I, 2, 1.
arāmati, service:
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ārārivas, hostile:
ārāruse, on the enemy, VII, 56, 19; (66.)
arāru, enemy:
(66.)
ārāgūn, dark:
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ārāti, enemy:
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arādhās, misely:
arādhāsāḥ, V, 61, 6.
ārāvana, selfish:
ārāvā, VII, 56, 15.
ārī, friend:
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ārī, enemy:
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ārīṣṭha, inviolable:
ārīṣṭham (sāhaḥ), II, 34, 7.
ārīṣṭha-grāma, whose ranks are never broken:
ārīṣṭha-grāmāḥ, I, 166, 6.
ārīṣṭha-vīra, with unharmed men:
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arūa, red:
arūdabhīḥ aṅgī-bhīḥ, II, 34, 131;
arūdab, with the red (rays), II, 34, 12.—Red (horses), arūdabhīḥ, I, 88, 2; arūnā, I, 134, 3.
—arūnāni, red sheens, X, 168, 12.
arūrā-ava, having red horses:
arūrā-avā, V, 57, 4.
arūrā-psu, reddish-coloured:
arūrā-psavāḥ (Maruts), VIII, 7, 71.
arūrī, red:
arūrī, the ruddy cows, (I, 64, 73.)
—aṅgāyab arunāyaḥ, bright red ornaments, (308.)
arūsha, red; m. f., red horse:
arūshām (horse), I, 6, 1; arūshā-sya, I, 85, 52; arūshāḥ, red mares, V, 56, 6; arūshāḥ vāgī, V, 56, 7; arushāsāḥ āvāb, V, 59, 5; arushām varahām, I, 114, 5.—(See 17 seq.) Adj. red, (17-19); white, bright, (19, 24); vrishan arūsha, fire in the shape of lightning, (18); the red hero, (18, 25); the red horses of the Sun and of Agni, (19 seq.); the cloud as one of the horses of the Maruts, (20.)
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—N. pr. of a deity, the Morning Sun, (20-23, 26, 27)—arushí, fem. adj. or subst. (23); fem. subst. dawn, &c. (24); flames? (27.)
arús, n., a wound:
(65; 66); (I, 64, 151.)
areú, dustless:
areyáváb, I, 168, 4; VI, 66, 2.
arepás, blameless:
arepásáb, I, 64, 2; V, 53, 3; 57, 4; 61, 14; X, 78, 1.
arčá, song:
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arčá, singer:
arčáb, I, 167, 6; diváb arčáb, V, 57, 5; (II, 34, 151.)
arčín, musical:
arčánám, I, 38, 151; arčínáb, (II, 34, 151.)
arč, see rik.
arčátri, shouter:
arčátryáb, VI, 66, 10.
Aryaúñás Átreyā:
(V, 61, 52.)
arčí, light:
(I, 87, 62; II, 34, 151.)
arčín, blazing:
arčínáb, II, 34, 151.
arcáis, splendour:
arcáshá súrab, VIII, 7, 36.
arcává, wave, waving:
smudrám arravám, the surging sea, I, 19, 72; apátm arravám, the stream of water, I, 85, 9; tveshám arravám, the terrible sea, I, 168, 6; arravává, by waving mists, V, 59, 1.
arávás, the sea:
áraváb, I, 167, 9; VIII, 20, 13.
arcávás, waving:
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árðha, n., errand:
ártham, I, 38, 2.
arbháká, small:
malántam útá arbhákám, I, 114, 7.
aréá, among the Aryas, (Pischel, VIII, 94, 32.)
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árvan, horse, racer, (66 seq.)
arván, hurting:
(65; 66); (I, 64, 151.)
arvánk:
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alátríñásáb, I, 166, 71.
av, to protect, to save, to help:
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avamásá, VIII, 58, 12.
avatá, well:
avátám, I, 85, 10; 11.—(I, 64, 61.)
avadyá, unspeakable:
avadyáit, I, 167, 8; avadyám, V, 53, 14.—avadyáni, impurity, VI, 66, 4.
aváni, course:
aváná, V, 54, 2.
aváná, lowest:
avání, in the lowest (heaven), V, 60, 6.
ávayáta-heías:
ávayáta-helábh bháva, let thy anger be turned away from (Instr.), I, 171, 6².
ávara:
ávaram, the bottom, I, 168, 6; ávarán, descending, II, 34, 14.
ávas, help, protection:
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avasá, drag (?):
(VI, 66, 7²).
avasyú, desiring help:
avasyávab, I, 114, 11.
áváta, unconfined, (90.)
avátá (or áváta), never dried up:
avátam, I, 38, 7².
avikirta, not dyed:
(234.)
avíthura, immovable:
avíthuráb, I, 87, 1; (I, 87, 3¹).
aví-hruta, uninjured, intact:
(I, 166, 8¹).
as, to eat:
prá aṣāna, I, 170, 5.
as, to reach, to attain to:
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asás, impious fiend:
asásab, II, 34, 9.
áśiva, unlucky, uncanny:
(I, 166, 1¹).
árama-didyu, shooting with thunderbolts:
árama-didyavah, V, 54, 3.
áman, stone:
áma, I, 172, 2.—áśmánam svaryám, the heavenly stone (the sky), V, 56, 4².
asma-máya, made of stone:
asma-máyá (vāṣi), (I, 88, 3¹).
árva, horse:
árváb-iva, V, 53, 7; 59, 5; árvá-sab ná gyéshításab, X, 78, 5; árvá sápti-iva, (I, 85, 1¹); góshu, árveshu, I, 114, 8; vrishabhiáb árváb, stallions, (139); áva and vága, (I, 167, 1¹).—For árvám-
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avatihá, horse-able, i.e. West:
(V, 54, 5²).
avá-dá, giving horses, the dawn, the East (?):
(V, 54, 5¹).
avá-pará, winged horses:
avá-parváih, (I, 87, 4¹); I, 88, 1.
avá-budhna, having their resting-place among the horses:
avá-budhná, the Dawns (V, 54, 5²).
avá-yát, wishing horses:
aváyántaḥ, (I, 167, 1¹).
avá-yóg, harnessing horses:
avá-yúgab, V, 54, 2.
avá-vat:
avá-vat rágab, wealth of horses, V, 57, 7.
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asvínâ, the Asvins, VIII, 94, 4.
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ásháka, unconfined:
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asaká-dvishaé, VIII, 20, 24 2.
asámi, whole:
asámi-bhih, I, 39, 9; ásámi, whole, I, 39, 10 (bis).—adv., wholly, I, 39, 9.
asámi-ravas, of perfect strength:
asámi-savasa, V, 52, 5.
Ásikni, N. of a river:
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ásu, breath:
ásu, X, 121, 7.
ásura, divine:
ásurá, I, 64, 2; diváb ásurasya, VIII, 20, 17 1.—ásurá, lord, lord, VII, 56, 24.
asuryá, divine; n., divine power:
ásuryá, I, 167, 5; ásuryá-iva, like heavenly lightning, I, 168, 7 1.—ásuryám, II, 33, 9 1; VI, 74, 1; ásuryá, I, 134, 5.
asú, barren:
asvám-iva (conjecture for ásvám-iva) dhenú, like a barren cow, II, 34, 6.
ástuta, unpraiseworthy:
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ásti, archer:
ástarab, I, 64, 10.
asamad ...:
iyán asmáit matób, this prayer from us, V, 57, 1; asmáin, I, 165, 14 1; (203)—asmé tanúshu, on our bodies, VI, 74, 3.—nab (útáyab), accorded to us, I, 167, 1.—asmáka for asmákam, p.
cxviii.—no (nañ), short, p. lxxxii seq.
ahl, to say:
áhub, X, 121, 4; V, 53, 3.
áha, indeed:
V, 52, 6; VIII, 20, 20; (X, 168, 3 1)—áít áha, thereupon, I, 6, 4.—ná áha, nowhere, never, V, 54, 4; 10.
ahlab-vid, (1) knowing the days, (2) finding, bringing back the day, lucifer:
ahlab-vidáb, knowing the feast-days, I, 2, 2 1.
áhan, day:
áhani, I, 88, 4; V, 54, 4; áháni vívá, always, I, 171, 3; áhá-iva, V, 58, 5; áháni priyé, on a happy day, VII, 59, 2; kata-mát kaná áhab, not even a single day, X, 168, 3; kshapáhib áha-bhih, by night and by day, (I, 64, 8 2)
ahanyá, of the day:
aháya, I, 168, 5 1.
aham-yú, proud:
aham-yú, I, 167, 7.
áhi-bhánu, shining like snakes:
ahí-bhánavá, I, 172, 1 1.
ahí-manyu, whose ire is like the ire of serpents:
ahí-manyavá, I, 64, 8; 9 1.
áhi-bhátya, the killing of Áhi:
ahí-bhátye, I, 165, 6.
áhruta-psu, with unbending forms:
áhruta-psavá, VIII, 20, 7; (VIII, 7, 7 1)
á, prep. . . . :
with Loci, on, in, ádhvan á, I, 37, 13; dhávan kit á, I, 38, 7; ágmesh á, on the courses, V, 87, 7 1.—with Acc., over, I, 38, 10; towards, V, 52, 12; I, 167, 2; on to, V, 56, 1; gýsham á, to his satisfaction, VIII, 94, 6; á rágas, through the air (?), (VII, 57, 1 1)—with Abl., diváb á, from heaven, V, 53, 8; 54, r 2; asmáát á, towards us, V, 56, 3.—pári á váb á aguáb, I, 88, 4; áte, before thec, I, 165, 9.—á, 6, I, 165, 14 2; VII, 59, 5; VIII, 7, 33.—adv., here, I, 37, 6; hither, II, 34, 4; múbh á, V, 54, 3.
â, pronominal base, see aya.
ägas, âyos, guilt, sin:
ägab, VII, 57, 4; (257.)
Äñgiras:
PrurumílaÄñgiras, (362.)
äga, skin of a goat:
(232.)
ägi, race, course:
ägisu, II, 34, 3; (I, 37, 8.)
ät, then:
ät äha, thereupon, I, 6, 41; ät it, then only, I, 87, 5; 168, 9.
ätura, sick:
äturasya, VII, 20, 26.
ätma-dä, he who gives breath:
ätma-däb, X, 121, 2; (4.)
ätmän, breath:
ätmä devänäm, the breath of the gods (Väta), X, 168, 4.
Ätreya:
Arkanänas Ätreya, (V, 61, 52.)
ä-dardirä, tearing to pieces:
ä-dardiräsaab (ädrayab), X, 78, 6.
Ädityä, the Ädityas:
ädityäsaab, X, 77, 2; ädityäna nänä, X, 77, 8.—ädityä = naka, (X, 121, 52.)—Vasus, Ädityas, Rudras, (VII, 56, 20.)—(See 243 seqq.); ädityäb äditiäb, (244); eight A., (251 seq.); seven A., (252 seqq.); six A., (253.)
âdhavanäya, a Soma-vessel:
(VII, 94, 5.)
ä-dhita, known:
ä-dhitam, what we once knew, I, 170, 1.
ä-dhräsh, see dhräsh.
äp, to find:
äpäb, I, 167, 9; äpänäm=äpnu-vantam, (II, 34, 7.)
ä-pathi, comer:
ä-pathayab, V, 52, 10.
ä-pathi, wanderer:
ä-pathyäb, I, 64, 11.
apänä, a draught:
apänäm, II, 34, 71.
apö, friend:
apäyäb, II, 34, 10; V, 53, 21.
apö-tvä, friendship:
apö-tväm, VIII, 20, 22.
ä-prikkäya, honourable:
ä-prikkäyam, I, 64, 131.
ä-bhü, mighty:
ä-bhüvab, I, 64, 13; 6; 86, 5.
ä-bhüsänya, to be honoured:
ä-bhüsänyam, V, 55, 4.
ämbräjä, the voice of the thunder:
(275.)
ä-yagi, er jagen d, obtaining:
(V, 34, 12.)
äyu, life:
äyau (for äyaü), I, 114, 8.
äyu, man:
äyu-bhüb, with the men (Äyus), V, 60, 82.—äyau, read äyau, I, 114, 8.
ätudha, weapon:
atudhâ, I, 39, 2; V, 57, 6; VIII, 20, 12; äyudhaib, VII, 56, 13; 57, 3.
äyus, life:
äyub, I, 37, 15; äyushi, (I, 114, 8); äyuswshi prâ târishat, X, 186, 1; äyuswshi sû-dhitâni, (225.)
ärä, a shoemaker's awl:
(I, 37, 22; 88, 31.)
ärät, far:
ärät ät yuyota, VII, 58, 6; X, 77, 6.
ärâtta, from afar:
1, 167, 9.
äruugatnü, breaking through:
äruugatnü-bhüb (c. Acc.), I, 6, 5.
ärusi, red flame:
ärusishu, I, 64, 7a.
ärë, far:
ärë kakraäma, we have put away, I, 171, 4; ärë, may it be far, I, 172, 2 (bis); VII, 56, 17; I, 114, 10; ärë asmät äsatu, may he drive far away from us, I, 114, 4; ärë badhëthäm, VI, 74, 2.
Ärgikä, N. of a country:
ärgikë, VII, 7, 29.1.—A sacrificial vessel, (VII, 7, 29.1.)—Ärgikab, N. of the people of Ärgika, (398 seq.)
Ärgikä, N. of a river:
(399.)
Ärgikiyä, n. = Ärgika, the country: (398 seq.)—Ärgikiyä, f. = Ärgikä, the river, (399.)
ävis, openly:
äviö (karta), I, 86, 9; VII, 58, 5.
ä-vrita, invested:
ä-vritäb, I, 87, 4.
ä-as, wish:
ä-asab, V, 56, 2.
äå, cleft:
äåab, I, 39, 2a.
ä-sir, milk (for the Soma):
ä-siram, I, 134, 6 (bis).
âu, quick, swift:
âavaḥ, X, 7, 8, 5.—âu-bhiś, on the quick steeds, I, 37, 14; II, 34, 2; V, 55, 1; 61, 11.
âu-avaḥ, with quick horses:
âu-avanaḥ, V, 58, 1; (I, 37, 21.)
âs, to sit:
âsate, they are enthroned (as gods), I, 19, 6; âsate, they dwell, I, 168, 3.—upa-âsate, they revere, X, 121, 2.
âs, mouth:
âsā vândyāsā, visibly like, I, 168, 2.—âs, mouth, as the instrument of praise (41–43); etymology pieces, VIII, 7, 23; (VIII, 7, 22.)
âsān, mouth:
âsā-bhiś, I, 166, 11a.
âsā:
instr. âsāyā, (I, 168, 12a)
âsāt, coram:
(42 seq.)
âsāyā, mouth:
âsē, I, 38, 14.
i, to go . . .:
iyānāb, approaching for (two Acc.),
II, 34, 141; yatib vṛṣṭi, going with rain, V, 53, 5; vyāṭhib yatī (a ship) that goes rolling, V, 59, 21; rītān yatē, to the righteous man, X, 78, 2; iyante, they move along, V, 55, 1; iyate, X, 168, 2; iyamānāb, X, 168, 3—âti iyāma, let us pass, V, 53, 14.—adhi-ithā, you listen (c. Gen.), VII, 56, 15.—ânu yanti, they follow, V, 53, 6.—â-itāsaḥ, they are come, I, 165, 18; āpa ā ayati, he comes (to ask) for (Acc.), VIII, 20, 221.—út-itaṁ sūrab, the risen sun, X, 121, 6; út-itā saṁre, at sunrise, V, 54, 10.—niṣé-etaye, to come forth, I, 37, 9.—pāra itana, move along, V, 61, 4.—pṛa yantu, go forth, V, 87, 1; prayāt-bhyā, V, 54, 9; pra-yatī adhvarē, while the sacrifice proceeds, VIII, 7, 6; ânu prā yanti, V, 53, 10.—vī yayūb parva-rāō, they have trodden to pieces, VIII, 7, 23; (VIII, 7, 22.)
iā, food:
fiābhiḥ, V, 53, 2.

it, indeed . . .:
ât it, then only, I, 87, 5; 168, 9;
evā it, I, 165, 12; gha it, II, 34, 14; it u, V, 55, 7; sā sā it, VI, 66, 3; sādām it, I, 114, 8.
itās, from here:
itāb (opp. to ātab), I, 6, 10.

iti:
V, 52, 11; 53, 3; 61, 8; 18.

iti, pace:
iti (nābhasaḥ), I, 167, 5.

ithā, thus:
I, 39, 1; 7; 165, 3; VII, 56, 15; VIII, 7, 30.—itthā dhiyā, thus is my thought, V, 61, 151; I, 2, 62.

itvan, see prātāb-ītvan.
idām, this here . . .:
dyām imām, X, 121, 1; iyām prīthivī, V, 54, 9.—asyā, X, 121, 3; I, 86, 4; 5; asya, his (Indra's), I, 6, 21.—ēshām, I, 37, 31; 9; 13; 15; 38, 8; 12; 165, 13; V, 52, 151; 87, 21; etavātab ēshām, VIII, 7, 151; tāt ēshām, this is theirs, VIII, 20, 14 (bis).—imā, here are, I, 165, 4; imē Maru-ātab (opp. anyē), VII, 57, 3.—idām, here, II, 33, 10.
idām-idām, again and again:
VII, 59, 1.
inā, strong:
ināsaḥ, V, 54, 8.

indu, (Soma) drop:
indu-bhiś, VIII, 7, 14; īndavaḥ, I, 2, 4; 134, 2.—indo, O Indu, I, 43, 8.

Indra:
indra, īndra, I, 6, 5; 165, 3; 5; 7; 167, 1; 170, 2; 5; 171, 6; īndraḥ, I, 85, 9; 165, 10; 166, 12; VII, 56, 25; VIII, 94, 6; vāyo īndraḥ ka, I, 2, 5; 6; īndram, I, 6, 10; 87, 5; VIII, 7, 24; 31; īndreṇa, I, 8, 7; īndraya, I, 165, 11; īndrasya, I, 6, 8; 167, 10; īndrāt, I, 171, 4; īndre, I, 166, 11.—Indra called vīra, (II, 33, 1.)

īndra-vaṭ, joined by Indra:
īndra-vantaḥ, V, 57, 1.

Īndrāvāyu, Indra and Vāyu:
īndrāvāyuḥ, I, 2, 4.

indriyā, vigour:
indriyām, I, 85, 2.—indriyena, with (Indra's) might, I, 165, 81.

indh, to kindle:
īdhānāb, VI, 66, 2.—sām īndhātām (agnim), let them light (the fire).
I. 170, 4; sám-iddhāb, V, 58, 3.  
—I, 166, i2.)  

インドHANVAR, fiery :  

िदंभाव-भीि, II, 34, 52.  

iradh :  

irādhyai, for achievement, I, 134, 2.  

irin, tyrant (?):  

irī, V, 87, 31.  

irya, active:  

irya (rāgānam), V, 58, 4.  

iva, like:  

ihā-iva, almost close by, I, 37, 3. —  

iva and nā, I, 85, 81.—iva, as one syllable, I, 166, 13; p. cxix.  

ish, to rush:  

ishazanta, ishanta, I, 134, 5; p. cxxi.  

ish, food:  

isham, I, 168, 21; II, 34, 7; 8;  

ishā, I, 88, 15; 165, 15; 166, 15.  

167, 11; 168, 10; p. xx; VIII,  

20, 2; ishē bhugē, VIII, 20, 8;  

ishāb (acc. pl.), I, 165, 12; VII,  

59, 2; p. xviii; ishām, I, 168, 5.  

—ishāb sasrūshib, waters, rain- 

clouds, I, 86, 5;—ishāb, viands,  

I, 167, 1.—ishām, draughts, VIII, 7, 19.  

ishā, autumn:  

ishām, I, 165, 15; 166, 15; 167,  

11; 168, 10; 171, 6; p. xx.  

ishāny, to hasten:  

ishānyata, V, 52, 14.  

ishirā, invigorating:  

ishirām, I, 168, 9.  

ishu, arrow:  

ishum, I, 39, 10; 64, 10.  

ishum-mat, carrying good arrows:  

ishum-manta, V, 57, 2.  

ishkri, see kri.  

ishri, rite, oblation:  

ishrim, I, 166, 14; ishrāyāb, VI,  

74, 1.  

ishmin, speeding along:  

ishmināb, I, 87, 6; V, 87, 5; VII,  

56, 11.—ishminam, strong, V,  

52, 16.  

ihā, here ...:  

ihā-iva, almost close by, I, 37, 3. —  

ihā-īha, here and there, VII,  

59, 111.  

i, to ask for (with two Acc.):  

imahe, I, 6, 10; V, 53, 13; imahe,  

I, 43, 4; II, 34, 11.—āva imahe,  

we pray to forgive, VII, 58, 5.—  

See also i.  

i, pronounal base, see ayā, and  

im.  

iksh:  

abhī aikshetām, they look up to  

(acc.), X, 121, 6.  

īukh, to toss:  

ūkhyāyanti, I, 19, 7.  

id, to implore, to ask :  

ūle, V, 69, 11; úte (with double  

Acc.), I, 134, 5.  

im:  

I, 38, 11; 85, 11; 134, 2; 167, 8  

(bis); V, 54, 4; yāt im, I, 87, 5;  

167, 5; 7; VII, 56, 21; ye īm,  

V, 61, 11; kē īm, VII, 56, 1; ùpa  

im, I, 171, 2.  

ir:  

ā-irirē, they produced, assumed, I,  

6, 4;—ut-irirēyanti (vākam), they  

send out, I, 168, 8; īt irayathā,  

you raise, V, 55, 5; īt irayanta,  

they have risen, VIII, 7, 3; īt  

irate, VIII, 7, 7; 17.—prā irate,  

they come forth, VII, 56, 14;  

prā airata, they expanded, VIII,  

20, 4; prā irayāmi, I send forth,  

II, 33, 8; sām prā irate, they  

rise, X, 168, 2.  

ivāt, so much:  

ivatab, VII, 56, 18.  

ir, to rule, to be lord (with Gen.):  

ite, X, 121, 3; ite, I, 165, 10;  

itishe, I, 170, 5; itshe, V, 87, 3;  

itire, V, 58, 1.—īánāž, I, 87, 4;  

īánāt, II, 33, 9.  

ījāna-krīt, conferring powers:  

ījāna-krītāb, I, 64, 5.  

ish, to shrink:  

ishante, VI, 66, 4.  

u, particle ...:  

nā vái u, II, 33, 9.—u before loka,  

p. lxxiv seqq.  

ukthā, praise, hymn:  

ukthām, I, 86, 4; ukthā, I, 165,  

4; ukthāni, VII, 56, 23; ukthāi,  

VII, 56, 18; ukthebhi, I,  

2, 2.—vānīukthāi, the priest  

with his hymns (41).  

ukthā-vāhas, offering hymns of praise:  

(40)  

ukthyā, praiseworthy:  

ukthāyām, I, 64, 14;—ukthāyām
(gāyatrām), praising, of praise, I, 38, 14.

ukṣh, to sprinkle, to pour out, to wash:
ukṣhānti, I, 166, 3; ukṣhānte, II, 34, 31; V, 59, 1; ukṣhānāvāb, VI, 66, 4.—a ukshata, I, 87, 2.

ukṣh, to grow:
see vak-h.

ukṣhān, bull:
ukṣhānāb, I, 64, 21; V, 52, 3; gāvāb ukṣhānāb, excellent bulls, I, 168, 23.—ukṣhānāb rāndhram, 'the hollow of the bull,' VIII, 7, 26.

