AGNI

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

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

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

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

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

He is the child of Heaven (Dyáus), and is often called the son of Heaven and Earth (i. 160). He is also the offspring of the waters. The gods generated him as a light for the Aryan or for man, and placed him among men. Indra is called Agni’s twin brother, and is more closely associated with him than any other god.
The mythology of Agni, apart from his sacrificial activity, is mainly concerned with his various births, forms, and abodes. Mention is often made of his daily production from the two kindling sticks (āraṇīs), which are his parents or his mothers. From the dry wood Agni is born living; as soon as born the child devours his parents. By the ten maidens that produce him are meant the ten fingers of the kindler. Owing to the force required to kindle Agni he is often called ‘son of strength’ (sāhasah sūnūḥ). Being produced every morning he is young; at the same time no sacrifice is older than Agni, for he conducted the first sacrifice. Again, Agni’s origin in the aerial waters is often referred to: he is an embryo of the waters; he is kindled in the waters; he is a bull that has grown in the lap of the waters. As the ‘son of Waters’ (ii. 35) he has become a separate deity. He is also sometimes conceived as latent in terrestrial waters. This notion of Agni in the waters is a prominent one in the RV. Thirdly, a celestial origin of Agni is often mentioned: he is born in the highest heaven, and was brought down from heaven by Mātariśvan, the Indian Prometheus; and the acquisition of fire by man is regarded as a gift of the gods as well as a production of Mātariśvan. The Sun (vii. 63) is further regarded as a form of Agni. Thus Agni is the light of heaven in the bright sky; he was born on the other side of the air and sees all things; he is born as the sun rising in the morning. Hence Agni comes to have a triple character. His births are three or threefold; the gods made him threefold; he is threefold light; he has three heads, three bodies, three stations. This threefold nature of Agni is clearly recognized in the RV, and represents the earliest Indian trinity.

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

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

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

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

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

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

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

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

The name of Agni (Lat. agni-s, Slavonic ogní) is Indo-European, and may originally have meant the 'agile' as derived from the root ag to drive (Lat. ago, Gk. ἀγω, Skt. ājámi).

RIGVEDA i. 1.

The metre of this hymn is Gáyatrí (p. 438) in which nearly one-fourth of the RV. is composed. It consists of three octosyllabic verses identical in construction, each of which, when normal, ends with two iambics (० ० ० ०). The first two verses are in the Samhitā treated as a hemistich; but there is no reason to suppose that in the original text the second verse was more sharply divided from the third than from the first.

1 अग्निम् ीले पुरोहितम्,
   याज्ञवल्क्ये देवम् र्तव्यम्,
   होतारं रत्नधातमम् ||

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

2 अग्निम् ीले पुरोहितम्,
   याज्ञवल्क्ये देवम् र्तव्यम्,
   होतारं रत्नधातमम्.

I magnify Agni the domestic priest,
the divine ministrant of the sacrifice,
the invoker, best bestower of treasure
On the marking of the accent in the RV. see p. 448, 2. The verb ṭīe (1. a. pr. Ā. of ḍṛ: i for ṭ between vowels, p. 8, f. n. 2) has no Udātta because it is in a principal sentence and does not begin a sentence or Pāda (p. 466, 19 A.); its first syllable bears the dependent Svarita which follows the Udātta of the preceding syllable (p. 448, 1). purō-hitam has the accent of a Karmadhāraya when the last member is a pp. (p. 456, top). yajñāsyaya is to be taken with ṛtvijam (not with purōhitam according to Sāyaṇa), both because the genitive normally precedes the noun that governs it (p. 285 e), and because it is in the same Pāda; cp. RV. viii. 88, 1; yajñāsyaya hi sthā ṛtvijā ye two (Indra-Agni) are ministers of the sacrifice. The dependent Svarita which the first syllable of ṛtvijam would otherwise bear (like ṭīe), disappears because this syllable must be marked with the Anudātta that precedes an Udātta. ṛtv-iṣ though etymologically a compound (ṛtu+iṣ = yaj) is not analysed in the Pada text, because the second member does not occur as an independent word; cp. x. 2, 5: agnir devāṁ ṛtuṣō yajāti may Agni sacrifice to the gods according to the seasons. ratna-dhā-tama (with the ordinary Tp. accent: p. 456, 2): the Pada text never divides a cd. into more than two members. The suffix tama, which the Pada treats as equivalent to a final member of a cd., is here regarded as forming a unit with dhā; cp. on the other hand virā-vat+tama in 3 c and citrā-sravas+tama in 5 b. ratna never means jewel in the RV.

॥ ॥ ॥ ॥

2 अग्नि पुर्वेभिः फळिबिः

Agniḥ pūrvebhīr fśibhir
İliṣ nūtanair utā,
sā devāṁ ēḥa vakṣati. 

fśibhis: The declensional endings bhyaṁ, bhis, bhyaś, su are in the Pada text treated like final members of compounds and separated, but not when the pure stem, as in the a dec., is modified in the preceding member; hence pūrvebhis (p. 77, note 9) is not analysed. ḍyas: to be read as īliṣa (p. 16, 2 d). nūtanais: note that the two
forms of the inst. pl. of the a dec. in ais and ebhis constantly occur in the same stanza. sa (49) being unmarked at the beginning of a Pada, has the Udatta; the dependent Svarita of the following syllable disappears before the Anudatta required to indicate the following Udatta of vām (Sandhi, see 39). This Anudatta and the Svarita of vāksati show that all the intervening unmarked syllables vām éhá have the Udatta. All the unaccented syllables following a Svarita (till the Anudatta preceding an Udatta) remain unmarked; hence the last two syllables of vāksati are unmarked; but in the Pada text every syllable of a word which has no Udatta is marked with the Anudatta; thus vāksati. The latter word is the s ao. sb. of vah carry for vah-s-a-ti (143, 2; 69 a). In á ihá vāksati, the prep. because it is in a principal sentence is uncompounded and accented (p. 468, 20), besides as very often being separated from the verb by another word. The verb vah is constantly connected with Agni, who conveys the sacrifice and brings the gods. Syntactically the first hemistich is equivalent to a rel. clause, sa being the correlative (cp. p. 294 a). The gerundive īdya strictly speaking belongs in sense to nūtanaís, but is loosely construed with pūrvebhis also, meaning ‘is to be magnified by present seers and (was) to be magnified by past seers’. The pel. utá and (p. 222) is always significant in the RV.

3 चिरिन्ना चिरिमिस्वत्र...
पोषम दिवेदिविव।
यथसं वीरवंतमम॥

8 Agninā rayim asnavat
póṣam evá dív-e-dive,
yasásam víravattamam.

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

asnav-a-t: sb. pr. of amé attain, 3. s. ind. pr. aśnóti (cp. p. 184); the prn. ‘he’ inherent in the 3. s. of the vb. is here used in the indefinite sense of ‘one’, as so often in the 3. s. op. in classical Sanskrit. rayim, póṣam: co-ordinate nouns are constantly used in the RV. without the conjunction ca. dív-e-dive: this is one of the numerous itv. compounds found in the RV., which are always
accented on the first member only, and are analysed in the Pada text like other compounds (189 C a). _yāsāsam_ : this is one of the few adjectives ending in -ās that occur in the RV.; the corresponding n. substantives are accented on the first syllable, as _yās-as ūme_ (83, 2 a ; 182, p. 256). _vīrā-vat-tamam_ : both the suffix vant (p. 264, cp. 185 a) and the superlative suffix _tama_ are treated in the Pada text like final members of a cd.; _vīrāvant_ being here regarded as a unit, it is treated as the first member in the analysis (cp. note on _ratna-dhātama_ in 1 c). In these two adjectives we again have co-ordination without the connecting _pcl. ca_. Their exact meaning is 'causing fame' and 'produced by many heroic sons', fame and brave fighters being constantly prayed for in the hymns.