Ukṣhāvorandhra, N. pr.:
(VIII, 7, 26.)

ugrā, terrible, strong:
ugrāb, I, 19, 4; VI, 66, 6; VII, 56, 6; 57, 1; I, 134, 5; ugrāsāb, VIII, 20, 12; āpāb ugrāb, wild waters, VI, 66, 112; ugrāb, I, 166, 6; 8; V, 57, 3; 60, 2; ugrāb, I, 165, 6; 10; VII, 50, 23; II, 33; 9; ugrāb ugrēbhīb, I, 171, 5; ugrām, VI, 66, 5; ugrām, VII, 56, 7; VIII, 20, 3; II, 33, 11; ugrāya manyāvē, fierce anger, I, 37, 7.—dyāţb ugrā, the awful heaven, X, 121, 51.

ugrā-putra, having terrible sons:
ugrā-putrā (Aditi), (254; 260.)

ugrā-bhānu, strong-armed:
ugrā-bhāhavāb, VIII, 20, 12.

út, prep.

utá, and, also; even . . .
then, after yāt, I, 85, 5.—utá vā, aye, or also, I, 86, 3; V, 60, 6; V, 58, 1; utā sma—utā sma—utā, whether—or whether, V, 52, 8; 9; mā—utā mā, I, 114, 7 (tris).—utā gha, even though, V, 61, 81; nūnām utá, even now, VIII, 20, 15.

ut-rīk:

ut-rīki yaśā, to the end of the ceremony, X, 77, 71.

utó, also:
V, 55, 4; VIII, 94, 6; I, 134, 6; X, 168, 1.

út-ogas, ever-powerful:
út-ogasāb, V, 54, 3.

út-tamā, highest:
út-tamām, exalted, V, 59, 3; ut-tamā, in the highest (heaven), V, 60, 6. út-tara, higher:
út-tarā divāb, V, 60, 7; út-tarā dyautil, VIII, 20, 6.

út-bhid, breaking out:
út-bhidāb, V, 59, 6.

útsa, spring, well (cloud):
útsam, I, 64, 4; (I, 85, 101); I, 85, 11; V, 52, 123; 54, 8; VII, 57, 1; VIII, 7, 162; 16; divāb útsāb, the springs of heaven, V, 57, 1.

útsa-dhī, the lid of the well:
út-sa-dhim, I, 88, 4; (176.)

udān, water:
udā-bhidāb, I, 85, 5; nimāb údā-bhidāb, X, 78, 5.

udanyū, longing for water:
udanyāvāb, V, 54, 2; udanyāve, V, 57, 1.

uda-vāhā, water-carrier:
uda-vāhēna, I, 38, 9; uda-vāhāsāb, V, 58, 3.

udrīnam, VIII, 7, 102.

und, to water, moisten:
vi-undānti, I, 38, 9; vi undanti, I, 85, 5; V, 54, 8.

úpa, prep. . . .
with Loc., úpa rātheshu, I, 59, 6; 87, 2.—with Acc., to, I, 166, 21;
úpa te, near to thee, I, 114, 9.—úpa dyā-bhidāb, day by day, V, 53, 31.

upa-mā, very high:
upa-māsāb, V, 58, 5.

úpara, carried behind:
úpara, I, 167, 3.

upārī, above:
V, 61, 12.

upavā, the blowing after:
(X, 77, 52.)

Upastutā, N. pr., son of Vṛṣṇihāvaya:
(152 seq.).—See stu.

upā-stha, lap:

upa-hatnā, attacking:
upa-hatnām, I, 33, 11.

upa-hvarā, cleft:
upa-hvarēshu, I, 87, 2.

upāra, injury:
(66.)

ubhī:
niḥ ubhgāt, he forced out, I, 85, 9.

ubhā, both:
ubhā, heaven and earth, (V, 59, 73); VI, 66, 6; ubhā rōdasi, VIII, 20, 4.
ubháya:
ubháye, people on both sides, V, 59, 7.
urú, wide:
urú, I, 85, 6; 7; urá antáríkshe, V, 52, 7; urává, V, 57, 4; urví, VII, 57, 1.—urú as one syllable, p. lxxvi.
urú-kramá, wide-striding:
urú-kramá (Vishnu), V, 87, 4.
urú-ksháya, wide-ruling:
urú-ksháya, I, 2, 9.
urú-loka:
urú-lokam (antáríksham), p. lxxvii.
urú-vyákas:
ep. of Aditi, (260.).
urú-vyáakh, wide-reaching:
urúkí, ep. of Aditi, (260.).—urúkí, I, 2, 3.
urú-vrágas:
urú-vrágá, ep. of Aditi, (260.).
urushy, to deliver:
urushyata, V, 87, 6.
urúkí, see urú-vyáakh.
Urvaí:
(308.)
uruváuká, gourd:
uruváuká-iva, VII, 59, 12.
urviyá, wide:
V, 55, 2.
uloka for u loka:
pp. lxxiv seqq.
us, see vas.
Usásas:
=Usán, (VIII, 7, 26.)
Usáná, N. of a Rishi:
usáná, with Usáná, VIII, 7, 26.
usáná, desire:
usáná, with desire, (VIII, 7, 26.)
ushás, dawn:
ushásáb vi-ušháshu, ušháb ná, II, 34, 12; ušháshá, the Dawns, V, 59, 8; I, 134, 3 (bīs); 4; ušhát- bhíb, I, 6, 32; ušhásum ná ketává, X, 78, 7.
usrá:
ksápab usráb ká, and usráb, by
night and by day, (I, 64, 82.)— usráb-iva, the heavens, I, 87, 1.
—usráb, the mornings, I, 175, 1.
usrl:
usrl, in the morning, (II, 34, 121); V, 53, 141.
usríya, bright:
usríyáb, the bright ones (days or clouds), I, 6, 58; usríyáb, (II,
34, 121.)—usríyáb vrishabháb, the bull of the Dawn, V, 58, 6.
útí, protection, help, favour:
útí, II, 34, 15; VII, 59, 4; útí,
instr., I, 64, 13; 172, 11; VII,
57, 7; 59, 9; 10; útáye, II, 34,
14; VII, 7, 6; útáyá, I, 167,
1; V, 54, 7; I, 134, 2; útí-bhíb,
favours, I, 39, 8; 9; VII, 58, 3;
VIII, 20, 24; útíshu, VII, 20, 15.
údhan and údhar, udder:
údhaátváyáni, the heavenly udders
(clouds), I, 64, 5.—údhaní, II,
34, 23; 6.—údhab, II, 34, 10;
VI, 66, 1; VII, 56, 4.
úma, guardian:
úmásá, I, 166, 3; úmá, V, 52,
12; X, 77, 8.
úrná, wool:
úrná vasata, V, 52, 91.
úru:
ápa úrnte, she uncovers, II, 34, 121.
úrdhvá, erect:
úrdhvá kriina-vante, they stir up, I,
88, 3; úrdhvá nunaudre, they
pushed up, I, 85, 10; 88, 4; úrdhvá santu, may they stand
erect, I, 171, 3; úrdhvá náb
karta, lit us up, I, 172, 3; úr-
dhvá tishábatu, may (the dawn)
stand erect, I, 134, 12.
úrmlí, wave:
úrmáyáb, I, 168, 2.
úrmyá, night:
úrmye, V, 61, 171.
úh, see vah.
úh, to watch:
ohate, V, 52, 10; 11; ní ohate, V,
52, 11.—ohate (sakhítve), he is
counted (in your friendship),
VIII, 7, 31.
ri, to go:
iyarti, it rises, I, 165, 4; p. xv;
xxi.—arta, it came, V, 52, 6.—
á iyarta, bring, VIII, 7, 13.—út
arpaya, raise up, II, 33, 4.—níb
náb aráma, may we not fall
away, VII, 56, 21.—pró árata,
come on, I, 39, 5;—sam-aránap,
coming together, I, 165, 3.
ri, to hurt, see ar.
rikti, praise:
su-rikti (?), (I, 64, 12.)
rikvan, singer:
rikvána (Maruts), I, 87, 5; rikva-
bhiṣ, V, 52, 1; 60, 8.—rīk-va-bhiṣ, men to celebrate them, I, 87, 62.

rīkṣa, bear:

rīkṣaḥ, V, 56, 3.

rīk, to sing, praise:

arkat, I, 6, 81; ārkant, I, 165, 14; p. xii; ārka, V, 59, 1; ārkantab, I, 85, 2; ārka-t, I, 87, 2; ān-rīkū, (arkām), I, 19, 4; ārkat, I, 165, 14.—Inf. rīkāse, (I, 87, 61)—prā ārka, V, 52, 1; 5; prā ārka-ta, V, 54, 1; VII, 58, 1; prā ārkant, I, 166, 72.

rīkās, praise:

rīkāse, (I, 87, 61.)

rīgipyā, headlong:

rīgipyāsaḥ, II, 34, 4.

rīgīṣaḥ, what remains of the Soma-plant after it has been squeezed:

(I, 64, 12.)

rīgīṣin, impetuous:

rīgīṣivan, I, 64, 12; rīgīṣiṇab, I, 87, 1; II, 34, 1.

rīṅg, to strive, to yearn:

rīṅgāta, you advanced, V, 87, 5; rīṅgati, straightforward, I, 172, 2; Inf. rīṅgāse, (I, 87, 61); rīgīṣaḥ from rīg, (I, 64, 12.)—ni rīṅgāte, they gain, I, 37, 3; sām asmin rīṅgāte, they yearn for it, I, 6, 9.

rīna-yā, going after debt:

(I, 87, 43.)

rīna-yāvan, searching out sin:

rīna-yāvā, I, 87, 43.

rītā, right; rite, sacrifice:

rītāna, in proper order, VII, 56, 12; on the right way, I, 2, 8; rītām yatē, to the righteous man, X, 78, 2.—rītāsya sādana-neshu, in the sacred places, II, 34, 132; rītāsya pārāsmīn dhāman, in the highest place of the law, I, 43, 9;—rītām, sacrifice, V, 59, 1; rītāsya, VIII, 7, 21; rītānām, I, 165, 13.—(I, 38, 61.)

rītā-gāta, well-born:

rīkā-gātāb, V, 61, 14.

rītā-gāta, righteous:

rītā-gāṭāb, V, 57, 8; 58, 8.

rīta-yū, pious:

rīta-yāvāb, V, 54, 12.

rītā-van, holy:

rītā-vā, X, 168, 3.

rītā-vākā, hymn:

(I, 134, 1.^)

rītā-vṛdhā, increasing the right:

rītā-vṛdhau (mitrāvaruṇau), I, 2, 8.

rītā-sūp, following the order:

rītā-sāpab, VII, 56, 12; (I, 2, 8.)

rītā-sprīṣ, adhering to the right:

rītā-sprīṣā (mitrāvaruṇau), I, 2, 8.

rītī, hurting:

(65); (I, 64, 15.)

rītī-sāth, defying all onsloughts:

rītī-sāham, I, 64, 15.

rītū-thā, at the right season:

I, 170, 5.

rītupatī, N. of Agni:

(I, 43, 4.)

rīdūḍāra, kindhearted (?) :

rīdūḍāraḥ, II, 33, 53.

rīdḥ, to accomplish:

rīdhyaṁ, V, 60, 1.

rīdhak, far:

VII, 57, 4.

Rībhu, the Rībus:

(V, 58, 4; VII, 66, 11.)

rībhukṣanāḥ (I, 167, 1).—

rībhukṣānaḥ, VIII, 7, 9; 12; 20, 2.

rībhukṣās, lord:

rībhukṣā́b, I, 167, 10.

rībhivas, bold, rabid:

rībhivasam, V, 52, 84.

rīsh;

tīrāb (srīdhab) ārshanti, they rush through, VIII, 94, 7.

rīshī, seer:

rīshe, V, 52, 13; 14; rīshe, V, 59, 8; rīshim vā rāgānam vā, V, 54, 7; rīshim—rāgānam, V, 54, 14.—(V, 61, 5.)

rīshi-dvīśh, enemy of the poets:

rīshi-dvīśha, I, 39, 10.

rīshi, spear:

rīshīb, I, 167, 3; rīshīyab, I, 64, 4; (II, 34, 20;); V, 54, 11; 57, 6; VIII, 20, 11; rīshīb, V, 52, 6; rīshī-bḥīb, I, 37, 2, 64, 8; 85, 4; (VII, 56, 13);) rīshī-

rīshu, I, 166, 4.

rīshī-māt̄, armed with spears:

rīshīmāt̄-bhiṣ, I, 88, 1; (170);

rīshī-māntab, V, 57, 2; 60, 3.

rīshū-vidyut, armed with lightning-spears:

rīshū-vidyutāḥ, (I, 167, 3); V, 52,
13: rishri-vidyutab, I, 168, 5;
    (II, 34, 2.1.)
rishvā, tall:
rishvāsab, I, 64, 2; rishvāb, V, 52, 61; 13.

ēka, alone:
ēkab, X, 121, 1; 3; 72; 8; I, 165, 3;
ēkam, I, 165, 6; VIII, 20, 13;
ēkasya kīti me, I, 165, 10—
ēkab-ēkab, one by one, V, 61, 1.
ēkam-ēka:
ēkam-ēkā satāi, each a hundred, V,
52, 17.

ēg:
ēgati, (the earth) trembles, V, 59, 2.—ēgatha, you stir, VIII, 20, 4.
eda, a kind of sheep:
(I, 166, 103; 233.)
enā, a kind of antelope:
(I, 166, 103; 233.)
ēta, the fallow deer:
ētāb, (I, 165, 1'3); V, 54, 5; ētān,
I, 165, 52—ētāb, speckled deer-
skins, I, 166, 103; (232; 234 seq.)—ētāb nā, like harts, X,
77, 2.—See ena.
etād, this . . .
etāni vīvā gātānī, all these created
things, X, 121, 10.—etān and
ētān, (I, 165, 52) —ētē, there
they are, I, 165, 12—ētāt tyāt,
I, 88, 5; eshā tyā, I, 88, 6—
etānīnāyā, these secrets, VII,
56, 41.
etāra, the (solar) horse:
etārab, I, 168, 51.
etāvat, so much:
etāvat, VII, 57, 3.—etāvatāb kīt
eshām, of that immense (host)
of them, VIII, 7, 151.
ena, fem. enf:
enāb, spotted deer, V, 53, 72.—
See ēta, (234 seq.)
enad, this:
enā, instr., II, 34, 14; V, 53, 12;
enaṁ, V, 52, 6.
ēnas, sin:
enāb, VII, 58, 5; VI, 74, 3;
ēman, march:
ēma-bhīb, V, 59, 2.
ēva, horse:
evāsāb, I, 166, 4; (I, 168, 12.)
evā:
evā īt, truly, I, 165, 12; evā and
evām, (I, 168, 12.)—evā, thus,
II, 33, 15.
evām, thus:
adverb of ēva, (I, 168, 12.)
evāyā, quickly moving, quick:
evā-yāb, I, 168, 12 (conjecture for
deva-yāb); (365.)
evayāmarut, Evayāmarut, a sacrificial
shout:
evayāmarut, V, 87, 1 to 9; (365);
(I, 168, 12.)
eva-yāvan, the constant wanderer:
eva-yāvāb, II, 34, 11.—fem. eva-
yāvārī, (I, 168, 12); (365.)
eshā, rapid:
eshāsya (vīshnoba), II, 34, 11;
VIII, 20, 32.

aibeyā, skin of an antelope:
(232; 234.)
aidh, torch:
aidhā-iva, I, 166, 12.

ō, see ā.
ōkas, home:
svām ōkab, VII, 56, 241.
ōgas, power:
ōgas, I, 39, 10; V, 57, 6; VII, 56,
7; I, 165, 10; ōgasā, I, 19, 4;
8; 39, 8; 83, 4; 10; V, 52, 9;
142; 55, 2; 56, 4; 59, 7; VII,
58, 2; VIII, 7, 8; ōgab-bhīb,
VII, 56, 6.—ōgiyāb, stronger,
II, 33, 10.
ōshadhi, plant:
ōshadhiḥ, I, 166, 5; ōshadhiśu,
VII, 56, 22; ōshadhiḥ (nom.),
VII, 56, 25.

auksāvorandhra:
(VIII, 7, 261.)

Ka, Who, the Unknown God:
(p. 3.)
kakūb, hump:
kakūbhāb rihatē mithāb, they lick
one another's humps, VIII, 20,
211.
kakuhā, exalted:
kakuhān, II, 34, 11.

Kāyā:
kāyam, I, 39, 9; VIII, 7, 18;
kāyāya, I, 39, 7—kāvāb, I,
37, 1; kānveshu, I, 37, 14;
kāṅvāsāb, VIII, 7, 32.
kát, interrog. part.: VII, 94, 7; 8.—See kím.
kátamá: 
katamát káná áhab, even a single day, X, 168, 3.
katháni, how: V, 61, 2.
kathá, how: V, 53, 2; 61, 2.
kadá, when: VIII, 7, 30.
kádha: 
when, I, 38, 11; where, VIII, 7, 31.
kadá-prá: 
kadha-priyá (read kádha priyá), I, 38, 11; VIII, 7, 31.
kan, see kákáná.
kapaná, a caterpillar: kapaná-iva, V, 54, 61.
kaparda, a shell, the hair twisted together in the form of a shell: (I, 114, 12.)
kapardin, with braided hair: kapardine (rudríya), I, 114, 12; kapardinám, I, 114, 5.
kám, part.: I, 59, 7; 87, 61; 88, 2; 3 (bis); VII, 57, 3; VIII, 94, 2; hí kam, VIII, 59, 5.
kambala, m., cloth made of vegetable substance:
(233.)
kára: 
kárnaíb nadá-sya, with the points of thereed, II, 34, 3.
kalmalíkin, fiery (?): kalmalíkinám, II, 33, 82.
kávandha, water-skin: kávandham, VIII, 7, 102; (V, 54, 82.)
kávandhín, carrying water-skins: kávandhíná, V, 54, 82.
kávi, poet; wise:
káváya, V, 52, 13; káváya, V, 57, 8; 58, 8; wise, VII, 59, 11; káváya, V, 58, 3; kávin, wise, I, 114, 4; kávi, I, 2, 9.
káá, whip: 
káá, I, 37, 3; kááya, I, 168, 4.
Kává: 
káváya, VIII, 7, 19.
káma, desire: 
káman, I, 85, 11; kámasya, I, 86, 8; káma, V, 61, 18.
kámin, loving, desiring: 
káminá, V, 53, 16; VII, 59, 3.—káminam, the needy, V, 61, 7.
kámya, beloved: 
kámyá, I, 6, 2; V, 61, 16; káma, I, 6, 8.
kárú, poet, singer: kárú, I, 165, 14; károb, I, 165, 15; 166, 15; 167, 11; 168, 12; káráve, II, 34, 7; káráva, VIII, 94, 3.
kárpása, cotton dress: (234.)
kávyá: 
kávyá, wise thoughts, V, 59, 4.
kásháya, dark red: (232, 234.)
kásháhá, fence: kásháhá, I, 37, 102.
kím, interrog. pron. . . .: 
kásmai deváya havishá vidhema, X, 121, 1-9; kím te, what has happened to thee? I, 165, 3; káb nú, I, 165, 13; káb núnám, V, 61, 14; kát ha núnám, what then now? I, 38, 11; VII, 7, 31; kát ártham, what errand? I, 38, 2; kát vokéma, what could we say? I, 43, 1.—kím, why? I, 170, 2; 3.—kím with káná, indef. pron., (265 seq.) káb áit, any one, I, 37, 13; ké áit, a few only, I, 87, 11; V, 52, 12; kéna áit, whatever, I, 87, 2.
kíráka, speck of dust: kírákam, V, 59, 4.
kiláś, spotted deer: kiláśyá, V, 53, 11.
kírín, gleeman: kíriná, V, 52, 12.
kutapa, woollen cloth: (234.)
kútas, whence: 
kútab, I, 165, 1; 31; X, 168, 3; p. xiv.
kup, caus., to rouse: kopáyatha, V, 57, 3.
kubhanyú, wildly shouting: kubhanyáva, V, 52, 12.
Kúbhá, the Kabul river: kúbhá, V, 53, 91.
kumára, boy: kumára, II, 33, 12.
Kuru: (VIII, 20, 241.)
Kurukshetra:

(398 seq.)

kuvīt, interrog. part.:

VII, 58, 5.

kūlabheda, cutting through the banks (of a river):

(263.)

kūśattab = kū shittab:

(I, 8, 1.)

kṛi, to make:

kṛinante udhvā, may they stir up, I, 88, 3; urydhvān karta, I, 172, 3; bhūrī kakartha, thou hast achieved much, I, 165, 7; bhūrīna kṛināvāma, I, 165, 7; p. xvi; bhūrī kakra, thou hast valued, VII, 56, 23'.— kṛināt, he performs a sacrifice for (Dat.), (205, note a); kṛinvantab brāhma, making prayer, I, 88, 4; kṛitē kit, whatever little we have done, VII, 57, 5.— kārāma āga, VII, 57, 4; kṛitam ēnab, VI, 74, 3. — yāni karishyā kṛivuhi, do what thou wilt do, I, 165, 9'. p. xvii; yā nū kṛināvāi, I, 165, 10.— kartana tavishāmi, prove your powers, I, 166, 6. — āre kākrima, we have put away, I, 171, 4.— mā kīram karat, may it not cause delay, V, 56, 7.— kṛitam, made (at play, or in battle), V, 60, 1². — kākritre satrā, they have brought together, V, 60, 4.— kṛinute mānab deva-trā, she is mindful of the gods, V, 61, 7.— kākritre vṛīdhe, I, 85, 1; kṛidhi givatave, X, 186, 2. — āram kṛivvantu, let them prepare, I, 170, 4.— ā asmān kākṛē, has brought us hither, I, 165, 14'; (203); ā akaram ūpā te, I have driven near to thee, I, 114, 9.— āviō karta, make manifest, I, 86, 9.— īshkarta, straighten, VIII, 20, 26'.— prā akran, they tried to make, V, 59, 1'.— See kṛana, niś-krītā.

kṛītī, sword:

kṛītib, I, 168, 3.

kṛish, to plough:

kākkrishat, VIII, 20, 19.

kṛlp:

tēbhīb kalpasva sādhū-yā, fare kindly with them, I, 170, 2.

ketū, light:

ketūm, I, 6, 3¹; ketūnā, V, 60, 8; ketāva (ushāsām), rays, X, 78, 7.— ketāye, herald, I, 166, 1².— See aketū.