_O Agni, the worship and sacrifice that thou encompassest on every side, that same goes to the gods._

_yajñām adhvarām_: again co-ordination without _ca_; the former has a wider sense = _worship_ (prayer and offering); the latter = _sacrificial act._ _vīvā-tas_: the prn. adj. _vīva_ usually shifts its accent to the second syllable before adv. suffixes and as first member of a cd. (p. 454, 10). _āsi_ is accented as the vb. of a subordinate clause (p. 467, B). _sā id_: all successively unmarked syllables at the beginning of a hemistich have the _Udātta_ (p. 449, 2). On the particle _id_ see p. 218. _devēṣu_: the loc. of the goal reached (p. 325, 1 b); the acc., which might be used, would rather express the goal to which the motion is directed. _gachati_: as the vb. of a principal sentence has no _Udātta_ (19 A); nor has it any accent mark in the _Samhitā_ text because all unaccented syllables following a dependent _Svarita_ remain unmarked; on the other hand, all the syllables of an unaccented word are marked with the _Anudātta_ in the Pada text (cp. note on 2 d). The first syllable of _gachati_ is long by position (p. 437, a 8).
Agni

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

Both kavi-kratus and citra-kravas have the regular Bv. accent (p. 455 c); the latter cd. is not analysed in the Pada text because it forms a unit as first member, from which tama is separated as the second; cp. notes on tama in 1 c and 8 c. devobhis: the inst. often expresses a sociative sense without a prp. (like saha in Skt.): see 199 A 1. devobhise: the juxtaposition of forms of the same word, to express a contrast, is common in the RV. gam-a-t: root ao. sb. of gam (p. 171); on the accentuation of a gamat see p. 468, 20 A a.

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

aṅgā: on this pcl. see 180 (p. 218). dāsūṣe: dat. of dās-vāṁs, one of the few pf. pt. stems in the RV. formed without red. (140, 5; 157 b), of which only vid-vāṁs survives in Skt. tvām: here, as nearly everywhere in the RV., to be read as tuāṁ on account of the metre. Though the Padas forming a hemistic constitute a metrical unit, that is, are not divided from each other either in Sandhi or in the marking of the accent, the second Pada is syntactically separated from the first inasmuch as it is treated as a new sentence, a voc. or a vb. at its beginning being always accented (p. 465, 18 a; 19 b).
Hence Agni is accented (the Uddatta being, as always, on the first syllable, p. 465, 18), while Ángiras is not (p. 466, 18 b). kariṣyāsi (ft. of kṛ do): that is, whatever good thou intendest to do to the worshipper will certainly be realized. táva it tát: that intention of thee.

7 úpā tvāgne dividive,  
   dōṣāvastar, dhiyā vayám,  
   nāmo bhārantā émasi;

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

tvā as the enc. form of tvām (109 a) and Agni as a voc. in the middle of a Pāda (p. 466 b) are unaccented. The acc. tvā is most naturally to be taken as governed by the preposition úpa (p. 209), though it might otherwise be quite well dependent on the cd. vb. úpa á-imasi (a common combination of úpa and á with verbs meaning to go), as the first prp. is often widely separated from the verb (191 f; p. 468, 20 a). dōṣā-vastar: Sāyaṇa explains this cd. (which occurs here only) as by night and day, but vastar never occurs as an adv. and the accent of dōṣā is shifted (which is not otherwise the case in such cds., as sāyām-prātar evening and morning, from sāyām); the explanation as O illuminer (from 1. vas shine) of darkness (with voc. accent on the first syllable) is much more probable, being supported by the description of Indra (iii. 49, 4) as kṣapāṁ vastā janitā sūryasya illuminer of nights, generator of the Sun. dhiyā inst. of dhi thought (accent, p. 458, 1), used in the sense of mental prayer. nāmas, lit. bow, implies a gesture of adoration. bhārantas: N. pl. pr. pt. of bhṛ bear. á-imasi: the ending masi is five times as common as mas in the RV. (p. 125, f. n. 2).
rājantam adhvarāṇāṁ, (to thee) ruling over sacrifices, the
gopāṁ rtāsyā dīdivim, shining guardian of order, growing in
vārdhamānāṁ sué dáme. thine own house.

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

9 sa naḥ pitēva sūnāvé,
Ágne, sūpāyanó bhava;
sácasvá naḥ suastáye.

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

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

SAVITRĪ

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

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

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

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

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

I call on Agni first for welfare;
I call on Mitra-Varuṇa here for aid; I call on Night that brings the
hvāyāmi Rātram jāgato nivēśanim; world to rest; I call on god Savitṛ for help.

hvāyāmi devāṃ Savitāram ātāye.

hvāyāmi: pr. ind. from hvā call; note the anaphoric repetition of this word at the beginning of each verse. prathamām is in apposition to Agnim. su-astāye: this, āvase, and ātāye are final datives (p. 314, B 2); the last two words are derived from the same root, ay help. svastī (cp. note on i. 1, 9 c) evidently means well-being; by Sāyaṇa, following Yāska (Nirukta, iii. 21), it is explained negatively as a-vināsa non-destruction. Mitrā-vāruṇā: one of the numerous Dvandvas both members of which are dual and accented (p. 269); note that Dv. cds. are not analysed in the Pada text. ihāvase for ihā āvase: on the accent see p. 464, 17, 1. jāgatas: the objective gen. (p. 320, B 1 b), dependent on nivēśanīm = that causes the world to ‘turn in’ (cp. x. 127, 4, 5); the cs. nivesāyān is applied to Savitṛ in the next stanza.

2 ॐ कृष्णेन रजसां वर्तमानो
निविद्यायमुतं मथे च।
हिरूश्चिन सविता रथेना
देवो याति सुवर्नानि पश्चन॥

ॐ । कृष्णेन । रजसाः । वर्तमानः ।
निविद्यायमुतं । मथे । च ।
हिरूश्चिन । सविता । रथेना
देवो । याति । सुवर्नानि । पश्चन ॥

2 ā krṣṇēna rájasā vártamāno, Rolling hither through the dark
nivesāyanm amṭam mártim ca,
space, laying to rest the immortal
hiraṇyāyena Savitā ráthena,
and the mortal, on his golden car
ā devō yāti bhūvanāni pāyān.
god Savitṛ comes seeing (all) crea-

ā vártamānās: the prp. may be separated from a pt. as from
a finite vb., p. 462, 13 a; when it immediately precedes, as in ni-
vesāyan, it is usually compounded, ibid. krṣṇēna rájasā: = through
vesāyan, it is usually compounded, ibid. krṣṇēna rájasā: = through
the darkness; loc. sense of the inst., 119 A 4. amṭam mártim ca
s. m. used collectively = gods and men. ráthenā must of course be
read ráthenā; see note on Ágne, i. 1, 9 b. ā devō yāti: cp. note
on á ihá vakṣati, i. 1, 2 c. In this and the two following stanzas Sāvitr is connected with evening.

yáti deváḥ pravátaḥ, yáti ud-vátaḥ;
yáti śubhrábhhyām yajató háribhyām.
á devó yáti Sávitá paráváto,
ápa víśvá durité bádhamaṁāṇah.

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

In this stanza a Jagatī verse is combined with a Tristubh in each
hemistich. This is quite exceptional in the RV.: see p. 445, β 1 and
f. n. 7. pra-váṭ-ā and ud-váṭ-ā: local sense of the inst. (199 A 4); note
that the suffix vat (p. 263) is in the Pada text treated like the second
member of a cd. The downward and upward path refer to the sun's
course in the sky. The second yáti is accented as beginning a new
sentence. háribhyām: inst. in sociative sense; cp. devébhis in
i. 1, 5. On the different treatment of śubhrábhhyām and háribhyām
in the Pada text see note on púrvabhis in i. 1, 28. paráváto s
pa: see note on Ágne in i. 1, 9. parávátas: abl. with verb of
motion (201 A 1). ápa bádhamaṁāṇas: cp. note on á in 2 c. víśvá
durité: this form of the n. pl. is commoner in the RV. than that in
ání; p. 78, f. n. 14.
4 abhīvantāṃ kṣanair, viśvāru-
pam,
hiranyasamyam, yajatō bṛhān-
tam,
āsthād rātham Savitā citrā-
bhānuḥ,
kṛṣṇā rájāṃsi, táviśim dādhā-
nāḥ.

The final vowel of abhi is lengthened in the Sanskrit text, as often when a long vowel is favoured by the metre. The prp. is also accented, this being usual when a prp. is compounded with a pp. (p. 462, 13 b). kṣanais: stars are probably meant, as is indicated by x, 68, 11: 'the Fathers adorned the sky with stars, like a dark horse with pearls'. viśvā-rūpam: on the accent cp. note on i. 1, 4 b. -samyam: inflected like rathī, p. 87; the āsamī is probably a long pin fixed at each end of the yoke to prevent its slipping off the horse's neck. ā asthāt: root ao. of sthā. kṛṣṇā rájāṃsi: = darkness. dādhānas (pr. pt.; the pt. would be da-
dhānas) governs both rájāṃsi and táviśim = clothing himself in darkness (cp. 2 a) and might, that is, bringing on evening by his might.

5 vi jānāḥ ohiyāḥ śītīpādo
akhyan,
rātham hiranyapraṣāgāṃ váh-
antāḥ.
śāsvad viśāḥ Savitūr dávīrasya
upāsthā viśā bhūvanāni ta-
sthuḥ.