Kailāsa:

from kīlāsa? (V, 53, 1'.

komyā (?):

I, 171, 3'.

kōra, cask, bucket (cloud):

kōrāb, I, 87, 2¹; kōsam, V, 53, 6; 59, 8.— kōse hiranyāye, at the golden chest (on the chariot), VIII, 20, 8'.

krātu, power of body and mind:

krātva, wisdom, I, 39, 1; V, 87, 2¹; with our mind, I, 165, 7; krātum, I, 64, 13; 2, 8; VIII, 7, 4; might, I, 19, 2.

krand, to roar:

kakradat bhiyā, VIII, 7, 26.— āva krandatu, V, 58, 6.— prá krand, to call out, (V, 59, 1')

krāndasi, heaven and earth:

krāndasi, X, 121, 6'.

kram, to stride:

kakrame, V, 87, 4; ānu krāmame, let us follow, V, 53, 11; akrama, (I, 165, 8').

kravis, raw flesh:

(I, 166, 6²)

krāvā, made (?):

krānāṣab, krānāb (bis), I, 134, 2¹.

Krīvi:

krīvim, VIII, 29, 24¹.

krīvi-dat, gory-toothed:

krīvi-datī, I, 166, 6³.

krīd, to play:

krīantī, I, 166, 2; krīlatha, V, 60, 3.

krīlā, playful:

krīlām (jārāhāb), I, 37, 1; 5; krīlāb, I, 166, 2.

krīlī, sportive, playful:

krīlāyāb, I, 87, 3; (vīsilāb), X, 78, 6.

krudh:

mā tvā akrudhdāma, let us not incense thee, II, 33, 4.

krudhṃ, furious:

krudhṃi, VII, 56, 8.

Krūmu, the Kurrum:

Krūmūb, V, 53, 9¹.

krūra, horrible:

(I, 166, 6²)
Krûradantî, N. of Dûrgâ: (I, 166, 6.)
du., heaven and earth, VIII, 7, 22; (309.)
kshôdas, rush of water:
kshôdasâ, V, 53, 7.
kshaumî, linen dress:
(234.)
kshmû, earth:

kshmayâ ârati, it traverses the earth, VII, 46, 3.
khâd, to chew up:
khâdatha, I, 64, 72.
khâdi, ring, quotit:
khâdi, I, 168, 3.—khâdâya, I,
166, 92; V, 54, 11; VII, 56, 7, 13; khâdîshu, V, 53, 4.—(I, 64, 10);
II, 34, 21.)
khâdîn, having rings:
khâdîna, II, 34, 21.
khâdî-hasta, adorned with rings on
their hands, or, holding the
quoits in their hands:
khâdî-hastam, V, 58, 2; (I, 166,
92.)
ganâ, host, company:
ganâb, I, 87, 4 (bis); V, 61, 13;
VII, 56, 7; (VI, 66, 111). ganâm,
I, 38, 15; 64, 12; V, 52, 13; 14;
53, 10; 56, 1; 58, 1; 2; VIII,
94, 12; X, 77, 1; ganâm-ganam,
V, 53, 11; ganâya, VII, 58, 1.—
ganâib, hosts (of Indra), I, 6, 8.
gaza-sûri, marching in companies:
gaza-sûryâb, I, 64, 9; gaza-sûri-bhîb,
V, 60, 81; p. lxxxviii.
gâbhastî, fist:
gâbhastîyôb, I, 64, 10; V, 54, 11;
from our hands, I, 88, 61; (178.)
gam, to go . . .
gântâ, he will live in, I, 86, 31.
gâtâb ádhvâ, a trodden path, VII,
58, 3.—á gahi, come hither, I, 6,
9; 19, I—úpa á gatam, I, 2, 4;
á naâb úpa gantana, VIII, 7, 11;
27.—prâti á gathâ, VIII, 20, 16.—
sam-gagmânâb, coming together,
I, 6, 7.
gâm, earth:
gmâb, I, 37, 6.
gàyà, house:
gâyam, VI, 74, 2.
gar, see grî.
garût-mat, p. xxv.
garta-sàd, sitting in the chariot (hole):
garta-sàdam, II, 33, 11.
gārtha, germ:
gārtham, X, 121, 7; V, 58, 7; VI, 66, 3; bhūvanasya gārtham, the
germ of the world, X, 168, 41.
gartha-tvā, the form of new-born
babes:
gartha-tvām, I, 6, 4 3.
gāvya, consisting of cows:
(rādhāb) gāvya, V, 52, 17; paśu
gāvya, V, 61, 5.
gāvyrā, desirous of cows:
gāvyanāta, (I, 167, 11.
gā, to go:
gīgāti, V, 87, 4; I, 2, 3.—ādhi gā-
tana, do remember (c. Gen.), V,
55, 9; ādhi gāta, VIII, 20, 22;
X, 78, 8.—ā gāt, she went to, I,
167, 5; ā gīgāt, II, 34, 15; ā
gīgātana, V, 59, 6; ā gīgāta, VII,
57, 7.—ūpā gāt, I, 38, 5.—pārī ā
vāb ā guhā, they went round you
and came back to, I, 88, 41; pārī
gāt, may it pass by, II, 33, 14.—
pṛā gīgāt, come forth, I, 85, 6;
pṛā gīgāti, I, 87, 5.
gātū, path:
gātum, V, 87, 8.
gāthā, song:
gāthām, I, 167, 6; (I, 43, 41.)
gāthā-patī, lord of songs:
gāthā-patīm (rudrām), I, 43, 41.
gāyatṛā, song:
gāyatṛām (ukhyām), I, 38, 14.
gir, speech, song:
iyām gīr, I, 165, 15; 166, 15; 167,
17; 168, 10; imām me gīram,
VIII, 7, 9; girā, I, 38, 13; V,
52, 13; 53, 16; 87, 3; VIII, 20,
19; 20; girāb, I, 64, 11; V, 61,
17; VII, 46, 1; (I, 37, 10; 165,
41.)
gir, singer:
girāb (the Maruts), I, 6, 61; 9;
37, 101.
girī, mountain, cloud:
girī, VIII, 7, 5; girī, I, 37, 12;
girāyāb, I, 64, 7; VIII, 7, 34;
girīm ānauva-dām, western moun-
tain, V, 54, 51; girāyāb for gir-
āyāb (?), VI, 66, 11; ādhi-iva
girāmā, VIII, 7, 14.—girīb
(pārvatāb), gnarled (cloud), I,
37, 71; pārvatam girīm, V,
56, 41.
girī-kṣhit, ep. of Vishnu:
(V, 87, 11.)
giri-gāt, voice-born:
giri-gāt, V, 87, 11.
giri-sthā, dwelling on mountains:
giri-sthām (mārutam gāzām), VIII,
94, 12; (V, 57, 81; 87, 11.)
gūr, heavy:
gūrū, I, 39, 3; VII, 56, 19; laghu
and gūra, light and heavy syl-
lables, p. xcvii.
guh, to hide:
gūhata, I, 86, 10.
gūhā, hiding-place:
gūhā, I, 6, 5; gūhā (kāranti), in
secret, I, 167, 3.
gūhya, hideous:
gūhyam, I, 86, 10.
gūrtā-tama, most delightful:
gūrtātama, I, 167, 1.
gīr (gar), caus., to raise up:
gīgīrītā, VII, 57, 612.
gīrdhara, hawk:
gīrdhrāb, I, 88, 41.
gīrīhā, house:
gīrīhē, X, 186, 3.
gīrīha-medha, accepting the domestic
sacrifices:
gīrīha-medhāsū, VII, 59, 101; (VII,
56, 142.)
gīrīha-māndhin:
marutabhā gīrīha-māndhinā, (VII, 56,
142; 59, 101.)
gīrīha-māndhiya, offering for the
house-gods:
gīrīha-māndhiyam, VII, 56, 142.
gīrī, to praise:
gīrinīmāsi, I, 64, 12; II, 33, 8;
gīrinīmā, VII, 57, 2; grīnāte,
VI, 66, 9; grīnīhi, V, 53, 16;
grīnishe, (V, 58, 11; II, 33, 12;
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go-gāta, name of the Maruts: (I, 85, 3.)

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go-pithā, a draught of milk:
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gharmā-sād, dwelling on the hearth (the Pitrīs):
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ghṛitām, fatness (rain), I, 85, 3; 87, 2; 168, 8.—ghṛitām nā, like butter, VII, 7, 19; ghṛitām ā-sīram, butter and milk for the Soma, I, 134, 6.

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ghṛitākām (dhiyam), accompanied by fat offerings, I, 2, 72.

ghṛishu, brisk:
ghṛishhum, I, 64, 12.

ghṛishri, boar:
(I, 37, 4.)

ghṛishvī, wild:
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ghṛishvī-rādhas, whose gifts are cheering:
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ghorā, terrible:
ghorāb, I, 167, 4.
ghorā-varsas, of terrible designs:
ghorā-varsasāb, I, 19, 5; 64, 23.

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kakrā, wheel:
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kakrī, wheel:
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kāksha, sight:
   kākshasā, I, 87, 5.

kākshus, eye:
   kākshub, V, 54, 6; 59, 3ª; 5.

kāt:
   vi kātayasva, put away, II, 33, 2.

kātub-pad, beast:
   dvi-pādah kātub-padah, man and
   beast, X, 121, 3; sām dvi-pāde
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kandrā-vat, golden:
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kandrā-vara, in bright splendour:
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kar, to move:
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   167, 3; kāranti, VIII, 26, 18.—
   ā kara, come,I, 114, 3.—ūpa kara,
   come, VII, 46, 2.

kārātha, movable:
   sthātub kārāham, what stands
   and moves, pp. lxxii seq.—kārā-
   tha, flock, movable property,
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kāramā, last:
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   VIII, 20, 14.¹

karkārya, glorious:
   (176.)

karkṛitya, glorious:
   karkṛityam, I, 64, 14.

kārman, skin:
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karshanī, pl. men:
   karshanīb, I, 86, 5.—karshaninām,
   the swift gods (Maruts), I, 86,
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kāru, beautiful:
   kārum (adhvarām), fair, I, 19, 1.—
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ki, to perceive, to see:
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   VIII, 7, 2¹; 14; kāyate, I, 167,
   8.—ni-ketārāb, they find out,
   VII, 57, 2.—ketū, from ki (I,
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   kītāyante, they appear, V, 59,
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   hear, I, 43, 3.—aketi, it was
   known, I, 88, 5.—ā kikitrīre,
   they have become well known,
   I, 166, 13.—kītāyat, exciting,
   rousing, II, 34, 7¹.

kit, even . . . . . . . .
   nū kit, I, 39, 4; VI, 66, 1; 5;
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   mitrāya, Ludwig, (II, 34, 4¹).—
   kītrām, splendour, I, 37, 3²—
   kītrā, from ki (I, 166, 1²)

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gagg, to laugh:
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gaâganâ-bhi, to rattle:
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-gan:
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-khandab-stûbhi, stepping according to a measure:
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-kândas, shine:
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-kându:
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-kârdîs, shelter:
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garāyai, I, 38, 13.

gāra, the weakening: 

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gālāsha, relieving: 

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gālāsha-bhēshaga, the possessor of 

healing medicines (Rudra): 

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gīgīshā, valour: 

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agnēb gīhvāyā pāhī, drink with 

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gīvā-samsā, good report among men: 

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gu, to stir up: 

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gugurvāni: 

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hoary, I, 37, 8.

gush, to be pleased, to accept: 

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mati, epithet of Aditi, (260).

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tuturvāvā, hastening:
tuturvāvāb, I, 168, r'.
tur, to hasten:
turayante, II, 34, 3.
-tur at the end of compounds:
(VI, 66, 7').
turā, quick:
turāsāb (Maruts), I, 166, 14;
turāvām, I, 171, 1; VII, 56, 10;
58, 5; turāya, VI, 66, 9;
turām, VII, 56, 19.
turayu, rushing:
turayāvāb, I, 134, 5.
Tururavas:
(V, 52, 11').
tury, to save:
tūrvatha, VIII, 20, 24.1—turvāne,
(48')

Turvāna:
Turvānam, VIII, 7, 18; (VIII,
20, 24.1)
tuvi-gātā, mighty:
tuvi-gātāb, I, 168, 4; tuvi-gātāu,
I, 2, 9.
tuvi-dyunmnā, vigorous:
tuvi-dyunmnāsāb, I, 88, 3', 2; tuvi-
dyunmnāb, V, 87, 7.
tuvi-nrimā, of strong manhood:
tuvi-nrimām (srāvāb), I, 43, 71.
tūvī-magha, of great bounty:
tūvī-maghasāb, V, 57, 8; 58, 8.
tūvī-manyu, wrathful:
tūvī-manyava, VII, 58, 2.
tuvi-mrakshā:
(I, 64, 4')
tuvi-rādhas, of great wealth:
tuvi-rādhasāb, V, 58, 2.
tūvishmat, strong:
tūvishmān, I, 165, 6; VII, 56, 7;
58, r'.
tuvi-svan, strong-voiced:
tuvi-svanāb, I, 166, 1.
tuvi-svāni, loudly neighing:
tūvi-svāniāb, V, 56, 7.
tūyam, quick:
VII, 59, 4.

Trinam-sandā:
trinam-sandāsya, I, 172, 3.

Triṣṭu:
Triṣṭus, or Vasishṭhas, are called
Kapardināb, (I, 114, r'.)
trid, to pierce:
tatridānāb, V, 53, 71; (227).
trip, to be satisfied, caus. to satisfy:
tarpayanta, I, 85, 11; tripān (for
tripāt, Pada), VII, 56, 10'.

triṃpta-amsu, (squeezed) from ripe
stems:
triṃpta-amsavāb, I, 168, 3.

trish, to be thirsty:
trishyantam, V, 61, 7.

trishu-kyavas, flickering:
trishu-khavasāb, VI, 66, 10.

trishnāg, thirsty:
trishnāge, I, 85, 11; V, 57, 1.

trishnā, greed:
trishnaya sahā, I, 38, 6.

tri, to cross:
tārema apāb, VII, 56, 24; tarati,
VII, 59, 2; tārema, let us
speed, V, 54, 15; rāgas tar, to
pass through the air, (VI, 66,
70); see tarututi.—tārutilante
they race, V, 59, 1.—prā tīrata,
he spreads forth, VII, 59, 2;
prā tiradhrvam, VII, 56, 14;
prā tirata nab, lead us to (Dat.),
VII, 57, 5; prā tīreta, help us,
VII, 58, 3; prā tārisha (ayum-
shi), may he prolong, X, 186,
1.—vi tīrāti, it furthers, VII,
58, 3.

tokā, kith:
tokāya, I, 43, 2; tokām tāraya,
kith and kin, I, 64, 14; VII,
56, 20; tokāya tārayāya, V, 53,
13; I, 114, 6; II, 33, 14; tokē
tānaya, VI, 66, 8; I, 114, 8;
tokēshu tānayeshu, VII, 46, 3.

tmān, self:
tmāne tokāya tānayāya, to us and
to our kith and kin, I, 114, 6.

tmānā, by oneself:
(I, 167, 9'): I, 168, 4; 5; V, 52,
2; 6; 8; 87, 4; VIII, 94, 8;
freely, VII, 57, 7; barhānā
tmánâ, by their own might, X, 77, 3.
tyag, to push off, to drive away, then, to leave: (270)
tyága:
tyágaśa, in his scorn, I, 166, 12;
(267 seqq.); tyágaśa, leaving, forsaking, (267); attack, onslaught, (268 seqq.); weapon, (268).
tyád, pron.: etátyáta, I, 88, 5; eshá sýá, I, 88, 6.
trátri, protector:
trátrára, VII, 56, 22.
tri, three:
tisráb kshápa, Acc., (I, 64, 8°);
triśá sárámśi, three lakes, VIII, 7, 10.
tri-ambaka, see tryámabaka.
Tritá:
tritám, II, 34, 101; tritáb, II, 34, 14; V, 54, 2; tritásya, VIII, 7, 24.
tri-dhátu, threefold:
tri-dhátúni, I, 85, 12.
tri-vráti, threefold:
of the sacrifice, (VIII, 7, 11.)
tris, thrice:
dvíb triáb, VI, 66, 2.
tri-sadhasthá, dwelling in three abodes (Soma):
tri-sadhasthásya, VIII, 94, 52.
tri-stúbbh, threefold:
tri-stúbbham isham, the threefold draught, VIII, 7, 11.—tri-stúbbh = 'Three-step,' p. xcvi.
trai, to protect:
tryámabaka, N. of Rudra:
tryámabaka, VII, 59, 121.
tva, pron.:
tvá stri, some woman, V, 61, 6; (360.)
tvákhśas, energy:
tvákhśasi, VIII, 20, 6.
tvákhśiyams, more vigorous:
tvákhśiyásá váyasá, II, 33, 6.
tvad, pron. . . .
kím te, what has happened to thee, yát te asmé, what thou hast against us, I, 165, 3.—túbhya for túbhym, p. cxvii seq.
Tváshri:
tváshrá, I, 85, 9, 1.
tvá-datta, given by thee:
tvá-dattebhib, II, 33, 2.
tvá-vat, like unto thee:
tvish, to blaze, to flare up:
átítvishanta, V, 54, 12; atvishanta, VIII, 94, 7.—(I, 37, 42.)
tvish, glare:
tvishá, X, 78, 6.—drisí tvishé, to see the light, V, 52, 124.
tvishí-mat, blazing:
tvishí-manta, VI, 66, 10.
tveshá, terrible, fierce, blazing:
tvesháb, V, 87, 5; tveshámb, I, 38, 15; 168, 6; 9; V, 53, 10; 56, 9; 58, 2; 87, 6; VIII, 20, 13; I, 114, 4; 5; II, 33, 8; tveshásysa, II, 33, 14; tvesháb, I, 38, 7; VIII, 20, 7; tveshá, I, 168, 7.
tveshá-dyumma, endowed with terrible vigour:
tveshá-dyumnáya, I, 37, 42.
tveshá-pratika, with terrible look:
tveshá-pratiká, I, 167, 5.
tveshá-yáma, whose march is terrible:
tveshá-yámbá, I, 166, 5.
tveshá-ratha, with blazing chariots:
tveshá-rathába, V, 61, 13.
tveshá-sawdris, terrible to behold:
tveshá-sawdría, I, 85, 8; V, 57, 5.
tveshyá, fire and fury:
tveshyáva, VII, 58, 2.
tsárín, hunter, watcher:
tsárí, I, 134, 51.
dams:
dasra from dams? (V, 53, 32.)
damsána:
damsána, valiant deeds, I, 166, 13; damsáná, by wonderful skill, V, 87, 8.
dámsu, dáru:
dámsu, Nom. pl.? (I, 134, 41.)
dáksha, power:
dáksham, X, 121, 8; I, 134, 2; dáksham apásam, I, 2, 9.—Dáksha and Aditi, (245 seqq.; 251.)
dáksha-pitrí, father of strength:
dáksha-pitarrá, (247 seqq.); dákshapitara, (248.)
dákshiná, largess:
dákshiná, I, 168, 7.

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dagh:
ma parakat daghma, let us not stay
behind, VII, 56, 21.

datra, or datta, gift, bounty:
(240.)
Dadhyaæ, N. pr.:
(153.)
dabh, to hurt:
a-dabhat, VII, 56, 15.
dam, house:
dam-su, I, 134, 41.
dama, house:
dame, VIII, 7, 12; dame-dame, VI, 74, 1.
damya, domestic:
damya, VII, 56, 14.
day, to divide:
dayase, thou cuttest, II, 33, 102—
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dâtrâ, breaker:
dâtâ, VI, 66, 8.
darata, visible, conspicuus, beautiful:
daratatam, I, 38, 13; darataab, V, 56, 7; darata, I, 2, 1; darata,
I, 64, 9.
darya, to be seen:
dârya, V, 52, 11.
davidhvat, violently shaking:
davidhvatâ, II, 34, 3a.
Dâsa-gva:
dâsa-gvâb (Maruts ?), II, 34, 12.

dasasya, to help:
dasasyatha, VIII, 20, 24; dasasya-
tanâb, bounteous, VII, 56, 17.
das, to perish:
âpa dasyanti, V, 54, 7; 55, 5a—
dasamânâb, tired, I, 134, 5.
dasmâ-varkas, shining forth marvel-
ously:
dasmâ-varkasâm, VIII, 94, 8.
dasa, destroyer:
dasrab, V, 55, 5a.
d, to give:
data, II, 34, 7; (c. Gen.), VII, 56,
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amêstasa), VII, 57, 6; dádate,
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àditsasi, dost thou not wish
to give, I, 170, 3.—dada, you
have protected, I, 39, 91—
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mâyâra dáb, do not forsake,VII,
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dâ (do, dyati), to share, to divide:
áva dishiya, may I pay off, II, 33,
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d, to bind:
ni-dita, bound, (257.)
datî-vâra, dispensing treasures:
datî-vâra, (I, 167, 8j; datî-vâram,
V, 58, 2.
dâtâ, giver:
dâtâram (bhûreb), II, 33, 12.
datra, sickle:
(241.)
dâtrâ, bounty:
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56, 21.
dâdhvrî, strong:
dâdhvrijvb, VI, 66, 3.
dânâ, gift:
dânâ, for a gift, V, 52, 141; 15;
by gift, V, 87, 21; VIII, 20, 14.
davanâ, demon:
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dânâ:
giver or gift, (115.)—m., demon,
(114 seq.)—f., rain (?), (115.)—
n., water, rain, (113; 115);
Soma, (115.)
dânû, giving:
(113 seq.)
dânû-âtra, dew-lighted:
dânû-âtrâb ushásab, V, 59, 8; (115.)
dânunaspâti, ep. of Mitra-Varunau
and the Arvins :
(115.)
dânû-mat:
dânumat vásu, the treasure of rain,
(115.)
dâyas, share, inheritance:
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seq.); dârbhyâya, V, 61, 17.
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dâvân, giving:
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dās, to attack:
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Dīti and Aditi:
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dīdrikshēnya, to be yearned for:
dīdrikshēnym, V, 55, 4.
dīdya, frame:
dīdyyum, VII, 56, 9.—weapon, (I, 6, 87.)
dīdyyut, weapon, Indra's weapon or thunderbolt:
dīdyyut, lightning, I, 166, 6; shining thunderbolt, VII, 57, 4; VII, 46, 3; (I, 6, 87.)—dīdyyut (adhvarāsya), flame, VI, 66, 10.
dīdīshū:
dīdīshāvāb nā rathyāb, like lords of chariots on a suit, X, 78, 5.
dīv (dīvīyati), to throw forth, to break forth, to shine:
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dīv, see dyū.
dīvishī, daily sacrifice:
dīvishīshu, I, 86, 4.
dīvī-sprīk, touching the sky:
dīvī-sprīk, X, 168, 1.
dīvya, heavenly:
dīvyaṃ kōsam, V, 59, 8; divyāsya gāmanab, VII, 46, 2; divyāṇi, I, 64, 3; 5.—divyāb-iva strībhibh, heavens, I, 166, 112; (I, 87, 11.)
dīv, to display:

dēdījate, VIII, 20, 6.
dīv, direction:
tāyā dīvā, this way, I, 85, 11.
dīghā, long:
dīghām, I, 37, 11; 166, 12.—Adv., I, 166, 14; V, 54, 5; dirghām prthū, far and wide, V, 87, 7.
dīghā-yāras, far-famed:
dīghā-yārase, V, 61, 9.
dub-gā, stronghold:
dub-gānī, V, 54, 4.
dub-dhārtu, irresistible:
dub-dhārtavāb, V, 87, 9.
dub-dhūr, impatient of the yoke:
dub-dhūrab, V, 56, 4.
dub-mati, hatred:
dub-matiḥ, VII, 56, 9; II, 33, 14.
dub-māda, madman:
durmādāb-iva, I, 39, 5.
dūb-stuti, bad praise:
dūb-stuti, II, 33, 4.
dub-hāna, difficult to be conquered:
dub-hānā, I, 38, 6.
dub-hriṇāyū, hateful:
dub-hriṇāyūb, VII, 59, 8.
dukkāna, monster:
dukiṣkāna, VIII, 20, 4.
dudhrā, wild:
dudhrāb (gaṅb), V, 56, 3.
dudhra-kṛtā, making to reel:
dudhra-kṛtāb, I, 64, 11.
dūr, door:
dūrāb, VII, 46, 2.
dūvās, worship:
dūvāb, (I, 37, 14); worship, sacrifice, work, (204.)
duvās, worshipper:
duvāse, I, 165, 14; (205); p. xix; duvāsab, I, 168, 3.
duvāsya, to care for, to attend:
duvāsyaḥ, he should help, I, 165, 14; p. xix.—duvāsyaṃ, sacrificing, I, 167, 6.—(203 seq.)
duvāsya, worthy of worship:
(203; 205.)
dustāra, invincible:
dustāram, I, 64, 14; II, 34, 7.
duh, to milk:
duhānti, I, 64, 5; 62; duhūb, II, 34, 10; duhuhe (ūdhaḥ), VI, 66, 6; duhre, duhrate, I, 134, 6; dohate, I, 134, 4; duhuhre, VIII, 7, 102.—duhukshanta, they have drawn forth, VIII, 7, 3; duhantab ūtsam, drawing the well, VIII, 7, 16.—nīb duhre, they have been brought forth, VI, 66, 4.—See dohās.
dū, worshipper:
dūvāb, Nom. pl., I, 37, 14.
dūre-dris, visible from afar:
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drīlā, strong:

drīlākā, V, 64, 3; (VIII, 20, 1);
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dris, to see:

drīkshā, mayest thou be seen, I, 6, 7; drīśi tvishē, to see the light, V, 52, 12; drīśe kām, that they may be seen, VIII, 94, 2.—Cf. dirīkshēnya.

-dris, in yaksha-drīs:
(VII, 56, 16.)
veda, god:

devāya, X, 121, 1–9; devāb, X, 121, 2; yāb devēsha ādhi devāb ēkāb, who he alone is God above all gods, X, 121, 8; devānāmāsūb, X, 121, 7; ātmā devānām, X, 168, 4; devānām go-pithē, in the keeping of the gods, X, 77, 7; srēshthab devānām vāsūb, the best Vasu among the gods (Rudra), I, 43, 5; Vasus = Devas, (VII, 56, 26); nābā devāb nā mártyab, I, 19, 2.— vīve devāsāb, I, 19, 3; devāb vīve, VIII, 94, 2.— The Maruts, devāsāb, I, 19, 6; devāb, I, 167, 4; devāsāb, I, 39, 5; VIII, 7, 27; VII, 59, 1; devāb, I, 171, 2; VII, 59, 2; X, 78, 8; devān, V, 52, 15; mahānām devānām, VIII, 94, 8.— Rudra, deva, I, 114, 10; I, 33, 15; devāya, VII, 4, 1. — devāb, Vāta, X, 168, 2; 4. — devā, divine, brilliant, p. xxxvii; devim (vār-kāryām), sacred, I, 88, 4; (176); devē, ep. of Adī, (260); devi, O goddess (the night), V, 61, 17.— deva for devā, dual, p. līi.

deva-avē, pleasing the gods:

deva-avēyāb, X, 78, 1.

devātā, among the gods:—
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devātā-tāti:—
(I, 165, 9.)

devātta, god-given:

devāttam, I, 37, 4.

devā-trā, towards the gods:

V, 61, 7.

deva-yagyā, sacrifice:

deva-yagyāyā, I, 114, 3.

deva-yāt, pious:

deva-yāntāb, I, 6, 6.

deva-yā (?):

deva-yāb, I, 168, 1, see eva-yāb.

deshā, gift:

deshām, VII, 58, 4.

daiyāva, divine:

daiyāsyaya, V, 57, 7; VII, 58, 1; rāpasāb daiyāsyaya, heaven-sent mischief, II, 33, 7; daiyam hēlab, the anger of the gods, I, 114, 4.

do, see dā, 3.

dōs, arm:—
dōb, V, 61, 3.

dohās:—
dohāse, to give milk, VI, 66, 1; dohāse, to be brought forth, VI, 66, 5.
dyāvākshāmā, heaven and earth:

(250.)
dyāvāprithivē, heaven and earth:—
V, 55, 7; (250.)
dyu, to shine:—
(I, 37, 4.)
dyū, heaven, sky, Dyū:

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dyû, day:

dyâvâb, V, 53, 51; dívâ, by day, I, 38, 9; VII, 7, 6: ápâ dyû-bhih, ánu dyêin, day by day, V, 53, 31; (I, 167, 10; dívé-dive, from day to day, 11, 34, 7; párye dyôb, at the close of the day, VI, 66, 40.)

dyut, to shine:

dávidyutati, they sparkle, VIII, 20, 11; ví dyutayanta, they shine wide, 11, 34, 2.

dyu-mât, brilliant:

dyu-mántam, I, 64, 14.

dyumân, brilliant:

dyumnaëb, VIII, 20, 16; (I, 37, 42.)

dyumna-śravas, of brilliant glory:

dyumna-śravas, V, 54, 1.

drapsâ, torrent (?):

drapsâb, VIII, 7, 16.

drapsin, scattering rain-drops:

drapsinâb, I, 64, 2.

dravât-pâni, quick-fooled:

(I, 38, 11.)

drávija, wealth:

drávijam, V, 54, 15.

dru:

dravât, quickly, I, 2, 5.

Drúh:

druhâ pârân, the snares of Druh, VII, 59, 8.

drowakañâ, a Soma-vessel:

(VIII, 94, 8.)

dvi-gâni, having two mothers (Agni):

dvi-gâniâb, (V, 61, 41.)

dviti, twice:

I, 37, 9.

dvi-pád, man:

dvi-pádâb kàtub-padaâb, man and beast, X, 121, 3; dvi-páde kàtub-pade, I, 114, 1; VI, 74, 1; (191; 435); p. cxi.

dvi-bárhas, twofold:

dvi-bárhâb (probably dvi-bárhâb), I, 114, 10.

dvi-mâtrî, having two mothers (Agni):

dvi-mâtû, (V, 61, 41.)

dvîsh, enemy:

dvîsham, I, 39, 10; dvîshâb, VII, 59, 2.

dvis, twice:

dvîb tribh, twice and thrice, VI, 66, 2.

dvîpâ, island:

dvîpâni, islands (clouds), VIII, 20, 41.

dvêshas:

dvêshâb, haters, I, 167, 9; X, 77, 6; dvêshâmsi, hateful things, V, 87, 8; dvêshâb, hatred, VII, 56, 19; 58, 6; 11, 33, 2.

dhan, to shake:

dhanayante, I, 88, 3; dhanâyanta, they have rushed forth, I, 167, 2.

dhâna, treasure:

dhânâ, I, 64, 13.

dhâna-arâ:

dhâna-arâkam, may be dhâna-arikam, p. lxxxvii.

dhana-śrîù, wealth-acquiring:

dhana-śrîta, I, 64, 141; VIII, 7, 18.

dhânum, bow:

from dhan, (66.)

dhânya-ār纳斯:

dhânya-ār纳斯b, may be dhânu-ār纳斯b, p. lxxxviii.

dhânya-kyût, shaking the sky:

dhânya-kyûtab, I, 168, 52.

dhânvan, bow:

dhânvâni, VIII, 20, 12; dhânva, 11, 33, 10; (66); (VIII, 20, 42.)

dhânvan, desert, dry land:

dhânvan âit â, I, 38, 7; dhânva-su, V, 53, 42; dhânvanâ, V, 53, 6.—dhânvâni, the tracts (of the sky), VIII, 20, 42.

dhârman, power:

dhârmanâ, I, 134, 5 (bis).

dhay, to run:

dhavadhve, V, 60, 3.

dhâ, to place, to bring, to offer, to bestow, to give (c. Loc. and Dat.); pass., to take, to assume; to gain . . .
dadhé (vrīkā-tāti), II, 34, 9;
dhū́, V, 58, 7; dadhanti, VII, 56, 19.—dadhīdūvē, will you take,
I, 38, 1; dadhīdhve, you accept, I, 168, 1; ā-dadhānā́, X,
121, 7; 8; I, 6, 4; távishā́ dhā, to take strength, (I, 64, 73);
dadhīre (vārvam), they have assumed, II, 34, 13; dadhānā́b,
having become, I, 171, 6; dadhe muđē, I am made to rejoice, V, 53, 5.—ā dadhānā́b,
bringing, I, 165, 12; p. xviii;
ā dadhānā́b nāma, assuming a name, VI, 66, 5; gārbham ā adhāt,
she conceived the germ, VI, 66, 3; ā-hītā, piled up, I, 166, 9.—ni dhattā, put down, I,
171, 1; ādhi ni dhee iṃ asmē, bestow on us, I, 43, 7.—samādhatta mām ēkaṃ, you left
me alone, I, 165, 6; p. xvi;
sām dadhe, it is held, I, 168, 3; sām vi-duyā́ dādhāti, they aim
with the lightning, V, 54, 2; sām dadhīb parva-ā́b, they have
brought together piece by piece, VIII, 7, 221.—See dhiātī, and dhyā tor dhimahi.
dhiātī, bestowing:
dhiāṭařaḥ, VIII, 7, 35.
dhānīya:
dhānīyām bīgaṃ, the seed of corn, V, 53, 13.
dhāmaṇ, abode, law, company:
dhāma-bhā́, in their own ways, I, 85, 11.—dhāmaṅá (mārutasya),
domain, I, 87, 63; (daýyaśya),
host, VII, 58, 11.—pārasmin
dhāmaṇ ritāśya, in the highest
place of the law, I, 43, 91.—
(27; 383 seq.)
dhārayat-kṣhiṭa, supporting the earth:
ep. of Adīṭī, (260).
dhārā, stream:
dhārā́, I, 85, 52, 3.
dhārāvarā, charged with rain:
dhārāvarā́, II, 34, 11.
dhāv, to run:
vi-dhāvataḥ, rushing about, I, 88, 5.
dhīyā-vasu, rich in prayers:
dhīyā-vasú, I, 64, 15, 5;
dhīyā-śām, engaged in prayer:
(166).
dhī, prayer:
dhīyam, I, 88, 4; II, 34, 62; I, 2,
7; dhīyam-dhīyam, prayer after
prayer, I, 168, 1; dhīyā́, I, 166,
13; dhīyā́ rāmī́, (V, 87, 9); (166);
dhīyāb, I, 134, 2 (bis); dhīyā́b,
I, 87, 4; dhībhī́, V, 52, 14.—
ithā dhīyā́, thus is my thought,
V, 61, 15; I, 2, 62.
dhitī, prayer:
dhitī-bindung, V, 53, 11.
dhīra, wise:
dhiṭa, I, 64, 1; VII, 56, 4.
dhūnī, roaring:
dhūnayab, the roarers (Maruts),
I, 64, 52; 87, 3; V, 60, 7; VI,
66, 10; X, 78, 3; dhūnīnām,
V, 87, 33; VIII, 20, 14.—
dhūnīb, shouting, VII, 56, 81.
dhūnī-vaṛta, given to roaring:
dhūnī-vaṛtām, V, 58, 2; dhūnī-
vaṛtāya, V, 87, 1.
dhūṛa, shaft, yoke:
dhūṛo-sū, V, 55, 6; X, 77, 5; dhuri,
V, 56, 6 (bis); 58, 7; I, 134, 3
(bis).
dhū, to shake (with two Acc.):
dhūnūthā, I, 37, 6; V, 57, 31.—
vi dhūnūtha, V, 54, 121.
dhūṛ-sād, charioteer:
dhūṛ-śadāb, II, 34, 4.
dhūṭī, shaker:
dhūṭayab (Maruts), I, 37, 6; 39, 1;
10; V, 54, 4; VII, 58, 4; VIII,
20, 16; (V, 87, 3); dhūṭayab, I,
64, 5; 87, 3; 168, 2; V, 61, 14.
dhūvy:
dhūvyave, (48).
dhrī, to hold:
dadhīre, I, 64, 10; 85, 3; (nā-
māṇi), I, 87, 5; dadhāra, he
established, X, 121, 1; dadhā-
yante vratā, they observe their
duties, VIII, 94, 2; dadhāyem-
thām, may you maintain, VI, 74,
1.—ādhi rīyaḥ dadhīre, they
clothed themselves in beauty,
I, 85, 26; vi anu dhīre, they
spread out behind, I, 166, 10.
—ni dadhrē, he holds himself
down (Dat.), I, 37, 71.
dhrīṣ, to defy:
ā-dhrīṣe, I, 39, 42; V, 87, 2.—
dhrīṣṭa, adv., boldly:
I, 167, 91.
dhrīṣṭa-vin, full of daring:
dhrīṣṭa-vinaḥ, V, 52, 21.
namasyā, worthy of worship:

(203; 205.)
nāmasvat, reverent:

nāmasvan, I, 171, 2.
nāmasvin, worshipper:
nāmasvinam, I, 166, 2.
Nāmuḥi, name of a demon:

(I, 64, 3.)
nārā, 'Männerlob':

Indra, (II, 34, 6); Agni, (439.)
narokas, fond of men:
narokābh = nri-okābh, Oldenberg for
nārā rōkāb, (VI, 66, 6.)
nārya, manly:
nāri āpamsi, I, 85, 9°; nāryābh, I,
166, 5; nāryeshu, I, 166, 10.
nārya-apas, epithet of Indra:

(I, 85, 9°.)
nāva, new:
nāvyāmsi, newest, I, 38, 3; nāvyase,
VIII, 7, 33; nāvyasi(su-matib),
VII, 59, 4; nāvishthayā, VIII,
29, 19.
nāvedas, mindful (c. Gen.):
nāvedābh, I, 165, 13°; nāvedasab,V,
55, 8.
nāva, new:
nāvyeshu, I, 134, 4.
nāvyasīnā, ever-youthful:
nāvyasīnām, V, 53, 10°; 58, 1.
nar, to come near:
nārate, I, 165, 9.—abhi naṣat, he
will obtain, VIII, 20, 16.—prā-
mak, let it reach, VII, 56, 9.
nar, to vanish:
vi naṣyatī, I, 170, 1.
nās, du., nostrils:
naśbā, V, 61, 2.
nāth, not indeed:
I, 19, 2; 39, 4; VII, 59, 4; nāhi nū,
I, 167, 9; nāhi kāṇā, not even,
VII, 59, 3; nāhi sma,VIII, 7, 21.
nāka, the firmament:
nāka, X, 121, 5°; nākam, I, 85,
7; V, 54, 12°; VII, 58, 1; nā-
kasya ādhi rokanē, I, 19, 6°—
nāka, rokanā, sūryā, (50.)
nādh:
nādhamānam, suppliant, VIII, 7,
30; II, 33, 6.
nāpita, barber:

(I, 166, 10°.)
nābhī:
nābhā, in the centre, I, 43, 9°.
nāman, name:
nāma yagān, I, 6, 4; nāmāni
yagāniyān, I, 87, 5; aṃrītam
nāma, V, 57, 5°; nāma, VI, 66,
1; 5; VII, 56, 10; VIII, 20, 13°;
II, 33, 8°; nāma mārutan, com-
pany of the Maruts, VII, 57, 1°;
nāmāni, powers, VII, 56, 14;
nāma-bhiṣ, V, 52, 10; VII, 57, 6;
adityenā nāmān, by their
name of Ādityas, X, 77, 8; nā-
man and dhāman, (384.)
nāri, woman:
nāri-bhyābh nāri-bhyāb, to men and
women, I, 43, 6; p. lxxxviii.
nīb-ṛitī, sin:
nīb-ṛitīb, I, 38, 6°—nīb-ṛitēb, of
Nirṛti, VII, 58, 1°; nīb-ṛitim,
VI, 74, 2.
nīb-ṛitāt:
nīb-ṛitām, the work (of the sacri-
ficer), I, 2, 6°.
nī-kakrayā, adv., downwards:
VIII, 7, 29°.
nī-ketra, he who finds out:
ni-ketārab, VII, 57, 2.
nigā, 'cingeboren,' one's own:

(I, 166, 2°.)
nīya, secret:
nīya, VII, 56, 4°.
nītya, one's own:
nītyam, I, 166, 2°.
nid, to blame:
nidē, II, 34, 1°.
nīd, reviler, enemy:
nidāb (Abl.), II, 34, 15; V, 87, 6;
9; nidāb (Acc. pl.), V, 53, 14.
nī-dhi, treasure:
nī-dhiē, X, 186, 3.
nī-dhruvī, lasting:
āsti nī-dhruvī, it lasts, VIII, 20, 22.
nī-mīla, companion:
nī-mīlām, I, 167, 6.
nī-mishat, see mish.
nī-meghamāna:
nī-meghamānābh, streaming down,
II, 34, 13.
nīmā, downward:
nīmātīb udā-bhiṣ, with downward
floods, X, 78, 5.
nī-yāt, steed:
nī-yātab, I, 167, 2; V, 52, 11; I,
134, 2.
nīyūtvat, with steeds:
nīyūtvatāb, V, 54, 8; nīyūtvatā
(rāthena), I, 134, 1.
nī, night:

(V, 52, 16°.)

VEDIC HYMNS.
pat, to fly:
  paptúḥ, V, 59, 7; pátataḥ, VIII, 7, 35.—ú paptata, fly to, I, 88, 13; á apatan, VII, 59, 7.—
  vi patahha, you fly across, I, 168, 6; vi pāpatah, they were scattered, VII, 20, 4.

pat (patyate):
  pātayānām, having taken (a name), VI, 66, 1; távishih pat, (I, 64, 7a.)

pātī, lord:
  bhūtasya pāthā, X, 121, 1; brāhmaṇah pātīm, I, 38, 15; pātayāḥ rayṇāṁ, X, 121, 10; V, 55, 10.

pātini, wife:
  gāni with pātinī, (I, 85, 1.)

pathin, path:
  pathā (yamāsya), on the path, I, 38, 53; kena kita pathā, I, 87, 2; pathi-bhī, II, 34, 5; X, 168, 3;
  pānthām sūryāya yātave, a path for the sun to walk, VIII, 7, 81.

pathyā, path, course:
  pathyāḥ, V, 54, 9; VI, 66, 7.

pad, to go, depart:
  padishrā, I, 38, 6.

pad, foot:
  pat-sū, V, 54, 11.

pan, to glorify:
  panayanta, I, 87, 3.

panasū, praiseworthy, glorious:
  panasūyam, I, 38, 15; V, 56, 9; panasūyū, X, 77, 3.

pāniyas, more glorious:
  pāniyasi (tāvishhi), I, 39, 2.

payab-dhā, sucking:
  payab-dhāḥ, VII, 56, 16.

payab-vṛiddha, increasing the rain:
  payab-vṛīḍhāḥ, I, 64, 11.

pāyas, milk (rain):
  pāyasā, I, 64, 5; 166, 3; páyāb ghrītā-vat, I, 64, 62.

par, see pri.

pāra, highest:
  pārasmīn dhāman, I, 43, 9; pāram, top, I, 166, 6.—pāre yugē, in former years, I, 166, 13.

pāra-parā, one after another:
  pāra-parā, I, 38, 6.

paramā, further:
  paramāh, I, 167, 2; paramāsyāḥ, V, 61, 1.

parás, beyond (c. Acc.):
  parāḥ, I, 19, 21.

pāra, prep. . . .:
  adv., far away, I, 167, 4.

parākāṣṭ, from afar:
  X, 77, 6.

parākās, far away:
  āre parākāḥ, VI, 74, 2.

parā-vāt, far:
  parā-vātāḥ, from afar, I, 39, 1; VIII, 7, 26; X, 78, 7; far, V, 53, 8; paramāsyaḥ parā-vātāḥ,
  from the furthest distance, V, 61, 11; parā-vāt, in the distance, I, 134, 4.

pāri, prep. . . .:
  pāri (tasthūshāḥ), round, I, 6, 1; (agni), I, 88, 4.—With Abl., from, V, 59, 7; VII, 46, 3—
  pari, excessive, (104 seq.)—Synizesis of pāri, p. cxxii.

parikroṣā, reviler:
  parikroṣām, (104.)

parikṣāhāna, withered away:
  (104.)

pāri-gman, traveller:
  pari-gman (Indra), I, 6, 9.

pāri-gri, running, swarming around:
  pari-grayaḥ, I, 64, 5; V, 54, 2 (bis).

pāri-dvesha, a great hater:
  pāri-dveshasa, (104.)

pari-pri:
  pari-priyaḥ, great lovers or surrounding friends, (105.)

pāri-priṭa, loved very much:
  pari-pritab, (105.)

pāri-prūsh, scattering moisture:
  pari-prūṣhaḥ, X, 77, 5.

pāri-bādh, harasser:
  pari-bādhaḥ, I, 43, 81.

pāri-manyū, wrathful:
  pari-manyave, I, 39, ro1.

pāri-rāp, enemy:
  pari-rāpaḥ, (104.)

parīlaghu, perevis:
  (104.)

parīṣhāna, abode:
  (I, 6, 11); (29.)

pari-stūbha, shunting all around,
  I, 166, 11.—pari-stūbhāḥ (iṣṭab), standing round about, (VIII, 7, 11.)

pari-sprīḍh, rival:
  pari-sprīḍhab, (104.)

pari-srūt:
  pari-stubh = pari-srūt, (VIII, 7, 11.)
pārīnas, wealth:  
pārīnasā, I, 166, 14.
pārūshāni, (speckled) cloud:  
pārūshāniyām, V, 52, 93; (V, 53, 91.)
pārus, knot:  
(66); p. xxv.
pargānya, cloud:  
pargānyena, I, 38, 91; pargānyabiva, I, 38, 141; pargānyam, V, 53, 61.
pārvata, mountain (cloud):  
pārvatab, V, 60, 2; 3; pārvatabgirib, I, 37, 71; pārvatabānigirīm, 
V, 56, 42; pārvatabāna, I, 85, 10; 
pārvatabāni, I, 64, 31; V, 54, 9; 
55, 7; VIII, 7, 2; 34; pārvatabānsa, V, 87, 9; VIII, 20, 5; 
pārvatān, I, 19, 71; 39, 5; 
64, 11; 166, 53; V, 57, 3; VIII, 
7, 4; 23; pārvatasya, V, 59, 7; 
pārvatānām (āsāb), I, 39, 32; 
pārvateshu, V, 61, 19; VIII, 7, 
1; 20, 25.—p. xxv.
pārvata-kyūt, shaking the mountains:  
pārvata-kyūte, V, 54, 1; pārvata-
kyūtab, V, 54, 3; (I, 168, 52.)
pārvan, knot:  
(66); p. xxv.
pārvan-sās, piece by piece, to pieces:  
pārvan-sāb, VIII, 7, 221; 23.
pārāna, valley:  
pārānāsāb, VIII, 7, 34.
pavī, tire (of a wheel):  
pavī-śūbha, I, 64, 11; pavyā, I, 88, 
22; V, 52, 9; pavishu, I, 166, 
10; pavī-bhyāb, I, 168, 8.
pavī, to see:  
pavīya, I, 88, 5; V, 53, 3; pāvī-
anta, VIII, 20, 26.—pārī-āpaya, 
he looked over, X, 121, 8; 
pārī apayana, they looked about 
for (Acc.), I, 168, 9.
pavī, cattle:  
pavīvā, I, 166, 6; paśūm (śūvyaam), 
V, 61, 5; pāve, I, 43, 2.
pavupā, shepherd:  
pavupā-śū, I, 114, 91.
patkā, behind:  
patkāt dagh, to stay behind, VII, 
56, 21.
Pastīyā, N. of a people:  
(398.)
Pastīyā-vat, N. of a country:  
pastīyā-vatī, VIII, 7, 291.—Adj., 
filled with hamlets, (399.)—