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

His dusky steeds, white-footed, drawing his car with golden pole, have surveyed the peoples. For ever the settlers and all creatures have rested in the lap of divine Savitṛ.
vi: separated from vb.; see note on a vaksati, i. 1, 2 a. jānāti chyāvāḥ: for jānān ēyāvāḥ (40, 1). ūti-pādas: on the accentuation of this Bv. on the final member, see p. 455, c a. Note that the initial a of akhyān remains after o (cp. note on i. 1, 9 b). akhyān: a ao. of khyā see (p. 168, a 1), ep. 7 a and 8 a, and pāśyān in 2 d; the ao. expresses a single action that has just taken place (p. 345 C); the pf. tāsthur expresses an action that has constantly (ēśāvat) taken place in the past down to the present (113 A a). In -prāūgām (analysed by the Pāda text of x. 130, 8 as pra-ūga), doubtless = pra-yugam (as explained in a Prātiśakhya), there is a remarkable hiatus caused by the dropping of y. viāvā bhūvanāni: here the old and the new form of the n. pl. are used side by side, as very often. On the Sandhi of dāīvyasyopāsthe cp. note on Āgnee, i. 1, 9 b. dāīvyā divīne is a variation of the usual devā accompanying the name of Savitṛ. upāsthe: the idea that all beings are contained in various deities, or that the latter are the soul (ātmā) of the animate and inanimate world, is often expressed in the RV.

ś tisrō dyāvāḥ; Savitūr dvā upāsthaṁ,
ēkā Yamāsyā bhūvane virāsāt.
āṇīṁ nā rāthyām anīṭādhi
tāsthur:
thā brāvīṭu vá u tāc ciketat.

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

The interpretation of this stanza is somewhat difficult; for it is meant, as the last Pāda indicates, as an enigma (like several others in the RV.). The first Pāda is evidently intended to explain the
last two of the preceding stanza: of the three worlds Savitr occupies two (air and earth). The second Pada adds: the third world (the highest heaven) is the abode of Yama, in which dwell men after death (that is, the Pitrs). The third Pada means: on Savitr, in these two (lower) worlds, the gods rest. dyāvas: N. pl. of dyó, here f. (which is rare); probably an elliptical pl. (193, 3 a) = heaven, air, and earth. dvá: for dváu before u (22); after tisró dyávaḥ the f. form dvé should strictly be used (like ekā in b), but it is attracted in gender by the following upásthā (cp. 194, 3). upá-sthāṃ: the dual ending ā (which in the RV. is more than seven times as common as au), appears before consonants, in pausā at the end of a Pada, and in the middle of a Pada before vowels, with which it coalesces. Here it is nasalized (as often elsewhere) before the initial vowel of the following Pada to avoid the hiatus; this is another indication (cp. note on Agne, i. 1, 9 b) that there was in the original text of the RV. no vowel Sandhi between the Padas of a hemistich. virā-ṣāṭ: N. s. of virā-ṣāḥ (81 b), in which there is cerebralization of s by assimilation to the final cerebral ṭ (for -ṣāṭ); in the first member the quantity of the vowels (for vīra) is interchanged for metrical convenience; the Pada text does not analyze the cd. because the form virā does not occur as an independent word (cp. note on ṛtvij, i. 1, 1 b). amśtā: n. pl. = the gods. āṁśaḥ nā: on him, as the car rests on the two ends of the axle which pass through the nave of the wheels. ādhi tāsthur: the pf. of sthā here takes the acc. by being compounded with ādhi; in 5 d the simple verb takes the loc. The third Pada is only a modification in sense of 5 c d. bravītu: 3. s. ipv. of brū speak (p. 143, 3 c). The pcl. u is always written in the Pada text as a long vowel and nasalized: uṁ iti. olketat: pf. sh. of cit observe.
7 vi suparnō antārikṣāni akhyad,  
    gabhirāvepā āsuraḥ sunīthāḥ.  
kprendānim sûriaḥ? kāś ciketa?  
katamāṁ dyāṁ rāsmīr asyā  
tatāna?

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

7–9 deal with Savitṛ as guiding the sun.

vi . . . akhyat : cp. 5 a and 8 a.  suparnās : Savitṛ is here called a bird. as the sun-god Sūrya (vii. 63) often is. On the accent of this Bv. and of su-nīthās see p. 455, c a.  antārikṣāni : equivalent to kṛṣṇā rājāmsi (4 d), the aerial spaces when the sun is absent. āsuras : this word, which is applied to various gods in the RV., but especially to Varuṇa, and in the Avesta, as ahura, is the name of the highest god, means a divine being possessed of occult power; towards the end of the Rigvedic period it gradually lost this sense and came to mean a higher hostile power, celestial demon. su-nīthās : guiding well here means that the sun illumines the paths with his light. kvendānim : when an independent Svarita is in the Samhitā text immediately followed by an Udātta, the Svarita vowel, if long, has added to it the figure 3, which is marked with both Svarita and Anudātta (p. 450 b).  idānim : now = at night.  ciketa : pf. of cit observe (139, 4).  dyām : acc. of dyó (p. 94, 3), here again (cp. 6 a) f.  asyā : = asya á.  tatāna : pf. of tan stretch (cp. 137, 2 b). The question here asked, where the sun goes to at night, is parallel to that asked about the stars in i. 24, 10: 'those stars which are seen at night placed on high, where have they gone by day?'
Savitṛ

8 aṣṭāu vi akhyat kakūbhaḥ prthivyās,  
tr̥i dhānva, yōjanā, saηtā sāndhūn.  
hiranyāksāḥ Savitā devā āgād,  
dādhat ātā dāṣūse vāriāṇi.  

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

The general meaning of this stanza is that Savitṛ surveys all  
space: the mountains, the plains, the rivers, and the regions between  
heaven and earth. aṣṭāu: 106 b. prthivyās: on the accentuation  
see p. 458, 2. tr̥i: n. pl. (105, 3) to be read disyllabically. dhānva:  
acc. pl. of dhānvan n., 90, 3 (p. 70; cp. p. 67, bottom). The long  
syllable after the caesura in b and d (− for − for −) is rare in the RV. (p. 440, 4 B). yōjanā: probably the thirty leagues that Dawn  
traverses in the sky (i. 123, 8), the number of each of the other  
features being expressly stated. hiranyāksās: the accent of this  
ed. as a Bv. is quite exceptional: p. 456 c. ā-agāt: root ao. of  
gā go. dādhat: on the accent cp. 127, 2; on the formation of the  
stem, 156.

9 hiranyapāṇiḥ Savitā vīcarṣāṇir  
ubhē dyāvaprthivī antār iyate.  
āpāmivām bādhate; vētisurīram;  
abhī kṛṣṇōna ṛjasaḥ dyām ṛnoti.  

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

Dyāvā-prthivī: with the usual double accent of Devatā-dvandvas  
(p. 457, e β) and not analysed in the Pada text (cp. note on 1 b).  
Its final i, as well as the e of ubhē, being Pragrhyas (25 a, 26 a), is  
followed by iti in the Pada text (p. 25, f. n. 2). antār (46) com-
bined with śo governs the acc.; cp. the two laps of Savitṛ in 6 a.
āpa bādhate: he drives away disease, cp. 3 d; contrary to the
general rule (p. 466, 19 A) the vb. is here accented; this irregularity
not infrequently occurs when in the same Pāda a compound verb is
immediately followed by a simple vb. vēti: accented because it
begins a new sentence; Savitṛ guides the sun: cp. 7 c. kṛṣṇāna
rājasā: ep. 2 a and 4 d. abhi . . . dyām ṛṇoti: cp. 7 d. The
metre of d is irregular: it is a Triṣṭubh of twelve syllables, the first
two syllables (abhi) taking the place of a long one. Cp. p. 441, 4 a

hiranyahastō āsuraḥ sunīthāḥ, sumṛṭikāḥ suāvāṁ yātu arvān.
apasēdhan rakṣaso yātudhānān, ásthād devaḥ pratidośāṁ grīṇā-
nāḥ.