Subst., sacrificial vessel, (VII, 
7, 29.)
pastīyā, housewife, ep. of Aditi:  
(260.)
pā, to protect:  
pānti, I, 167, 81; V, 52, 2; 4; pā, 
1, 134, 52 (bis); pāhi, I, 171, 6; 
pāthāna, I, 166, 8; yūyām 
pāta, VII, 56, 25; 57, 7; 58, 6; 
47, 4.—nī pānti, they ward off, 
VII, 56, 19.
pā, to drink:  
pāthā, I, 86, 1; pāhi, I, 2, 1; pī-
tāsa, I, 168, 3; pībanty asya, 
VIII, 94, 4; 5; pība, V, 60, 8; 
pībata, VII, 59, 3; pībantab, 
V, 61, 11; pībadyai, I, 88, 4.
pāgas, splendid:
pāgasā ityena, II, 34, 13.
pāgasvat, brilliant:  
pāgasvatantab (vyād), X, 77, 3.
pāni, hand, hoof:  
(I, 38, 11.)
pātra, vessel:  
three pātras, filled with milk and 
Soma, (VIII, 7, 10.)
Pāthya:  
Vṛūshan Pāthya, (153.)
pārā, the other shore:  
pārī, I, 167, 2; pārām (pārshī nab), 
II, 33, 3; pārām, the end, V, 
54, 10.
pārāvata, pl., e x t r a n e i , strangers:  
pārāvatab, V, 52, 11.
pārāvata-hān:  
pārāvata-ghni (Sarasvati), (V, 52, 
11.)
pārthiva, earthly; earth:  
pārthivam (śādma), I, 38, 101; V, 
87, 71; pārthīvā, divyāni, I, 64, 
3; pārthiva, V, 52, 7.—pār-
thivādāhī, from above the 
earth, I, 6, 10; (51 seq.); pār-
thiva, rāgas, dyū, (I, 19, 31); pār-
thivi, earth, sky, and heaven, 
(52); viśvā pārthivā, the whole 
earth, VIII, 94, 9.
pārya:  
pārye dyōb, at the close of the 
day, VI, 66, 81.
pāvakā, pure:  
pāvakāsāb, I, 64, 2; pāvakām, I, 
64, 12; pāvakēbhīb, V, 60, 8; 
pāvakāb, VII, 56, 12; 57, 5; 
pāvakān, VIII, 20, 19.—pāvaka 
\(\sim \sim \sim \), p. cxvi seq.
pūṣa, snare:

pūṣāṇ, the snares of (Druh), VII, 59, 8; vārunasya pūṣāṭ, VI, 74, 4.

pitrī, father:

pītā, I, 38, 1; X, 186, 2; pītāram, II, 53, 12; pītāram utā mātāram, I, 114, 7; pītāb, I, 87, 5; pītrīnām nā āmśāb, like the prayers of our fathers, X, 78, 3;—māñuh pītā, I, 114, 2; II, 33, 13.—pītaḥ marutām, Rudra, the father of the Maruts, I, 114, 9; II, 33, 1; pītā, V, 60, 5; pītāram, V, 52, 16; pītret marutām, I, 114, 6.

pitrṣya, of the father or fathers:

pītrīyāni (ukthānī), VII, 56, 23; pītrīyam (vāyaḥ), VIII, 20, 13.

pīnya, to sprinkle, pour out:

pīnvanti, I, 64, 5; 62; pīnvate, II, 34, 83; pīnvanti úśsam, they fill the well, V, 54, 8; VII, 57, 1.

pīpīshvat, crushing:

pīpīshvatā, I, 168, 7.

pīpīshu, wishing to drink:

pīpīshavāḥ, VII, 59, 4.

pippala, apple:

pippalām rūṣat, the red apple (the lightning), V, 54, 121.

pis, to adorn:

pīpīśe, he decked himself, II, 33, 9; pīpīśe, it has been laid, V, 57, 6; pīśhrām, bedecked, V, 56, 1.—abhī pīpīśre, they have adorned, V, 60, 4.—ā pīśāṇāḥ, adorning, VII, 57, 3.

pīś, gold:

(I, 64, 81.)

pīśa, gazelle:

pīśā-iva, I, 64, 81.

pīśāṅga, tawny:

pīśāṅgaḥ (horses), I, 88, 2.

pīśāṅga-śava, having tawny horses:

pīśāṅga-śavāḥ, V, 57, 4.

pīśḍ, see pīpīshvat.

pīṭa, drinking:

pīṭāye, for to drink, I, 166, 7; VII, 59, 5; asyā sōmasya pīṭāye, VIII, 94, 10 to 12; pīṭām arhasi, thou art worthy to drink, I, 134, 6 (bis).

pūms, man:

pūmsāḥ, V, 61, 6; pūmān, V, 61, 8.

putrā, son:

putrām, I, 38, 1; putrāb (prīneḥ), V, 58, 5; (rudrāsya), VI, 66, 3; divāb putrāsāḥ, X, 77, 2.

putra-krīthā:

putra-krīthē nāgānayab, ṣaṃčakākṣes ev tenevavā, V, 61, 32.

pūnar, again:

I, 6, 4; VII, 58, 5; VIII, 20, 26.

pūr, stronghold:

pūb-bhūṭ, I, 166, 8.

purandhri, housewife:

(I, 134, 31.)

pūrām-dhi, morning, dawn:

pūrām-dhim, I, 134, 31.

purās, in front:

purāb, I, 170, 4.

purā:

of yore, I, 39, 7; V, 53, 1; formerly, I, 167, 10; VII, 56, 23; VIII, 7, 21.

purishā, soil:

from prī, (I, 64, 128; V, 55, 52.)

purishān, marshy, V, 53, 9.—purishānab, cultivators of the land, yeomen, V, 55, 52.

purū, many:

purū, I, 166, 3; 13; pūrvābhi, I, 86, 6; pūrāb, X, 77, 2.

purū-kshū, nourishing many:

purū-kshūṃ, VIII, 7, 13.

purū-kandrā, resplendent:

purū-kandrā (for Pada purū-kandrā), V, 61, 161.

purū-tāma, manifold:

purū-tāmam, V, 56, 5.

purū-drapas, rich in rain-drops:

purū-drapasāḥ, V, 57, 5.

purū-praśha, invoked by many:

purū-praśhasāḥ, I, 168, 53.

Puru-mūḍā:

purū-mūḍāya, V, 61, 91; (V, 61, 53); (359 seq.; 362.)

purū-rūpa, assuming many forms:

purū-rūpad, II, 33, 9.

purūsha-gānā, man-slaying:

purūsha-gānāṃ, I, 114, 10.

purūshātā, men as we are:

VII, 57, 4.

Purushanti:

(360); (V, 61, 52; 91.)

purū-sprāh, much-desired:

purū-sprāhab, VIII, 20, 2.

Purūrvasas:

(307.)

push, to prosper:

pūshyati, I, 64, 122; pushyema, let us foster, I, 64, 14; pūshyantī

nārāyāṃ, rich in manhood, VII,
56, 5; pushrām, prosperous, I, 114, 1.—See pushyās.
pushrī, prosperity:
pushrīṣhu, I, 166, 8.
pushrī-vārdhana, wealth-increasing
(Rṇdra):
pushrī-vārdhanam, VII, 59, 12.
pushyās, prosperity:
pushyāse, VII, 57, 5.
pū, to clean:
punāśa, (V, 58, 11); punānāb, who clean themselves from (Acc.), VI, 66, 42; pūtāsya, clarified (Soma), VIII, 94, 5.—pavanta, (VII, 56, 31).
pūtā-daksha, endowed with holy strength:
pūtā-daksham, I, 2, 71.
pūtā-dakshas, endowed with pure strength:
pūtā-dakshasab, VIII, 94, 7; 10.
pūtabhrīt, a Soma-vessel:
(VIII, 94, 53).
Pūrǔ, N. of a people:
(98).
pūrva, former, old:
pūrvāsū vi-ushrīshu, VIII, 20, 15;
pūrvān-iva sākhiṇ, V, 53, 16;
pūrvam, ancient, I, 166, 1.—
pūrva, before, opposed to upara, behind, (I, 167, 38).
I urvā-pūti, the early draught:
pūrvā-pūtaye, I, 19, 91; 134, 11.
(bis).
pūrvā, old:
pūrvāyam, V, 55, 8; pūrvāyāb (agniḥ),
old, or, first, VIII, 7, 361.
Pūshan:
is kapardin, (I, 114, 18).
priṅkh, food:
priṅkhaṁ yā, to go in search of
food, (II, 34, 31); priṅkh, to feed, II, 34, 41.
priṅkhaṁ, adv., quick:
II, 34, 1.
Priṅkhaṁyāma, N. pr.:
(V, 54, 12).
priṅkha-yaṁvan (?):
priṅkha-yaṁvane, (V, 54, 12).
priṅkha:
pra-priṅkhaṁ (dhēnā), satisfying,
I, 2, 31.—priṅkhase, (I, 6, 72).
prinat, a liberal worshipper:
prinatāb, I, 168, 7.
prīt, battle, fight:
prīt-su, I, 64, 14; VIII, 20, 201.
prītānā, battle:
prītānāsū, I, 85, 8; VII, 56, 22;
23; 59, 4.
prīthiṁ, earth:
prīthiṁ, antāriksha, dyū, (50);
prīthiṁ, rāgās, dyū, (I, 19, 32);
prīthiṁ, X, 121, 5; I, 39, 6;
the earth trembles, I, 37, 8; V,
54, 9; 56, 34; 60, 2; VI, 66, 9;
opens wide, V, 58, 7; prīthiṁ
utā dyatū, I, 114, 11; prīthiṁvān,
X, 121, 1; V, 57, 33: (vi-undānti),
I, 38, 9; V, 54, 8; prīthiṁvāb,
X, 121, 9; I, 38, 2; 39, 3; X,
77, 3; 168, 1; prīthiṁvāṁ, V,
59, 11; prīthiṁvāṁ, I, 168, 8.—
prīthiṁ, i.e. prīthiṁ, (255);
=prīthiṁ, pp. exx; cxxi.
prithū, broad:
prithūm, I, 37, 11; dirghām
prithū, far and wide, V, 87, 7—
prīthū, (255; 260).
prithu-grāya, wide-spread:
prithu-grāyī, I, 168, 71.
prithū-pāri:
(I, 38, 111).
Prīṣni, Prīṣni, the mother of the
Maruts:
prīṣṇīb, I, 168, 91; V, 60, 5; VI,
66, 1; 31; VII, 56, 4; (V, 61,
4); VIII, 94, 11; prīṣṇīm, V,
52, 16; prīṣṇyāb, II, 34, 21;
or, prīṣṇeḥ putrāb, V, 58, 5—
prīṣṇayāb, the clouds, VIII, 7, 10.
prīṣṇi-mātri, pl. sons of Prīṣni:
prīṣṇi-mātarab, I, 38, 4; V, 57, 23;
3; prīṭ, I, 85, 2; V, 59, 6; VIII,
7, 3; 31; 17.—(I, 85, 3); 168, 91;
II, 34, 21; V, 61, 4; X, 78, 61).
prīṣṭha-adva, with spotted horses:
prīṣṭha-advāb, I, 87, 41; prīṣṭha-
advāsāb, II, 34, 4.—(I, 37, 21;
II, 34, 52).
prīṣṭhaḥ, the spotted deer (the
clouds):
prīṣṭhaṁbhī, I, 37, 21; 64, 8; II
34, 31; V, 58, 61; prīṣṭhatīb, I,
39, 6: 85, 4; 5; V, 55, 61; 57,
3; VIII, 7, 28: prīṣṭhatīṣu, V,
60, 2.—(I, 87, 41; V, 53, 11).
prīṣṭhā, back:
prīṣṭhāṁ (divāb), I, 166, 5; (V,
54, 12); prīṣṭhācā (śādaḥ), V, 61,
2; (V, 61, 32).
prishtba-prayag:
(V, 55, 1.)
prishtha-yagyvan:
divåb à prishtha-yågyane, who sa-
cries on the height of heaven,
V, 54, 12.
prí (or par), to carry over:
pårshatha, you carry off, I, 86, 7j;
párshi náb pámämahasab, carry
us to the other shore of anguish,
II, 33, 3—áti párâyatha, you
help across, II, 34, 15; (I, 86,
7j)—apa par, to remove, nàb par,
to throw down, (I, 86, 7.)
prí, to fill:
piòpattana, fulfil, I, 166, 62; (221.)
—pùrnà (naùb), full, V, 59, 2.
péosas, form:
péasa, I, 6, 3; see aperás.
pósha, fulness:
pósham (râyàb), I, 166, 3.
pàûmsya, valour:
pàûmsyebhì, I, 165, 7; VI, 66,
2; pàûmsyà, manly deeds, I,
166, 7; V, 59, 4; vrisîhi
pàûmsayà, manly work, VIII,
7, 23.
pyà, to fill, to swell:
pipyà, II, 34, 62; pîpåyà, it is
brimming, VI, 66, 1; pipyùshìm
(isham), swelling, VIII, 7, 3;
pipyùshìb (ishab), VIII, 7, 19.
prá, prep. . . .:
prá (áti tashaù), I, 64, 13; prá
(verb understood), V, 54, 2; 87,
3; prá râtheshu, I, 85, 5.
pra-avitrì, see av.
pri-kri/în, playing about:
pri-kri/înàbh (the Maruts), (I, 6,
8j); VII, 56, 16.
prá-kaîtas, wise:
prá-kaî tasàb, I, 39, 9; V, 87, 9;
prá-kaîtasàb, I, 64, 8; attentive,
VIII, 7, 12; prá-kaîtase (rudràya),
I, 43; 1.
prakkà, to ask:
sâm príkkàsate, thou greeetest, I,165,
3; p. xv.—See á-príkka/ya.
pra-gà, offsprings:
pra-gàyà, VII, 57, 6; pra-gàbhis
pra-gåyemahi, II, 33, 1.—pra-
gàb, beings, I, 43, 9.
Pragàpatai:
prágàpate, X, 121, 10.
pra-gàtrì, expert:
pra-gàtåraaàb nà gyåshåtåb, X, 78, 2.
pra-taràm, further:
V, 55, 3.
prá-tavas, endowed with exceeding
power:
prá-tavasàb, I, 87, 1.
práti, prep. . . .:
to, I, 79, 1; 171, 1; towards, I,
88, 6; 165, 12; me arapat
práti, V, 61, 9.
práti-skaâb, see skambh.
pratnà, old:
pratnàsya, I, 87, 5.
prá-tvakashas, endowed with exceeding
vigour:
prá-tvakashàb, I, 87, 1; V, 57,
4.
prath, to spread:
práthishtha,(the earth)openedwide,
V, 58, 7; praprathe, (the earth)
is stretched out, V, 87, 7j.—á
papráthânu, they spread out,
VIII, 94, 9.
prathomà, first:
prathomàni, I, 166, 7; prathamab,
II, 34, 12; prathamabàpûrûyab,
I, 134, 61.
prathama-gå, first-born:
prathamà-gå, X, 168, 3.
pra-dakshiu, turning to the right:
V, 60, 1.
pra-dèv:
pra-dèvà, always, V, 60, 8.
pra-û, region:
pra-ûab, X, 121, 4.
prà-niti, guidance:
pra-nitàshu, I, 114, 21.
pra-netri, leader:
pra-netàrab màrtam, V, 61, 15;
pra-netàrab (màmâma), they
guide, VII, 57, 2.
prà-patha, journey:
pra-patheshu, I, 166, 92.
pra-pada:
pra-padeshu, Roth for pra-pathe-
shu, (I, 166, 92).
pra-bhrîthâ, offering:
pra-bhrîthá, II, 34, 11.
pra-yagyu, chasing:
pra-yagyàb, I, 39, 9; 86, 7; VII,
56, 14; pra-yagyàb, V, 55, 11;
pra-yagyàve, V, 87, 1; pra-
yagyûn, hunters, VIII, 7, 33.
pra-yas, offering:
pra-yësi, I, 86, 7; pra-yàb, I, 134,
1; pra-yàb-bhìb, for the sake of
our offerings, I, 2, 41.
práyasvat, enjoying t' e offerings:
práyasvántab, X, 77, 4.

pra-yúg, driver:
pra-yúgab, X, 77, 5.

pra-yúdha, eager for battle:
pra-yúdhab, V, 59, 5.

pra-yotri, one who removes:
pra-yotáb, (267.)

prává, spring, well:
právasa, X, 77, 5².

pra-vana, pronus:
(X, 77, 5².)

právátvai, bowing:
právátvati, právátvitb, právátvántab, V, 54, 9.

pra-van:
prava=pravan, (X, 77, 5².)

právayana, a goad:
(1, 166, 4.)

prává, the blowing before:
(X, 77, 5².)

pra-vetri, driver:
(1, 166, 4.)

prá-astī, great praise:
prá-astim, V, 57, 7.

pra-śis, command:
pra-śisham, X, 121, 2 ; (4.)

práśhi, leader:
práśhita, I, 39, 6¹ ; VIII, 7, 28.

prá-sita, springing forth:
prá-sitásab (wells), X, 77, 5.

prá-siti, raid:
prá-sitau, V, 87, 6¹ ; mā te bhúma
prá-sitau, may we not be in th
way when thou rushest forth,
VII, 46, 4.

prá-sthāvan, marching forward:
prá-sthávanaab, VIII, 20, 1.

prá,:
prási, for pāsi, (Oldenberg, I, 134,
5².)

práñat, see an.

práta, early:
I, 64, 15 ; at the morning sacri-
fice, VIII, 94, 6.

priyá, beloved:
priyé, I, 85, 7 ; priyásya, I, 87, 6
kádha priyáb, for kadha-priyáb
(see kadha-pri), I, 38, 1 ; VIII,
7, 31 ; priyá (náma), VII, 56,
10 ; áháni priyé, on a happy day,
VII, 59, 2 ; priyáb tanväb, our
own bodies, I, 114, 7¹.

prí, to please:
pípriyánáb, well pleased, VII, 57,
2.

pru, to float:
(X, 77, 5².)

prusí, to shower down:
prushávánti, I, 168, 8 ; prushá
(ior Pada prushá), let me
shower, X, 77, 11.

prásháta, most beloved:
práshåbåb, I, 167, 10.

phaliga, for parigha (?):
(350.)

båt, particle of asseveration:
(V, 59, 11.)

bådh, see vadåh.

båndh, to bind:
båddlám åsti tanušhu, it clings to
our bodies, VI, 74, 3.

båndhana, stem:
urvårükåm iva båndhanåt, like a
gourd from its stem, VII, 59,
12.

båndhu-esha:
båndhu-esëhë, when there was in-
quiry for their kindred, V, 52,
16.

båbhù, tawný:
båbhùk, II, 33, 5 ; 9 ; babhráve,
II, 33, 8 ; babhiro, II, 33, 15.

båhrána, weapon, bolt:
båhrána, I, 166, 6² ; (226.)—båh-
hrána tmáná, by their own
might, X, 77, 3.

båhis, grass-pile, altar:
båhi, I, 85, 6 ; VII, 57, 2¹ ; 59.
6 ; bårhisy, I, 85, 7 ; 86, 4 : 
VII, 46, 4¹.

bålá, strength:
bålam, I, 37, 12 ; V, 57, 6.

båla-då, giving strength:
båla-dåb, X, 121, 2.

båhalá, manifold:
båhalátm, V, 55, 9.

båvà, reed, arrow:
(VIII, 20, 8¹.)

bådåh, to drive away:
åré bådhethám, VI, 74, 2.—bå-
dhante ápa, I, 85, 3 ; ápa bå-
dhadhivam, VII, 56, 20.—ni-
bådhita, struck down, (268 seq.)

båhù, arm:
båhù (the regions are the two
arms of Hiranyakagarbha), X,
121, 4 ; båhù-bhåb, I, 85, 6¹;
båhùshu, I, 166, 10 ; VIII, 20,
11 ; båhvób, V, 57, 6.
báhu-ogas, strong-armed:
báhu-ogasaḥ, VIII, 20, 6.
báhu-gúta, quick with his arm:
báhu-gútaḥ, V, 58, 4.

bíga, seed:
budhi, to awake:
Sáyáya, bodhi = budhyasva,(II, 33, 15)—prá bodhaya, awake, I, 134, 3.

budhá, bottom:
budhne épam, X, 77, 4.
budhnyá, hidden:
budhnyá, VII, 56, 14, 1.

brih:
barhayati, to crush, (226.)—upa-bárbrháthat, she stretched out
dóó, her arm), V, 61, 51.—Cf. vrih.

brihát, great, mighty:
brihát, V, 55, 1, 2; 57, 8; 58, 8; brihát váyab, VII, 58, 3; brihát gihite, VíII, 20, 6;
brihát vadema, we shall magnify, II, 33, 15; brihántam krátum, I, 2, 8; ápab brihatib, X, 121, 7; 9; brihaták diváb, V, 59, 7; 87, 3.

brihat-gírí, dwelling on mighty mountains:
brihát-gírayá, V, 57, 81; 58, 8.

brihát-diva, coming from the great heaven:
brihát-diviá, I, 167, 2; (V, 57, 81.)
brihát-vayás, of great strength:
brihat-vayasaḥ (the Maruts), (I, 37, 9.)

Bríhaspáti, a variety of Agní:
(I, 38, 13.)

bradhná, bright:
bradhnám, I, 6, 1.