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

āsuras: ep. 7 b. svāvān: the analysis of the Pada text, svā-
vān = possessed of property, is followed by Śayaṇa who renders it by
dhanavān wealthy; this would mean that Savitṛ bestows wealth
(cp. dāchad rātnā in 8 d, and vi. 71, 4 ā dāṣūse suvati bhūri
vāmām he, Savitṛ, brings much wealth to the worshipper). This nom.
occurs several times in the RV., and is always analysed in the same
way by the Padapātha. On the other hand, three oblique cases of
su-āvās giving good help occur (svāvasam, svāvasā, svāvasas).
Roth takes svāvān to be a nom. of this stem irregularly formed by
analogy for su-āvās (cp. 83, 2 a). I follow the Pada text as the
meaning is sufficiently good. Final ān, which regularly becomes āṁ
before vowels (39), sometimes undergoes the same change before y
(40, 4). rakṣāsas has the accent of a m. in as (83, 2 a); the n. form
is rakṣāṃsi. yātudhānān is added, as is often the case, without
a connecting ca: cp. note on rayím, in i. 1, 3 a; note that the Sandhi of ān before vowels (39) does not apply at the end of an internal Pada. If Savitṛ in this stanza is connected with morning rather than evening, āsthat would here be equivalent to úd āsthat; cp. RV. vi. 71, 4: úd u śyá devaḥ Savitá dámuná híranyapáañiḥ pratidéśām āsthat that god Savitṛ, the domestic friend, the golden-handed, has arisen towards eventide; it may, however, be equivalent to á āsthat, that is, he has mounted his car, cp. 4 c. grñānās: pr. pt. Ā., with ps. sense, of 1. gr sing, greet.

11 yé tepáthāh, Savitaḥ, pürviásau, areñávah sükṛtā antárikṣe, tébhír nó adya pathibhiḥ sugébhī rákṣā ca no, ádhi ca brúhi, Thine ancient paths, O Savitṛ, 

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

te: the dat. and gen. of tvám, is always unaccented; while té, N. pl. m. and N. A. du. f. n. of tá, is always té. pánthás: N. pl. of pánthā, m. path, which is the only stem (not pánthān) in the RV. (99, 1 a). Savitaḥ: when final Visarjaniya in the Samhitā text represents original r, this is always indicated by the word being written with r followed by íti in the Pada text; here Savitar íti. 
'reñávās: the initial a must be restored (see note on Ágne, i. 1, 9 b; but a is not elided after o in c and d); on the accent of a Bh. formed with privative a, see p. 455, c a. sú-kṛtās: Karmanahārayas, in which the first member is an adv. and the last a pp., accent the former; p. 456, 1 a. tébhíṣ: inst. of tá, p. 106; p. 457, 11 b. In c nó adya should be pronounced because e and o are shortened before a (p. 437, a 4); this rule does not apply when e and o are separated from a by the caesura; hence in d ó, ádhi should be pronounced. sugébhī: see 47. The final a of rákṣā is lengthened because the
second syllable of the Pāda favours a long vowel. ádhi . . . brūhi: be our advocate; the meaning of this expression is illustrated by other passages: in i. 123, 3 Savitṛ is besought to report to Sūrya that his worshippers are sinless; in vii. 60, 2 Sūrya is implored to make a similar report to the Ādityas.

MARUTAS

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

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

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

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

Owing to their connexion with the thunderstorm, the Maruts are constantly associated with Indra (ii. 12) as his friends and allies, increasing his strength and prowess with their prayers, hymns, and songs, and generally assisting him in the fight with Vṛtra. Indra indeed accomplishes all his celestial exploits in their company. Sometimes, however, the Maruts accomplish these exploits alone. Thus they rent Vṛtra joint from joint, and disclosed the cows.

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

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

i. 85. Metre: Jagati; 5 and 12 Triśṭubh.

1 prā yē sūmbhante, jānayo nā, sāptayo
yāman, Rudrāsyā sūnāvah sudāmsasah,

The wondrous sons of Rudra, the racers, who on their course adorn themselves like women, the Maruts have indeed made the two
rōdāśī hi Marūtaś ca krīrē vṛdhē.  
mādantī virā vidātheṣu ghṛṣava-yah.

jānayās: 99, 1 a. yāman: loc., 90, 2. sudāṁsasas: accent, p. 455, 10 c a. ca krīrē: 3. pl. Ā. pf. of kr; with dat. inf., p. 334, b. mādantī: with loc., 204, 1 a. vidātheṣu: the etymology and precise meaning of this word have been much discussed. It is most probably derived from vidh worship (op. p. 41, f. n. 1), and means divine worship.

2 tā vibhūtasāṁ māhu: śrīnirūpān
tē. vibhūtasāṁ: śrīnirūpān. śrīnirūpān. 

2 tā ukṣitāso mahimānam āsata: divī Rudrāsodāhi ca krīrē sādah. 

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

tē: N. pl. m. of tā that, 110. ukṣitāsas: pp. of 2. ukṣ (= vakṣ) grow. āsata: 3. pl. Ā. root ao. of āmas attain. Rudrāsas: the Maruts are often called ‘Rudras’ as equivalent to ‘sons of Rudra’. ādhi: prp. with the loc. divī; 176, 2. janāyanta indriyām: that is, by their song. ādhi dadhira: 3. pl. Ā. pf. of ādhi dhā, which is especially often used of putting on ornaments. āriyas: A. pl. of āri glory; referring to the characteristic brilliance of the Maruts.

3 gośmāntāro ca caśvāyamānāṁ ca caśvājīnēśa
tenaśnāṁ ca caśvāyamānāṁ ca caśvājīnēśa

bārdhānē ca caśvāyamānāṁca ca caśvājīnēśa

śrīmbānē ca caśvāyamānāṁ ca caśvājīnēśa

śrīmbānē ca caśvāyamānāṁ ca caśvājīnēśa
8 gomataro yac chubhayante afijibhis,
tanushu subhra dadhre virukmatah.
badhante visvam abhimatinam apa.
vartmani esam anu riyate ghrtam.

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

gomataras: as the sons of the cow Prshni. yac chubhayante:
SANDHI, 53. dadhre: pf. with pr. sense, they have put on = they wear.
apa: prp. after the vb. and separated from it by other words,
191f; p. 468, 20. anu riyate: 3. pl. A. pr. of ri flow. ghrtam:
ghee = fertilizing rain. The meaning of d is: the course of the
Maruts is followed by showers of rain. esam: unemphatic G.
pl. m. of ayam, p. 452, 8 Bc.

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

sukhamhasa: a Karmadhara cd. according to its accent (cp.
p 455 10ca), but the exact meaning of makhasa is still somewhat
uncertain. pra-cyavayantas: pr. pt. of cs. of cyu move; though
this cs., which occurs frequently in the RV., always has a long
radical vowel in the Samhita text, it invariably has a short vowel in the Padapatha. Marutas: change from the 3. to the 2. prs., in the same sentence, a not infrequent transition in the RV. manojivas: N. pl. radical ā stem mano-jū, 100, II a (p. 88). rātheṣu ā: 173, 2. pśatīs: the spotted mares that draw the cars of the Maruts. āyugḍhvaṃ: 2. pl. ā. root so. of yuj yoke.

5 prā yād rātheṣu pśatīr āyugḍhvaṃ, vāje ādṛṁ, Maruto, ramḥa-yantaḥ, utārūśasya vī šianti dhārāś cármevodābhir vī undanti bhū- 

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

āyugḍhvaṃ: with loc., cp. 204, 1 b. ādṛm: the Maruts hold lightning in their hands and cast a stone. utā: here comes before the first instead of the second of two clauses, as ca sometimes does (p. 228, 1). ārūśasya: the ruddy steed of heaven; cp. v. 83, 6 where the Maruts are invoked to pour forth the streams of the stallion; and in v. 56, 7 their ruddy steed (vājī ārūṣah) is spoken of. vī šyanti: 3. pl. pr. of sā bind; Sandhi, 67 a; change back from 2. to 3. prs.; cp. 4 c d. undanti: 3. pl. pr. of ud vel. bhūma: N. of bhūman n. earth (but bhūman m. abundance).

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

7 tē 'vardhanta svātavaso mahitvanā:
ā nākaṁ tasthūr; urū akanre sādah.
Viṣṇur yād dhāvad viṣaṇam
madacyūtam, váyā nā sīdann ádhi barhiṣi priyā.

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

tē 'vardhanta: Sandhi accent, p. 465 17, 3. mahitvanā: inst. of mahitvanā, p. 77, f. n. 8 á tasthūr: vb. of a principal sentence
accented according to p. 468, B. Viṣṇu: the mention of wide space (a conception intimately connected with Viṣṇu, cp. uru-gāyā, &c.) in 6 c and 7 b has here probably suggested the introduction of Viṣṇu (i. 154), who is in various passages associated with the Maruts (especially in v. 87) and who also forms a dual divinity (Īndra-Viṣṇū) with Indra. dha: Sandhi, 54. āvat: 3. s. ipf. of av favour; Viṣṇu helps Indra, aided by the Maruts, in his conflicts. viṣan: dec., 90, 1; both this word and madacyut are applied to Soma as well as Indra, but the meaning of the vb. av and the use of the ipf. are in favour of Indra being intended, the sense then being: 'when Viṣṇu and Indra, associated in conflict, came to the Soma offering, the Maruts, their companions, came also.' vāyas: N. pl. of vī bird. sīdan: unaugmented ipf. of sad sit.

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

iva: note how this pcl. interchanges with ná in this stanza.

bhāyante viśvā bhūvanā Marudbhio:
rājāna iva tvēnasamṛdṛśo nārāḥ.
When the skilful Tvaśṭr had turned the well-made, golden, thousand-edged bolt, Indra took it to perform manly deeds: he slew Vṛtra, and drove out the flood of waters.

The association of ideas connecting Indra with the Maruts is continued from 7.3. That Tvaśṭr fashioned Indra's bolt for him is mentioned, in a similar context, in i. 32, 1 c and 2 b: āhann āhim, ānv apās tatarda; Tvaśṭa asmai vājram svaryaṁ tatakṣa he slew the serpent, he released the waters; Tvaśṭr fashioned for him the whizzing bolt. dhattā: 3. s. pr. Ā. used in the past sense (212 A 2). kārtave: dat. inf. of purpose, in order to perform (kṛ), 211. nāryā-pāṃsi is here and in viii. 96, 19 analysed by the Pada text as nāri āpāṃsi. The only possible sense of these words would be deeds against the hero (Vṛtra). On the other hand nāryāni appears once (vii. 21, 4) and nāryā twice (iv. 19, 10 ; viii. 96, 21) as an attribute of āpāṃsi; the epithet nāryāpasam, analysed by the Padapāṭha (viii. 93, 1) as nārya-apasam doing manly deeds is applied to Indra. It thus seems preferable to make the slight emendation nāryāpāṃsi (to be read nāriāpāṃsi) in the Saṁhitā text, and nāryājāpāṃsi in the Pada text. nir subjat: 8. s. ipf. of ubj force (cp. 23 c).
They have pushed up the well with might; they have split even the firm mountain. Blowing their pipes the bountiful Maruts have performed glorious deeds in the intoxication of Soma.

They have pushed athwart the well in that direction: they poured out the spring for the thirsty Gotama. Of brilliant splendour they approach him with help; may they satisfy the desire of the sage by their powers.
jihmám: so as to be horizontal and pour out the water, much the same as ārdhvām in 10 a. tāyā disā: this expression is obscure; it may mean, in the quarter in which Gotama was; cp. 199 A 4. im: him, Gotama, p. 220. vṛprasya: of Gotama. tarpayanta: cs. of tṛṇ be pleased; the inj. is more natural here, coming after a pr., than an unaugmented ipf. would be.

12 yā vaḥ sārma sāsamānāya santi, tridhātūni dāśūse yachatādhi. asmābhyaṁ tāni, Maruto, vī yanta. rayīṁ no dhatta, yṛṣaṇaḥ, su-vīram.

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


VĪṢṆU

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

The name is most probably derived from viṣ be active, thus meaning 'the active one'.

i. 154. Metre: Tristubh.

Viṣṇor nū kam virāṇi pra vocam,
yāḥ pārthivāni vimamē rājāmsi;
yō āskabhāyad uttaram sadhastham,
vicakramāṇās tṛēdhōrūgāyāḥ.

I will now proclaim the heroic powers of Viṣṇu, who has measured out the terrestrial regions; who established the upper gathering-place, having, wide-paced, strides out triply.

kam: this pcl. as an encl. always follows nū, sū or hī (p. 225, 2).
virāṇi: the syllable preceding the so-called independent Svarita
(p. 448) is marked with the Anudatta in the same way as that preceding the Udatta; here we have, as usual, in reality the dependent Svarita, the word having to be pronounced vīrīṇa. ṭrāvocam: inj. ao. of vac, 147, 8. pārthivāṇī rājāmsi: the earth and the contiguous air. vi-mamē: this refers to the sun traversing the universe; cp. what is said of Varuṇa in v. 85, 5: māneneva tāsthivāṃ antārikṣe vi yō mamē pṛthivim sūryeṇa who standing in the air has measured out the earth with the sun, as with a measure. āskabhāyat: ipf. of skabh prop; the cosmic action of supporting the sky is also attributed to Śaivasū, Agni, and other deities. āttaram sadhāstham: that is, heaven, as opposed to the terrestrial spaces in b, according to the twofold division of the world. vicakramānas: pf. pt. Ā. of kram. tre-dhā: with his three steps; the first syllable must be pronounced with a slur equivalent to two short syllables (u u); the resolution tredhā urugāyāḥ would produce both an abnormal break and an abnormal cadence (p. 441, top).


2 prā tād Viṣṇuḥ stavate vīrīṇa, mṛgō nā bhimāh kucaṁ giri-


tyāyoryuṣu triṣu vikramāneṣu


adhiksiyānti bhūvanāni viśvā.


By reason of his heroic power, like a dread beast that wanders at will, that haunts the mountains,


Viṣṇu is praised aloud for that:


he in whose three wide strides all beings dwell.


prā stavate: Ā. of stu in the ps. sense, as is often the case when the pr. stem is formed according to the first (and not the second) class. tād: the cognate acc. (p. 300, 4) referring to the heroic powers of Viṣṇu attributed to him in the preceding stanza. vīryeṇa: cp. note on vīryāṇi in 1 a. mṛgas: Sāyaṇa here interprets this
word to mean a beast of prey such as a lion; but though bhimā occurs as an attribute both of simhā lion and of vrṣabhā bull in the RV., girīṣṭhā is found three or four times applied to the latter and never to the former, and in the next stanza Viṣṇu is called a ‘mountain-dwelling bull’; hence the simile appears to allude to a bull rather than a lion. ku-carā: Yasā, followed by Sayāṇa, has two explanations of this word, doing ill (ku = kutsitāṃ karma blameworthy deed) or going anywhere (kva ayam na gachati where does he not go?). Note that the word is not analysed in the Pāda text because ku does not occur as an independent word. Sayāṇa has two explanations of girīṣṭhās: dwelling in a lofty world or always abiding in speech (giri as loc. of gir) consisting of Mantras, &c. (I); on the inflexion see 97, 2; note that in the analysis of the Pāda text the change caused by internal Sandhi in the second member is, as always, removed. vikrāmaneṣu: note that the final vowel of the Pāda must be restored at the junction with the next Pāda.

adhi-kṣiyānti: the root 1. kṣi follows the ad class (kṣeti) when it means dwell, but the bhū class (kṣyati) when it means rule over. With c and d cp. what is said of Savitṛ in i. 35, 5.

pra viṣṇave śūśām etu mānma, girikṣita urugāyāya vīṣṇe, yā idām dīrghām prāyatam sa-
dhāstham
eko vimāmē tribhir īt padē-
bhiḥ;

śūśām: the ū must be slurred disyllabically (= oo). idām
dhāstham: of course the earth as opposed to uttaram sadhāstham
in 1 c. ekas and tribhis are antithetical. id emphasizes the latter
word: with only three. The second Pada of this stanza is parallel to
the third of the preceding, the epithets in the former being applied
direct to Viṣṇu, in the latter to the wild beast to which Viṣṇu is
compared: girikṣit = griśṭhā; urugāya = kucara; viṣṇa =
ṛgō bhimāḥ. This correspondence of kucara (besides V.'s alterna-
tive exclusive epithet urukramā in 5 c and elsewhere) confirms the
explanation of urugāya as wide-pacing from gā go (Yāska, mahāgati
having a wide gait), and not widely sung from gā sing (Sāyana).

4 yāsya trī pūrṇā mádhunā pā-
dāni
ākṣiṣyamāṇā svadhāyā mádanti;
yā u tridhātu prthivīm utā
dyām
éko dādhāra bhūvanāni viśvā.

trī: n. pl. of trī (105, 3). padāny: the final vowel of the Pada
must be restored; cp. 2 c. pūrṇā: cp. p. 308 d. ákṣiṣyamāṇā:
never failing in mead; the privative pcl. a is almost invariably
accented in Karmadharayas, p. 456 a (top); such negative cds. are
not analysed in the Pada text. svadhāyā: inst. with verbs of
rejoicing (p. 308 c). mádanti: his footsteps rejoice, that is, those
dwelling in them do so. u := also (p. 221, 2). tri-dhātu: this n.
form is best taken adverbially = tridhā in 1 d, in a threefold way,
by taking his three steps. It might, however, mean the threefold
world, loosely explained by the following earth and heaven. ékas:
alone in antithesis to viśvā, cp. 3 d. dādhāra: pf. of dhṛ, with
long red. vowel (189, 9), which is here not shortened in the
Pada text.
I would attain to that dear domain of his, where men devoted to the gods rejoice: for that, truly akin to the wide-strider, is a well of mead in the highest step of Viṣṇu.

abhi āsyām: op. root ao. of āṃś reach. yātra: in the third step of Viṣṇu = heaven, where the Fathers drink Soma with Yama (cp. i. 85, 6). náraḥ: that is, pious men who dwell in heaven; N. pl. of nṛ, 101, 1. sā: referring to pāthas is attracted in gender to bändhus, 194, 3. ittāḥ: p. 218. mādhvas (gen., p. 81, n. 12): cp. 4 a, where the three steps are filled with mead; but the third step is its special abode.