Bráhmanáspáti, lord of prayer:
N. of Agni,(I, 38, 131); (246, note a.)
bramhámyá, prayerful:
bramhámyántaḥ, II, 34, 11.
bramhán, m. priest:
bramhá ká, VIII, 7, 20; bramhánam, X, 77, 14.
bráhman, n., prayer, hymn:
brámá, I, 37, 4; 88, 4; 165, 11; II, 34, 71; bráhmáni, I, 165, 2; 43, 14; II, 34, 6; bráhmának pátim, lord of prayer, I, 38, 13.

brú, to speak:
bruve (púmán íti), he is called, V, 61, 8.—ádhi brúhi naḥ, bless
us, I, 114, 10.—úpa bruvate, they implore, I, 134, 2.—prá
bruváte, they proclaim, V, 87, 2.—sám bruvate, they talk
together, I, 37, 13.

bhaksh, to enjoy:
bhakshiyá (c. Gen.), V, 57, 7.
bhága, luck:
bhágam, luck, I, 134, 5; bhágé á, in wealth, II, 34, 8.
bhág, to obtain:
bhégire, V, 57, 5.—á bhágá naḥ, appoint us to give, help us
to (Loc.), I, 43, 8; VII, 46, 41; á bhágatana, VII, 56, 21.—
Desider., bhiksh, (220.)
bhadrā, good, auspicious:
bhadrú, good things, I, 166, 91; 10; (sauravasáni), VI, 74, 2; (vástrá), beautiful, I, 134, 4;
bhadrá (rátib), I, 168, 71; (samatiib), I, 114, 9.

bhádram-gáni, having an excellent mother:
bhádram-gánayá, V, 61, 14.

bhan, to shout:
(V, 52, 12.)
bhandát-ishri, in jubilant throng:
bhandát-ishraye, V, 87, 1.
bharatá, Bharata (the warrior):
bharatáya, V, 54, 14.
bharas, burden (?):
(V, 54, 101.)
báhtrí, husband:
báhtrí-iva, V, 58, 7.

bhá, to shine:
vi-bháti, he shines forth, X, 121, 6.
bhágá, share:
bhágám, VII, 56, 14.
bhánú, splendour:
bhánúb divá, V, 52, 6; bhánúm, V, 59, 1; bhánú-bhíb, I, 87, 6;
VIII, 7, 8; 36.
bhám, to be in wrath:
bhámitáb, I, 114, 81.
bháma, vigour:
bhámena, I, 165, 8.
bhámína:
bháminá, VS. for bhámitáḥ, (I, 114, 81.)
bháś, light:
bháśá, X, 77, 5.
bhiksh, to beg, to implore:
(220); bhikshe, I, 171, 1; bhiksheta, VII, 7, 15.
bhīnd, to cut asunder:

bhīndanta, V, 52, 9.—bibhidubh ví, they clove asunder, I, 85, 10.

bhīyās, fear:

bhīyāsā, V, 59, 2; bhīyāśe, (I, 87, 61.)

bhishāg, physician:

bhishák-tamam bhishágām, the best of all physicians, II, 33, 4.

bhī, to fear:

bhayate, I, 166, 5; VII, 58, 2; bhayante, I, 85, 8; 166, 4; bibhāya, V, 60, 3; bibhūyāhe, I, 39, 7; ābhībhayanta, I, 39, 6.

—See ābhībhūvas, bhīyās.

bhū, f., fear:

bhīyā, I, 37, 8; 171, 4; V, 57, 32; 60, 2; VIII, 7, 26.

bhīmā, terrible:

bhīmāñ, II, 34, 4; bhīmāsā, VII, 58, 2; mṛgām nā bhīmām, II, 33, 11.

bhīmā-yū, fearful:

bhīmā-yūb, V, 56, 3.

bhīmā-sandriṣṭ, terrible to behold:

bhīmā-sandriṣṭa, V, 56, 2.

bhugmān, the feeding cloud:

bhugmā, (I, 64, 31.)

bhūṅg, to enjoy:

bhugé (isē), VIII, 20, 8; ēkām bhugé, of use, VIII, 20, 13.

bhurvān, whirl:

bhurvānī (apām), I, 134, 5 (bis); p. cxii.

bhūvana, being, world:

vīsā bhūvanāni, bhūvanā, I, 64, 3; 85, 8; 166, 4; II, 34, 4; vīsāvsmāt bhūvanāt, I, 134, 5.—asāya bhūvanasya bhūreṇa, of this wide world, II, 33, 9; asāya vīsāvasya bhūvanasya rāgā (Vātā), X, 168, 2; bhūvanasya gārūhbha, X, 168, 41.

bhū, to be:

bhūvaḥ, I, 86, 51; nab babhūtha, thou hast come to be with us, I, 165, 5; p. xv; babhūvān, having grown, I, 165, 8; sām nab bhūtaṁ, VI, 74, 11; (190 seq.; 435); bhūvan sākām, they became full of, VI, 66, 2; bodhi, II, 33, 15.—mā āpa bhūtana, do not keep away, VII, 59, 10.—mā āpi bhūma tāsyam, let us not fall under its power, VII, 57, 41.—kūtab ā babhūva, whence did he spring, X, 168, 3.—pāri babbhūva, he embraces, X, 121, 10.—vi-bhāvāne, (48)—bhāva and bhūta, what is and what will be, (p. 4); bhūtāsa pāṭāb, the lord of all that is, X, 121, 1.

bhūman, earth:

bhūma, I, 85, 5; 88, 2.

bhūmi, earth:

bhūmi and dyū, (50); bhūmīb, I, 87, 3; V, 59, 2; VIII, 20, 5; bhūnim, I, 64, 5; V, 59, 4; bhūmyām, I, 39, 4; bhūmyā ă dade, p. cxvii.

bhūri, much:

bhūri, bhūrī, I, 165, 7; 166, 10; bhūrī akra, you have valued, VII, 56, 23; bhūreṇa, II, 33, 9.

bhūrī-pañā:

(I, 28, 11.)

bhūsh, to honour:

ā-bhūshantī, who honour, I, 43, 9; cf. ā-bhūshēnya.

bhūri, to bear, to carry:

bibhrthā, I, 39, 10; VIII, 20, 26; bibhratī, V, 56, 8; hastā bibhrat, I, 114, 5; bibharshī, II, 33, 10; bhārata, VII, 46, 1; bhārare, I, 64, 13; bhārādhyai, VI, 66, 3; gabbhāra, VII, 56, 4.—bibhrataḥ āpa, bringing to (Acc.), I, 166, 21.—prā bhāradhve, you are carried forth, V, 59, 4; prā bhara, I, 64, 1; prā bhare, I offer, V, 59, 1; 60, 8; prā bhārachvam, VI, 66, 9; prā bhārāmehe, I, 114, 1; prā bhūrabhā, hurled forth, I, 165, 4; (182); pp. xv; xxl.—prāti bhāradhvan, bring forward, VIII, 20, 9.

bhṛñī, quick, fresh:

(II, 34, 1.)—bhṛñīmim, cloud, II, 34, 10; vagrant, VII, 56, 20.

bhesagā, medicine:

bhesagānum, V, 53, 14; VII, 20, 25; X, 186, 1; bhesagā galāshab, II, 33, 7; (I, 43, 42;)—hāste b.bhrat bhesagā, carrying in his hand medicines (Rudra), I, 114, 5; bhesagā, II, 33, 12; 13; VII, 46, 3; bhesagānī, VI, 74, 3; bhesagā-
vedic hymns.

gāsya (mārutasya), VIII, 20, 23; bheshaṅcählt, II, 33, 2; 4.

bhoga, liberal:

bhogaṅ, V, 53, 16.

bhrāg, to shine:

bhrāgante, VII, 57, 3; ābhrāgi, V, 54, 6.—vī bhrāgante, I, 85, 4; VIII, 20, 11; vi-bhrāgante (for vi-bhrāgante), V, 61, 121.

bhrāgat-rishi, with brilliant spears:

bhrāgat-rishiyaḥ, I, 64, 11; 87, 3; 168, 4; II, 34, 5; V, 55, 1; X, 78, 7; bhrāgat-rishīm, VI, 66, 11.

bhrāgat-ganman, flame-born:

bhrāgat-ganmānaḥ, VI, 66, 10.

bhrāgas, splendour:

bhrāgasā, X, 78, 2.

bhrūtṛi, brother:

bhrūtaraḥ, I, 170, 2; V, 60, 5; bhrātā, I, 170, 3; bhrūtā, X, 186, 2.

bhrūtṛi-tvā, brotherhood:

bhrūtṛi-tvām, VIII, 20, 221.

bhrūmī:

bhrūmim for bhrūmim, (298); (II, 34, 19).

mamhāna, in magnificence:

V, 61, 10.

makhā, quickly:

I, 39, 7; (II, 34, 121); VI, 66, 5; VII, 56, 15; 1, 2, 6; soon, 1, 64, 15.

makhā, adj., strong, brisk:

(46 seq.); makhāḥ, I, 64, 11; makhēbhyāḥ, champions, VI, 66, 9.

makhā, sacrifice:

makhāsya dāvāne, for the offering of the sacrifice, VIII, 7, 271; I, 134, 1; (47.)—makhāḥ, sacrificer (?), I, 6, 81.

makhā, wealth:

makhāni, VII, 57, 6.

makhāvat, mighty, lord:

makhā-vaḥ, V, 61, 19; makhā-van, I, 165, 9; makhāvat-bhyāḥ, VII, 58, 3; II, 33, 14; makhāvat-su, I, 64, 14; makhōnām, VII, 58, 6; VIII, 94, 1.—makhā-vaḥ, Mahāvat (Indra), I, 171, 3.

magnān, strength:

magnānā, I, 64, 3.

mati, thought, prayer:

iyāṃ matiḥ, this prayer, V, 57, 1; imāḥ matiḥ, I, 114, 11; matyāyaḥ, I, 165, 4; V, 87, 1; matinām, prayers, I, 86, 2.—yāhā matīṃ, after their own mind, I, 6, 62; svāyā matyā, their own will, V, 58, 5.—matī, thoughts, I, 165, 1.

mad, pron. . . .

men, they are mine, I, 165, 4; ahāṃ, I, 171, 1; 4.

mad, to rejoice:

mādantī (c. Loc.), I, 85, 1; V, 61, 14; (c. Acc.), V, 52, 12; mādatha, V, 54, 10; VIII, 7, 20; mādantī, V, 56, 3; mādantaḥ, VII, 59, 7; svadhyāyā mādantam, (34); mat-sāti, may he rejoice in (Gen.), VIII, 94, 6; mādāyādhyāi, I, 37, 14; VII, 59, 6; mādāyādhyām (c. Gen.), I, 85, 6; mādāyādhyāi, I, 167, 1.—prā mādantī, thy delight, VII, 57, 11.—See mand.

māda, enjoying, rapture, Rausch, feast:

mādaḥ, I, 86, 4; māde, I, 85, 10; V, 53, 3; VIII, 7, 12; mādesu, I, 134, 5; mādāya, I, 37, 15; II, 34, 5.—(135.)

mada-kṛūt, enrapturing:

mada-kṛūtam, I, 85, 72; (134 seqq.); VIII, 7, 13.

mādirā, delightful:

mādirām (mādhū), V, 61, 11; mādirāsya, the sweet juice, I, 166, 7.

mādhu, sweet juice, mead:

mādhu, I, 19, 9; 166, 2; V, 61, 11; VIII, 7, 10; mādhvab āndhasaḥ, sweet food, I, 85, 62; mādhvab āndhasaḥ, with the juice of sweetness, V, 54, 8; for mādhvab read madhuvād (?), VII, 57, 11; mādhob, II, 34, 5; somyē mādhau, VII, 59, 6.

mādhu-ād, eating honey, fond of honey:

mādhu-ād (conjecture for mādhvab), VII, 57, 11.

mādhu-varaḥ, honey-like:

mādhu-varaḥ, I, 87, 2.

mādhyamā, middle:

mādhyemā, in the middle (heaven), V, 60, 6.

man, to think, to perceive:

māmane, V, 52, 3; mānyaye, V, 56, 2; māvānāb, V, 52, 15; mānasā, (I, 6, 7); mānyamānāb pārānāsāb, thinking them-
selves valleys, VIII, 7, 34.—áti manyase, thou despiset, I, 170, 3.—pari-mámsate, he will despise, VII, 59, 3.
manáb-giti, swift as thought:
manáb-gúvāb, I, 85, 4.
mánas, mind:
mánaḥ, I, 170, 3; mánaḥ krimité, she is mir'dful, V, 61, 7; mánaḥ ánu gáñati, I, 134, 1; mánámisi, VII, 56, 8; mánasā, X, 121, 6; I, 64, 1; 171, 21 (bis); mahā mánasā, with strong desire, I, 165, 2.
manā, wrath:
asyaí manāyai, II, 33, 5.
manishá, thought; prayer:
manishāb, VI, 66, 11; manishām, X, 77, 8; manishā, in my heart, I, 165, 10.—(I, 64, 120)
manishin, wise:
manishināb, V, 57, 2.
mánu, man:
mánavē, I, 165, 8; 166, 13.—Mánuḥ pitā, father Manu, I, 114, 2; II, 33, 11.
mánuś, man:
mánuśināb (yóshā), I, 167, 3.
mántra, song:
gyéṣhtāb mántrāb, the oldest song (Indra), (439.)
mánd, to please, to make rejoice:
(VII, 57, 11); mándantu, I, 134, 2; ámándat, I, 165, 11; mandañdūshī, joyful, V, 61, 9; mandadhve, you rejoice, VIII, 7, 14.—út mamanda, he has gladdened, II, 33, 6.—See mad.
mándát-āra, delighting heroes:
(I, 114, 13.)
mandasānā, pleased:
mandasānāb, V, 60, 7; mandasānāb, V, 60, 8.
mándin, delightful:
mándina, I, 134, 2.
mándú, happy-making:
mándú, I, 6, 7.
mándrá, sweet-toned:
mándrá, I, 166, 11.
máñman, thought; prayer:
máman, bráhma, gíra, and ukthā, (I, 165, 4); máma, VII, 57, 2; mámanī, I, 165, 13; mámañdūbhī, VII, 7, 15; 19; X, 78, 1.
mányú, courage, spirit, anger, wrath:
(I, 37, 42); (104); manyāvé, I, 37, 7; manyú-bhih, fiercely, VII, 56, 22.
maya-bhū, beneficent, delightful:
maya-bhúvāb, I, 166, 3; V, 58, 2;
maya-bhúvāḥ, VII, 20, 24;
maya-bhú, II, 33, 15; X, 186, 1.
máyas, delight:
máyaḥ nab bhūta, be our delight, VIII, 20, 24; nab máyaḥ krídhi, I, 114, 2.
mar, distantly connected with ar:
(65.)
Marut . . .:
etymology, p. xxiv seq.; Marut = Mars, p. xxv; marut, maruta, wind, p. xxiii; marut = deva, p. xxiv.
marútvat, with the Maruts:
marútvaṭe (Vishnu), V, 87, 1; rudrāb marútvān, I, 114, 11;
II, 33, 6.
marút-sakhi, the friend of the Maruts, (Agni):
marút-sakhā, (I, 38, 13.)
márta, mortal:
mártāb, I, 64, 13; VIII, 20, 22;
mártam, V, 61, 15; mártásāb, I, 38, 4; mártēshu, VI, 66, 1.
marta-bhogana, food of mortals:
marta-bhogānam, I, 114, 6.
mártya, mortal:
mártyāb, I, 19, 2; 86, 7; II, 34, 9; V, 53, 15; VIII, 7, 15;
mártyam, V, 52, 4; mártyasya (máyināb), I, 39, 2.
mártya-īshita, roused by men:
mártya-īshīta, I, 39, 8.
márya, manly youth:
máryāb, I, 6, 31; máryāb, I, 64, 26;
V, 53, 3; 59, 32; 5; 6; VII, 56, 1; 16; X, 77, 3; 78, 4;
máryāsāb, V, 61, 4; X, 77, 2;
máryāb (kshitinām), X, 78, 1.
mah:
mamahe, he has magnified, I, 165, 13; tāt nab mamahantām, may they grant us this, I, 114, 11.
mah, fem. mahā, great, mighty:
mahā mánasa, I, 165, 21; mahē, I, 168, 1; V, 87, 1; VIII, 7, 5;
mahāb, Abl., I, 6, 10; mahāb, Gen., I, 19, 2; 3; 168, 6; V, 52, 7; 87, 8; X, 77, 6; mahāb, Acc. pl., II, 34, 11; Nom. pl., II, 34, 12;
mahāb mahā, the great (mother) of the great, VI, 66,
mahá, great:

mahá vidáthe, V, 59, 2; mahá-nám devánám, VIII, 94, 8.

mahá, great, mighty:

mahántaḥ, I, 166, 11; VIII, 20, 8; mahántaḥ, V, 55, 2; mahántaḥ utá arbhakám, our great or our small ones, I, 114, 7; mahánti mahatám, V, 59, 4; mahátiḥ apáž, VIII, 7, 22; maháte ráñāya, I, 168, 9; mahátaḥ, V, 87, 4.

mahán, might:

mahá, I, 166, 11; V, 87, 21; VI, 66, 5; VIII, 20, 14.

máhas, might:

(I, 86, 11); mahá, V, 52, 3; máha-sás, V, 59, 6; máha-mási, V, 60, 4; VII, 56, 14; mahá-ṛiyáḥ, I, 165, 5; V, 58, 5; VII, 58, 2; (1, 86, 61)—máhaṃ, great, I, 6, 6.

máhas, adv., quickly:

maháḥ, (II, 34, 12); V, 87, 7; X, 77, 8.

mahá-gráma, a great troop:

mahá-grámaḥ, X, 78, 6.

mahá-mahámahívraḥ:

(VI, 66, 31).

máhi, great; adv., exceedingly:

máhi, n., II, 34, 14; V, 54, 1; I, 43, 7. — Adv., máhi vriddhāḥ, grown large, V, 60, 3; máhi tve-sháḥ, exceeding terrible, VIII, 20, 7; truly, I, 167, 10.

máhi-tvá, greatness, might:

máhi-tvā, Instr., X, 121, 3; 41; V, 58, 2; VII, 58, 1; máhi-tvām, I, 87, 3; 166, 1.

máhi-tvānā, greatness, might:

máhi-tvānā, Instr., I, 85, 7; 86, 9; máhi-tvānām, I, 166, 12; V, 54, 5; 55, 4.

mahinā, greatness, might:

mahinā, X, 121, 8; V, 57, 4; 87, 2. — See mahimān.

mahin-bhānu:

mahin-bhānavaḥ for ahi-bhānavaḥ (?), (I, 172, 11).

mahimān, greatness:

mahimānam, I, 85, 2; mahimā, I, 167, 7; V, 87, 6; mahinā=ma-himā, (V, 87, 21). — See mahinām.

mahishā, mighty:

mahishásab, I, 64, 7.

mahī, earth:

mahī, X, 77, 4.

mahīṭy:

mahīyāte, she is magnified, V, 56, 9.

mahomāḥi (compound?):

(VI, 66, 31).

mā, not  . . .

I, 38, 51; mó, I, 38, 6; mó sú, VII, 59, 5; mā, with Optative, VII, 59, 12.

mā, to measure; to fathom:

mēmire yōgānāṁ, they measure many miles, X, 78, 7; mimihī (dōkam), fashion, I, 38, 14.—vi mamire (antaśrīkham), they have measured, V, 55, 2; vi-mānab (antaśrīke rāgasab), X, 121, 52.

mā, to roar:

mimāti, I, 38, 81; mūmātu, V, 59, 8.

māṅgīśṭha, red:

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mātri, mother:

māta, VI, 66, 31; VIII, 94, 1; vatsām nā māta, I, 38, 8; mā-tāram, V, 52, 16; pitāram utā mātāram, I, 114, 7; mātūḥ, I, 37, 9; apā mātṛḥ, (397.)

māna, measure:

mānam, I, 39, 11.

Māna:

mānasab, the Mānas, I, 171, 51;

(I, 165, 151.)

mūnusha, adj., of men; m., man:

mūnushā yugā, V, 52, 4.—mānusha, I, 37, 7; X, 77, 7; mānusha, I, 38, 10; 39, 6.

Māndāryā:

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166, 15; 167, 11; 168, 10; (189 seq.)

Mānyā, the son of Māna (?):

mānyāsa, I, 165, 14; 151; 166, 15; 167, 11; 168, 10; (189 seq.; 203.)

māyin, deceitful; powerful:

māyinaḥ (mārtyasya), I, 39, 2.—māyinaḥ (pl.), powerful, I, 64, 7;

māyinam, V, 58, 2.

māruta, of the Maruts:

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31; mahāḥ mahīṃ su-stutím, a great, great hymn of praise, I, 33, 8; mahīṃ śham, II, 34, 8; mahīḥ śham, VII, 59, 2; mahī, VII, 56, 4; II, 33, 14.
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mih: mimikshvā, sprinkle, (188.)
mihā, rain, mist:

mihām, I, 38, 7; VII, 7, 4; mihē, I, 64, 6.—mihāb nāpātam, rain, the offsprings of the cloud, I, 37, 11.
m, to dim:

prā minanti, V, 59, 5.
mūlabā—tama, most liberal:
mūlabā—tamāya (rudrāya), I, 43, 1.
mūlabāśhat, bountiful:
mūlabāśhati-iva, like a bountiful lady, V, 56, 3.
mūlḥāvā, bounteous:
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mud, to rejoice:
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mushāhn, boxer:
mushāhna, V, 58, 4; VIII, 20, 20.
mūhus, suddenly:
mūhuḥ, V, 54, 3.
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mridayuk, softly stroking:
mridayukha (hastab), II, 33, 7.
mrityu, death:
mrityub, X, 121, 2; mrityubhi, VII, 59, 12.
mrityu, to fail:

mardhanti, I, 166, 2; mardhati, VII, 59, 4.
meha, animal sacrifice:

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medha-pati, the lord of animal sacrifices:

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medhas:

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medha, wisdom:

medha-pati:

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meshaya meshye, to ram and ewe, I, 43, 6.
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myaksh, to cling:

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yagatam, read yagata, II, 33, 10.
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yagūn-sādha, fulfilling our sacrifice:

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yagyvan, sacrificing:

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yat, to strive:

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yādā:
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yādum, VIII, 7, 18.
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yāma, rein:
yāmaḥ, V, 61, 2.
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yayi:
yayim, way, I, 87, 2¹.—yayiḥ, the wanderer, V, 87, 5.;—yayiyāb (śīndhavāb), running, X, 78, 7.
yāva, barley:
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yāvasa, pasture grass, fodder:
yāvase, I, 38, 5²; V, 53, 16.
yāvi, or, yavvā, young maid:
Instr., yavvāyā, I, 167, 4².
yavhī, river:
yavhīshu, VII, 56, 22.
Yā, to go . . . :
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<td>varâhân, I, 88, 5&lt;sup&gt;c&lt;/sup&gt;.</td>
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<td>varivasya, to open:</td>
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<td>varivasvântab, VII, 56, 17.</td>
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<td>Vâruña:</td>
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<td>Aryaman, Mitra, and Varuna, (V, 54, 8&lt;sup&gt;i&lt;/sup&gt;); vâruñab, VII, 56, 25; VIII, 94, 5; I, 43, 3; 114, 11; vâruña, VII, 59, 1; várūwasya pârât, from the snare of Varuna, VI, 74, 4; vâruñam, 1, 2, 7.</td>
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<td>várvâtha, protection:</td>
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<td>várvâtham, II, 34, 14.</td>
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<td>vare-yû, wooing:</td>
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<td>vare-yâvab (máryâb), X, 78, 4&lt;sup&gt;j&lt;/sup&gt;.</td>
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<tr>
<td>vârvâs, see samâna-ârvâs.</td>
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<td>vârña, colour:</td>
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<td>vârñam, II, 34, 13.</td>
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<td>vartâni, road:</td>
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vârtâ, one who stops: |
| ná vartâ, VI, 66, 8. |

vârtman, path: |
| vârtmâni, I, 85, 3. |

vârdhana, joy: |
| rudrâya vârdhanam, I, 114, 6<sup>i</sup>. |

vârpa, design: |
| vârpa, I, 39, 1<sup>i</sup>. |

vârmân-vat, mailed: |
| vârman-vantab (yodhâb), X, 78, 3. |

vârman, shield: |
| ârma vârma kârthib, I, 114, 5. |

varshâ, rain: |
| varshâm, V, 58, 7. |

varshâ-nîrisâg, clothed in rain: |
| varshâ-nîrisâga, V, 57, 4. |

vârshishâba, best, strongest: |
| vârshishâyâ, I, 88, 1<sup>i</sup>; vârshishâb, I, 37, 6; vrîshan, vârshiyas, vârshishâba, (144.) |

calkâ, bark of trees: |
| (178.) |

vârâ, spring: |
| vârvâsak, I, 168, 2<sup>a</sup>. |

vas, to wish, to long for: |
| vasi, II, 33, 13; usmâsî, I, 86, 10; vâsâmâ, I, 165, 7<sup>j</sup>; uânti vâm, I, 2, 4; yâthâ vávânti, as they will it, VIII, 20, 17; vâvâânâb, the greedy, VII, 56, 10<sup>i</sup>. |

vas, to clothe: |
| tâvishib with vas (I, 64, 7<sup>i</sup>.)—ûrâb vasa, they clothed themselves in wool, V, 52, 9<sup>i</sup>. |

vas, Caus., to brighten: |
| vâsaya ushâsâb, I, 134, 3 (bis). |

vas, to dwell: |
| pravatsyam, prâvâtsyam, p. xvii. |

vasavyâ, wealth: |
| vasavyâ, VII, 56, 21. |

Vâsîshtha: |
| vâsîshthâba, VII, 59, 3; the Vâsîshthas are kapardinâb, (I, 114, 1<sup>i</sup>.) |