We desire to go to those abodes of you two, where are the many-horned nimble kine: there indeed that highest step of the wide-pacing bull shines brightly down.
vām: of you two, that is, of Indra and Viṣṇu. The former, being the only other god with whom Viṣṇu is intimately associated, would easily be thought of incidentally in a hymn addressed to Viṣṇu alone; this dual also anticipates the joint praise of these two gods as a dual divinity (Iāndrā-Viṣṇū) in the first two stanzas of the next hymn (i. 155). uṣmāsi: 1. pl. pr. of vaś desire (134, 2 a). gām- adhyai: dat. inf., p. 193, 7. gāvas: N. pl. of gō cow (102, 2); it is somewhat doubtful what is meant by the cows; they are explained by Yāska and Sāyāna as rays; this is a probable sense, as the rays of dawn are compared with cattle, and something connected with sunlight is appropriate to the third step of Viṣṇu, the realm of light. Roth explains gāvas as stars, but there is little to support this interpretation. bhūri-śrṅgās: many-horned would allude to the diffusion of the sunbeams in many directions. ayāsas: this form is understood as a N. pl. of aya (from i go) by Yāska, who explains it as ayanās moving, and by Sāyāna as gantāras goers = ativistṛtās very widely diffused; but the occurrence of the A. s. ayāsam, the G. pl. ayāsām, as well as the A. pl. ayāsas, indicates that the stem is ayās; while its use as an attribute of simhā lion, áśva horse, and often of the Maruta, shows that the meaning must be active, swift, nimble. áha: on the use of this pol. see p. 216. vṛṣṇas: cp. 3 b.

DYĀVĀ-PṛTHIVĪ

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

1 té hi Dyāvā-Pṛthivī viśvāsam-bhuvā,  
ṛtāvari, rājaso dhārayāt-kavi:  
sujānmanī dhīsāne antār iyate  
devō devī dhārmanā Sūriaḥ  
śucīḥ.  

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

The first two Padas form an independent sentence; otherwise hi (p. 252) would accent iyate in c. Dyāvā-Pṛthivī: on the accent, and treatment in the Pada text, see note on i. 85, 1 b. viśvā-śaṁ-bhuvā: dec., p. 89; accent, note on i. 1, 4 b; final a and ā are never contracted with r (19 ā and note 5). ṛtā-varī: note that, when the final vowel of a cd. is Pragṛhya, this is in the Pada text first indicated by itī, and the cd. is then repeated and analysed; in the present case the suffix varī (f. of van, pp. 67 and 69, f. n. 2) is treated like the final member of a cd., and the final vowel of ṛtā is treated as metrically lengthened. dhārayāt-kavi: a governing
ed. (189 A 2 a); the gen. rájasas is dependent on -kavi, probably = Agni, who (in x. 2, 7) is said to have been begotten by Dyāvā-prthivī. dhisáne: the exact meaning of this word, here a designation of dyāvā-prthivī, is uncertain. antár iyaty goes between with acc.; the same thing is said of Savitṛ in i. 35, 9 b. dhārman n. ordinant (dharmán n. ordainer) is the only stem in the RV. (dhārma is a later one).

2 uruvyásas mahini asaścátā, 
pitā maitā ca, bhūvanāni rakṣ-
ataḥ.
sudhīṣṭāṁ vapuṣye na rodaśi,
pitā yāt sim abhi rūpaṁ ávāsa-
yat.

uru-vyácasā: on the accent of this Bv. having wide extension, see p. 455 c a. The du. a-saścát-ā is a Bv. (as the accent shows, p. 455 c a) having no second, while a-saścánt (also an epithet of Dyāvā-prthivī) is a Karmadhāraya (p. 455, f. n. 2), not a second = unequalled. su-dhīṣṭāme: on the Pada analysis cp. note on i. 1, 1 c. vapuṣye: cp. note on viryāṇi, i. 154, 1 a. pitā: the god here meant as the father of Dyāvā-prthivī may be Viśvakarman, who in RV. x. 81, 1. 2 is called ‘our father’ and is described as creating the earth and heaven. sim: see p. 249. abhi ávāsayat: ipf. ca. of 2. vas wear.
That son of the two parents, the driver, the purifier, wisely purifies beings by his mysterious power. He has always milked from the speckled cow and from the bull abounding in seed his shining moisture.

putrás: by the son of the parents (Heaven and Earth) Agni is meant; for he is expressly said to have been begotten by Heaven and Earth (RV., x. 2, 7), cp. note on 1 b; he is especially called váhni as the one who conveys (vahati) the gods to the sacrifice; he is very frequently called pāvakā purifier (a term seldom applied to any other deity); he purifies beings in his character of priest. Śāyana thinks The Sun is meant, and explains purifies by illuminates.
dhenūm: the term cow is often used in the RV. in the sense of earth. ca is here used with the first acc. instead of the second (cp. p. 228, 1). vrśabhām: Dyaus is called a bull in other passages also, and is said to have been made by Agni to roar for man (i. 31, 4). su-rétasām: alludes to the shedding of rain. viśvāhā is a cd. adv. resulting from the juxtaposition of viśvā āhā as an acc. of time (cp. p. 300, 5) = for all days equivalent to āhā viśvā which also occurs. dukṣata: unaugmented sa ao. (141 a) without initial aspiration (which is, however, restored in the Pada text), from duh milk (with two acc., 198, 2). The general meaning of cd is that Agni as the priest of sacrifice causes heaven to fertilize the earth, and the latter to be productive.
4 sayam devanam apasam aparastam
yoyo jayana rodasi visvasamabhuvah.
viyo mamre jayasi sukraityaya
ajarebhih skambhanrebhih, sam anrce.

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

In this stanza (cp. 2) the father of Heaven and Earth is celebrated.
apasam: partitive gen. (p. 821, b a). vi ... mamre: this expression is also used of Visnu (see i. 154, 1. 8) and other gods. rajasi: the heavenly and the terrestrial spaces. The initial vowel of d must be restored. sam anrce: red. pf. of arc sing (189, 6), the Ā. being used in the ps. sense; Sayaṇa explains it in an act. sense as pujitavān has honoured, which he further interprets to mean strāpitavān has established.

5 te shi grānne mabhinv mabhin yav:
tey drity. n. grānne drity. mabhinv
pravāya pūrṇaṁ dvārāṁ bhrutāṁ.
chaṁbhī mūrtyottamavāma vīśhvaraṁ
pūnābhranaṁ bhikśe sabhinvatāṁ.||

So being lauded, O great ones, bestow on us, O Heaven and Earth, great fame and ample dominion.
Bring for us praiseworthy strength

5 te no grānne, mahinv, mabhī śrāvakah,
kṣatram, Dyāvā-Pṛthivī, dhāsatho bhṛh.||
yénábhí kṛṣṭás tatánáma viśváhā
panáyam ójó asmé sáṁ invatam.

té: N. du. f., used anaphorically (p. 294, b). grñáné: pr. pt. of 1. gr sing, Á. used in ps. sense. mahini: there are six adjectives meaning great, formed from the root mah be great: by far the commonest is máh (81); mahánt (85 a) is also common; mahá and mahín are not common, but are inflected in several cases; máhi and mahás (83, 2 a a) are used in the N. A. sing. only, the former very often, the latter rarely. kṣatrám: without ca. dhásathás: 2. du. sb. s ao. (p. 162, 2) of dhā bestow, to be construed with the dat. nás. abhi . . . tatánáma: pf. sb. of tan stretch (140, 1, p. 156). viśvá-hā is an adv. formed with the suffix hā = dhā (p. 212 β) meaning literally in every manner = always (cp. viśváhā in 3 d); on the accent cp. note on viśvátas in i. 1, 4 b. panáyyya: see 162, 2. ójó: final o is pronounced short before á (p. 437, a 4), but the rhythm of the break here (- -) is abnormal (p. 440, f. n. 6). asmé: properly loc. of vayám (p. 104), but also used as a dat., is Pragṛhya; it is dat. here (200 A 1). invatam: 2. du. ipv. of inv, a secondary root produced by a transfer from the fifth class (ί-nu) to the first, inv-a (133, 3 b).