Vasu: |
| vasavab, II, 34, 9; V, 55, 8; VII, 56, 17; 20<sup>d</sup> (gods); 59, 8; X, 77, 6; vîshâb devânâm vásâb, the best Vasu among the gods (Rudra), I, 43, 5. |

vasu, kind: |
| vâsya, hridâ, VIII, 20, 18; vâsyâsî, V, 61, 6; (360.) |

vasu, wealth, treasure: |
| vâsù, V, 57, 3<sup>a</sup>; VII, 59, 6; X, 77, 1; pârâvâtan vâsù, (V, 52, 11<sup>i</sup>); vâsvâb, X, 77, 6; vásûni, V, 61, |
vedic vahante, strong ep.
vasu-pati, lord of treasures:
vasu-pate vásuṇām, I, 170, 5.
vasu-yā, wishing for wealth:
vasu-yā, I, 165, 1.
vāstu, brightening up:
kshapāb vāstushu, at the brightening up of the night, i.e. in the morning, (I, 64, 8.)
vastrā, the lighter up:
ksapām vasta (Indra), (I, 64, 8.)
vāstra, garment:
bhadrā vastrā, I, 134, 4.—(234);
vastrānta, the end of a garment, (I, 37, 6.)
vāyas, see vāsu.
vah, to draw, to carry, to drive:
vaḥati, I, 39, 6; VIII, 7, 28; vāha- 
hate, I, 167, 7; vāhante, V, 58, 1; 61, 11; vāhadhve, V, 60, 7;
vóllave, V, 56, 6 (bis); I, 134, 3 (bis).—vāhadhve, you bring, V, 53, 13; sriyam vahante, VIII, 20, 7;—yagnām uhirē, they carried on the sacrifice, II, 34, 12; (40); (V, 52, 15.)—vahatab ākka, they carry hither, I, 165, 4.—ā vahantu, I, 85, 6; 134, 1; ā vahanti, VII, 7, 35; ā vahata, VIII, 20, 23.—pārā vaha, carry away, V, 61, 17.—pra vāhadhve, you come, X, 77, 6.
vāhishvīva, strongest:
vāhishvīva, V, 60, 6; I, 134, 3.
vañhi:
(37 seqq.)—vañhi-bhiṁ, with the swift Maruts, I, 6, 5; (37, 41, 43 seqq.)—vañhi (for Pada vañhiṁ), the two horses, VIII, 94, 11; (39.)—vañhi, bright, luminous, (38 seqq.); vañhi-tama, brightest, (38); ep. of Soma, (40); ep. of the Arvins and Ribhus, (43); m., fire, light, Agni, (37 seqq.); minister, priest, (38, 39, 40-43)—vañhi, ōem.? (59 seqq.)
va, or ...
ūtā vá, I, 86, 3; V, 60, 6; vá, either (the second vá being left out), I, 86, 8.—vā, even, V, 52, 14.
vá, to blow:
vá vatu bheshagám, may he wait
medicine, X, 186, 1.—pra-vá, anu-vá, (X, 77, 52.)
va: a vivāse, I invite, VI, 66, 11; VII, 58, 5; a vivāseyam, may I gain, II, 33, 6.
vāghat, suppliant:
vāghata, I, 88, 6.
vāk, voice:
imām vātām, V, 54, 1; vákā, X, 77, 1.—vāk, Vāk (the voice of the thunder), I, 167, 3; vākam (abhiriyām), I, 168, 8.
vāga, booty, wealth:
(I, 2, 5); vāgam, I, 64, 13; VII, 56, 23; vāge, I, 43, 8; vāgāb, I, 167, 1; vāgebhiṁ, VII, 57, 5; (I, 2, 5.)—vāge, fight, I, 85, 5.—árvantam vāgam, a horse, his strength, i.e. a strong horse, V, 54, 14.
vāga-pesas, glorious by booty:
vāga-pesasam, II, 34, 6.
vāga-yāt, racing:
vāgāyāt-bhiṁ, racing, V, 60, 1.—vāgāyāntaṁ, (I, 167, 11.)
vāga-sāti:
va-ga-sātāu, in battle, VI, 66, 8.—va-ga-sātibhiṁ, with riches and booty, VIII, 20, 16.
vāgin, powerful; strong horse:
va-ginam, I, 64, 6; vāginab (Gen.), I, 86, 3; VII, 56, 15; VIII, 20, 16; f. vāginī, wealthy, strong, (I, 2, 5.)—vāgī arushād, red stallion, V, 56, 7; with sāpti, (I, 85, 11); vāginam, II, 34, 7; vāgin, the left horse, (I, 39, 6.)
vāginī, mare (?)
(I, 2, 5); see vāgin.
vāginī-vat, wealthy, liberal:
vāgebhiṁ vāginī-vatī, (I, 2, 5.)
vāginī-vasu:
vāginī-vasu, rich in booty, I, 2, 5.
vānā= ḫāya, arrow:
vānāb agyate, the arrow is shot, VIII, 20, 81.
vānā, voice:
vañām, I, 85, 10; (II, 34, 16.)—
vānāb, sacrificial music (?), (VIII, 20, 8.)
vānī, speech:
vānī, I, 88, 6.
vāta, wind:
(90); p. xxiii; vātān, I, 64, 5; V, 58, 7; vātāsāb nā sva-yūgab,
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like self-harnessed winds, X, 78, 2; 3,—vātasya, the god Vātā, X, 168, 1; 2; vātāya, X, 168, 4; vātāb, X, 186, 1; vātā, X, 186, 2; 3; vātā, going;

(v0.)

vātā-tvish, blazing with the wind: vātā-tvishāb, V, 54, 3; 57, 4.

vātā-svanas, rushing like the wind: vātā-svanasāb, VII, 56, 3.

vāmā, wealth: vāmām, V, 60, 7.

vāyū, wind:
p. xxii: vāyu-bhīb, VIII, 7, 3; 4; 17.—vāyu-b, the god Vāyu, I, 134, 3 (trīs); vāyo, I, 2, 1 seqq.; 134, 1 seqq.

vārkāryā (?):
vārkāryām devīṃ, sacred rite, I, 88, 4; (176; 178.)

vārksha, from the bark of trees:
(234.)

vārya, best:

vāryāhi (bhesaga), I, 114, 5.

vāś, to shout:
vāśati, V, 54, 2.

vāśi, dagger:
vāśibhā, I, 37, 22; vāśib, I, 88, 31;
vāśishu, V, 53, 4; p. lxxviii.

vāś-mort, armed with daggers:
vāśi-mantāb, I, 87, 6; V, 57, 2.

vārā, bull, f. cow:

vārāsāb, vārāb, VIII, 7, 3; 7; (I, 38, 81); vārāb, f., I, 37, 10; vārā-iva, I, 38, 81; II, 34, 15.

vī, prep. . . .

vī, through, I, 39, 3; across, I, 168, 6; vi-vi-taram, II, 33, 2.

vī, m., bird:
vāyāb arushāb, the red birds (of the Aśvins), (26); vāyāb, (I, 37, 91); vāyāb nā, I, 85, 7; 87, 2; 88, 1; 166, 10; V, 59, 7; vi-bhīb, (the Maruts) with their birds, V, 53, 32.

vī-akta, resplendent:
vī-akta, V, 56, 1.

vī-ushū, flashing forth (of the dawn), daybreak:
vī-ushūnā (āśvatānām), I, 171, 5; (ushūnasāb), II, 34, 12; (pūrvasū), VIII, 20, 15; X, 77, 5; (I, 64, 82.)

vī-ushū, see vyrūsū.

vī-oman, sky:
vī-omāni, V, 87, 9.

vī-karshāvī, active:
vī-karshāvīm, I, 64, 12.

vī-ketas, wise:
vī-ketasāb, V, 54, 13.

vī-gānivas, sage:
vī-gānīvasāb, X, 77, 1.

vīṇk, to tear:
vi viṇkanti, they tear asunder, I, 39, 5.

vī-tata, see tan.

vī-tarām, far away:
I, 33, 2.

vithūrā, broken:

vithūrā-iva, I, 87, 31: (I, 37, 81);

vithūrā-iva, like brittle things, I, 168, 6.

vithury, to break:

vithūrīyāti, (the earth) breaks, X, 77, 4.

vid, to know (with Acc. and Gen.):

kāb veda, I, 170, 1; V, 53, 1; 61, 14; veda, vidre, VII, 56, 2; vidūb, I, 19, 3; 166, 7; V, 59, 7; vidā, you take notice of (Gen.), I, 86, 81; vittāt, V, 60 6; vedaḥ, remember, I, 43, 9; vidmā hi, we know quite well, I, 170, 3; VIII, 20, 3; yathā vidā, V, 55, 2; vidanāsāb (c. Gen.), X, 77, 6; vividē, I, 39, 4; vidanāb, I, 165, 9; 10; vidē hi, VI, 66, 3.

vidāt-vasu, giver of wealth:

vidāt-vasum (Indra), I, 6, 6.

vidātha, assembly, sacrificial assembly, sacrifice:

vidātheshu, I, 64, 3; 6; 85, 1; 166, 2; 7; 167, 6; VII, 57, 2; (276); vidāthe, V, 59, 2; II, 33, 15.

vidathya, eloquent:

vidathya-iva, I, 167, 32.

vidmān, knowledge:

vidmānā, V, 87, 3.

vi-dyūt, lightning:

vi-dyūt, I, 38, 81; 64, 9; vi-dyūtā, I, 86, 9; V, 54, 2; vi-dyūtāb, I, 39, 92; 64, 5; 168, 8; V, 52, 6; 54, 11; VII, 56, 13.

vi-dyūt-mahas, brilliant with lighting:

vi-dyūt-mahasāb, V, 54, 3.

vi-dyūt-hasta, holding lightnings in their hands:

vi-dyūt-hastāb, VIII, 7, 25.
vedyūnmat, charged with lightning:

vedyūnmat-bhū, I, 88, 1.

vidh, to sacrifice:

vidhema havishā, X, 121, 1 to 9;
168, 4; nāmasā vidhema te, I, 114, 2; vidhatāḥ, of her servant, I, 167, 5.—vedhas from vidh,
(VIII, 20, 17); vidatha, (350).

vi-dhartri, ruler:

vi-dhartri, VII, 56, 24.

vi-dharman, rule:

vi-dharmae, VIII, 7, 5.

vind, to find:

āvindaḥ, I, 6, 5; vidrē, I, 87, 6;
vidyānā, may we have, I, 165, 15; 166, 15; 167, 11; 168, 10; 171, 6.

vip, to tremble:

prā vepayanti; they make tremble, I, 39, 5; VIII, 7, 4.

vi-pakshas, on each side:

vi-pakshaśa, I, 6, 21.

vi-pathi, goer:

vi-pathayaḥ, V, 52, 10.

vipanyū, fond of praise:

vipanyavā, V, 61, 15.

vi-pāka, full:

vi-pākā, I, 168, 7.

vipra, sage, poet:

vipraḥ, VII, 58, 4; VIII, 7, 1; vipra, V, 58, 2; vipram, I, 86, 3; 165, 14; VIII, 7, 30; viprāya, V, 61, 9;

viprasya, I, 85, 11; 86, 2; VII, 56, 15; viprāsāḥ, priests, X, 78, 1.

vi-bhāgā, distribution:

vi-bhāgē, VII, 56, 21.

vi-bhū, almighty:

vi-bhū, I, 165, 10; vi-bhūvāḥ, I, 166, 114.

vi-bhūti, power:

vi-bhūtayaḥ, I, 166, 114.

vibhva-tashrā, fashioned by Vibhvan:

vibhva-tashrām, V, 58, 4.

Vibhvan, one of the Ṛbhūs:

(V, 58, 4).

vi-bhāv, see bhū.

vi-mahās, mighty:

vi-mahāsaḥ, I, 86, 11; vi-mahāsāḥ, V, 87, 42.

vi-māna, see mā.

vi-mātana, resting-place (of horses):

vi-mātane, V, 53, 7.

vi-rapjina, singer:

vi-rapjinaḥ, I, 64, 104; 87, 1; vi-rapjinaḥ, I, 166, 8.

virūkmat, bright weapon:

virūkmatāḥ, I, 85, 32, 3.

vi-rokīn, bright, brilliant:

vi-rokīvā, (I, 85, 32); V, 55, 3; X, 78, 3.

vivakṣaḥ, see vakṣh.

vivartana — nirgatyā bhūmāv vilu-nītanam:

(V, 53, 72).

vivāsvat:

āditiḥ vivāsvān, (262).

vivās, see vā.

vīś, to enter:

ā-vivēṣa, VI, 74, 2.—nī vīṣate, he rests, X, 168, 3.

vīś, clan, tribe, people:

vī, VII, 56, 5; vīśā, I, 39, 5;

vīṣāh, I, 172, 3; I, 114, 3.

vīṣām, I, 134, 6; vīshū, houses, VII, 56, 22; vīṣāḥ marūtāṃ, the folk of the Maruts, V, 56, 1.

vīṣpāti, king:

vīṣpāṭiḥ, I, 37, 81.

vīṣya, all . . . :

vīṣye devāḥ, X, 121, 2; I, 19, 32; VIII, 94, 2; vīṣye sa-gōṣhasaḥ, all the united Maruts, I, 43, 31;

vīṣyā gātānī, X, 121, 10; vīṣyā bhūvanānī, I, 64, 3; 85, 8; 166, 4; II, 34, 4; vīṣyāḥ kara-

shaṅīb, I, 86, 5; vīṣyam sādma pārthivam, I, 38, 10; vīṣyā pārthivānī, VIII, 94, 9; vīṣyā

āhānī, I, 171, 3; vīṣyam grāme asmīn, everything in this village, I, 114, 1; vīṣyasya tāsya, of this all, V, 55, 8.

vīṣyā-āyu, everlasting:


vīṣyā-krishṇi, known to all men:

(1, 64, 141.

vīṣyā, in all directions:

vīṣhūcīḥ, II, 33, 2; vīṣhūcīṁ, VI, 74, 2.

vīṣyā-kandara, all-brilliant:

vīṣyā-kandṛāḥ, I, 165, 8.

vīṣyā-karshani, known to all men:

vīṣyā-karshaṇīṁ, I, 64, 141.

vīṣyā-gānyā:

ep. of Aditi, (260).

vīṣyā-dhāyas, satisfying all:

vīṣyā-dhāyasam, VIII, 7, 13.

vīṣyā-pū, all-adorned:

vīṣyā-pūṣ, VII, 57, 3; (1, 64, 81.

vīṣyā-psū, perfect:

vīṣyā-psūb (yagñāb), X, 77, 4.
viśva-bharas:  
viśva-bharasam, (V, 54, 10¹.)
viśvam, adv., everywhere:
X, 121, 7.
viśvā-mānusha, known to all men:
(I, 64, 14¹.)
viśvam-invā, enlivening everything:
viśvam-invēbhi, V, 60, 8.
viśvā-rūpa, manifold:
viśvā-rūpaḥ (āgārasab), X, 78, 5¹; 
vīśvā-rūpam (niskām), variegated, II, 33, 10.
viśvā-vedas:
viśvā-vedasab, all-knowing, I, 64, 8; 10.—viśvā-vedasab, wealthy, V, 60, 7.
viśvāhā, adv., always:
X, 78, 6.
Viśvānu:
viśnuḥ, I, 85, 7²; (133 seq.; 136 seq.); viśnavē, V, 87, 1; (V, 87, 4³); viśnuob, V, 87, 8; viśnoob eshāsya, the rapid Viśvānu (Soma?), II, 34, 11¹; Soma (rain), VIII, 20, 3².—Viśvānu and Tīrta, Viśhnu’s three steps, (II, 34, 10¹); Viśhnu=Evāy- 
marut? (365.)
vishpāt, deliverer:
(I, 166, 8¹.)
vi-sārgana, scattering:
vi-sārgana, V, 59, 3.
visīta-stūka, with dishevelled locks:
visīta-stūkā, I, 167, 5.
vi-stārā, straw:
vi-stārāḥ (read vi-stārē), V, 52, 10¹.
vi-sthā, kind, variety:
vi-sthāb, the gusts (of Vāta), X, 168, 2¹.
vi-spardhas, striving:
vi-spardhasb, V, 87, 4².
vihārā, vihāya:
(I, 134, 6¹.)
vihūmat, invoking:
vihūmatinām, I, 134, 6¹.
vi-hruta, injured, crooked:
vi-hrutan, VIII, 20, 26; (I, 166, 8¹.)
vi, to stir up:
ā āvyata, I, 166, 4¹.
vi, to go:
āpa veti, it goes away, V, 61, 18.
vi, to enjoy:
vyantu, VII, 57, 6. 

vīlū, strong:

vīlū, I, 39, 2.—vīlū, n., stronghold, I, 6, 5².
vīlū-pāvī, strong-tallied:
vi/pāvī-bhiḥ, V, 58, 6; VIII, 20, 2¹.
vīlū-pāṇi, strong-hoofed:
vi/pāṇi-bhiḥ, I, 38, 11¹.

vīti, rejoicing, feast:

vitāye, V, 59, 8; VII, 57, 2; VIII, 20, 10; 16.

vīrā, hero, man:

vīraḥ, I, 85, 1; VI, 66, 10; X, 77, 3; vīrāsab, V, 61, 4; vīrān 
ab, I, 114, 8; II, 33, 4; vīraḥ (Kudra), II, 33, 1¹; vīrāya, V, 61, 5; vīrāsya, I, 86, 4; (In- 
dra), I, 166, 7.—vīraḥ, son, VII, 56, 24.

vīrā-vat, rich in men:

vīrā-vantam, I, 64, 15.

vīryā, strength:

vīryām, V, 54, 5.

vri, to keep back:

varanta, V, 55, 7; vrata from vri, vrinoti, (236); vārayati, to pro-
hibit, (237)—āpavārinvata,they have uncovered, II, 34, 1.—See 
vartrī, ā-vrīta.

vri, to choose, to desire:

vrīne, VIII, 94, 8; vrinīmahe, I, 114, 9; āvrinīta, II, 33, 13.— ā vrīne, VII, 59, 11; ā vri-
mahe, I, 39, 7; 114, 4; ā vavri-
dhavam (better ā vavriddhavam, see vṛit), (VIII, 20, 18¹.)

vrikā-tāti, among wolves:

II, 34, 9¹.

vṛktā-barhis, for whom the sacred 
grass has been trimmed:

vṛktā-barhishab, I, 38, 1²; VIII, 7, 20; 21; (I, 64, 1²; 165, 15²; 134, 6¹.)

vṛkti, trimming (of the grass):

(I, 64, 1².)

vṛkshā, tree:

vṛkshām, V, 54, 6¹.

vṛgāna, invigorating:

vṛgānam, I, 165, 15²; 166, 15; 167, 11; 168, 10; 171, 6; p. 
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vṛgāna, n., enclosure,camp, hamlet:

(I, 165, 15²); vṛgāne, I, 166, 14; 

vṛgāne nadinām, in the realm 
of the rivers, V, 52, 7; vṛgānā, 
V, 54, 12; vṛgāneshu, II, 34, 
7²; (237.)
vrīṅg, to turn, to ward off, to clear: (I, 165, 15); vrīṅgāṣe, (I, 87, 6); śirṣā vārvigub, vārvīkṣam, to turn back the heads, (269); vavṛgāvāśa, I, 134, 61; pārī vrīṅkta, spare, I, 172, 3; pārī vrīṁkta, VII, 46, 3; pārī vṛīgāyaḥ, may it avoid, II, 33, 14.

vṛit, to turn:

vartāyatha, I, 39, 3; vartāyata, II, 34, 9; āvartayat, I, 85, 9. — ānu rāthāḥ avṛṣītata, the chariots followed, V, 55, 1 to 9. — ā vavarta, I, 165, 2; 6 vartta, I, 165, 14²; p. xxii; ā vavṛddham (for ā vavṛddhaṁ), VIII, 20, 18³; abhī ā avart, VII, 59, 4; ā vavṛīyām, let me bring hither, I, 168, 1; VIII, 7, 33; ā-vavṛātata, II, 34, 14; ā vavṛītana, V, 61, 16. — vī vavīte, it turns, I, 166, 9²; vī vārtante, they roll about, V, 53, 7²; — sām avartata, there arose, X, 121, 1; 7; (p. 4.)

vṛttā=versus:

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vṛitra-tūrya, struggle with Vṛtra:

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vṛītha, freely, lightly:

I, 88, 6; 168, 4; wildly, V, 56, 4¹; quickly, VIII, 20, 10; vṛītha kṛi, to shake, (311.)