ÍNDRA

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

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

Having a golden car, drawn by two tawny steeds (hārī), he is a car-fighter (ratheṣṭhā). Both his car and his steeds were fashioned by the Rbhus, the divine artificers.

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

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

Indra is of vast size; thus it is said that he would be equal to the earth even if it were ten times as large as it is. His greatness and power are constantly dwelt on: neither gods nor men have attained to the limit of his might; and no one like him is known among the gods. Thus various epithets such as śakrā and śācoivant mighty, śācoipati lord of might, śātākratu having a hundred powers, are characteristic of him.

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

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

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

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

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

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

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

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

The name of Indra is pre-Indian; for it occurs in the Avesta as that of a demon; the term vērētṛagha (Vṛtrahān) is also found there as the designation of the God of Victory, though unconnected with Indra. Thus it seems likely that there was already in the Indo-Iranian period a god resembling the Vṛtra-slaying Indra of the RV. The etymology of the word is doubtful, but its radical portion ind may be connected with that in ind-u drop.
The chief wise god who as soon as born surpassed the gods in power; before whose vehemence the two worlds trembled by reason of the greatness of his valour: he, O men, is Indra.

evá: see p. 224, 2. mánas-vān: note that the suffix vān is not separated in the Pada text, as it is in pavitra-vān (i. 160, 3); had the Sandhi of the word, however, been máno-vān it would have been analysed as mánaḥsvān. devó devān: cp. i. 1, 5 c. paryā-
bhūṣat: the exact meaning of the vb. pāri bhūṣ is somewhat uncertain here, but as the greatness of Indra is especially emphasized in this hymn, surpass seems the most probable. Sāyaṇa explains it here as encompassed with protection; in the AV. as ruled over; in the TS. as surpassed. rōdāsi: the Pragrhyā i of duals is not shortened in pronunciation before vowels (p. 437, f. n. 3). ábhyaṣetām: ipf. of bhyaṣ = bhī be afraid of, with abl. (p. 316, b). mahā: inst. of mahān greatness (cp. p. 458, 2). The refrain sā, janāsa, Índraḥ ends every stanza (except the last) of this hymn; similarly vi śvas-
mād Índra úttaraḥ ends all the twenty-three stanzas of x. 86.
2 yāḥ prthivīṁ vyāthamānāṁ ādmhad,  
yāḥ pārvatān prākupitāṁ áram- 
ṇāt,  
yó antárikṣāṁ vimamé vāriyo,  
yó dyām ástabhṇāt: sá, janāsa,  
Índraḥ.

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

yás: note that every Pada of this stanza, as well as of nearly 
every other stanza of this hymn, begins with a form of the 
relative prn. corresponding to the sá of the refrain. The cosmic 
deeds of Índra in all the three divisions of the universe, earth, air, 
and heaven, are here described. áramṇāt: ipf. of rám set at rest. 
vimamé vāriyas (cpv. of urú, 108, 2 a): here the cpv. is used 
predicatively, extended so as to be wider; cp. vi. 69, 5, where it 
is said of Índra and Viśnu: ‘ye made the air wider and stretched out 
the spaces for us to live.’ dyām: acc. of dyó sky. ástabhṇāt: ipf. 
of stabh prop.; in this and the preceding stanza the ipf. of narration 
is used throughout excepting vimamé (a form of constant occurrence, 
ep. 154, 1. 8 ; 160, 4): cp. 213 d (p. 843).

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

3 yó śvāhāmáraśvāšātás smiśvan  
yó gá ṣhr̥trañjṛddháḥ vṛṣabhā  
vyó dásmanoirsaṁstṛtyaṁ vṛjañ  
śvākṣṇaṁ tā s janaśa rustr̥:  

8 yó hatvāhim áriṇāt saptá sīn- 
dhūn,  
yó gá udājad apadhá Valásya,  
yó áśmanor antáragnīṁ jajāna,  
samvāk samātsa: sá, janāsa,  
Índraḥ.
The first hemistiche refers to the two well-known myths, the release of the waters by the conquest of Vṛtra, and the capture of the cows imprisoned by Vala; cp. ii. 14, 2: *yó apā vavṛvāṁsaṁ Vṛtrāṁ jaghāna* who slew Vṛtra who had enclosed the waters, and *ibid. 3*: *yó gā udājad, āpa hi Valāṁ váḥ who drove out the cows, for he unclosed Vala.* āriṇāt: ipf. of *ri release.* saptā sindhūn: the seven rivers of the Panjáb. gās: A. pl. of gō cow. ud-ājat: ipf. of aj drive. There is some doubt as to the exact interpretation of apadhā, a word that occurs here only. In form it can only be an I. s. of apa-dhā (cp. 97, 2). The parallel use of āpa-vṛ in ii. 14, 3 (quoted above) indicates that apa-dhā means the unclosing by Indra of the cave of Vala in which the cows are imprisoned; cp. also i. 11, 5: *tvāṁ Valāsya gómato ’pāvar bílam thou hast unclosed the aperture of Vala rich in cows.* The form is explained by Durga, the commentator on the Nirukta, by apadhānena as meaning udghātanena Valāsya by the unclosing of Vala. Sāyaṇa interprets it as an irregularity for the abl. = from the enclosure of Vala. Valāsya: the objective gen. (p. 320, B 1 b) = by opening (the cave of) Vala. áśmanor antār: between two clouds, according to Sāyaṇa; between heaven and earth according to Durga; the allusion is to the lightning form of Agni who in several passages is said to be ‘in the rock’, to be ‘produced from the rock’ and is called ‘son of the rock’ (ādreh sūṇūḥ).

By whom all things here have been made unstable, who has made subject the Dāsa colour and has...
śvaghnīva yó ādād jīgivāṁ lakṣāṁ made it disappear; who, like a winning gambler the stake, has āryāḥ puṣṭāni: sā, janāsa, taken the possessions of the foe: he, Īndraḥ.

imā víśvā: all these things, that is, all things on earth. oyāvanā is used predicatively after kṛtāni, just as ādharām is in b after ākara; cp. iv. 90, 22: yās tā víśvāni cicyuṣē who hast shaken the whole world. dāsam vārṇam: the non-Aryan colour (= kṛṣṇāṁ vārṇam), the aborigines; note the difference of accent in the substantive dāsa and the adj. dāsa. ākara: root ao. of kṛ (148, 1 b), to be construed with both ādharām (make inferior = subject) and gītha (put in hiding = cause to disappear, drive away). When a final Visarjaniya in the Samhitā text represents an etymological r, this is indicated in the Pāda text by putting iti after the word and repeating the latter in its pause form: ākara ity ākaḥ. jīgivāṁ: pf. pt. of jī win (130, 4); on the Sandhi see 40, 3. Since the normal metre requires òò—after the caesura (p. 441, top), this word was here perhaps metrically pronounced jīgivāṁ as it came to be regularly written in B. ādat: irr. a ao. (147 a 1) from dā give; though not analysed in the Pāda text, it must owing to the sense be = ā-ādat has taken. āryās: gen of arī (99, 3); this word appears to be etymologically a Bv. = having no wealth (ri = rai), either for oneself (whence the sense needy, suppliant) or to bestow on others (whence the sense niggard, foe). [If a single meaning has to be given, devout is misleading, and suppliant should be substituted for it in the Vedic Grammar, p. 81, f. n. 1; 99, 3; and in the Index, p. 473.]
The terrible one of whom they ask "where is he", of whom they also say "he is not"; he diminishes the possessions of the niggard like the (player's) stake. Believe in him: he, O men, is Indra.

smā (p. 250) is metrically lengthened, the second syllable of the Pada favouring a long vowel (p. 441, top). prabhānti: pr. of prach. sēti for sā itī: the irr. contraction of sā with a following vowel is common (48 a). īm anticipates enam: see p. 220. āhur: pf. of ah say, 139, 4; this vb. not being accented, b has the form of a principal clause, though the almost invariable use of relative clauses in this hymn would lead one to expect that the yām of the first clause would accentuate the second also. sō aryās: the initial a, though written, should be dropped; otherwise the irr. contraction vijēvā is just possible, but u— for u— following a caesura after the fifth syllable is rare. 5 c is parallel to 4 c: ā minātī to ādat; aryāḥ puṣṭī to aryāḥ puṣṭāṇī; vijāḥ to lakṣām. Uṣas (iv. 51) is in i. 92, 10 described as wearing away the life of mortals, śvāgnīvā kṛtnūr vijā āminānā diminishing it as a skilful gambler the stakes. minātī: pr. of mī damage. ērād dhatta (2. pl. ipv. of dhā) believe, with dat. (200 A. 1 e). The Padas a b mention doubts as to the existence of Indra; c implies that he does exist; and d calls for belief in him.

Who is furtherer of the rich, of the poor, of the suppliant Brahmin singer; who, fair-lipped, is the helper of him that has pressed Soma
yuktágrāvno yó avitá suśipráh and has set to work the stones: he,
sutásomasya: sá, janásā, In-
draḥ.

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

7 yásyāśvāsah pradiśi, yásya In whose control are horses, kine,
gávo,
yásya grámā, yásya víśve rá-
thāsah;
yáh súriam, yá uṣáṣam jajána;
yó apáṃ netā: sá, janásā, In-
draḥ.

uṣáṣam: often also uṣásam; du. N. A. uṣásā and uṣásā; N. pl.
uṣásas and uṣásas; see 83, 2 a, f. n. 1.

2 yā prabhandā ṣaṃvati chñdvideti
pārśvar yāmāḥ śrāmī|a|
śramāḥ chñdźatāṃpatāśvāṇa|a|
ānā tuḥtē vā bādah ēkā|a|

cham | prabhandā | ṣaṃvati | śramāḥ | chñdźatāṃpatāśvāṇa|a|
8 yāṃ krāndasi saṃyatī vihvā-
   yete,
pārē ávara ubhāyā amitrāḥ;
saṃāmar cid rātham āstathivāṃsā
nānā havete: sā, janāsa, Ín-
drah.

saṃ-yatī: pr. pt. du. n. of sām-i go together. vi-hvāyetē (from hvā) and nānā havete (from hū, the Sampräsāranā form of hvā) are synonymous = call on variously; cp. i. 102. 5. 6: nānā hī tvā hávamānā jānā ime these men calling on thee (Indra) variously; and átha jānā vī hvayante siṣāsāvah so men call on thee variously, desiring gains. pārē 'vara: must be read pārē ávara, though the succession of five short syllables before the caesura is irregular (p. 440, 4). The second Pāda explains krāndasi: ubhāyās (never used in the dual) = both groups of foes, that on the farther and that on the nearer side, from the point of view of the speaker; according to Sāyana, the superior and the inferior. saṃāmar contrasted with nānā: two who are on the same chariot, that is, the fighter and the driver, invoke him separately. havete: not being accented must be taken as the vb. of a principal clause; cp. note on 5 b.

9 yāsmān nārte vijāyante jānāso,
yāṃ yūdhyamānā ávase ḫa-
vante;
yó viśvasya pratimānaṃ ba-
bhāva,
yó acyutacyūṭ: sā, janāsa, Ín-
drah.

Without whom men do not conquer, whom they when fighting call on for help; who has been a match for every one, who moves the immovable: he, O men, is Indra.
mánam ásti antár játēsu utá yé jánitvāḥ for there is no match for
him among those who have been born nor those who will be born.
acayuta-cyút: cp. 4 a; also iii. 30, 4: tvám acyāvayann acyutāni.
... cárası thou continuest shaking unshaken things.

10 yāḥ káśvato máhi éno dádhnān
ámanyamānāṁ chaṟuā jaghāna;
yāḥ sárdhate nánudádāti īrdh-
yāṁ,
yó dásyor hantā: sá, janāso,
Índraḥ.

dádhnān: pr. pt. Ā. of dhā. The Sandhi of ān (39) is not
applied between Padas (cp. i. 35, 10 c). ámanyamānān: not
thinking scil. that he would slay them; on the Sandhi of n + ā, see
40, 1. kārvā: with his arrow (inst., p. 80); with his characteristic
weapon, the jávra, he slays his foes in battle. jaghāna: has slain
(and still slays) may be translated by the present (218 A a).
anu-
dádāti: 3. s. pr. of ánū + dā forgive, with dat. (cp. 200 A f). dásyos:
of the demon, a term applied to various individual demons, such as
Sambara (11 a).

11 yāḥ prabhétu bhiyam
chalāṁśa śrabājñānaṁ
śrībāyamāṇaṁ yoh prabhā jāya
rājauḥ śrīyamāṁ s bhānās ānuk:

11 yāḥ Śambaram pārvokeṣu kṣī-
 yántam
 catvārimāyāṁ sarādi anvā-
vindat;
 ojāyāmānam yō āhīṁ jaghāna,
 Dānum śāyānam: sā, janāsa,
 Īndraḥ.

Śambara, next to Vṛtra, Vala, and Śuṣṇa, is the most frequently
mentioned demon foe of Indra, who strikes him down from his
mountain. He is often spoken of as possessing many forts. kṣī-
yántam: see note on i. 154, 2 d. catvārimāyāṁ: that is, Indra
found him after a very long search, as he was hiding himself.
avāvindat: ipf. of 2. vid find. The second hemisticch refers to
Indra’s slaughter of Vṛtra. ojāyāmānam: cp. iii. 32, 11: āhann
āhīṁ pariśāyānam ārṇa ojāyāmānam thou slewest the serpent showing
his strength as he lay around the flood. Dānum: this is strictly the
name of Vṛtra’s mother, here used as a metronymic = Dānava; cp.
i. 32, 9: Dānuḥ sāye sahāvatsā nā dhenuh Dānu lay like a cow with
her calf (i. e. Vṛtra). śāyānam: pr. pt. Ā. of āśi lie (134, 1 c).

12 yāḥ saptāraśmir vrṣabhās tūvi-
śmān
avāśijat sārtave saptā sīndhūn;
yō Rauhiṇāṁ āsphurad vājra-
bāhur
dyām ārōhantam: sā, janāsa,
Īndraḥ.

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

The term vrṣabhā is very often applied to gods, but especially to
Indra, as expressing mighty strength and fertility. saptā-raśmis:
having seven reins probably means 'hard to restrain', 'irresistible'; Sāyana interprets the cd. to mean 'having seven kinds of clouds (parjanyās) that shed rain on the earth'. tūvig-mān: the suffix mant is separated in the Pada text only after vowels, as go ś mān; on the Sandhi see 10 a. ava-āśṛjat: ipf. of āṛ ṣ emit. sārtave: dat. inf. of āṛ ow (p. 192, 4). saptā śindhūn: cp. 8 a and i. 85, 8 b. Rau-hinām: a demon mentioned in only one other passage of the RV. dyām ā-rōhantam: ascending to heaven in order to attack Indra.

93  

18 Dyāvā cido asmai Prthivī namete;  Even Heaven and Earth bow down before him; before his vehemence even the mountains are afraid. Who is known as the Soma-drinker, holding the bolt in his arm, who holds the bolt in his hand: he, O men, is Indra.

Dyāvā ... Prthivī: the two members of Devatā-dvandvas are here, as often, separated by other words (186 A 1). asmai: dat. with nam bow (ep. 200 A 1 k, p. 811). bhāyante: see note on i. 85, 8 c. śūsmād: cp. 1 e. soma-pās (97, 2): predicative nom., (196 b). ni-citās: on the accent see p. 462, f. n. 4.
14 yāḥ sunvāntam āvati, yāḥ pāc-
antaḥ,
yāḥ šaṃsantaḥ, yāḥ šaśaṃna-
nāṃ úti;
yásya brāhma vārdhanām,
yásya sómo,
yasyedāṃ rádhāḥ: sā, janāsa,
Indraḥ.

sunvāntam: all the participles in a and b refer to some act of
worship: pressing Soma; baking sacrificial cakes, &c.; praising the
gods; having prepared the sacrifice. šaśaṃnām: explained by
Śaṇa as stotram kurvānam offering a Stotra; by the Naighaṇṭuka,
ii. 14, as arcantam singing; by the Nirukta, vi. 8, as šaṃsamanam
praising. útī: contracted inst. of útī (p. 80) to be construed with
āvati; cp. i. 185, 4: ávasá ávantī helping with aid. vārdhanam:
to be taken predicatively with each of the three subjects brāhma,
somas, rádhas, of whom prayer, &c. is the strengthening, that is,
whom prayer, &c. strengthens; yásya being an objective gen.
(p. 320, B 1 b). idām rádhas this gift = this sacrificial offering.

15 yāḥ sunvate pácate dudhrá á
cid
vájaṃ dárdarṣi, sā kílāsi sat-
yāḥ.
vayám ta, Indra, viśáha pri-
yáṣaḥ,
suvíśaśa vaddhtham á vaddmas.

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

This concluding stanza is the only one that does not end with the
refrain sā, jánás, Índraḥ. Instead, the poet, changing the from 3