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vṛīdh, to grow:

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sabab-dughā, juice-yielding:
sabab-dughā, I, 134, 42.
sā-bandhu, kinsman:
sā-bandhavā, V, 59, 51; VIII, 20, 21.
sabar, juice, milk, water:
(I, 134, 42.)
sa-bādh, companion:
sa-bādhab, I, 64, 8.
sa-bharas, toiling together:
sa-bharasāb, V, 54, 10.
sabhā, assembly, court:
(276.)
sabhā-vat, courtly:
sabhā-vatī, I, 167, 32.
sabhā-sahā, strong in the assembly:
(276.)
sabhēya, courtly, polite:
(276.)
sām, prep., with . . .:
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samā, like, worth as much:
samāb (read samā?), V, 61, 81.
sāmana, feast:
sāmanam nā yōshā, X, 168, 28.
samānā, together:
I, 168, 1.
sa-manyā, pl., friends of one mind:
sa-manyavāb, II, 34, 3; 5; 6; VIII, 20, 1; 21; confidants (of Vishnu), V, 87, 8.
samāyā, at once:
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sam-ārāṇa, battle:
sam-ārāne, I, 170, 2.
sam-arāṇā, see ri.
sa-maryā, battle:
sa-maryē, I, 167, 10.
samaha, well:
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samānā, common, equal:
samānām, VI, 66, 1; VII, 57, 3; VIII, 20, 1; samānāśmat, V, 87, 4; samānēbihā, I, 165, 7; fem. samānī, (I, 165, 11.)
samānā-varkas, of equal splendour:
samānā-varkāsi, I, 6, 7.
samānyā, all equally:
I, 165, 11.
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samudrā, sea:
samudrām, X, 121, 4; (arnavām), I, 19, 7; 8; samudrāsī, I, 167, 2; samudrāta, V, 55, 5; samudrā, welkin, (58); confluvies, (61); adj. watery, flowing, (61 seq.)
sām-rīti:
(I, 64, 131.)
sām-okas, surrounded:
sām-okasāb, I, 64, 10.
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sam-dris, sight:
sam-dris āsthāna, you are to be seen, V, 87, 6; sūryasya sam-drīsab, from the sight of the sun, II, 33, 1.
sām-mīlā, united, endowed with:
sām-mīlāsāb (c. Instr.), I, 64, 10;
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  sam-rāt, VII, 58, 4.
sam-vāraṇa, the hidden place:
  sam-vāraṣasya, X, 77, 6.
sam-vāk, colloquium:
  (I, 167, 3.3.)
sám-hita, strong:
  sám-hitam, I, 168, 6.
sa-yūk, together with:
  sa-yūk, X, 168, 2.
sa-rātham, on the same chariot:
  X, 168, 2.
Sārāyuṣ, the river S.:
  sārāyuṣa, V, 53, 9.
sāras, lake:
  sārāṇuṣi trāṇa, VIII, 7, 10².
Sarasvatī, the river:
  (V, 52, 11.)
sārga, drove:
  sārgam (gāvam), V, 56, 5.
sārva, whole:
  sārvayā (vīrā), I, 39, 5.
sarvā-tātā, salus:
  sarvā-tātā, in health and wealth,
  (260.) — sarvā-tātā, together,
  VII, 57, 7.
sávana, libation:
  sāvanāṇi, II, 34, 6; sāvane, in the
  Soma offering, VII, 59, 7.
sā-vayās, of the same age:
  sā-vayasa, I, 165, 1.
sāuk, to cling:
  sāukata, I, 64, 12.
sas, to sleep:
  gārāb ā’ sasatīm-iva, as a lover
  (wakes) a sleeping maid, I,
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sasah, victorious:
  sasahā, I, 171, 6.
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sasvār, in secret:
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sasvātā, secretly:
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  7, 32.
sahas, strong:
  sahab, VIII, 20, 20.

sahāb-dā, giver of victory:
  sahāb-dā, I, 171, 5.
sahas, strength:
  sahab, II, 34, 7; V, 57, 6; VIII,
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sahāsra-bhṛishṭi, thousand-edged:
  sahāsra-bhṛiṣṭiḥ, I, 85, 9.
sahasrāṇi, thousandfold:
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  winning a thousand, VII, 58, 4.
sahasrīya, thousandfold:
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  VII, 56, 14.
sahasvat, strong:
  sahasvat, aloud, I, 6, 8.
sāhīyas, bravest:
  sāhīyasab, I, 171, 6¹.
sāhuri, strong:
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sā-hūti, divided praise:
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sākām, together:
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sālī, conquest:
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  6, 10.
sadh, to finish, to fulfil:
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sādhāraṇī, belonging to all:
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sādhu-yā, kindly:
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sānu, ridge:
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  divāb sānun, V, 60, 3.
sāman, song:
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sām-tapana, full of heat:
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sām-rāgya, the being the universal ruler:
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sāyaka, arrow:
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simhā, lion:
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sīṃk, to pour out:
āsiṃkān, I, 83, 11.
sīṃh, stream, river:
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sim, particle:
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su, to press out, to pour out (Soma):
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sū, well:
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su-āk, fleet:
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su-āpās, clever:
su-āpāb, I, 85, 9; V, 60, 5.
su-āpivāta, implored, desired:
su-āpivāta (Kudra), freely accessible, VII, 46, 31; (I, 165, 131); see vat.
su-āpnaśas, wealthy:
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su-arkā, resounding with beautiful songs:
su-arkāb, I, 88, 11.
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su-ārva, possessed of good horses:
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su-āyudhā, with good weapons:
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su-kṛita, well-made:
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su-kṣatrā, powerful:
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su-kṣhitī, dwelling in safety:
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su-gāta, well-born:
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su-dās, liberal giver:
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su-dīna, always kind:
su-dīnā, V, 60, 5.
su-dīti, flamig:
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su-dūgha, flowing with plenty:
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su-devā, beloved by the gods:
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su-dra-viṣas:
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su-dhānvaṇa, carrying good bows:
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sū-dhiṭa, well grasped, I, 167,
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su-nītī, good leader:
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su-nṛtā, su-nṛṭā:
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su-piṣṭ, handsome:
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su-putrā, having good sons:
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su-pēras, well-adorned, brilliant:
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su-praketā, brilliant hero:
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su-bhu, strong:
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su-rāth, possessed of good chariots:
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strī, star:

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stenā, thief:

Śāyaṇa, staunā=(stena,(VI, 66, 51.)

stotri, praiser:

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staunā, unkind (?):

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strī, woman:

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svadhā, custom, ēdos, Sitte:
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spontely suā, 34 seq.; by them-
selves, I, 64, 4; svadhābhih,
themselves, V, 60, 4.

svadhī, food:
(55 seqq.); svadhām, I, 168, 93;
svadhā, sacrificial term, (36.)

svadhī-van, self-dependent:
svadhā-vne, VII, 46, 1.

svadhīti, axe:
(I, 88, 21; 166, 60); svadhītī, p.
cxvii.

svadhītī-vat, holding the axe:
svadhīti-van, I, 88, 21; (171.)

svānā, shouting:
svānāb, V, 87, 5; svānīt, I, 38,
10; svānē, V, 60, 3.

svap, to tear, to pull (?):
(I, 166, 104)

svapū, beak:
sva-pūhih, VII, 56, 31; (I, 166,
104.)

svā-bhānu, self-luminous:
svā-bhānavāb, I, 37, 2; V, 53, 4;
VIII, 20, 4; (I, 64, 4); svā-
bhānavē, V, 54, 1.

svā-yata, self-guided:
svā-yātāsa, I, 166, 4.

svāyām, self:
(V, 60, 4); themselves, I, 87, 3;
VII, 56, 11; yourselves, V, 55,
2; 87, 2.

svāyāsa, famous:
svā-yāsas, X, 77, 5.

svā-yuktā, of one's own accord:
svā-yuktāb, I, 168, 4.

svā-yūg, self-harnessed:
sva-yūgb (vātāsah), X, 78, 2;
(I, 168, 51.)

svār, ether:
svāb, X, 121, 52; light, I, 168, 21;
sky, V, 54, 15; sūrab, of the
sun, VIII, 7, 36.

svā-rāg, sovereign:
svā-rāgab, V, 58, 1; svā-rāga, of the lord (Soma), VII, 94, 4;

svāritri, singer:
svāritrāb, I, 166, 11.

svā-rokiś, self-luminous:
svā-rokiśa, V, 87, 5.

svarga, heaven:
(X, 121, 52.)

svāryā, heavenly:
āmānam svāryām, V, 56, 42.

svavas, see su-āvas.

svā-vidyut, with their own lightning:
svā-vidyutāb, V, 87, 3.

svā-vṛkṣi:
(I, 64, 12.)

svā-jōdis, self-shining:
svā-rokiś (Rodasi), VI, 66, 6.

svāsara, nest, fold:
svāsārāni, II, 34, 5; svāsareshu,
II, 34, 8.

sва-sri't, going, moving by them-
selves:
sva-srit, I, 87, 4; svā-sritāb, (I,
64, 4; 7); I, 64, 11.

svasti, favour:
svastī-bhiḥ, V, 53, 14; VII, 56,
25; 57, 7; 58, 6; 46, 4; svasti,
happily, II, 33, 3.

svādu, sweet:
svādōb svādiyāb, sweeter than
sweet, I, 114, 6.

svānā, rattling:
svānēbhiḥ, VIII, 7, 17.

svānīn, noisy, turbulent:
svānīnām, (I, 64, 12.)

svāhā, hail to you!
VII, 59, 6.

svit:
kvā svit, I, 168, 6; X, 168, 3.

svṛ, to sound, to roar:
svārantī, V, 54, 2; 12; āsvaran,
V, 54, 8; sasvāb, I, 88, 5.

svēda, sweat:
svēdasya, I, 86, 8; varshām
svēdam kākire, they have
changed their sweat into rain,
V, 58, 7.

ha, particle:
yat ha, I, 37, 12; 13; 39; 85, 7;
87, 3; 88, 5; VIII, 7, 11; 21;
I, 134, 2; kāt ha nūnām, I, 38,
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kāb ha, V, 59, 4; yūyām ha, V,
59, 4.

hāmśa, swan:
hāmśa, II, 34, 5; VII, 59, 7.

han, to kill, to strike:
hanī, VII, 58, 4; hantana, VII,
59, 8; hāmś, II, 33, 15; āhan,
I, 85, 9; hanye, V, 54, 7;
ganghananta, I, 88, 2; gīghām-
sasi, I, 170, 2.—abhí gígähmsati, he tries to hurt us, VII, 59, 8.—
ává hantana, strike down, II, 34, 9.—út gíghnante, they stir up, I,
64, 11.—párá hathá, you overthrow, I, 39, 3; párá-hatá, stag-
gering, V, 56, 3.—sám hánantá, they fight together for (Loc.),
VII, 56, 22.

hánu, jaw:

háňvá-iva, I, 168, 5¹.
háman, bolt:

hámaná, VII, 59, 8¹.
hanye, hark!

V, 57, 8; 58, 8.
háři, bay:

háři, the two bays (of Indra), I,
6, 2; 165, 4; háři vrisháhá, the
day stallions, (139); sáptá háři,
(I, 85, 1¹); háři (of the Maruts),
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p. cxxiii.
hari-vat, with bay-horses:

hari-váb, I, 165, 3; 167, 1.
háři-ripa, golden-jawed (or -hel-
meted):

(II, 34, 3²)
harmura:

(217, note b)
harmya, fire-pit, hearth, house:

(218 seq.)—harmyá, living in
houses, I, 166, 4².
harmye-sthá:

harmye-stháḥ, standing by the
hearth, (217); VII, 56, 16.
hary, to be pleased with (Acc):

haryata, V, 54, 15.—práti haryate,
it is acceptable, V, 57, 1; práti
haryantí, they yearn for me, I,
165, 4.
haryátá, delicious:

(147 seq.)
háva, call:

hávam, I, 86, 2; V, 87, 8; 9; VIII,
7, 9; I, 114, 11; I, 2, 1.
hávana, invocation:

hávanáñi, V, 56, 2.
havana-rút, mindful of invocations:

havana-rút, II, 33, 15².
hávás, call, prayer:

hávásá, I, 64, 12¹; VI, 66, 11.
hávib-krút, sacrificer:

hávib-krútam, I, 166, 2.
hávishmán, carrying oblations:

hávishmán, I, 167, 6; hávish-
mentaḥ, X, 77, 1; I, 114, 8.

hávis, sacrifice:

hávib, VII, 59, 9; I, 114, 3; 
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X, 168, 4; hávisháb, V, 60, 6; 
hávimshi, I, 170, 5; VII, 57, 6; 
hávib-bhist, II, 33, 5.
háviman, invocation:

háviman, VII, 56, 15; hávima-
bhist, II, 33, 5.
hávya, called to assist:

hávyaḥ, VIII, 20, 20¹.
hávyā, offering, libation:

hávyá, I, 171, 4; VII, 56, 12; 59,
5; VIII, 20, 9; 10; 16.
hávyá-dáti, offering:

hávyá-dátim, V, 55, 10.
has, to laugh:

gakhsh from has, (284.)
hásta, hand:

hástab (bhesagáh gáláshab), II,
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I, 114, 5; hástayodb, I, 38, 1;
hásthenu, I, 37, 3; 168, 3.
hástín, elephant:

hástináḥ, I, 64, 7².
há, to flee:

gihita, I, 37, 7¹; dyáḥ ṣgháte
bhíhát, the sky makes wide
room, VIII, 20, 6.—ápa ahá-
sata, út ahásata, (VIII, 7, 2¹)—
ní gihate, they bend down, V,
57, 3; 60, 2; VIII, 7, 34; ní
ahásata, they have gone down,
VIII, 7, 2.;—prá gihite, flies out
of your way, I, 166, 5².
há, to forsake, to leave behind:

ágahátna, VIII, 7, 31; hitvá, V,
53, 14.
härídra, yellow:

(232)
hi, indeed, truly, for . . . .

kít hi, VII, 59, 7; hi kam, VII, 59, 5;
vidmá hi, I, 170, 3; VIII, 20, 3.
hi, to prepare:

hinomi, VII, 56, 12.
hiws, to hurt:

má naḥ himslit, X, 121, 9.
hitá, friend:

hitá-iva, I, 166, 3; hitá, kind= 
ṣu-dhíta, (225.)
hinv, to rouse:

hinvantu, II, 34, 12.
himávat, the snowy mountain:

himávantab, X, 121, 4; (p. 4.)
himá, winter:

satám himab, during a hundred
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hiranya, gold:
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Hiranya-garbha, the Golden Child:
hiranya-garbha, X, 121, 1\(^1\); (p. 3 seq.; 6.)
hiranya-kakra, on golden wheels:
hiranya-kakrana, I, 88, 5.
hiranya-nirnih, gold-adorned:
hiranya-nirnik, I, 167, 3.
hiranya-pani, golden-hoofed:
hiranyapani-bhih, VIII, 7, 27; (I, 38, 11\(^1\).
hiranyaya, golden:
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hiranyaya-ratha, on golden chariots:
hiranyayarathab, V, 57, 1.

hiranyava, golden-coloured:
hiranyavarna, II, 34, 11.

hiranyasa, armed with golden daggers:
hiranyav.asa\(^b\), VIII, 7, 32.

hiranyasipra, golden-jawed:
hiranyasipra\(^b\), II, 34, 3\(^3\).

hiri-sipra, golden-jawed (or -helmeted):
(II, 34, 3\(^3\).

hid, to hate:
gih\acut{a}hir\acut{a}, VII, 58, 5; huitasya, furious, VII, 46, 4.

hu, to sacrifice:
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hri, to be angry:
yathaa nada hriim\acut{a}sh\acut{e}, II, 33, 15.
hr\acut{a}, heart:
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hela, anger:
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heti, weapon:
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hotri, caller:
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hotri, the Hotri priest:
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p\acut{a}nika hotrim, II, 34, 14; hotrishu, (VIII, 20, 20\(^2\).

hraduni-vr\acut{ita}, whirling the sail:
hraduni-vrit\acut{a}ba, V, 54, 3.

hru, to injure:
vi hru\acut{a}ti, he can injure, I, 166, 12; (I, 166, 8\(^1\).

hvri, or hvar, to overthrow:
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hve, to call, to invoke:
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III.

A BIBLIOGRAPHICAL LIST OF THE MORE IMPORTANT PUBLICATIONS ON THE RIG-VEDA.

I have often stated how much I was indebted to the labours of others in all I have endeavoured to do for the Veda. I have to make the same acknowledgment once more. Many indeed of those with whom I once worked side by side have ceased from their labours, but the gaps which death has caused have been filled by many young and equally valiant soldiers. I am almost afraid to mention names, lest I should seem forgetful of some by whose labours I have benefitted. The elaborate publications of M. Bergaigne occupy a prominent place, and seem to me to have hardly received the credit which they deserve. Scholars are too apt to forget that we may differ from the results arrived at by our colleagues, and yet admire their industry, their acumen, their genius. Professor Ludwig has continued his work, undismayed by the unjust and unseemly attacks of his rivals. Professor Oldenberg's contributions, Das altindische Âkhyāna, 1883; Ṛigveda-Saṁhitā und Sāma-vedârčika, 1884; Die Adhyâyatheilung des Ṛigveda, 1887, and lastly, the Prolegomena to his Hymnen des Ṛigveda, 1888, have opened new and important fields of critical investigation. Different views have been ably represented by Pischel and Geldner in their Vedische Studien.

Professor Avery's Contributions to the History of Verb-Inflection in Sanskrit (1875), Professor Lanman's Statistical Account of Noun-inflection in the Veda (1877), are indispensable helps to every student of the Veda. Professor Delbrück's Syntaktische Forschungen (1871–1879) und Das Altindische Verbum (1874) marked a decided advance in critical scholar-
ship. Almost every case of the noun in the Veda has found its special investigator, the Dative in Delbrück (1867), the Genitive in Siecke (1869), the Vocative in Benfey (1872), the Instrumental in Wenzel (1879), the Accusative in Gaedicke (1880). The nominal suffixes have been treated by Bruno Lindner in his Altindische Nominalbildung (1878); the suffixes of the Infinitive by Professor Ludwig (1871) and Professor Wilhelm (1870 and 1873). Geldner and Professor Kaegi have given a popular and useful account of the results of Vedic studies in Siebenzig Lieder des Rigveda (1875), and Der Rigveda (1881).

The following is a list of the more important publications on the Rig-veda which have proved useful to myself and will prove useful to others. This list does not pretend to be complete, but even in its incomplete form, I hope that it may be serviceable to students of the Rig-veda.

The following abbreviations have been used:—
KZ. = Kuhn's Zeitschrift für vergleichende Sprachforschung.
ZDMG. = Zeitschrift der deutschen morgenländischen Gesellschaft.

Aufrecht, Th. KZ. XXV, 435, 601; XXVI, 610; XXVII, 609.—
Zur Kenntniss des Rgveda: Festgruss an Böhtlingk, 1-3.—
Erklärung vedischer Stellen: Bezz. Beitr. XIV, 29-33.—ZDMG. XLV, 305.
— Vedica und Verwandtes. Strassburg, 1879.
— Vedica und Linguistica. Strassburg, 1880.

— Quelques Observations sur les figures de rhétorique dans le Rig-Veda. (Mém. de la Société de linguistique, tome IV, 2e fascicule.) Paris, 1880.
— Deuxième note additionnelle à l’article Recherches sur l’histoire de la Samhitā du Rig-Veda. (Journal Asiatique, IX, 518 f.)
— Recherches sur l’histoire de la liturgie védique. (Journal Asiatique, XIII, 2, 121–197. 1889.)
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—— Contributions to the Interpretation of the Veda. Second Series. Baltimore, 1890.


—— Dyāus Asura, Ahura Mazda und die Asuras. Halle, 1885.


Coëtney, Ph. Les principes de l'exégèse védique d'après MM. Pischel et K. Geldner (Muséon, IX, 1890, pp. 250–267 and 372–388).
—— Purandhī, the goddess of abundance, in the Rigveda. (Babyl. and Oriental Record, II, 11 (1888), pp. 245–254.)
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Delbrück, B. De usu dativi in carminibus Rigvedae. Halle, 1867.
—— Das Altindische Verbum. Halle, 1874.
—— Vedische Chrestomathie. Halle, 1874.


Ehni, J. Der Vedische Mythus des Yama. Strassburg, 1890.


Garbe, R. Accentuationssystem der altindischen Nominalcomposita: KZ. XXIII, 470.


Grassmann, H. Wörterbuch zum Rig-Veda. Leipzig, 1873.


—— Brahma und die Brahmanen. München, 1871.

—— Die beiden arischen Accentsysteme. 1882–85.
—— Veda-Chrestomathie mit Glossar. Berlin, 1885.
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<td>2te Aufl. Leipzig, 1881. See Arrowsmith.</td>
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<td>Ludwig, A.</td>
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<td>Prag, 1871.</td>
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N n 3
CORRIGENDA.

Page 123, line 6 from below, *read visvā-mānusha for visvā-manusha*

" 138, " 19, *read samsamānāya for samsa*°

" 138, " 20, *read samsanam for samsanam*

" 173, " 4 from below, *read ārā for āra*

" 278, " 17 seq., *read of Indra for of the Maruts*

" 315, " 8, *read gaṅganā- for gaṅganā-*

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### TRANSLITERATION OF ORIENTAL ALPHABETS

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The table continues with various alphabets including Hebrew, Arabic, Persian, Phœnician, Zend, and Sanscrit, each with corresponding transliterations.
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## Transliteration of Oriental Alphabets

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### Vowels

- **Neutralis**
- **Labialis brevis**
- **Gutturalis brevis**
- **Dentalis brevis**
- **Lingualis brevis**
- **Labialis longa**
- **Gutturo-palatalis longa**
- **Diphongus gutturulabialis longa**
- **Palatalis brevis**
- **Diphongus gutturulabialis**
- **Labialis fracta**
- **Gutturo-labialis fracta**

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Sacred Books of the East

Translated by
Various Oriental Scholars

And Edited by
F. Max Müller

* * This Series is published with the sanction and co-operation of the Secretary of State for India in Council.

Report presented to the Académie des Inscriptions, May 11, 1883, by M. Ernest Renan.

'M. Renan présente trois nouveaux volumes de la grande collection des "Livres sacrés de l'Orient" (Sacred Books of the East), que dirige à Oxford, avec une si vaste érudition et une critique si sûre, le savant associé de l'Académie des Inscriptions, M. Max Müller. . . . La première série de ce beau recueil, composée de 24 volumes, est presque achevée. M. Max Müller se propose d'en publier une seconde, dont l'intérêt historique et religieux ne sera pas moindre. M. Max Müller a su se procurer la collaboration des savans les plus éminens d'Europe et d'Asie. L'Université d'Oxford, que cette grande publication honore au plus haut degré, doit tenir à continuer dans les plus larges proportions une œuvre aussi philosopiquement conçue que savamment exécutée.'

Extract from the Quarterly Review.

'We rejoice to notice that a second series of these translations has been announced and has actually begun to appear. The stones, at least, out of which a stately edifice may hereafter arise, are here being brought together. Prof. Max Müller has deserved well of scientific history. Not a few minds owe to his enticing words their first attraction to this branch of study. But no work of his, not even the great edition of the Rig-Veda, can compare in importance or in usefulness with this English translation of the Sacred Books of the East, which has been devised by his foresight, successfully brought so far by his persuasive and organising power, and will, we trust, by the assistance of the distinguished scholars he has gathered round him, be carried in due time to a happy completion.'

Professor E. Hardy, Inaugural Lecture in the University of Freiburg, 1887.

'Die allgemeine vergleichende Religionswissenschaft datirt von jenem grossartigen, in seiner Art einzig dastehenden Unternehmen, zu welchem auf Anregung Max Müllers im Jahre 1874 auf dem internationalen Orientalistencongress in London der Grundstein gelegt worden war, die Übersetzung der heiligen Bücher des Ostens' (the Sacred Books of the East).
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Translated by F. Max Müller. Part I. The Khândogya-upanishad, The Talavakâra-upanishad, The Aitareya-âranyaka, The Kaushitaki-brâhma-saîmhitâ-upanishad, and The Vâgasaneyi-samhitâ-upanishad. 8vo, cloth, 10s. 6d.
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